UNIVERSIDAD COMPLUTENSE DE MADRID
FACULTAD DE FILOLOGÍA

TESIS DOCTORAL

Los retos del doblaje multilingüe. Un análisis basado en corpus

Challenges of Multilingual Dubbing. A Corpus-Based Analysis

MEMORIA PARA OPTAR AL GRADO DE DOCTOR

PRESENTADA POR

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Madrid

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“Without commitment, you’ll never start.

Without consistency, you’ll never finish.”

—Denzel Washington

“To have another language is to possess a second soul.”

—Charlemagne

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Table of Contents

LIST OF FIGURES 1
LIST OF TABLES 2
LIST OF ACRONYMS 3
RESUMEN 5
ABSTRACT 7
1. Introduction 9
1.1. Personal Motivation and Research Focus 9
1.2. Approach to the Subject Matter 10
1.3. Objectives 10
1.4. Research Questions 10
1.5. Hypotheses 11
2 Key Concepts and Definitions 12
2.1. Crisis Point 12
2.2. Fidelity 12
2.3. L3, Multilingual, and Multilingualism 13
3. Theoretical Framework 18
3.1. Translation Studies 18
3.2. Corpus Linguistics and Corpus-based Translation Studies 18
3.3. Audiovisual Translation Studies 19
3.3.1 AVT Evolutionary Paths 21
3.3.1.1 The Evolution of Audiovisual Product's Offer 22
3.3.1.2 The Digital Evolution (Also Known as Digitalization) 24
3.3.1.3 The Audience's Evolution 30
3.3.1.3.1 A Global Pandemic 31
3.3.1.3.2 A Generational Change 32
3.3.1.4 AVT's Evolution in Spain 34
3.3.1.4.1 Historical Development and the Francoist Period 34
3.3.1.4.2 Television and Accessibility Regulations 35
3.3.1.4.3 AVT Preferences and English Proficiency in Spain 36
3.3.1.4.4 Multilingualism and Regional Identity in Contemporary AVT 37
3.3.1.4.5 The Streaming Era and Multilingualism 37
3.3.1.4.6 Digital Distribution and Global Reach 37
3.3.1.4.7 Public Policy and Regional Support 38
3.3.1.4.8 The Dubbing Workflow and Decision-Making in Spain 38
3.3.2 Technical and Modal Constraints in AVT 40

3.3.2.1 Dubbing: Workflow, Constraints, and Decision-Making....40
3.3.2.2 Subtitling: Spatial, Temporal, and Syntactic Constraints....41
3.3.2.3 Mode Selection and Cultural Preferences....42
3.4 Multilingualism and Its Impact on AVT....42
3.4.1 Translation Models Based on L3....43
4. Methodological Framework....45
4.1. Research Methodology....45
4.1.1. Description of the Corpus....45
4.1.2. Description of the Questionnaires....50
4.2. Analysis Methodology....52
4.2.1. Corpus Analysis Methodology....52
4.2.1.1 Corpus Selection and Analysis Phases....53
4.2.1.1.1 Phase 1: Establishment of the Eligibility Criteria....53
4.2.1.1.2 Phase 2: Identification of Scenes Meeting the Eligibility Criteria....54
4.2.1.1.3 Phase 3: Scene Analysis....54
4.2.1.2 Corpus Analysis Template....54
4.2.1.3 Corpus Analysis Results....55
4.2.2. Questionnaire Analysis Methodology....57
4.2.2.1 Data Collection....57
4.2.2.2 Elements for Data Collection....59
4.2.2.2.1 Participants....59
4.2.2.2.2 Materials....59
4.2.2.2.3 Procedure....62
4.2.2.3 Data Analysis....62
4.2.2.3.1 Introduction....62
4.2.2.3.2 Challenges....63
4.2.2.3.3 Results....64
5. MAVT: A New Standard Needed?....123
5.1. The Challenge of Understanding Multilingual OVs....123
5.2. Multilingualism as a Narrative and Social Device....123
5.3. Analytical Parameters for MAVT: L3ST Typologies....124
5.4. Translation Approach: Identity, Instrumentality, and Purpose-Focused Solutions....125
5.5. Types of OV Crisis Points and the Proposed MAVT Reference Standard....125
6. Conclusions....135
6.1. Adequacy to the Objectives and Starting Hypotheses....135
6.1.1. Objectives....135
6.1.2. Research Questions....138

6.1.3. Hypotheses 141
6.2. Limitations of the Study 145
6.2.1. Technical Limitations 145
6.2.2. Corpus Scope Limitation 147
6.2.3. Participant Scope Limitations 147
6.2.4. Issues with Questionnaire Design 148
6.3. Future Lines of Research in MAVT 149
6.3.1. Industry-focused Studies 149
6.3.2. Audience-focused Studies 149
6.3.3. Device-focused Studies 149
6.3.4. Accessibility-centric Studies 150
6.3.5. Studies Centered in Netflix's Dubbing Initiative 150
BIBLIOGRAPHY 151
FILMOGRAPHY 160
APPENDIXES 163
Appendix A – MAVT Reference Standard Chart 164
Appendix B – Corpus – Feature Films 173
Appendix C – Corpus – TV series 176
Appendix D – Analysis Template 180
Appendix E – Analysis Files 181
File 1.1 *Begin Again* (2013) 181
File 2.1 *Overboard* (2018) 183
File 3.1 *Green Book* (2018) 188
File 3.2 *Green Book* (2018) 191
File 3.3 *Green Book* (2018) 193
File 3.4 *Green Book* (2018) 196
File 3.5 *Green Book* (2018) 199
File 4.1 *Leap Year* (2010) 203
File 5.1 *New Amsterdam* (2018–2023) 204
File 5.2 *New Amsterdam* (2018–2023) 207
File 5.3 *New Amsterdam* (2018–2023) 209
File 6.1 *The White Tiger* (2021) 211
File 7.1 *Skyscraper* (2018) 215
File 7.2 *Skyscraper* (2018) 218
File 8.1 *Deliver Us from Evil* (2014) 221
File 9.1 *The Blacklist* (2013–2023) 225

File 10.1 *Earthquake Bird* (2019) 228
File 10.2 *Earthquake Bird* (2019) 232
File 11.1 *The Hustle* (2019)....235
File 12.1 *Extraction* (2020) 238
File 13.1 *Never Have I Ever* (2020–2023) 241
File 14.1 *Holidate* (2020) 244
File 15.1 *How to Get Away with Murder* (2014–2020)....246
File 16.1 *The Rhythm Section* (2020) 256
File 17.1 *Designated Survivor* (2016–2019) 260
File 17.2 *Designated Survivor* (2016–2019) 263
File 17.3 *Designated Survivor* (2016–2019) 266
File 17.4 *Designated Survivor* (2016–2019) 269
File 17.5 *Designated Survivor* (2016–2019) 272
File 18.1 *The Professor and the Madman* (2019)....275
File 19.1 *Peaky Blinders* (2013–2022)....280
File 19.2 *Peaky Blinders* (2013–2022)....282
File 19.3 *Peaky Blinders* (2013–2022)....285
File 19.4 *Peaky Blinders* (2013–2022)....288
File 19.5 *Peaky Blinders* (2013–2022)....295
File 20.1 *Unorthodox* (2020)....302
File 21.1 *Murder Mystery* (2019) 306
File 22.1 *Operation Brothers* (2019)....312
File 22.2 *Operation Brothers* (2019)....316
File 22.3 *Operation Brothers* (2019)....320
File 23.1 *Outlander* (2014–)....322
File 23.2 *Outlander* (2014–)....325
File 23.3 *Outlander* (2014–)....329
File 24.1 *Finding 'Ohana* (2021) 335
File 24.2 *Finding 'Ohana* (2021) 338
File 25.1 *Killing Eve* (2018–2022) 341
File 25.2 *Killing Eve* (2018–2022) 343
File 25.3 *Killing Eve* (2018–2022) 347
File 26.1 *Wednesday* (2022–) 350
File 27.1 *1899* (2022) 352
Appendix F – Online Questionnaires 356
Step 1: Introductory Questionnaire (Bilingual Version English/Spanish) 356

Step 2a: Questionnaire 1 (Q1, English Version) 358
Step 2b: Questionnaire 2 (Q2, Spanish Version) 364
Appendix G – Respondents' OV / DV Reception.....370
Appendix H – Online Questionnaires' Data.....379
Appendix I – Recorded Scenes 380

LIST OF FIGURES

Figure 1. AVT Evolutionary Paths 22
Figure 2. How Many Screens Exactly Do You Have at Home? 27
Figure 3. Share of Households with a Smart Television Connected to the Internet in Spain from 2013 to 2021 28
Figure 4. Number of Users per Category 33
Figure 5. Analysis Template 47
Figure 6. Do You Enjoy Watching Films/Series in their Original Language with Subtitles? (Q1) 100
Figure 7. Do You Enjoy Watching Films/Series in their Original Language with Subtitles in Spanish? (Q2) 101
Figure 8. Do You Enjoy Watching Original Films/Series Dubbed into Your Own Language? (Q1) 107
Figure 9. Do You Enjoy Watching Original Films/Series Dubbed into Spanish? (Q2) 108
Figure 10. Frequency of Films vs. Series Watching (Q1) 111
Figure 11. Frequency of Films vs. Series Watching (Q2) 113
Figure 12. Frequency of Films Watching vs. Series Watching in their Original Language with and without Subtitles in the Respondent's Own Language or Another (Q1) 115
Figure 13. Frequency of Films Watching vs. Series Watching in their Original Language with and without Subtitles in the Respondent's Own Language or Another (Q2) 117
Figure 14. Type of Device Used to Watch Films/Series, and Frequency of Use (Q1) 119
Figure 15. Type of Device Used to Watch Films/Series, and Frequency of Use (Q2) 120

LIST OF TABLES

Table 1. Example Extracted from “The Adam Project” (2022), Min. [00:11:56–00:12:08].....14
Table 2. Example Extracted from the Corpus, “Peaky Blinders” (2013–2022) [Analysis File 19.3] 15
Table 3. Example Extracted from the Corpus, “Murder Mystery” (2019) [Analysis File 21.1] 15
Table 4. Example Extracted from the Corpus, “Deliver Us from Evil” (2014) [Analysis File 8.1] 16
Table 5. Example Extracted from the Corpus, “Murder Mystery” (2019) [Analysis File 21.1] 16
Table 6. Q1 and Q2 Clustered Questions 52
Table 7. Overview of Multilingualism in DV Compared to OV.....55
Table 8. Discrepancies in Q1 and Q2 Clustered Questions 64
Table 9. MAVT Reference Standard.....172
Table 10. Corpus – Feature Films 174
Table 11. Corpus – TV Series 178

LIST OF ACRONYMS

This list includes all acronyms used in this document:

AVT	Audiovisual Translation
AVTS	Audiovisual Translation Studies
C-ES	Castilian Spanish
CL	Corpus Linguistics
DTS	Descriptive Translation Studies
DV	Dubbed Version
EN	English (according to ISO 639-1 language codes; understood as an unspecified linguistic variation of English)
ES	Spanish (according to ISO 639-1 language codes; understood as an unspecified linguistic variation of Spanish)
IT	Italian (according to ISO 639-1 language codes)
L1	Main language (or linguistic variation) in the original version (OV)
L2	Main language (or linguistic variation) in the dubbed version (DV)
L3	Additional language (or linguistic variation)
$L3^{ST}$	Additional language (or linguistic variation) in the source text (ST)
$L3^{TT}$	Additional language (or linguistic variation) in the target text (TT)
MAVT	Multilingual Audiovisual Translation
OV	Original Version
ST	Source Text (understood as audiovisual text)
SV	Subtitled Version
TS	Translation Studies
TT	Target Text (understood as audiovisual text)
TV	Television
VOD	Video On Demand
VOSE	Original Version Subtitled in (Castilian) Spanish [Acronym in Spanish]

RESUMEN

Los retos del doblaje multilingüe. Un análisis basado en corpus.

Challenges of Multilingual Dubbing. A Corpus-Based Analysis.

Esta disertación doctoral tiene como objeto proporcionar una visión actualizada del panorama investigador en el ámbito de la Traducción Audiovisual, centrada específicamente en la Traducción Audiovisual Multilingüe (MAVT, por sus siglas en inglés) y enfocada en dos técnicas principales: el doblaje y la subtitulación para oyentes. En un contexto globalizado y tecnológicamente avanzado, donde las plataformas de *streaming* y los avances en medios digitales han transformado el consumo de contenidos audiovisuales, la MAVT plantea desafíos específicos que requieren un análisis profundo. La tesis aborda estas cuestiones mediante un enfoque basado en corpus que permite identificar y evaluar los puntos de crisis en el proceso de traducción multilingüe.

El principal objetivo de esta tesis es partir de la versión doblada al castellano de versiones originales multilingües en inglés y explorar si una combinación de doblaje y subtitulación, generando así una versión híbrida, puede proporcionar un producto final más fiel a la versión original multilingüe en inglés para una audiencia de habla castellana. Asimismo, se busca proponer una estrategia eficaz para la MAVT al castellano de obras audiovisuales que presenten una fluctuación y/o alternancia de lenguas o variaciones lingüísticas en su versión original, las cuales representan puntos de crisis potenciales para el traductor.

Para alcanzar estos objetivos, se lleva a cabo un análisis comparativo basado en un corpus bilingüe inglés-español, donde se reflejan las transferencias al castellano de los puntos de crisis identificados en las versiones originales. El corpus incluye una selección de obras audiovisuales que presentan diversos grados de multilingüismo en sus versiones originales. El análisis del corpus, complementado con las tendencias identificadas a través de los cuestionarios en línea realizados en este estudio, sugiere que la integración de subtítulos junto al doblaje puede mejorar la percepción de autenticidad y fidelidad del público al contenido multilingüe original.

A fin de analizar el impacto de la MAVT en la recepción de dichas obras por parte de diversas audiencias (de versión original y versión doblada), se toma como referencia el contexto actual de la evolución de la percepción de la audiencia con respecto a las técnicas de doblaje y subtitulado. Esta evolución está influenciada por la era digital en la que vivimos, así como por las nuevas tecnologías y plataformas de *streaming* de vídeo, que han experimentado cambios considerables en los últimos años, especialmente durante la pandemia de COVID-19 en 2020. Dicho análisis se basa en el marco teórico establecido en el capítulo 3 y en los datos empíricos recogidos a través de los cuestionarios en línea del capítulo 4, que examinan los patrones de recepción de la audiencia, los hábitos de consumo audiovisual y las actitudes hacia el contenido multilingüe en las obras audiovisuales.

En conclusión, esta tesis subraya la necesidad de adoptar enfoques innovadores en MAVT que equilibren la fidelidad al material multilingüe original para que el público objetivo pueda beneficiarse de un producto final traducido que ofrezca un grado similar de multilingüismo y una recepción comparable de la experiencia audiovisual buscada por el creador de la obra original. La propuesta de una versión híbrida que combine doblaje y subtitulación ofrece una alternativa prometedora.

La combinación del análisis basado en corpus y el análisis de los cuestionarios online realizados en esta investigación proporcionan una herramienta valiosa para entender mejor las dinámicas del doblaje multilingüe y su impacto en la audiencia. Asimismo, se espera que el estándar de traducción de MAVT propuesto en este estudio promueva una experiencia más enriquecedora para los consumidores de obras audiovisuales multilingües.

ABSTRACT

Los retos del doblaje multilingüe. Un análisis basado en corpus.

Challenges of Multilingual Dubbing. A Corpus-Based Analysis.

This doctoral dissertation aims to provide an updated overview of research in the field of Audiovisual Translation, specifically focusing on Multilingual Audiovisual Translation (MAVT) and its two primary techniques: dubbing and subtitling[1]. In a globalized and technologically advanced context, where streaming platforms and digital media advancements have transformed the consumption of audiovisual content, MAVT poses specific challenges that require in-depth analysis. This thesis addresses these issues through a corpus-based approach that identifies and evaluates *crisis points*[2] in the multilingual translation process.

The main objective of this thesis is to build on the Castilian Spanish-dubbed version of multilingual English original works and explore whether a combination of dubbing and subtitling, thereby creating a hybrid version, can deliver a final product more faithful[3] to the multilingual English original for a Spanish-speaking audience. Additionally, the study aims to propose an effective strategy for MAVT into Spanish for audiovisual works containing linguistic fluctuations and/or alternations or linguistic variations in the original version, which represent potential crisis points for translators.

To achieve these objectives, a comparative analysis was conducted using a bilingual English-Spanish corpus that reflects the transfer of crisis points identified in the English original into Castilian Spanish. The corpus includes a selection of audiovisual works exhibiting varying degrees of multilingualism in their original versions. The corpus analysis, complemented by trends identified through the online questionnaires[4] conducted in this study, suggests that integrating subtitles alongside dubbing can enhance the audience's perception of authenticity and fidelity to the original multilingual content.

To analyze the impact of MAVT on the reception of such works by diverse audiences (original version and dubbed version audiences), the current context of the evolution of audience perception regarding dubbing and subtitling techniques was taken as a reference. This evolution is influenced by the digital age we live in, as well as by new

[1] Subtitling, as a mode of audiovisual translation, encompasses a variety of forms designed for different audiences, including both hearing and non-hearing populations. In this study, the term *subtitling* will specifically refer to subtitles aimed solely at the hearing population.

[2] See Chapter 2 "Key Concepts and Definitions" for the definition of *crisis points*.

[3] See Chapter 2 "Key Concepts and Definitions" for the definition of *fidelity*.

[4] Note that, although the dubbed versions analyzed in the corpus in Castilian Spanish, the online questionnaires were not limited to Spanish-speaking audiences. As later explained in Subchapter 4.1.2 "Description of the Questionnaires", a bilingual introductory questionnaire (available in both English and Spanish) was administered to all participants to determine their language proficiency and to ensure that subsequent questionnaires (Q1 or Q2) were addressed in the respondent's most competent language—either English or Spanish. This allowed for the inclusion of both original version (OV) and dubbed version (DV) audiences in the reception analysis.

technologies and video streaming platforms, which have undergone considerable changes in recent years, particularly during the COVID-19 pandemic in 2020. This analysis draws on the theoretical framework established in Chapter 3 and on empirical data collected through the online questionnaires in Chapter 4, which examine audience reception patterns, audiovisual consumption habits, and attitudes toward multilingual content in audiovisual works.

In conclusion, this thesis underscores the need to adopt innovative approaches in MAVT that balance fidelity to the original multilingual material so that the target audience can benefit from a final translated product which offers a similar degree of multilingualism and a comparable reception of the audiovisual experience sought by the creator of the original work. The proposal of a hybrid version combining dubbing and subtitling offers a promising alternative.

The combination of corpus-based analysis and online survey data conducted in this study provides a valuable tool for better understanding the dynamics of multilingual dubbing and its impact on audiences. Furthermore, it is hoped that the MAVT translation standard proposed in this study will promote a more enriching experience for consumers of multilingual audiovisual works.

1. Introduction

1.1. Personal Motivation and Research Focus

The driving force behind this PhD thesis dissertation is precisely its author's passion for its fundamental basis, Translation, and more specifically, Audiovisual Translation (AVT). It is in this latter field, together with Interpretation, where the author specialized in the course of her university studies, and to which she has devoted a great part of her professional career.

Her fascination with foreign languages dates to an incredibly early age. After years of studying different languages, during which the original version (OV) and subtitled version (SV) of audiovisual works were great allies, she developed a deep respect and passion for translation, and a powerful sense of curiosity about the audiovisual translator's work.

One could say the spark that set this project in motion was that kind of situation some may call "absurd" where multilingual people find themselves exposed to several languages they understand. And not only did they understand them but answer, unconsciously and without hesitation in either of them, maybe even not having fully mentally internalized there was in fact a language switch involved. When the author of this dissertation found herself involved in one of such contexts, she wondered how many times that same thing had happened to her while watching foreign films and TV series. That led the author to consider how would a person who did not speak some of the languages presented in a multilingual OV audiovisual work, or the final audience watching the dubbed version of such work (in this particular case, dubbed into Castilian Spanish), perceive it.

Initially, the aim of this study was to take monolingual speakers of Castilian Spanish or Spanish people with a (very) basic knowledge of English as the starting point for analyzing their reception and comprehension of the final product, i.e., the dubbed version (DV) or the original version subtitled in (Castilian) Spanish (VOSE) of a multilingual English OV, depending on their prior knowledge of English. Therefore, these subjects could only be exposed to the DV or the VOSE of audiovisual works whose OV was multilingual, that is, showing different languages or linguistic variations aside from (main) English. However, once the search for valid examples to proceed with this reception and comprehension analysis started, it soon became apparent that translated versions (DV and VOSE) were not always an equally multilingual product. For that reason, a new research idea came up, that of conducting an in-depth analysis of potential MAVT crisis points in the OV which may represent a difficulty or even hinder the transfer into Castilian Spanish of the fluctuation of languages or linguistic variations in the English original version. Such analysis seeks to suitably determine what the most frequent crisis points in MAVT are and how not properly dealing with those may affect the translated final product, more specifically, the dubbed version into Castilian Spanish.

1.2. Approach to the Subject Matter

There is a myriad of nuances worthy of analysis in every translation and, by extension, in every audiovisual translation (e.g., fidelity to the original, AVT strategies applied, management of cultural references, conveyance of humor, rendering of foul language or hatred speech, meaningfulness of the OV soundtrack, gender identity, stereotypes, dubbing restrictions, subtitling norms, multilingualism, etc.). Among all of them, this dissertation focuses on MAVT, and potential crisis points when transferring the presence of two or more languages or linguistic variations in the OV of certain scenes extracted from English (L1) audiovisual works to the DV into Castilian Spanish (L2), and how the outcome of the MAVT decisions applied in the face of such potential crisis points may generate potential reception disparities between the OV audience and the DV audience.

Refer to Subchapter 4.2.1.1.1 "Phase 1: Establishment of the Eligibility Criteria" herein for further details on the specific eligibility criteria to be met by the original audiovisual work from which the scene is extracted for a scene to be admissible within this work's corpus of study.

1.3. Objectives

This research dissertation has the following aims:

- Examine how multilingual audiovisual translation (MAVT) practices and audience expectations have evolved in the context of digital transformation and the rise of streaming platforms.
- Suggest amendments[5] (alternate MAVT solutions) in the cases deemed necessary to provide a more suitable solution to keep the multilingual essence of the original product.
- Propose a translation standard for MAVT of English original works into Castilian Spanish aiming to better navigate the potential crisis points in a multilingual original work.

1.4. Research Questions

Based on a corpus specifically selected to group audiovisual works containing potential MAVT crisis points, this PhD thesis seeks to respond to the following questions:

[5] It is important to note that, rather than identifying specific translation strategies applied in each case, this study focuses on comparing the multilingual content in the original version (OV) and its Castilian Spanish dubbed version (DV) as perceived by the audience [as detailed in the scene analysis files included in "Appendix E – Analysis Files"]. The aim is to assess how multilingualism is retained or altered across versions and, where relevant, to suggest viewer-oriented alternatives that could better preserve the original's multilingual character—always prioritizing narrative integrity and contextual coherence.

- How have digitalization and the global expansion of streaming platforms transformed MAVT strategies and audience behavior, both internationally and within the Spanish audiovisual context?

- How does today's audience perceive and respond to multilingual content in dubbed audiovisual productions on digital platforms?

1.5. Hypotheses

This PhD dissertation is based on three interrelated hypotheses:

- There is a significant disparity in the levels of comprehension and reception between the DV audience (in this case Spanish speakers) and the OV audience (English speakers). Viewers of the DV do not, in essence, receive the same product as that crafted by the director of the OV. This disparity manifests not only on a global level, affecting the overall understanding of the audiovisual work, but also on more granular levels, including the comprehension of specific scenes, dialogues, and the depth of the characters' portrayal.

- The dubbing of MAVT into Spanish shows a predominant response pattern in which the multilingual (L3) elements of the OV are often suppressed or attenuated in the DV, which underlines the challenges and limitations inherent in current AVT practices and highlights the need for more innovative translation strategies to better preserve the multilingual essence of the original works.

- The age, nationality, and command of languages (native and foreign) of the audience affects their levels of acceptance or preference for either dubbing or subtitling and supports the opinion that nowadays immediacy and authenticity prevails over "comfort," giving predominance to a preference for subtitling.

Following the presentation of the research motivations, objectives, questions, and hypotheses in this introduction, it is essential to establish a shared understanding of the fundamental concepts that underpin this study. Next chapter therefore provides definitions and clarifications of key terms such as *crisis point*, *fidelity*, and *multilingualism*. This conceptual groundwork ensures a coherent framework for the subsequent theoretical and analytical discussions.

2 Key Concepts and Definitions

In order to fully engage with the research questions and hypotheses introduced in the preceding chapter, it is first necessary to clarify the key concepts that frame the scope of this study. Critical terms are hereby defined and contextualized, each of which plays a central role in the analysis of MAVT.

2.1. Crisis Point

The concept of *crisis point* was first introduced in House (1977), where it is mentioned that "crisis points arise when the semantic or pragmatic content of the SL [source language] text cannot be carried over to the TL [target language] text, or when it can be carried over only by making changes which violate the grammatical rules or the stylistic norms of the TL or which conflict with the situational context in which the TL text is to be used."

Lörscher (1991) delves on the concept and states that "crisis points can be defined as situations in translation where the normal transfer of information is interrupted, delayed or interfered with, leading to a breakdown in communication or a risk of miscommunication", and adding that these are "points in translation where the translator has to abandon his/her automated processes and resort to strategic behavior." Therefore, they can be understood as points where the source text (ST) presents a high degree of complexity which requires the translator to make a considered translation decision based on the specific identified difficulty or difficulties in order to convey an appropriate equivalent in the target text (TT). Lörscher, considered that such crisis points could be caused by numerous factors like cultural differences or structural differences between the source and target language.

The concept has been widely used in Translation Studies, but it was not until the 2000s that it was used in AVT by authors such as Díaz-Cintas (2008, 2009), Mazur (2018), or Pedersen (2011) applied in various contexts, like voice-over, subtitling, and translation of dialects.

Following House (1977) definition, as well as Lörscher (1991) and Mazur (2018) contributions, this dissertation's MAVT crisis points shall be understood as any instance of multilingualism in the OV that an audiovisual translator shall process with exceptional care to prevent translation issues that may cause potential MAVT issues in the DV target audience. The audiovisual translator will therefore be required to stop and reflect on the best translation decision to apply to adequately convey that multilingualism to the DV.

2.2. Fidelity

In this study, the concept of fidelity is grounded in both theoretical and applied understandings of translation. Drawing on Boukhalef (2020), fidelity is not conceived as a literal reproduction of the ST, but rather as the translator's capacity to preserve its

meaning and communicative effect across linguistic and cultural boundaries. From this perspective, a faithful translation is one that creates a comparable experience for the target audience, even when linguistic forms diverge.

Boukhalef highlights a shift in Translation Studies (TS) from a focus on textual equivalence to a broader, audience-centered approach. Fidelity is nowadays more commonly evaluated in terms of the reception and contextual relevance of the TT. The translator is seen not as a neutral conduit but as an active agent who must mediate between two linguistic and cultural systems to ensure that the original intent is effectively conveyed.

In the specific context of MAVT, this thesis adopts a functional understanding of fidelity, where the aim is to reflect the multilingualism and communicative purpose of the original work. Therefore, faithfulness here refers to the extent to which the final audiovisual product, in this case in Castilian Spanish, reproduces not just the multilingualism used in the source text, but also the reasons for its use—whether for narrative, cultural, identity-related purposes or other purposes intended by the creator of the original multilingual audiovisual work.

Accordingly, a translated multilingual audiovisual product can be considered 'more faithful' to the original when it offers the Castilian Spanish-speaking audience a similar degree of multilingualism and a comparable reception of the audiovisual experience. Achieving this requires not only linguistic accuracy, but also strategic decision-making in how different audiovisual translation modalities are employed. The translator must decide when to use one mode, the other, or a hybrid combination to best preserve the multilingual dynamics of the original.

This study proposes that a hybrid approach—combining dubbing and subtitling—can serve as an effective strategy to enhance fidelity in multilingual audiovisual works. Subtitling, in particular, can help resolve certain crisis points where dubbing alone might fall short, offering a more nuanced and layered rendering of the original linguistic diversity and intent.

2.3. L3, Multilingual, and Multilingualism

It shall be noted that this study applies Corrius and Zabalbeascoa (2011) approach on L3, by which "$L3^{ST}$ may be a language variety (e.g., a dialect) of L1, (likewise for $L3^{TT}$ with regard to L2)."

Taking that into account, *multilingual* and *multilingualism* will be hereby understood as the presence of two or more languages or linguistic variations in any given audiovisual text. Therefore, any audiovisual text (OV or DV) including two different languages or two distinguishable linguistic variations (e.g., British English and US English) will be considered multilingual.

As stated in Subchapter 4.1.1 "Description of the Corpus," the following nomenclature will be used:

- L1 = English (EN), main original language, or main linguistic variation in the OV.
- $L3^{ST}$ = other language different from EN (whatever it may be), or a linguistic variation different from the main one in the OV.
    - If there happened to be more than one $L3^{ST}$ present in the OV, those shall be named $L3^{ST1}$, $L3^{ST2}$, and so on.
- L2 = Castilian Spanish (C-ES), main original language, or main linguistic variation in the DV.
- $L3^{TT}$ = other language different from C-ES (whatever it may be), or a linguistic variation different from the main one in the DV.
    - If there happened to be more than one $L3^{TT}$ present in the OV, those shall be named $L3^{TT1}$, $L3^{TT2}$, and so on.

The combination of the above-mentioned nomenclatures in this dissertation's corpus of extracted scenes may be as follows:

a) OV (L1) → DV (L2). This scenario would represent two monolingual scenes (OV and DV).

Original version	**Dubbed version**
YOUNG ADAM: Who even are you?	YOUNG ADAM: ¿Quién narices eres?
ADULT ADAM: That is classified.	ADULT ADAM: Eso es confidencial.
YOUNG ADAM: Why are you here?	YOUNG ADAM: ¿Y qué haces aquí?
ADULT ADAM: Also classi… classified.	ADULT ADAM: También es confidencial.
YOUNG ADAM: Are you in the air force?	YOUNG ADAM: ¿Estás en la fuerza aérea?
ADULT ADAM: When I say "classified," what does your brain hear? Chocolate?	ADULT ADAM: Cuando digo "confidencial," ¿qué escucha tu cerebro? ¿Chocolate?

Table 1. Example Extracted from "The Adam Project" (2022), Min. [00:11:56–00:12:08]

Note: This example and combination of nomenclature is not included in this PhD's corpus, since it focuses on multilingual scenes only.

b) OV (L1 + $L3^{ST}$) → DV (L2). This scenario would represent a multilingual OV scene which turns into a monolingual DV scene by the process of dubbing.

OV (L1 [EN] + $L3^{ST}$ [some gypsy dialect, most probably Angloromani language]) → DV (L2 [C-ES]).

Original Version	**Dubbed Version**
TOM SHELBY: I asked you a question. JOHNNY DOGS: Come on, come on. It's just a crack. Get your family out of here and go and enjoy yourselves at the fair before they start a war. Uh? [Speaks Angloromani] [Subtitled in English: Go on. Go. They're from good people. Their grandad was a king. Their grandad as a king.]	TOM SHELBY: Os he hecho una pregunta. JOHNNY DOGS: Coño, Tommy, era una broma. Coge a tu familia y llévatelos a la feria antes de que empiece una guerra. ¿Eh? ¡Marchaos! Vienen de buena sangre. Su abuelo era un rey. ¡Un rey! ¡De una tribu! ¡Un rey!

Table 2. Example Extracted from the Corpus, "Peaky Blinders" (2013–2022) [Analysis File 19.3]

c) OV (L1) → DV (L2 + $L3^{TT}$). This scenario would represent a monolingual OV scene which turns into a multilingual DV scene by the process of dubbing.

OV (L1 [EN]) → DV (L2 [C-ES] + $L3^{TT}$ [IT]).

Original Version	**Dubbed Version**
MAHARAJAH: Yo! Juan Carlos! JUAN CARLOS: Hey! MAHARAJAH: Oh, good luck, man. JUAN CARLOS: Hey. NICK: Ah, the maharajah.	MAHARAJAH: ¡Eh, Gian Carlo! GIAN CARLO: [Speaks Italian] *Ciao*! [No subtitles in Spanish] MAHARAJAH: Oh, buena suerte, chaval. GIAN CARLO: [Speaks Italian] *Ciao*. [No subtitles in Spanish] NICK: Anda, el maharajá.

Table 3. Example Extracted from the Corpus, "Murder Mystery" (2019) [Analysis File 21.1]

d) OV (L1 + $L3^{ST}$) → DV (L2 + $L3^{TT}$). This scenario would represent two multilingual audiovisual works (OV and DV).

Please consider that $L3^{ST}$ and $L3^{TT}$ may or may not equate to the same language or linguistic variation in the OV and the DV. If the language or linguistic variation in the OV equates that of the DV, it will be hereby defined as *identical equivalence*[6].

[6] The term *equivalence* in this context is used in a descriptive, non-theoretical sense. It refers solely to whether the L3 present in the original version ($L3^{ST}$) is the same as or different from the L3 used in the dubbed version ($L3^{TT}$). It is not connected to the concept of *equivalence* as defined in Translation Studies, which typically addresses semantic, functional, or pragmatic correspondences between source and target texts.

Meanwhile, if the language or linguistic variation in the OV does not equate that of the DV, it will be hereby defined as *different equivalence.*

An example of this would be:

- Identical equivalence: OV (L1 [EN] + $L3^{ST}$ [IT]) → DV (L2 [C-ES] + $L3^{TT}$ [IT]).

Original Version	**Dubbed Version**
SALVATORE: Come. This way. SERAFINA: [Speaks Italian] [No subtitles in English] MARIO: Mama says, it's like the whole house is possessed. SARCHIE: "Possessed"? SERAFINA: [Speaks Italian to his son] [No subtitles in English]	SALVATORE: Vengan. Por aquí. SERAFINA: [Speaks Italian] [No subtitles in Spanish] MARIO: Mamá dice que es como si toda la casa estuviera poseída. SARCHIE: ¿Poseída? SERAFINA: [Speaks Italian to his son] [No subtitles in Spanish]

Table 4. Example Extracted from the Corpus, "Deliver Us from Evil" (2014) [Analysis File 8.1]

- Different equivalence: OV (L1 [EN] + $L3^{ST}$ [ES]) → DV (L2 [C-ES] + $L3^{TT}$ [IT]).

Original Version	**Dubbed Version**
AUDREY: Thank you for stepping in and trying to stop her, Juan Carlos. That was so brave. JUAN CARLOS: [Speaks Spanish] *De nada, señora.* [No subtitles in English] NICK: I love that. I love that he's brave, and I'm, what, nothing?	AUDREY: Gracias por intervenir y tratar de pararla, Gian Carlo. Ha sido muy valiente. GIAN CARLO: [Speaks Italian] *Prego, signora.* [No subtitles in Spanish] NICK: Me encanta que él sea valiente. ¿Y yo qué soy? ¿Nada?

Table 5. Example Extracted from the Corpus, "Murder Mystery" (2019) [Analysis File 21.1]

Note:

The purpose of this research is not to provide a geographic or cultural identification of the L3 language or linguistic variation shown in the original version. Instead, it aims to identify the presence of such L3 and assess its potential impact on translation for dubbing purposes.

There are instances in the research corpus where L3 is identified as Latin American Spanish. While this label may seem broad—given that it encompasses multiple national and regional varieties such as Mexican, Colombian, or Venezuelan Spanish—it is used here to distinguish these from European or Peninsular Spanish (spoken in Spain), which is the target variety for dubbing into Castilian Spanish. The term *Latin American Spanish* is thus employed as a practical categorization to highlight contrastive linguistic features that may influence translation decisions, rather than to imply homogeneity across all Latin American dialects.

With the principal concepts and definitions now clearly defined, the study is equipped with the necessary terminological precision to move forward. Building on this conceptual foundation, Chapter 3 develops the theoretical framework that informs the research approach. Drawing from key areas such as Translation Studies, Corpus Linguistics, and Audiovisual Translation, the next chapter situates the dissertation within broader scholarly discussions, providing perspectives essential for addressing the research questions.

3. Theoretical Framework

This chapter provides an overview of the theoretical context in which the subject of study (Audiovisual Translation, AVT) fits in, as well as certain aspects of current events in the sector that are relevant in this particular case.

3.1. Translation Studies

The roots of Translation Studies (TS) can be traced back to the Czech Structuralists and Russian Formalists of the 1950s, who focused on studying language as a system, rather than just a tool for communication. It could be said that TS, partially thanks to the pioneering work of Holmes (1972), formally emerged in the 1970s as a discipline dedicated to examining the theory and practice of translation. Holmes claimed that TS should be treated as an entirely separate discipline, incorporating cultural, social, and historical dimensions. Although TS underwent some initial struggles to establish itself among other Linguistics fields, it then experienced significant growth in the 1980s following a rising academic interest in the topic. The 1990s, as Gentzler (2001) notes, witnessed a boom in translation theory, with an unprecedented recognition of translation as both a practical and theoretical discipline.

Nowadays, scholars researching TS are focusing on a wide range of topics such as how new technologies affect translation (e.g., artificial intelligence), the role of translation in global communication, and the translation of marginalized languages. While literary translation has traditionally been one of the most established areas of research, recent studies across multiple translation modalities—including AVT, interpreting, and localization—have increasingly addressed issues related to cultural identity, gender, and power dynamics, reflecting broader interdisciplinary trends and sociopolitical concerns.

3.2. Corpus Linguistics and Corpus-based Translation Studies

Corpus Linguistics (CL) is a branch of Linguistics that primarily deals with studying the language by analyzing substantial collections of texts, known as corpora. CL first appeared in the early 1960s, when Computational Linguistics emerged as a growing area of research. The development of computer technologies made it easier to produce and analyze corpora, and this transformed CL since it allowed scholars to study linguistic data on a much bigger scale than ever before. Currently CL is being applied to the study of linguistic phenomena such as linguistic variations, language acquisition, and language use in academic and professional settings.

Modern CL places a strong emphasis on quantitative analysis. Statistical methods are used to find patterns and relationships in linguistic data (such as collocation patterns, or how words frequently appear together in natural discourse). Language teaching and learning have also benefited from applying quantitative CL analysis to provide meaningful insights into language use and structure. The multifaceted nature of contemporary CL is another significant feature of this field that now embeds a variety of academic fields, including Linguistics, Computer Science, Statistics, and Information

Science. New tools and methods for linguistic analysis have been developed because of this cross-disciplinary approach, including machine learning, natural language processing, and artificial intelligence. Consequently, these techniques have generated fresh opportunities for language studies research and improved the efficiency and accuracy of big corpus analysis.

Contemporary studies in CL are focused on several different areas, including the analysis of social media texts, the study of how language evolves over time, the presence and handling of multilingual instances in diverse types of texts (as in this work), and the creation of new computational tools and techniques for corpus analysis. Additionally, the use of CL in other fields of study like forensic linguistics, literary analysis, and language teaching and learning is spurring the interest of researchers, making it possible for this field to continue to grow and evolve.

Over the past few years, the use of linguistic corpora in Translation Studies has become more significant and has been the target of numerous research. Laviosa (2020) and Olohan (2002) provide a fundamental overview of Corpus-Based Translation Studies. Laviosa discusses the key concepts and methodology of corpus-based translation as well as its use in various kinds of translation scenarios, from literary to technical. Meanwhile, Olohan explores the relevance of corpora in translation studies and underlines the necessity of better cooperation between corpus studies and translation and interpretation research, even suggesting that the relationship between CL and TS should be seen as an ongoing dialogue, with each field informing and enriching the other.

3.3. Audiovisual Translation Studies

Audiovisual Translation Studies (AVTS) have undergone significant development over the past decades, evolving from a peripheral concern within Translation Studies (TS) into a mature and independent academic discipline. Initially framed through general translation theories—such as Nida's (1964) "Functional Equivalence" or the Interpretive Theory of Translation associated with researchers such as Seleskovitch, Lederer, Delisle, and Hurtado Albir—Audiovisual Translation (AVT) was long viewed as an applied or technical variant of translation. However, with the exponential growth of multimedia and the digitalization of content distribution, AVT has emerged as a pivotal field of study.

This evolution was reinforced by the rise of Descriptive Translation Studies (DTS), introduced by Toury (1995), which brought a shift toward empirical, target-oriented research. DTS prioritizes the observation of translated texts in context, analyzing patterns of translational behavior and norm-governed decision-making. This approach has been pivotal in the study of AVT, as it encourages the systematic comparison of translated versions and acknowledges the importance of real-world constraints on translator choices.

As Agost *et al* (2012) note:

> The hybridization and fragmentation of the "parent discipline" (TS), as a consequence of its very expansion and contamination, has in turn resulted in the emergence of sub-disciplines. AVTS, as a derivative research field, has soon achieved the "status" of a full-fledged discipline, attracting numerous researchers and leading to the organization of countless conferences, seminars, university courses and publications.

AVTS, as one such subfield of TS, rapidly achieved academic legitimacy, evidenced by the proliferation of conferences, postgraduate programs, scholarly publications, and industry collaborations. It deals with the translation of audiovisual material, such as films, television shows/series, video games, and other multimedia content, and encompasses a variety of modalities—including dubbing, subtitling, voice-over, audio description, and sign-language interpreting—each shaped by specific technical, linguistic, and cultural constraints. This makes AVTS a multidisciplinary field that integrates various attributes, approaches, methodologies, and strategies from diverse areas. These elements coexist, reflecting the dynamic interplay between linguistics and culture, and contribute to the field's continual growth.

Historically, the first scholarly contributions to AVTS can be traced to the late 1950s with the publication of the first-ever monograph in AVT (Laks, 1957), and further institutional recognition came with dedicated issues of journals such as *Babel* (Caillé, 1960), which addressed cinematic translation. Since then, this translation discipline has grown in both methodological scope and professional relevance. Chaume (2018) provides an overview of past and present research in AVT, affirming that: "AVT has certainly gained the right to constitute a legitimate and independent field of studies, matching the status of any other area of studies in translations and interpreting."

As Díaz-Cintas (2008) points out, "audiovisual translation is a field that has been growing in significance and visibility in recent decades, and many young, enterprising scholars are directing their interests and efforts to the analysis of audiovisual programmes." It is true that AVT studies are no longer limited to "brief and scattered [studies] in a wide range of publications going from cinema and translation journals to newspapers and weekly magazines" (Díaz-Cintas, 2009), and that this research discipline has gained weight and relevance among scholars. However, as Díaz-Cintas (2009) also observes, "we still lack a proper historiography of audiovisual translation and its study today," which points to the need for meta-analytical studies and historiographical consolidation within the field.

Díaz-Cintas (2009) further remarks that AVT is "a professional practice that can be traced back to the very origins of cinema." While AVT today encompasses far more than just film translation—including television, corporate communication, and accessibility services such as subtitling for the deaf and hard of hearing or audio description for the blind—it is fair to say that it has evolved alongside and in response to the film industry's growth. It has also been shaped by the successive waves of the digital revolution, including the advent of the World Wide Web in the 1990s, mobile

technologies in the 2000s, cloud computing in the 2010s, and immersive media environments such as the metaverse in the 2020s. These technological shifts have expanded AVT's scope and professional demands, particularly in multilingual, globally distributed content.

While earlier contributions, such as Díaz-Cintas (2008, 2009), provided foundational insights into the discipline's scope, more recent studies (Ranzato and Zanotti, 2019; Chaume, 2020) address the contemporary complexities of the AVT landscape—shaped by global content distribution, evolving user habits, technological convergence, and the increasingly multilingual nature of audiovisual texts—, in addition to challenges such as accessibility standards, multimodality, audience engagement, and streaming platforms. Importantly, these works explore topics such as the implications of multilingualism in audiovisual content and the growing need for AVT practices to reflect linguistic diversity in ways that are both technically feasible and culturally meaningful.

This PhD dissertation is grounded in this contemporary framework and contributes specifically to the field of Multilingual Audiovisual Translation (MAVT). The study focuses on how multilingual elements—such as language alternation, code-switching, accents, and dialects—are transferred from English OVs to Castilian Spanish DVs. The study aims to identify how these multilingual markers are preserved, transformed, or erased, and how these changes affect the reception and comprehension of the target audience.

As Sánchez-Mompeán (2023) defends and Subchapters 3.3.1.3 "The Audience's Evolution" and 4.2.2.3 "Data Analysis" corroborate, audience behavior is changing in the age of streaming. Younger viewers—who have grown up more exposed to multilingual content as well as subtitles and hybrid formats—now show a marked preference for authenticity and linguistic richness in dubbed content. It is here deemed that these shifting expectations call for new MAVT standards and hybrid approaches that better accommodate multilingual narratives.

Ultimately, this dissertation contributes to the MAVT research agenda by identifying *crisis points*—specific moments or features in multilingual OVs that pose significant challenges to dubbing workflows. Through the analysis of a selected corpus of multilingual English OVs and their commercialized Castilian Spanish DVs, the study evaluates how current practices respond to those challenges. It also examines whether the introduction of hybrid models (i.e., combining dubbing and subtitling) could offer more effective solutions for preserving multilingual texture and improving audience immersion. This focus aligns with growing academic and professional efforts to refine the translation of linguistic diversity in globally distributed audiovisual content.

3.3.1 AVT Evolutionary Paths

Given that audiovisual products are vehicles of culture, and in turn culture is a living thing changing in synchrony with society, it is not possible to draw a clear line tracing

the evolution of AVT in isolation. In accordance with Voellmer (2012), the author of this research believes that it is "beyond dispute that development in communication, technology, and media, as well as individual mobility and globalization in general, has a profound influence on text production, whether it is oral, written or audiovisual." Therefore, to reflect AVT's historical journey from its origins to the present day, it is deemed necessary to talk about, at least, four parallel and fundamentally related evolutions.

To provide a clearer representation of the interrelations described in this subchapter, the following figure has been devised by the author. It synthesizes, through an original schematic model, the progressive interactions between the evolution of audiovisual product offerings, the digital transformation, audience behavioral shifts, and advancements in AVT practices. This conceptualization is not directly derived from a specific external source but is rather the result of a critical interpretation and integration of the content reviewed throughout the subchapter.

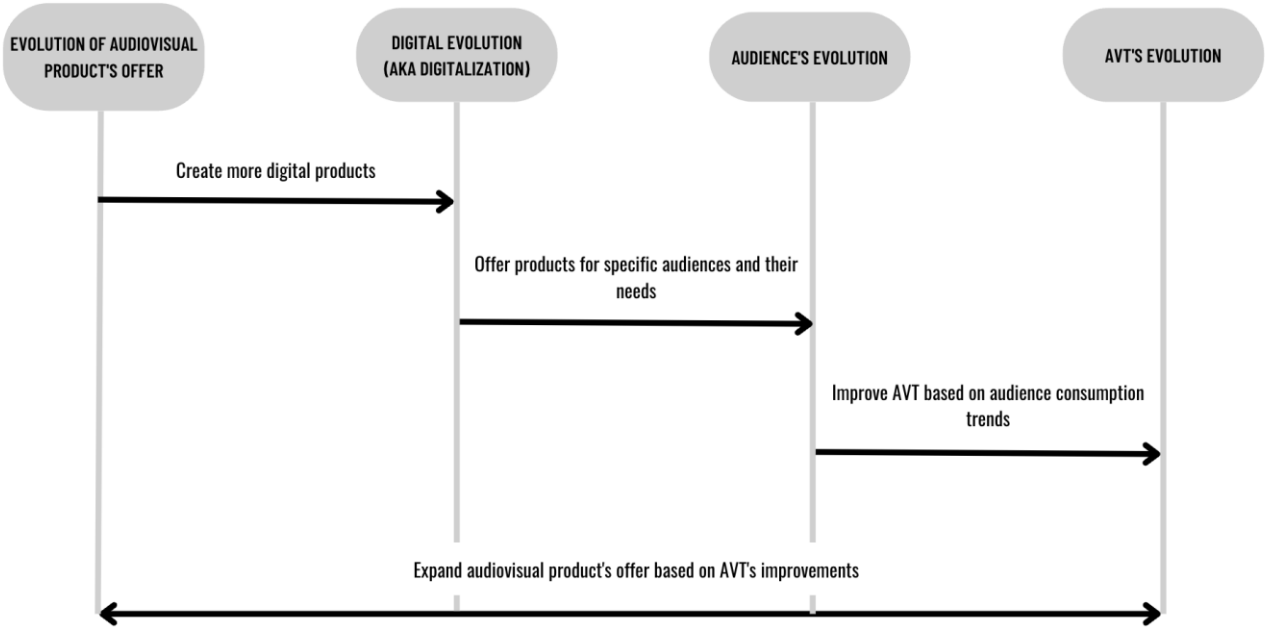

Figure 1. AVT Evolutionary Paths[7]

3.3.1.1 The Evolution of Audiovisual Product's Offer

For the purposes of this PhD research, *audiovisual product's offer* will not refer to the different types of audiovisual products currently available (such as motion pictures, TV shows, TV series, live broadcast, videoclips, corporative videos, conference streaming, and so on), but the physical or virtual place the audience is to either visit or use to

[7] Author's own elaboration based on the analysis of AVT evolutionary paths discussed in Subchapter 3.3.1. "AVT Evolutionary Paths."

consume those audiovisual products: movie theaters, television, digital audiovisual platforms…

It could be stated that the greatest audiovisual product's offer started with the emergence of the cinematograph and provided us with movie theaters as we know them today. Motion pictures in movie theaters have progressively shifted from being an exclusive entertainment –with limited audiovisual works, theaters, sessions, and seating capacity, plus a much-limited billboard in smaller cities– to becoming a "leisure of the masses" through multiplexes[8] and global wide or nationwide simultaneous premieres. This evolution was mainly due to an industry-wide cost change made possible by the revolutionary transition from celluloid film (which implied a higher cost and a limited distribution) to digital technologies (allowing a price decrease, a much easier distribution, and a remarkable quality improvement). From that moment on, the evolution of audiovisual product's offer is inextricably linked to digital evolution [See Subchapter 3.3.1.2 "The Digital Evolution (Also Known as Digitalization)"].

As the film industry progressively decentralized from the big theaters, multiplexes arose (offering multiple screens simultaneously projecting different audiovisual works). Those were the first steps towards an affordable audiovisual entertainment prize for the broader masses of society.

The increasing worldwide demand of accessible audiovisual entertainment led to the success of television, which provides the audience with both big screen-designed audiovisual works and television-designed products (such as TV programs, TV series, documentaries, and TV films). However, the limited choice of television programming was soon offset by rentable recorded audiovisual works, a new industry that quickly carved out a niche in the entertainment market.

That on demand single-rental model was the predecessor of today's digital audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max, Disney+, Hulu, and so on), which are fueled by the audience's evolution [See Subchapter 3.3.1.3 "The Audience's Evolution"] hand in hand with the current omnipresence of the Internet.

Nowadays, most non-theatre-related audiovisual product's offers depend on the Internet (digital television, digital audiovisual platforms), which has created an interdependence between audiovisual consumption and digitalization. Pay TV[9] and digital audiovisual platforms also known as video-on-demand (VOD)[10] platforms have taken advantage of that major shift in the audiovisual consumption habits and have created a new business model around it to meet those needs. Their main particularity is that they offer 24/7 audiovisual content through an Internet connection, which means the audience can access the platform through any Internet-enabled device regardless of their location.

[8] Oxford Dictionary Online (2022a). *Multiplex*: A large cinema with several separate rooms with screens.
[9] Cambridge Dictionary Online (2022a). *Pay TV*: Television stations that you must pay to watch.
[10] Cambridge Dictionary Online (2022b). *Video-on-demand*: A system for watching films or recorded programmes on the internet or television at any time.

According to the Telecommunications and Audiovisual Sector Economic Report 2019 published by the Spanish National Commission for Markets and Competition (CNMC, Comisión Nacional de los Mercados y la Competencia) digital platforms such as Netflix and HBO Max had around 5.7 million subscriptions[11]. The 2020 report includes a general overview of the impact COVID-19 pandemic had on the audiovisual services sector in Spain. On the one hand, this sector was seriously constrained by the global pandemic financial consequences (mainly due to a sharp and sudden decline in the number of advertisers). On the other hand, the confinement situation[12] increased the amount of time people spent at home, and their consumption of information and audiovisual entertainment services. This consequently increased the offers and promotions launched by pay TV and VOD providers (identifying yet more entertainment needs to be met) and contributed to a substantial spike in the number of pay TV subscriptions and VOD platforms in Spain that year. By the end of 2020, the overall number of subscriptions to audiovisual paying services in Spain surpassed the eight million[13], and digital platforms such as Netflix and HBO Max had around 6.3 million subscriptions[14].

3.3.1.2 The Digital Evolution (Also Known as Digitalization)

The twenty-first century signals the start of AVT's phenomenal growth, with a gradual shift from print media towards audiovisual media. As previously mentioned, digital technologies have had significant impact on the evolution of the audiovisual product's offer, making it possible for the audience to enjoy audiovisual entertainment in a faster, more affordable, and customized way.

In addition to that, since the Internet came to our lives, society has both been witness and actor of a major transformation in the way it communicates in respect of:

- Level: From inter-individual communication (one person to another) to global communication (one person to the world).
- Means: From communication at a fixed location (face-to-face interactions, postal mail, landline phone calls…) to ubiquitous communication (through digital and mobile devices).

The Internet has also had a profound impact on audiovisual consumption models. For many years consumers only had access to a limited audiovisual offer, both in terms of the number of audiovisual products available and in terms of viewing hours (fixed programming determined by the movie theater or broadcast television channel of choice). Today this model has evolved with the times and our modern society's increasing desire for immediacy, which has given rise to services such as pay TV (with

[11] This calculation includes both direct and indirect subscribers to these platforms who procure the service through a telecommunications provider.
[12] In Spain, the COVID-19 confinement of the population began in March and lasted until the end of June.
[13] This increase does not directly correspond to households, since quite a few have contracted more than one service provider simultaneously.
[14] This calculation includes both direct and indirect subscribers to these platforms who procure the service through a telecommunications provider.

greater availability of channels and audiovisual product offerings), as well as VOD services and streaming platforms (both with an extensive offer of on-demand audiovisual products that can be played anytime and anywhere, on devices with Internet access).

In the past, many consumers would have probably been shocked at the mere idea of having to pay a fee to watch films and TV series and rejected it outright, sticking to linear television[15]. At present, the vast majority of consumers of audiovisual products are subscribed to one of these pay TV and/or VOD services (or even more than one), and they even show a downward trend with regards to their use of linear television, whose use has been relegated to the viewing of 'special events', and not always live (since many pay TV platforms offer the possibility of rewinding or re-visualizing the content already broadcasted).

Although pay TV and VOD services are frequently contrasted, it is crucial not to forget that they carry out distinct purposes and provide customers with unique features. While VOD services grant users access to a selection of on-demand films and television series, pay TV typically offers an assortment of live channels. With that in mind, as per Statista (2022), in 2021 there were 1.14 billion pay TV users globally. The study also states that a decrease in pay TV customers is anticipated over the next few years, with a drop of 3.3% predicted for 2021 only. On the other hand, in accordance with Digital TV Research (2023), 1.1 billion people worldwide would have had access to VOD subscription services in 2020. By 2026, this figure is projected to increase even further, reaching 1.6 billion users.

When comparing pay TV to linear television, it is important to keep in mind that pay TV is a subset of linear television. Pay TV is a subscription-based service that offers access to live television channels and pre-scheduled films and series, whereas linear television refers to the conventional offering of television programs in a planned or scheduled format. Nielsen (2021) found that linear television (or traditional TV) viewing among US adults showed a declining trend, with the average time spent per day watching live and time-shifted TV down 12 minutes from Q1 2020 to 3 hours 45 minutes in Q1 2021. The report also mentioned that VOD usage increased during that same period, with US adults spending an average of 1 hour 28 minutes per day watching VOD content in Q1 2021, up from 1 hour 17 minutes in Q1 2020.

According to a CNMC 2021 press release "pay-TV surpassed the 8 million subscriber mark in Spain," and "the last quarter of the year [2020] closed with total revenues of €500.6 million for linear television and €531.6 million for pay TV."

[15] Traditional television services watched for free at the scheduled time it is broadcasted; also known as broadcast television.

Here is a non-exhaustive list of the audiovisual digital platforms devoted to films and TV content currently available in Spain [displayed in alphabetical order]:

- Acorn TV
- Amazon Prime Video
- AMC+
- Apple TV
- Atresplayer Premium
- Crunchyroll
- Disney+
- Filmin
- FlixOlé
- HBO Max
- Lionsgate+
- Mitele Plus
- Movistar+
- Mubi
- Netflix
- Planet Horror
- Rakuten TV
- RTVE Play
- Somos Cine TVE
- Vodafone TV

As a result of this overhaul of communication styles, and ultimately audiovisual consumption models, a logical consequence of the audience's evolution [See Subchapter 3.3.1.3 "The Audience's Evolution"], people are now more prone to relying on digital devices in their everyday lives. And audiovisual entertainment is no exception to this.

Over a decade ago Bustamante (2002) anticipated that the redefinition of the audience, digitalization, the Internet, and modern technologies would be major milestones for the audiovisual industry.

Back in the day when the step towards audiovisual entertainment at home was made, households tended to present just one television (if any) in a room where all the family gathered to watch the limited programming offer available (usually merely one or a couple of channels). Many years later, according to the survey conducted in the United States by ReportLinker (2017) that can be seen below, "the average [U.S.] household has 7.3 [screens], according to a new survey by ReportLinker. And although the most popular is a TV, with 93% of mentions, our homes also include an astonishing array of digital devices, such as smartphones (79% of mentions), laptops (78% of mentions), and tablets (68% of mentions)."

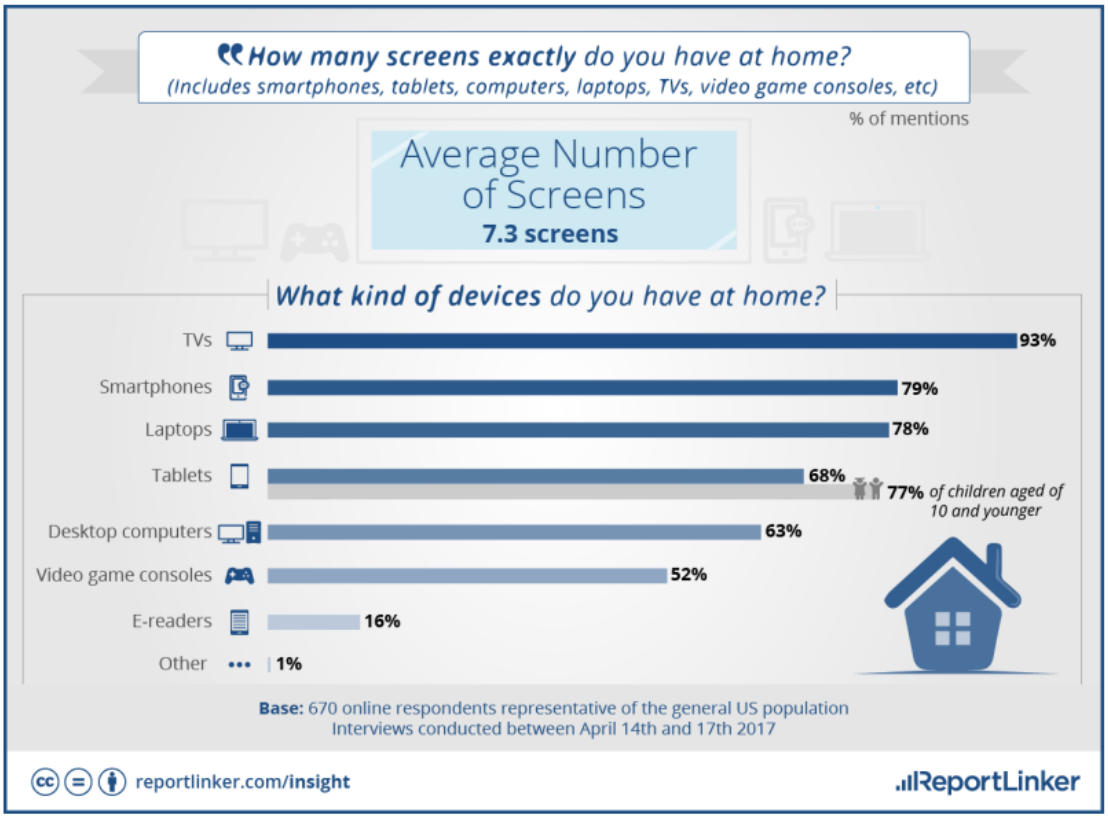

Figure 2. How Many Screens Exactly Do You Have at Home? [16]

To get a more accurate idea of the growing prominence of screens and Internet-connected screens/devices in most households, it is worth analyzing the Telecommunications and Audiovisual Sector Economic Report 2020 published by the Spanish National Commission for Markets and Competition (CNMC, Comisión Nacional de los Mercados y la Competencia), which states that: (i) "By the end of 2020, 49.6% of households with Internet access (i.e., 36.4% of Spanish households) were users of one of these paid streaming video services [streaming video services mentioned in the report: YouTube, Rtve.es, Atresplayer, and other]," and (ii) "In 2020, 44.9% of households had pay TV, which is generally contracted together with electronic communications services."

[16] Image extracted from ReportLinker (2017).

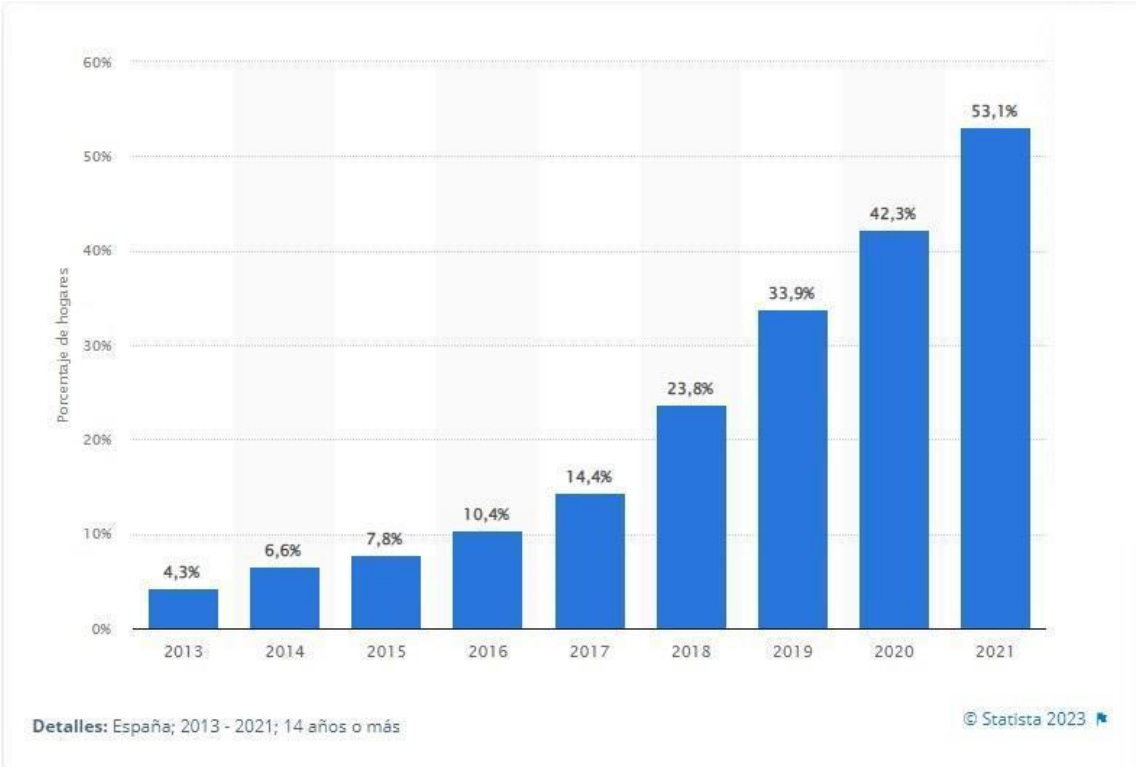

Figure 3. Share of Households with a Smart Television Connected to the Internet in Spain from 2013 to 2021 [17]

As can be seen in the image above, there was a visible and progressive growth in the percentage of households with Internet-connected smart TVs in Spain between 2013 and 2021, representing more than 53% in 2021.

Chaume (2018) asserts that "[d]igital technology has played a crucial role not only in the process of production and distribution of audiovisual content, but also in the process of localization and consumption of audiovisual products."

Due to the increase in demand for audiovisual works resulting from the ease of access to these products provided by digitization, there has been a radical change in the audiovisual industry to please all kinds of audiences: cinemas (in dubbing countries such as Spain) now show films in both DV and VOSE versions, and pay TV and VOD services offer a vast amount of OV and DV content with subtitles in at least one language [See Chapter 3.3.1.4 "AVT's Evolution in Spain"].

Digitalization was initially seen as a threat to the audiovisual industry due to its vulnerability to digital piracy[18]. High-speed internet and peer-to-peer file-sharing technologies made it increasingly easy for people to share and watch copyrighted films and other audiovisual works in illicit ways, which had and continues to have a major adverse effect on the film industry's bottom line and the livelihoods of audiovisual content creators and artists.

[17] Image extracted from Statista (2023).

[18] Interpol (2023). *Digital piracy*: The illegal copying or distribution of copyrighted material via the Internet. It negatively affects the creative industries, including film, TV, publishing, music, and gaming.

As per MUSO's report (2021), which examines global trends in piracy, in 2020 the audiovisual industry was still substantially impacted by piracy. Not only over 300 billion people visited pirate websites worldwide in 2020, being the United States, India, and Russia the nations with the largest traffic to pirate websites, but it should also be considered that technology for peer-to-peer (P2P) file sharing was still widely used (approximately 16.8% of the total amount of piracy), particularly in countries with slower internet speeds. Moreover, the COVID-19 epidemic significantly increased piracy, causing a 62% spike in traffic to pirate sites in the first half of 2020 compared to the same period in 2019, with TV shows, movies, and music being the most pirated content.

Despite the persistent and significant adverse effects of digital piracy, the audiovisual sector has nonetheless experienced substantial growth in digital movie theaters, digital television, and audiovisual streaming platforms. This expansion is largely attributed to the advantages offered by digital distribution models—such as lower costs, broader accessibility, and higher content quality—which have allowed the industry to innovate and adapt, even in the face of ongoing piracy challenges.

Digitalization has significantly transformed the distribution and exhibition of audiovisual content, notably through the proliferation of multiplexes (theaters with multiple screens), which allow for the simultaneous release of a greater number of feature films. This increase in available screens and parallel premieres has directly influenced the volume of AVT work, especially in dubbing-dominant countries such as Spain, where more premieres necessarily entail a higher demand for dubbing services.

This trend is mirrored and intensified in the context of global streaming platforms. In 2021, Netflix revealed that it had subtitled over 7 million minutes and dubbed more than 5 million minutes of content, reflecting the scale and complexity of its localization operations (Marking, 2022). According to Netflix COO Greg Peters, this unprecedented volume of localized content allowed the company to better understand how localization impacts user engagement, even in subtle aspects such as the emotional perception of titles.

Such exponential growth in the need for subtitling and dubbing services highlights the strategic role of AVT in the global media ecosystem. It also underscores the need to adapt traditional dubbing workflows to preserve the linguistic and cultural integrity of the source material. In the Spanish context, this would translate into an urgent call for revisiting established dubbing practices in order to meet evolving audience expectations for authenticity and multilingual fidelity.

Besides, due to the digital boom screens are no longer tied to a fixed location, but quite the opposite: people now carry those screens with them (laptops, tablets, smartphones…), and place them wherever they please (using digital television, and digital audiovisual platforms). Since digitalization has allowed audiovisual entertainment to no longer be confined in movie theaters, it has consequently widened its audience once more, and again, a greater audience involves a greater demand and variety of translated content. In the words of Chaume (2018), "The advent of digitalization has given rise to a new digital

culture. […] Audiences are weary of consuming audiovisual products in a traditional, linear, and scheduled way."

3.3.1.3 The Audience's Evolution

Back in 1995 Negroponte (1995) talked about a progressive shift in television from 'prime-time' to 'my time', referring to the emergence of new techniques that would allow us to develop an individualized offer for each consumer by means of an on-demand service accessible at any time and from any location. These days, Negroponte's prediction hits the target when considering how consumers' habits change in conjunction with their consumption pathways of choice. Like everything else, the audience's preferences and consumption habits have drastically evolved with the advent of digitalization. As previously mentioned [See Subchapter 3.3.1.1 "The Evolution of Audiovisual Product's Offer"], audiovisual consumers no longer depend on an expensive entertainment offer outside their homes (i.e., movie theaters), and they now have access to relatively economic leisure, at home or on-the-go, which allows them to customize their consumption timing and content, and to have immediate access from any Internet-enabled device. Now it is the consumers, their preferences, and how they react to the audiovisual products offered to them that shape the audiovisual industry's offer and production pace.

The audiovisual industry has seen a lot of changes in recent years, driven mainly by technological advancements (streaming technologies, artificial intelligence and machine learning, virtual and augmented reality, cloud-based production and storage…), evolving customer preferences (on-demand viewing, customized content, mobile viewing, social media engagement…), and the emergence of new distribution models (subscription-based streaming services, VOD, social media platforms, virtual and augmented reality…).

Consumption trends of audiovisual content are moving increasingly in the direction of immediacy, predominantly because of technological advancements and shifts in consumer behavior. There are many reports on this new consumption trend, such as Deloitte (2021), which claims that the consumption of digital media, particularly audiovisual materials, has shown a continuous growth in the last decades. This new pattern can be noted in various areas: (a) streaming services (such as Netflix, Amazon Prime, and HBO Max) are becoming increasingly popular, (b) there is a rise in the use of mobile devices for watching video content (leading to an on-the-go consumption), (c) short-form video consumption on social media is increasing (mainly in the form of TikTok and Instagram Reels), (d) more individuals are using live streaming and virtual events (largely as a result of COVID-19 confinements), and (e) there are more subscribers to on-demand, personalized streaming services.

3.3.1.3.1 A Global Pandemic

As previously shown, this change has many generational factors, but it has also been influenced by the landmark event of 2020's global COVID-19 pandemic. According European Audiovisual Observatory (2022a) on key trends in the European audiovisual sector,

> [t]he global pandemic has considerably changed media consumption. More time spent at home and the limitation of alternative leisure activities have left their mark on viewing trends, resulting in higher TV consumption.
>
> […]
>
> The shortening of cinema windows, day-and-date or straight-to-TVOD releases, straight-to-streaming movies also made available on TVOD platforms, and virtual cinemas launches all fostered an impressive jump in digital rental during the first year of the pandemic. Rental TVOD grew five times faster in 2020 than it did in 2019, and twice as fast in terms of yearly average over the last five years –surpassing EUR 1 billion (up by 24% year on year) and contributing 60% to total incremental TVOD revenues in the process.

Cabrera *et al* (2020), which is another study published by the European Audiovisual Observatory, demonstrates how the pandemic significantly affected the industry, leading to production delays, cancellations, and closures of theaters and other entertainment facilities throughout Europe.

Based on WIPO (2022), the COVID-19 epidemic has substantially impacted the audiovisual industry, with films and advertising suffering the most.

Global online platforms have taken over as the industry's preeminent economic and infrastructure paradigm. However, the pandemic effects varied between developed and developing economies. Developed economies, with more advanced infrastructure, have been able to adapt more quickly to the changes brought on by the pandemic. In contrast, a poorer traditional infrastructure, and the lack of resources, accommodating policies, harmonizing intellectual property regulations, technological advances, and insufficient data privacy protection measures are some of the issues that developing markets have had to confront.

The digital revolution escalated with more people relying on digital technologies for work, education, and entertainment. This particularly affected the audiovisual sector since the pandemic and its associated confinements disrupted traditional production and distribution models and led to acute employment and revenue losses.

The rise in demand for digital content has been one of the most significant consequences of the pandemic on the audiovisual industry. The number of VOD service customers significantly increased as people remained at home. Ever since the pandemic, the popularity of digital media has made traditional media, including linear television and cinemas, less profitable.

With cinemas closed and traditional distribution models disrupted during the pandemic, VOD services became the primary means of releasing and distributing films. This VOD temporary lifeline had the positive impact of preventing many audiovisual companies from having to close, but on the downside, it created consumer habits that it is still unclear to what extent they can be reversed in the future. Nowadays there are more people opting

to watch films at home rather than in cinemas, and this makes producers even more dependent on VOD services as a crucial source of revenue. The film industry has also grown more reliant on public funding, especially in nations with strongly rooted public funding schemes like France, Germany, and the UK. Government support for the sector in those and other countries expanded because of the pandemic, and many nations established policies like tax credits, grants, and subsidies to support film creation and distribution.

In the short and medium term, such temporary financial support appeared to be an effective strategy to rescue the sector from the brink of bankruptcy. However, long-term sustainable solutions are required to support these stakeholders in coping with the lasting impacts of the audiovisual sector crisis triggered by the pandemic[19].

3.3.1.3.2 A Generational Change

Audiovisual consumption habits are rapidly changing because the audience itself is changing. To better understand this generational shift in consumption habits it is worth looking at the "Digital Consumer by Generation" study (SmartMe Analytics, 2022), whose primary objective is to present an overview of the digital behavioral patterns of Spaniards based on the generation they belong to, that is: either to Generation Z (18-24 years old), Young Millennials (25-34 years old), Old Millennials (35-44 years old) or Generation X (45-55 years old). This study shows that, when focusing on the use of smartphones, the 'new generations' (Gen Z and Young Millennials) devote the highest number of hours per day and record the highest number of smartphone visits per day compared to the other two generations of users. It is not a shocker that streaming platforms can be found among the 10 most visited categories via smartphone; however, what is most interesting is the fact that the access to those streaming platforms is not limited to the youngest generations.

[19] Although other events, such as recent industry strikes (e.g., the U.S. actors' strike in 2023), have also influenced audiovisual production and consumption patterns, this study primarily focuses on the effects directly associated with the COVID-19 pandemic and the subsequent acceleration of digital transformation. A broader examination of more recent or emerging factors is recommended for future research.

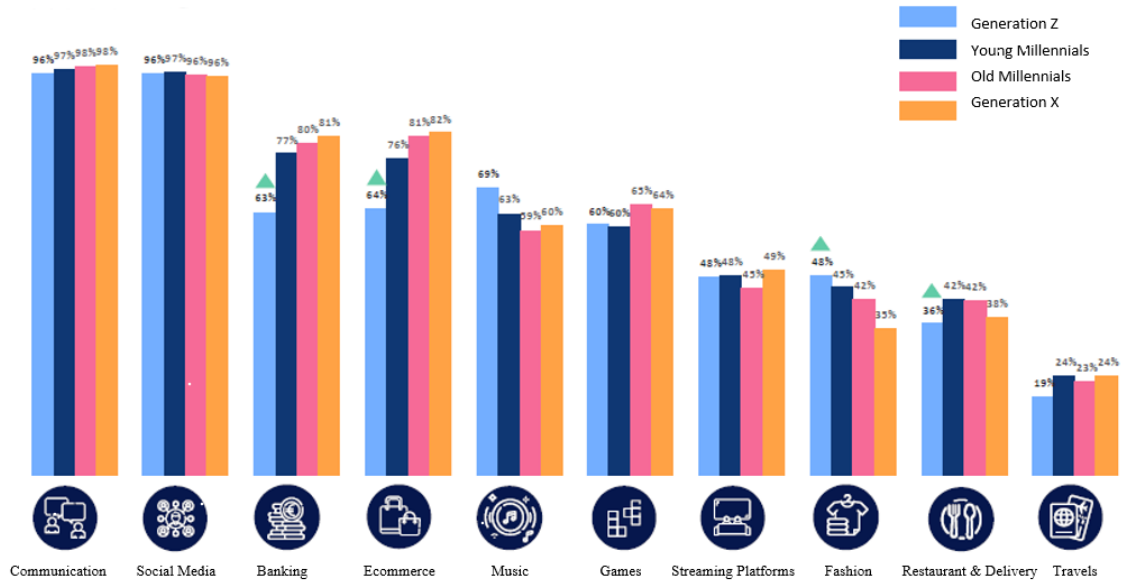

Figure 4. Number of Users per Category[20]

When referring to the audience's evolution in the digital now, special attention must be paid to the *digital generation*: people who have grown up from a noticeably early age with easy access to digital technologies.

Marc Prensky (2001) defines two key concepts to consider: digital natives and digital immigrants.

The concept of *digital natives* (also known as Generation Z) denotes people who have grown up in a society where digital technologies such as smartphones, computers, and the internet, were ubiquitous and part of their daily life. They do not even know what a non-digital world looks like. Due to their exposure to technology incredibly early in life (often before they can read or write), these people are frequently seen as being extremely at ease and skilled users of it.

By contrast, *digital immigrants* are those who grew up without digital technology but subsequently become accustomed to it, acquiring digital knowledge later in life. Digital immigrants may not feel as comfortable or skilled with new technologies as digital natives do since they may have learnt to use it as adults. Additionally, because digital immigrants were not (or just mildly) exposed to technology throughout their childhoods, they can have a distinct perspective on and approach to using it.

This work considers that it is precisely that digital generation of viewers (the digital natives), characterized by their predilection for immediacy, who is reshaping audiovisual consumption habits, and increasing demand for AVT. Their need for instant access to new audiovisual releases—fueled by a desire to avoid spoilers shared across social media—has significantly increased the demand for faster, more accessible AVT solutions, such as prompt subtitling, accelerated dubbing production, and hybrid formats

[20] Figure translated and extracted from SmartMe Analytics (2022).

combining dubbing and subtitling. Consequently, this study deems that AVT is no longer perceived merely as a tool for linguistic accessibility, but as a crucial factor in preserving the audience's engagement and satisfaction in the age of immediacy.

In general terms, today's viewers ask for (i) economic audiovisual entertainment, primarily at home or on-the-go to accommodate their hectic agendas; and (ii) constant entertainment, which causes a striking increase in demand for audiovisual products that has opened the gates to international content, which is also fitting, since this new generation of viewers is no longer 'confined' inside their country's borders or their language due to their greater contact with subtitles from a very young age. This borderless and limitless desire to 'get more,' has risen exponentially the demand and need for audiovisual translation in the form of subtitling, dubbing–or both–, depending on cultural trends (such as some countries' dubbing traditions) and economic interests (whether it is affordable for an audiovisual product to be both subtitled and dubbed considering the foreseen audience of such a product). Note that the observations presented regarding current audience preferences are the result of the author's critical synthesis of documented industry trends. Although the interpretation is original, it is aligned with findings from major industry reports. Deloitte (2022) identifies a growing prioritization of flexible and economically accessible audiovisual content, particularly among younger audiences. Deloitte (2025) further emphasizes that social media platforms are becoming dominant forces in entertainment consumption, favoring short-form, globalized, and subtitled audiovisual content accessible from anywhere. European Audiovisual Observatory (2022b) similarly highlights the globalization of content consumption patterns and the pivotal role of streaming platforms in promoting international audiovisual products. Therefore, while the direct link established between these market dynamics and the rising demand for MAVT is an original contribution by the author, it is supported by broader empirical evidence.

However, what is perhaps most outstanding is today's viewers fear of spoilers[21] (due to their frequent simultaneous use of social media while viewing certain audiovisual products), which once again is related to immediacy, and directly impacts on Audiovisual Translation. In fact, Cohen and Shrum (2001) explore how spoilers may drastically affect how much a film, or a TV show is enjoyed, since these impact the element of surprise, which is often a key factor in how people experience and appreciate storytelling.

3.3.1.4 AVT's Evolution in Spain

3.3.1.4.1 Historical Development and the Francoist Period

AVT has globally developed in tandem with technological and sociopolitical transformations throughout the 20th and 21st centuries. Its earliest form can be traced back to the silent film era when intertitles were employed to convey narrative or dialogue information to audiences across linguistic boundaries. These intertitles were manually

[21] Oxford Dictionary Online (2022b). *Spoiler*: A description of an important plot development in a television show, film, or book which if previously known may reduce surprise or suspense for a first-time viewer or reader.

translated and often re-shot for different markets, marking the first efforts to mediate foreign content for local consumption (Díaz-Cintas and Remael, 2014).

With the advent of sound in the late 1920s, subtitling emerged as an initial solution to linguistic barriers. It allowed for the preservation of original voices while making the content accessible to foreign audiences. During this period, translation took the form of interlingual subtitling. However, subtitling required a certain level of literacy from viewers, which limited its reach in countries like Spain, where literacy rates were relatively low at the time (Albero Almodóvar, 2021). Therefore, as the global film industry grew, the need for a more accessible and commercially viable form of AVT for broader markets—including the general population and not only the higher educated classes—led to the rise of dubbing in Spain.

Dubbing was first introduced in Spain in the early 1930s, coexisting with subtitling for some time. As earlier mentioned, while subtitling may have remained popular among educated urban audiences, dubbing appealed to broader (and more illiterate) demographics due to its accessibility and immersive quality. Foreign studios such as Paramount and MGM encouraged dubbing in Castilian Spanish to expand into the Latin American and Spanish markets (Baños and Díaz-Cintas, 2015). At this stage, dubbing was primarily motivated by commercial pragmatism rather than ideological imposition. This duality persisted until the outbreak of the Spanish Civil War.

Following the Spanish Civil War, the Francoist regime institutionalized dubbing through the 1941 law that made it compulsory for all foreign films distributed in Spain to be dubbed into Castilian Spanish. Franco established censorship offices, and dubbing became a political tool, allowing the regime to control the narratives and cultural messages imported from abroad. Content deemed ideologically or morally incompatible with Francoist values was edited during the dubbing process, changing not only the message itself, but sometimes even altering entire plotlines. A notable example is the film *Mogambo* (1953), where allusions to adultery were erased through character reinvention and recontextualization.

Francoist censorship also enforced linguistic uniformity by marginalizing regional languages such as Basque, Catalan, and Galician, banning their presence in public media and AVT (Hennessey, 2027). Dubbing thus became a means of reinforcing Castilian Spanish as the singular national language. This standardization extended beyond cinema to all audiovisual outputs and public discourse. Consequently, AVT under Franco was not just a medium of translation but also a mechanism of nationalistic propaganda and linguistic homogenization.

3.3.1.4.2 Television and Accessibility Regulations

With the end of the Francoist regime and the transition to democracy, Spain's audiovisual landscape began to diversify, particularly through television. The Spanish AVT industry initially remained focused on dubbing, a customary practice since the 1940s. The use of subtitles on Spanish television only began in the early 1990s, when Televisión Española

TVE) became the national first network to provide subtitled programming, although this was still limited to select content.

In the early 2000s, accessibility measures such as audio description and subtitles for the hearing impaired were introduced to Spanish TV. Legislative frameworks also began to take shape: in 2003, the Spanish government enacted a law[22] (later updated in 2010[23]) requiring all television broadcasters to include subtitles for the hearing impaired on a designated percentage of their programming. In recent years, virtually all audiovisual products available via digital platforms (including films, series, and documentaries) now offer at least some form of accessibility.

3.3.1.4.3 AVT Preferences and English Proficiency in Spain

By the time censorship was abolished in the late 1970s, dubbing had already become the dominant form of AVT in Spain. This preference, rooted in decades of state-imposed practices, continues to shape audience habits today. English-speaking original productions dubbed into Castilian Spanish still comprise the majority of foreign audiovisual works exhibited in Spain, although original versions subtitled in Spanish (VOSE, as per the acronym in Spanish) have gained visibility in recent years.

From an audience perspective, even if times are changing, a full transition from dubbing to subtitling could be challenging given long-standing preferences and consumption patterns. According to EF Education First (2024), Spain ranks 36th globally in English proficiency, which may explain the continued reliance on dubbing. Countries like Germany (10th), Italy (46th), and France (49th)—also former dictatorships with similar AVT traditions—show lower proficiency levels compared to subtitling nations such as Sweden or the Netherlands, which rank consistently in the top five.

As noted by Pavesi and Formentelli (2015), subtitling facilitates language exposure and informal learning, whereas dubbing limits these opportunities. This historical reliance on dubbing may partly explain the disparity in English proficiency between traditionally dubbing and subtitling countries, and could also serve to justify Spain's relatively low levels of English-language proficiency.

Audience attitudes also reflect this divide. A study conducted by the European Audiovisual Observatory (2019) found that only 18% of Spanish viewers preferred subtitled content, compared to 45% in Denmark and 59% in the Netherlands. While Spain is not alone in this tendency—France, Italy, and Germany also favor dubbed content to varying degrees, the trend is notable and may reflect both practical convenience (such as an inclination for not having to read subtitles while watching an audiovisual work) and entrenched cultural habits.

[22] BOE (November 4th, 2003).
[23] BOE (March 31st, 2010).

3.3.1.4.4 Multilingualism and Regional Identity in Contemporary AVT

Nevertheless, recent years have seen a resurgence of multilingual AVT practices in Spain, particularly in autonomous communities with strong regional and linguistic identities. Regional broadcasters like ETB (Basque Country), TV3 (Catalonia), and TVG (Galicia) have been producing more content in local languages, often integrating them alongside Castilian Spanish within the same production (Zabalbeascoa, 2008). This reflects both the decentralization of cultural policy and a growing audience demand for linguistic authenticity, particularly among younger audiences more accustomed to multilingual content and global streaming platforms.

3.3.1.4.5 The Streaming Era and Multilingualism

The proliferation of global streaming platforms has significantly transformed AVT practices, both in Spain and worldwide. These platforms have adopted localization strategies that prioritize linguistic authenticity and sociocultural specificity. As Hayes and Bolaños-García-Escribano (2022) argue, such strategies reflect a broader industry trend toward maintaining character identity and sociolinguistic realism through nuanced dubbing and subtitling practices. This is particularly evident in the case of Spanish content dubbed into English, where efforts are made to preserve regional and social variation. Domestically, this approach is mirrored in the increasing visibility of Spain's linguistic diversity within original productions. For example, *Patria* (2020) includes Basque, *Hache* (2019–2021) features Catalan, and *Élite* (2018–2024) incorporates a multilingual script reflective of contemporary youth discourse.

Unlike traditional broadcast models, which often imposed a single language version, streaming services enhance user agency by allowing viewers to choose between dubbing and subtitling, rather than enforcing a fixed format. This flexibility not only promotes greater linguistic diversity and personalization but may also signal a broader cultural shift in traditionally dubbing-dominant markets towards the normalization of multilingualism and subtitling.

3.3.1.4.6 Digital Distribution and Global Reach

Historically limited to American (U.S.), British, and French imports—as well as nationally produced films and series[24]—Spain's audiovisual offering has diversified significantly with the rise of digital platforms. This shift has exponentially increased the demand for AVT, compelling the industry to adapt. While in the past, economic and logistical constraints may have forced choices between dubbing and subtitling, today most streaming services often provide both options concurrently. This dual availability

[24] This data is shown in EGEDA (2020), a report that states that Spanish films represented 16.3% of total box office sales in Spain compared to American films, which represented 78.4% of the total revenue and kept on ruling the Spanish box office. European Union (except Spain) films made up 3.9% of the box office, while films from Latin America accounted for 0.8%, and films from other nations represented the remaining 0.7%.

caters to varied audience preferences, accessibility needs, and viewing habits, such as mobile consumption in noisy environments.

Over the past decade, there has been a significant increase in multilingual audiovisual productions, driven by the expansive reach and strategic content investments of international streaming platforms. Goldbart (2021) states that the consumption of non-English language content on platforms like Netflix and Amazon Prime Video in Europe has more than doubled, rising from 10% in 2019 to 22% in 2021. Projections suggest that by 2030, up to 50% of viewing time on these platforms in Europe could be dedicated to non-English content. Omdia (2024) confirms that Spanish-language content "has gained worldwide popularity and is now associated with quality and engaging storytelling." In the first half of 2024, Spanish-language shows represented 7.11% of all non-English content consumption on Netflix, with 6.69 billion viewing hours globally—3.28 billion of those from Spain alone. Similarly, Miller (2023) reports that 97% of Netflix users watched at least one non-English title between August 2020 and August 2021, marking a 71% increase over two years. This trend underscores the escalating demand for diverse linguistic content worldwide and highlights the pivotal role of streaming platforms in amplifying the reach of multilingual productions.

3.3.1.4.7 Public Policy and Regional Support

Digital platforms have disrupted traditional audiovisual distribution models by enabling broader access to both domestic and international content. They have lowered entry barriers for regional productions and allowed niche genres and minority languages to reach larger audiences. As noted by Lobato (2020), platforms like Netflix have transformed the circulation of media content, facilitating a more diverse and inclusive audiovisual landscape. The European Audiovisual Observatory (2020) highlights that over 800 public funding schemes across the EU support a wide range of film and audiovisual projects, further promoting regional and minority language productions.

In sum, the evolution of AVT in Spain reflects not only technological progress and shifting audience preferences but also broader cultural and political dynamics. While historical reliance on dubbing continues to influence consumption habits, digital platforms have introduced new paradigms that emphasize viewer agency, accessibility, and linguistic diversity. As Spain moves further into the digital era, its audiovisual landscape is likely to continue blending tradition with innovation, with VOSE increasingly normalized as a complementary mode of AVT.

3.3.1.4.8 The Dubbing Workflow and Decision-Making in Spain

While the Spanish dubbing industry has historically developed within a highly standardized and centralized framework—largely shaped by its post-Franco institutional structures (Baños and Díaz-Cintas, 2015)—the degree of creative agency granted to audiovisual translators varies considerably across different dubbing markets. This variation directly impacts how MAVT challenges are addressed, particularly those involving *crisis points*.

In Spain, the dubbing workflow typically follows a multi-stage process. First, a translator produces a direct translation of the original script (OV script) into Castilian Spanish (DV script). Then, an adapter—frequently a different professional from the translator—modifies this version to meet dubbing-specific requirements such as lip synchronization, rhythm, and idiomatic fluency in the target language (Castilian Spanish). Subsequently, a dubbing director oversees the voice recording process, supervising dubbing actors' performances and, where necessary, revising the DV script during recording to improve naturalness. This role may also involve decisions related to post-production elements such as dialogue integration, synchronization, and sound design. As noted by Chaume (2012), although efficient, this compartmentalized workflow often limits the translator's influence over final creative decisions—especially in linguistically complex scenes involving multilingualism or dialectal variation.

By contrast, some other European markets—such as the Netherlands, Scandinavian countries (e.g., Norway, Sweden, Denmark), and parts of Eastern Europe—tend to adopt more vertically integrated dubbing workflows. In these contexts, a single professional may serve as both translator and adapter, and sometimes participate in the direction or performance stages (Koolstra *et al*, 2002; Díaz-Cintas and Remael, 2014). This greater involvement allows for more cohesive and context-sensitive treatment of multilingual dialogue, foreign accents, and culturally marked references, which are often diluted or neutralized in more industrialized and segmented workflows such as Spain's.

In dubbing contexts such as Spain's, where translation, adaptation, and direction are frequently compartmentalized roles, the translator's ability to preserve or recreate key linguistic features—such as multilingual layers, accent-driven character identity, or sociolinguistic variations—is often constrained by their position early in the production chain. Final decisions regarding how these elements are rendered in the DV typically fall to the adapter or dubbing director, who may prioritize synchronization, performance flow, or perceived audience preferences over linguistic fidelity. This dynamic may result in the deletion, simplification, or neutralization of multilingual features, particularly in scenes where linguistic diversity plays a narrative or identity-related role. Consequently, while translators initiate the process of meaning transfer, their limited creative agency may undermine the implementation of MAVT strategies unless more collaborative and integrated workflows are established.

Understanding this production context is essential when evaluating the applicability of MAVT strategies in the Spanish dubbing industry. While the reference standard proposed in Chapter 5 "MAVT: A New Standard Needed?" is constructed with the Spanish market in mind, it must be interpreted in light of these structural constraints. Future research should explore how such models might be adapted—or more readily applied—in dubbing contexts where translators are more directly involved in creative and technical decision-making.

3.3.2 Technical and Modal Constraints in AVT

Audiovisual texts, excluding silent films, are composed of two interdependent semiotic codes: (i) the verbal code—primarily conveyed through dialogue—which is subject to translation in both subtitled (SV) and dubbed (DV) versions; and (ii) the visual code, which remains unchanged regardless of the language version. AVT therefore operates within a multimodal environment, where the translation of the verbal component must be synchronized not only with the spoken audio but also with on-screen images and contextual meaning. Unlike literary translation, AVT is bound by technical and modal constraints that stem from this complex interplay between sound, image, and text. This multimodality imposes distinct constraints on the two most widespread modalities of AVT: dubbing and subtitling[25].

3.3.2.1 Dubbing: Workflow, Constraints, and Decision-Making

Dubbing refers to the replacement of the original dialogue (L1) track of an audiovisual product with a translated version (L2) recorded by voice/dubbing actors, where the new dialogue is synchronized with the lip movements and gestures of the original speakers (Chaume, 2012). It is considered a full form of AVT, as it replaces the original auditory channel while preserving the visual channel.

Chaume (2012) outlines dubbing as a complex process involving several phases:

a) Translation of the original script: The translator generates a text faithful to the semantic and stylistic features of the source.

b) Adaptation: An adapter modifies this translated script for lip-sync, length, rhythm, and naturalness in the target language. Synchronization—particularly lip-sync and isochrony—is one of the core technical challenges.

c) Direction and performance: The dubbing director coordinates voice actors, ensures coherence in tone and character portrayal, and may alter the text during recording to better fit the audiovisual context.

d) Post-production: Integration of the dubbed audio with the original image, adjusting timing, mixing sound layers, and ensuring audiovisual harmony.

As Chaume (2020) and Spiteri Miggiani (2023) observe, professional dubbing practice relies on a compartmentalized production chain, often involving separate professionals for translation, adaptation, directing, and performance. In the Spanish context, as described in Subchapter 3.3.1.4.8 "The Dubbing Workflow and Decision-Making in Spain," the translator's creative agency is often limited due to this compartmentalization.

Recent studies—such as Hayes (2019)—highlight that dubbing decisions around accents, dialects, and identity construction are frequently modified or erased in the target version

[25] In terms of translation modalities, this thesis focuses on dubbing and subtitling for the hearing population, and considers that the strategic choice of one, the other, or a combination of both (i.e. a hybrid version) is key to maintaining fidelity to the multilingualism and communicative intent of the original in the final translated audiovisual product.

due to concerns over comprehensibility or audience expectations. These adaptations have a direct effect on how multilingualism and linguistic diversity are perceived by viewers, making MAVT particularly vulnerable to simplification in dubbing markets with low tolerance for non-standard language varieties.

Sánchez-Mompeán (2023) notes that changes in audience behavior and digital consumption patterns, especially among younger viewers, have shifted expectations regarding dubbing quality and fidelity. New preferences for hybrid formats (e.g., dubbed works with optional subtitles, or multilingual tracks) challenge traditional dubbing workflows and call for adaptive strategies that better preserve linguistic variation.

Meanwhile, Baños (2013) has advanced the use of corpus-based methodologies to systematically investigate dubbing practices, paving the way for more comprehensive evaluations of consistency in translation strategies across productions and for mapping the treatment of multilingual features over time.

These insights collectively underscore the growing relevance of rethinking dubbing practice—particularly within the Spanish market—through models that balance synchronization demands with the representation of multilingual identity.

3.3.2.2 Subtitling: Spatial, Temporal, and Syntactic Constraints

Subtitling, in contrast, is a more additive mode of AVT, where translated text is inserted into the visual frame, usually at the bottom of the screen (depending on guidelines). This modality retains the original audio, allowing viewers access to both linguistic layers. However, subtitling imposes its own set of technical constraints, particularly in terms of space, time, and segmentation.

Díaz-Cintas and Remael (2014) highlight several key parameters:

a) Character and line limits: Typically, subtitles should not exceed 2 lines, with a maximum of around 37–42 characters per line including spaces (depending on guidelines).

b) Reading speed: Subtitles should not exceed 150–180 words per minute since they are normally displayed at a rate of no more than 21 characters per second to ensure readability.

c) Synchronization: Subtitles should appear and disappear in harmony with speech and visuals.

d) Segmentation: Subtitles should respect syntactic and semantic units, avoiding splits of idioms or cohesive structures.

e) Duration: Each subtitle should stay on screen long enough to be read comfortably (usually no more than 6 seconds), depending on the number of lines presented, reading speed and complexity of the content.

Additionally, when it comes to digital platforms, streaming-specific subtitling guidelines have become influential. Netflix, for example, has established its own quality control manual—*Timed Text Style Guide*—which confirms these conventions and adds platform-specific standards, such as rules about punctuation, minimum shot-change gaps, positioning, text formatting, and treatment of multilingual content, aiming for global consistency across languages and regions (Netflix, 2023). These guidelines further refine the readability and viewer immersion expected in a professional context.

Subtitling also introduces a cognitive load or processing dynamic that differs from dubbing. As Kruger *et al* (2016) argue, the integration of subtitles in multimodal environments requires viewers to split their attention between audio, video, and written text. While this division of attention may affect viewer reception depending on literacy level, viewing device, and subtitle speed, their research shows that it does not necessarily hinder comprehension, and that subtitles can in fact enhance narrative immersion and cognitive engagement under the right conditions.

In contrast to dubbing, subtitling allows for greater retention of multilingualism. As Hayes (2019) observes, subtitled versions are more likely to preserve original accents, speech rhythms, and linguistic variation, contributing to more authentic and culturally rich reception experiences. This has implications for MAVT, particularly when aiming to preserve the multilingualism and sociolinguistic texture of the original.

3.3.2.3 Mode Selection and Cultural Preferences

The selection of AVT modality—dubbing or subtitling—is also guided by cultural preferences, historical habits, and target audience expectations (Gambier, 2003). Dubbing is prevalent in countries like Spain, France, Germany, and Italy, whereas subtitling dominates in other such as the Netherlands, Sweden, or Belgium. This impacts not only the viewer's linguistic exposure but also the translator's strategy when handling multilingual material.

Moreover, with the increasing globalization of audiovisual content and the rise of hybrid consumption habits, many platforms now offer both modes. This dual availability has given rise to mixed-mode strategies and a greater need for modal awareness in MAVT, especially when multilingualism plays a key narrative or sociolinguistic role.

3.4 Multilingualism and Its Impact on AVT

As stated in Subchapter 3.3.1.4 “AVT’s Evolution in Spain,” there is currently a powerful proclivity towards multilingual audiovisual productions. It is worth noting that there is a direct link between this rising trend and the actual presence of multilingualism in our society. Audiovisual works very often portray realistic or fictional versions of our society, and it is rather undeniable that our society is a cultural melting pot (more so in some countries than others). This multiculturality, packed with languages, accents, dialects, slang, and other linguistic variations, has reached big and small screens in the form of multilingualism.

Any feeling of "awkwardness" (as if something were off or did not make sense) whenever a Castilian Spanish speaker watches a multilingual English OV film or TV series dubbed into Castilian Spanish can be due to a large number of causes, but this PhD research dissertation considers that quite often it is related to multilingualism, that is, the presence of an L3 [See Chapter 2 "Key Concepts and Definitions" for the definition of *L3*], and more specifically to the translation approach in the face of multilingualism.

That "awkwardness" is what this study refers to as *crisis points* [See Chapter 2 "Key Concepts and Definitions" for the definition of *crisis points*], which may lead to a faulty reception of the characters or comprehension of the plot (even both).

Examples of such crisis points may be an incomprehensible dramatization or over-articulation of words in the OV compared to the DV translated audio, the absence of linguistic variations or lacking languages in the DV relevant to the plot or to the reception of the characters, a frustrated dialogue in the DV between two speakers of apparently "the same" language, etc.

This dissertation sets aside all other research approaches to multilingualism (such as Literary Studies, Psycholinguistics, Societal Studies, or Discourse Studies), and focuses on the specific impact of multilingualism on AVT.

3.4.1 Translation Models Based on L3

Note that Chapter 2 "Key Concepts and Definitions" above provides a definition of the concept of *L3* considered in this PhD dissertation, which applies Corrius and Zabalbeascoa (2011) approach on L3.

Many scholars delve into Multilingual Audiovisual Translation (MAVT) focusing on diverse contexts such as subtitling, dubbing, translation accuracy, code-switching, and audience reception, among others.

This research aligns with a range of scholarly perspectives in the field of MAVT. For instance, Lomeña (2009) examines the challenges faced by Spanish dubbing translators when dealing with linguistic variation—including accents, dialects, and the use of neutralization strategies. Lomeña's analysis underscores how these linguistic elements can convey critical information about character identity and narrative context, yet also complicate the cohesion and naturalness of dubbed dialogue. Similarly, Caprara and Sisti (2011), focusing on the Italian film *Gomorra*, explore how dialectal variation is handled in translation and how specific AVT strategies may contribute to either perpetuating or disrupting social stereotypes attached to regional languages.

Chaume (2012), with a broader international focus, investigates the challenges of dubbing multilingual audiovisual works and emphasizes the importance of recruiting skilled translators and dubbing actors capable of managing linguistic variation. Chaume's discussion is particularly relevant to the Spanish context, where dubbing continues to dominate and multilingualism can be difficult to reproduce authentically. Likewise, De-Higes-Andino (2014) argues that MAVT should serve as a tool to reflect cultural and linguistic diversity accurately. Her work echoes Chaume's in advocating for nuanced and context-aware dubbing strategies that move beyond homogenizing tendencies.

Zabalbeascoa and Voellmer (2015) shift the focus toward subtitling, emphasizing how multilingualism impacts subtitle quality and audience reception. While their study is not specific to Spain, their call for culturally sensitive AVT strategies reinforces the broader claim that linguistic diversity must be preserved where possible to ensure fidelity and viewer engagement. Finally, Tudela Isanta and Arias Badia (2022) propose an adaptive MAVT approach that balances linguistic authenticity with audience comprehension. Their research, though not restricted to Spanish AVT, is highly pertinent to this dissertation's aim of developing flexible translation models that preserve multilingual texture without compromising intelligibility for Castilian-Spanish audiences.

While the translation perspectives discussed above provide a conceptual framework for addressing multilingualism in audiovisual translation, the practical application of these principles may require the development of specific MAVT strategies. These strategies are further explored in Chapter 5 "MAVT: A New Standard Needed?," where a proposed standard for navigating multilingual crisis points in dubbing into Castilian Spanish is presented.

Having established the theoretical foundation, the dissertation is now positioned to implement these concepts through a carefully designed methodology. Chapter 4 introduces the methodological framework employed to investigate the research questions, detailing the corpus compilation, questionnaire design, and analytical procedures that structure the empirical investigation.

4. Methodological Framework

4.1. Research Methodology

In order to systematically address the research objectives and test the proposed hypotheses, this chapter serves as an explanation of the research methodology applied in this PhD thesis. It describes the research design, including the compilation and analysis of a multilingual audiovisual corpus and the development and administration of questionnaires, and further details the analytical procedures applied to both qualitative and quantitative data, providing a clear foundation for the interpretation of results in the subsequent chapters.

The present research is a descriptive empirical study based on a quantitative-qualitative comparative approach. It analyzes a bilingual corpus designed from scratch—consisting of English original versions and their Castilian Spanish dubbed counterparts—made up of audiovisual works[26] (50 scenes extracted from feature films and series). These scenes represent real examples of multilingual audiovisual works and their dubbing into Castilian Spanish. The aim is to determine whether there is any prevailing pattern in current practice when dubbing multilingual audiovisual works into Castilian Spanish.

The English OV and Castilian Spanish DV are analyzed to reflect the presence of multilingualism by means of the nomenclatures detailed in Subchapter 3.4.1 "Translation Models Based on L3."

Additionally, three custom-made online questionnaires—Introductory questionnaire, Questionnaire 1 (Q1), and Questionnaire 2 (Q2) have been designed, and data collected through those questionnaires. [See Subchapter 4.2.2.1 "Data Collection" for more details on the purpose of the questionnaires].

4.1.1. Description of the Corpus

This subchapter is aimed at providing detailed justification of the criteria followed to compile the corpus on which this PhD thesis dissertation is based.

The corpus of study consists of fifty (50) scenes extracted from audiovisual works—in particular, feature films and series [See Appendixes B and C for more information about such audiovisual works[27], Appendix E for the specific analysis file related to each scene included in the corpus, and Appendix I for the actual recorded scenes]. All

[26] Given that this is a written dissertation, transcripts of the works included in the corpus have been used to represent the multilingualism present in the dialogues and to facilitate linguistic analysis. Transcripts include the OV dialogs and their translation –DV– into Castilian Spanish. While visual components have not been systematically analyzed (since this visual aspect is not the main focus of the analysis), they have been described in the scene analysis files whenever they were considered relevant for the proper understanding of the multilingual transcript. [Appendix I – Recorded Scenes contains a OneDrive link to the audiovisual corpus].

[27] The selection process of the scenes can be found in Subchapter 4.2.1.1 "Corpus Selection and Analysis Phases." Appendix B provides a detailed list of the feature films included in the corpus, while Appendix C does the same for the TV series.

those scenes meet the eligibility criteria (described in Subchapter 4.2.1.1.1 "Phase 1: Establishment of the Eligibility Criteria" below). These criteria require that: (i) the audiovisual works are multilingual, with English as the main original language (L1); (ii) the selected scenes contain at least an additional language different from English or a linguistic variation different from the main one ($L3^{ST}$); and (iii) the works have been officially dubbed into Castilian Spanish (L2).

More specifically, the corpus consists of different OV scenes showing the presence of two or more languages or linguistic variations, and the equivalent DV of those scenes, to analyze whether the outcome of the MAVT decisions taken during the translation for dubbing process derives from crisis points that may cause MAVT issues in the final audience. To provide a better understanding of all similarities and/or differences present in the source text (English OV) and the target text (DV into Castilian Spanish), the analysis files show both texts of each scene displayed in parallel tables [See the following screenshot—extracted from Appendix D "Analysis template" —for the detailed structure of each analysis file].

Film / TV series title (Year of production, 20##–/ Years of broadcast, 20##–20##)

IMDB's synopsis

Lorem ipsum dolor sit amet, consectetur adipiscing elit. (link).

Contextualization of the audiovisual work

Nullam semper dui vel mauris auctor, a imperdiet lectus facilisis.

SCENE [min #:##:##-#:##:##]

Relevance of the scene

Curabitur leo magna, mollis nec accumsan sit amet, cursus vitae odio.

Original version	**Dubbed version**
CHARACTER 1: Etiam dictum venenatis odio, a venenatis est euismod quis. CHARACTER 2: Phasellus quis quam ac eros pellentesque suscipit eget at dolor.	CHARACTER 1: Etiam nulla massa, auctor at luctus eget, tincidunt in urna. CHARACTER 2: Pellentesque ac consectetur elit.

Analysis of the OV scene

The OV presents a monolingual scene (English)/multilingual scene (English, etc.).

Nam ultricies mauris vel nulla congue, ut auctor mauris elementum.

Analysis of the DV scene

The DV presents a monolingual scene (Spanish)/multilingual scene (Spanish, etc.).

Etiam sed suscipit nisi, quis fringilla tortor. Sed egestas a metus eu venenatis. Suspendisse lobortis sapien nisl, eleifend consequat felis tincidunt vitae.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and the DV scenes is evident: OV is monolingual and DV is multilingual. / The difference between the OV and the DV scenes is patent: OV is multilingual and DV is monolingual. / Both the OV and the DV scenes are multilingual/monolingual; however, there are some differences between them.
Donec fermentum maximus ipsum, vel semper metus molestie vitae.

An alternate MAVT solution for this DV scene would be … Nunc ex mi, viverra id aliquam lacinia, feugiat id elit.

Suggested script: (…)

Figure 5. Analysis Template

From a methodological perspective, the selection of audiovisual materials for this research focused on platforms that are widely used and easily accessible to contemporary audiences. Consequently, streaming services such as Netflix, HBO Max, Amazon Prime Video, Movistar+, and Disney+ were chosen due to their extensive catalogues of both original and dubbed official content, their global reach, and their relevance in current media consumption practices.

On a technical level, compiling the bilingual (English–Spanish) corpus of audiovisual works required the use of various digital tools to extract selected scenes, including video recording, screen activity capture, on-screen recording, video clipping, and

format conversion software. As such, a working knowledge of information technologies was essential to ensure the efficient and accurate preparation of the corpus.

Throughout the course of this PhD dissertation, several challenges arose when attempting to extract audiovisual material from various digital platforms. Multiple screen recording software tools were tested; while some initially performed adequately, they later proved unreliable and were therefore discarded.

The recording tools employed in this study—ATube Catcher, ScreenRec, Camtasia, and Bandicam—yielded similar outcomes:

- None of these tools permitted the recording of content from streaming platforms such as Netflix, Amazon Prime Video, or HBO Max.
- These tools were unable to circumvent the digital rights management protection implemented by the platforms. While audio could be captured, video output was entirely obstructed, resulting in a black screen.

Since fully recorded scenes (image and sound) are required for the online questionnaires, mobile device recordings of the scenes[28] have been resorted to. Therefore, it is inevitable that there is a difference in the quality of the image and sound recording from one scene to another, i.e., those recorded with extraction tools (before they started to fail), and those recorded using a mobile device.

Even though the online questionnaires contained only four (4) scenes[29], all fifty (50) scenes analyzed in the corpus (both OV and DV of each scene) were recorded in case they needed to be consulted at some point.

These are the audiovisual works included in this dissertation's corpus:

Feature Films

- *Begin Again* (2013) (PRIME VIDEO): 1 scene
- *Deliver Us from Evil* (2014) (NETFLIX): 1 scene
- *Earthquake Bird* (2019) (NETFLIX): 2 scenes
- *Extraction* (2020) (NETFLIX): 1 scene
- *Finding 'Ohana* (2021) (NETFLIX): 2 scenes

[28] Of the total of 50 scenes in the corpus, 41 scenes were recorded with a mobile device; specifically, the scenes corresponding to analysis files 1.1, 2.1, 3.1, 3.2, 3.3, 3.4, 6.1, 8.1, 10. 2, 11.1, 12.1, 13.1, 14.1, 15.1, 16.1, 17.1, 17.2, 17.3, 17.4, 17.5, 18.1, 19.1, 19.2, 19.3, 19.4, 19.5, 20.1, 21.1, 22.1, 22.2, 22.3, 23.1, 23.2, 23.3, 24.1, 24.2, 25.1, 25.2, 25.3, 26.1, and 27.1.

[29] These four scenes are among the shortest in the corpus, which makes them well-suited to the time constraints of an online research questionnaire and helps minimize the risk of respondent dropout due to excessive duration.

- *Green Book* (2018) (PRIME VIDEO): 5 scenes
- *Holidate* (2020) (NETFLIX): 1 scene
- *Leap Year* (2010) (PRIME VIDEO): 1 scene
- *Murder Mystery* (2019) (NETFLIX): 1 scene
- *Operation Brothers* (2019) (NETFLIX): 3 scenes
- *Overboard* (2018) (PRIME VIDEO): 1 scene
- *Skyscraper* (2018) (PRIME VIDEO): 2 scenes
- *The Hustle* (2019) (NETFLIX): 1 scene
- *The Professor and the Madman* (2019) (PRIME VIDEO): 1 scene
- *The Rhythm Section* (2020) (PRIME VIDEO): 1 scene
- *The White Tiger* (2021) (NETFLIX): 1 scene

Series

- *1899* (2022) (NETFLIX): 1 scene
- *Designated Survivor* (2016–2019) (NETFLIX): 5 scenes
- *How to Get Away with Murder* (2014–2020) (NETFLIX): 1 scene
- *Killing Eve (2018–2022) (HBO Max): 3 scenes*
- *Never Have I Ever* (2020–2023) (NETFLIX): 1 scene
- *New Amsterdam* (2018–2023) (PRIME VIDEO): 3 scenes
- *Outlander* (2020–) (NETFLIX): 3 scenes
- *Peaky Blinders* (2013–2022) (NETFLIX): 5 scenes
- *The Blacklist* (2013–2023) (NETFLIX): 1 scene
- *Unorthodox* (2020) (NETFLIX): 1 scene
- *Wednesday* (2022–) (NETFLIX): 1 scene

4.1.2. Description of the Questionnaires

The study includes three custom-made online questionnaires for data analysis purposes.

The questionnaire phase is made of two steps:

a) Step 1: one bilingual introductory questionnaire in English and Spanish, common to both target languages/audiences, designed to determine the most competent/proficient language of the person completing the questionnaire (either English or Spanish).

b) Step 2: two language-targeted questionnaires (Q1 and Q2), one for each target audience. Questionnaire 1 (Q1) is written in English and targets English native or proficient speakers. Questionnaire 2 (Q2) is written in Spanish and targets Spanish native or proficient speakers. Both questionnaires include the specific scenes that participants must watch and comment on: Q1 features scenes in English, and Q2, scenes in Spanish.

Note: The same person can answer both questionnaires if their level of language competency/proficiency meets the participation criteria, i.e., level C1 or higher.

The level of the OV scenes' presence of multilingualism, content comprehension and reception of the characters by the OV's target audience (English speakers) is determined via Q1. Meanwhile, Q2 shares the same objective only focused on the DV, i.e., to determine the level of the DV scenes' presence of multilingualism, content comprehension and reception of the characters identified by the DV's target audience (Castilian Spanish speakers).

The bilingual introductory questionnaire (see Appendix F) consisted of one close-ended question about the respondent's native or most proficient language (choices were either English or Spanish), then a section with information/instructions related to the language-targeted questionnaires, and a confirmation box to mark that the instructions have been read.

The language-targeted questionnaires—Q1 and Q2— (see Appendix F) consisted of 19 close- and 21 open-ended questions to obtain data related to the respondent's content comprehension and reception of the characters, attitude towards dubbed and subtitled audiovisual works, and audiovisual consumption habits.

The reception and comprehension analyses are based on the responses to the online questionnaires. These focus solely on the linguistic content of the scenes in their source[30] (OV) or target (DV) versions. Therefore, parameters related to dubbing style, voices and their credibility and/or suitability to the characters are not considered.

[30] In the case of the English questionnaire (Q1), the analysis pertains to the reception of the OV multilingual English scenes, and does not address dubbing into English.

The language-specific questionnaires (Q1 and Q2) were designed to have a total response time of no more than 10 minutes in order to prevent participants from getting "tired" or losing interest in continuing to answer the questionnaire(s). Therefore, some of the questions were engineered to include several factors within the same question. Those questions will be called *clustered questions.*

A clustered question format can be a double-edged sword when analyzing data because, even though the question can be marked in Google Forms as *mandatory* (meaning that an answer must be provided to move forward and be able to proceed with the next question), each participant can decide whether to answer all or part of the elements contained in the question. That is the reason responses might not have been obtained from 100% of participants for some factors included in such clustered questions.

Here is a compilation of all clustered questions included in the language-specific questionnaires, and the factors included within each of them:

Clustered Question	**Factors Included**
Q1: Do you speak any other language apart from English?	● Extra language(s) spoken ● Which extra language(s) are spoken
Q2: Do you speak any other language apart from Spanish?[31]	● Extra language(s) spoken ● Which extra language(s) are spoken
Q1 and Q2: To what extent are you used to reading subtitles (and in what languages)?	● Consumption habits in the use of subtitles ● Language(s) in which the subtitles are used
Q1 and Q2: Do you usually consume English original films/series with subtitles in your own or other language? Please justify your answer and indicate how often and why you choose this modality.	● Presence of a consumption habit of English original film/series with subtitles ● Frequency of consumption of English original film/series with subtitles ● Language(s) in which the subtitles are used ● Reason(s) for choosing the use of subtitles
Q1 and Q2: When did you start consuming subtitles, and what was the main reason?	● Frequency of subtitle usage ● Reason(s) motivating the use of subtitles
Q1 and Q2: Have you lately noticed an increase in the number of films/series you watch with subtitles? Please elaborate your answer and indicate since when you notice that increase, if any.	● Increase in subtitle usage ● Reason(s) for such increase (if any)
Q1: Do you enjoy watching films/series in their original language with subtitles? (Please indicate why or why not)	● General attitude towards OV + subtitles ● Specific reason(s) for such an attitude
Q2: Do you enjoy watching films/series in their original language with subtitles in Spanish? (Please indicate why or why not)	● General attitude towards OV + subtitles in Spanish ● Specific reason(s) for such an attitude
Q1: Do you enjoy watching original films/series	● General attitude towards DV in general

[31] Q2 clustered questions have been translated to facilitate the interpretation of the table.

Clustered Question	Factors Included
dubbed into your own language? (Please indicate why or why not)	• Specific reason(s) for such an attitude
Q2: Do you enjoy watching original films/series dubbed into Spanish? (Please indicate why or why not)	• General attitude towards Spanish DV • Specific reason(s) for such an attitude

Table 6. Q1 and Q2 Clustered Questions

Having covered the research methodology, the next step is to look into the methods used to analyze the collected works and data. Subchapter 4.2. "Analysis Methodology" contains an exhaustive review of the methods used to investigate both the corpus and online questionnaires, providing an in-depth explanation of the stages and templates used in the corpus analysis, as well as the procedures for collecting and evaluating the questionnaires' data. It serves to create a formal framework for examining the key research questions and hypotheses by carefully considering factors such as participant demographics, audiovisual reception, and consuming patterns. The move from approach to analysis offers a logical development from data collection to data interpretation, laying the basis for the crucial discoveries provided in the concluding chapter.

4.2. Analysis Methodology

This subchapter provides a comprehensive overview of the analysis methodology employed. Central to this methodology is the meticulous examination of both corpus analysis files and online questionnaires, serving as primary sources for investigating the research questions at hand. The corpus, meticulously compiled and analyzed, offers a rich repository of data extracted from multilingual English audiovisual works and their dubbed versions into Castilian Spanish, which are essential for exploring how MAVT is currently being approached. Furthermore, the incorporation of online questionnaires provides valuable insights into the perception and reception of multilingual and MAVT works audiences/consumers, adding qualitative and quantitative perspectives to the corpus-based analysis.

4.2.1. Corpus Analysis Methodology

With regards to the corpus analysis methodology, herein there is an outline of the phases involved in corpus analysis, a detailed analysis file template, and a brief summary of the corpus analysis results, offering insights garnered from the systematic examination of linguistic patterns, frequencies, and distributions within the corpus.

4.2.1.1 Corpus Selection and Analysis Phases

The analysis of the corpus followed three distinct phases, as described below.

4.2.1.1.1 Phase 1: Establishment of the Eligibility Criteria

For a scene to be admissible within this PhD dissertation's corpus of study, the original audiovisual work from which the scene is extracted must meet all the eligibility criteria listed below:

L1 Criteria

- The source audiovisual work's main language (L1) is English.

  -and/or-

- The source audiovisual work shows different English linguistic variations—e.g., dialectal, regional, and social variations, foreign people's accent while speaking English, etc. In this case, the prevailing variation is considered as L1.

L2 Criteria

- The source audiovisual work has been officially dubbed into Castilian Spanish (L2).

Other Criteria

- The OV scene is multilingual, i.e., reveals the presence of at least one language or linguistic variant other than the main one (L3ST).
- The OV scene portrays potential MAVT crisis points [See Chapter 2 "Key Concepts and Definitions" for the definition of *crisis points*].
  - In the context of this PhD thesis, crisis points are to be understood as any linguistic situation in the OV that can cause any feeling or sense of awkwardness, doubt, misunderstanding, ambiguity.
  - Examples of MAVT crisis points:
    - Presence of different languages in the OV not mirrored or somehow not replicated in the DV.
    - Presence of different linguistic variations in the OV not mirrored or somehow not replicated in the DV.
    - See Chapter 5 "MAVT: A New Standard Needed?" for more MAVT crisis points examples.

4.2.1.1.2 Phase 2: Identification of Scenes Meeting the Eligibility Criteria

It was necessary to watch a large amount of audiovisual works in original version (English) and their version dubbed into Castilian Spanish to determine which scenes frame a solid example of potential MAVT crisis points that justifies their inclusion in the corpus and their subsequent analysis.

4.2.1.1.3 Phase 3: Scene Analysis

- Contextualization of the audiovisual work and the extracted scene.
- Transcript of the scene/dialogue.
- Potential crisis points identification in the OV.
- Potential crisis points identification in the DV (if any; languages and/or linguistic variations other than L2 in the DV are identified as $L3^{TT}$).
- Comparison of both potential crisis points (or absence thereof).
  - Does the DV present the same level of multilingualism as the OV?
  - How may the MAVT decision applied affect the DV audience reception of the work?
  - Could an alternate MAVT solution improve[32] the current DV?

4.2.1.2 Corpus Analysis Template

To ensure a homogeneous and cohesive analysis, a template has been designed to analyze every scene deemed eligible (See the specific template in "Appendix D – Analysis template").

Each template includes clear identifying information about the scene, such as:

a) Film / TV series title, and year of production or years of broadcast.
b) Synopsis extracted from the Internet Movie Database (IMDb) and link to it.
c) Contextualization of the audiovisual work: production country, why is the scene eligible.
d) Minute of the scene in reference to the full audiovisual work to which it belongs.
e) Relevance of the scene (e.g., first multilingual scene, shows a multilingual crisis point).

[32] In this context, *improve* refers specifically to enhancing the fidelity and narrative integrity of the DV with respect to the multilingual OV. The alternate MAVT solutions proposed in the corpus analysis are designed to better preserve key features of the OV—such as multilingual speech (L3), code-switching, accent-driven identity markers, and sociolinguistic variation—that are often neutralized or simplified in conventional dubbing practices. Improvement, therefore, is not meant in a general aesthetic or technical sense, but in terms of increasing the intentional and pragmatic correspondence between the OV and DV, particularly in scenes identified as *crisis points* due to their high multilingual or identity-relevant content.

f) Transcript of the OV scene and the DV scene.
g) Analysis of the OV scene and the DV scene.
h) Comparison of both scenes and potential crisis points identified (or absence thereof).
    - OV vs. DV level of multilingualism.
    - MAVT decision effects on the DV audience reception of the work.
    - Alternate MAVT solution (whenever potential crisis points linked to a translation/dubbing issue are identified).

4.2.1.3 Corpus Analysis Results

To provide a clearer summary of the findings regarding the presence of multilingual elements in the DVs compared to the OVs, the following table categorizes the fifty (50) scenes analyzed in the corpus. The scenes have been grouped according to whether the multilingualism was retained (present to the same extent as the OV), reduced (present to a lesser extent than the OV), or entirely omitted in the DV. Each category is accompanied by the number of scenes and references to the corresponding analysis files. [See Appendix E for more detailed information about the analyses files].

Multilingualism in DV	**Number of Scenes**	**Analysis File References**
Retained	6	8.1, 10.2, 17.5, 22.3, 25.3, 26.1
Reduced	26	2.1, 3.1, 3.2, 3.3, 3.4, 3.5, 6.1, 7.1, 7.2, 9.1, 10.1, 11.1, 12.1, 16.1, 17.2, 17.4, 19.1, 19.5, 20.1, 21.1, 22.1, 22.2, 23.1, 23.2, 24.2, 25.1
Omitted	18	1.1, 4.1, 5.1, 5.2, 5.3, 13.1, 14.1, 15.1, 17.1, 17.3, 18.1, 19.2, 19.3, 19.4, 23.3, 24.1, 25.2, 27.1

Table 7. Overview of Multilingualism in DV Compared to OV

One possible cause of this discrepancy in the number of OV audiovisual products reflecting multilingualism and the DVs generated by the Spanish dubbing industry could be market restrictions (tight budgets), and the process of cultural adaptation and localization.

Aside from budgetary challenges (which quite often dictate the way a dubbing project is tackled), Spanish dubbing studios are often faced with the challenge of adapting dialogues to the cultural context and linguistic preferences of Spanish-speaking audiences. In many cases, this involves simplifying or completely replacing multilingual elements present in the OV to ensure that the DV resonates better with the target audience.

Three factors that could contribute to the observed results are:

1. Audience preferences: The decision to reduce multilingualism in the DV may stem from a belief that the Castilian Spanish-speaking audience is broadly used to traditional dubbing techniques and prefers a more straightforward, monolingual dialogue experience (which could be due to the historical dubbing norms in Spain). However, the audience evolution mentioned in Subchapter 3.3.1.3 "The Audience's Evolution" should certainly be taken into consideration. It is more than likely that the audience that the historical norms of dubbing in Spain are considering do not match the profile and preferences of today's audience.

2. Translation constraints: As this study shows, translating and dubbing multilingual dialogues while maintaining consistency and natural fluency can be challenging. MATV requires a careful and thoughtful translation for dubbing by the translators, as it must try to preserve the OV's multilingualism as much as possible (while following the rules for dubbing). Additionally, it entails a significant effort on the part of the dubbing studio, since some MATV solutions may involve recreating foreign accents or even reproducing fragments in another language with the voice of the dubbing actor selected for a specific character. Therefore, given the personal and economic cost of these tasks, dubbing studios may choose to streamline dialogues by minimizing or eliminating multilingual elements to reduce the time and costs of translation, adaptation, and dubbing, and to ensure the clarity and quality of the final product.

3. Time and budget constraints: Dubbing is a labor-intensive process, and studios often work within tight schedules (occasionally with simultaneous international premieres) and budgets. Simplifying dialogue by reducing multilingualism could help streamline the dubbing process, making it more efficient and cost-effective. However, it often results in a final product that does not reflect the same multilingual reality as the original one, thus affecting the audience's experience.

Overall, the decision to reduce multilingualism in the DV compared to the OV likely stems from a combination of cultural adaptation, translation challenges, resource constraints, and industry norms within the Spanish dubbing industry.

4.2.2. Questionnaire Analysis Methodology

4.2.2.1 Data Collection

This PhD dissertation conducts a study via three custom-made anonymous online questionnaires [See Appendix F – Online Questionnaires] made up of two steps: Step 1, introductory questionnaire, and Step 2, language-specific questionnaire (either Q1, English, or Q2, Spanish).

The questionnaires can be completed in either English or Spanish (or both), and target audiovisual consumers, regardless of their age, academic background, or knowledge of other languages. Therefore, anyone with an upper-intermediate command of either English or Spanish (or both) can participate.

The main goal is to obtain data related to:

a) the user's content comprehension and reception of the characters of some scenes that present some degree of multilingualism in the OV (Q1) or that have been dubbed to Castilian Spanish (Q2),

b) the user's attitude towards dubbed and subtitled audiovisual works,

c) the user's audiovisual consumption habits.

To take part in the study, participants were initially instructed to click on the following link: https://forms.gle/Fch5ybZqpu7cEkwd7[33]. This link originally led to an introductory questionnaire (Step 1) designed to direct participants to the appropriate language-specific questionnaire (Step 2) based on their response to the question "Please select your native or most proficient language." Depending on whether participants selected English or Spanish, they were then shown a summary of the questionnaire instructions and the estimated time required for completion.

Once they confirmed they had read the instructions, participants were informed that, upon clicking the "Send" button, they would be provided with the appropriate link to either the English (Q1) or Spanish (Q2) speakers' questionnaire. After submitting their response, the following message was displayed:

- Click this link to fill the "Questionnaire on Audiovisual Translation for English speakers": https://forms.gle/Eh1hZfP1xXYAQuvD7
- Haz clic en este enlace para rellenar el "Cuestionario sobre Traducción Audiovisual para hablantes de español": https://forms.gle/QF9XwTFVAG3K8nEV7

[33] Please note that all links related to the questionnaires are no longer active, as the data collection phase of the study has been completed, and the questionnaire is now closed.

Participants only needed to click the link in the language of their choice (option 1 for English, and/or option 2 for Spanish) to participate in the actual language-specific questionnaire.

The online questionnaire was designed using a combination of Google Forms and YouTube. The detailed purpose of such questionnaire is:

a) In Q1, to determine whether native or proficient speakers of English identify any degree of multilingualism in the OV.

b) In Q2, to determine whether native or proficient speakers of Spanish identify any degree of multilingualism in the DV.

c) In Q1 and Q2, to determine whether native or proficient speakers of each target language identify specific details in the OV (Q1)/DV (Q2) based on the scenes presented in the questionnaires (details such as, nationality of the characters presented, meaning of a certain body language...).

d) In Q1 and Q2, to determine what is the OV (Q1)/DV (Q2) audiences' attitude towards dubbed and subtitled audiovisual works (such as preference or acceptance level of dubbing and/or subtitling techniques, frequency of consumption of such dubbed/subtitled audiovisual works…).

e) In Q1 and Q2, to identify trends in audiovisual consumption habits, such as frequency of consumption of audiovisual works (feature films/series), frequency of consumption of OV, use of streaming platforms/paid audiovisual content providers, etc. These trends can later be classified based on age range, proficiency in the target language—English or Spanish—, and level of studies.

As detailed in Subchapter 4.2.2.2.3 "Procedure," the questionnaires remained accessible online from November 26th, 2022, until December 30th, 2023. In order to maximize the diversity and representativeness of the sample, the link to the questionnaires was disseminated through multiple channels, including social media platforms (Facebook, Instagram, LinkedIn, Twitter, currently known as X), university-affiliated groups, university professors, mailing lists, and personal professional networks. This strategy aimed to encourage participation from a broad demographic of audiovisual consumers, spanning different ages, educational backgrounds, and levels of language proficiency.

4.2.2.2 Elements for Data Collection

4.2.2.2.1 Participants

Given the purpose of this study is to collect the above-mentioned end-user's data, that is, how any given viewer of a multilingual audiovisual product react to certain scene-specific questions and consumption habits-related questions, participants are required to meet quite simple criteria:

a) Language Level: Participants are asked to state their language level of either English or Spanish, and to provide written responses in the selected language. The minimum target language knowledge required is C1 or higher. Note: in anticipation of some participants selecting a native language other than their real one, a second language level opt out query has been placed within each language-specific questionnaire.

b) Age Range: Five different age range options are provided (18 or under, 19–29, 30–45, 46–65, 66 or over); this criterion seeks to determine whether audiovisual consumption habits vary by age.

c) Other: Participants are also asked about their gender, level of studies, and whether or not they speak another language apart from that of the selected questionnaire; these criteria might be of interest for future research on audiovisual consumption trends.

4.2.2.2.2 Materials

Participants of each language-specific questionnaire (Q1 and/or Q2) were asked to watch four (4) short videos ranging 30 seconds to 1 minute—all of them included in the corpus of study—, and answer a few questions related to each one of them. Those questions were designed focusing on the content comprehension and/or reception of the characters.

The eight (8) short videos—four (4) per questionnaire—were previously uploaded to YouTube and embedded in the language-specific questionnaires: OV videos were embedded in Q1 and DV videos were embedded in Q2.

Additionally, in the concluding section of the online questionnaires, participants are asked to answer some questions related to audiovisual consumption habits.

Using a video sharing platform such as YouTube had some drawbacks, since it raised copyright issues in certain countries. Although those videos were posted online as audiovisual material for private use, and it was specified in the YouTube description area of the videos that the aim of such scenes was purely for research purposes, YouTube determined (in some countries) that those videos were private intellectual property of the production companies responsible for such audiovisual works and did not allow access to the embedded links from any IP located in such

countries. This prevented the participation of some respondents, for example those located in the USA or Canada[34] who did not have a VPN. For those respondents who did not have a VPN, a link to a WeTransfer folder was shared (which had to be renewed weekly for the duration of the questionnaires).

The short videos used in the questionnaires Q1 and Q2 are OV and DV excerpts respectively of scenes analyzed in the corpus (See "Appendix E – Analysis files" for further information about these scenes):

- Scene 1 (extracted from File 5.1 *New Amsterdam*)
    - This scene was selected to see if Q1 (OV) and Q2 (DV) audiences identify the nationalities of the different characters within the scene in the same way, to find out what are the key aspects that each audience considers in order to determine those nationalities, and to observe if both audiences perceive the body language in the scene in a similar way.
    - A divergence is expected between Q1 and Q2, since Q2 presents no linguistic barrier between the characters.
        - Q1 respondents are expected to base the origin identification on the language and/or accent, and maybe the physical appearance of the characters (which could, in general terms, provide them with an extra input for the identification of their origins), and the perception of the body language shown in the scene is foreseen to be linked to the "failed" linguistic barrier and the fact of having spoken in front of the person being criticized.
        - Q2 respondents are expected to base the origin identification on context and maybe the physical appearance of the characters, and the perception of the body language shown in the scene is foreseen to be strictly linked to the fact of having spoken in front of the person being criticized (due to the lack of a linguistic barrier).
- Scene 2 (extracted from File 7.2 *Skyscraper*)
    - This scene was selected to see if Q1 (OV) and Q2 (DV) audiences identify the nationalities of the different characters within the scene in the same way, to find out what are the key aspects that each audience considers in order to determine those nationalities, and to observe if both audiences share the same attitude towards subtitles.
    - A higher acceptance of subtitles is expected among participants from countries with little or no dubbing tradition and those who speak more than

[34] It is important to note that the online questionnaires were not targeted to participants from any specific country, but to English (Q1) or Spanish (Q2) speakers. However, some participants who knew the author of the thesis personally reported this problem with the links.

one language, as well as a lower acceptance among participants over 66 years of age.

        - Q1 respondents are expected to base the origin identification on the language spoken, scene context, and maybe the physical appearance of the characters (which could, in general terms, provide them with an extra input for the identification of their origins).

        - Given that scene 2 is monolingual in the DV, Q2 respondents are expected to base the origin identification on the scene context, and maybe the physical appearance of the characters (which could, in general terms, provide them with an extra input for the identification of their origins).

- Scene 3 (extracted from File 23.2 *Outlander*)

    - This scene was selected to see if Q1 (OV) and Q2 (DV) audiences identify the nationalities of the different characters within the scene in the same way, to find out what are the key aspects that each audience considers in order to determine those nationalities, and to observe if both audiences justify the mention of a 'weird' accent in a similar way.

    - A divergence is expected between Q1 and Q2, since Q2 presents no multilingualism and no identifiable accents.

        - Q1 respondents are expected to base the origin identification on the language and/or accent, the scene context, and maybe the physical appearance of the characters (which could, in general terms, provide them with an extra input for the identification of their origins), and the justification of the 'weird' accent mentioned is foreseen to be linked to the actual accents heard in the scene.

        - Given that scene 3 is monolingual in the DV, Q2 respondents are expected to base the origin identification on the scene context and maybe the physical appearance of the characters, and the justification of the 'weird' accent mentioned is foreseen to be guessed or somehow linked to the context (due to the lack of differentiated accents in the scene).

- Scene 4 (extracted from File 4.1 *Leap Year*)

    - This scene was selected to see if Q1 (OV) and Q2 (DV) audiences justify the dialog presented in the scene in an analogous way. A divergence is expected between Q1 and Q2, since Q2 presents no multilingualism.

- A divergence is expected between Q1 and Q2, since Q2 presents no multilingualism and no identifiable accents.
    - Q1 respondents are expected to justify the dialog based on a possible origin identification linked to the accents shown in the scene, the scene context, and maybe the physical appearance of the characters (which could, in general terms, provide them with an extra input for the identification of their origins).
    - Given that scene 4 is monolingual in the DV, Q2 respondents are expected to justify the dialog based on a possible origin identification linked to the scene context, guesswork, and maybe the physical appearance of the characters (which could, in general terms, provide them with an extra input for the identification of their origins).

The answers fit with the type of responses that were anticipated when selecting this scene as part of the questionnaire. The nationalities identified for the different characters are accurate, the key aspects considered to determine these nationalities are as expected, and the perception of body language fits with what was anticipated.

4.2.2.2.3 Procedure

The questionnaires were accessible online from November 26th, 2022, until December 30th, 2023, and were open to participation from anyone interested. To reach a diverse pool of respondents, the link to the questionnaires was disseminated through various social media platforms (Facebook, Instagram, LinkedIn, Twitter—nowadays known as X), university groups, university professors, distribution lists, and personal networks.

4.2.2.3 Data Analysis

4.2.2.3.1 Introduction

The aim of the questionnaires was to assess the reception and comprehension of multilingual audiovisual content by English and Castilian Spanish-speaking audiences. As explained in Subchapters 4.1.2 “Description of the Questionnaires” and 4.2.2 “Questionnaire Analysis Methodology” in further detail, the data analysis methodology involved the implementation of three custom-made online questionnaires designed to gather data from both target language groups.

Given the online questionnaires were designed through Google Forms, all participant responses were automatically compiled into Excel files—one for Step 1 (introductory questionnaire) and two for Step 2 (language-specific questionnaires: Q1 and Q2). These datasets were analyzed to determine whether

any specific patterns in Multilingual Audiovisual Translation (MAVT), consumption habits, and/or recurring crisis points could be identified based on factors such as age range, level of language proficiency, or other criteria.

The forthcoming subchapters present the results derived from the questionnaires [See Appendix H – Online Questionnaires' Data], providing insights into the reception and comprehension of multilingual audiovisual content among English OV consumers and Castilian Spanish dubbing consumers. Through the analysis of these findings, this research aims to uncover patterns, preferences, and potential areas for improvement in MAVT practices for a Castilian Spanish-speaking audience.

4.2.2.3.2 Challenges

As stated in Subchapter 4.2.1 "Description of the Questionnaires," since the language-specific questionnaires (Q1 and Q2) were designed to have a total response time of no more than 10 minutes to ensure the highest possible number of completed surveys, some of the questions were designed to include several factors within the same question (the so called *clustered questions*). Therefore, those clustered questions needed to be manually processed for Q1 and Q2 to segment the various questions/answers included and show them in differentiated cells for proper data analysis.

When segmenting those clustered questions/answers, a problem that had not been identified during the designing phase of the questionnaires became apparent: some of the questions in Q1 and Q2 were not formulated in the exact same way, which lead to different answers (or depths of the answers) and therefore those values are not fully comparable with each other.

Explanation of these discrepancies:

Clustered Question	**Difference Between Q1 and Q2**
Q1: Do you enjoy watching films/series in their original language with subtitles? (Please indicate why or why not) Q2: Do you enjoy watching films/series in their original language with subtitles in Spanish? (Please indicate why or why not)	● Q1: Analyzes the respondent's attitude towards watching OVs with subtitles, regardless of the respondent's chosen language for the subtitles and/or the respondent's native language ● Q2: Analyzes the respondent's attitude towards watching OVs with subtitles, but focusing on the use of subtitles in Spanish, which may generate confusing or biased responses depending on the respondent's native language (which may not be Spanish and therefore may not be their preferred language for reading subtitles)
Q1: Do you enjoy watching original films/series dubbed into your own language? (Please indicate why or why not) Q2: Do you enjoy watching original films/series dubbed into Spanish? (Please indicate why or why not)	● Q1: Analyzes the respondent's attitude towards watching DVs in their own language, regardless of the respondent's own or native language ● Q2: Analyzes the respondent's attitude towards watching DVs in Spanish, regardless of the respondent's own or native language, which may generate confusing or biased responses depending on the respondent's native language (which may not be Spanish and therefore may not be their preferred language for dubbing)

Table 8. Discrepancies in Q1 and Q2 Clustered Questions

Another challenge was identified when distributing the clustered questions into different columns to cover all their assessable factors: not all participants responded to all the questions included within those clustered questions. It shall be noted that, consequently, the results deriving from these clustered questions are variable in depth, given that not all participants have fully answered them, and not all to the same degree.

4.2.2.3.3 Results

Analysis of participants' responses to the online questionnaires yielded very interesting results, which certainly offer a comprehensive understanding of how audiences engage with multilingual audiovisual works. Results are structured into five key areas to provide a detailed exploration of the data: the number of respondents, their demographic profiles, their reception of the OV and the DV, their attitudes toward subtitled and dubbed audiovisual works, and their audiovisual consumption habits. Each of these areas sheds light on different

aspects of audience interaction with multilingual content, offering a nuanced perspective on their preferences and behaviors.

This subchapter is deemed as a cornerstone of the dissertation, as it connects hypothetical insights with empirical evidence, enabling a deeper understanding of how MAVT is perceived by diverse audience groups. The demographic information, for instance, contextualizes the respondents' reception and attitudes, highlighting how factors such as age, language proficiency, and cultural exposure may influence their preferences for OV or DV content. Furthermore, the analysis of consumption habits offers valuable insights into how digital platforms and contemporary viewing practices shape audience expectations for multilingual audiovisual works.

By systematically examining these results, this section provides the necessary foundation for addressing the research hypotheses and objectives. It identifies key trends, disparities, and preferences that inform the challenges and opportunities in MAVT, particularly in maintaining the multilingual essence of the original content. These findings are pivotal not only for understanding current audience dynamics but also for shaping future translation strategies and standards in the field.

4.2.2.3.3.1 Number of Respondents

The following is a breakdown of the number of participants in the questionnaire, according to their language statements:

- Step 1 (introductory questionnaire):
    - 81 respondents affirmed their native or most proficient language was English
    - 164 respondents affirmed their native or most proficient language was Spanish
- Step 2 (language-specific questionnaire):
    - Q1: 78 people completed the English questionnaire
        - 70 valid responses
        - 8 invalid responses
            - 3 respondents typing gibberish (e.g., "rwtet," "SDFADA")
            - 5 respondents affirming their level of English was "B2 or lower"

- Q2: 110 people completed the Spanish questionnaire
  - 107 valid responses
  - 3 invalid responses
    - 3 respondents affirming their level of Spanish was “B2 or lower”

As can be seen in the data shown above, there is a disparity between the total number of people who participated in step 1 and those who ultimately completed step 2 (81 vs. 78 in Q1, and 164 vs. 110 in Q2). This may be due to several factors, such as:

- Participants might not have read the instructions for step 1 well and thus did not understand that at the end of step 1 they were provided with a link to the language-specific questionnaire (step 2)
- Perhaps after reading the instructions in step 1, they lost interest in the questionnaire (either because of the subject matter of the questionnaire, the estimated response time, or other reasons) and decided not to start step 2
- Perhaps after starting step 2, they lost interest in the questionnaire (either because of the subject matter of the questionnaire, the estimated response time, or other reasons) and decided to interrupt the process and not complete step 2

In any case, the total number of participants is considered sufficient for the study, although a larger number of responses might have yielded more solid conclusions.

4.2.2.3.3.2 Respondents’ Demographics

Country of Origin/Nationality

In Q1:

The distribution of Q1 participants by country of origin/nationality reflects a diverse representation within the sample (23 nationalities). The United States and Spain emerged as the most prevalent countries of origin, constituting 15.38% and 14.10% of the participants, respectively. Other notable contributors include Belgium (7.69%), Germany (8.97%), Italy (8.97%), and the United Kingdom (5.13%).

In Q2:

The distribution of Q2 participants by country of origin/nationality reflects a diverse representation within the sample (14 nationalities). Most respondents hailed from Spain, comprising a substantial proportion (81.82%) of the

participants. Other countries represented in the sample include Germany (2.73%), Italy (2.73%), Sweden (1.82%), and Rusia (0.91%), among others.

Language Level

In Q1 (Level of English):

Participants exhibited varying levels of English proficiency, with the majority identifying as native speakers (35.90%). A sizable portion of respondents reported proficiency levels of C2 (33.33%) and C1 (24.36%), indicating advanced language skills. Additionally, just 5 participants (representing 6.41%) identified with proficiency levels of B2 or lower, which made them ineligible for this language-targeted questionnaire (and were not allowed to continue participating).

In Q2 Level of Spanish):

Most respondents identified as native speakers of Spanish, comprising 84.55% of the participants. A smaller proportion reported proficiency levels of C1 (6.36%) and C2 (6.36%). Additionally, only 3 participants (representing 2.73%) identified with proficiency levels of B2 or lower, which made them ineligible for this language-targeted questionnaire (and were not allowed to continue participating).

Age Range

In Q1:

The age distribution of participants shows a predominant representation within the 19-29 age group, constituting 30.14% of respondents. Following closely, the 30-45 age group comprises 39.73% of participants. A smaller proportion of respondents fall within the 46-65 age range (13.70%), while those aged 18 or under and 66 or over make up 4.11% and 12.33% of the sample, respectively.

In Q2:

Most participants fall within the age range of 30 to 45, comprising 41.12% of the respondents. This is followed by participants aged 46 to 65, accounting for 28.97%. The age groups of 19 to 29 and 66 or over make up 19.63% and 9.35% of the participants, respectively.

Level of Studies

In Q1:

The distribution of respondents across various levels of education indicates a diverse educational background within the English-speaking audience. Most participants have pursued higher education (32.88%) or completed high

school education/professional training (20.55%). A considerable proportion of respondents have also attained a Ph.D. (24.66%) or pursued postgraduate studies (21.92%).

In Q2:

Regarding the highest level of education attained by the participants, much of the sample has pursued postgraduate studies, comprising 32.71% of the respondents. This is followed by participants with a Ph.D., accounting for 19.63%. A notable proportion of participants have completed secondary education or vocational training (13.08%), while a smaller percentage have basic education (2.80%). Overall, there is a significant representation of participants with higher educational qualifications, indicating a well-educated respondent base.

Field of Studies [This was an optional question]

In Q1:

The field of studies among Q1 participants is diverse, reflecting a wide range of academic interests and professional backgrounds. The most prevalent field is Translation and Interpreting Studies, accounting for 17.81% of respondents. Other notable fields include Economics (5.48%), Marketing (5.48%), and Logistics (5.48%). Additionally, a considerable proportion of participants did not specify their field of studies (N/A: 16.44%); however, this lack of response was foreseen given that this question was labeled as 'optional.'

In Q2:

Participants in Q2 come from a diverse array of academic backgrounds, reflecting a broad spectrum of interests. The predominant areas of study are Translation and Interpretation, accounting for 22.43% of participants, followed by Philology at 9.35%, and Economics at 5.61%. Other noteworthy fields include Linguistics (4.67%), Education (4.67%), and Services (3.74%). Moreover, a considerable number of respondents chose not to specify their field of study (N/A: 8.41%), which was expected as this question was marked as optional.

Note: It's worth noting that the higher percentages in Translation and Interpretation, Philology, and Linguistics in Q1 and Q2 may be indicative of the audience's interest in audiovisual translation, given the relevance of this field to the survey topic, but it could also be attributed to the questionnaires' distribution primarily in university settings. A broader distribution across various fields (at all educational levels), as well as in high schools, senior centers, business groups, etc., could have yielded more diverse insights.

Gender

In Q1:

Gender representation among Q1 participants is fairly balanced, with male respondents slightly outnumbering females (49.32% vs. 45.21%). A smaller percentage of respondents identify as non-binary (2.74%), while an equal proportion prefer not to disclose their gender (2.74%).

In Q2:

For Q2, female respondents constituted the largest percentage (64.49%), followed by male respondents (32.71%). A smaller proportion identified as non-binary (0.93%), while a few respondents preferred not to disclose their gender (1.87%).

Other Language(s) Spoken

In Q1: Other language(s) spoken (apart from English)

Most respondents (86.30%) reported speaking at least one language other than English, clearly indicating a multilingual audience. Only 13.70% of participants reported speaking only English.

Among Q1 respondents, the following languages were reported as spoken in addition to English (in varying numbers, influenced in part by the participants' country of origin/nationality):

- Arabic
- Catalan
- Dutch
- Estonian
- Euskera
- French
- Gaelic
- German
- Greek
- Hindi
- Hungarian
- Italian
- Japanese
- Macedonian
- Mandarin Chinese
- Polish
- Portuguese
- Russian
- Spanish
- Swedish
- Swiss German
- Turkish

The distribution of Q1 respondents across these demographic factors provides valuable insights into the composition of the English-speaking audience participating in the questionnaire. These trends shed light on the diverse backgrounds and characteristics of viewers within this demographic group, which can influence their preferences and behaviors in consuming (multilingual) audiovisual content. This diversity is integral to understanding

the nuanced preferences and perspectives of viewers within this demographic group.

In Q2: Other language(s) spoken (apart from Spanish)

A vast majority of participants, accounting for 94.39%, reported speaking at least one language other than Spanish. This indicates a high degree of multilingualism within the surveyed Spanish-speaking audience. Conversely, 5.61% of participants reported speaking only Spanish, highlighting a minority within the surveyed population.

Among Q2 respondents, the following languages were reported as spoken in addition to Spanish (in varying numbers, influenced in part by the participants' country of origin/nationality):

- Arabic
- Catalan
- Danish
- Dutch
- English
- French
- Galician
- German
- Hindi
- Italian
- Japanese
- Moroccan
- Polish
- Portuguese
- Russian
- Spanish
- Swedish

The distribution of Q2 respondents across these demographic factors provides valuable insights into the composition of the Spanish-speaking audience participating in the questionnaire. These trends shed light on the diverse backgrounds and characteristics of viewers within this demographic group, which can influence their preferences and behaviors in consuming (multilingual) audiovisual content. This diversity is integral to understanding the nuanced preferences and perspectives of viewers within this demographic group.

4.2.2.3.3.3 Respondents' OV / DV Reception

To avoid conditioning and biasing the respondents' answers by providing a pre-designed multiple choice set of replies, participants were asked to write (with no length limitation) their answers to video-specific questions.

The following data related to the participants' character's perception and scene reception was created by comparing all Q1 and Q2 answers related to each scene (regardless of the respondents' demographics) and providing a comparative analysis that unifies the most common response patterns among Q1 and Q2 participants. All participants' responses were compared with the

responses expected during the questionnaire drafting phase (as indicated in Subchapter 4.2.2.2.2 “Materials”).

Detailed analysis by scene and questionnaire can be found in “Appendix G – Respondents’ OV / DV reception.”

- **Scene 1**

  Both Q1 and Q2 respondents largely perceived the characters as originating from Latin America/Spanish-speaking countries and the United States, with specific guesses including countries like Mexico, Colombia, and the US. The primary basis for these judgments differed slightly; Q1 respondents, who watched the OV scene, considered accents, languages spoken, physical appearance, and scene context, whereas Q2 respondents focused mainly on physical appearance and scene context, with minimal mention of accents or languages due to the monolingual nature of the dubbed version (DV).

  Regarding the interpretation of the seated character squinting his eyes, both groups agreed it was due to overhearing criticism. However, Q1 respondents emphasized the character's understanding of Spanish, a language that was clearly identifiable in the scene, while Q2 respondents did not mention a linguistic barrier, reflecting the monolingual presentation of the DV.

  The descriptions of body language within the locker room were consistent across both groups, highlighting tension, confusion, embarrassment, surprise, guilt, fear, and shock. This alignment suggests a shared perception of the characters' emotional reactions to the unfolding events. Interestingly, the lack of a linguistic barrier did not affect this perception, but it can mainly be linked to the fact that there are two identifiable causes for the reactions shown in the scene: 1) a higher ranked persona has overheard a direct criticism, 2) that same person has understood the critics even though there was a linguistic barrier.

  Overall, the responses matched the anticipated reactions when selecting the scene for the questionnaires. Q1 responses accurately identified nationalities based on language, accent, and context, while Q2 responses, lacking the multilingual factor, relied more on physical appearance and context. Both groups' interpretations of body language confirmed the expected emotional impact of the scene, underscoring the critical role of visual cues in understanding character dynamics, regardless of the linguistic presentation.

- **Scene 2**

  In analyzing the reception of respondents to both Q1 and Q2, a few similarities and differences emerge. Both groups predominantly perceived the characters as coming from Asian countries, with guesses including China, Japan, South Korea, and Hong Kong. The basis for these judgments was largely the characters' physical appearance and scene visuals, such as text in the background or Chinese characters, reflecting expected outcomes. The DV scene's monolingual nature limited linguistic cues for Q2 respondents.

  Regarding the preference for subtitles versus dubbing, there was a notable preference for subtitles in both groups. In Q1, 80% of the respondents preferred subtitles over a fully English scene, while in Q2, 85.98% preferred subtitles over a fully dubbed scene in Spanish. The main reasons for preferring subtitles were similar across both groups: respondents felt that subtitles preserved the original performance and authenticity of the film. Dubbing was generally disfavored for its perceived reduction in authenticity and performance nuances. Additionally, some respondents were accustomed to reading subtitles and believed it enhanced the viewing experience by maintaining linguistic diversity.

  Interestingly enough, the minority who preferred fully dubbed scenes in both surveys cited convenience and a desire to avoid reading subtitles. In Q1, 20% of respondents preferred an entirely English scene, with 64.29% of these being non-native English speakers. In Q2, 14.02% preferred a fully Spanish scene, with 100% being native Spanish speakers.

  One key difference lies in the linguistic background of the respondents and its possible impact on their preferences. In Q1, the preference for a full English scene was spread between non-native and native English speakers, whereas in Q2, the preference for a full Spanish scene was exclusively among native Spanish speakers (although it shall be considered that the majority of Q2 respondents are from Spain, comprising a predominant proportion of 81.82%). Furthermore, there was no significant connection between age range or country of origin and the acceptance of subtitles in either survey, contrary to what might have been expected.

- **Scene 3**

  For Q1 respondents, the majority identified the characters as coming from England and the United States, with some providing more specific origins like Scottish or Irish for the blonde woman and American for the red-haired woman, while Q2 respondents' replies display a broader mix of perceived origins, including England, Scotland, the United States, Ireland,

Scandinavia, France, the Netherlands, and Germany, with many respondents expressing uncertainty.

In terms of the basis for judgment, Q1 respondents mainly relied on the accents of the characters, with 61 out of 70 mentioning accents as the primary factor, supported by dialog and physical appearance. In contrast, Q2 respondents based their judgments more on dialog, physical appearance, costumes, and guesses, as the neutral dubbing accent did not portray multilingualism or provide clear nationality cues.

Regarding the interpretation of the 'weird' accent, Q1 respondents largely attributed it to a mismatch between the red-haired character's stated origin and her actual accent, which was perceived as more American than British, aligning with the expected response pattern. On the other hand, Q2 respondents struggled to justify the mention of a 'weird' accent, often attributing this confusion to the dubbing process and the lack of distinct accents, leading to more varied and less certain interpretations.

- **Scene 4**

  Whereas Q1 respondents predominantly focused on speculating about the woman's nationality based on accents, scene context, and her appearance, Q2 participants primarily directed their attention towards the OV, noting the absence of accent differentiation in the DV.

  In Q1, the dialogue justification centered on the perceived accent disparity between the woman and the men, with some considering the possibility of an inside joke or tourist-related inference. In contrast, Q2 responses highlighted the challenge posed by the lack of multilingualism or identifiable accents in the DV, leading participants to speculate based on potential cues from the OV context.

  While both sets of responses aligned with the anticipated interpretations for the scene, Q2 participants were notably constrained by the limitations of the DV (the challenge posed by the lack of multilingualism or distinct accents in the DV), relying more heavily on context and assumptions about the OV.

4.2.2.3.3.4 Respondents' Attitude Towards Subtitled/Dubbed Audiovisual Works

Note that all examples have been sourced from the online questionnaires, Q1 and Q2. The examples extracted from Q2 have been translated into English to facilitate the reading and understanding of the analysis. There are two differentiated data sets in this subsection: (A) data showing the respondents' attitude towards subtitled audiovisual works, and (B) data showing the respondents' attitude towards dubbed audiovisual works.

A) SUBTITLES

Extent of Use of Subtitles

The following results represent the first set of data obtained through the clustered question “To what extent are you used to reading subtitles (and in what languages)?”

In Q1:

The analysis of subtitle usage among the 70 valid respondents reveals a predominant trend towards extensive utilization, with 67.14% of participants indicating “Very extended use.” Additionally, a notable 17.14% report “Moderate usage” of subtitles, suggesting a sizable portion of respondents find them beneficial to their viewing experience. Interestingly, only 7.14% of respondents claim “Occasional usage” or that they “Never use” subtitles, underscoring the widespread acceptance and integration of subtitles into the viewing habits of the surveyed group.

These results underscore the broad adoption and usage of subtitles among Q1 participants.

In Q2:

Among the 107 valid respondents, the analysis of subtitle usage patterns shows a prevalent reliance on subtitles to enhance the viewing experience. A substantial majority, comprising 48.60% of participants, indicate “Very extended use” of subtitles, highlighting their integral role in comprehension and enjoyment. Additionally, 18.69% report “Frequent usage,” while 6.54% indicate “Moderate use,” demonstrating a considerable proportion of respondents who consistently resort to the use of subtitles during viewing sessions. “Occasional usage” is reported by 14.02% of respondents, and a smaller yet notable proportion, at 12.15%, claim to “Never use” subtitles.

These findings emphasize the widespread acceptance and utilization of subtitles among Q2 respondents, reflecting their significance in facilitating comprehension and enjoyment across various media platforms.

Language Used for Reading Subtitles

The following results represent the second set of data obtained through the clustered question “To what extent are you used to reading subtitles (and in what languages)?” in combination with the question “In what languages are you used to reading subtitles?”

In Q1:

Among the 70 valid responses in Q1, most participants (about 70%) reported a strong preference for reading subtitles in English. However, many also used subtitles in other languages, depending on the context of the content they were consuming or their personal language skills. Key trends include:

English Subtitle Dominance

English is the primary language for reading subtitles among most Q1 participants. This preference is especially strong for those whose native language is English or who are highly proficient in English (according to their replies on nationality and language proficiency). Subtitles in English are commonly used to aid comprehension of foreign-language content or to clarify difficult accents and dialogues in English content.

Examples:

"I would use English subtitles for movies or TV series that are not in English. It is very comfortable, and I have always done it." [Respondent from Ireland]

"I watch a lot of English films in the original version with or without subtitles in English, depending on how good I can understand the accents." [Respondent from Germany]

Multilingual Subtitles

Around 30% of participants use subtitles in other languages they speak or are learning. French (20%), Spanish (15%), German (10%), and Italian (5%) are popular choices for those subtitles, reflecting the linguistic capabilities and interests of the respondents.

Examples:

"I use them more frequently in English and Spanish (as back up of those foreign languages), and German (when I watch something in a quiet environment)." [Respondent from Germany]

"Can hardly do without them (in English, Greek, Italian)." [Respondent from Greece]

Multilingual subtitles are also used based on the country of origin and cultural habits. For instance, approximately 15% of participants from predominantly multilingual countries like Belgium and Switzerland tend to read subtitles in several languages, often reflecting their multilingual environment.

Examples:

"In either Dutch, French or English." [Respondent from Belgium]

"Usually, I read subtitles in the same language as the original audio content if it is a language I understand (English, French, German, Spanish, Italian). If I do not speak the language of the content (for example Danish or Japanese), I either watch it with French subtitles (preferably if available as this is my mother tongue) or with English subtitles." [Respondent from Switzerland]

Original Language Subtitles

About 25% of Q1 respondents prefer subtitles in the same language as the original audio when they are proficient in that language. This practice helps in catching nuances and understanding dialogues more clearly.

Examples:

"Ideally subtitles in the same language as the original version for the languages I understand (English, Spanish, French, Dutch and Italian), otherwise English as a preference, and if not, whatever is available (Spanish when going to the cinema for example)." [Respondent from Belgium]

"I prefer watching shows and films in the original language, if possible. If not, subtitles in English, Spanish or Italian." [Respondent from Italy]

Occasional Use of Subtitles

Some participants (around 20%) reported using subtitles occasionally, primarily when dealing with foreign languages or complex content. In such cases, subtitles provide an additional layer of comprehension.

Examples:

"I enjoy watching English films with or without subtitles in English or Spanish, depending on the difficulty of the audio" [Respondent from Mexico]

I use them when I have issues understanding something I am watching in English, Spanish or Italian, because they are not my mother tongue." [Respondent from Portugal]

In Q2:

Among the 107 valid responses in Q2, it can be noted that most participants show a varied range of subtitle language preferences, influenced by their bilingual or multilingual capabilities.

Spanish Subtitle Dominance

The majority of Q2 participants (about 65%) prefer reading subtitles in Spanish, and choose it as their default choice for subtitles, especially when watching content in foreign languages.

Example:

"I always set them in Spanish, because I don't speak another language." [Respondent from Spain]

"I usually consume original films/series in English with Spanish subtitles. I like American films and that's the way I watch them." [Respondent from Mexico]

Multilingual Subtitles

A sizable portion of participants (around 45%) also use subtitles in English. Additionally, approximately 20% use subtitles in other languages they are proficient in, such as French (10%), Italian (10%), or Portuguese (5%).

Example:

"Generally, in Portuguese, but sometimes in Spanish and English." [Respondent from Brazil]

"I usually set them in Italian, Spanish or English." [Respondent from Italy]

About 30% of respondents use subtitles in foreign languages to aid in language learning and practice. English is the most common for this purpose, but other languages are also used depending on the participants' language learning goals (such as Italian, French…).

Examples:

"I use them in Spanish or English, when there are languages I don't know or languages I don't speak/understand very well." [Respondent from Argentina]

"For films whose original version is in English and French, I usually set the subtitles in English or French to learn the wording they use. Sometimes I set them in Spanish if the other option is not available." [Respondent from Spain]

Original Language Subtitles

Around 25% of Q2 participants prefer subtitles in the same language as the original audio, especially when they are comfortable with that language. This

helps them understand the content better and catch subtle details in the dialogue.

Examples:

"In the languages I master I usually watch the original version and sometimes the subtitles in the same language, not always." [Respondent from Spain]

"I believe that watching films in the original version gives me a greater sense of verisimilitude, and I enjoy the linguistic part of subtitle reading." [Respondent from Spain]

Occasional Use of Subtitles

Some participants (about 20%) reported using subtitles only in specific contexts, such as when watching content in a language they don't understand or when dealing with complex or fast-paced dialogues.

Examples:

"Subtitles make it easier for me to understand the original content if there are characters whose accents are very strong, as is the case with series like Peaky Blinders, or if I want to know the dialogues in detail if I don't know certain words." [Respondent from Spain]

"[I use subtitles] Only when I watch a film, and I don't understand some part of it." [Respondent from Spain]

Frequency of English Original Film/Series Watching With Subtitles, and Reason(s) to Choose Watching English Original Film/Series With Subtitles in the Respondent' Own Language or Another

In Q1:

The following results represent all sets of data obtained in Q1 through the clustered question "Do you usually consume English original films/series with subtitles in your own or other language? Please justify your answer and indicate how often and why you choose this modality."

Presence of a Consumption Habit

Out of the total 70 valid respondents, 55 respondents (78.57%) indicated that they use subtitles when watching English original films or series, while 15 respondents (21.43%) reported that they do not use subtitles for such content. The high percentage of respondents using subtitles indicates a strong preference or need for subtitle use among both native and non-native English speakers taking part in Q1.

Frequency of Consumption

Among the 55 respondents who reported using subtitles, the frequency varied:

- Always: 52.73% (29 out of 55) of respondents who use subtitles reported doing so "Always." These respondents consistently rely on subtitles, indicating a habitual and possibly necessary practice.

  Example:

  "English series with English subs (SLS). All foreign content in English subtitles." [Respondent from India]

- Frequently: 9.09% (5 out of 55) use subtitles "Frequently," suggesting that they choose subtitles based on specific circumstances (analyzed below).

  Example:

  "I consume English original series mainly with Spanish subtitles because I have not been to any English-speaking country for a long time, and I just like the sound of the original in English. However, I am always afraid of missing out some parts (in case the characters lowered their voices or started talking faster, for example), and therefore I resort to turning on the subtitles in Spanish." [Respondent from Spain]

- Sometimes: 21.82% (12 out of 55) use subtitles "Sometimes," suggesting that they choose subtitles based on specific circumstances (analyzed below).

  Example:

  "I sometimes use intralingual English subtitles, e.g., when there is a lot of background noise, low volume or accents I am not used to. If I watch English films with people who do not speak English or on public TV I use interlingual subtitles (Greek, Italian)." [Respondent from Greece]

- Rarely: 16.36% (9 out of 55) use subtitles "Rarely," usually only when there are challenges in understanding the dialogue (analyzed below).

  Example:

  "I don't like or need subtitles in my own language. I only turn them on when there are funny accents, as in Peaky *focking* (sic) Blinders." [Respondent from the United States]

For the 15 respondents who do not use subtitles, their frequency of consumption is "Never." This indicates a clear preference for watching content without subtitles, often because they do not feel the need for them.

Example:

"If the show is in English, no subs unless the show has them by default." [Respondent from Spain]

Language(s) of Subtitles

Among those 55 participants who use subtitles, the language of the subtitles varies:

- Same Language: 80.00% (44 out of 55 respondents) prefer subtitles in the same language as the original content, typically using English subtitles for English films and series. This choice is often tied to understanding accents or enhancing comprehension without shifting languages.

  Examples:

  "I usually watch them with subtitles in their language - if the language of the film/TV series is English." [Respondent from Poland]

  "Subtitles always in the same language as the movie/series, English/English, Spanish/Spanish…" [Respondent from Brazil]

- Other Language: 7.27% (4 out of 55) use subtitles in a different language from the original content, often in their native language. This choice is generally influenced by comfort in comprehension or preference for translations.

  Examples:

  "I consume English original movies with subtitles in Spanish very often. I like American movies." [Respondent from Mexico]

  "I watch at least one movie per week just to chill (mostly subtitled in Chinese), or to get immersed in a foreign fictional context, either to learn about that other culture or to just appreciate the visual aesthetics." [Respondent from China]

- Mixed Preferences: 12.73% (7 out of 55) demonstrated a flexible approach, choosing subtitles either in the same language as the content or in a different language based on the situation or content. This approach allows for adaptable viewing experiences depending on the difficulty of the material, the primary language spoken in the content, or the viewing context.

Examples:

"I prefer to consume the English version of other nationalities. I like German audio with English subtitles if an AV product is produced in a German-speaking country. If an AV product is made in an English-speaking country, I prefer either English audio and English subtitles or English audio and no subtitles." [Respondent from Turkey]

"I always add English subtitles if possible, and if not then either French, Spanish, Dutch, or Italian." [Respondent from Belgium]

For those who do not use subtitles, the language of subtitles is mostly irrelevant, as they prefer to consume content without them.

Reasons for Choosing Subtitles

The reasons for choosing subtitles for the 55 participants who do use them vary widely, with several key themes emerging, are:

- Accent or Dialect Comprehension: 30.91% (17 out of 55) of respondents noted that subtitles assist them in understanding content with strong or unfamiliar accents or dialects. For many, using English subtitles for English content was a practical tool to ensure clarity.

  Examples:

  "[I use subtitles] If the accent is particularly strong (i.e. from Southern US, Scotland, African, etc.)" [Respondent from United Kingdom]

  "I use English subtitles for English original films/series whenever there is some strong accent that's hard to understand." [Respondent from Greece]

  "(…) I only set the English subs for an English film if the characters speak with an accent or in a dialect that I am not used to." [Respondent from Hungary]

- Language Learning and Practice: 20.00% (11 out of 55) reported they use subtitles as a tool for improving language proficiency, particularly with same-language subtitles to aid in both comprehension and vocabulary development.

  Examples:

  "I usually consume English original films/series with subtitles in English on a weekly basis both because the great majority of what I watch was created in English and because I try to keep my English 'fresh' by listening to native speakers on a regular basis." [Respondent from Italy]

"When I watch English originals, I use English subtitles, to improve my understanding of the language. I tend not to mix audio and subtitle languages." [Respondent from Portugal]

- Cultural and Contextual Understanding: 12.73% (7 out of 55) choose subtitles to better grasp cultural references, idioms, or nuances in the dialogue that might be missed otherwise. This theme is particularly relevant for non-native speakers who wish to deepen their understanding of English-language content.

  Examples:

  "English language alliterations and 'swallowing' of sounds cause me to not understand the meaning of some words. I use Chinese subtitles so that I can enjoy the movie instead of focusing on understanding the language itself. I also have some difficulties when it comes to understanding idioms and proverbs, so the Chinese subtitles help me understand the dialogue." [Respondent from China]

  "I always watch content with subtitles, whether monolingual or not. In English, it increases my comprehension. For content in languages I don't speak, it gives me a window into those cultures and languages." [Respondent from the United States]

  "I watch at least one movie per week just to chill (mostly subtitled in Chinese), or to get immersed in a foreign fictional context, either to learn about that other culture or to just appreciate the visual aesthetics." [Respondent from China]

- Accessibility and Convenience: 7.27% (4 out of 55) of respondents mentioned using subtitles due to auditory processing difficulties, hearing impairments, or simply because it makes watching content more convenient for them.

  Examples:

  "I have auditory processing problems, so I try to use subtitles whenever possible." [Respondent from Belgium]

  "I'm slightly hard of hearing, and subtitles help me follow the film or series." [Respondent from Portugal]

- Enhancing Focus and Relaxation: 9.09% (5 out of 55) of respondents indicated that subtitles help them focus better on the content or allow for a more relaxing viewing experience, particularly when they are tired or want to avoid missing any dialogue.

Examples:

"It helps me to stay more focused or not to miss some brief sentences." [Respondent from Italy]

"I sometimes use intralingual English subtitles, e.g., when there is a lot of background noise, low volume or accents I am not used to. (…)" [Respondent from Greece]

"I always watch English content with English subtitles (…) Sometimes, I also watch English content without English subtitles if these are not available, but I prefer to use subtitles so I can focus less on the audio and be more relaxed whatever my viewing environment is." [Respondent from Switzerland]

- Situational Context: 7.27% (4 out of 55) of participants reported using subtitles depending on specific circumstances, such as poor audio quality, noisy environments, or when they are watching with others who may not understand English.

  Example:

  "I sometimes use intralingual English subtitles, e.g., when there is a lot of background noise, low volume or accents I am not used to. If I watch English films with people who do not speak English or on public TV I use interlingual subtitles (Greek, Italian)." [Respondent from Greece]

- Multiple Themes Mentioned: 17% (9 out of 53) of respondents mentioned more than one key theme for using, often combining elements like accent comprehension with situational context.

  Examples:

  "I consume English original films/series with or without subtitles in English, depending on the accent and whether I can turn the volume up." [Respondent from Ireland] (Themes mentioned: Accent or dialect comprehension + Situational context]

  "Very handy to use English subtitles for English original films/series whenever I cannot turn up the volume or if there is some strong accent that's hard to understand." [Respondent from Greece] (Themes mentioned: Accent or dialect comprehension + Situational context]

For the 15 respondents who do not use subtitles, reasons provided include confidence in their language proficiency or a preference for focusing solely on the visuals and audio.

Examples:

"If the show is in English, no subs unless the show has them by default." [Respondent from Spain]

"I only set subtitles if I'm tired. Otherwise, no subs for English originals." [Respondent from Sweden]

"I am a native English speaker. No need." [Respondent from Ireland]

"I watch mainly English originals. There are plenty of options." [Respondent from the United States]

In Q2:

The following results represent all sets of data obtained in Q2 through the clustered question "Do you usually consume English original films/series with subtitles in Spanish or other language? Please justify your answer and indicate how often and why you choose this modality."

Presence of a Consumption Habit

Among the 107 valid respondents in Q2, the majority of them, 72.90% (78 out of 107), reported that they usually consume English original films or series with subtitles in Spanish or another language. In contrast, 27.10% (29 out of 107) stated they do not use subtitles when consuming English original media.

Frequency of Consumption

Among the 78 respondents who reported using subtitles, the frequency of their use varied:

- Always: 43.59% (34 out of 78) indicated that they "Always" use subtitles, across all viewing situations

  Examples:

  "(For audiovisual works) In English, always with English subtitles." [Respondent from Spain]

  "I always watch them with subtitles in the original language except for languages with which I can't understand anything like Slavic or Asian, then I use Spanish subtitles." [Respondent from Spain]

- Frequently: 23.08% (18 out of 78) use subtitles "Frequently," using subtitles regularly, though not in every situation.

Examples:

"I usually watch films/series in the original English version with English subtitles as a language reinforcement." [Respondent from Germany]

"I usually watch them in English with English subtitles, to improve my language skills." [Respondent from Spain]

- Sometimes: 15.38% (12 out of 78) reported using subtitles "Sometimes."

  Examples:

  "When I'm interested in listening to the original actor or the diversity of accents." [Respondent from Spain]

  "I prefer to watch the OV, and I will set the subtitles as I feel like it, depending on the moment." [Respondent from Spain]

- Rarely: 17.95% (14 out of 78), use subtitles "Rarely," in limited cases.

  Examples:

  "Only if the screen is very large or on the PC, which is closer to me." [Respondent from Spain]

  "Only in cinemas; rarely on TV because I appreciate the actors' voices" [Respondent from Spain]

For the 29 respondents who do not use subtitles, the frequency of their consumption without subtitles is "Never."

Language(s) of Subtitles

The language choice for subtitles varied among the 78 respondents who reported using subtitles, reflecting their preferences for either intralingual (same language as the original content) or interlingual (different language from the original content) subtitles:

- Intralingual Subtitles (in this case, English subtitles for English content): 48 respondents (61.54%) mentioned using English subtitles when watching English content.

  Example:

  "I always watch them with English subtitles, because I don't need to know what it says in Spanish since my level of English is high." [Respondent from Spain]

- Interlingual Subtitles (subtitles in Spanish or another language): 19 respondents (24.36%) preferred using subtitles in a language different

from the original content, often Spanish (Note that most Q2 participants were Spanish speakers).

Example:

"I watch films/series in the original version in English with English subtitles, or in Spanish if a very "tough" English or dialect is spoken (…)." [Respondent from Argentina]

Additionally, 11 respondents (14.10%) either did not specify a particular language for the subtitles they use or reported using a mix of intralingual and interlingual subtitles, depending on the situation/context.

Reasons for Choosing Subtitles

The reasons for using subtitles among Q2 participants can be grouped into several key themes:

- Improving Comprehension: 24 respondents (30.77%) cited improving comprehension, particularly when dealing with challenging accents, fast-paced speech, or complex scripts, as a key reason for using subtitles.

  Examples:

  "(…) Both to be able to understand them and to improve my understanding of the films/series." [Respondent from Argentina]

  "Subtitles make it easier for me to understand the original content if there are characters whose accents are very strong, as is the case with series like Peaky Blinders, or if I want to know the dialogues in detail if I don't know certain words." [Respondent from Spain]

- Language Learning and Practice: 20 respondents (25.64%) mentioned using subtitles to improve their language skills, whether to practice English or another language.

  Examples:

  "I consume series in English with English subtitles to practice the language." [Respondent from Spain]

  "I usually watch them in English with English subtitles, to improve my language skills." [Respondent from Spain]

- Preference for Original Audio: 12 respondents (15.38%) expressed a preference for original audio, feeling it offers a more authentic experience and preserves the original intent of the filmmakers.

Examples:

"I feel the story is more authentic when I hear it in the original version, and I like to listen to all kinds of languages. The truth is that I see a lot of foreign audiovisual product, not only Anglo-Saxon, and not much Spanish." [Respondent from Spain]

"They are my preferred option whenever possible. I prefer English subtitles if the platform allows it. The original version provides me with information about the characters and context that would otherwise be completely obscured." [Respondent from Spain]

"Because sound and original voices are a fundamental element of the audiovisual product." [Respondent from Spain]

- Situational Use or Support for Accessibility: 13 respondents (16.67%) indicated that their use of subtitles was influenced by specific situational contexts (such as watching with others who may not understand English) or accessibility needs.

  Examples:

  "Only if the screen is very large or on the PC, which is closer to me." [Respondent from Spain]

  "If I watch a series or film with friends or partner, I usually enable the subtitles because they don't understand English perfectly." [Respondent from Spain]

  "I almost always watch them accompanied by people who need those subtitles to understand it better. Otherwise, I wouldn't use them for English originals." [Respondent from Spain]

- Multiple Themes Mentioned: 9 respondents (11.54%) mentioned more than one key theme in their explanation.

  Examples:

  "I watch films/series in the original English version with English subtitles, or in Spanish if a very complicated English or dialect is spoken. Both to be able to understand them and to improve my comprehension of the film/series." [Respondent from Argentina] (Themes mentioned: Comprehension of dialogues and Language learning and practice.)

  "I feel the story is more authentic when I hear it in the original version, and I like to listen to all kinds of languages. The truth is that I watch a lot of foreign audiovisual product, not only Anglo-Saxon, and not much

Spanish." [Respondent from Spain] (Themes mentioned: Preference for original audio and Language learning and practice.)

"I find that watching movies in the original version gives me a greater sense of verisimilitude, and I enjoy the linguistic part." [Respondent from Spain] (Themes mentioned: Preference for original audio and Language learning and practice)

Moment (Milestone) When Subtitle Consumption Began, and Reason(s) for Starting to Consume Subtitles

In Q1: The following results represent both sets of data obtained in Q1 through the clustered question "When did you start consuming subtitles, and what was the main reason?"

Here's an aggregated insight based on the responses from Q1 70 eligible replies:

When Did Participants Start Using Subtitles?

The responses indicate that most participants began using subtitles from a noticeably early age, often during childhood or early adolescence. This early exposure is closely tied to their environment or educational settings. Common age-related trends include:

- Childhood Initiation: Many participants state that they started using subtitles in their childhood due to parental influence, school requirements, or cultural norms where subtitles were a standard part of media consumption. For instance, several noted that subtitles were always on in their household or that they grew up in countries where subtitling was the norm.
- Adolescent Beginnings: A sizable number of participants affirm they began using subtitles during their teenage years. This period often aligns with personal interests in foreign films, TV shows, or the necessity of subtitles to understand content in non-native languages.

Primary Reasons for Starting Subtitle Use

Based on Q1 responses, the main motivations for starting to use subtitles can be grouped into several key themes:

- Language Learning and Improvement: A prevalent reason was the desire to improve language skills. Participants frequently mentioned using subtitles to learn or enhance their understanding of a foreign language, particularly English. They found that subtitles helped in improving listening comprehension, expanding vocabulary, and mastering grammar.

This was often initiated by educational contexts, such as language classes or self-study efforts.

Examples:

"To learn foreign languages, because subtitles improve listening comprehension at an early stage." [Respondent from Hungary]

"Our English teacher introduced us to subs in the English class at school to better understand the content and improve grammar and vocabulary. We also did exercises related to the film we had watched.." [Respondent from Spain]

- Understanding Foreign Content: Another major reason was to comprehend foreign films or TV shows that were not available in the respondents' native languages. Participants often turned to subtitles to enjoy content in the audiovisual work's original language, especially if dubbed versions were unavailable or less preferred.

  Examples:

  "To watch foreign films." [Respondent from the United Kingdom]

  "When I was a teenager I always wanted to watch the latest episodes of Gossip Girl and Grey's Anatomy online as these were not available on French TV yet. I did not speak English at the time, so I relied on subs or fansubs to understand the content. Then I started learning English and enjoyed watching content in their original version and never went back to dubbing." [Respondent from Switzerland]

- Access to Global Media: With the advent of streaming services and the internet, participants frequently cited their interest in accessing global content as a primary reason for using subtitles. This interest spans various genres, including foreign films, TV shows, and documentaries.

  Examples:

  "When I got Netflix. My husband isn't a native English speaker, so we started watching all the content with subtitles. But now, even when he isn't around, I still use subtitles." [Respondent from the United States]

  "When I started to watch more foreign/international movies and series on Netflix and subtitles for example in English were available. It became convenient to watch these films which I have been super curious to discover, but earlier had perhaps no access to subtitles to understand it." [Respondent from Estonia]

- Cultural and Environmental Influence: Subtitles were a default option in some participants' homes or countries. In regions where dubbing is uncommon, subtitles are an integral part of watching television and films, thus naturally becoming a part of their viewing experience from an early age.

  Examples:

  "Subtitles were the default in my country." [Respondent from Greece]

  "Everything available on TV in China is subtitled." [Respondent from China]

- Comprehension and Accessibility: Several participants mentioned using subtitles to better understand content, whether due to the complexity of the language or strong accents in the media they consumed. Subtitles provided an added layer of comprehension that helped them grasp dialogue more effectively.

  Examples:

  "To watch foreign films, and whenever the accent is strong or complicated to understand." [Respondent from the United Kingdom]

  "Couldn't understand Peaky Blinders, so I turned them [subtitles] on." [Respondent from the United States]

In Q2: The following results represent both sets of data obtained in Q2 through the clustered question "When did you start consuming subtitles, and what was the main reason?"

Here are the results based on the responses from Q2 107 eligible replies:

When Did Participants Start Using Subtitles?

The responses show a diverse range of starting points for subtitle use, but several consistent patterns emerge:

- Childhood and Adolescence: Many participants affirm that they started using subtitles during their childhood or teenage years. This early exposure was often linked to cultural practices, educational settings, or the availability of subtitled content.

  Examples:

  "Since childhood, because in Argentina all movies in cinemas were subtitled." [Respondent from Spain]

"I started using subtitles when I was a teenager to watch movies in their original language. I prefer it, so you don't lose nuances, and you hear the original voices." [Respondent from Spain]

- Young Adulthood: A sizable number of participants began using subtitles in their young adulthood, often when they gained access to more diverse media platforms or pursued higher education.

  Examples:

  "I started using subtitles when I went to university to improve language skills and practice foreign languages." [Respondent from Spain]

  "I began using subtitles around 18 years old to be able to watch original versions in movie theaters that offered this option. I think it gives more verisimilitude and is a way to practice languages." [Respondent from Spain]

Primary Reasons for Starting Subtitle Use

The main reasons Q2 participants started using subtitles can be grouped into several key themes:

- Language Learning and Improvement:
  - Language Enhancement: Many participants stated they used subtitles as a method to improve their proficiency in English or other foreign languages. This was a customary practice during their language learning journey, helping them understand and engage with the content more effectively.

    Examples:

    "I started as a method to learn Italian, but sometimes I use them to watch videos without audio." [Respondent from Spain]

    "Subtitles helped me learn languages and, in addition, to enjoy the content I am watching more." [Respondent from Spain]

  - Educational and Professional Development: Some participants say they began using subtitles as part of their academic or professional activities, particularly in fields related to language and translation. Subtitles served as a practice tool and a means to enhance their understanding and proficiency.

    Examples:

    "I started using subtitles during my studies in Translation and Interpreting." [Respondent from Spain]

"Subtitles were essential in my language learning during university." [Respondent from Spain]

- Access to Global Media:
    - Diverse Content Consumption: Participants often turned to subtitles to access and enjoy foreign films, TV shows, and anime that were not available in dubbed versions. This allowed them to experience content in its original form and gain a deeper appreciation for diverse cultures.

      Examples:

      "I started watching Japanese series on the Internet and I needed to understand them." [Respondent from Spain]

      "Because I wanted to see movies before they were released [dubbed] in Spanish." [Respondent from Spain]

    - Cultural Authenticity: Subtitles enabled participants to experience the authentic voices and expressions of actors in foreign films, providing a more genuine and nuanced viewing experience.

      Examples:

      "Because of my interest in languages and my eagerness to hear the real voices of the actors and enjoy their authentic interpretations." [Respondent from Spain]

      "You perceive the performance better when you see the content in its original language and, in addition, you can learn vocabulary from the original language." [Respondent from Spain]

- Enhanced Comprehension and Convenience:
    - Understanding Accents and Dialogue: According to the respondents, subtitles are frequently used to help participants better understand strong accents or fast-paced dialogues, even in content in their native language.

      Examples:

      "I also use them [subtitles] as language reinforcement or if I don't understand a dialogue in my own language. For example, when there are strange accents (I have a hard time with African French or the English of some foreigners)." [Respondent from Belgium]

"To be surer of understanding everything." [Respondent from Spain]

- Practical Convenience: Subtitles provided a convenient way to watch content in quiet environments or when the volume needed to be kept low. This made them a regular part of the viewing experience for many participants.

  Examples:

  "I started as a method to learn Italian, but sometimes I use them to watch videos without audio." [Respondent from Spain]

  "To watch something without audio or when I don't understand it well, and as a learning tool when I started learning Spanish." [Respondent from the United Kingdom]

- Cultural and Normative Influences:

  - Cultural Norms: In regions where subtitles are a customary practice, participants were naturally inclined to use them from an early age. This cultural habit made subtitles a regular part of their media consumption.

    Examples:

    "In Belgium they [subtitles] are always used because we don't dub." [Respondent from Belgium]

    "In Argentina, all movies were subtitled in the theaters." [Respondent from Spain]

  - Family and Environmental Habits: Family practices and the media environment participants were exposed to during their formative years also influenced the use of subtitles. This led to a lifelong habit of using subtitles.

    Example:

    "My parents got me used to watching movies in the original language (e.g. Friends, Disney movies, Matrix) since it was DVD and of American origin, so they did not have the option of watching it in Spanish, either in dubbing or with subtitles." [Respondent from Spain]

Identification of an Increase in the Number of Films/Series Watched With Subtitles, and Reason(s) for That Increase

In Q1: The following results represent both sets of data in Q1 obtained through the clustered question "Have you lately noticed an increase in the number of films/series you watch with subtitles? Please elaborate your answer and indicate since when you notice that increase, if any".

Overall Analysis of Responses

Out of the 70 valid respondents, 24.29% reported noticing an increase in the number of films or series they watch with subtitles, while 75.71% stated they had not observed any increase in subtitle usage.

- "Yes": 24.29% (17 respondents) have noticed an increase in their use of subtitles, largely due to the rise of streaming platforms, greater accessibility to international content, and personal preferences for clarity or technical reasons.
- "No": 75.71% (53 respondents) did not notice an increase, citing habitual or long-term use of subtitles, avoidance of subtitles, or a stable viewing pattern.

Analysis of Respondents Who Noticed an Increase

Among the 17 respondents who noted an increase ("Yes") in their use of subtitles, several key reasons and trends were identified:

- Streaming Services and Accessibility: A large portion of respondents (35.29%, 6 respondents) indicated that streaming services like Netflix and other platforms have played a significant role in the increase. The widespread availability of international content and subtitles has made it easier for viewers to engage with foreign films and series.

  Examples:

  "Since Netflix started showing series produced all over the world." [Respondent from the United Kingdom]

  "It's increasing due to accessibility obligations and more widespread use by Netflix." [Respondent from India]

- Global Content Consumption: 3 respondents (17.65%) mentioned that their consumption of foreign films and series has increased, leading to greater reliance on subtitles for understanding languages they do not speak.

Examples:

"It is impossible for me to watch Korean or Japanese films/TV series without subtitles because I don't know these languages. Therefore, I need to watch them with subtitles because I love watching Asian productions." [Respondent from Poland]

"Due to Netflix having international movies and series, those are now more easily accessible than ever before, and I have been excited to watch films from other countries. I have therefore started to use subtitles where needed." [Respondent from Estonia]

- Preference for Subtitles: 3 respondents (17.65%) expressed a personal preference for subtitles, noting that they now choose subtitles even for content in languages they understand, such as English, for clarity and to ensure they don't miss any dialogue.

  Examples:

  "I now feel that I prefer watching films/series with subtitles if the option is available." [Respondent from Spain]

  "In the Turkish case, there has been a significant increase in the number of available films/series with subtitles. When streaming platforms transferred into Turkish borders many intellectuals and younger generations preferred to consume AV products on the streaming platforms or online platforms rather than the mainstream television platforms." [Respondent from Turkey]

- Technical Reasons: 11.76% (2 respondents) cited technical issues, such as background noise or poor audio quality, as reasons for their increased use of subtitles. These respondents indicated that subtitles help them overcome difficulties in hearing or understanding dialogue clearly.

  Example:

  "I watched a video recently explaining this phenomenon, apparently it is due to the different filters the audio goes through in different production stages of a film/series. Something to do with background noise making the audio quality inferior, therefore, creating greater options for subtitles." [Respondent from Spain]

Analysis of Respondents Who Did Not Notice an Increase

Among the 53 respondents who did not notice an increase ("No") in their use of subtitles, several trends were identified:

- Long-term or Habitual Use of Subtitles: 49.06% (26 respondents) mentioned that they have always or consistently used subtitles over the years, making it difficult for them to observe any recent increase. For these respondents, subtitles are a standard part of their viewing experience and have been so for a long time.

  Examples:

  "I've always watched foreign films and series with subtitles." [Respondent from Portugal]

  "I always preferred subtitles and still consume them nowadays. No increase or decrease has been observed." [Respondent from Belgium]

- Avoidance of Subtitles: 13.21% (7 respondents) prefer to avoid subtitles whenever possible and have not increased their usage, as they typically rely on original or dubbed content or find reading subtitles tiring.

  Examples:

  "No increase. I avoid them if possible." [Respondent from Germany]

  "I don't watch that many subtitled works because my eyesight gets tired of reading so much and I get lost in the plot. Only on special occasions (when a film or series interests me enough).." [Respondent from Italy]

- Specific Use of Subtitles: 16.98% (9 respondents) noted that they use subtitles only in specific circumstances, such as when watching with others who need subtitles or when watching content in a language they do not speak fluently. However, they did not observe an overall increase in their use.

  Examples:

  "I don't really use subtitles in English or Spanish anymore for my personal consumption at home, unless I'm watching something with someone who requires them or in a language I don't master." [Respondent from Spain]

  "Only if I'm bored and cannot find an original Spanish or Spanish dubbed film or series to watch." [Respondent from Spain]

In general, the data for Q1 highlights how streaming platforms and global content accessibility have influenced some viewers to increase their use of

subtitles, while others have maintained stable habits or avoided subtitles altogether.

In Q2: The following results represent both sets of data in Q2 obtained through the clustered question "Have you lately noticed an increase in the number of films/series you watch with subtitles? Please elaborate your answer and indicate since when you notice that increase, if any".

Overall Analysis of Responses

Out of the 107 valid respondents, 25.23% reported noticing an increase in the number of films or series they watch with subtitles, while 74.77% (80 respondents) stated they had not observed any increase. This shows that while the majority of respondents have maintained stable habits regarding subtitle use, about one-quarter have experienced an increase, likely due to the availability of more foreign content and streaming platforms.

- Yes: 25.23% (27 respondents) have noticed an increase in their use of subtitles, largely due to the rise of streaming platforms, greater access to international content, convenience, and personal learning motivations.
- No: 74.77% (80 respondents) did not notice an increase in subtitle use, citing long-term use, avoidance, or improved language skills.

Analysis of Respondents Who Noticed an Increase

Among the 27 respondents who noticed an increase ("Yes") in their use of subtitles, several key reasons and trends were identified:

- Streaming Services and Accessibility: 37.04% (10 respondents) cited the availability of streaming services as a significant factor in their increased use of subtitles. These respondents mentioned how platforms like Netflix have made foreign content more accessible, often requiring subtitles.

  Examples:

  "Since I have paid services I watch more things with subtitles." [Respondent from Spain]

  "With the advent of platforms, it has been easier to access subtitled OV." [Respondent from Spain]

  "Especially since I have been able to watch them from platforms like Netflix, where it allows me to watch the movie with the language I prefer." [Respondent from Spain]

- Increased Exposure to International Content: 29.63% (8 respondents) indicated that they are consuming more international or less well-known

films and series, leading to a higher reliance on subtitles due to availability or language barriers.

Examples:

“I watch more and more anime, and my level of Japanese is very low.” [Respondent from Spain]

“It has increased because I have more filmography from different countries at my fingertips.” [Respondent from Spain]

“Lately (a year ago) I have become fond of watching series and films in languages I don't understand at all (Hebrew, Arabic, Turkish...).” [Respondent from Spain]

“I see a significant increase in the production of subtitles in films and series, mainly as the only language option in minority productions or a priori with a lower mass reach. I like it because it allows me to access that content.” [Respondent from Spain]

- Convenience and Preference for Subtitles: 22.22% (6 respondents) expressed a personal preference for using subtitles, even when watching content in languages they understand. They noted that subtitles help them follow the dialogue more easily. Additionally, some highlighted the convenience of subtitles, such as being useful to avoid waiting for the dubbed version to be available.

  Examples:

  "Since I work with English on a daily basis, I prefer to watch films and series in English (with English subtitles, for convenience).” [Respondent from Spain]

  “I have noticed quite an increase lately, mainly by anticipating the availability of the dubbed version (in the case of English OV), as I find myself comfortable/familiar with subtitles.” [Respondent from Spain]

- Curiosity and Motivation to Learn: 11.11% (3 respondents) mentioned that their increased interest in learning languages, especially English, has driven them to watch more content with subtitles.

  Examples:

  “I watch more films with English subtitles because I want to improve my English.” [Respondent from Spain]

  “Since I have increased my level of English, I have noticed that my curiosity and taste for the original content of many films or series has

radically increased and, with it, my consumption of subtitles." [Respondent from Spain]

"It may be... because of the increased motivation to learn English through films or TV series." [Respondent from Spain]

Analysis of Respondents Who Did Not Notice an Increase

Among the 80 respondents who did not notice an increase ("No") in their use of subtitles, several trends were identified:

- Long-Term or Habitual Use of Subtitles: 68.75% (55 respondents) reported that they have consistently used subtitles for years, making it difficult to notice any recent increase. For these respondents, subtitles are a long-established part of their viewing experience.

  Examples:

  "I already watched everything in OV with subtitles as a habit." [Respondent from Spain]

  "I have always watched VO in English." [Respondent from Spain]

  "I think I watch the same ones as always." [Respondent from Sweden]

- No Preference for Subtitles: 16.25% (13 respondents) indicated that they generally avoid using subtitles unless absolutely necessary, such as for content in a language they do not speak.

  Examples:

  "I don't usually like them because I lose focus on the images." [Respondent from Spain]

  "On the contrary, I try to reduce the use of subtitles, so I don't depend on them." [Respondent from Spain]

- Increased Comprehension or Language Skills: 15.00% (12 respondents) reported that as they improved their language skills (e.g., in English), their need for subtitles has decreased, resulting in no increase in subtitle use.

  Examples:

  "Less and less because I have already learned English and there is no need." [Respondent from Germany]

  "Since I reached C1 English I watch more things in the original version, and sometimes with subtitles (but in English)." [Respondent from Spain]

The data highlights that while streaming platforms and greater exposure to international content have driven some viewers to increase their subtitle usage, many respondents have maintained stable viewing patterns or deliberately avoided subtitles.

Enjoyment When Watching Subtitled Films/Series

In Q1:

The following results represent the first set of data in Q1 obtained through the clustered question "Do you enjoy watching films/series in their original language with subtitles? (Please indicate why or why not)"

Q1 Respondents were asked to state whether they enjoyed (Yes) or not (No) watching films/series in their original language (OVs) with subtitles. Out of the 70 valid responses, 50 people (71.43%) replied "Yes," 16 people (22.86%) replied "No," and 4 people (5.71%) replied "Yes/No" (showing mixed feelings).

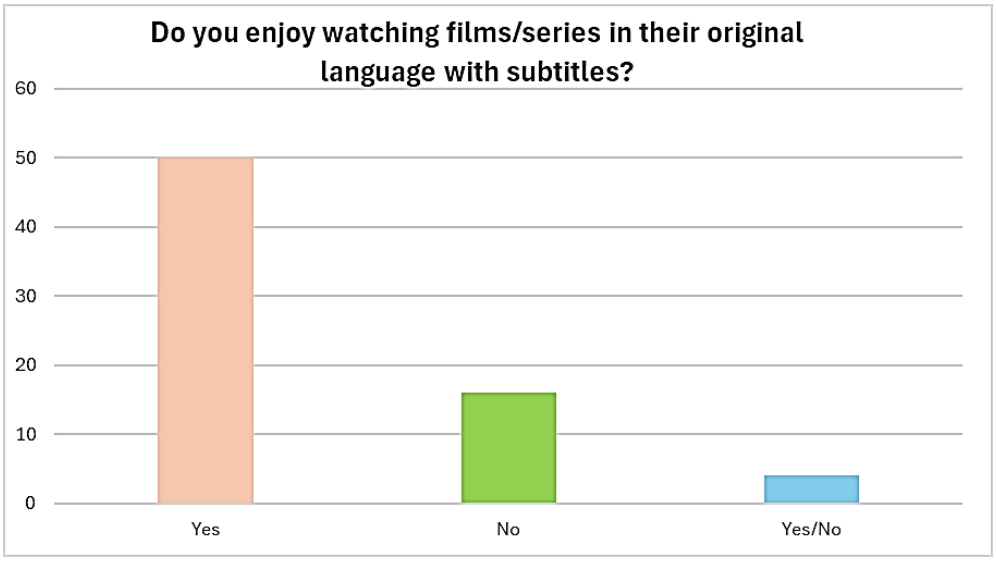

Figure 6. Do You Enjoy Watching Films/Series in their Original Language with Subtitles? (Q1)

The preference for enjoying OV films/series with subtitles, as indicated by the 71.43% of respondents, aligns with expectations for audiences from English-speaking countries with a strong subtitling tradition. Robust subtitling practices in many English-speaking countries generate audiences accustomed to and comfortable with reading subtitles. Additionally, a higher exposure to subtitles fosters a greater appreciation for the authenticity and nuance that original-language performances bring to a narrative (allowing viewers to experience the story as the creators intended) and often makes them view subtitles as a bridge rather than a barrier, facilitating a more genuine and immersive connection to the content.

In Q2:

The following results represent the first set of data in Q2 obtained through the clustered question “Do you enjoy watching films/series in their original language with subtitles in Spanish? (Please indicate why or why not)”

Q2 Respondents were asked to state whether they enjoyed (Yes) or not (No) watching films/series in their original language (OVs) with subtitles in Spanish. Out of the 107 valid responses, 57 people (53.27%) replied “Yes,” 39 people (36.45%) replied “No,” and 11 people (10.28%) replied “Yes/No” (showing mixed feelings).

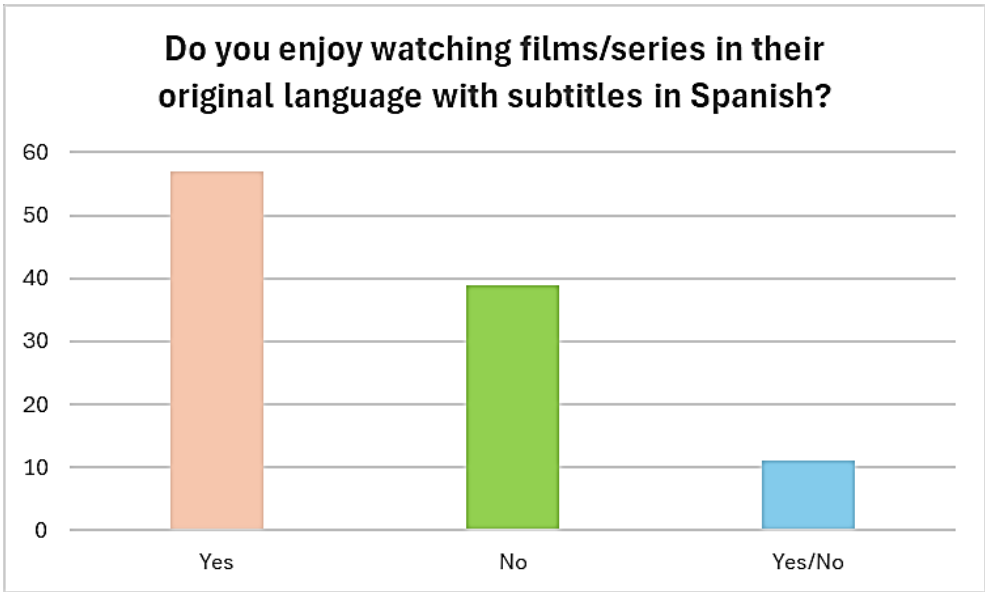

Figure 7. Do You Enjoy Watching Films/Series in their Original Language with Subtitles in Spanish? (Q2)

The 53.27% preference for watching films/series in their original language (OVs) with Spanish subtitles aligns well with the cultural and linguistic backgrounds of the respondents. The majority of those are from Spain (and other Spanish-speaking countries such as Argentina or Mexico), and therefore it is reasonable that they prefer to use subtitles in that language rather than watching a non-subtitled OV.

Additionally, Q2 respondents from other countries (such as Belgium, Brazil, Italy, Morocco, Poland, Portugal, and Sweden) had also stated a c1 or higher level of Spanish. That, added to their potential national multilingual environments or media practices that favor original language content with subtitles support the high preference observed among these respondents.

One 10.28% of respondents have mixed feelings ("Yes/No") about subtitles, and that might reflect a segment of the audience that enjoys the authenticity but sometimes finds subtitles distracting or prefers dubbing for certain genres

or contexts. The balance between appreciating the original performance and the convenience of not reading subtitles can lead to varied preferences.

Reasons for Enjoyment When Watching Subtitled Films/ Series

In Q1:

The following results represent the second set of data in Q1 obtained through the clustered question "Do you enjoy watching films/series in their original language with subtitles? (Please indicate why or why not)"

Positive Replies:

Among the 71.43% positive replies for Q1, the distribution is as follows: Spain (16%); Belgium (12%); Italy (10%); Germany (8%); the United Kingdom and Ireland (representing 6% each); Turkey, Brazil, China, Greece. Mexico, Poland, Portugal, and the United States (representing 4% each); Canada, India, Japan, Russia, Sweden, and Switzerland (representing 2% each), and Estonia, France, and Hungary with no positive replies (0%). This shows a diverse range of nationalities, with a prevalence of Spain, Belgium, and Italy.

Their positive replies mostly highlight features such as:

- Quality: Subtitles allow viewers to experience the original audio of a film/series, preserving the actors' authentic voices, intonations, and emotional expressions. Additionally, some respondents state subtitles support filmmakers' vision for how their work should be experienced by allowing the original audio to be heard, maintaining the director's intended atmosphere and emotional tone.

- Convenience: Subtitles enable full cultural and linguistic immersion, enhancing the viewer's connection to the story and its setting. Besides, some affirm that subtitles bridge the gap between the original language and the viewer's language by providing translation while keeping intact the emotions conveyed through the actors' original voices. Other participants highlight benefits such as a greater array of audiovisual options (enabling content from various countries bridging any linguistic barriers), a valuable tool for English language learners (helping them improve their knowledge of such a language).

- Entertaining: For some respondents, subtitles offer a fascinating window into diverse cultures and languages, making audiovisual media a richer and more engaging experience. For many, especially those with an interest in languages or a keen cultural curiosity, subtitles transform watching foreign content into an exciting intellectual activity where they revel in the challenge of comparing the subtitles with the spoken dialogue and

discerning how accurately or creatively the translations capture the original meaning.

- N/A: This lack of response was foreseen given that this question is part of a clustered question aiming to obtain information about the respondents' general enjoyment of watching films/series in their original language (OVs) with subtitles in Spanish and obtain specific reason(s) for such an attitude.

Negative Replies:

Among the (22.86%) negative replies for Q1, the United States appears the most frequently, making up 50% of the total. The rest is represented by: Germany (12.50%); Spain, Italy, France, Hungary, Switzerland, and Ireland (representing 6.25% each), and Estonia, Canada, India, Japan, Russia, Sweden, Turkey, Brazil, China, Greece, Mexico, Poland, Portugal, the United Kingdom, and Belgium with no negative replies (0%). This shows a clear prevalence of the United States, and a varied representation of other countries.

Their negative replies mostly highlight features such as:

- Distraction: Subtitles can be a source of distraction by diverting attention away from the plot and visual elements, especially for those who understand the original language of the content. These English-speaking viewers state that, for English OVs, they find subtitles in another language unnecessary and intrusive. They affirm they would only enable English subtitles if the plot or linguistic variations were too complicated to follow otherwise.

- Other Reasons: Many respondents stated their dislike for subtitles, seeing them as a nuisance hindering their entertainment and bothering them. Additionally, some English native speakers state there is enough audiovisual English OV offer to be content without the need to resort to foreign works.

- N/A: This lack of response was foreseen given that this question is part of a clustered question aiming to obtain information about the respondents' general enjoyment of watching films/series in their original language (OVs) with subtitles and obtain specific reason(s) for such an attitude.

Mixed Feelings ("Yes/No" replies):

The 5.71% of respondents who have mixed feelings ("Yes/No") about subtitles represent the following countries: Estonia, Portugal, Italy, and Spain, all representing 25% each.

Their replies mostly highlight features such as:

- The use of OV and subtitles may vary depending on the viewer's level of attention (fatigue) and desire to be cognitively involved or simply enjoy an audiovisual work.
- Understanding the original language influences the choice of subtitles, with a preference for the OV either with or without subtitles for those fluent in the language.
- Some respondents reported they would opt for subtitles or dubbing depending on the company they are keeping during the viewing and the language or subtitle reading skills of their companions.
- Despite the general enjoyment of subtitles, some of the challenges described that prevent a widespread use of them were high reading speed in some contexts, synchronization problems, and overly abbreviated translations.

In Q2:

The following results represent the second set of data in Q2 obtained through the clustered question "Do you enjoy watching films/series in their original language with subtitles in Spanish? (Please indicate why or why not)"

Positive Replies:

Out of the 53.27% preference for watching films/series in their original language (OVs) with Spanish subtitles, the vast majority of those are from Spain (82.47%), and other Spanish-speaking countries such as Argentina (1.75%) or Mexico (3.51%). Other participants providing positive replies come from the following countries: Belgium (1.75%), Brazil (1.75%), Italy (1.75%), Morocco (1.75%), Poland (1.75%), Portugal (1.75%), and Sweden (1.75%).

Their positive replies mostly highlight features such as:

- Convenience: Subtitles enable full immersion (meaning viewers can appreciate the actors' original performances, intonations, and expressions, creating an authentic experience that can make the story and characters more engaging and relatable), allow the foreign viewer to follow the OV script (helping viewers stay true to the script as written and performed in the original language; this is particularly important for viewers who value the nuances of the original dialogue, cultural references, and the artistic choices of the filmmakers), broaden audiovisual options (opening up a world of content from various countries that might otherwise be inaccessible due to language barriers), and improve the knowledge of

foreign languages (representing a valuable tool for language learners, since they can enhance language skills by providing exposure to new vocabulary, phrases, and pronunciation in a contextual and engaging way).

- Tradition: For many viewers, using subtitles is a long-standing habit. They may have grown up watching foreign films or TV shows with subtitles, making it a familiar and preferred way of consuming audiovisual works.

- Entertaining: Subtitles contribute to the diversity and richness of language in audiovisual media by introducing viewers to different dialects, accents, and ways of speaking, and enhancing their understanding and appreciation of linguistic variety. For some participants (usually those who have a background in Linguistics or speak several languages), watching content with subtitles becomes kind of a personal game or challenge, since they enjoy spotting good or bad translations, comparing the subtitles to their own understanding of the original language, and noting how different translators manage nuanced dialogue.

- N/A: This lack of response was foreseen given that this question is part of a clustered question aiming to obtain information about the respondents' general enjoyment of watching films/series in their original language (OVs) with subtitles in Spanish and obtain specific reason(s) for such an attitude.

Negative Replies:

Out of the 36.45% preference for not watching films/series in their original language (OVs) with Spanish subtitles, the vast majority of those are from Spain (87.18%). Other participants providing negative replies come from the following countries: France (2.56%), Germany (5.13%). Italy (2.56%), and the United Kingdom (2.56%).

Their negative replies mostly highlight features such as:

- Distraction: Subtitles can be a source of distraction by diverting attention away from the plot and visual elements, especially for those who understand the original language of the content. These viewers state that they find subtitles in another language, like Spanish, unnecessary and intrusive.

- Other reasons: Many respondents stated their preference for dubbing because it offers a seamless and continuous viewing experience.

Mixed Feelings ("Yes/No" replies):

The 10.28% of respondents who have mixed feelings ("Yes/No") about subtitles represent the following countries: Spain (81.82%), Italy (9.09%), and Belgium (9.09%).

Their replies mostly highlight features such as:

- When it comes to fast-paced or action-heavy narratives where maintaining visual focus is crucial, some viewers often find that dubbing can make the experience more fluid and less stressful.
- Understanding the original language influences the choice of subtitles, with a preference for the OV either with or without subtitles for those fluent in the language.
- Despite the general enjoyment of subtitles, challenges like synchronization issues and overly summarized translations can impact the viewing experience by creating spoilers or omitting key details.

B) DUBBING

Enjoyment When Watching Dubbed Films/Series

In Q1:

The following results represent the first set of data in Q1 obtained through the clustered question “Do you enjoy watching original films/series dubbed into your own language? (Please indicate why or why not)”

Q1 Respondents were asked to state whether they enjoyed (Yes) or not (No) watching films/series dubbed into their own language. Out of the 70 valid responses, 54 people (77.14%) replied “No” and 16 people (22.86%) replied “Yes.”

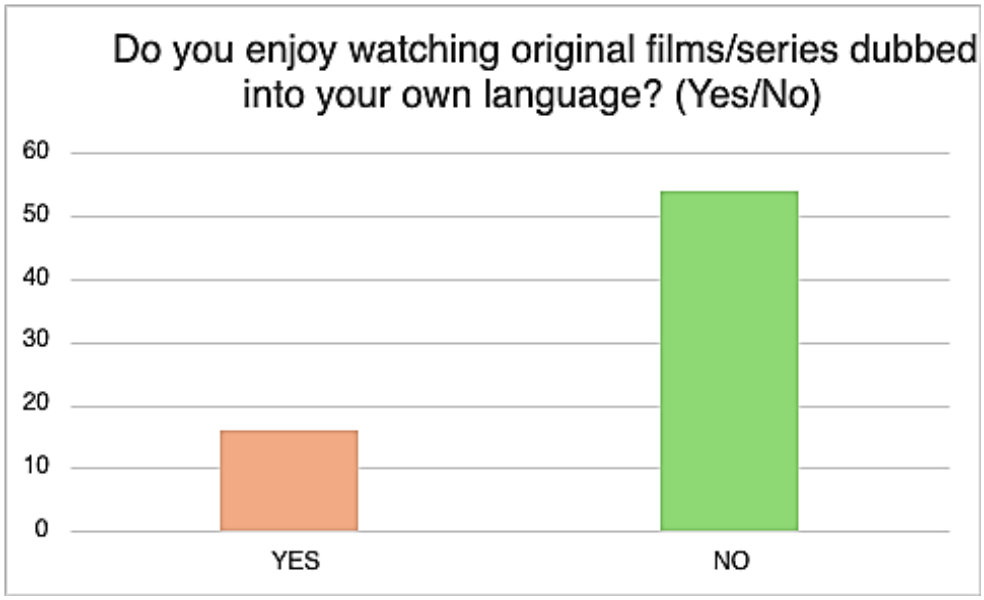

Figure 8. Do You Enjoy Watching Original Films/Series Dubbed into Your Own Language? (Q1)

This preference aligns with what could be expected from an English-speaking audience mostly originating from countries with little or no dubbing tradition, as they are more accustomed to watching content in its original language, relying instead on subtitles if needed, which aligns with the majority's preference (77.14%) for not watching dubbed films/series.

In Q2:

The following results represent the first set of data in Q2 obtained through the clustered question “Do you enjoy watching original films/series dubbed into Spanish? (Please indicate why or why not)”

Q2 Respondents were asked to state whether they enjoyed (Yes) or not (No) watching films/series dubbed into Spanish. Out of the 107 valid responses, 56 people (52.34%) replied “Yes” and 51 people (47.66%) replied “No.” It is interesting to note that all the participants who answered “Yes” are Spanish, except for one Italian respondent.

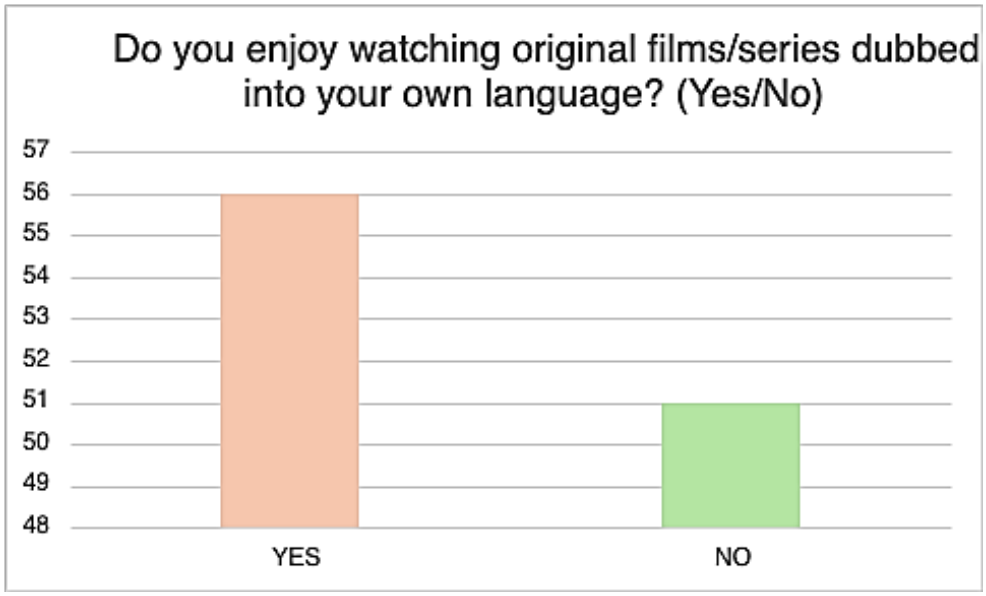

Figure 9. Do You Enjoy Watching Original Films/Series Dubbed into Spanish? (Q2)

This preference results make sense for a Spanish-speaking audience with a strong dubbing tradition, as it aligns with the majority (52.34%) who enjoy watching films/series dubbed into their own language, reflecting their familiarity and comfort with traditionally high-quality dubbing practices.

Reasons for Enjoyment When Watching Dubbed Films/Series

In Q1:

The following results represent the second set of data in Q1 obtained through the clustered question "Do you enjoy watching original films/series dubbed into your own language? (Please indicate why or why not)"

Positive Replies:

Among the positive replies for Q1, the distribution is as follows: Spain appears the most frequently with five instances, making up 31.25% of the total. Germany follows with three instances, representing 18.75%. Italy appears three times as well, also accounting for 18.75%. Hungary, India, Poland, France, and Portugal each appear once, making up 6.25% each. This highlights a predominant representation of Spanish nationality, with notable contributions from German and Italian nationalities, and a diverse yet minimal representation from other countries.

Their positive replies mostly highlight features such as:

- Quality: With mentions about the high quality of dubbing in dubbing markets such as Hungary, Poland, Spain, Germany, Italy…

- Convenience: With allusions to how it is more comfortable to watch a dubbed film/series without having to read subtitles or having to focus on concentrating, especially when the film/series is fast paced.

- Tradition: Many respondents pointed out that they consume dubbing because of tradition, because they have done it most of their lives; and some say they consume it only with audiovisual works from their childhood.

- Entertaining: This feature is also related to Convenience, with respondents commenting that they find dubbing Entertaining because it is fun and does not require explicit concentration.

Negative Replies:

Among the negative replies for Q1, the distribution is as follows: The United States has the highest representation with 11 instances, making up 20.37% of the total. Belgium follows with six instances, accounting for 11.11%. Spain appears five times, representing 9.26%. Italy and Ireland each appear four times, making up 7.41% each. Germany and the United Kingdom both have three instances, representing 5.56% each. Brazil, Greece, Switzerland, and China each appear twice, accounting for 3.7% each. Russia, Japan, Sweden, Turkey, Estonia, Canada, Portugal, Mexico, and Poland each appear once, making up 1.85% each. This highlights a predominant representation of the United States, with Belgium and Spain also notably present, alongside a diverse range of other nationalities.

Their negative replies mostly highlight features such as:

- Quality: Many respondents say that the quality of the dubbing is notably poor, and that the dubbing acting quality is hardly ever good enough compared to the original. Someone even said, “It hurts the ears and the soul.”

- Distraction: The main cause of distraction according to participants are the dubbing voices (which to some sound ridiculous and wrongly matched to the original voices), and the lack of synchronization between the voices and mouth movements of the characters (lip-sync), which hinders viewers and detracts from their overall experience.

- Other Reasons: Some respondents mentioned they do not enjoy dubbing because there are plenty of OV options in English and therefore no need to resort to dubbed products, they feel they are missing something out (too many additions, extractions, restrictions), and some simply state they don’t like dubbing but cannot seem to know why.

In Q2:

The following results represent the second set of data in Q2 obtained through the clustered question “Do you enjoy watching original films/series dubbed into Spanish? (Please indicate why or why not)”

Positive Replies:

As mentioned above, all the participants who answered that they like dubbed audiovisual products are Spanish, except for one Italian respondent.

Their positive replies mostly highlight features such as:

- Quality: With mentions about the high quality of the dubbing actors in the Spanish market.
- Convenience: With allusions to how it is more comfortable to watch a dubbed film/series without having to read subtitles or having to focus on concentrating.
- Tradition: Many respondents pointed out that they consume dubbing because of tradition, because they have done it all their lives; and some say they consume it only with audiovisual works from their childhood.
- Entertaining: This feature is also related to Convenience, with respondents commenting that they find dubbing Entertaining because it does not require explicit concentration, but simply to sit back and enjoy it.

Negative Replies:

There is a wide range of nationalities among the participants who answered that they did not like dubbed audiovisual products that are Spanish. More specifically, the distribution is as follows: Spain dominates with 37 instances, accounting for approximately 74% of the total of “No” replies. Following this, Italy, and Germany each appear twice, representing around 4% each. Argentina, Brazil, Belgium, Mexico, Sweden, United Kingdom, Morocco, France, Portugal, and Poland each appear once, making up about 2% each of the total. This highlights a significant prevalence of Spanish nationality within the Q2 dataset, with a diverse yet minimal representation from other countries.

Their negative replies mostly highlight features such as:

- Quality: Many respondents say that the quality of the dubbing is notably poor, and that they perceive it as sounding fake and unconvincing, stating that it fails to convey the same emotions and depth of the characters.
- Distraction: The main cause of distraction according to participants is the lack of synchronization between the voices and mouth movements of the characters (lip-sync), which hinders viewers and detracts from their overall experience.
- Other Reasons: Some respondents mentioned they do not enjoy dubbing because of the use of Castilian Spanish as the standard language, which in their opinion diminishes the linguistic richness of the original; some others tend to prefer subtitles as a first choice and only opt for dubbing as a secondary option, while a few resort to dubbing mainly when they are too tired to concentrate on reading subtitles and want a more relaxed viewing experience.

4.2.2.3.3.5 Respondent's Audiovisual Consumption Habits

Frequency of Films vs. Series Watching

In Q1:

To determine this data, participants had to choose from these frequency options: 1 or several times a day, 1 or several times a week, 1 or several times a month, 1 or several times a year, always, never.

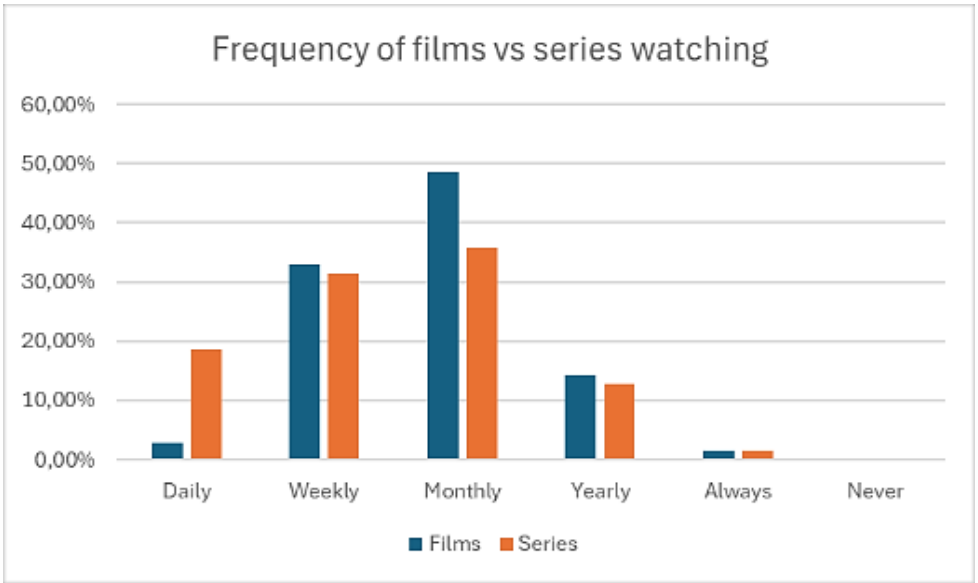

Figure 10. Frequency of Films vs. Series Watching (Q1)

Film Watching

The analysis of frequency preferences revealed distinct patterns in their engagement with film watching. The vast majority, comprising 48.57% of participants, reported engaging in the activity "1 or several times a month," indicating a regular but not overly frequent involvement. Following closely, 32.86% of respondents indicated engaging "1 or several times a week," suggesting a more consistent level of participation. A smaller portion, 14.29%, reported engaging "1 or several times a year," reflecting a less frequent but still occasional involvement. A minority of participants, at 2.86%, reported engaging "1 or several times a day," indicating a prominent level of activity. Only a negligible proportion, 1.43%, reported engaging "Always," while none reported "Never" engaging in the activity.

These findings suggest a varied distribution of film watching engagement frequencies among the respondents, with the majority preferring moderate levels of involvement on a monthly or weekly basis.

Series Watching

When analyzing the pool of valid respondents whose viewing habits of series were surveyed, noticeable trends surfaced regarding their frequency preferences. The majority of participants, comprising 35.71%, indicated watching series "1 or several times a month," suggesting a consistent but not overly frequent engagement. Following closely, 31.43% reported watching "1 or several times a week," indicating a regular involvement. A notable portion, 18.57%, reported watching TV series "1 or several times a day," reflecting a prominent level of activity and perhaps a significant interest in the content. A smaller yet still significant group, at 12.86%, reported watching series "1 or several times a year," indicating a less frequent but still occasional engagement. A minority of respondents, at 1.43%, reported "Always" watching series, while none reported "Never" engaging in this activity.

When comparing the total values of film and series watching among the 70 valid respondents, some interesting distinctions emerge. The most significant difference is observed in the "1 or several times a day" category, where series watching surpasses film watching by a considerable margin of 15.71%. However, across the other frequency categories, the disparities are relatively minor, with film watching maintaining a slight lead or remaining on par with series watching. Additionally, the absence of respondents who reported "Never" engaging in either activity suggests a universal inclination towards consuming both films and series among the surveyed group. Overall, while both film and series watching exhibit varying degrees of popularity across different frequency levels, series watching emerges as the preferred choice for more frequent (daily) engagement among the surveyed respondents.

In Q2:

To determine this data, participants had to choose from these frequency options: 1 or several times a day, 1 or several times a week, 1 or several times a month, 1 or several times a year, always, never.

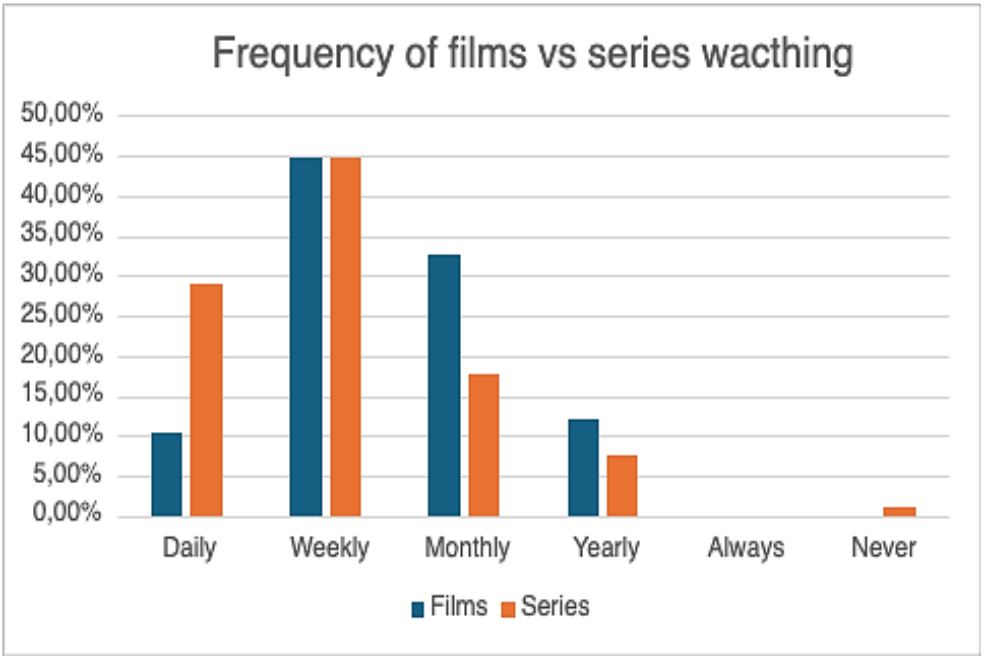

Figure 11. Frequency of Films vs. Series Watching (Q2)

Film Watching

The analysis of film-watching habits among the 107 valid respondents reveals the following patterns in their viewing frequency preferences:

A notable 44.86% of participants engage in film-watching “1 or several times a week,” suggesting a consistent level of involvement in this activity. Additionally, 32.71% report watching films “1 or several times a month,” indicating a regular yet less frequent viewing habit. A smaller proportion, at 10.28%, engage in daily film-watching, while 12.15% partake in this activity “1 or several times a year.” Intriguingly, no respondents reported "Always" watching films, and none indicated "Never" engaging in this activity, suggesting a universal inclination towards film-watching among the surveyed group, albeit with varying frequencies.

Series Watching

Data on the series viewing habits of the 107 valid respondents highlight clear trends in their preferences for viewing frequencies:

A considerable 44.86% of respondents regularly watch series “1 or several times a week,” indicating a steady commitment to this activity. Moreover, 28.97% indulge in series-watching “1 or several times a day,” implying a

heightened level of engagement and potentially a significant interest in the content. A smaller proportion, at 17.76%, engage in series-watching "1 or several times a month," while 7.48% participate in this activity "1 or several times a year." It is worth noting that none (0%) of the respondents reported "Always" watching series, and only 0.93% indicated "Never" engaging in this activity.

Upon comparing the aggregate values of film and series watching in Q2 among the 107 valid respondents, notable differences become apparent.

While both activities share common data in the "1 or several times a week" category, with 44.86%, the most significant difference is observed in the "1 or several times a day" category, where series watching surpasses film watching by a considerable margin of 18.69%.

Across the other monthly and yearly categories, the disparities are relatively minor, with film watching maintaining a slight lead or remaining on par with series watching.

Overall, while both film and series watching exhibit varying degrees of popularity across different frequency levels, series watching emerges as the preferred choice for more frequent (daily) engagement among the surveyed respondents.

Frequency of Film Watching vs. Series Watching in Their Original Language With and Without Subtitles in the Respondent's Own Language or Another

To determine this data, participants had to choose from these frequency options: 1 or several times a day, 1 or several times a week, 1 or several times a month, 1 or several times a year, always, never.

In Q1:

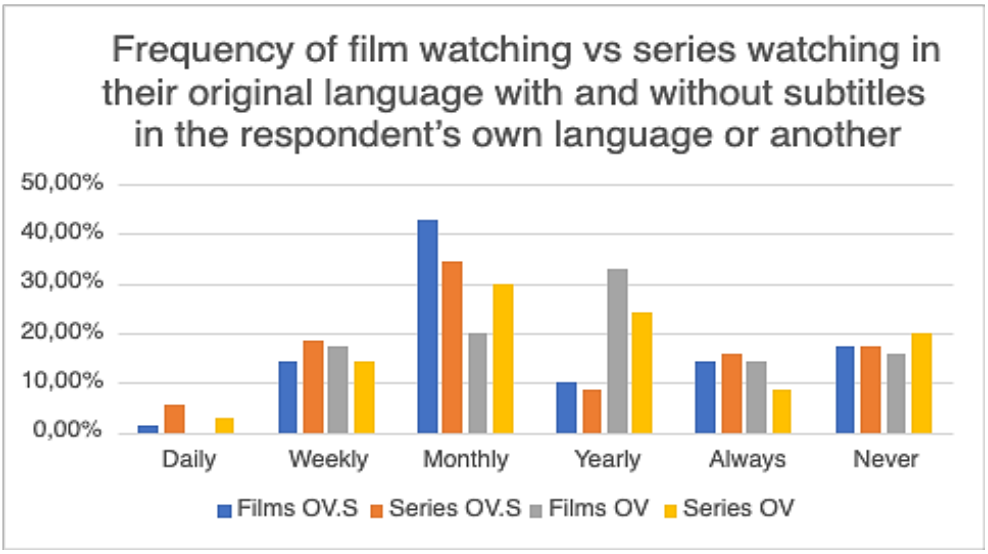

Figure 12. Frequency of Films Watching vs. Series Watching in their Original Language with and without Subtitles in the Respondent's Own Language or Another (Q1)

Film Watching in Their Original Language **With** Subtitles in the Respondent's Own Language or Another

The analysis of film watching habits among respondents reveals intriguing patterns when considering viewing with subtitles in their own language or another language (foreign language). Notably, a sizable portion of participants, comprising 42.86%, engage in watching films with subtitles "1 or several times a month," indicating a consistent interest in accessing content in its original language with supportive subtitles. Additionally, 14.29% of respondents report "Always" watching films with subtitles, demonstrating a persistent preference for this viewing mode. Conversely, while a smaller proportion (10%) engage "1 or several times a year" with subtitles, a notable 17.14% indicate "Never" utilizing subtitles when watching films, suggesting a preference for viewing without this additional aid.

Film Watching in Their Original Language **Without** Subtitles in the Respondent's Own Language or Another

The data collected on film watching in the original language without subtitles shows a sizable portion of participants, comprising 20%, who engage "1 or several times a month" with this format, indicating a consistent interest in immersive viewing experiences. Additionally, 17.14% of respondents report watching OVs "1 or several times a week," suggesting a regular commitment to enjoying films in their original language. Conversely, while a notable 14.29% indicate "Always" opting for unsubtitled viewing, a considerable proportion, 32.86%, engage "1 or several times a year" without subtitles, reflecting a less frequent but still occasional preference for this mode of

viewing. Interestingly, 15.71% of respondents report “Never” watching films without subtitles, suggesting a preference for accessing foreign-language content with supportive subtitles or perhaps a lack of comfort with unsubtitled viewing experiences.

Series Watching in Their Original Language **With** Subtitles in the Respondent’s Own Language or Another

The examination of series watching habits among respondents reveals distinct patterns in viewing preferences when subtitles in the respondent's own language or another are involved. A substantial number of participants, comprising 34.29%, engage in watching series with subtitles “1 or several times a month,” indicative of a consistent interest in accessing content in its original language with supportive subtitles. Additionally, 18.57% of respondents report watching series with subtitles “1 or several times a week,” suggesting a regular commitment to enjoying series in their original language with additional linguistic support. Conversely, while a notable 15.71% indicate “Always” opting for subtitled viewing, a smaller yet still considerable proportion, 8.57%, report a frequency of “1 or several times a year,” reflecting a less regular but still occasional preference for this mode of viewing. Interestingly, 17.14% of respondents report “Never” watching series with subtitles, indicating either a preference for unsubtitled viewing or perhaps a lack of access to or interest in subtitled content.

Series Watching in Their Original Language **Without** Subtitles in the Respondent’s Own Language or Another

Data on the viewing habits of series among participants reveals clear distinctions in preferences when subtitles are absent in the respondent's language or any other. Significantly, a large segment of respondents, accounting for 30%, indulge in series without subtitles on a monthly basis, signaling a consistent preference for fully immersive viewing experiences. In contrast, 14.29% of respondents participate in such viewing habits weekly, indicating a dedicated routine of enjoying series in their original language without linguistic assistance. Conversely, although 8.57% express a consistent “Always” preference for unsubtitled viewing, a smaller yet notable proportion (24.29%) engage in this mode of viewing less frequently, typically “1 or several times a year.” It's noteworthy that 20% of respondents claim to “Never” watch series without subtitles, suggesting either a strong inclination towards subtitled content or a possible discomfort or lack of access to unsubtitled material.

All the abovementioned findings highlight the diverse array of approaches individuals take when experiencing films and/or series in their native language, with some prioritizing a more immersive viewing experience while others seek assistance through subtitles.

In Q2:

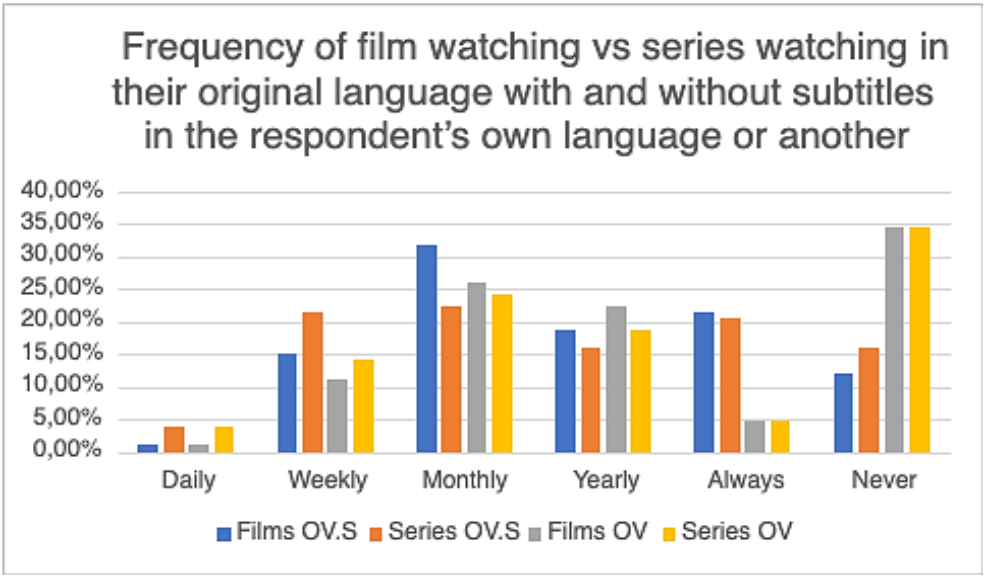

Figure 13. Frequency of Films Watching vs. Series Watching in their Original Language with and without Subtitles in the Respondent's Own Language or Another (Q2)

Film Watching in Their Original Language **With** Subtitles in the Respondent's Own Language or Another

The examination of film watching habits among respondents reveals varied patterns when viewed with subtitles in their own language or another (foreign language). A considerable 31.78% engage in film-watching with subtitles "1 or several times a month," indicating a consistent interest in accessing content with linguistic support. Moreover, 21.50% of respondents consistently opt to watch films with subtitles, displaying a strong and enduring preference for this viewing mode. In contrast, a smaller yet sizable proportion (comprising 12.15% of respondents) selected "Never," which may either indicate a preference for the immersive experience of unsubtitled viewing or potentially a lack of access to or interest in subtitled content.

Film Watching in Their Original Language **Without** Subtitles in the Respondent's Own Language or Another

According to the respondents' answers on their film watching habits in the original language without subtitles, a notable percentage of 26.17%, watch films "1 or several times a month," suggesting a constant interest in consuming films in their original language without linguistic support. Additionally, 22.43% of respondents participate in this activity "1 or several times a year," indicating a periodic but still significant involvement.

While a small yet noteworthy 4.67% report "Always" watching films without subtitles (displaying a consistent preference for the immersive experience of original language viewing), a substantial 34.58% indicate "Never" enabling

subtitles when watching films (suggesting either a strong preference for unsubtitled viewing or potentially a lack of access to or interest in subtitled content).

Series Watching in Their Original Language **With** Subtitles in the Respondent's Own Language or Another

Data on series-watching habits with subtitles among participants reveals a broad spectrum of viewing frequencies and preferences. The rate of participants expressing a frequency of consumption of series with subtitles of "1 or more times a week" (21.50%) and "1 or more times a month" (22.43%) is quite comparable and is also in agreement with those expressing a frequency of "Always" (20.56%), which shows a strong and lasting preference for this mode of viewing. Interestingly, 15.89% of respondents claim that they "Never" watch series with subtitles or that their consumption is limited to "1 or more times a day" (3.74%), suggesting a varying interest and/or level of preference for linguistic support within the surveyed group.

Series Watching in Their Original Language **Without** Subtitles in the Respondent's Own Language or Another

On the one hand, 34.58% of participants indicate "Never" resorting to the use of subtitles when watching series, suggesting either a strong preference for unsubtitled viewing or potentially a lack of access to or interest in subtitled content. On the other hand, a small yet noteworthy 4.67% report "Always" watching series without subtitles.

When analyzing other frequencies of use, variable levels of engagement are identified, ranging from 24.30% reporting a "1 or several times a month" usage, 18.69% participating in this activity "1 or several times a year," and 14.02% indicating an engagement of "1 or several times a week," while only 3.74% of those surveyed stated that they consume series without subtitles "1 or more times a day."

This data highlights the diversity of approaches respondents take when watching films and/or series in their native language: some prioritize a more immersive viewing experience, while others seek the help of subtitles (more or less frequently).

Type of Device Used to Watch Films/Series and Frequency of Use

To determine this data, participants were asked to indicate their frequency of use of different devices (gaming console, PC/laptop, smart TV, smartphone, tablet, and traditional TV without Internet). Among the frequency options established consisted of 1 or several times a day, 1 or several times a week, 1 or several times a month, 1 or several times a year, always, never.

In Q1:

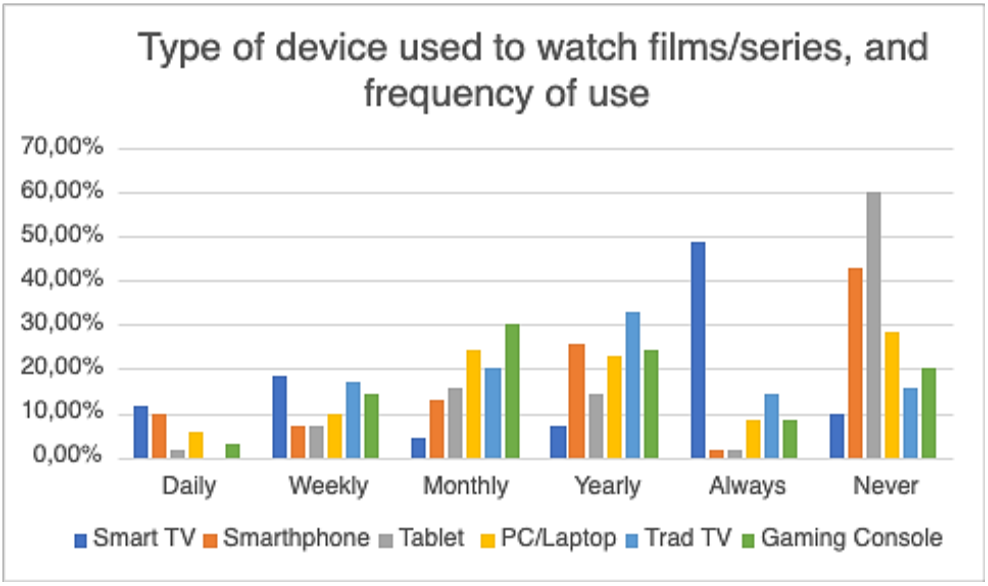

Figure 14. Type of Device Used to Watch Films/Series, and Frequency of Use (Q1)

As shown in the graphic, the analysis of the type of devices used to watch films and series in Q1, and their frequency of use unveils diverse viewing patterns and preferences among respondents across various devices.

Smart TVs emerge as the most favored device for regular viewing, with 48.57% of respondents reporting “Always” using this device, as well as 11.43% and 18.57% of daily and weekly usage, respectively. This indicates Smart TVs’ popularity for regular viewing.

Interestingly, while smartphones are the most frequently used device for yearly viewing (25.71%), they also have the highest percentage of respondents who “Never” use them for watching films or series (42.86%), and 10% of daily usage.

Based on participants' responses, the least popular device for regular viewing is the tablet, with 60.00% of respondents indicating “Never" using it, suggesting a lower preference for this device in the context of film and series consumption.

PC/laptops exhibit a balanced distribution across various viewing frequencies, with 24.29% and 22,86% engaging monthly and yearly, respectively, and 28.57% reporting “Never” usage.

Traditional TVs (with no access to the Internet) attract significant monthly viewership at 20%, and 32.86% yearly usage, while gaming consoles demonstrate a notable 30% and 24.29% monthly and yearly usage rate, respectively.

Overall, the usage patterns vary across different devices, reflecting individual preferences and habits in accessing and enjoying film and series content. In future research, it could be interesting to study in depth whether there is a correlation between the age of the participants and the frequency of use and preference of the different devices.

In Q2:

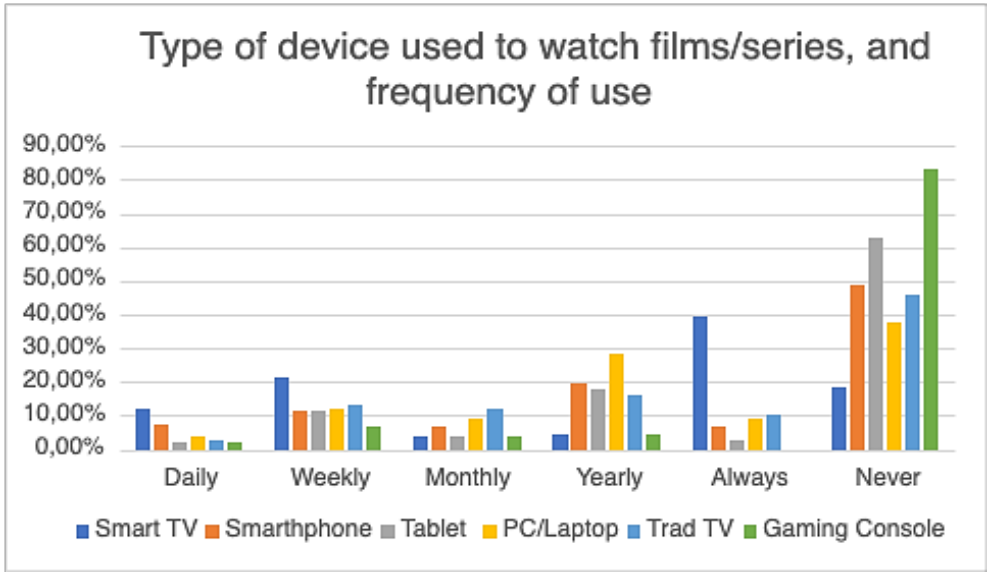

Figure 15. Type of Device Used to Watch Films/Series, and Frequency of Use (Q2)

The examination of the devices utilized for viewing films and series in Q2, alongside their respective usage frequencies, reveals a wide array of viewing habits and preferences among respondents across different devices, as depicted in the graph.

Smart TVs stand out as the preferred choice for regular viewing among respondents, with 39.25% reporting consistent usage ("Always") of this device. Additionally, 21.50% of respondents utilize Smart TVs on a daily basis, while 12.15% do so weekly, underscoring the popularity of Smart TVs for frequent viewing and their widespread preference as a primary device for regular entertainment consumption.

According to the participants' responses, the least popular device for regular viewing of films and series is the gaming console, with a resounding 83.18% of respondents indicating that they "Never" use it, and 0% indicating "Always." Therefore, it can be determined that its use is very residual, and that the frequency and preference of use of this device for this activity is low.

Interestingly enough, while 28.04% of respondents favor PC/laptops for watching movies or series "1 or more times a year," and 12.15% utilize them "1 or more times a week," a considerable proportion also indicates that they "Never" use them for this purpose, accounting for 37.38% of participants.

Among the other devices surveyed (smartphones, tablets, and traditional TVs), there is a relatively balanced distribution across different viewing frequencies. However, what stands out are their high percentages of "Never" usage: 62.62% for tablets, 48.60% for smartphones, and 45.79% for traditional TVs with no access to the Internet. This indicates a notable portion of respondents who do not utilize these devices for watching films or series, highlighting varying degrees of preference and frequency of use across different devices.

Use of Streaming Platforms and Paid Audiovisual Content Providers

In Q1:

Out of the 70 valid respondents, 97.14% replied they use some kind of streaming platform or paid audiovisual content provider, while 2.86% assured they did not use any.

In Q2:

Among the 107 eligible respondents, 89.72% indicated that they utilize at least one streaming platform or subscribe to a paid audiovisual content service, whereas 10.28% stated that they do not utilize any such services.

Names of All Streaming Platforms or Paid Audiovisual Content Providers Used

In Q1:

Those respondents who affirmed they used some kind of streaming platform or paid audiovisual content provider were asked to name those services. Respondents may or may not have named all the services they used, but they had to provide at least one to be able to advance in the questionnaire.

These are the most frequent services listed by Q1 respondents: Netflix (32.81%), Amazon Prime Video (20.31%), Disney+ (13.54%), HBO Max (11.46%), Sky (3.13%).

This is the full list of services mentioned by Q1 respondents:

Amazon Prime Video	fuboTV
Apple TV	Hanju TV
BOB Streaming Club	HBO Max
Claro TV	Hulu
Crunchyroll	MHz Choice
Dailymotion	Movistar+
Disney+	Net TV
Ertflix	Netflix
Filmin	Now TV

Samsung TV+	Tubi
SBS On Demand	Viaplay
Sky	Youku
Tencent Video	YouTube
Terrestrial digital TV (public TV)	

In Q2:

Those respondents who affirmed they used some kind of streaming platform or paid audiovisual content provider were asked to name those services. Respondents may or may not have named all the services they used, but they had to provide at least one to be able to advance in the questionnaire.

These are the most frequent services listed by Q2 respondents: Netflix (30.26%), Amazon Prime Video (22.88%), HBO Max (14.39%), Disney+ (9.96%), Movistar+ (9.23%).

This is the full list of services mentioned by Q2 respondents:

Amazon Prime Video	Movistar+
Apple TV	MUBI
Atresmedia	Netflix
Dazn	Sky
Disney+	Star+
Filmin	Terrestrial digital TV (public TV)
Flex TV	Tënk
HBO Max	Vodafone TV

All in all, building on the initial research questions and hypotheses regarding MAVT, subsequently anchored in the theoretical and methodological frameworks, the analysis of the audiovisual corpus and the online questionnaires' data highlighted the complexities inherent in preserving multilingual features within audiovisual translation and their reception by diverse audiences. Chapter 4 presented the empirical findings, offering critical insights into the strategies employed, the patterns of audience response, and the emergence of crisis points in multilingual OVs. Through the examination of both qualitative and quantitative evidence, significant tendencies were identified that reveal underlying tensions between fidelity to multilingualism and audience perception. Building upon these findings, the next chapter critically reflects on the challenges posed by multilingual OVs and proposes a conceptual framework aimed at the standardization of practices in MAVT.

5. MAVT: A New Standard Needed?

This chapter builds on the findings presented in Chapter 4 "Methodological Framework," and explores the development of a proposed MAVT standard. Drawing from the analytical results of the multilingual corpus and translation models discussed in Chapter 3 "Theoretical Framework", this proposal aims to address recurring challenges in multilingual dubbing into Castilian Spanish.

5.1. The Challenge of Understanding Multilingual OVs

It is quite common to hear that having a basic to intermediate knowledge of a foreign language does not make a native speaker, and that is no lie. While someone with that level of knowledge of English as a foreign language may be competent to watch an English OV and understand the general message, it is highly likely that they are not even aware of the multiple and intricate layers making up such audiovisual work that may be slipping through their fingers. To fully understand an OV audiovisual work as a native speaker would, not only must the foreign audience understand all the verbal and non-verbal language and messages contained in such work—note that juggling with all the images, soundtrack information, and body language while keeping track of the spoken dialogs is no easy task—, but they must also be ready to face the new challenges the audiovisual productions have incorporated to the mix. According to Díaz-Cintas (2009), "while attempting to recreate a real-life situation on screen, [audiovisual productions] may hamper comprehension of a given scene due to fast paced dialogue exchanges among characters, the use of unknown dialectal and sociolectal variations, instances of overlapping speech and interfering diegetic noises and music, to name but a few."

5.2. Multilingualism as a Narrative and Social Device

Following that line of thinking suggesting a wish to recreate real-life situations, we cannot ignore the fact that audiovisual works very often tend to mimic our society, either in a realistic or fictional way. As stated in Subchapter 3.4 "Multilingualism and Its Impact on AVT," given that our society could be described as a multicultural canvas splashed with languages, accents, dialects, slang, and other linguistic variations that have reached big and small screens in the form of multilingualism, nowadays these "unsuspecting viewers," as Díaz-Cintas (2009) has come to call these foreign viewers, may end up being exposed to more than they bargained for, and "making the translation of the audiovisual programme a necessity for the vast majority of viewers."

This mimetic ambition reinforces the importance of faithfully rendering multilingual content in translated versions. Viewers are not merely consuming plot; they are engaging with a sociolinguistic representation of the world. Failing to reflect that diversity in dubbing risks erasing a crucial layer of narrative depth and character identity. This justifies the growing demand for MAVT standards that move beyond functional equivalence to prioritize representational fidelity.

The study analyzes the particular needs and effects of AVT in the specific case of audiovisual works presenting any degree of multilingualism in the OV ($L3^{ST}$) and focuses on what would be the best approach, according to the author, to dub those works into Castilian Spanish. There is no "one size fits all" approach with regards to MAVT, and this is due to the vast number of contexts in which multilingualism ($L3^{ST}$) can be found in such multilingual audiovisual works.

5.3. Analytical Parameters for MAVT: L3ST Typologies

When analyzing a multilingual OV in order to provide a high quality MAVT, there are varied factors to be considered:

a) $L3^{ST}$ Presence and Relevance

Corrius and Zabalbeascoa (2019) provide the following categorization of "the presence and importance of the third language(s)":

- Anecdotal: the OV shows only a few scattered instances of L3
- Recurrent: the OV shows a clear and well distributed presence of L3
- *L3-as-theme*: the OV shows a notorious presence of L3, which plays a key role in it (direct mention of the existence of L3 in the OV, in addition to metalingual elements)

b) $L3^{ST}$ Main Characteristics

Zabalbeascoa and Corrius (2014) classifies the "most salient features of the third language":

- $L3^{ST}$ is real or constructed (made-up $L3^{ST}$)
- $L3^{ST}$ is comprehensible or not, either to the external viewer or within the audiovisual work
- $L3^{ST}$ sounds native or non-native (traits of foreign accent or mimicry in the $L3^{ST}$)
- $L3^{ST}$ is identical to L2 (main language in the MAVT)
- $L3^{ST}$ is stereotypical (either linguistically or culturally)
- There may be various related $L3^{ST}$ in terms of familial idiolect or historical relation
- $L3^{ST}$ is either a familiar/identifiable language or an exotic/unfamiliar language to the target audience

c) $L3^{ST}$ Switches

Zabalbeascoa and Corrius (2019) gathers the "types of switches involving alternations of L1 (or L2) and L3 for the purpose of distinguishing code-switching in feature films from other interlinguistic alternations or uses of L3 by the scriptwriter":

- Intratextual (diegetic) translation: one character acts as an interpreter for another
- Bilingual characters switching languages
- Background conversations in $L3^{ST}$

- Quotes, proverbs, sayings, etc. in $L3^{ST}$
- Metalinguistic references or topics

5.4. Translation Approach: Identity, Instrumentality, and Purpose-Focused Solutions

Based on the typologies discussed above, this subchapter outlines key guiding principles for MAVT decision-making. These criteria serve as an interpretive framework to assess when and how multilingual elements should be preserved or adapted in dubbing.

Taking the aforementioned classifications into consideration, this study proposes an MAVT reference standard when facing some specific MAVT crisis points (considering DV's main language and target audience language is L2 = Castilian Spanish). This MAVT reference standard is grounded in a triangulated approach combining theoretical classifications of multilingualism (Zabalbeascoa and Corrius, 2014, 2019), empirical corpus analysis from selected multilingual audiovisual works [See Appendix E—Analysis Files], and the author's critical evaluation of how multilingual elements impact audience reception when adapted into Castilian Spanish.

It is important to highlight that this MAVT reference standard introduces some key concepts:

a) Identity: $L3^{ST}$ is used to give a clear idea of a character's identity, providing depth to the character.
b) Instrument: $L3^{ST}$ is used as an instrument to create a linguistic barrier between the characters (as a wish to avoid being overheard by English speakers, to ensure privacy).
c) Purpose-focused Translation: This type of translation shall be used whenever there is an anecdotal mention in the OV of a linguistic feature (such as accent, diction, etc. - See Analysis files 18.1, 19.4, and 23.3) or cultural reference related to the identity of a character (such as comparing the character to a country-specific celebrity or character - See Analysis files 11.1 and 14.1). In this case, the purpose-focused translation seeks to provide an optimal justification of the scene (taking into consideration the character's body language, the scene context, and the scene relevance with regards to the full audiovisual work) instead of a "replication-focused translation" (one that mimics the OV scene).

5.5. Types of OV Crisis Points and the Proposed MAVT Reference Standard

Based on the above-mentioned sources, this research will consider the following seven (7) types of OV crisis points:

- $L3^{ST}$ = constructed language.

  e.g., Huttese (Star Wars), Sindarin (Lord of the Rings), Klingon (Star Trek), High Valyrian (Game of Thrones)...

- $L3^{ST} \simeq$ L1 with either nonnative accent (foreign character speaking L1 showing traits of their real origin/nationality), or stereotypical accent (local/foreign character linguistically mimicking L1).

  e.g., French character speaking L1 (English) with a French accent, or an English character mimicking a French person speaking L1 (English).

- $L3^{ST} \simeq$ L1 (Linguistic variation of L1).

  e.g., Scottish character speaking Scottish English (considering that British English is the main L1 variation in the audiovisual work).

- $L3^{ST} =$ L2 (Castilian Spanish).

  i.e., Character speaking Castilian Spanish.

- $L3^{ST} \simeq$ L2 (Linguistic variation of L2; Latin American Spanish).

  i.e., Character speaking a Spanish linguistic variation that does not match any of the Spanish linguistic variations spoken in Spain, and that, in general terms, can be identified as originating from a Latin American country.

- $L3^{ST} \simeq$ L2 (Linguistic variation of L2; Spain).

  i.e., Character speaking a Spanish linguistic variation that matches a Spanish linguistic variation spoken in Spain, and that, in general terms, can be identified as originating from one of the provinces in Spain.

- $L3^{ST} \neq$ L1 or L2.

  i.e., Character speaking a language other than L1 (English) or L2 (Castilian Spanish).

Below, there is a detailed explanation of the suggested MAVT reference standard per type of OV crisis point and per context for the use of $L3^{ST}$ for each type of OV crisis point and offering guidelines to approach its translation for dubbing into Castilian Spanish [See Appendix A for a chart containing this MAVT reference standard].

Note:

a) All MATV instances should be considered case by case, and the solutions suggested in this MAVT reference standard should be carefully applied considering all possible variables of appropriateness and relevance in order to maintain the essence of the original version.
b) All MAVT crisis points require a thoughtful translation process considering the specific purpose and desired effect of the use of multilingualism in the original version.
c) There may be more types of OV crisis points and $L3^{ST}$ contexts that have not been included in this proposed standard at this time.

TYPE 1: $L3^{ST}$ = constructed language.

$L3^{ST}$ context: *L3-as-theme* use of $L3^{ST}$ = constructed language. Example: *Avatar* (2009).

MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them).

TYPE 2: $L3^{ST} \simeq$ L1 with either nonnative accent (foreign character speaking L1 showing traits of their real origin/nationality), or stereotypical accent (local/foreign character linguistically mimicking L1).

$L3^{ST}$ context: This nonnative/stereotypical accent while speaking L1 creates a pseudo-linguistic variation that gives a clear idea of the character's identity or a clear idea of the pretended identity and contributes to the reception of such character. Example: See Analysis file 19.2.

MAVT solution: Dub $L3^{ST}$ to $L3^{TT}$ as L2 with nonnative accent or stereotypical representation of the character's nationality.

TYPE 3: $L3^{ST} \simeq$ L1 (Linguistic variation of L1).

$L3^{ST}$ context: This linguistic variation of L1 gives a clear idea of the character's identity and contributes to the reception of such character. Example: See Analysis files 3.4 and 19.2.

MAVT solution:

a) Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?),

   and

b) If the presence of $L3^{ST}$ is anecdotal and does not affect the plot:

   - Dub $L3^{ST}$ to L2, and offer a purpose-focused translation, which provides optimal justification of the scene (e.g., see Analysis file 1.1),

     or

   - Dub $L3^{ST}$ to L2 with no further considerations.

c) If the presence of $L3^{ST}$ is recurrent and affects the plot:

   - Dub $L3^{ST}$ to L2 but find a way to introduce somewhere in the DV a reference to the character's origins (if this reference is not in the script) or provide linguistic variation-specific features (sociolectal stereotypical vocabulary, idioms, slang…) to maintain the character's identity.

TYPE 4: $L3^{ST}$ = L2 (Castilian Spanish).

$L3^{ST}$ context:

a) Intratextual (diegetic) translation + Anecdotal use of $L3^{ST}$ = L2 (with no major ripple effects in the plot).

   MAVT solution: Turn $L3^{ST}$ into $L3^{TT} \neq$ L2 (considering any key visual references, such as the character's physical appearance; this $L3^{ST}$ could be another language or a linguistic variation of L2, if it fits the plot).

b) Intratextual (diegetic) translation + Recurrent use of $L3^{ST}$ = L2.

   MAVT solution:

   - Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?),

     and

   - If the presence of $L3^{ST}$ does not affect the plot:

     - Turn $L3^{ST}$ into $L3^{TT} \neq$ L2 (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot).

   - If the presence of $L3^{ST}$ affects the plot:

     - Deem whether $L3^{ST}$ can be turned into L1 ($L3^{TT}$) and subtitled to L2, if it fits the plot,

       or

     - Dub $L3^{ST}$ to L2 if no other option is available.

c) Intratextual (diegetic) translation + *L3-as-theme* use of $L3^{ST}$ = L2. Example: Similar to *Spanglish* (2004), but with $L3^{ST}$ = L2 (Castilian Spanish).

   MAVT solution: Dub $L3^{ST}$ as L2, and subtitle L1 (which is now the $L3^{TT}$).

d) Bilingual characters switching languages + Anecdotal use of $L3^{ST}$ = L2.

   MAVT solution:

   - Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?),

     and

- If the presence of $L3^{ST}$ does not affect the plot:
    - Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot).
- If the presence of $L3^{ST}$ affects the plot:
    - Deem whether $L3^{ST}$ can be turned into L1 ($L3^{TT}$) and subtitled to L2, if it fits the plot,

      or
    - Dub $L3^{ST}$ to L2 if no other option is available.

e) Bilingual characters switching languages as an instrument (linguistic barrier) + Anecdotal or recurrent use of $L3^{ST} = L2$.

MAVT solution:

- Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?),

  and
- If the presence of $L3^{ST}$ does not affect the plot:
    - Ponder the need to offer a purpose-focused translation, which provides optimal justification of the scene.
- If the presence of $L3^{ST}$ is anecdotal and affects the plot:
    - Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot),

      or
    - Dub $L3^{ST}$ to L2, and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to keep the linguistic barrier,

      or
    - Dub $L3^{ST}$ to L2 if no other option is available.

TYPE 5: $L3^{ST} \simeq L2$ (Linguistic variation of L2; Latin American Spanish).

$L3^{ST}$ context:

a) Intratextual (diegetic) translation + Anecdotal use of $L3^{ST} \simeq L2$ (with no major ripple effects in the plot). Example: See Analysis file 15.1.

   MAVT solution:

   - Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot),

     or

   - Maintain $L3^{ST}$ as $L3^{TT}$ and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to justify the need for the intratextual translation in the plot.

b) Intratextual (diegetic) translation + Recurrent use of $L3^{ST} \simeq L2$.

   MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to justify the need for the intratextual translation in the plot.

c) Bilingual characters switching languages with no specific purpose + Anecdotal use of $L3^{ST} \simeq L2$.

   MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity.

d) Bilingual characters switching languages as an instrument (linguistic barrier) + Anecdotal or recurrent use of $L3^{ST} \simeq L2$.

   MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to keep the linguistic barrier.

e) Bilingual characters switching languages + *L3-as-theme* use of $L3^{ST} \simeq L2$. Example: *Spanglish* (2004).

   MAVT solution: Dub $L3^{ST}$ as L2, and subtitle L1 (which is now the $L3^{TT}$). [MAVT solution offered in Corrius and Zabalbeascoa (2019)].

TYPE 6: $L3^{ST} \simeq L2$ (Linguistic variation of L2; Spain).

$L3^{ST}$ context:

a) Intratextual (diegetic) translation + Anecdotal or recurrent use of $L3^{ST} \simeq L2$. Example: OV with Andalusian characters translating something into Andalusian Spanish.

   MAVT solution:

   - If the character's origin is mentioned in the plot:
     - Maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity.
   - If the character's origin is not mentioned and it doesn't affect the plot:
     - Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot),

       or

     - Offer a purpose-focused translation, which provides optimal justification of the scene.

b) Bilingual characters switching languages with no specific purpose + Anecdotal use of $L3^{ST} \simeq L2$. Example: OV with Andalusian characters sporadically speaking Andalusian Spanish.

   MAVT solution:

   - If the character's origin is mentioned in the plot:
     - Maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity.
   - If the character's origin is not mentioned and it doesn't affect the plot:
     - Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot),

       or

     - Offer a purpose-focused translation, which provides optimal justification of the scene.

c) Bilingual characters switching languages as an instrument (linguistic barrier) + Anecdotal or recurrent use of $L3^{ST} \simeq L2$. Example: OV with Andalusian characters sporadically or recurrently speaking Andalusian Spanish to create a linguistic barrier.

MAVT solution:

- If the character's origin is mentioned in the plot:
    - Maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity.
- If the character's origin is not mentioned and it doesn't affect the plot:
    - Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot),

      or

    - Offer a purpose-focused translation, which provides optimal justification for the scene.

d) Bilingual characters switching languages + *L3-as-theme* use of $L3^{ST} \simeq L2$. Example: OV with Andalusian characters incessantly speaking Andalusian Spanish.

MAVT solution: Dub L1 as L2, and maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism, and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity.

TYPE 7: $L3^{ST} \neq$ L1 or L2

$L3^{ST}$ context:

a) Used as an instrument (linguistic barrier). Example: See Analysis file 3.1.

MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them) to keep the linguistic barrier.

b) Used as a sign of identity. Example: See Analysis files 6.1 and 8.1.

MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them) to give a clear idea of the character's identity.

c) Used for background conversations (the purpose of such background conversations in $L3^{ST} \neq$ L1 or L2 is usually to provide an immersive feeling in a foreign setting). Example: See Analysis file 7.1.

   MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them, or not subtitled unless relevant to the plot) whenever possible.

d) Used to introduce quotes, proverbs, sayings, etc. in $L3^{ST}$. Example: See Analysis file 17.5.

   MAVT solution: Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them) whenever possible.

e) Used to introduce metalinguistic references or topics in $L3^{ST}$ (bilingual wordplays).

   MAVT solution:

   - Deem if the bilingual wordplay used in the OV would work in the DV (Is the DV audience familiar with the $L3^{ST}$ and can understand the wordplay?),

     and

   - If the OV wordplay can be kept:
     - Maintain the same bilingual wordplay in the DV.
   - If the OV wordplay cannot be kept:
     - Offer another bilingual wordplay that would work in the DV (if it fits the plot),

       or

     - Offer a purpose-focused translation, which provides optimal justification for the scene.

This study intends to prove that, given all the evolutionary paths set out in Subchapter 3.3. "Audiovisual Translation Studies," the Castilian Spanish audience is now more open to the use of subtitles. This would entail an evolution of the concept of dubbing, leaving behind the need to dub OVs in full, in favor of a hybrid version (which would include subtitles whenever suitable to portray the OV's multilingualism).

Having explored the complexities and challenges of MAVT, this chapter addressed the need for a standardized framework to respond to the recurring issues observed in the corpus analysis, specifically those related to instances of multilingualism in the OVs and their translation into DVs. The proposed MAVT reference standard, grounded in analytical parameters and informed by the typologies of $L3^{ST}$, offers a conceptual

approach to preserving greater fidelity to the multilingual features of the OVs. With this in mind, the next chapter presents the conclusions of the study, evaluating its alignment with the initial objectives, research questions, and hypotheses, while also reflecting on the limitations encountered and potential future lines of research in the field of MAVT.

6. Conclusions

This chapter serves as a critical turning point in the dissertation, as it includes a detailed evaluation of the adequacy of the research conducted in relation to its initial objectives and starting hypotheses. Here, the extent to which the methodologies, analyses, and findings match the overarching goals set at the beginning are rigorously examined. This assessment offers a deep look into the coherence and relevance of the entire study.

Additionally, the limitations encountered throughout the study are carefully assessed, providing an honest account of the constraints and challenges that have shaped this investigative journey. Understanding these limitations is crucial for appreciating the context in which the findings were developed.

Furthermore, this chapter presents corpus-centered conclusions drawn from extensive textual analysis of the selected corpus to elucidate key insights and trends, and delves into questionnaire-centered conclusions, synthesizing the perspectives and responses gathered from participants to offer nuanced understandings of audience reception, perception, and preferences in the realm of Multilingual Audiovisual Translation (MAVT).

Lastly, future lines of research in the field of MAVT are outlined, identifying potential paths for further exploration and innovation that build upon the foundations laid by this study.

Through this multilayered final examination, this concluding chapter aims to offer a comprehensive and insightful reflection on the research process while paving the way for future investigations in MAVT.

6.1. Adequacy to the Objectives and Starting Hypotheses

This subchapter assesses the extent to which the PhD dissertation has met its stated aims and objectives and how it has addressed the initial research questions and hypotheses. This assessment will highlight the contributions made by this research, while Subchapter 6.3 “Future Lines of Research in MAVT” identifies areas for further exploration and understanding.

6.1.1. Objectives

This dissertation set out three primary aims, each of which has been comprehensively addressed throughout the study.

- Examine how multilingual audiovisual translation (MAVT) practices and audience expectations have evolved in the context of digital transformation and the rise of streaming platforms.

  The theoretical framework developed throughout this study offers a comprehensive foundation for understanding how both MAVT practices and audience expectations have evolved alongside digital transformation and the proliferation of streaming platforms.

As described in Subchapters 3.3.1.1 “The Evolution of Audiovisual Product's Offer” and 3.3.1.2 “The Digital Evolution (Also Known as Digitalization)”, the shift from traditional broadcast and physical media toward digital, on-demand platforms has fundamentally changed the conditions under which audiovisual translation operates. AVT is no longer a post-production stage confined to domestic markets; instead, it is embedded in global distribution models where multilingual accessibility and cultural authenticity are key competitive factors.

This transformation has directly influenced MAVT strategies. As shown in 3.3.1.4.5 “The Streaming Era and Multilingualism” and 3.3.1.4.6 “Digital Distribution and Global Reach,” international platforms have adopted sophisticated localization strategies aimed at preserving sociolinguistic variation, accommodating regional identities, and maintaining character authenticity—even within dubbed versions. This marks a clear departure from the earlier model, which often prioritized monolingual, standardized outputs. Furthermore, Subchapter 3.3.1.4.7 “Public Policy and Regional Support” highlights how public policy and digital infrastructure have supported these changes, particularly in promoting minority languages and multilingual productions.

On the audience side, the theoretical insights presented in Subchapters 3.3.1.3 “The Audience’s Evolution” and 3.3.1.3.2 “A Generational Change” illustrate how digital natives have developed new viewing habits and expectations. These include increased tolerance for subtitles, a desire for linguistic authenticity, and a preference for control over how and when audiovisual content is consumed. This evolution has not only challenged dubbing-dominant traditions—such as in Spain [See Subchapter 3.3.1.4.3 “AVT Preferences and English Proficiency in Spain”)—but also expanded the role of MAVT from mere linguistic adaptation to a key player in the cultural experience of media consumption.

In sum, MAVT practices have become more flexible, diversified, and context-sensitive, while audience expectations have shifted toward authenticity, immediacy, and multilingual accessibility—trends largely shaped by the affordances and pressures of the digital era.

- Suggest amendments (alternate MAVT solutions) in the cases deemed necessary to provide a more suitable solution to keep the multilingual essence of the original product.

  This objective has been addressed through both theoretical grounding and empirical corpus analysis. Rather than focusing on categorizing the translation strategies used in the dubbing process, this study has prioritized an audience-focused approach—analyzing how the viewer perceives and receives the multilingualism in each version, and suggesting amendments only when a significant perceptual difference was identified.

  As presented in “Appendix E – Analysis Files,” each scene was examined to compare the multilingual elements present in the OV with those preserved, reduced, or omitted

in the DV. The summary table in Subchapter 4.2.1.1.3 “Phase 3: Scene Analysis” shows that out of the 50 scenes analyzed, only 6 retained the original multilingualism, while 26 showed a reduction and 18 omitted it entirely. These results suggest a significant tendency in the Spanish dubbing industry to simplify or erase multilingual traces, often for reasons explored throughout the theoretical framework.

The theoretical discussion in Subchapters 3.3.1.4.5 “The Streaming Era and Multilingualism” and 3.3.1.4.6 “Digital Distribution and Global Reach” supports this analysis by explaining how streaming platforms and modern audiences increasingly value sociolinguistic authenticity and multilingual representation. However, the pressures of cultural adaptation [See Subchapter 3.3.1.4.3 “AVT Preferences and English Proficiency in Spain”], translation constraints, and time or budget limitations all influence the final dubbing decisions. Subchapter 4.2.1.3 “Corpus Analysis Results” identifies three main reasons for the reduction or omission of multilingual elements: perceived audience preferences rooted in traditional dubbing norms; technical challenges in translating and performing multilingual dialogue; and logistical constraints related to time and production costs.

In response to this, the study offers viewer-oriented amendments in specific cases where multilingualism was unnecessarily lost, with proposals grounded in preserving narrative integrity and natural character voice. These are not prescriptive technical solutions, but rather hypothetical alternatives based on the author’s critical perception as a viewer, translator, and researcher. The aim is to show that, in some cases, it is possible to retain multilingual richness in dubbing without compromising clarity, coherence, or production feasibility.

Ultimately, the theoretical and analytical content of this study demonstrates that MAVT decisions must go beyond functional translation and consider audience perception, evolving media consumption habits, and the growing demand for cultural and linguistic authenticity in globalized audiovisual content.

- Propose a translation standard for MAVT of English original works into Castilian Spanish aiming to better navigate the potential crisis points in a multilingual original work.

  Lastly, the study proposes an MATV standard in Chapter 5 “MAVT: a new standard needed?” based on seven (7) types of OV crisis points and suggests some specific amendments through a meticulous corpus analysis in “Appendix E – Analysis Files.” By examining multilingual scenes from the corpus in detail, the dissertation identifies and suggests alternate translation solutions that can better maintain the multilingual nuances of the original content. This analysis is crucial for highlighting how the dubbing process can be adapted to ensure that the essence and integrity of the original multilingual work are retained, thereby enhancing the viewing experience for the target audience.

  Together, these objectives present a robust framework for understanding and advancing the field of MAVT, emphasizing the importance of maintaining the multilingual character of audiovisual content in an ever-evolving media landscape.

6.1.2. Research Questions

The dissertation also aimed to answer the following research questions regarding digitalization, streaming platforms, and audience behavior in relation to multilingualism. Below, specific conclusions are presented for each of the research questions.

- How have digitalization and the global expansion of streaming platforms transformed MAVT strategies and audience behavior, both internationally and within the Spanish audiovisual context?

  This study explores the multifaceted impact of digitalization and the rise of streaming platforms on MAVT strategies and audience behavior, revealing both global patterns and context-specific developments in Spain.

  On a global scale, digital technologies and streaming platforms have radically changed how audiovisual content is produced, distributed, and consumed. As detailed in Subchapter 3.3.1 "AVT Evolutionary Paths", the evolution from traditional broadcast and cinema-based models toward digital, on-demand services has redefined the timing, location, and format of content consumption. The COVID-19 pandemic further accelerated this shift [See Subchapter 3.3.1.3.1 "A Global Pandemic"], cementing streaming as the primary method of distribution and solidifying audience expectations for immediacy, mobility, and customization.

  These transformations have directly influenced MAVT strategies. As shown in Subchapter 3.3.1.3 "The Audience's Evolution", the global audience now expects multilingual content that reflects sociolinguistic realism, cultural specificity, and fast turnaround. Streaming platforms have adopted localization strategies that emphasize nuanced subtitling, authentic dubbing, and viewer agency—features that contrast sharply with earlier, more standardized approaches to audiovisual translation.

  In the Spanish context, the effects of these changes are filtered through a distinct historical and cultural lens. As outlined in Subchapter 3.3.1.4.1 "Historical Development and the Francoist Period", Spain's longstanding tradition of dubbing—rooted in Franco-era censorship and state control—continues to shape national consumption patterns. Although Spanish audiences still show a strong preference for dubbed content [See Subchapter 3.3.1.4.3 "AVT Preferences and English Proficiency in Spain"], especially among older demographics, there is a growing acceptance of VOSE formats and multilingual productions among younger viewers and in regional communities [See Subchapter 3.3.1.4.4 "Multilingualism and Regional Identity in Contemporary AVT"].

  Streaming platforms have played a pivotal role in facilitating this shift. As described in Subchapters 3.3.1.4.5 "The Streaming Era and Multilingualism," and 3.3.1.4.6 "Digital Distribution and Global Reach", they offer a more flexible audiovisual experience that allows users to select between dubbing and subtitling, often incorporating co-official languages and regional identities into their localization

strategies. This change has increased the visibility of languages such as Catalan, Basque, and Galician, aligning Spain more closely with broader European trends toward linguistic diversity in media.

For MAVT professionals in Spain, this shift presents both challenges and opportunities. They are now expected to deliver fast, high-quality translations that preserve the multilingual character of the original content while adapting it for a diverse, linguistically aware, and technologically savvy audience [See Subchapter 3.3.1.4.5 "The Streaming Era and Multilingualism"]. Unlike in the past, where translation was largely a post-production concern, it is now central to content strategy and global reach.

In conclusion, while the digitalization of media and the global spread of streaming platforms have led to shared transformations in audience habits and MAVT strategies, Spain's response is shaped by its unique linguistic, historical, and cultural context. The increasing normalization of VOSE, the rise of multilingual productions, and the strategic embrace of localization by streaming platforms all signal a convergence between global industry trends and Spain's gradual evolution toward a more hybrid, multilingual audiovisual culture.

- How does today's audience perceive and respond to multilingual content in dubbed audiovisual productions on digital platforms?

  The findings of this study highlight the evolving and multifaceted ways in which today's audience perceives and responds to multilingual content embedded within dubbed audiovisual productions, particularly on digital platforms. This response is influenced by generational shifts, cultural background, language traditions, and the increasing flexibility of consumption habits enabled by streaming services.

  From a generational perspective, younger audiences—particularly digital natives, who have grown up with widespread access to original-language content and subtitles—demonstrate a markedly higher tolerance for, and even interest in, multilingual content, even when engaging with dubbed productions. As described in Subchapter 3.3.1.3.2 "A Generational Change", their viewing habits are shaped by early exposure to linguistic diversity, greater comfort with subtitles, and an active role in choosing how they consume media. The empirical data reinforce this shift: over 64% of respondents in Q2 and nearly 69% in Q1 reported watching original-language series with subtitles at least monthly, and over 20% in Q2 stated they "Always" watch subtitled series. This consistent engagement indicates that subtitles are no longer seen as a barrier but rather as a natural part of the audiovisual experience.

  However, attitudes toward dubbing remain diverse and strongly contextual. In Q1, which includes respondents from predominantly subtitling countries, 77.14% stated they do not enjoy dubbed content, often citing quality concerns, unnatural delivery, or poor lip-sync as major deterrents. In contrast, the Q2 group—mostly Spanish speakers

from a traditionally dubbing-heavy market—revealed a nearly even split, with 52.34% expressing enjoyment and 47.66% expressing dislike. While positive responses were often grounded in tradition, convenience, or the perceived high quality of Spanish dubbing, many negative replies referred to the "artificiality" of standard Castilian Spanish usage or a desire for more authentic, varied linguistic representation [See Subchapter 3.3.1.4.3 "AVT Preferences and English Proficiency in Spain"].
This tension between tradition and innovation is further reflected in the increased presence of multilingual traces within dubbed content. As detailed in Subchapter 3.3.1.4.5 "The Streaming Era and Multilingualism", global platforms are incorporating localization strategies that preserve sociolinguistic variation, maintain elements of the original linguistic identity (such as L3 segments), and offer more audience agency in choosing between AVT modes (e.g., dubbing and subtitling). These developments point to a growing acceptance of multilingualism even in dubbed formats—so long as the multilingual elements are purposeful and coherent within the narrative.

In terms of platform and device usage, the majority of respondents across both samples reported watching content via smart TVs, with additional engagement on laptops, smartphones, and tablets—underscoring the non-linear, multi-device nature of current viewing habits. This supports the argument in Subchapter 3.3.1 "AVT Evolutionary Paths" that digitalization has changed not just access to audiovisual content but also its reception and expectations. The overwhelming majority of respondents (97.14% in Q1 and 89.72% in Q2) reported using at least one streaming service, confirming the centrality of digital platforms in shaping both viewing behavior and exposure to multilingual content.

Finally, participants' justifications for choosing dubbed or subtitled formats suggest a pragmatic and situational engagement with language: many prefer dubbing for passive or relaxed viewing, while others choose subtitles for authenticity, emotional depth, or language learning. This dynamic reflects the tension discussed in Subchapters 3.3.1.4.5 "The Streaming Era and Multilingualism" and 3.3.1.4.6 "Digital Distribution and Global Reach", where MAVT professionals must navigate between fidelity to the original and adaptation to varied, multilingual, and time-sensitive audience expectations.

In conclusion, the perception of multilingualism within dubbed content is no longer defined by simple resistance or acceptance. Instead, audiences—especially those in digitally connected environments—engage with multilingual features in strategic, context-dependent ways. For MAVT practitioners and digital platforms, this demands a shift toward more refined, audience-aware translation practices where multilingual authenticity is not erased by dubbing but integrated into it. This trend not only challenges older notions of linguistic homogeneity in dubbing markets but also opens the door for more dynamic, inclusive, and culturally responsive approaches to audiovisual translation.

6.1.3. Hypotheses

The dissertation departed from three key hypotheses related to the dubbing of multilingual audiovisual works into Castilian Spanish. After the detailed analysis of the bilingual corpus and the data collected through the online questionnaires (focused on content comprehension and reception of the characters, attitude towards dubbed and subtitled audiovisual works, and audiovisual consumption habits), it has been found that while the hypotheses were generally well-founded, they were not all validated to the anticipated extent.

a) **Hypothesis 1:** There is a significant disparity in the levels of comprehension and reception between the DV audience (in this case Spanish-speakers) and the OV audience (English speakers). Viewers of the DV do not, in essence, receive the same product as that crafted by the director of the OV. This disparity manifests not only on a global level, affecting the overall understanding of the audiovisual work, but also on more granular levels, including the comprehension of specific scenes, dialogues, and the depth of character portrayal.

   The data collected supports this hypothesis to a significant degree. Analysis of the responses to specific scenes from both OV and DV viewers revealed clear differences in comprehension and reception. For example:

   Scene 1: OV viewers (Q1 participants) used accents, languages spoken, and context to infer the characters' nationalities, often identifying them as Latin American or Spanish speaking. Instead, DV viewers (Q2 participants), lacking these multilingual cues due to the monolingual nature of the DV, relied more on physical appearance and context, leading to less nuanced interpretations.

   Scene 2: Both OV and DV audiences (Q1 and Q2 participants) identified the characters' origins based on visual cues, suggesting they were from various Asian countries. However, the OV viewers (Q1 participants) had the advantage of additional linguistic indicators, which were absent for DV viewers. Despite these differences, both groups exhibited a strong preference for subtitles, valuing the authenticity and original performance preserved in subtitled content over the convenience of dubbing.

   Scene 3: OV viewers (Q1 participants) accurately identified the characters' nationalities based on accents and dialects, while DV viewers (Q2 participants), deprived of these auditory pointers, offered broader and often inaccurate speculations. This led to varied and less confident interpretations among DV viewers.

   Scene 4: OV viewers (Q1 participants) focused on accents and context to deduce the woman's nationality and the dynamics in the scene. In contrast, DV viewers (Q2 participants) noted the lack of multilingual differentiation in the DV, which hindered their ability to interpret the nuances present in the OV. This discrepancy underscores the impact of MAVT on the depth of content comprehension.

These observations confirm that whenever the MAVT decisions taken result in a DV that is either monolingual or exhibits a lower degree of multilingualism than the OV, the less nuanced nature of the DV tends to simplify and diminish the richness and authenticity provided by the multilingual elements in the OV. This reduction in linguistic complexity increases the margin for error in the audience's reception and interpretation of the DV, leading to a fundamentally different viewing experience from what the director of the OV intended.

b) **Hypothesis 2:** The dubbing of MAVT into Castilian Spanish shows a predominant response pattern in which the multilingual (L3) elements of the OV are often suppressed or attenuated in the DV, which underlines the challenges and limitations inherent in current AVT practices and highlights the need for more innovative and faithful translation strategies to better preserve the multilingual essence of the original works.

This hypothesis is supported by the analysis of the fifty (50) scenes which make up the corpus. The following data was obtained from the analysis files of the corpus studied in this work [See Subchapter 4.2.1.3 "Corpus Analysis Results" and "Appendix E – Analysis Files"]. The findings confirm that the majority of DVs displayed a reduced presence of multilingualism compared to their OVs:

- Eighteen (18) scenes completely lacked the multilingual elements present in the OV, resulting in a significant alteration of the viewing experience and potentially leading to a less authentic reception. For seventeen (17) of these scenes, alternate MAVT solutions were suggested to better align the DV with the OV's multilingual complexity. Only one (1) scene was considered already correct as presented, in terms of its impact on DV reception and the broader narrative.

- Twenty-six (26) scenes exhibited a reduced level of multilingualism in the DV than in the OV. This reduction typically leads to a diminished audience experience, with less nuanced character interactions and cultural references. Alternate MAVT solutions were proposed for eighteen (18) of these scenes, aiming to enhance the fidelity of the DV. The remaining eight (8) scenes were deemed optimal or correct as is, based on their reception and the impact on overall film interpretation.

- Six (6) scenes retained the multilingual elements to the same extent in the DV as in the OV. No alternate MAVT solutions were needed for these scenes.

These results highlight the need for the Spanish dubbing industry to adopt more innovative approaches that can reproduce the multilingual nature of MAVT with the highest possible fidelity (hence the value of the MATV standard suggested in this dissertation), thus enhancing both the authenticity and the audience's experience of dubbed content and aligning more closely with the creative intentions behind the original content.

To address such a need for more innovative and faithful translation strategies in the Spanish AVT industry, a hybrid MATV approach is recommended. This approach, combining Castilian Spanish dubbing (for the main L3), foreign-accented Castilian Spanish dubbing (for main L3 linguistic variations or foreigners speaking the main L3), and subtitling (for subsequent L3s different from the main L3), offers several advantages that directly respond to the issues outlined in Hypothesis 2.

- Preservation of Multilingualism in the DV: As previously mentioned, current AVT practices often lead to the suppression or attenuation of multilingual elements, which diminishes the original work's cultural and linguistic richness. A hybrid MATV solution would preserve the multilingual essence by allowing different linguistic varieties to be represented in a more nuanced way. Instead of simply homogenizing all languages into standard Castilian Spanish, this approach enables a faithful reproduction of the different languages and dialects present in the original version (OV). This would not only increase the fidelity of the dubbed version (DV) to the OV but also preserve key narrative elements, such as character identities, intercultural interactions, and regional distinctions. If a certain linguistic variation of L3 cannot be transferred to the DV due to the lack of a stereotypical accent while speaking Spanish, then purpose-focused translations should be introduced, to portray the characters' backgrounds and linguistic identities shown in the OV.

- Enhancing Audience Immersion and Authenticity: Dubbing the main L3 into Castilian Spanish ensures that the primary narrative remains accessible to Spanish-speaking audiences. However, incorporating foreign-accented Castilian Spanish for characters who speak the main L3 with a linguistic variation or for foreign speakers speaking the L3 would maintain the authenticity of the characters' backgrounds and linguistic identities. This approach enhances the realism of the characters and their interactions, which would otherwise be flattened by traditional (full-on) dubbing practices. By preserving these accents and variations, audiences are more likely to experience a richer, more immersive viewing experience, as they can pick up on the same cultural cues and subtleties present in the OV.

- Use of Subtitling for Lesser L3s: In cases where multiple L3s appear in the OV work, subtitling becomes an essential tool for maintaining the multilingual dynamic without overcomplicating the auditory experience. Subtitling subsequent L3s different from the main L3 and its linguistic variations ensures that multilingualism remains intact without overcrowding the dubbed audio. For instance, if the main L3 in the film is American English, it could be dubbed into Castilian Spanish, any L3 linguistic variation, such as a French character speaking English, could be dubbed into a French-accented Castilian Spanish, and any other L3, such as any dialogue in French, would be subtitled. This hybrid MATV approach strikes a balance between accessibility for the audience and the retention of the film's multilingual richness.

- Aligning with Audience Expectations and Market Realities: Spain's AVT industry is clearly influenced by tradition, and therefore heavily dominated by dubbing. Spanish-speaking audiences are mostly accustomed to watching content in their native language (to varying degrees, depending on their knowledge of other foreign languages). However, there is also growing recognition of the value of subtitled content, especially among younger, educated, and more globally connected audiences. The hybrid MATV strategy capitalizes on both traditions—providing high-quality dubbing for the main L3 while using subtitling strategically for other L3s, thereby conveying the OV's linguistic diversity. This approach would also better serve foreign language learners, bilingual viewers, and those with an appreciation for linguistic authenticity, thus broadening the reach and appeal of dubbed content.

- Meeting the Challenges of Increasingly Multilingual Content: As international media production becomes more multilingual, traditional dubbing practices such as Spain's are proving moderately inadequate to capture the complexity of these works. A hybrid MATV system offers a flexible and scalable solution that can adapt to the needs of increasing multilingual audiovisual works. For instance, films with multiple languages and linguistic variations can be more accurately represented without straining the dubbing process or losing important linguistic (and cultural) details. By adopting this model, Spain's AVT industry could set a new standard for how multilingual media is localized, improving both the authenticity and overall quality of dubbed content.

In conclusion, by adopting a hybrid MATV approach that integrates Castilian Spanish dubbing, foreign-accented Castilian Spanish dubbing, and selective subtitling, the Spanish AVT industry can better preserve the multilingual richness of OV works, enhance audience immersion, and align with global trends in multilingual audiovisual media. This strategy also offers a path forward for addressing the limitations identified in current AVT practices, positioning Spain at the forefront of innovative dubbing and MAVT techniques.

c) **Hypothesis 3:** The age, nationality, and command of languages (native and foreign) of the audience affects their levels of acceptance or preference for either dubbing or subtitling and supports the opinion that nowadays immediacy and authenticity prevails over "comfort," giving predominance to a preference for subtitling.

This hypothesis was tested using data obtained from the online questionnaires[35] conducted as part of this study, as detailed in Subchapter 4.2.2.3.3 "Results". The data revealed nuanced insights into audience preferences:

- Age and Nationality: Contrary to the starting hypothesis, these factors showed there was no significant or direct correlation between age or nationality and the

[35] Questionnaire 1 (Q1) is written in English and targets English native or proficient speakers. Questionnaire 2 (Q2) is written in Spanish and targets Spanish native or proficient speakers.

acceptance of subtitles. However, a majority of respondents across all demographics preferred subtitles over dubbing, suggesting a growing appreciation for preserving the original content, linguistic cues, and performance nuances.

- Language Proficiency: Respondents who were more proficient in multiple languages, especially non-native speakers of English in the OV group, showed a stronger preference for subtitles. They valued the preservation of the original linguistic context and found that subtitles enhanced their viewing experience by maintaining authenticity.

- Convenience vs. Authenticity: While a minority of respondents favored dubbing for its convenience, the prevailing view across both OV and DV respondents was a preference for subtitles. This preference is mainly driven by the desire for a more authentic and faithful representation of the original work, aligning with the modern audience's evolved expectations for audiovisual content.

In conclusion, this dissertation successfully met its objectives, provided comprehensive answers to the research questions, and rigorously assessed the proposed hypotheses. Although not all hypotheses were confirmed to the expected extent, the research has delivered significant insights into the complexities and nuances of dubbing multilingual audiovisual works into Castilian Spanish. This study stresses the need for more faithful and innovative MAVT practices to preserve the integrity and richness of the original content, catering to the evolving preferences and consumption habits of modern audiences.

6.2. Limitations of the Study

In conducting this PhD research, several limitations were encountered that impacted various aspects of the study. These limitations span technical, methodological, and analytical domains, and are detailed below. Each presented unique challenges that influenced the overall research process and the outcomes of the study.

6.2.1. Technical Limitations

Scene extraction

Throughout the dissertation, significant difficulties were encountered when extracting scenes from the diverse streaming platforms used. The process of capturing high-quality recordings of scenes from Netflix, Amazon Prime Video, and HBO Max was particularly challenging due to the strict security measures these platforms employ.

a) Screen Recording Software Evaluation:

Multiple screen recording tools were evaluated, including ATube Catcher, ScreenRec, Camtasia, and Bandicam. While some of these tools initially seemed effective, they eventually failed to consistently capture both audio and video due to the advanced security filters implemented by the platforms. These filters typically resulted in a

recorded audio track with a black screen, making the footage unusable for this study's purposes.

b) Quality Variability in Scene Recording:

To include recorded scenes needed for the online questionnaires, mobile devices were used as a last resort to capture the scenes. Although this method worked, it introduced variations in the quality of the recordings. Scenes recorded directly using extraction tools (before they became unreliable/inoperable) differed in image and sound quality from those recorded with mobile devices. Consequently, there was an inherent inconsistency in the visual and auditory quality of the scenes included in the corpus of study[36].

Despite these challenges, all fifty (50) scenes analyzed in the corpus, including both the original versions (OV) and their dubbed versions (DV), were successfully recorded. This comprehensive collection ensured that the data remained robust and could be referenced as needed throughout the analysis.

Scene Copyrights and Online Questionnaires

One significant technical challenge in this study was the inclusion of copyrighted scenes in the online questionnaires. Participants were required to watch four short videos, which were crucial for evaluating how well they understood and responded to the content.

To facilitate this, the videos were uploaded to YouTube and embedded directly into the questionnaires: the original versions (OV) were used in Q1, and the dubbed versions (DV) were used in Q2. Although these videos were clearly marked for research purposes, YouTube's strict copyright policies created access issues. In certain countries, including the USA and Canada, YouTube flagged these videos as private intellectual property, which meant that participants in these regions were not able to play the videos unless they used a VPN to bypass the restrictions.

To overcome this challenge, a WeTransfer link was provided within the questionnaires as an alternative, allowing participants to download the videos directly. However, this solution came with its own challenges, since the link needed to be renewed weekly, adding another layer of complexity to the study. This process not only required extra administrative effort but also risked making the videos less accessible to participants, potentially impacting their ability or willingness to complete the questionnaires.

[36] It is important to note that among the four scenes included in the online questionnaires, two (corresponding to analysis files 5.1 and 7.1) were recorded using screen capture software, while the other two (corresponding to analysis files 4.1 and 23.2) were recorded using a mobile device. Upon reviewing the responses to the questionnaires, no significant differences were observed in participant feedback that could be attributed to the quality of the recordings. As such, it is considered that the variability in audiovisual quality did not constitute a substantial factor influencing the outcomes of the study.

6.2.2. Corpus Scope Limitation

One major challenge of this dissertation is the scope of the analyzed corpus. Given the typical constraints of PhD research timelines and resources, this study focused on a relatively small sample, examining only fifty (50) multilingual scenes. This limited sample size was chosen to ensure that in-depth qualitative analysis could be completed within the available time and resources.

a) Rationale for the Limited Corpus

Several practical reasons influenced the decision to analyze fifty (50) scenes. PhD thesis require balancing depth and breadth, and in this case, depth was prioritized. Each multilingual scene required extensive contextual examination, transcription, and interpretative analysis. Due to the labor-intensive nature of this process, a larger corpus would have either required a longer research period, extending beyond the typical duration of a PhD, or resulted in a more superficial analysis, compromising the study's depth and quality.

b) Implications of the Corpus Limitation

Focusing on fifty (50) scenes only, while allowing for a detailed analysis, also introduces certain limitations to the study's findings. Primarily, it restricts how broadly the conclusions can be applied. A larger and more diverse corpus could uncover a wider range of MAVT crisis points and translation trends within the Castilian Spanish dubbing industry.

6.2.3. Participant Scope Limitations

Another significant limitation of the study was related to the diversity of participants.

a) Geographic Diversity: The participant pool for the study lacked a wide geographic representation. This limitation may have affected the reliability and generalizability of the findings, as cultural and regional differences in language preferences and audiovisual consumption, crucial in AVT studies, were not fully captured. Consequently, the responses may reflect localized attitudes rather than a broader, more diverse range of views.

b) Age Range and Background: The participants were predominantly within a narrow age range, either from a younger demographic typically found in university settings or from the 30-40 age range linked to the author’s personal network. This concentration might have skewed the findings, as individuals from different generations might have varied viewing habits, technological proficiency, and language preferences. For example, younger participants might be more accustomed to consuming audiovisual works with subtitles and have different attitudes towards dubbing practices compared to older viewers. Expanding the participant base to include a broader spectrum of ages, from high school students to senior citizens, would provide a more comprehensive understanding of audience attitudes towards AVT and MAVT.

c) Educational and Occupational Bias: There was a higher representation of participants from academic backgrounds, particularly in fields related to language studies such as Translation and Interpretation, Philology, and Linguistics. This overrepresentation is likely due to the study's distribution channels, which were heavily centered around university environments where these disciplines are prevalent. As a result, the conclusions may be biased towards certain perspectives, as individuals from these fields may have a deeper interest and informed views on AVT, and therefore their language preferences and attitudes towards subtitling and dubbing might differ from those of the general population.

6.2.4. Issues with Questionnaire Design

The study also faced challenges in the design and implementation of the language-specific questionnaires (Q1 and Q2):

a) Question Clustering:

   To encourage higher response rates, the questionnaires were designed to be completed in approximately 10 minutes. This led to the inclusion of clustered questions, where multiple factors were addressed within a single question. While efficient, this design choice required extensive manual processing later to segment and analyze the individual components of each question.

b) Variability in Question Wording:

   During the data analysis, discrepancies were identified between Q1 and Q2 in how comparable questions were phrased. For example, Q1 asked participants about their enjoyment of films/series in their original language with subtitles in general, while Q2 focused specifically on subtitles in Spanish. This difference in focus could lead to inconsistent or biased responses, particularly if the participant's preferred subtitle language were not Spanish.

c) Response Variability:

   When breaking down the clustered questions into separate elements for data analysis, it became evident that not all participants answered every component of these questions. This inconsistency resulted in variable depths of responses, making it challenging to compare and analyze the data comprehensively.

Overall, these limitations—technical difficulties in scene extraction, constraints in participant diversity, and challenges in questionnaire design—have influenced the study's findings in one way or another and should be considered when interpreting the results. Each of these factors presents opportunities for refinement and improvement in future research endeavors.

6.3. Future Lines of Research in MAVT

Below are some suggestions for future lines of research in the field of Multilingual Audiovisual Translation (MAVT). These span industry practices, audience behaviors, technology use, accessibility, and specific case studies. Each path offers a unique opportunity to deepen our understanding of MAVT and to refine the practices and strategies used in the field.

6.3.1. Industry-focused Studies

Further investigating the determinants of L3 presence, attenuation, or elimination in dubbed versions (DVs) constitutes a compelling direction for future research. In dubbing contexts such as Spain's, key decisions regarding multilingual content are typically made within a compartmentalized production framework involving translation agencies, dubbing translators, adapters, directors, and post-production technicians. A deeper understanding of this workflow—particularly through interviews or industry surveys—could offer valuable insights into the decision-making criteria that shape the treatment of L3 in DVs, and thus inform the practical applicability of MAVT strategies within the Spanish dubbing industry. It would also be worthwhile to explore how such models could be adapted—or more readily implemented—in dubbing markets where translators participate more directly in both creative and technical decisions.

6.3.2. Audience-focused Studies

Understanding the evolving nature of audiences in the context of digital culture and technological advancements is paramount for researchers in AVT and MAVT. Exploring in detail concepts such as Digital Generations (including Boomers, Millennials, Generation Z, Generation T, and so on), societal trends like the culture of immediacy, and emerging phenomena such as fan-subbing and fan-dubbing, can shed light on audience preferences and behaviors that might help the AVT industry to better fit the audience's needs. Studying the impact of spoilers and the shift toward on-demand and on-the-go viewing can also provide a comprehensive understanding of audience dynamics in contemporary audiovisual consumption.

Additionally, conducting targeted surveys aimed at specific generational cohorts, such as digital natives and digital immigrants, can reveal distinct attitudes towards audiovisual translation techniques and consumption habits. Understanding these generational differences in reception and behavior concerning dubbing and subtitling can help the AVT industry tailor its approaches to meet the evolving needs and preferences of various age groups.

6.3.3. Device-focused Studies

The correlation between usage patterns across different devices and individual preferences merits thorough analysis in future research endeavors. Delving into the relationship between participant age (generation) and device preference and usage frequency can uncover valuable insights into evolving viewing habits. Analyzing how

these patterns relate to preferences for AVT modalities like subtitling and dubbing can deepen our understanding of the interaction between technology, user preference, and content consumption.

6.3.4. Accessibility-centric Studies

Research into how users with hearing and visual impairments perceive multilingual content in audio descriptions and subtitles is essential. Understanding their experiences and how these users navigate multilingual content and perceive its accessibility implications can guide the development of more inclusive AVT practices. Such research can help make audiovisual content more accessible and enjoyable for diverse audiences, ensuring that everyone can benefit from and appreciate multilingual audiovisual works.

6.3.5. Studies Centered in Netflix's Dubbing Initiative

Netflix's recent move to dub audiovisual content for U.S. audiences presents a unique opportunity for empirical investigation. Assessing how American viewers, who are generally less familiar with dubbing, perceive the quality and effectiveness of these efforts can yield valuable insights. Additionally, studying the role of dubbing actors, particularly those who may not specialize in film or TV dubbing, can offer valuable insights into the reception and effectiveness of dubbing initiatives targeting new consumer demographics. This research can contribute to the AVT community’s understanding of the adaptability and reception of AVT strategies in diverse cultural contexts.

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APPENDIXES

Appendix A – MAVT Reference Standard Chart

OV crisis point	**$L3^{ST}$ context**	**MAVT solution**
$L3^{ST}$ = constructed language	*L3-as-theme* use of $L3^{ST}$ = constructed language Example: *Avatar* (2009)	Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them)
$L3^{ST} \simeq$ L1 with either nonnative accent or stereotypical accent	This nonnative/stereotypical accent while speaking L1 creates a pseudo-linguistic variation that gives a clear idea of the character's identity or a clear idea of the pretended identity and contributes to the reception of such character. Example: See Analysis file 19.2	Dub to $L3^{TT}$ as L2 with nonnative accent or stereotypical representation of the character's nationality

OV crisis point	$L3^{ST}$ context	MAVT solution
$L3^{ST} \simeq$ L1 (Linguistic variation of L1)	This linguistic variation of L1 gives a clear idea of the character's identity and contributes to the reception of such character Example: See Analysis files 3.4 and 19.2	a) Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?) and b) If the presence of $L3^{ST}$ is anecdotal and does not affect the plot: ● Dub $L3^{ST}$ to L2, and offer a purpose-focused translation, which provides optimal justification of the scene (e.g., see Analysis file 1.1) or ● Dub $L3^{ST}$ to L2 with no further considerations or c) If the presence of $L3^{ST}$ is recurrent and affects the plot: ● Dub $L3^{ST}$ to L2, but find a way to introduce somewhere in the DV a reference to the character's origins (if this reference is not in the script), or provide linguistic variation-specific features (sociolectal stereotypical vocabulary, idioms, slang…) to maintain the character's identity
$L3^{ST}$ = L2	Intratextual (diegetic) translation + Anecdotal use of $L3^{ST}$ = L2 (with no major ripple effects in the plot)	Turn $L3^{ST}$ into $L3^{TT} \neq$ L2 (considering any key visual references, such as the character's physical appearance; this $L3^{TT}$ could be another language or a linguistic variation of L2)

OV crisis point	$L3^{ST}$ context	MAVT solution
$L3^{ST} = L2$	Intratextual (diegetic) translation + Recurrent use of $L3^{ST} = L2$	a) Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?) and b) If the presence of $L3^{ST}$ does not affect the plot: ● Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2) or c) If the presence of $L3^{ST}$ affects the plot: ● Deem whether $L3^{ST}$ can be turned into L1 ($L3^{TT}$) and subtitled to L2, if it fits the plot or ● Dub $L3^{ST}$ to L2 if no other option is available
$L3^{ST} = L2$	Intratextual (diegetic) translation + *L3-as-theme* use of $L3^{ST} = L2$ Example: Similar to *Spanglish* (2004), but with $L3^{ST} =$ L2 (Castilian Spanish)	Dub $L3^{ST}$ as L2, and subtitle L1 (which is now the $L3^{TT}$)
$L3^{ST} = L2$	Bilingual characters switching languages + Anecdotal use of $L3^{ST} = L2$	a) Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?) and b) If the presence of $L3^{ST}$ does not affect the plot: ● Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another

OV crisis point	$L3^{ST}$ context	MAVT solution
		language or a linguistic variation of L2) or c) If the presence of $L3^{ST}$ affects the plot: ● Deem whether $L3^{ST}$ can be turned into L1 ($L3^{TT}$) and subtitled to L2, if it fits the plot or ● Dub $L3^{ST}$ to L2 if no other option is available
$L3^{ST} = L2$	Bilingual characters switching languages as an instrument (linguistic barrier) + Anecdotal or recurrent use of $L3^{ST} = L2$	a) Ponder the relevance of $L3^{ST}$ (Is this $L3^{ST}$ the main $L3^{ST}$? Does its use dramatically affect the plot?), and b) If the presence of $L3^{ST}$ does not affect the plot: ● Ponder the need to offer a purpose-focused translation, which provides optimal justification of the scene or c) If the presence of $L3^{ST}$ is anecdotal and affects the plot: ● Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot) or

OV crisis point	$L3^{ST}$ context	MAVT solution
		• Dub $L3^{ST}$ to L2, and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to keep the linguistic barrier or • Dub $L3^{ST}$ to L2 if no other option is available
$L3^{ST} \simeq$ L2 (Latin American Spanish)	Intratextual (diegetic) translation + Anecdotal use of $L3^{ST} \simeq$ L2 (with no major ripple effects in the plot) Example: See Analysis file 15.1	a) Turn $L3^{ST}$ into $L3^{TT} \neq$ L2 (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot) or b) Maintain $L3^{ST}$ as $L3^{TT}$, and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to justify the need for the intratextual translation in the plot
$L3^{ST} \simeq$ L2 (Latin American Spanish)	Intratextual (diegetic) translation + Recurrent use of $L3^{ST} \simeq$ L2	Maintain $L3^{ST}$ as $L3^{TT}$, and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to justify the need for the intratextual translation in the plot
$L3^{ST} \simeq$ L2 (Latin American Spanish)	Bilingual characters switching languages with no specific purpose + Anecdotal use of $L3^{ST} \simeq$ L2	Maintain $L3^{ST}$ as $L3^{TT}$, and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity

OV crisis point	$L3^{ST}$ context	MAVT solution
$L3^{ST} \simeq$ L2 (Latin American Spanish)	Bilingual characters switching languages as an instrument (linguistic barrier) + Anecdotal or recurrent use of $L3^{ST} \simeq$ L2	Maintain $L3^{ST}$ as $L3^{TT}$, and increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to keep the linguistic barrier
$L3^{ST} \simeq$ L2 (Latin American Spanish)	Bilingual characters switching languages + *L3-as-theme* use of $L3^{ST} \simeq$ L2 Example: *Spanglish* (2004)	Dub $L3^{ST}$ as L2, and subtitle L1 (which is now the $L3^{TT}$)
$L3^{ST} \simeq$ L2 (Linguistic variation of L2; Spain)	Intratextual (diegetic) translation + Anecdotal or recurrent use of $L3^{ST} \simeq$ L2 Example: OV with Andalusian characters translating something into Andalusian Spanish	a) If the character's origin is mentioned in the plot: ● Maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity. b) If the character's origin is not mentioned and it doesn't affect the plot: ● Turn $L3^{ST}$ into $L3^{TT} \neq$ L2 (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot) or ● Offer a purpose-focused translation, which provides optimal justification of the scene.

OV crisis point	$L3^{ST}$ context	MAVT solution
$L3^{ST} \simeq L2$ (Linguistic variation of L2; Spain)	Bilingual characters switching languages with no specific purpose + Anecdotal use of $L3^{ST} \simeq L2$ Example: OV with Andalusian characters sporadically speaking Andalusian Spanish	a) If the character's origin is mentioned in the plot: ● Maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity. b) If the character's origin is not mentioned and it doesn't affect the plot: ● Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot) or ● Offer a purpose-focused translation, which provides optimal justification of the scene.
$L3^{ST} \simeq L2$ (Linguistic variation of L2; Spain)	Bilingual characters switching languages as an instrument (linguistic barrier) + Anecdotal or recurrent use of $L3^{ST} \simeq L2$ Example: OV with Andalusian characters sporadically or recurrently speaking Andalusian Spanish to create a linguistic barrier	a) If the character's origin is mentioned in the plot: ● Maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity. b) If the character's origin is not mentioned and it doesn't affect the plot:

OV crisis point	$L3^{ST}$ context	MAVT solution
		• Turn $L3^{ST}$ into $L3^{TT} \neq L2$ (considering any key visual references, such as the character's physical appearance; this could be another language or a linguistic variation of L2, if it fits the plot) or • Offer a purpose-focused translation, which provides optimal justification of the scene.
$L3^{ST} \simeq L2$ (Linguistic variation of L2; Spain)	Bilingual characters switching languages + *L3-as-theme* use of $L3^{ST} \simeq L2$ Example: OV with Andalusian characters incessantly speaking Andalusian Spanish	Dub L1 as L2, and maintain $L3^{ST}$ as $L3^{TT}$ to preserve multilingualism, and deem the need to increase the amount of linguistic variation-specific features (regional vocabulary, idioms, slang…) to maintain the character's identity.
$L3^{ST} \neq L1$ or L2	Used as an instrument (linguistic barrier) Example: See Analysis file 3.1	Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them) to keep the linguistic barrier
$L3^{ST} \neq L1$ or L2	Used as a sign of identity Example: See Analysis files 6.1 and 8.1	Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them) to give a clear idea of the character's identity
$L3^{ST} \neq L1$ or L2	Used for background conversations (the purpose of such background conversations in $L3^{ST} \neq L1$ or L2 is usually to provide an immersive feeling in a foreign setting) Example: See Analysis file 7.1	Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them, or not subtitled unless relevant to the plot) whenever possible.

OV crisis point	$L3^{ST}$ context	MAVT solution
$L3^{ST} \neq$ L1 or L2	Used to introduce quotes, proverbs, sayings, etc. in $L3^{ST}$ Example: See Analysis file 17.5	Maintain $L3^{ST}$ as $L3^{TT}$ (providing subtitles if the OV presented them) whenever possible
$L3^{ST} \neq$ L1 or L2	Used to introduce metalinguistic references or topics in $L3^{ST}$ (bilingual wordplays)	a) Deem if the bilingual wordplay used in the OV would work in the DV (Is the DV audience familiar with the $L3^{ST}$ and can understand the wordplay?), and b) If the OV wordplay can be kept: ● Maintain the same bilingual wordplay in the DV c) If the OV wordplay cannot be kept: ● Offer another bilingual wordplay that would work in the DV (if it fits the plot) or ● Offer a purpose-focused translation, which provides optimal justification of the scene.

Table 9. MAVT Reference Standard

Appendix B – Corpus – Feature Films

This appendix includes the complete list of the feature films used to extract all scenes included in the corpus.

Title	**Release Year**	**Director**	**Genre**	**Length**	**Age rating*/****	**Other**
Begin Again	2013	John Carney	Comedy, Drama, Music	1h 44min	R	
Deliver Us from Evil	2014	Scott Derrickson	Horror, Mystery, Thriller	1h 58min	R	
Earthquake Bird	2019	Wash Westmoreland	Crime, Drama, Mystery	1h 47min	R	
Extraction	2020	Sam Hargrave	Action, Thriller	1h 56min	R	
Finding 'Ohana	2021	Jude Weng	Action, Adventure, Comedy	2h 3min	PG	
Green Book	2018	Peter Farrelly	Biography, Comedy, Drama	2h 10min	PG-13	
Holidate	2020	John Whitesell	Comedy, Romance	1h 44min	TV-MA	
Leap Year	2010	Anand Tucker	Comedy, Romance	1h 40min	PG-13	Included in the online questionnaires
Murder Mystery	2019	Kyle Newacheck	Action, Comedy, Crime	1h 37min	PG-13	
Operation Brothers	2019	Gideon Raff	Drama, History, Thriller	2h 9min	TV-MA	

Title	Release Year	Director	Genre	Length	Age rating*/**	Other
Overboard	2018	Rob Greenberg	Comedy, Romance	1h 52min	PG-13	
Skyscraper	2018	Rawson Marshall Thurber	Action, Adventure, Thriller	1h 42min	PG-13	Included in the online questionnaires
The Hustle	2019	Chris Addison	Comedy, Crime	1h 33m	PG-13	
The Professor and the Madman	2019	Farhad Safinia (as P.B. Shemran)	Biography, Drama	2h 4min	Not rated	
The Rhythm Section	2020	Reed Morano	Action, Drama, Mystery	1h 49min	R	
The White Tiger	2021	Ramin Bahrani	Crime, Drama	2h 5min	R	

Table 10. Corpus – Feature Films

*Age rating assigned corresponds to the official rating provided by the American Motion Picture Association (MPAA) and the Classification and Rating Administration (CARA) film rating system[37]:

- G - General Audiences. All Ages Admitted.
- PG - Parental Guidance Suggested. Some Material May Not Be Suitable for Children.
- PG-13 - Parents Strongly Cautioned. Some Material May Be Inappropriate for Children Under 13.
- R - Restricted. Children Under 17 Require Accompanying Parent or Adult Guardian.
- NC-17 - No One 17 and Under Admitted.

[37] Exact rating definition extracted from the "Classification and rating rules" by the Motion Picture Association, Inc., effective as revised July 24, 2020. Available for consultation at: https://www.filmratings.com/RatingsGuide [Last accessed: March 14th, 2020]

**Age rating assigned may correspond to the official rating provided by the TV rating system[38]:

- TV-Y - All Children. This program is designed to be appropriate for all children.
- TV-Y7 – Directed to Older Children. This program is designed for children aged 7 and above.
- TV-Y7-FV - Directed to Older Children – Fantasy Violence. Programs where fantasy violence may be more intense or more combative than other programs in this category will be designated TV-Y7-FV.
- TV-G - General Audience. Most parents would find this program suitable for all ages.
- TV-PG - Parental Guidance Suggested. This program contains material that parents may find unsuitable for younger children.
- TV-14 - Parents Strongly Cautioned. This program contains some material that many parents would find unsuitable for children under 14 years of age.
- TV-MA - Mature Audiences Only. This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17.

[38] Exact rating definition extracted from the "TV Parental Guidelines 2020 Annual Report." Available for consultation at: http://www.tvguidelines.org/newsResources.html [Last accessed: March 14th, 2020] Note that this is a widely extended rating system among TV stations in the United States.

Appendix C – Corpus – TV series

This appendix includes the complete list of the TV series used to extract all scenes included in the corpus.

Title	**Season, Episode**	**Episode Title**	**Release Year**	**Director**	**Genre**	**Length**	**Age rating*/****	**Other**
1899	Season 1, Episode 1	The Ship	2022	Baran bo Odar	Drama, Mystery	58min	TV-MA	
Designated Survivor	Season 1, Episode 15	One Hundred Days	2017	Kenneth Fink	Action, Drama, Mystery	43min	TV-PG	
Designated Survivor	Season 2, Episode 1	One Year In	2017	Chris Grismer	Action, Drama, Mystery	42min	TV-14	
Designated Survivor	Season 2, Episode 4	Equilibrium	2017	Joe Lazarov	Action, Drama, Mystery	41min	TV-14	
Designated Survivor	Season 2, Episode 11	Grief	2018	Timothy Busfield	Action, Drama, Mystery	43min	TV-14	
How to Get Away with Murder	Season 6, Episode 2	Vivian's Here	2019	Michael Smith	Crime, Drama, Mystery	43min	TV-14	
Killing Eve	Season 1, Episode 1	Nice Face	2018	Harry Bradbeer	Action, Drama, Adventure	43min	TV-14	

Title	Season, Episode	Episode Title	Release Year	Director	Genre	Length	Age rating*/**	Other
Never Have I Ever	Season 1, Episode 1	Pilot	2020	Tristram Shapeero	Comedy, Drama	28min	TV-14	
New Amsterdam	Season 1, Episode 1	Pilot	2018	Kate Dennis	Drama	42min	TV-14	Included in the online questionnaires
New Amsterdam	Season 1, Episode 5	Cavitation	2018	Darnell Martin	Drama	42min	TV-14	
New Amsterdam	Season 1, Episode 7	Domino Effect	2018	Laura Belsey	Drama	42min	TV-14	
Outlander	Season 1, Episode 1	Sassenach	2014	John Dahl	Drama, Fantasy, Romance	1h 3min	TV-MA	
Outlander	Season 2, Episode 2	Not in Scotland Anymore	2016	Metin Hüseyin	Drama, Fantasy, Romance	58min	TV-MA	
Outlander	Season 4, Episode 7	Down the Rabbit Hole	2018	Jennifer Getzinger	Drama, Fantasy, Romance	59min	TV-MA	Included in the online questionnaires
Peaky Blinders	Season 1, Episode 1	Episode #1.1	2014	Otto Bathurs	Crime, Drama	58min	TV-MA	
Peaky Blinders	Season 1, Episode 1	Episode #1.2	2014	Otto Bathurs	Crime, Drama	58min	TV-MA	

Title	Season, Episode	Episode Title	Release Year	Director	Genre	Length	Age rating*/**	Other
Peaky Blinders	Season 1, Episode 1	Episode #1.3	2014	Otto Bathurs	Crime, Drama	58min	TV-MA	
Peaky Blinders	Season 4, Episode 1	The Noose	2017	David Caffrey	Crime, Drama	1h	TV-MA	
The Blacklist	Season 2, Episode 2	Monarch Douglas Bank (No. 112)	2014	Paul A. Edwards	Crime, Drama, Mystery	43min	R	
Unorthodox	Miniseries 1, Episode 1	Part 1	2020	???	Drama	53min	???	
Wednesday	Season 1, Episode 1	Friend or Woe	2022	Tim Burton	Comedy, Crime, Family, Fantasy, Mystery	45min	TV-14	

Table 11. Corpus – TV Series

*Age rating assigned corresponds to the official rating provided by the American Motion Picture Association (MPAA) and the Classification and Rating Administration (CARA) film rating system:

- G - General Audiences. All Ages Admitted.
- PG - Parental Guidance Suggested. Some Material May Not Be Suitable for Children.
- PG-13 - Parents Strongly Cautioned. Some Material May Be Inappropriate for Children Under 13.
- R - Restricted. Children Under 17 Require Accompanying Parent or Adult Guardian.
- NC-17 - No One 17 and Under Admitted.

**Age rating assigned may correspond to the official rating provided by the TV rating system:

- TV-Y - All Children. This program is designed to be appropriate for all children.
- TV-Y7 – Directed to Older Children. This program is designed for children aged 7 and above.
- TV-Y7-FV - Directed to Older Children – Fantasy Violence. Programs where fantasy violence may be more intense or more combative than other programs in this category will be designated TV-Y7-FV.
- TV-G - General Audience. Most parents would find this program suitable for all ages.
- TV-PG - Parental Guidance Suggested. This program contains material that parents may find unsuitable for younger children.
- TV-14 - Parents Strongly Cautioned. This program contains some material that many parents would find unsuitable for children under 14 years of age.
- TV-MA - Mature Audiences Only. This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17.

Appendix D – Analysis Template

Film / TV series title (Year of production, 20##–/ Years of broadcast, 20##–20##)

IMDB's synopsis

Lorem ipsum dolor sit amet, consectetur adipiscing elit. (link).

Contextualization of the audiovisual work

Nullam semper dui vel mauris auctor, a imperdiet lectus facilisis.

SCENE [min #:##:##-#:##:##]

Relevance of the scene

Curabitur leo magna, mollis nec accumsan sit amet, cursus vitae odio.

Original version	**Dubbed version**
CHARACTER 1: Etiam dictum venenatis odio, a venenatis est euismod quis. CHARACTER 2: Phasellus quis quam ac eros pellentesque suscipit eget at dolor.	CHARACTER 1: Etiam nulla massa, auctor at luctus eget, tincidunt in urna. CHARACTER 2: Pellentesque ac consectetur elit.

Analysis of the OV scene

The OV presents a monolingual scene (English)/multilingual scene (English, etc.).

Nam ultricies mauris vel nulla congue, ut auctor mauris elementum.

Analysis of the DV scene

The DV presents a monolingual scene (Spanish)/multilingual scene (Spanish, etc.).

Etiam sed suscipit nisi, quis fringilla tortor. Sed egestas a metus eu venenatis. Suspendisse lobortis sapien nisl, eleifend consequat felis tincidunt vitae.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and the DV scenes is evident: OV is monolingual and DV is multilingual. / The difference between the OV and the DV scenes is patent: OV is multilingual and DV is monolingual. / Both the OV and the DV scenes are multilingual/monolingual; however, there are some differences between them.
Donec fermentum maximus ipsum, vel semper metus molestie vitae.

An alternate MAVT solution for this DV scene would be … Nunc ex mi, viverra id aliquam lacinia, feugiat id elit.

Suggested script: (…)

Appendix E – Analysis Files

File 1.1 *Begin Again* (2013)

IMDB's synopsis

A chance encounter between a disgraced music-business executive and a young singer-songwriter, new to Manhattan, turns into a promising collaboration between the two talents. (https://www.imdb.com/title/tt1980929/)

Background info: Gretta is a native Brit who has recently moved to New York from England.

SCENE [min 1:08:45–1:09:14]

Relevance of the scene

This is the first time in the film where the main character, Gretta, is accused of sounding too British for her New York surroundings.

Original version	**Dubbed version**
GRETTA: I'm going to sound quite cheesy? I loved him like a fool. STEVE: I don't think that's cheesy. I think that sounds like a phenomenal song. GRETTA: Does it? STEVE: It sounds like a song. And I think it sounds like a song you should write right now. GRETTA: Right now? STEVE: You should write it down. Put it down. Write it down. Write it all down. GRETTA: Ok, ok, ok, ok. STEVE: Write it down. You're in the zone. Say it, say "I'm in the zone." GRETTA: I'm in the zone. STEVE: Don't say it like you're a posh English girl. Say it like someone from New York. Say "I'm in the fucking zone." GRETTA: I'm in the fucking zone. STEVE: Yeah, "I'm in the fucking zone." And I'm going to write a song.	GRETTA: Voy a decir una cosa muy cursi. Yo le quería como una tonta. STEVE: No creo que sea cursi. Creo que es una canción fabulosa. GRETTA: ¿Tú crees? STEVE: Sí, parece una canción y deberías escribirla ahora mismo. GRETTA: ¿Ahora mismo? STEVE: Escríbela. Empieza, escríbela. GRETTA: Vale, vale, vale, vale. STEVE: Escríbela entera, porque estás creando. Dilo, di "Estoy creando". GRETTA: Estoy creando. STEVE: No lo digas como una inglesa pija, sino como alguien de Nueva York. GRETTA: No me jodas. STEVE: Di "Estoy creando, joder". GRETTA: Estoy creando, joder.

Original version	**Dubbed version**
GRETTA: I'm in the fucking zone. STEVE: And I don't give a shit. GRETTA: I'm in the fucking zone. All right. No, shut up. Shush, shut up. STEVE: Al right. I'm shushing, I'm shushing, I'm shushing.	STEVE: "Estoy creando, joder". Escribe la canción y lo demás importa una mierda. Nadie sabe nada. GRETTA: Voy a escribir la canción. No, déjalo y cállate ya. STEVE: Vale, vale. Me callo, me callo.

Analysis of the OV scene

The OV presents a multilingual scene in British English and some simulated US English. The OV audience can identify two British English-speaking characters, Gretta, and Steve, talking about the need of using a more New Yorker tone when stating the sentence "I'm in the (fucking) zone." instead of using a "posh English girl" tone.

Analysis of the DV scene

The DV presents a monolingual scene in Castilian Spanish. The DV audience can identify two Spanish-speaking characters, Gretta, and Steve, talking about the need of using a more New Yorker tone when stating the sentence "Estoy creando, joder" instead of using the tone of an "inglesa pija."

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: the OV is multilingual and the DV monolingual. When considering the full feature film, the use of $L3^{ST}$ in this scene is anecdotal, used to illustrate an example of how Greta's character should sound as opposed to her usual tone [Note that the predominant linguistic variation in the film is US English].

The OV audience can easily understand and identify the British vs. New Yorker tone/accent used, while the DV audience needs to recall these two characters are British (information previously stated in the film) to understand the reference to her sounding like a posh English girl (*una inglesa pija*). This need to add prior contextual information may represent a potential MAVT crisis point in this scene.

An alternate MAVT solution for this DV scene would be to avoid any mention of nationality and accents and opt for an intentional or tone-related sentence. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), this brief scene would be much easier for the DV audience to understand.

The following suggested script has applied the logic explained below:

> STEVE: Escríbela entera, porque estás creando. Dilo, di "Estoy creando".
>
> GRETTA: Estoy creando.
>
> STEVE: **No lo digas como una niña pija, sino como una malota. Venga.**
>
> GRETTA: No me jodas.
>
> STEVE: Di "Estoy creando, joder".
>
> GRETTA: Estoy creando, joder.
>
> STEVE: "Estoy creando, joder". Escribe la canción y lo demás importa una mierda. Nadie sabe nada.

- The use of "*niña pija*" (posh girl) erases all reference to Gretta being British and focuses on her sounding childish and/or naive.
- The use of "*malota*" (bad girl) points to a tougher and maybe deeper-voiced tone and justifies the use of "*joder*" (fuck) in the next sentence, the tone-modified sentence.
- Adding "*Venga*" at the end of this amended sentence, provides extra encouragement as well as an optimal dubbing length to fit the OV's articulation. This, however, could be omitted if the dubbing director deemed it necessary.

File 2.1 *Overboard* (2018)

IMDB's synopsis

After a spoiled, wealthy yacht owner is thrown overboard and loses his memory, a mistreated employee convinces him that he is her working-class husband (https://www.imdb.com/title/tt1563742/).

Contextualization of the audiovisual work

This multilingual feature film produced in the United States presents various dualities when focusing solely on its main characters, those being: (i) two different social classes—working class and wealthy elite; (ii) two distinct cultures—American and Mexican; (iii) two different languages—US English and Latin American Spanish, and (iv) two different genders—female and male. For the purposes of this PhD thesis dissertation, the analysis of the scene extracted from this film will focus mainly on the third duality, the linguistic one. In addition to the main two languages spoken in this film—US English and Latin American Spanish—, the audience is presented as well with bits of Norwegian and French (not in the scene selected).

This feature film is an example of *L3-as-theme* since it recurrently mixes US English and Latin American Spanish throughout the film.

SCENE [split scene: min 0:01:39-0:01:55 / 0:02:12-0:02:33]

Relevance of the scene

This scene could be referred to as a split scene divided into two segments, A and B, and is the first scene in the OV where the main female character, Kate, shows some Spanish language skills.

Original version	**Dubbed version**
A [0:01:39-0:01:55]	**A [0:01:39-0:01:55]**
[TV] [No subtitles in English]	[TV]
ACTRESS 1: *A pesar de todo el mal que has hecho no puedes conseguir que te quiera ningún hombre.*	ACTRESS 1: *A pesar de todo el mal que has hecho no puedes conseguir que te quiera ningún hombre.*
ACTRESS 2: *¡Cállate!*	ACTRESS 2: *¡Cállate!*
ACTRESS 1: *Y no vas a venir a pegarme…*	ACTRESS 1: *Y no vas a venir a pegarme…*
KATE SULLIVAN: Ah… Watching sports like real men…	KATE SULLIVAN: Ah… A ver si ves los deportes como los hombres…
COOK 1: This has ten times the emotion of your football.	COOK 1: Esto es 10 veces mejor que vuestro fútbol.
[TV] [No subtitles in English]	[TV]
ACTRESS 1: *(...) ¿Crees que no me doy cuenta de todas las mentiras que…?*	ACTRESS 1: *(...) ¿Crees que no me doy cuenta de todas las mentiras que…?*
KATE: It's ridiculous.	KATE: Es ridículo.
[…]	[…]
B [0:02:12-0:02:33]	**B [0:02:12-0:02:33]**
COOK 1: It's not ridiculous. These stories come for real life. Crazy things happen all the time. Come on, back me up on this!	COOK 1: No es ridículo. Son historias como las de la vida real. Mucha gente hace locuras. ¡Apóyame un poco!
COOK 2: I don't watch this shit. I don't even hear it. It's like working at my *abuela*'s.	COOK 2: Yo no veo esa mierda. Sería como trabajar en casa de mi abuela.
COOK 1: [Speaks Spanish] *Ey, bocas, si me vas a hablar delante de los gringos, al menos háblame en español.* [No subtitles in English]	COOK 1: Si me llevas la contraria delante de los gringos, al menos sé bienhablado.
KATE: [Speaks Spanish] *Sí, los gringos no hablan español. Ha! Adiós, chicas.* [No subtitles in English]	KATE: Sí, los gringos somos muy bienhablados, ¿eh? Adiós, lindas.

Analysis of the OV scene (per segment)

A – The OV presents a multilingual scene (US English and Latin American Spanish). There is a TV in the background broadcasting a *telenovela*[39] in Latin American Spanish (no English subtitles are provided for the OV audience). Then, there is a brief exchange in English between Kate (American) and Cook 1 (Latino) about *telenovelas*. Cook 1 presents some degree of Spanish accent while speaking English.

B – The OV presents a multilingual scene (US English and Latin American Spanish). There are three characters, the same two characters in segment A, plus Cook 2 (Latino), who pick up the previous conversation about the *telenovela* being broadcasted. Then, Cook 1 asks Cook 2 to back up his argument in favor of this kind of entertainment (in English). Cook 2 answers in a dismissive way (in English). Cook 1 is outraged by this reply and deems it necessary to have a 'private word' with Cook 2. [This 'private word' could be considered as a potential MAVT crisis point.] To this end Cook 1 switches languages and speaks in Spanish, telling Cook 2: "*Ey, bocas, si me vas a hablar delante de los gringos, al menos háblame en español*," which would translate to "Hey, rat, if you're gonna trash me in front of the gringos, at least do it in Spanish." (No English subtitles are provided for the OV audience). Finally, Kate replies in Spanish "*Sí, los gringos no hablan español. Ha! Adiós, chicas."* (No English subtitles are provided).

Note: Since it is not possible to use a VPN[40] with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene (per segment)

A – The DV presents a multilingual scene (Latin American Spanish and Castilian Spanish). There is a TV in the background broadcasting a *telenovela* in Latin American Spanish. Then, there is a brief exchange in Castilian Spanish between Kate (American) and Cook 1 (Latino) about *telenovelas*.

B – The DV presents a monolingual scene in Castilian Spanish. There are three characters, the same two characters in segment A, plus Cook 2 (Latino), who pick up the previous conversation about the *telenovela* being broadcasted. Then, Cook 1 asks Cook 2 to back up his argument in favor of this kind of entertainment. Cook 2 answers in a dismissive way. When Cook 1 responds to Cook 2's comments, he says: "*Si me llevas la contraria delante de los gringos, al menos sé bienhablado.*" Finally, Kate replies "*Sí, los gringos somos muy bienhablados, ¿eh?"*

[39] Merriam-Webster.com (2022c). *Telenovela*: A soap opera produced in and televised in or from many Latin American countries.

[40] VPN stands for "virtual private network" — a service that protects your internet connection and privacy online. It creates an encrypted tunnel for your data, protects your online identity by hiding your IP address, and allows you to use public Wi-Fi hotspots safely. VPN changes your IP and masks your virtual location (https://nordvpn.com/what-is-a-vpn/) [Last accessed: May 15th, 2022]

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

Segment A in the OV and the DV scenes is multilingual. However, there are slight differences between both segments. While Kate's sentence in the OV, "Ah… Watching sports like real men…," is loaded with irony, her DV's equivalent opts for a slight criticism, "*Ah… A ver si ves los deportes como los hombres…*" No specific reasons for this change in meaning have been identified, since there is no apparent limitation linked to dubbing restrictions.

B against B

The difference between segment B in the OV and DV scenes is marked: OV is multilingual and DV is monolingual.

In the OV, the Spanish sentence includes two moderately unpolite Latin American Spanish terms: (1) the term *bocas* (short for *bocazas*), a mild insult which translates as "bigmouth[41]"; and (2) the term *gringo*[42], a mild pejorative way to call Americans. [Note: The author considers there is also a slight omission in the sentence; the full correct sentence would be "*Ey, bocas,* si me vas a hablar **mal** delante de los gringos, *al menos háblame en español*."] What interests most of this short sentence is the fact that Cook 1 asks Cook 2 to address him in Spanish whenever he is going to speak ill of him or something related to him (e.g., his hobby, watching *telenovelas*) in front of a non-Spanish-speaking individual.

This language switch can be interpreted by the OV audience as either a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication or to express a raw feeling), or as an instrument to create a linguistic barrier (a wish to avoid being overheard by English speakers, to ensure privacy). As it turns up, this 'private word' is not so private since Kate happens to understand and speak Spanish, hence Kate's sarcastic facial expression and tone while retorting in Spanish, and both cook's reactions at the end of the scene —Cook 1 is shocked and Cook 2 is amused.

Not only is the DV monolingual, but it also distances itself from the OV in meaning, when reaching the true multilingual section (the exchange between two Spanish-speakers in front of an English-speaker). When Cook 1 responds to Cook 2's comment, he says: "*Ey, bocas, si me vas a hablar delante de los gringos, al menos háblame en español*." (OV) and "*Si me llevas la contraria delante de los gringos, al menos sé bienhablado.*" (DV). It is evident that the DV's translation fully transforms the sentence.

First, "*Si me llevas la contraria"* means 'If you contradict me' and does not convey the same message as 'trash someone.' Then, "*al menos sé bien hablado*" is a clear and wise allusion to the foul language used by Cook 2, which dodges mentioning a language alternation (OV: "*al menos*

[41] Merriam-Webster.com (2022a). *Bigmouth*: 2: A loudmouthed, talkative, and often maliciously gossipy person.
[42] Collins Dictionary (2022). *Gringo*: Gringo is sometimes used by people from Latin America to refer to people from other countries, especially the United States and Britain.

háblame en español"). In line with this newly coined sentence, Kate's reply in the DV has been consequently altered ("*Sí, los gringos somos muy bienhablados, ¿eh?"*).

As a result of the DV's sense modification, considered to be aimed to avoid mentioning a language alternation, the DV audience receives a very weak joke related to American's politeness—which may even be perceived as out of place—, instead of a conversation evidencing a compromising situation where a dialog in Spanish intended to be behind an English speaker's back backfires when the English speaker happens to understand and speak Spanish. Therefore, Kate's sarcastic facial expression (and tone while speaking in Spanish in the OV), and both cooks' reactions at the end of the scene end up making no sense to the Spanish speaking audience.

The DV's solution would have been acceptable if the sarcastic tone stress in the DV was focused on the noun *gringo*. However, the DV's solution, "*Sí, los gringos somos muy bienhablados, ¿eh?*," emphasizes the sarcastic ringing on the adjective *bien hablado*[43], which means well-spoken. Since being sarcastic about an actual praise doesn't sound very logical and doesn't match both cook reactions at the end of the scene, this solution can potentially cause comprehension issues in the target audience.

$L3^{ST}$ could be considered as identical to L2, that may justify the DV stake on a monolingual version. However, since $L3^{ST}$ is another linguistic variation of Spanish, these two do not collide, if the appropriate approach is applied.

An alternate MAVT solution for this DV scene would be for cooks to speak in a Latin American dialect or use very colloquial Latin American words (such as colloquial Mexican), the kind of vocabulary you do not learn in class as a foreign language student. A purpose-focused translation (one that provides optimal justification of the scene) should be applied instead of a replication-focused translation (one that mimics the OV scene). This kind of solution would fully reinsert multilingualism in the film in the form of two linguistic variations of the same language, Castilian Spanish, and Mexican Spanish.

Suggested script [affected excerpt only]:

> COOK 1: **Me vale madres tu opinión, pendejo. Y no me platiques así delante de la güera.**
> KATE: Sí, **que la gringa se entera... ¡Ja!** Adiós, lindas.

In this alternate MAVT solution, Cook 1 would answer Cook 2 using everyday Mexican language, such as *Me vale madres*[44], expression used to show one's annoyance, indifference, or lack of interest; *pendejo*[45], meaning stupid, dumb; *platicar*[46], to talk; and *güera*[47], which refers to a blonde woman. For her part, Kate would keep using the word *gringo* (but adapted to her sex, *gringa*) as she did in the OV, which shows a very clever self-deprecating humor matching the facial expression. Her reply in this alternate DV would show a deep understanding of Mexican

[43] Real Academia Española (2022a). *Bienhablado:* Someone who speaks in a polite and correct manner, with no use of swearwords. [Translated into English by the author herself]

[44] Real Academia Española (2022f). *Valer madres*: Do not care at all about someone else's business. [Translated into English by the author herself]

[45] Real Academia Española (2022d). *Pendejo:* Dumb, stupid. [Translated into English by the author herself]

[46] Real Academia Española (2022e). *Platicar:* Talk, chat. [Translated into English by the author herself]

[47] Real Academia Española (2022b). *Güero/a*: Referring to a person: someone with blonde hair.

Spanish since she would have had to identify herself as the so-called *güera.* Besides, by saying "*la gringa se entera*" this DV would avoid any mention of a language alternation

File 3.1 *Green Book* (2018)

IMDB's synopsis

A working-class Italian American bouncer becomes the driver of an African American classical pianist on a tour of venues through the 1960s American South. (https://www.imdb.com/title/tt6966692/)

Contextualization of the audiovisual work

This multilingual film produced in the United States and set in 1962 revolves around two main characters, Tony "The Lip" Vallelonga [pronounced /valelonga/] and Dr. Donald Shirley. Tony is an Italian American man who at the beginning of the film works in Mafia-frequented clubs and has now been hired to be the driver and bodyguard of Don Shirley, an educated African American classical pianist willing to tour the Deep South of the United States in times of color segregation.

The film features several topics worthy of analysis reflected in the OV via multilingualism, those being: (i) the linguistic differences between Tony and Don, presenting two different sociolects, and (ii) the presence of various languages, predominantly English and Italian (the most recurrent $L3^{ST}$ in the film).

SCENE [min 0:07:03-0:07:43]

Relevance of the scene

This is the first scene where a language alternation in the OV has been used as a shield to prevent others present in the room from understanding a "private" conversation.

Original version	**Dubbed version**
TV: Baseball game [US English] ANTHONY VENERE: [Unintelligible speech due to TV volume] JOHNNY VENERE: Come on, Roger, hit right now. Let's do it. RUDY VALLELONGA: Johnny, quiet! You're gonna jinx it! ANTHONY: Come on, Roger. TONY LIP: Hey, Johnny, think you could yell a little louder? [Italian accent] JOHNNY: But Maris is out.	TV: Partido de béisbol ANTHONY VENERE: Menudo coñazo. Ya pueden ir espabilando si no quieren que me quede dormido. JOHNNY VENERE: Vamos, Roger, échala fuera. Vamos allá. RUDY VALLELONGA: ¡Johnny, calla! ¡Vas a gafarlo! ANTHONY: Vamos, Roger, vamos. TONY LIP: Eh, Johnny, ¿podrías gritar un poco más alto? JOHNNY: Maris acaba de salir.

Original version	**Dubbed version**
TONY LIP: And so am I now. The hell you all guys doing here? [Italian accent] ANTHONY: Come on… JOHNNY: We came over to keep Dolores company. [Italian accent] JOHNNY: Come on… ANTHONY: Tony, … [Speaks Italian] [Subtitled in English: Don't be sleeping when my daughter is here alone with these sacks of coal. Do you understand what I'm saying?] TONY LIP: [Speaks Italian] [Subtitled in English: I didn't know who they were going to send. I didn't know they were going to send eggplants.] NICOLA VALLELONGA: [Speaks Italian] [Subtitled in English: It's an Italian's job! Disgraceful!]	TONY LIP: Y yo también. ¿Qué cojones hacéis aquí? ANTHONY: Vamos… JOHNNY: Hemos venido para que Dolores no esté sola. Mira. JOHNNY: Vamos… ANTHONY: Tony, … [Speaks Italian] [Subtitled in Spanish: No duermas mientras mi hija esté sola con estos sacos de carbón. ¿Entiendes lo que te digo?] TONY LIP: [Speaks Italian] [Subtitled in Spanish: No sabía a quién iban a mandar. No sabía que iban a mandar negros.] NICOLA VALLELONGA: [Speaks Italian] [Subtitled in Spanish: ¡Es un trabajo para italianos! ¡Qué vergüenza!]

Analysis of the OV scene

The OV presents a multilingual scene (English and Italian).

There are two differentiated settings in this scene: the TV setting (where Tony's in-laws are gathered to watch a baseball game), and the kitchen setting (where Dolores, Tony's wife, is supervising some kitchen repairs performed by two black workers).

The kitchen setting in this scene is used just as a reference for the dialog in the TV setting. There, the OV audience can see Tony's in-laws watching a baseball game on TV (in US English) and loudly cheering and yelping about whatever is happening in the arena. This noise wakes up Tony, who starts complaining in English about all that yelling, and questions their presence in the house. Then Johny replies in English that they're just making sure nothing happens to Dolores and points Tony in the kitchen direction (where she is interacting with the two black workers). At this point Anthony, Tony's father in-law, starts speaking in Italian scolding Tony for sleeping while his daughter is alone with those workers (terminology used in Italian and subtitles in English shows his clear rejection towards black people). Tony replies in Italian, using a similar disrespectful terminology. Finally, Nicola intervenes in Italian to complain about immigration and job scarcity.

The OV audience can easily notice these Italian characters' accents while speaking English, which is a thick tri-state area Italian American accent and gives a clear idea of their identity. Meanwhile, the dialog in Italian can be interpreted by the OV audience as either a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication or to express a raw feeling), or as an instrument to create a linguistic barrier (a wish to avoid being

overheard by English speakers, to ensure privacy). Both instances of multilingualism could represent potential MAVT crisis points.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish and Italian).

There are two differentiated settings in this scene: the TV setting (where Tony's in-laws are gathered to watch a baseball game), and the kitchen setting (where Dolores, Tony's wife, is supervising some kitchen repairs performed by two black workers).

The kitchen setting in this scene is used just as a reference for the dialog in the TV setting. There, the DV audience can see Tony's in-laws watching a baseball game on TV (in Spanish) and loudly cheering and yelping in Spanish about whatever is happening in the arena. This noise wakes up Tony, who starts complaining in Spanish about all that yelling, and questions their presence in the house. Then Johny replies in Spanish that they're just making sure nothing happens to Dolores and points Tony in the kitchen direction (where she is interacting with the two black workers). At this point Anthony, Tony's father in-law, starts talking in Italian scolding Tony for sleeping while his daughter is alone with those workers (terminology used in Italian and subtitles in Spanish shows his clear rejection towards black people). Tony replies in Italian, using a similar disrespectful terminology. Finally, Nicola intervenes in Italian to complain about immigration and job scarcity.

The dialog in Italian can be interpreted by the OV audience as either a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication or to express a raw feeling), or as an instrument to create a linguistic barrier (a wish to avoid being overheard by English speakers, to ensure privacy). The OV audience can easily notice these Italian characters' accents while speaking English, which is a thick tri-state area Italian American accent and gives a clear idea of their identity. Additionally, the Italian characters' accents while speaking English gives a clear idea of their identity.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there is a slight difference between them.

First, the DV includes a dubbed remark into Castilian Spanish that is unintelligible in the OV:

Original version	**Dubbed version**
ANTHONY VENERE: [Unintelligible speech due to TV volume]	ANTHONY VENERE: Menudo coñazo. Ya pueden ir espabilando si no quieren que me quede dormido.

Then, it should be noted that the OV level of multilingualism is more significant than the DV's, since it is not only limited to a language alternation (English and Italian) but also includes the Italian characters' accent while speaking English, a thick tri-state area Italian American accent.

The relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how the DV has ended up becoming an entirely different product because of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the film understood as a whole. In the DV, none of the Italian characters present any specific accent. Therefore, the DV level of multilingualism and final product offered to the DV audience is not equivalent to that of the OV.

Whenever a Spanish-speaker who does not speak Italian is asked to mimic an Italian accent, most of them provide quite a similar impression: speaking Spanish with a singsongy intonation and a profuse use of hand gestures. Taking that into account, an alternate MAVT solution for this DV would be to provide all Italian characters with an Italian accent while speaking Spanish.

In this specific scene, the alternate MAVT solution for the current Castilian Spanish dialog between Italian speakers would consist of a thicker version of that Italian accent while speaking Spanish (this would be justifiable since most people tend to lose control of their natural accent when they are excited or angry).

Apart from that, the current MAVT solution, consisting of a hybrid version, a mix of dubbing into Castilian Spanish of the English sections and the subtitling of the $L3^{ST}$ sections (in this case, Italian), is considered a perfect fit for this scene, so no other alternate MAVT solution is provided.

File 3.2 *Green Book* (2018)

IMDB's synopsis

A working-class Italian American bouncer becomes the driver of an African American classical pianist on a tour of venues through the 1960s American South. (https://www.imdb.com/title/tt6966692/)

Contextualization of the audiovisual work

This multilingual film produced in the United States and set in 1962 revolves around two main characters, Tony "The Lip" Vallelonga [pronounced /valelonga/] and Dr. Donald Shirley. Tony is an Italian American man who at the beginning of the film works in Mafia-frequented clubs and has now been hired to be the driver and bodyguard of Don Shirley, an educated African American classical pianist willing to tour the Deep South of the United States in times of color segregation.

The film features several topics worthy of analysis reflected in the OV via multilingualism, those being: (i) the linguistic differences between Tony and Don, presenting two different sociolects, and (ii) the presence of various languages, predominantly English and Italian (the most recurrent $L3^{ST}$ in the film).

SCENE [min 0:13:05-0:13:32]

Relevance of the scene

In this scene Tony, an Italo-American character, cannot understand the accent of Dr. Shirley's personal assistant, of Indian origin.

Original version	**Dubbed version**
TONY LIP: I'm here for the driver job. Tony Lip. ASSISTANT: No Tony Lip. [Indian accent] TONY LIP: No, I should be on it. ASSISTANT: Ah… No. Ah… I have a Tony Valla-la-la. TONY LIP: Vallelonga, yeah. That's me. ASSISTANT: Fill it out while you wait. [Thick Indian accent] TONY LIP: What? ASSISTANT: Fill it out while you wait. [Indian accent, slow speech, word per word] TONY LIP: Oh, yeah.	TONY LIP: Vengo por el trabajo de chófer. Tony Lip. ASISTENTE: Ningún Tony Lip. [Indian accent] TONY LIP: Pero debería estar ahí... ASISTENTE: Ah… No. Ah… Tengo un Tony Val, Vala-la-la. TONY LIP: Vallelonga, sí. Soy yo. ASISTENTE: Rellénelo mientras espera. [Quick speech, Indian accent] TONY LIP: ¿Qué? ASISTENTE: Rellénelo mientras espera. [Slow speech, almost no accent] TONY LIP: Ah, sí.

Analysis of the OV scene

The OV presents a multilingual scene: Tony's tri-state area Italian American accent and Dr. Shirley's personal assistant's Indian accent while speaking English.

Tony addresses the assistant in a tri-state area Italian American accent, and the assistant replies in a very quick and thick accented English (showing his Indian origins). Tony cannot properly understand the assistant's accent.

The OV audience can easily notice both character's accents while speaking English, which give a clear idea of their identity. Both instances of multilingualism could represent a potential MAVT crisis point.

Analysis of the DV scene

The DV presents a multilingual scene: Tony's Castilian Spanish and Dr. Shirley's personal assistant's Indian accent while speaking Spanish.

Tony addresses the assistant in Spanish, and the assistant replies in a very quick and thick accented Spanish (showing his Indian origins). Tony cannot properly understand the assistant's accent.

The DV audience can easily notice the assistant's accents while speaking Spanish.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there is a noticeable difference between them.

The OV level of multilingualism is more significant than the DV's, since it is not only limited to Dr. Shirley's personal assistant's Indian accent, but also includes Tony's accent while speaking English, a thick tri-state area Italian American accent.

The relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how the DV has ended up becoming an entirely different product because of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the film understood as a whole. In the DV, Tony presents no specific accent. Therefore, the DV level of multilingualism and final product offered to the DV audience is not equivalent to that of the OV.

Whenever a Spanish-speaker who does not speak Italian is asked to mimic an Italian accent, most of them provide quite a similar impression: speaking Spanish with a singsongy intonation and a profuse use of hand gestures. Taking that into account, an alternate MAVT solution for this DV would be to provide Tony with an Italian accent while speaking Spanish.

In this specific scene, the alternate MAVT solution for the current Castilian Spanish dialog by an Italian speaker would consist of a thicker version of that Italian accent while speaking Spanish (this would be justifiable since most people tend to lose control of their natural accent when they are excited or angry).

Apart from that, the Indian's character MAVT solution is considered a perfect fit for this scene, so no other alternate solution is provided.

File 3.3 *Green Book* (2018)

IMDB's synopsis

A working-class Italian American bouncer becomes the driver of an African American classical pianist on a tour of venues through the 1960s American South. (https://www.imdb.com/title/tt6966692/)

Contextualization of the audiovisual work

This multilingual film produced in the United States and set in 1962 revolves around two main characters, Tony "The Lip" Vallelonga [pronounced /valelonga/] and Dr. Donald Shirley. Tony is an Italian American man who at the beginning of the film works in Mafia-frequented clubs and has now been hired to be the driver and bodyguard of Don Shirley, an educated African American classical pianist willing to tour the Deep South of the United States in times of color segregation.

The film features several topics worthy of analysis reflected in the OV via multilingualism, those being: (i) the linguistic differences between Tony and Don, presenting two different sociolects, and (ii) the presence of various languages, predominantly English and Italian (the most recurrent $L3^{ST}$ in the film).

SCENE [min 0:30:50-0:31:30]

Relevance of the scene

This is the first scene where the OV audience watches Dr. Shirley speaking a language other than English (in this case, Russian).

Original version	**Dubbed version**
OLEG: [Speaks Russian] [Subtitled in English: Everything okay?]	OLEG: [Speaks Russian] [Subtitled in Spanish: ¿Va todo bien?]
DR. SHIRLEY: [Speaks Russian] [Subtitled in English: Yes. Everything's fine.]	DR. SHIRLEY: [Speaks Russian] [Subtitled in Spanish: Sí. Todo va bien.]
OLEG: [Speaks Russian] [Subtitled in English: Good. We'll meet you at the hotel in Pittsburgh.]	OLEG: [Speaks Russian] [Subtitled in Spanish: Bien. Te veremos en el hotel en Pittsburgh.]
DR. SHIRLEY: [Speaks Russian] [Subtitled in English: Make a reservation for dinner. We'll rehearse immediately after.]	DR. SHIRLEY: [Speaks Russian] [Subtitled in Spanish: Haz la reserva para la cena, ensayaremos después.]
OLEG: [Speaks Russian] [No subtitles in English]	OLEG: [Speaks Russian] [Subtitled in Spanish: De acuerdo.]
DR. SHIRLEY: [Speaks Russian] [No subtitles in English]	DR. SHIRLEY: [Speaks Russian] [Subtitled in Spanish: Bien.]
TONY LIP: What are you looking at? You speak German, huh?	TONY LIP: ¿Qué coño miras? Habla alemán, ¿eh?
DR. SHIRLEY: That was Russian.	DR. SHIRLEY: No, era ruso.
TONY LIP: Yeah, I was stationed in Germany in the Army. I could pick up a little bit of what you were saying there. Watch out for them *krauts*. They're all sneaks. Kennedy should've bombed them when he had the chance. Plus, now them Cuban bastards. Ain't they supposed to be following us? [Italian accent]	TONY LIP: Sí, estuve con el ejército en Alemania. He pillado algo de lo que estaban diciendo. Cuidado con los nazis. Son unos listos. Kennedy tendría que haberlos bombardeado. Y luego están esos cabrones cubanos. ¿No deberían estar siguiéndonos?
DR. SHIRLEY: They have the itinerary. As long as they get to the show on time, I'm not worried about it, and neither should you.	DR. SHIRLEY: Tienen el itinerario. Con que lleguen al concierto a tiempo, me vale, así que no te preocupes.

Analysis of the OV scene

The OV presents a multilingual scene (standard English, tri-state area Italian American accent, and Russian).

This scene starts with a subtitled exchange in Russian between Oleg and Don Shirley, followed by Tony's remark showing an Italian-accented English, and Dr. Shirley's reply with a more standard English accent.

The OV audience can easily notice all three instances of multilingualism (Dr. Shirley's standard English, Tony's Italian American accent, and Dr. Shirley-Oleg's Russian), as well as a difference between Dr. Shirley's sociolect (upper-class, finesse, choice of words, refined intonation,

inflection) and Tony's sociolect (working class, thick tri-state area Italian American accent, use of curse words, colloquial language). All these instances of multilingualism could represent a potential MAVT crisis point.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish and Russian).

This scene starts with a subtitled exchange in Russian between Oleg and Dr. Shirley, followed by Tony and Don Shirley's remarks in Spanish.

The DV audience can notice all two instances of multilingualism, Dr. Shirley-Oleg's Russian, and the difference between Dr. Shirley's sociolect (upper-class, finesse, choice of words, refined intonation, inflection) and Tony's sociolect (working, class, use of curse words, colloquial language).

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there is a noticeable difference between them.

The OV level of multilingualism is more significant than the DV's, since it is not only limited to a language alternation (English and Russian) but also includes Dr. Shirley and Tony's sociolects. The dialog in Russian can be interpreted by the OV audience as a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication), while Dr. Shirley and Tony's sociolects give a clear idea of their identity.

The relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how the DV has ended up becoming an entirely different product as a result of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the film understood as a whole. In the DV, the Italian characters present no specific accent. Therefore, the DV level of multilingualism and final product offered to the DV audience is not fully equivalent to that of the OV.

In the OV, Tony's sociolect is shown with a thick tri-state area Italian American accent, and the use of curse words and colloquial language; while in the DV, Tony's way of speaking merely focuses on Tony's use of curse words and colloquial language. He presents no specific accent.

Whenever a Spanish-speaker who does not speak Italian is asked to mimic an Italian accent, most of them provide quite a similar impression: speaking Spanish with a singsongy intonation and a profuse use of hand gestures. Taking that into account, an alternate MAVT solution for this DV would be to provide Tony with an Italian accent while speaking Spanish. In this specific scene, the alternate MAVT solution would consist of a thicker version of that Italian accent while speaking Spanish.

Apart from that, the current solution when focusing on the Russian remark is considered a perfect fit for this film. Therefore, no alternate MAVT solution is provided (except for deleting the English subtitles in the Spanish DV to avoid an overload of visual information).

File 3.4 *Green Book* (2018)

IMDB's synopsis

A working-class Italian American bouncer becomes the driver of an African American classical pianist on a tour of venues through the 1960s American South. (https://www.imdb.com/title/tt6966692/)

Contextualization of the audiovisual work

This multilingual film produced in the United States and set in 1962 revolves around two main characters, Tony "The Lip" Vallelonga [pronounced /valelonga/] and Dr. Donald Shirley. Tony is an Italian American man who at the beginning of the film works in Mafia-frequented clubs and has now been hired to be the driver and bodyguard of Don Shirley, an educated African American classical pianist willing to tour the Deep South of the United States in times of color segregation.

The film features several topics worthy of analysis reflected in the OV via multilingualism, those being: (i) the linguistic differences between Tony and Don, presenting two different sociolects, and (ii) the presence of various languages, predominantly English and Italian (the most recurrent $L3^{ST}$ in the film).

SCENE [min 0:35:39-0:37:20]

Relevance of the scene

This scene represents the start of Dr. Donald Shirley's tour around the south of the United States. Dr. Shirley and Tony Lip maintain a conversation about Tony's manner of speaking and how his diction could be improved so that Tony can better fit in with the upper social class that will host Dr. Shirley's concerts.

Original version	**Dubbed version**
DR. DONALD SHIRLEY: One more thing. We will be attending many events before and after the concerts, interacting with some of the wealthiest and most highly educated people in the country. It is my feeling that your diction, however charming it may be in the tri-state area, could use some finessing. TONY LIP: You mean diction, like in what way? DR. SHIRLEY: Like in the only way the word is ever used.	DR. DONALD SHIRLEY: Y una cosa más. Asistiremos a eventos antes y después de los conciertos. Interactuaremos con algunas de las personas más educadas del país. Me da la sensación de que tu dicción, por muy encantadora que resulte en donde vives, requiere cierto refinamiento. TONY LIP: Espere, mi dicción, ¿en qué sentido? DR. SHIRLEY: En el único en el que se utiliza esa palabra.

Original version	**Dubbed version**
TONY LIP: Okay. DR. SHIRLEY: Your intonation, inflection, your choice of words. TONY LIP: I got my own problems, now I got to worry about what people think about the way I talk? [Very thick Italian-Bronx accent] DR. SHIRLEY: There are simple techniques I can teach you that are quite effective. I can help you. TONY LIP: I don't need no goddamn help. People don't like the way I talk, they can go take a shit. [Very thick Italian-Bronx accent] DR. SHIRLEY: The profanity is another issue. TONY LIP: *A fanabla*! [Speaks Italian] [No subtitles in English] Why you breaking my balls? [Italian-Bronx accent] DR. SHIRLEY: Because you can do better Mr. Vallelonga. Which brings me to one more point. As the guest of honor, I will be introduced when entering these intimate events. You will be introduced as well. In my humble opinion, Vallelonga may be difficult to pronounce. So, I was thinking Valle would be more appropriate. Tony Valle. Short and sweet. TONY LIP: Uh, nah. If they got a problem with Vallelonga, they can call me Tony Lip. [Italian-Bronx accent] DR. SHIRLEY: These are genteel people. Tony the Lip may be a little… worldly for them. TONY LIP: Well, then it's Tony Vallelonga. All these high-class people, so much smarter than me, with their intelligence and speaking abilities, you're telling me they can't pronounce my name? They don't like it, they	TONY LIP: Vale… DR. SHIRLEY: Tu entonación, inflexión, la elección de palabras… TONY LIP: Yo ya tengo mis problemas. ¿Y tengo que preocuparme de lo que piensan sobre cómo hablo? DR. SHIRLEY: Hay técnicas muy sencillas y eficaces que puedo enseñarte. Puedo ayudarte. TONY LIP: No necesito que me ayude. Si no les gusta cómo hablo, que se vayan a cagar. DR. SHIRLEY: Esas expresiones son otro problema. TONY LIP: *A fanabla!* [Speaks Italian] [No subtitles in Spanish] ¿Por qué me toca las pelotas? DR. SHIRLEY: Porque puede hacerlo mejor, señor Vallelonga. Y una última cosa, como invitado de honor, me presentarán al llegar a los eventos más íntimos. A ti también te presentarán. En mi humilde opinión, Vallelonga puede resultar muy difícil de pronunciar. Así que había pensado que Valle podría ser más apropiado. Tony Valle. Corto y pegadizo. TONY LIP: Ah… No. Si tienen algún problema con Vallelonga, pueden llamarme Tony Lip. DR. SHIRLEY: Hablamos de gente muy refinada. Tony el Lip podría resultar… demasiado coloquial. TONY LIP: Entonces Tony Vallelonga. ¿Todas esas personas tan finolis, mucho más listas que yo, con su inteligencia y sus habilidades lingüísticas no van a saber decir mi nombre? Si no les gusta, que se lo metan por el culo. No entraré. DR. SHIRLEY: A eso lo llamo yo ceder.

Original version	Dubbed version
can shove it up their ass, I'll just wait outside. [Italian-Bronx accent] DR. SHIRLEY: A sound compromise.	

Analysis of the OV scene

The OV presents a multilingual scene in English. In this scene Dr. Donald Shirley's interaction with Tony Lip centers around the differences between their sociolects. Dr. Donald Shirley politely remarks a possible incompatibility between Tony's way of speaking and that of the upper-class society that will be hosting Dr. Shirley's concerts. He also suggests simple techniques to improve Tony's diction.

The OV audience can easily notice a difference between Dr. Shirley's sociolect (upper-class, finesse, choice of words, refined intonation, inflection) and Tony's sociolect (working class, thick tri-state area Italian American accent, use of curse words, colloquial language).

Analysis of the DV scene

The DV presents a multilingual scene in Spanish. In this scene Dr. Donald Shirley's interaction with Tony Lip centers around the differences between their sociolects. Dr. Donald Shirley politely remarks a possible incompatibility between Tony's way of speaking and that of the upper-class society that will be hosting Dr. Shirley's concerts. He also suggests simple techniques to improve Tony's diction.

The DV audience can notice a difference between Dr. Shirley's sociolect (upper-class, finesse, choice of words, refined intonation, inflection) and Tony's sociolect (working class, use of curse words, colloquial language).

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual, but to a different degree.

According to the Merriam Webster online dictionary, diction[48] issues are related to pronunciation and enunciation issues, and to the choice of words especially regarding correctness, clearness, or effectiveness. This mention of Tony's diction could represent a potential MAVT crisis point.

In the OV, all the features in Tony's way of speaking (working class, thick tri-state area Italian American accent, use of curse words, colloquial language) justify Dr. Shirley's offer to help Tony improve his diction: some of the sentences are barely articulated (e.g., "I got my own problems, now I got to worry about what people think about the way I talk?"). Both Dr. Shirley and Tony's sociolects give a clear idea of their identity.

[48] Merriam-Webster.com (2022b). *Diction*: 1a: vocal expression: ENUNCIATION; b: pronunciation and enunciation of words in singing; 2: choice of words especially with regard to correctness, clearness, or effectiveness; 3:obsolete: verbal description.

However, in the DV, Tony's way of speaking merely focuses on Tony's use of curse words and colloquial language. He presents no specific accent, and in this isolated scene the audience can only guess he is Italian based on his use of the sentence "*A fanabla!*" (meaning "Go to hell!") and the internationally recognized Italian hand gesture consisting of pinching the fingers, used to express something like "What are you talking about?!"

Whenever a Spanish-speaker who does not speak Italian is asked to mimic an Italian accent, most of them provide quite a similar impression: speaking Spanish with a singsongy intonation and a profuse use of hand gestures. Therefore, since the lack of Tony's Italian accent impacts the whole DV film, an alternate MAVT solution for this DV would be to provide Tony with an Italian accent while speaking Spanish.

In this specific scene, the alternate MAVT solution for the current Castilian Spanish dialog by an Italian speaker would consist of a thicker version of that Italian accent while speaking Spanish (this would be justifiable since most people tend to lose control of their natural accent when they are excited or angry), and some articulation issues (as in the OV).

File 3.5 *Green Book* (2018)

IMDB's synopsis

A working-class Italian American bouncer becomes the driver of an African American classical pianist on a tour of venues through the 1960s American South. (https://www.imdb.com/title/tt6966692/)

Contextualization of the audiovisual work

This multilingual film produced in the United States and set in 1962 revolves around two main characters, Tony "The Lip" Vallelonga [pronounced /valelonga/] and Dr. Donald Shirley. Tony is an Italian American man who at the beginning of the film works in Mafia-frequented clubs and has now been hired to be the driver and bodyguard of Don Shirley, an educated African American classical pianist willing to tour the Deep South of the United States in times of color segregation.

The film features several topics worthy of analysis reflected in the OV via multilingualism, those being: (i) the linguistic differences between Tony and Don, presenting two different sociolects, and (ii) the presence of various languages, predominantly English and Italian (the most recurrent $L3^{ST}$ in the film).

SCENE [split scene: min 1:16:50-1:17:48 / 1:18:37-1:19:49]

Relevance of the scene

This scene could be referred to as a split scene divided into two segments, A and B.

First, there is a conversation in Italian (between Tony and two other Italo-Americans) in the presence of Dr. Shirley (English-speaking character who does not intervene in this segment). Later, there is a dialogue between Tony and Dr. Shirley where Dr. Shirley reveals he speaks Italian and has fully understood the previous encounter.

Original version	Dubbed version
A [1:16:50-1:17:48] ITALIAN 1: Tony Lip! TONY LIP: Dominic, Max. What are you guys doing down here? [Italian accent] MAX: Hey, Brooklyn sent us down to take care of a few things. [Italian accent] DOMINIC: [Speaks Italian] [Subtitled in English: Who's the eggplant?] TONY LIP: [Speaks Italian] [Subtitled in English: I'm working for him.] DOMINIC: [Speaks Italian] [Subtitled in English: What happened? You lose a bet? What the hell ya' doing? You need work, you come to me! I'll find you work. Matter of fact, I can use you this week. You'll make some real money.] MAX: [Speaks Italian] [Subtitled in English: A sack of money.] TONY LIP: [Speaks Italian] [Subtitled in English: I'm already making money.] DOMINIC: [Speaks Italian] [Subtitled in English: I'll double it.] TONY LIP: [Speaks Italian] [Subtitled in English: This isn't the right place to talk about it.] I'm working here! [Italian accent] DOMINIC: [Speaks Italian] [Subtitled in English: Meet me in the bar at eight o'clock sharp. Understand?] TONY LIP: [Speaks Italian] [Subtitled in English: Okay, I'll see you later.] DOMINIC: [Speaks Italian] [Subtitled in English: Forget this guy.] TONY LIP: Sorry Doc. They're some friends from New York.	**A [1:16:50-1:17:48]** ITALIAN 1: Tony Lip! TONY LIP: Dominic, Max, ¿qué coño estáis haciendo aquí? MAX: Nos ha enviado Brooklyn para ocuparnos de un par de cosas. DOMINIC: Sí. [Speaks Italian] [Subtitled in Spanish: ¿Quién es el moreno?] TONY LIP: [Speaks Italian] [Subtitled in Spanish: Trabajo para él.] DOMINIC: [Speaks Italian] [Subtitled in Spanish: ¿Qué pasó? ¿Perdiste una apuesta? ¿Qué coño haces? Si necesitas trabajo, ¡ven a verme a mí! Yo te busco trabajo. De hecho, esta semana me vendrías bien. Ganarías un buen dinero.] MAX: [Speaks Italian] [Subtitled in Spanish: Una pila de dinero.] TONY LIP: [Speaks Italian] [Subtitled in Spanish: Ya gano dinero.] DOMINIC: [Speaks Italian] [Subtitled in Spanish: Te pagaré el doble.] TONY LIP: [Speaks Italian] [Subtitled in Spanish: Este no es el lugar para hablar.] ¡Estoy trabajando! DOMINIC: [Speaks Italian] [Subtitled in Spanish: Nos vemos en el bar a las ocho en punto. ¿Entendido?] TONY LIP: [Speaks Italian] [Subtitled in Spanish: Vale, hasta luego.] DOMINIC: [Speaks Italian] [Subtitled in Spanish: Olvídate de este tío.] TONY LIP: Lo siento, Doc. Unos amigos de Nueva York.

Original version	Dubbed version
B [1:18:30-1:19:41] TONY LIP: Hey Doc. DR. SHIRLEY: Where are you off to? TONY LIP: Just going downstairs to have a drink. DR. SHIRLEY: [Speaks Italian] [Subtitled in English: With your friend, Dominic? Before accepting his offer, we need to talk.] DR. SHIRLEY: Tony, I think you're doing a wonderful job. So, I'd like to formally offer you the position of my Road Manager. With the title there also comes more responsibility, but it also means a raise in pay. TONY LIP: No, no. No, thanks. We agreed on 125 a week, plus expenses. That's our deal. Right? I ain't going nowhere Doc. I was just going down to tell them. [Italian accent]	**B [1:18:30-1:19:41]** TONY LIP: Hola, Doc. DR. SHIRLEY: ¿A dónde vas? TONY LIP: Voy a bajar a tomar una copa. DR. SHIRLEY: [Speaks Italian] [Subtitled in Spanish: ¿Con tu amigo, Dominic? Antes de aceptar su oferta, tenemos que hablar.] DR. SHIRLEY: Tony, creo que estás haciendo un trabajo estupendo. Así que te ofrezco formalmente el puesto de Coordinador de viajes. El cargo conlleva más responsabilidad, pero también un aumento de sueldo. TONY LIP: No, no. No, gracias. Acordamos 125 a la semana, más gastos. Ese es el trato, ¿vale? No voy a irme a ninguna parte. Justo iba a decírselo.

Analysis of the OV scene (per segment)

A – The OV presents a multilingual scene (Italian American accented English and Italian).

This segment shows a conversation first in Italian American accented English, and then in Italian (subtitled) between Tony and two acquaintances of his in the presence of Dr. Shirley (who does not intervene in this segment).

B – The OV presents a multilingual scene (standard English, Italian American accented English, and Italian).

This segment shows a conversation between Dr. Shirley and Tony. There's a fluctuation in the use of multilingualism: the dialog first starts in English (where a difference between both character's English can be detected), and then Dr. Shirley briefly intervenes in Italian (subtitled), and then the dialog continues in English.

Analysis of the DV scene (per segment)

A – The DV presents a multilingual scene (Spanish and Italian).

This segment shows a conversation first in Spanish, and then in Italian (subtitled) between Tony and two acquaintances of his in the presence of Dr. Shirley (who does not intervene in this segment).

B – The DV presents a multilingual scene (Spanish and Italian).

This segment shows a conversation between Dr. Shirley and Tony. There's a fluctuation in the use of multilingualism: the dialog first starts in Spanish (where no difference between both character's Spanish can be detected), and then Dr. Shirley briefly intervenes in Italian (subtitled), and then the dialog continues in Spanish.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

Segment A in the OV and DV scenes is multilingual; however, there is a noticeable difference between them: the OV level of multilingualism is more significant than the DV's, since it is not only limited to a language alternation (English and Italian) but also includes the Italian characters' accent while speaking English.

The dialog in Italian can be interpreted by the OV audience as either a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication), or as an instrument to create a linguistic barrier (a wish to avoid being overheard by English speakers, to ensure privacy). Besides, the OV audience can easily notice these Italian characters' accents while speaking English, which gives a clear idea of their identity. Both instances of multilingualism could represent a potential MAVT crisis point.

B against B

Segment B in the OV and DV scenes is multilingual; however, there is a noticeable difference between them: the OV level of multilingualism is more significant than the DV's, as in Segment A, it is not only limited to a language alternation (English and Italian) but also includes Dr. Shirley's standard English and Tony's Italian American accent, which give a clear idea of their identity. The OV audience can easily notice the difference between these character's English, while the DV detects no change.

The relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism (showing different accents and languages), and how the DV has ended up becoming an entirely different product because of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the film understood as a whole. In the DV, the Italian characters present no specific accent. Therefore, the DV level of multilingualism and final product offered to the DV audience is not equivalent to that of the OV.

Whenever a Spanish-speaker who does not speak Italian is asked to mimic an Italian accent, most of them provide quite a similar impression: speaking Spanish with a singsongy intonation and a profuse use of hand gestures. Taking that into account, an alternate MAVT solution for this DV would be to provide all Italian characters with an Italian accent while speaking Spanish.

In this specific scene, the alternate MAVT solution for the current Castilian Spanish dialog by Italian speakers would consist of a thicker version of that Italian accent while speaking Spanish (this would be justifiable since most people tend to lose control of their natural accent when they are excited or angry).

Apart from that, the current solution, consisting of a hybrid version, a mix of dubbing into Castilian Spanish of the English sections and the subtitling of the multilingual sections (in this case, Italian), is considered a perfect fit for this scene.

File 4.1 *Leap Year* (2010)

IMDB's synopsis

Anna Brady plans to travel to Dublin, Ireland to propose marriage to her boyfriend Jeremy on Leap Day, because, according to Irish tradition, a man who receives a marriage proposal on a leap day must accept it. (https://www.imdb.com/title/tt1216492/)

Contextualization of the audiovisual work

This multilingual feature film produced in the USA presents two different linguistic variations: US English and Irish English. The film plays with that duality, also contrasting American and Irish traditions.

SCENE [min 0:14:40-0:14:53]

Original version	**Dubbed version**
MAN1: You can take the man out of the fish, but you can't take the fish out of the water. How did that one go? [Irish English] ANNA: Ummm, excuse me. Hello. Are you open? [US English] MAN1: Australian. [Irish English] MAN2: South African. [Irish English] ANNA: Actually, she is American. Anna, from Boston. [US English]	MAN1: Se puede sacar al hombre de dentro del pez, pero no se puede sacar al pez de dentro del agua. ¿A que es bueno? ANNA: Emm… ¡Yuju! Hola. ¿Está abierto? MAN1: Australiana. MAN2: Sudafricana. ANNA: En realidad soy norteamericana. Anna, de Boston.

Analysis of the OV scene

The OV presents a multilingual scene (Irish English and US English). In this scene there are two friends who enjoy fighting over almost everything, arguing about who is right about a fact. In this OV scene, Man1 and Man2 argue in Irish English about the nationality of the newcomer, Anna. Having witnessed their guesswork as if she were not present, Anna answers back in US English with a touch of irony: using the third person to refer to herself and clarify her nationality.

Analysis of the DV scene

The DV presents a monolingual scene in Spanish. In this scene there are two friends who enjoy fighting over almost everything, arguing about who is right about a fact. In this DV scene, Man1 and Man2 argue in Spanish about the nationality of the newcomer, Anna. She answers them in Spanish and using a neutral tone, clarifying she is American.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: OV is multilingual and DV is monolingual.

The OV scene plays with the linguistic variations, Irish vs. US English, which give a clear idea of their identity. Meanwhile, because of the dubbing decisions taken, the DV audience receives a scene that could potentially be perceived as incongruous, thus presenting a potential MAVT crisis point. Since none of the characters in this DV scene show any specific accent, the guessing exchange between the pair of friends could seem out of place unless the audience assumes that they are guessing her nationality based on her looks. Given the fact that Anna is a fair skinned red-haired woman, this scene could generate some strangeness, since she could very easily be Irish just as the two men talking. Note: Prior to this scene, the audience already knows she comes from the United States and that the scene is based in Ireland.

Besides, the DV eliminates the touch of irony shown in the OV when Anna talks about herself in third person—showing she was somewhat offended by the two men talking about her right in her face.

An alternate MAVT solution to avoid this incongruous scene would be to suggest a whole other conversation between the two men—since this has no further consequence in the film—related to her looks and not her accent.

Example:

ANNA: Emm… ¡Yuju! Hola. ¿Está abierto?

MAN1: **Natural.**

MAN2: **Teñida.**

ANNA: **En realidad es mi color. Anna, encantada.**

The example above applies a purpose-focused translation (one that provides optimal justification of the scene) instead of a replication-focused translation (one that mimics the OV scene). By focusing on her looks (in this case her hair color) and not her accent, the DV audience can easily process this scene without the need to apply any further reasoning. The references to her hair are "Natural" (natural hair color), "Teñida" (dyed hair color) and "En realidad es mi color" ("It is indeed natural"). This last sentence can easily convey the same irony as the OV does, given that they are speaking about her in her face. Since this example does not contain any educated guess about her nationality, the reference to Boston is turned into "Encantada" (Pleased to meet you).

File 5.1 *New Amsterdam* (2018–2023)

IMDB's synopsis

A new medical director breaks the rules to heal the system at America's oldest public hospital (https://www.imdb.com/title/tt7817340/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Max Goodwin, the new medical director of the New Amsterdam Medical Center, a champion of the right to have proper health care irrespective of whether the person is insured or uninsured. The series presents different scenarios with patients from multiple nationalities, highlighting the multiculturalism and multilingualism of a city such as New York. English is the main language, but the series also presents Spanish, Russian, Chinese, Hindi, and other languages, as well as various foreign accents when speaking English (all with a variable relevance to the plot).

SCENE [min 01:46–02:54]

Relevance of the scene

This is the first appearance in the TV series (Season 1, Episode 1) of the new medical director of the New Amsterdam Medical Center.

Original version	**Dubbed version**
NURSE 1: [Speaks Spanish] *Oí que los doctores famosos rechazaron el trabajo, ¿eh?* [Subtitled in English: I heard all the big fancy doctors turned down the job.] JANITOR: [Speaks Spanish] *El decano solo contrata gente que puede controlar, que no cause problemas.* [Subtitled in English: The Dean only hires people he can control, who won't rock the boat.] NURSE 2: [Speaks Spanish] *Ninguno de los doctores de aquí ni han escuchado de ese muchacho.* [Subtitled in English: None of the doctors here have even heard of the new guy.] NURSE 1: [Speaks Spanish] *¿Pues cómo van a escuchar? Si trabajaba en una clínica raquítica en Chinatown por cinco años.* [Subtitled in English: None of the doctors here have even heard of the new guy. Why would they? He's been running a nothing clinic in Chinatown for five years.] JANITOR: [Speaks Spanish] *Escuché que él transformó esa clínica.* [Subtitled in English: I heard he turned that clinic around.]	NURSE 1: Todos los doctores famosos rechazaron el trabajo, ¿eh? JANITOR: El decano solo contrata gente que pueda controlar, que no cause problemas. NURSE 2: Ninguno de los doctores de aquí han oído hablar de ese muchacho. NURSE 1: ¿Cómo van a oír? Si trabajó en una clínica raquítica en Chinatown durante cinco años… JANITOR: Oí que él transformó esa clínica. NURSE 2: Sí, claro, despidiendo a todo el personal, incluso a las enfermeras. NURSE 1: Ay, no te preocupes, chica. Mira, los directores médicos no les hablan a las enfermeras, y mucho menos las despiden. Te apuesto de diez a uno a que no aguanta ni el año. DORA: Aquí estás. Sabía que te perderías. Todos los directores nuevos se pierden. MAX GOODWIN: Buenas. Voy a organizar reuniones semanales con las enfermeras y los conserjes para que vuestro trabajo sea más

Original version	**Dubbed version**
NURSE 2: [Speaks Spanish] *Sí, por corriendo a todos. Hasta a las enfermeras.* [Subtitled in English: By firing everyone. Even the nurses.] NURSE 1: [Speaks Spanish] *Ay, no te preocupes, chica. Mira, los directores médicos no le hablan a las enfermeras, y mucho menos las corren. Te apuesto de diez a uno a que no aguanta ni el año.* [Subtitled in English: Chica, don't worry. Medical Directors don't even talk to nurses, much less fire them. Ten to one he doesn't last a year.] DORA: There you are. I knew you'd get lost. All the new medical directors get lost. MAX GOODWIN: [Speaks Spanish] *Buenas. Voy a organizar reuniones semanales con las enfermeras y los conserjes para que sea tu trabajo más satisfactorio, eficiente y sin acoso laboral.* [Subtitled in English: Good day. I'll be holding weekly meetings with the nurse and janitorial staff so we can make your work here more rewarding, efficient and harassment free.] And… I'll take those odds.	satisfactorio y eficiente, sin acoso laboral. Y… quiero apostar.

Analysis of the OV scene

The OV presents a multilingual scene (US English and Latin American Spanish). There are two nurses and a janitor (who could visually be identified as Latinos) speaking in Latin American Spanish about the new medical director. Their conversation shows they do not know the other person in the room, Max Goodwin, is the new medical director nor that he speaks Spanish. Prior to Max's dialog the OV audience can infer he is listening to the conversation based on his body language. Once Dora enters the room and identifies Max as the medical director, the three Latin American employees look shocked, and that intensifies even more when Max addresses them in Spanish.

Analysis of the DV scene

The DV presents a monolingual scene in Castilian Spanish. The DV audience can see two nurses and a janitor (who could visually be identified as Latinos) speaking in Castilian Spanish about the new medical director. Their conversation shows they do not know the other person in the room, Max Goodwin, is the new medical director. Prior to Max's remark the DV audience can see he is listening to the conversation based on his body language. Once Dora enters the room and identifies Max as the medical director, the three Latin American employees look shocked.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: OV is multilingual and DV is monolingual.

The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. Since the TV series is produced in English, the actor interpreting Max is American, and the three employees speak Latin American Spanish, the OV audience can reason that the three employees don't know Max speaks Spanish, otherwise they would not speak so freely about him in his presence. The dialog in Spanish can be interpreted by the OV audience as either a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication), or as an instrument to create a linguistic barrier (a wish to avoid being overheard by English speakers, to ensure privacy). Speaking their native language (Latin American Spanish) also gives a clear idea of their identity. These multilingual features represent MAVT crisis points.

On the other hand, given the DV scene is not multilingual, there is no linguistic barrier protecting the three employees to speak freely about the medical director in his presence. Because of that change in the context, the DV audience is led to identify the three employees' body language as a reaction to being caught speaking poorly about Max in his presence. Since the DV audience can link the shock faces to a logical assumption, the DV scene may or may not cause a potential reception issue.

However, by opting for a monolingual translation, the DV scene erases all features of multilingualism and multiculturality, an especially important characteristic in the fictional New Amsterdam Medical Center, presented as the oldest public hospital that provides service even to uninsured patients (usually underprivileged, minorities and undocumented).

An alternate MAVT solution for this DV scene would be to maintain multilingualism in the form of two linguistic variations: Latin American Spanish and Castilian Spanish. To that end, in this alternate MAVT solution the DV would keep the original conversation in Latin American Spanish between the three employees and then add Dora and Max's dialog in Castilian Spanish.

File 5.2 *New Amsterdam* (2018–2023)

IMDB's synopsis

A new medical director breaks the rules to heal the system at America's oldest public hospital (https://www.imdb.com/title/tt7817340/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Max Goodwin, the new medical director of the New Amsterdam Medical Center, a champion of the right to have proper health care irrespective of whether the person is insured or uninsured. The series presents different scenarios with patients from multiple nationalities, highlighting the multiculturalism and multilingualism of a city such as New York. English is the main language, but the series also presents Spanish, Russian, Chinese, Hindi, and other languages, as well as various foreign accents when speaking English (all with a variable relevance to the plot).

SCENE [min 17:31-18:01]

Relevance of the scene

In this scene (Season 1, Episode 5) Dr. Vijay Kapoor, an Indian Neurologist who in the OV speaks English with an Indian accent, loses his temper and his accent thickens.

Original version	**Dubbed version**
DR. KAPOOR: Dr. Hartman, he has ascending paralysis. [Indian accent] DR. HARTMAN: No. That just started. It's probably from edema. I already had them start on methylprednisolone. DR. KAPOOR: It's not edema. His vertebrae is unstable. You're a surgeon. Fix it. [Indian accent] DR. HARTMAN: What's got you riled up today? A neurologist advocating for a construction project? DR. KAPOOR: Because it's indicated. [Indian accent] DR. HARTMAN: These scans don't say that definitely. DR. KAPOOR: If you actually look, they do. [Indian accent] DR. HARTMAN: You're being stubborn. DR. KAPOOR: Okay, let's wait for the bloody vertebrae to collapse for proof! What? [Thick Indian accent]	DR. KAPOOR: Dr. Hartman, tiene parálisis ascendente. DR. HARTMAN: No. Eso es de ahora, debe de ser del edema. Ya he empezado a darle metilprednisolona. DR. KAPOOR: No es edema. Sus vertebras están inestables. Eres cirujano, arréglalo. DR. HARTMAN: ¿Qué mosca te ha picado hoy? ¿Un neurólogo proponiendo un proyecto de construcción? DR. KAPOOR: Porque es lo adecuado. DR. HARTMAN: La radiografía no dice claramente eso. DR. KAPOOR: Si te fijas bien, lo dice. DR. HARTMAN: Estás siendo terco. DR. KAPOOR: Pues esperemos a que las vértebras colapsen para demostrarlo. ¿Qué?

Analysis of the OV scene

The OV scene presents a multilingual dialog in the form of two doctors with different linguistic variations: US English and Indian English.

In this scene, the OV audience can see how Dr Kapoor loses his temper and his grip on his Indian accent and raises his voice as he grows frustrated with the diagnosis.

Analysis of the DV scene

The DV scene presents a monolingual dialog: two doctors speaking Spanish.

In this scene, the DV audience can see how Dr Kapoor loses his temper and raises his voice as he grows frustrated with the diagnosis.

Comparison of both scenes and potential crisis points identified (or absence thereof)

There is an overt difference between the OV and the DV scenes: OV is multilingual and DV is monolingual.

The content of this scene by itself presents no potential MAVT crisis point regarding the plot comprehension, neither in the OV nor in the DV, other than the fact that the DV audience is losing depth of Dr Kapoor's character (since his Indian accent is a sign of identity). However, the relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how the DV has ended up becoming an entirely different product because of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the series, and this character's background understood as a whole.

Dr Kapoor is a recurring character in this TV series. From the very beginning, he is presented as an Indian doctor. In the OV, he shows his origins via his accent (in addition to his physical appearance and, later in the TV series, with some remarks in Hindi). However, he speaks with no accent in the DV. The lack of accent does not lessen his nationality, which can still be assumed from his looks, but dilutes the character to a certain point.

As an alternate MAVT solution, it could be considered a good decision to add some sort of stereotypical Indian accent which can be linked to his origins. This should be applied throughout the TV series, not just this scene.

File 5.3 *New Amsterdam* (2018–2023)

IMDB's synopsis

A new medical director breaks the rules to heal the system at America's oldest public hospital (https://www.imdb.com/title/tt7817340/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Max Goodwin, the new medical director of the New Amsterdam Medical Center, a champion of the right to have proper health care irrespective of whether the person is insured or uninsured. The series presents different scenarios with patients from multiple nationalities, highlighting the multiculturalism and multilingualism of a city such as New York. English is the main language, but the series also presents Spanish, Russian, Chinese, Hindi, and other languages, as well as various foreign accents when speaking English (all with a variable relevance to the plot).

SCENE [min 32:20-32:47]

Relevance of the scene

This is the first scene in the TV series (Season 1, Episode 7) that presents a character acting as an interpreter for other characters who do not speak Spanish.

Prior information needed to understand this scene: Diego is an undocumented Latin American whose daughter needs a lung transplant and is eligible to participate in a transplant chain at the New Amsterdam Medical Center. In previous scenes it is said that one of the donors in the chain has backed out, risking every other transplant unless Diego selflessly donates part of his liver. At

the last minute, Diego's daughter develops medical problems which make it unlikely for her to be a transplant recipient, possibly leaving her out of the chain.

In this case, even though Diego's first remark is in English, Spanish is used for further clarification about the implications of Diego's decision in this scene: donate his liver, even if his daughter may not receive a lung. Without Diego's liver, many others in the chain would be left out.

Original version	**Dubbed version**
MAX GOODWIN: What's going on? Is everyone okay? DR. SHARPE: Everyone's fine. Diego? DIEGO: May I still give to the chain? MAX GOODWIN: [Speaks Spanish] *Diego, darás parte de tu hígado sin recibir nada a cambio. Nada... Y quién sabe si Gianna jamás reciba su pulmón.* [Subtitled in English: You will be giving part of your liver and getting nothing in return. Nothing… And Gianna may never get her lung.] DIEGO: [Speaks Spanish] *Lo entiendo. Completamente. Pero si todas esas personas querían ayudarle a mi Gianna, entonces ¿cómo no les voy a ayudar a ellos?* [Subtitled in English: I understand. Completely. But if all those people wanted to help my Gianna then how could I not help them?] GEORGIA GOODWIN: What did he say? MAX GOODWIN: The domino chain is a go.	MAX GOODWIN: ¿Qué pasa? ¿Están todos bien? DR. SHARPE: Están todos bien. ¿Diego? DIEGO: ¿Aún puedo ser donante de la cadena? MAX GOODWIN: Diego, donarás parte de tu hígado sin recibir nada a cambio. Nada... Y no sabemos si Gianna podrá recibir su pulmón. DIEGO: Lo entiendo. Perfectamente. Pero si todas esas personas querían ayudar a mi Gianna, ¿cómo no las voy a ayudar a ellas? GEORGIA GOODWIN: ¿Esto qué significa? MAX GOODWIN: Que la cadena está en marcha.

Analysis of the OV scene

The OV presents a multilingual scene (English and Spanish). There are four characters in this scene, and two of them speak a few sentences in Spanish. Diego, a Latin American character that only appears in this episode, states in English his will to be a donor. Max responds in Spanish, Diego's native language, to make sure Diego fully understands that even if he donates his liver, his daughter may not be eligible to be part of the transplant chain. Following their exchange in Spanish and Max's smile, Georgia demands a translation into English of the conversation. By this question, the OV audience can gather that Georgia does not speak Spanish.

Analysis of the DV scene

The DV presents a monolingual scene in Spanish. There are four characters in this scene, all of them speaking in Castilian Spanish. Diego, a Latin American character that only appears in this episode, states in Spanish his will to be a donor. Max responds in Spanish, that even if he donates his liver, his daughter may not be eligible to be part of the transplant chain. Following their exchange and Max's smile, Georgia asks the implications of this last-minute decision.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: OV is multilingual and DV is monolingual.

The OV audience approaches the scene from a vastly distinct perspective as that of the DV audience. In previous OV episodes of this English-speaking TV series, Max Goodwin shows his knowledge of Spanish. In this scene, Spanish is used in the OV to provide a native Spanish speaker with further clarification about the implications of a life-changing decision. The OV audience can gather Georgia does not speak Spanish because of her asking "What did he say?"

The dialog in Spanish can therefore clearly be interpreted by the OV audience as a language switch consisting of an intratextual (diegetic) translation, where one character acts as an interpreter for another. By speaking Diego's native language (Latin American Spanish) Max makes the effort of a linguistic approach, and shows the richness of his character, while Diego shows signs of his identity. These (and Georgia's demand for clarification) represent MAVT crisis points.

On the other hand, there is no language alternation in the DV scene. Since the scene is monolingual, it would not make sense that one of the characters needed translation in Spanish of what was just said in Spanish. To prevent a potential MAVT crisis point, Georgia's remark in the DV has been translated as "¿Esto qué significa?" (In English "What does that mean?"). This AVT decision is deemed the most correct one to fit monolingualism.

However, by opting for a monolingual translation, the DV scene erases all traits of multiculturality, an especially important characteristic in the New Amsterdam Medical Center, presented as the oldest public hospital that provides service even to uninsured patients (usually underprivileged, minorities and undocumented).

An alternate MAVT solution for this DV scene would be a hybrid version between the OV and the DV, that is: to maintain multilingualism in the form of two linguistic variations (Latin American and Castilian Spanish, keeping the original statement made by Diego in Latin American, and the rest of remarks in Castilian Spanish) and translate Georgia's remark as "¿Esto qué significa?"

File 6.1 *The White Tiger* (2021)

IMDB's synopsis

The epic journey of a poor Indian driver who must use his wit and cunning to break free from servitude to his rich masters and rise to the top of the heap (https://www.imdb.com/title/tt6571548/).

Contextualization of the audiovisual work

This multilingual feature film produced from Mumbai, India, and based on Aravind Adiga's novel, presents two different languages: English and Hindi. Even though English (with varying levels of Indian accent) is the main language, Hindi shows a solid presence throughout the OV film.

SCENE [min 05:16-06:44]

Relevance of the scene

This is one example of the well-grounded use of Hindi in the OV [See the "Comparison of both scenes…" section in this analysis file for more detailed information], and the scene represents the first occurrence in the film. Besides, this scene explains the title of the film and the reason why a low-caste character as Balram knows how to read and write in English.

Original version	**Dubbed version**
SCHOOL INSPECTOR: Read. You. Can't you read it? [Indian accent]	SCHOOL INSPECTOR: Lee. Tú. ¿No sabes leer?
BOY: A, G, Z…	BOY: A, G, Z…
SCHOOL INSPECTOR: [Speaks Hindi] [No subtitles in English] [Subtitled in English: Have you taught them nothing, you useless fuck?]	SCHOOL INSPECTOR: [Speaks Hindi] [No subtitles in Spanish] [Subtitled in Spanish: ¿No les ha enseñado nada, pedazo de inútil?]
TEACHER: Sorry.	TEACHER: [Subtitled in Spanish: Lo siento, señor.]
SCHOOL INSPECTOR: [Speaks Hindi] [Subtitled in English: What "Sorry"?]	SCHOOL INSPECTOR: [Speaks Hindi] [Subtitled in Spanish: ¿Cómo que "lo siento"?]
YOUNG BALRAM: "We live in a glorious land. The lord Buddha received enlightenment in this land. We are grateful to God that we are born in this land." [Indian accent]	YOUNG BALRAM: "Vivimos en una tierra gloriosa. El señor Buda alcanzó la iluminación en esta tierra. Le agradecemos a Dios haber nacido en esta tierra".
SCHOOL INSPECTOR: Come here, boy. Who is this woman? [Indian accent]	SCHOOL INSPECTOR: Ven aquí, niño. ¿Quién es esta mujer?
YOUNG BALRAM: The Great Socialist, sir. [Indian accent]	YOUNG BALRAM: La Gran Socialista, señor.
SCHOOL INSPECTOR: And what is the Great Socialist's message for little children? [Indian accent]	SCHOOL INSPECTOR: ¿Y cuál es el mensaje de la Gran Socialista para los niños?
YOUNG BALRAM: Any poor boy in any forgotten village can grow up to become prime minister of India. [Indian accent]	YOUNG BALRAM: Cualquier niño pobre de cualquier pueblo perdido puede convertirse en primer ministro de la India.

Original version	**Dubbed version**
SCHOOL INSPECTOR: In the jungle, which is the rarest of animals that comes along only once in a generation? [Indian accent]	SCHOOL INSPECTOR: En la jungla, ¿cuál es el animal más extraordinario que aparece solo una vez en cada generación?
YOUNG BALRAM: The white tiger. [Indian accent]	YOUNG BALRAM: El tigre blanco.
SCHOOL INSPECTOR: That is what you are. The white tiger. I will ensure that you get a scholarship to a school far away from here, to our glorious capital, Delhi. [Indian accent]	SCHOOL INSPECTOR: Eso es lo que eres tú. El tigre blanco. Te voy a conseguir una beca del Ministerio de Educación en una escuela lejos de aquí, en nuestra gloriosa capital, Delhi.
YOUNG BALRAM: [Speaks Hindi] [Subtitled in English: Papa, know what this is called?]	YOUNG BALRAM: [Speaks Hindi] [Subtitled in Spanish: Papá, ¿sabes cómo se llama esto?]
SATISH: [Speaks Hindi] [Subtitled in English: What?]	SATISH: [Speaks Hindi] [Subtitled in Spanish: ¿Cómo?]
YOUNG BALRAM: [Speaks Hindi] [Subtitled in English: It's called "clavicle."]	YOUNG BALRAM: [Speaks Hindi] [Subtitled in Spanish: Se llama "clavícula".]
SATISH: Clavicle? [Indian accent]	SATISH: ¿Clavícula?
YOUNG BALRAM: Clavicle. [Indian accent]	YOUNG BALRAM: Clavícula.
SATISH: Clavicle. [Indian accent]	SATISH: Clavícula.
YOUNG BALRAM: [Speaks Hindi] [Subtitled in English: And these are called "shoulders." And this is called "backbone."]	YOUNG BALRAM: [Speaks Hindi] [Subtitled in Spanish: Y esto se llama "hombros". Y esto se llama "columna".]
SATISH: [Speaks Hindi] [No subtitles in English] [Subtitled in English: And what's this called?]	SATISH: [Speaks Hindi] [No subtitles in Spanish] [Subtitled in Spanish: ¿Y cómo se llama esto?]
YOUNG BALRAM: [Speaks Hindi] [Subtitled in English: These are called "cheeks."]	YOUNG BALRAM: [Speaks Hindi] [Subtitled in Spanish: Esto se llama "mejillas".]
SATISH: [Speaks Hindi] [Subtitled in English: And what's this called?]	SATISH: [Speaks Hindi] [Subtitled in Spanish: ¿Y cómo se llama esto?]
YOUNG BALRAM: [Speaks Hindi] [Subtitled in English: These is called "nose."]	YOUNG BALRAM: [Speaks Hindi] [Subtitled in Spanish: Esto se llama "nariz".]
SATISH: [Speaks Hindi] [Subtitled in English: What's this called?]	SATISH: [Speaks Hindi] [Subtitled in Spanish: ¿Y esto cómo se llama?]

Analysis of the OV scene

The OV presents a multilingual scene (English and Hindi). In this scene the OV audience can witness, first, a scene at a rural school in India where a bilingual (English-Hindi) school inspector checks the level of English of the students and interacts with a young Balram, the main character of the film, who can read a text in English written on the blackboard (feat that earns him a scholarship to study in a school in Delhi). And then, a scene where Balram interacts with his father in Hindi teaching him words in English (subtitled in English).

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish and Hindi). In this scene the DV audience can witness, first, a scene at a rural school in India where a bilingual (Spanish-Hindi) school inspector checks the level of reading of the students and interacts with a young Balram, the main character of the film, who can read in Spanish a text written (in English) on the blackboard (feat that earns him a scholarship to study in a school in Delhi). And then, a scene where Balram interacts with his father in Hindi teaching him words in Spanish (subtitled in Spanish).

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual, even if there are some differences between them.

The OV level of multilingualism is identical to that of the DV's. However, the DV scene includes one more subtitle than the OV scene: "Lo siento, señor." This subtitle corresponds to the teacher's remark, which is immediately followed by the school inspector's retort in Hindi. While this remark is in English in the OV—therefore there is no need of a subtitle in the OV—, it has been maintained in English in the DV—hence the need of a subtitle. The DV's decision to add an extra subtitle and maintain the teacher's remark in English could be interpreted as an attempt to help the audience assimilate the content of a fast scene. Since the school inspector's retort in Hindi needed to be subtitled and shared screen with the teacher's remark, the DV decided to transform the latter and made both appear simultaneously on screen.

The content of this scene by itself presents no potential reception crisis points regarding the plot comprehension, neither in the OV nor in the DV. However, the relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism (recurrent throughout the film and used as a sign of identity), and how the DV has lived up to that challenge. The only aspect of the DV scene that could cause some degree of awkwardness in the audience would be the fact that Balram is supposedly reading a text in English but delivering the message in Spanish (potential MAVT crisis point), which in fact is an act of translation, a feat that might be considered way beyond his years and/or educational level.

Here is an analysis of the level of multilingualism in the OV and the DV. They both show the same number of multilingual scenes (English-Hindi in the OV, and Spanish-Hindi in the DV): minutes 0:05:15-0:06:44, 0:07:39-0:07:41, 0:07:50-0:09:00, 0:12:15-0:12:28, 0:13:23-0:14:47, 0:15:27-0:16:09, 0:16:25-0:17:22, 0:17:54-0:19:28, 0:20:36-0:20:58, 0:21:11-0:21:24, 0:22:23-

0:22:33, 0:25:12-0:25:16, 0:25:37-0:25:38, 0:25:52-0:25:57, 0:26:39-0:27:31, 0:28:47-0:28:54, 0:29:23-0:30:19, 0:31:11-0:32:07, 0:32:56-0:32:58, 0:34:54-0:35:19, 0:35:27-0:36:33, 0:38:01-0:38:03, 0:38:17-0:38:18, 0:39:31-0:39:33, 0:39:43-0:40:14, 0:40:46-0:40:47, 0:40:50-0:40:53, 0:42:17-0:43:21, 0:43:28-0:43:50, 0:46:46-0:46:48, 0:46:52-0:47:18, 0:47:29-0:48:53, 0:50:50-0:50:51, 0:51:00-0:51:02, 0:53:02-0:53:31, 0:55:06-0:55:30, 0:56:06-0:56:08, 0:57:35-0:57:47, 1:04:17-1:05:27, 1:05:51-1:05:56, 1:07:24-1:08:12, 1:10:30-1:10:32, 1:11:34-1:11:55, 1:12:04-1:14:04, 1:14:17-1:14:21, 1:15:28-1:16:07, 1:23:14-1:23:17, 1:25:12-1:25:14, 1:25:59-1:26:30, 1:27:39-1:28:38, 1:29:57-1:30:10, 1:30:29-1:30:33, 1:31:15-1:31:18, 1:31:58-1:32:04, 1:32:10-1:32:13, 1:32:18-1:33:05, 1:34:14-1:34:26, 1:36:20-1:36:39, 1:41:01-1:41:25, 1:41:55-1:42:05, 1:42:37-1:44:00, 1:57:40-1:57:41.

Therefore, in a film whose length is 2:01:20 minutes (plus final credits), multilingualism amounts to 28:27 minutes, which represents 23.45% of the film. Besides, it is worth pointing out that background conversations and announcements are kept in Hindi. None of them are relevant to the plot but are essential to make it credible that it is set in Mumbai, Delhi, and other Indian sceneries (background conversations are not subtitled). These back background conversations and announcements are not included in the statistical data provided.

Note that here Hindi is mainly used in interactions between low-castes and interactions between high-castes and low-castes, while English is mostly used as the language for the rich and high-castes, giving a clear sense of identity.

On an interview granted to the BBC[49], The White Tiger's director, Ramin Bahrani (American-born and son of Iranian immigrants), confessed it was the first time that everybody on the set (actors and staff) were deliberately selected to create a brown environment for true immersion and to convey through the OV the full reality hidden behind what one of the characters, Ashok, calls "the real India." The film not only shows a raw version of the country but also displays its linguistic wealth in its purest form. With this goal in mind, apart from the abovementioned presence of Hindi, the OV presents English—with varying levels of Indian accent—as the main language. This represents a form of multilingualism by itself in the OV. However, this trait fully disappears in the DV.

Regarding the Hindi presence, the current MAVT solution, consisting of a hybrid version, a mix of dubbing into Castilian Spanish of the English sections and the subtitling of the multilingual sections (in this case, Hindi), is considered a perfect fit for this film, so no alternate solution is provided.

About the Indian accent disappearance in the DV, an alternate MAVT solution would be to maintain multilingualism in the form of an Indian accent while speaking Spanish to be applied in the same amount and measure as the Indian accent while speaking English in the OV.

File 7.1 *Skyscraper* (2018)

IMDB's synopsis

A security expert must infiltrate a burning skyscraper, 225 stories above ground, when his family is trapped inside by criminals (https://www.imdb.com/title/tt5758778/).

[49] Available for consultation at: https://www.bbc.com/culture/article/20210121-will-hollywood-ever-show-us-the-real-india [Last accessed: March 21st, 2021]

Contextualization of the audiovisual work

This multilingual film produced in the USA and mainly set in Hong Kong presents two different languages: English and Cantonese Chinese. Even though English is the main language, Cantonese Chinese shows a solid presence throughout the OV film.

SCENE [min 1:05:45-1:06:50]

Relevance of the scene

This is the first and only scene in the OV where the audience can hear the main female character, Sarah Sawyer, speaking Chinese.

Original version	**Dubbed version**
POLICE AGENT: [Speaks Cantonese Chinese (1 word)] [No subtitles in English] [BACKGROUND NOISE: Indistinct chatter in Cantonese Chinese] SERGEANT HAN: And you claim your husband isn't involved? SARAH: Is not a claim. He's not involved. INSPECTOR WU: How many of them did you say you saw? SARAH: One in a suit, two others in coveralls. The one that I spoke to, he had an accent. Scandinavian, I think. Six-foot, white, muscular. There. Top row. Second from the right. INSPECTOR WU: Is this the man you saw? SARAH: That's him. Who is he? INSPECTOR WU: Kores Botha. Ex-military. Has a nasty crew with him too. High-end muscle for three different crime syndicates. SERGEANT HAN: [Speaks Cantonese Chinese] [Subtitled in English: Inspector… This doesn't pass the smell test. This isn't Botha's M.O. Why would he trap himself in the fire? And why would he cut off his only way out? It doesn't make any sense.]	POLICE AGENT: Inspector… SERGEANT HAN: ¿Y afirma que su marido no está implicado? SARAH: No es que lo afirme, es que no lo está. INSPECTOR WU: ¿A cuántas personas dice que vio? SARAH: Un hombre con traje, otros dos con monos. El hombre con el que hablé tenía acento escandinavo, nórdico. Metro ochenta, blanco, musculoso. Ahí. Fila superior. El segundo desde la derecha. INSPECTOR WU: ¿Este es el hombre al que vio? SARAH: Sí, es él. ¿Quién es? INSPECTOR WU: Kores Botha, exmilitar. El resto de su equipo también es muy peligroso. Trabaja como Sicario para organizaciones criminales. SERGEANT HAN: Señor, hay algo que no encaja. Ese no es el *modus operandi* de Botha. ¿Por qué iba a quedarse atrapado en un incendio deliberadamente? ¿Y por qué iba a bloquear su única vía de escape? No tiene sentido. SARAH: Su intención es saltar.

Original version	**Dubbed version**
SARAH: [Speaks Cantonese Chinese] [Subtitled in English: They're going to jump.] SERGEANT HAN: Excuse me? SARAH: One of them was carrying a container, and it had a logo with wings on it, and the word "Sirin."	SERGEANT HAN: ¿Disculpe? SARAH: Uno de ellos llevaba un contenedor con un logo con unas alas y la palabra "Sirin".

Analysis of the OV scene

The OV presents a multilingual scene (English, Cantonese Chinese). In this OV scene there is a female occidental character, Sarah, who joins a couple of Asian inspectors who are investigating an incident in a skyscraper. The inspectors question Sarah in English. When Sarah's answers make the female inspector (Sergeant Han) suspicious, both inspectors turn their backs to Sarah to have a private conversation in Chinese.

In the OV scene, the audience can clearly see Sarah's facial expression when she overhears the conversation (indicating she is listening and understanding) and then listen to Sarah's reply in Cantonese Chinese—in addition to the brief surprised facial expression both inspectors make after Sarah's statement in Cantonese Chinese.

Other than the English-Cantonese Chinese exchange, Sarah mentions in this scene that another character, Kores Botha, speaks (English) with a Scandinavian accent.

All these multilingual features present in the OV could cause a potential MAVT crisis point.

Analysis of the DV scene

The DV presents a monolingual scene in Spanish. A female occidental character, Sarah, joins a couple of Asian inspectors who are investigating an incident in a skyscraper. The questioning is made in Spanish. When Sarah's answers make the female inspector (Sergeant Han) suspicious, both inspectors turn their backs to Sarah to have a private conversation in Spanish, two steps away from the subject they are referring to.

In the DV scene, the audience can clearly see Sarah's facial expression when she overhears the conversation (indicating she is listening and understanding) and then listen to Sarah's reply in Spanish—in addition to the brief surprised facial expression both inspectors make after Sarah's statement in Spanish.

Besides, Sarah mentions that another character, Kores Botha, speaks (Spanish) with a Scandinavian accent.

Comparison of both scenes and potential crisis points identified (or absence thereof)

There is a clear difference between the OV and the DV scenes: OV is multilingual and DV is monolingual.

The relaxed level of privacy of the inspectors' exchange—a conversation held two steps away from the subject they are referring to, Sarah—can only be understood if the Chinese inspectors assumed Sarah did not speak their language and that the linguistic barrier would prevent her from eavesdropping on whatever they said. Those inspectors represent law enforcement agents, trained to perform their duties in the most professional way. Speaking before the witness and letting her straightforwardly know they do not trust her statement does not seem very professional. As a result of the decision to make the DV monolingual, this DV scene has the potential to cause awkwardness: such as "Why do they speak of her right in front of her?"

The agents' dialog can be interpreted by the OV audience as either a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication or to express a raw feeling), or as an instrument to create a linguistic barrier (a wish to avoid being overheard by English speakers, to ensure privacy), which makes more sense in this scene.

This is not the only potential impact on the DV audience's reception, though the second effect may not be as evident. Early in the film (minute 0:12:00, both in the OV and DV), Sarah is said to be a naval surgeon with a minor degree in Language and East Asian Studies. This means both audiences know, from the very beginning of the film, that Sarah has military training (which serves as a basis for her courage and adroitness to deal with all the action included in the plot) and speaks Asian languages. The OV audience is given these two pieces of information and watch them come into effect throughout the film. The DV audience is also given these two pieces of information but can never witness Sarah's ability to speak Cantonese Chinese since this DV scene is monolingual, thus deleting a sign of identity.

In the scene analyzed, Sarah mentions that another character, Kores Botha, speaks (English/Spanish) with a Scandinavian accent. Her encounter with this character takes place in the minute 00:21:38 of the film, where the audience can see the following: in the OV Kores Botha does speak English with a Scandinavian accent, while in the DV he speaks Spanish with an unidentified accent. It is questionable whether the Castilian Spanish audience would identify Botha's DV accent as Scandinavian, but at least in that case multilingualism was kept in the DV.

Additionally, there is another language switch, this time used for background conversations (the purpose of such background conversations in $L3^{ST}$ is usually to provide an immersive feeling in a foreign setting).

An alternate MAVT solution for this DV scene would be to maintain the scene multilingual, Spanish–Cantonese Chinese, providing subtitles whenever the OV has done so.

File 7.2 *Skyscraper* (2018)

IMDB's synopsis

A security expert must infiltrate a burning skyscraper, 225 stories above ground, when his family is trapped inside by criminals (https://www.imdb.com/title/tt5758778/).

Contextualization of the audiovisual work

This multilingual film produced in the USA and mainly set in Hong Kong presents two different languages: English and Cantonese Chinese. Even though English is the main language, Cantonese Chinese shows a solid presence throughout the OV film.

SCENE [min 0:30:17-0:30:47]

Relevance of the scene

This is one example of the solid use of Cantonese Chinese in the OV [See the "Comparison of both scenes…" section in this analysis file for more detailed information].

Original version	**Dubbed version**
[BACKGROUND NOISE: Sirens and indistinct chatter in English and Cantonese Chinese about the fire] FIRE CHIEF SHENG: [Speaks Cantonese Chinese (1 word)] [No subtitles in English] INSPECTOR WU: [Speaks Cantonese Chinese] [Subtitled in English: Hey, what's up?] FIRE CHIEF SHENG: [Speaks Cantonese Chinese] [Subtitled in English: The fire's contained on the 96th. We're evacuating the floors below the fireline.] INSPECTOR WU: [Speaks Cantonese Chinese] [Subtitled in English: What about the people above the 96th?] FIRE CHIEF SHENG: [Speaks Cantonese Chinese] [Subtitled in English: The owner is in the penthouse on the 220th. But the fire will never get there. The anti-fire measures have activated.] INSPECTOR WU: [Speaks Cantonese Chinese] [Subtitled in English: What about the people on other floors?] FIRE CHIEF SHENG: [Speaks Cantonese Chinese] [Subtitled in English: There's no one else above the 96th. It's empty.]	[BACKGROUND NOISE: Sirens and indistinct chatter in Spanish about the fire] FIRE CHIEF SHENG: Señor. INSPECTOR WU: ¿Qué sabemos? FIRE CHIEF SHENG: El fuego está contenido en la planta 96, así que vamos a evacuar todas las plantas que están por debajo de la línea de fuego. INSPECTOR WU: ¿Y la gente que está por encima de esa planta? FIRE CHIEF SHENG: El dueño está en la planta 220, pero es imposible que el fuego llegue hasta allí. Han activado las medidas antiincendios. INSPECTOR WU: ¿Y qué pasa con los que están en otras plantas? FIRE CHIEF SHENG: No hay nadie más por encima de la planta 96. Está vacío.

Analysis of the OV scene

The OV scene presents a monolingual dialog in Cantonese Chinese (in a film whose main language is English). In this scene the OV audience can listen to a conversation in Cantonese Chinese subtitled in English between the police inspector and the fire chief. This dialog is essential to the plot, since it is an official report on the status of the fire developing in the skyscraper.

Analysis of the DV scene

The DV scene presents a monolingual dialog in Spanish, which goes in line with the visible translation decision to keep the film as monolingual as possible. In this scene the DV audience can listen to a conversation in Spanish between the police inspector and the fire chief. This dialog is essential to the plot, since it is an official report on the status of the fire developing in the skyscraper.

Comparison of both scenes and potential crisis points identified (or absence thereof)

There is an overt difference between the OV and the DV scenes: OV is multilingual and DV is monolingual.

The content of this scene by itself presents no potential reception crisis points regarding the plot comprehension, neither in the OV nor in the DV. However, the relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how the DV has ended up becoming an entirely different product because of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the film understood as a whole.

This dialog can be interpreted by the OV audience as a language switch by bilingual characters (a primal instinct to resort to your native language for ease of communication or to express a raw feeling), and a sign of identity. Additionally, there is another language switch, this time used for background conversations (the purpose of such background conversations in $L3^{ST}$ is usually to provide an immersive feeling in a foreign setting).

Here is an analysis of the level of multilingualism in both the OV and the DV:

On the one hand, the OV film, whose main language is English, includes scenes in other languages, mostly Cantonese Chinese, in the following scenes: minute 0:04:48-0:05:37, when international news reports are recreated; minute 0:06:06-0:06:35, when the main character practices a greeting sentence in Cantonese Chinese, not subtitled in the OV; the skyscraper's elevator's and fire alarm's recordings are bilingual (Spanish, Cantonese Chinese); minute 0:11:48-0:12:01, when the main character uses his practiced greeting sentence and the skyscraper's owner answers him in Cantonese Chinese as a jest, not subtitled in the OV; some background conversations and announcements that are kept in Chinese; 0:19:56-0:19:59, when an operator speaks in Cantonese Chinese to express surprise; 0:21:04-0:21:11, when the main character's traitor friend holds a brief telephone conversation in Cantonese Chinese; 0:29:03-0:29:44, police pursuit; 0:30:05-0:30:12, Chinese media and first response agents; 0:30:17-0:30:47, scene analyzed in this file; 0:32:46-0:32:59, people witnessing the fire speaking Chinese; 0:36:32-0:36:58, Chinese television broadcast mentioning the name of the main character and policemen voicing command in Cantonese Chinese when trying to arrest him; 0:39:24-0:43:24 and 0:44:10-0:47:20, conversation in Cantonese Chinese between Inspector Wu and Sergeant Han, television broadcast, and response team commands in Cantonese Chinese; 0:48:09-0:48:12, helicopter's pilot's communication in Cantonese Chinese; 1:05:45-1:06:50, scene analyzed in file 7.1; 1:09:14-1:09:22, conversation in Cantonese Chinese between Inspector Wu and Sergeant Han; 1:09:47-1:10:12, Chinese television broadcast; 1:20:30-1:20:35 + 1:23:11-1:23:29 + 1:25:38-1:25:42, response team commands and mafia interactions in Cantonese Chinese.

Therefore, in a film whose length is 1:12:05 minutes, multilingualism amounts to 12:56 minutes in the OV, which represents 17.94% of the film. Besides, it is worth pointing out that most police

and media remarks, as well as background conversations and announcements are kept in Cantonese Chinese in the OV. None of them are relevant to the plot but are essential to make it credible that it is set in Hong Kong (background conversations are not subtitled). These background conversations and announcements are not included in the statistical data provided.

On the other hand, the DV film presents itself as a prevalently monolingual film. The only exceptions to DV's monolingualism can be found in the following scenes: minute 0:04:48-0:05:37, when international news reports are recreated; minute 0:06:06-0:06:35, when the main character practices a greeting sentence in Cantonese Chinese, not subtitled in the DV; the skyscraper's elevator and fire alarm's recordings are bilingual (Spanish, Cantonese Chinese); minute 0:11:48-0:12:01, when the main character uses his practiced greeting sentence and the skyscraper's owner answers him in Cantonese Chinese as a jest, not subtitled in the DV; and some background conversations and announcements that are kept in Cantonese Chinese (none of them relevant to the plot, but essential to make it credible that it is set in Hong Kong). In a film whose length is 1:12:05 minutes, multilingualism amounts to 1:31 minutes in the DV, which represents 2.10% of the film. There is also a vast amount of English on-screen text that has been left untranslated due to screen restrictions. Since most of those texts are accompanied by an oral remark of the characters explaining their appearance on screen, this is considered a very appropriate decision.

The most advisable alternate dubbing solution—to preserve the original audiovisual product and be truthful to its creator's intentions—would be a hybrid version, a mix of dubbing into Castilian Spanish of the English sections and the subtitling of the multilingual sections (in this case, Cantonese Chinese). However, in case the Spanish film distributor deemed full multilingualism to be excessive, it could be considered an acceptable AVT decision to erase all trait of Cantonese Chinese in the DV except for those scenes where the main character has to interact with Chinese-speaking characters and the sensation of communication gap is essential (such as minute 0:11:48-0:12:01, when the main character uses his practiced greeting sentence and the skyscraper's owner answers him in Cantonese Chinese as a jest, not subtitled in the DV; or 0:36:32-0:36:58, Chinese television broadcast mentioning the name of the main character and policemen voicing command in Cantonese Chinese when trying to arrest him), and those scenes where the use of Cantonese Chinese justifies a private conversation in front of non-Chinese speakers (such as minutes 1:05:45-1:06:50 and 1:09:14-1:09:22, when Inspector Wu and Sergeant Han hold private conversations in Cantonese Chinese only two steps away of the main female character, who happens to understand the language). In those two cases, it would be advisable to maintain the multilingualism and introduce Cantonese Chinese in the DV adding subtitles in Spanish.

File 8.1 *Deliver Us from Evil* (2014)

IMDB's synopsis

New York police officer Ralph Sarchie investigates a series of crimes. He joins forces with an unconventional priest, schooled in the rites of exorcism, to combat the possessions that are terrorizing their city (https://www.imdb.com/title/tt2377322/).

Contextualization of the audiovisual work

This film produced in the USA and filmed mainly in English presents two brief instances of multilingualism, where Latin and Italian are used in addition to English.

SCENE [min 0:22:24-0:25:49]

Relevance of the scene

This is the first scene in the film including Italian. Prior to this scene another police officer from the precinct warns Sarchie and Butler about Serafina being crazy.

Original version	**Dubbed version**
[BUTLER HUMMING "ADDAMS FAMILY" THEME]	[BUTLER HUMMING "ADDAMS FAMILY" THEME]
SARCHIE: Salvatore Alberghetti? We're from the 46 precinct. May we come in?	SARCHIE: ¿Salvatore Alberghetti? Somos de la comisaría 64. ¿Podemos entrar?
SALVATORE: Yes, please.	SALVATORE: Sí, por favor.
SALVATORE: Sorry for mess. It's much trouble here. [Speaks Italian] [No subtitles in English]	SALVATORE: Perdone por el desorden. Hay muchos problemas aquí. [Speaks Italian] [No subtitles in Spanish]
BUTLER: You all sleeping in the living room?	BUTLER: ¿Es que todos duermen en el salón?
SALVATORE: Yes. We… Since worse, we sleep by door in case… No sleeping alone. This is my wife, Serafina. The boy, Mario, he will tell.	SALVATORE: Sí. Estamos… Desde este peor, dormimos junto a puerta, en caso que… No dormir solos. Esta es mi mujer, Serafina. El chico, Mario, él decirles.
SARCHIE: Hello.	SARCHIE: Hola.
SERAFINA: Is nightmare! [Speaks Italian] [No subtitles in English]	SERAFINA: ¡Es pesadilla! [Speaks Italian] [No subtitles in Spanish]
MARIO: [Translating what his mother says in Italian] Since a few weeks ago, we started seeing and hearing things.	MARIO: [Translating what his mother says in Italian] Hace unas semanas, empezamos a ver y a oír cosas.
SARCHIE: What kind of things?	SARCHIE: ¿Qué clase de cosas?
SERAFINA: [Speaks Italian] [No subtitles in English]	SERAFINA: [Speaks Italian] [No subtitles in Spanish]
MARIO: [Translating what his mother says in Italian] Things moving and sounds, mostly at night, coming from the basement.	MARIO: [Translating what his mother says in Italian] Cosas que se mueven y sonidos, sobre todo de noche. Viene del sótano.
SALVATORE: Come. This way.	SALVATORE: Vengan. Por aquí.
SERAFINA: [Speaks Italian] [No subtitles in English]	SERAFINA: [Speaks Italian] [No subtitles in Spanish]

Original version	**Dubbed version**
MARIO: Mama says, it's like the whole house is possessed.	MARIO: Mamá dice que es como si toda la casa estuviera poseída.
SARCHIE: "Possessed"?	SARCHIE: ¿Poseída?
SERAFINA: [Speaks Italian to his son] [No subtitles in English]	SERAFINA: [Speaks Italian to his son] [No subtitles in Spanish]
SARCHIE: Gordon called it. She's a whack job.	SARCHIE: Gordon lo ha clavado. Es una pirada.
SERAFINA: [Speaks Italian] [No subtitles in English]	SERAFINA: [Speaks Italian] [No subtitles in Spanish]
MARIO: She knows you don't believe, but it's okay. She says, "Let me show you."	MARIO: Sabe que no la creen, pero no importa. Dice que se lo va a enseñar.
BUTLER: Do you ever change a light bulb around here?	BUTLER: ¿Nunca cambian las bombillas por aquí?
SALVATORE: No matter how many times we get new, they burn out in a few hours. We get holy candles from priest but here, they no burn.	SALVATORE: Por muchas veces que poner nuevas e fundirse en pocas horas. Pedimos velas sagradas al cura, pero aquí no queman.
SARCHIE: Candles won't burn?	SARCHIE: ¿Las velas no arden?
SALVATORE: No. We all try light them. Many times.	SALVATORE: No. Todos intentar encenderlas. Muchas veces.
SERAFINA: [Speaks Italian to his son] [No subtitles in English]	SERAFINA: [Speaks Italian to his son] [No subtitles in Spanish]
MARIO: This Jesus… He came down of the wall and broke.	MARIO: Este Jesucristo se cayó de la pared y se rompió.
[CAT HISSING]	[CAT HISSING]
BUTLER: Jesus. What the hell is wrong with it?	BUTLER: ¡Dios! ¿Qué coño le pasa?
SARCHIE: It's a cat. That's what's wrong with it.	SARCHIE: Es un gato. Eso es lo que le pasa.
SERAFINA: [Speaks Italian to her husband] [No subtitles in English]	SERAFINA: [Speaks Italian to her husband] [No subtitles in Spanish]
SALVATORE: [Speaks Italian to his wife] [No subtitles in English]	SALVATORE: [Speaks Italian to his wife] [No subtitles in Spanish]
	SARCHIE: ¿Qué dicen?

Original version	**Dubbed version**
SARCHIE: What are they saying? MARIO: They think that down there is where the evil comes from. SARCHIE: Excuse me. Alright. Take the kid. Wait upstairs. We are gonna go check out the basement. SALVATORE: The bulb, it burn out. No light down there. SARCHIE: After you.	MARIO: Creen que ahí abajo es de donde viene el mal. SARCHIE: Disculpen. A ver, cojan al crío y esperen arriba. Nosotros vamos a mirar en el sótano. SALVATORE: La bombilla es fundida. No luz bajo. SARCHIE: Tú primero.

Analysis of the OV scene

The OV presents a multilingual scene (English, Italian). There are five character: two of them (Sarchie and Butler – law enforcement) only speak in English, while the other three (Salvatore, Serafina and Mario – father, mother, and son respectively) are Italian immigrants whose level of English ranges between considerably basic (Serafina, who mainly speaks Italian and only pronounces a few English words), basic (Salvatore, who speaks a very broken English), and intermediate (Mario, here acting at times as a liaison interpreter for his mother Serafina).

In this scene the OV audience is presented with a conversation/questioning in English between two police officers and the three members of an Italian family, which includes some remarks in Italian that are not subtitled in English.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish, Italian). There are five character: two of them (Sarchie and Butler – law enforcement) only speak in Spanish, while the other three (Salvatore, Serafina and Mario – father, mother and son respectively) are Italian immigrants whose level of Spanish ranges between considerably basic (Serafina, who mainly speaks Italian and only pronounces a few Spanish words), basic (Salvatore, who speaks a very broken Spanish), and intermediate (Mario, here acting at times as a liaison interpreter for his mother Serafina).

In this scene the DV audience is presented with a conversation/questioning in Spanish between two police officers and the three members of an Italian family, which includes some remarks in Italian that are not subtitled in Spanish.

Comparison of both scenes and potential crisis points identified (or absence thereof)

There is a clear equivalence between the OV and the DV scenes: both show a multilingual scene with no subtitles whatsoever.

In this case, not providing subtitles for the remarks in Italian, may or may not present a potential MAVT crisis point. However, the relevance of this scene lies in the fact that it serves as an example of both the OV and DV films' stake in multilingualism. This scene can be interpreted by the OV audience as a language switch understood as an intratextual (diegetic) translation where one character acts as an interpreter for another, and a sign of identity. Besides, it only makes the whole situation more real: a family made of immigrant parents, not speaking, or barely speaking the language of their new country, and a child, born and/or raised in the new country who is often asked to act as an interpreter for his/her relatives.

This solution could be considered a perfect fit for the scene, so no alternate MAVT solution is provided.

File 9.1 *The Blacklist* (2013–2023)

IMDB's synopsis

A new FBI profiler, Elizabeth Keen, has her entire life uprooted when a mysterious criminal, Raymond Reddington, who has eluded capture for decades, turns himself in and insists on speaking only to her (https://www.imdb.com/title/tt2741602/)

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around "Red" Reddington, an elusive criminal who was in the "10 most wanted list" for over 20 years who unexpectedly decides to voluntarily surrender to the FBI, and offers them cooperation to seize an indeterminate number of known and unknown criminal from all over the world on one condition: that Elizabeth Keen, a newbie FBI profiler becomes his handler, his liaison with the FBI.

The series presents different scenarios with criminals from multiple nationalities, displaying the multiculturality and multilingualism "the criminal world." English is the main language, but the series also presents Spanish, Russian, Chinese, Hindi, Polish and other languages, as well as various foreign accents when speaking English (all with variable relevance to the plot).

SCENE [min 20:06–21:07]

Relevance of the scene

In this multilingual scene, Polish prevails over English (main language of the TV series). There are two scenarios in this scene (Season 2, Episode 2), both related to the same attempt to flee from the Pole police: (1) three characters escaping from the police are faced with a police control, and (2) a man calls the police to report the apparent theft of this car by those same three characters.

Original version	**Dubbed version**
Scenario 1 [BACKGROUND NOISE: Sirens and panting (one of the taxi passengers has been shot)]	*Scenario 1* [BACKGROUND NOISE: Sirens and panting (one of the taxi passengers has been shot)]

Original version	**Dubbed version**
DONALD RESSLER: What's going on? Why are we stopping? TAXI DRIVER: [Speaks Polish] [Subtitled in English: The police. The road is blocked.] DONALD RESSLER: They're watching every move. We gotta get out of here. ELIZABETH KEEN: W… Where do we go? How do we get out of here if they're monitoring the streets, the sidewalks? TAXI DRIVER: [Speaks Polish] [Subtitled in English: Over here!] POLICE OFFICER 1: [Speaks Polish] [Subtitled in English: Let's go.] TAXI DRIVER: [Speaks Polish] [Subtitled in English: Over here! Here was a bleeding woman in my car…] POLICE OFFICER 1: [Speaks Polish] [Subtitled in English: Shut up!] POLICE OFFICER 2: [Speaks Polish] [No subtitles in English] TAXI DRIVER: [Speaks Polish] [Subtitled in English: See?] POLICE OFFICER: [Speaks Polish] [Subtitled in English: Where's they go?] TAXI DRIVER: [Speaks Polish] [Subtitled in English: They ran out that side by the stores.] POLICE OFFICER: [Speaks Polish] [Subtitled in English: Take him! There are three of them… One is bleeding… Back by the stores.] *Scenario 2* KASPAR DUBICKI: [Speaks Polish] [Subtitled in English: Hello, police? My car was stolen! Two Americans. They had… a	DONALD RESSLER: ¿Qué pasa? ¿Por qué nos detenemos? TAXI DRIVER: [Speaks Polish] [No subtitles in Spanish] DONALD RESSLER: Nos están buscando. Tenemos que salir de aquí. ELIZABETH KEEN: ¿Adónde vamos? ¿Cómo salimos de aquí si están vigilando las calles y las aceras? TAXI DRIVER: [Speaks Polish] [No subtitles in Spanish] POLICE OFFICER 1: [Speaks Polish] [No subtitles in Spanish] TAXI DRIVER: [Speaks Polish] [No subtitles in Spanish] POLICE OFFICER 1: [Speaks Polish] [No subtitles in Spanish] POLICE OFFICER 2: [Speaks Polish] [No subtitles in Spanish] TAXI DRIVER: [Speaks Polish] [No subtitles in Spanish] POLICE OFFICER: [Speaks Polish] [No subtitles in Spanish] TAXI DRIVER: [Speaks Polish] [No subtitles in Spanish] POLICE OFFICER: [Speaks Polish] [No subtitles in Spanish] *Scenario 2* KASPAR DUBICKI: [Speaks Polish] [No subtitles in Spanish]

Original version	Dubbed version
girl. And she was… bleeding! Please! I'm at plac Dionizego Henkla. Please hurry!]	

Analysis of the OV scene

The OV presents a multilingual scene (English and Polish) divided into two scenarios. In scenario 1, action evolves in and out of a taxi. Inside the taxi are two FBI agents, Keen and Ressler, a wounded woman they are trying to protect, and a Pole taxi driver. Outside, there is a police control. The scene starts with Ressler asking "¿Qué pasa? ¿Por qué nos detenemos?" to which the taxi driver answers, in Polish, something that is not subtitled in the DV. Then there is a brief conversation in Spanish between Ressler and Keen. And the rest of this scenario 1 presents an exchange in Polish between the taxi driver and the Pole police officers, not subtitled in the DV. In scenario 2, even though there are two men, only one of them intervenes in Polish, not subtitled in the DV, reporting the apparent theft of this car by two Americans and a bleeding woman (the same three passengers on the run in scenario 1).

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish and Polish) divided into two scenarios. In scenario 1, action evolves in and out of a taxi. Inside the taxi are two FBI agents, Keen and Ressler, a wounded woman they are trying to protect, and a Pole taxi driver. Outside, there is a police control. The scene starts with Ressler asking "What's going on? Why are we stopping?" to which the taxi driver answers, in Polish, "The police. The road is blocked." Then there is a brief conversation in English between Ressler and Keen. And the rest of this scenario 1 presents an exchange in Polish between the taxi driver and the Pole police officers. In scenario 2, even though there are two men, only one of them intervenes in Polish reporting the apparent theft of this car by two Americans and a bleeding woman (the same three passengers on the run in scenario 1).

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there is a substantial difference between them: the OV subtitles all remarks in Polish, while the DV does not.

Since the OV includes subtitles for the Polish remarks, the OV audience does not lose track of the plot and has no need to guess what is being said.

On the other hand, the DV audience is left to fend for itself by the lack of subtitles, which could cause a potential MAVT crisis point. In scenario 1, the DV audience can link the body language of the Pole characters to a broad logical assumption: the taxi driver is calling on the police, and the police is questioning him about the three passengers. The lack of subtitles in scenario 2, however, represents a greater challenge for non-Polish speakers given the fact that there is no way the DV audience can guess the content of the phone conversation, which could cause a potential

reception issue. This scenario 2 is linked to a later part of the episode (min 22:12-22:56) where the identity of the man speaking, Kaspar Dubicki, and what was he hired for is revealed.

It is worth noting that the OV audience, with the help of the subtitles, can clearly see the taxi driver understands Ressler, which can be linked to his profession and daily interaction with tourists. The DV audience can only deduct this information from the quick body motion made by the taxi driver after Ressler's first remark.

These Polish excerpts can be interpreted by the OV audience as a sign of identity (note the taxi driver never interacts with the American characters in English, but he does reply to Donald's question in Polish).

An alternate MAVT solution for this DV scene would be to provide subtitles into Spanish so the DV audience is provided with the same amount of information as that of the OV.

File 10.1 *Earthquake Bird* (2019)

IMDB's synopsis

An enigmatic translator with a dark past is brought in for questioning after an ex-pat friend, who came between her and her photographer boyfriend, ends up missing and presumed dead (https://www.imdb.com/title/tt8178486/).

Contextualization of the audiovisual work

This multilingual film produced in the USA and mainly set in Tokyo presents two different languages: English and Japanese. The OV film shows perfect harmony between the two languages (e.g., the title, opening, and closing credits are bilingual).

Even though English is the main language, Japanese shows a well-grounded presence throughout the OV film.

SCENE [min 0:04:28-0:05:30]

Relevance of the scene

This is one example of the solid use of Japanese in the OV [See the "Comparison of both scenes…" section in this analysis file for more detailed information].

Earlier in the film, Lucy Fly's character is presented as being from Sweden, which is also Alicia Vikander's nationality (the actor playing the role). Although unnecessary, this script information backs any trace of accent she may have while speaking English.

Original version	**Dubbed version**
DETECTIVE OGUCHI: I'm detective Oguchi. This is detective Kameyama. We have a few questions. Ok? LUCY FLY: Ok.	DETECTIVE OGUCHI: Soy el inspector Oguchi. Y él el inspector Kameyama. Tenemos algunas preguntas. ¿De acuerdo? LUCY FLY: Vale.

Original version	**Dubbed version**
DETECTIVE KAMEYAMA: [Speaks Japanese] [No subtitles in English]	DETECTIVE KAMEYAMA: [Speaks Japanese] [No subtitles in Spanish]
DETECTIVE OGUCHI: [Translates detective Kameyama's question into English] What is name? (sic)	DETECTIVE OGUCHI: [Translates detective Kameyama's question into Spanish] ¿Cómo se llama?
LUCY FLY: Louisa Fly.	LUCY FLY: Louisa Fly.
DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in English]	DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in Spanish]
LUCY FLY: It's on my alien registration card.	LUCY FLY: Lo pone en mi tarjeta de residencia.
DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in English]	DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in Spanish]
DETECTIVE KAMEYAMA: [Speaks Japanese] [No subtitles in English]	DETECTIVE KAMEYAMA: [Speaks Japanese] [No subtitles in Spanish]
DETECTIVE OGUCHI: [Translates detective Kameyama's question into English] How old? (sic)	DETECTIVE OGUCHI: [Translates detective Kameyama's question into Spanish] ¿Su edad?
LUCY FLY: It's on there too.	LUCY FLY: También lo pone ahí.
DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in English]	DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in Spanish]
DETECTIVE KAMEYAMA: [Speaks Japanese] [No subtitles in English]	DETECTIVE KAMEYAMA: [Speaks Japanese] [No subtitles in Spanish]
DETECTIVE OGUCHI: [Translates detective Kameyama's question into English] What is your job?	DETECTIVE OGUCHI: [Translates detective Kameyama's question into Spanish] ¿Cuál es su trabajo?
LUCY FLY: I'm a translator at Sasagawa.	LUCY FLY: Soy traductora en Sasagawa.
DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in English]	DETECTIVE OGUCHI: [Translates Lucy's answer into Japanese] [No subtitles in Spanish]
DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in English: So, you speak Japanese?]	DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in Spanish: ¿Entonces habla japonés?]

Original version	**Dubbed version**
LUCY FLY: [Speaks Japanese] [Subtitled in English: Of course.] DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in English: You didn't say so.] LUCY FLY: [Speaks Japanese] [Subtitled in English: I wasn't asked.] DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in English: Why was I not told?] DETECTIVE OGUCHI: [Speaks Japanese] [Subtitled in English: Sorry, I didn't know.] DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in English: Do your job.] DETECTIVE OGUCHI: [Speaks Japanese] [Subtitled in English: Sorry. She's being a smart ass.] LUCY FLY: [Speaks Japanese] [Subtitled in English: Be careful. I understand everything.]	LOUISA FLY: [Speaks Japanese] [Subtitled in Spanish: Por supuesto.] DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in Spanish: No lo dijo.] LUCY FLY: [Speaks Japanese] [Subtitled in Spanish: No me preguntaron.] DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in Spanish: ¿Por qué nadie me lo dijo?] DETECTIVE OGUCHI: [Speaks Japanese] [Subtitled in Spanish: Perdón, no lo sabía.] DETECTIVE KAMEYAMA: [Speaks Japanese] [Subtitled in Spanish: Haz tu trabajo.] DETECTIVE OGUCHI: [Speaks Japanese] [Subtitled in Spanish: Lo siento. Es una listilla.] LUCY FLY: [Speaks Japanese] [Subtitled in Spanish: Cuidado. Entiendo todo.]

Analysis of the OV scene

The OV presents a multilingual scene (English, Japanese). It shows a police interrogation with two detectives, Oguchi and Kameyama, and one suspect, Lucy. At first, the OV audience is led to believe detective Kameyama does not speak English, and that is why detective Oguchi acts as an interpreter between Kameyama and Lucy. The initial question-answer exchange in Japanese is not subtitled, since detective Oguchi translates the content into Japanese or (broken) English depending on the direction of the interpreting needs. However, once Lucy replies she works as a translator for a Japanese company, the rest of the scene is held in Japanese, subtitled in English for the OV audience.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish, Japanese). It shows a police interrogation with two detectives, Oguchi and Kameyama, and one suspect, Lucy. At first, the DV audience is led to believe detective Kameyama does not speak Spanish, and that is why detective Oguchi acts as an interpreter between Kameyama and Lucy. The initial question-answer exchange in Japanese is not subtitled, since detective Oguchi translates the content into Japanese or Spanish depending on the direction of the interpreting needs. However, once Lucy replies she works as a translator for a Japanese company, the rest of the scene is held in Japanese, subtitled in Spanish for the DV audience.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there are some differences between them.

The OV level of multilingualism is more significant than the DV's, since it is not only limited to a language alternation (English and Japanese) but also includes detective Oguchi's foreign accent while speaking English and the use of broken English (i.e., What is name?).

The initial dialog in English Japanese can clearly be interpreted by the OV audience as a language switch consisting of an intratextual (diegetic) translation, where one character acts as an interpreter for another. Then, from the moment it is clear Lucy Fly speaks Japanese, her speaking Japanese gives a clear indication of her identity and character's depth.

The content of this scene by itself presents no potential reception crisis points regarding the plot comprehension, neither in the OV nor in the DV. However, the relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how the DV has ended up becoming a somewhat different product as a result of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the film reception as a whole.

Here is an analysis of the level of multilingualism in the OV and the DV. They both show the same number of multilingual scenes (English-Japanese in the OV, and Spanish-Japanese in the DV): minute 0:01:36-0:01:44, announcement in Japanese over a public address system; minute 0:02:01-0:02:14, when the main female character, Lucy Fly, arrives at her office (where she works as a Japanese translator); minute 0:02:35-0:02:40, interaction between Japanese-speakers; minute 0:03:28-0:03:30, police radio chatter in Japanese; 0:04:43-0:06:51, scene analyzed in this file and continuation; 0:07:29-0:08:04, Lucy Fly meets the main male character (Teiji, Japanese) on the street and addresses him in his language; 0:14:49-0:15:33, conversation in Japanese in a traditional house (ladies playing classical music); 0:16:23-0:18:10, background karaoke in Japanese; 0:21:34-0:21:35, Teiji addresses Lucy Fly in Japanese; 0:23:36-0:23:59, interactions in Japanese in a traditional house; 0:25:02-0:25:03, Teiji addresses Lucy Fly in Japanese; 0:28:10-0:29:07, detective Kameyama and detective Oguchi question Lucy Fly in Japanese; 0:29:27-0:29:31, brief conversation in Japanese with a realtor; 0:31:00-0:31:44, brief conversation in Japanese with a waitress [Scene analyzed in file 10.2]; 0:32:27-0:33:48, Teiji addresses Lucy Fly in Japanese (she replies in English, OV/Spanish, DV); 0:35:08-0:35:25, Lucy Fly teaches Lily Japanese; 0:39:15-0:39:23, brief conversation in Japanese between Lucy Fly and Teiji; 0:43:19-0:43:34, brief conversation in Japanese between Lucy Fly and Teiji; 0:58:32-0:59:27, conversation in Japanese between Lucy Fly and Teiji; 1:01:53-1:02:15; conversation in Japanese in a traditional house; 1:03:06-1:03:13, brief exchange in Japanese between Lucy Fly and Teiji;

1:12:41-1:12:50, brief exchange in Japanese between Lucy Fly and Teiji; 1:17:03-1:17:51, detective Kameyama and detective Oguchi question Lucy Fly in Japanese; 1:17:59-1:18:05, Lucy Fly's answering machine in Japanese; 1:23:29-1:23:37, guard addressing Lucy Fly in Japanese; 1:23:48-1:29:32, detective Kameyama and detective Oguchi question Lucy Fly in Japanese; 1:33:54-1:34:12, brief exchange in Japanese between Lucy Fly and a police officer; 1:37:10-1:37:18, Teiji screams in Japanese; background conversations and announcements are kept in Japanese (none of them relevant to the plot, but essential to make it credible that it is set in Tokyo and other sceneries; background conversations are not subtitled).

Therefore, in a film whose length is 1:41:57 minutes (plus final credits), multilingualism amounts to 18:38 minutes, which represents 18.28% of the film. Besides, it is worth pointing out that background conversations and announcements are kept in Japanese. None of them are relevant to the plot but are essential to make it credible that it is set in Tokyo and other Japanese sceneries (background conversations are not subtitled). These back background conversations and announcements are not included in the statistical data provided.

The current MAVT solution, consisting of a hybrid version, a mix of dubbing into Castilian Spanish of the English sections and the subtitling of the multilingual sections (in this case, Japanese), is considered a perfect fit for this film, so no alternate solution is provided.

File 10.2 *Earthquake Bird* (2019)

IMDB's synopsis

An enigmatic translator with a dark past is brought in for questioning after an ex-pat friend, who came between her and her photographer boyfriend, ends up missing and presumed dead (https://www.imdb.com/title/tt8178486/).

Contextualization of the audiovisual work

This multilingual film produced in the USA and mainly set in Tokyo presents two different languages: English and Japanese. The OV film shows perfect harmony between the two languages (e.g., the title, opening, and closing credits are bilingual).

Even though English is the main language, Japanese shows a well-grounded presence throughout the OV film.

SCENE [min 0:31:00-0:31:51]

Relevance of the scene

This is another example of the solid use of Japanese in the OV [See the "Comparison of both scenes…" section in analysis file 10.1 for more detailed information] and how the film fosters language learning and immersion. The multilingualism present in this scene could represent a potential MAVT crisis point.

Original version	**Dubbed version**
WAITRESS: [Speaks Japanese] [Subtitled in English: I can take your order if you're ready.]	WAITRESS: [Speaks Japanese] [Subtitled in Spanish: Puedo tomarles nota si ya saben.]
LILY: Will you order me a coffee?	LILY: ¿Puedes pedirme un café?
LUCY FLY: [Speaks Japanese] [Subtitled in English: Just a moment, please.]	LUCY FLY: [Speaks Japanese] [Subtitled in Spanish: Un momento, por favor.]
WAITRESS: [Speaks Japanese] [No subtitles in English]	WAITRESS: [Speaks Japanese] [Subtitled in Spanish: Sí.]
LUCY FLY: You have to be able to order for yourself. How are you gonna survive if you can't ask for anything?	LUCY FLY: Tienes que aprender a pedir por ti misma. ¿Cómo vas a sobrevivir si no sabes pedir nada?
LILY: I don't know.	LILY: No lo sé.
LUCY FLY: If you want a coffee, you say, "*Koohii o hitotsu,*" which means one, "*kudasai,*" which means please.	LUCY FLY: Si quieres un café, di, "*Koohii o hitotsu*," que es uno. Y "*kudasai*," es por favor.
LILY: "*Koohii o hitotsu.*"	LILY: "*Koohii o hitotsu*".
LUCY FLY: *"Hitotsu kudasai.*"	LUCY FLY: *"Hitotsu kudasai*".
LILY: "*Kudasai.*"	LILY: "*Kudasai*". Ya…
LUCY FLY: That's it. [Speaks Japanese] [Subtitled in English: Excuse me.]	LUCY FLY: Muy bien. Eso es. [Speaks Japanese] [Subtitled in Spanish: Disculpe.]
WAITRESS: [Speaks Japanese] [No subtitles in English]	WAITRESS: [Speaks Japanese] [No subtitles in Spanish]
LUCY FLY: "*Koohii o hitotsu kudasai.*"	LUCY FLY: "*Koohii o hitotsu kudasai*".
WAITRESS: [Speaks Japanese] [Subtitled in English: What would you like?]	WAITRESS: [Speaks Japanese] [Subtitled in Spanish: ¿Qué desean?]
LILY: "*Koohii o hitotsu kudasai.*"	LILY: "*Koohii o hitotsu kudasai*".
WAITRESS: [Speaks Japanese] [No subtitles in English]	WAITRESS: [Speaks Japanese] [No subtitles in Spanish]
LUCY FLY: [Speaks Japanese] [Subtitled in English: Me too.]	LUCY FLY: [Speaks Japanese] [Subtitled in Spanish: Yo también.]
WAITRESS: [Speaks Japanese] [No subtitles in English]	WAITRESS: [Speaks Japanese] [No subtitles in Spanish]
LILY: That's crazy that she understood that.	LILY: Alucino con que me haya entendido.

Analysis of the OV scene

The OV presents a multilingual scene (English, Japanese). It shows two women, Lucy, and Lily, ordering in a cafeteria set in Japan. They interact in English between them and in Japanese with the waitress.

Japanese dialogues are subtitled in English, except for those sentences that correspond to Okay/Yes ("*Hai*") in Japanese, which are easily identifiable particles even for non-Japanese speakers, so no subtitles have been provided.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish, Japanese). It shows two women, Lucy, and Lily, ordering in a cafeteria set in Japan. They interact in Spanish between them and in Japanese with the waitress.

Japanese dialogues are subtitled in Spanish, except for those sentences that correspond to Okay/Yes ("*Hai*") in Japanese. The first "*Hai*" is subtitled "Sí," but the rest are not since it would be now an easily identifiable particle. This very first "*Hai*" has been subtitled because it is a two-lined (dialog) subtitle allowing both character's interventions to be included.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual, and essentially to the same extent. There is only one extra subtitle in the DV that is not provided in the OV, as explained in the DV analysis.

The dialogs in Japanese between the waitress and Lucy Fly (and then Lily) can be interpreted by the OV audience as an indication of identity and Lucy's character's depth. The interaction in Japanese between Lucy and Lily reinforces that depth of character.

The content of this scene by itself presents no potential reception crisis points regarding the plot comprehension, neither in the OV nor in the DV. However, the relevance of this scene lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how the DV has ended up becoming a somewhat different product because of the translation decisions made. The real MAVT crisis point could thus be extrapolated to the film reception as a whole.

Here is an analysis of the level of multilingualism in the OV and the DV. They both show the same amount of multilingual scenes (English-Japanese in the OV, and Spanish-Japanese in the DV): minute 0:01:36-0:01:44, announcement in Japanese over a public address system; minute 0:02:01-0:02:14, when the main female character, Lucy Fly, arrives at her office (where she works as a Japanese translator); minute 0:02:35-0:02:40, interaction between Japanese-speakers; minute 0:03:28-0:03:30, police radio chatter in Japanese; 0:04:43-0:06:51, interrogation at the police station [Scene analyzed in file 10.1]; 0:07:29-0:08:04, Lucy Fly meets the main male character (Teiji, Japanese) on the street and addresses him in his language; 0:14:49-0:15:33, conversation in Japanese in a traditional house (ladies playing classical music); 0:16:23-0:18:10, background karaoke in Japanese; 0:21:34-0:21:35, Teiji addresses Lucy Fly in Japanese; 0:23:36-0:23:59,

interactions in Japanese in a traditional house; 0:25:02-0:25:03, Teiji addresses Lucy Fly in Japanese; 0:28:10-0:29:07, detective Kameyama and detective Oguchi question Lucy Fly in Japanese; 0:29:27-0:29:31, brief conversation in Japanese with a realtor; 0:31:00-0:31:44, brief conversation in Japanese with a waitress [This file's scene]; 0:32:27-0:33:48, Teiji addresses Lucy Fly in Japanese (she replies in English, OV/Spanish, DV); 0:35:08-0:35:25, Lucy Fly teaches Lily Japanese; 0:39:15-0:39:23, brief conversation in Japanese between Lucy Fly and Teiji; 0:43:19-0:43:34, brief conversation in Japanese between Lucy Fly and Teiji; 0:58:32-0:59:27, conversation in Japanese between Lucy Fly and Teiji; 1:01:53-1:02:15; conversation in Japanese in a traditional house; 1:03:06-1:03:13, brief exchange in Japanese between Lucy Fly and Teiji; 1:12:41-1:12:50, brief exchange in Japanese between Lucy Fly and Teiji; 1:17:03-1:17:51, detective Kameyama and detective Oguchi question Lucy Fly in Japanese; 1:17:59-1:18:05, Lucy Fly's answering machine in Japanese; 1:23:29-1:23:37, guard addressing Lucy Fly in Japanese; 1:23:48-1:29:32, detective Kameyama and detective Oguchi question Lucy Fly in Japanese; 1:33:54-1:34:12, brief exchange in Japanese between Lucy Fly and a police officer; 1:37:10-1:37:18, Teiji screams in Japanese; background conversations and announcements are kept in Japanese (none of them relevant to the plot, but essential to make it credible that it is set in Tokyo and other sceneries; background conversations are not subtitled).

Therefore, in a film whose length is 1:41:57 minutes (plus final credits), multilingualism amounts to more than 18:38 minutes, which represents 18.28% of the film. Besides, it is worth pointing out that background conversations and announcements are kept in Japanese. None of them are relevant to the plot but are essential to make it credible that it is set in Tokyo and other Japanese sceneries (background conversations are not subtitled). These back background conversations and announcements are not included in the statistical data provided.

The current MAVT solution, consisting of a hybrid version, a mix of dubbing into Castilian Spanish of the English sections and the subtitling of the multilingual sections (in this case, Japanese), is considered a perfect fit for this film, so no alternate solution is provided.

File 11.1 *The Hustle* (2019)

IMDB's synopsis

Two con women - one low rent and the other high class - team up to take down the men who have wronged them. (https://www.imdb.com/title/tt1298644/).

Contextualization of the audiovisual work

This feature film, produced in the United States, and set mainly in the French Riviera Josephine Chesterfield, a high-class con woman, and her newest competitor, Penny Rust, used to a lower level of scams.

English is the main language, but the film features many other languages, such as German, Dutch, Danish, French, and American Sign Language, as well as foreign accents while speaking English.

SCENE [split scene: min 0:47:23 – 0:47:55 / 0:47:55 – 0:48:07]

Relevance of the scene

This scene could be referred to as a split scene divided into two segments, A and B.

It shows a clear example of an accent-based cultural reference in the OV that could present a potential MAVT crisis point.

Original version	**Dubbed version**
A [min 0:47:23 – 0:47:55] THOMAS: Miss! Miss? Miss? Excuse me? Hi. You left your cane. PENNY: Oh, thanks for bringing it back. I'm so embarrassed. Did I, like, cause a big scene? [Australian accent] THOMAS: No, no. It's okay. But you said something in there. You said that that was your last chance. What for? PENNY: To help my sister. [Australian accent] THOMAS: Oh. PENNY: She's my baby sister. [Australian accent] THOMAS: Oh. PENNY: You're looking at a picture of a really hot girl, right? [Australian accent] THOMAS: Uh… Yes. Yeah, I am. PENNY: Are my eyes tearing up? 'Cause sometimes I can't tell. [Australian accent] **B [min 0:47:55 – 0:48:07]** BRIGITTE: [Speaks French] [Not subtitles in English] At least you won big, huh? [French accent while speaking English] JOSEPHINE: Not yet. Go and see what big-titted Russell Crowe is up to.	**A [min 0:47:23 – 0:47:55]** THOMAS: ¡Señorita! Oiga, oiga, disculpe. Hola. Se ha dejado el bastón. PENNY: Ah, muchas gracias por traérmelo. Oh, qué vergüenza. He montado una escenita. THOMAS: No, no. Da igual. Pero ha dicho que esta era su última oportunidad. ¿De qué? PENNY: De ayudar a mi hermana. THOMAS: Oh… PENNY: A mi hermana pequeña. THOMAS: ¡Oh! PENNY: Estás viendo la foto de un pibón, ¿no? THOMAS: Ah… Sí. Así es... PENNY: ¿Me lloran los ojos? Porque a veces no lo noto. **B [min 0:47:55 – 0:48:07]** BRIGITTE: [Speaks French] [Not subtitles in Spanish] Por lo menos has ganado, ¿no? JOSEPHINE: Aún no. Ve a ver qué trama la Russell Crowe tetona.

Analysis of the OV scene (per segment)

A – The OV presents a multilingual scene (neutral accented US English and Australian English).

There is an interaction between Thomas, who presents a *neutral* (with no regional markers) accented US English, and Penny, with a clear Australian English accent.

B – The OV presents a multilingual scene (French, French accent while speaking English, and US English).

There is an interaction between Brigitte, who speaks briefly in French, and then in a French-accented English, and Josephine, with a *neutral* (with no regional markers) accented US English.

Analysis of the DV scene (per segment)

A – The DV presents a monolingual scene in Spanish.

There is an interaction in Spanish between Thomas and Penny.

B – The DV presents a multilingual scene (French, and Spanish).

There is an interaction between Brigitte, who speaks briefly in French, and then in a non-accented Spanish, and Josephine, who replies in Spanish.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

The difference between Segment A in the OV and DV is marked: OV is multilingual and DV is monolingual.

The OV audience approaches the scene from quite a distinct perspective as that of the DV audience since, the moment this scene starts, the OV audience can easily identify an accent-based difference between Thomas and Penny, which is erased in the monolingual DV.

B against B

Even though Segment B in the OV and DV is multilingual, both versions show a different degree of multilingualism.

The OV interaction between Brigitte and Josephine includes an additional French-accented instance that cannot be found in the DV.

Besides, given segment A in the DV scene is not multilingual (does not show any feature of Australian accent), there is no apparent justification for Segment B's inclusion of an Australian cultural reference (Russel Crowe, an Australian actor) in the DV, unless the DV audience knew Rebel Wilsons's nationality (the actress interpreting Penny).

With that in mind, an alternate MAVT solution for this DV scene would be to avoid any mention of nationality and accents and opt for an intentional or tone-related sentence. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), this brief scene would be much easier for the DV audience to understand.

The suggested script for Segment B would be as follows:

> BRIGITTE: [Speaks French] [Not subtitles in Spanish] **Por lo menos has ganado, ¿no? [French accent while speaking Spanish]**
>
> JOSEPHINE: Aún no. Ve a ver qué trama esa **rubia tan** tetona.

This suggested script adds some level of multilingualism to Brigitte's dialog by restoring her French accent while speaking Spanish, and avoids the Australian cultural reference, offering a visual (physical) reference instead (*esa rubia tan tetona* = that very busty blondie).

File 12.1 *Extraction* (2020)

IMDB's synopsis

Tyler Rake, a fearless black-market mercenary, embarks on the most deadly extraction of his career when he's enlisted to rescue the kidnapped son of an imprisoned international crime lord. (https://www.imdb.com/title/tt8936646/).

Contextualization of the audiovisual work

This multilingual film produced in the USA and set in Bangladesh and India presents three different languages: English, Hindi, and Bengali. The 116 minutes-length OV film shows a perfect coexistence between the three languages: dialogs solely in one language (either Bengali, Hindi, or English), and dialogs in mixed languages. Besides, there are different English accents: Australian, US English, and foreigners speaking English.

Historic content: It is worth noting that both countries—India and Bangladesh—were part of British India up until 1947, when the partition of India was performed. Nowadays in Bangladesh, even though Bengali is the official language, English is used as a second language among the upper classes and higher education. India currently has two official languages: Hindi and English.

SCENE Min [00:16:01-00:19:11]

Relevance of the scene

This is one example of the solid use of Bengali, and Bengali accent while speaking English in the OV.

Original version	**Dubbed version**
[INDISTINCT CHATTER] [PHONE RINGS] KALAM: You see the laundry across the street? [Bengali accent while speaking English] TYLER: Yep. [Australian accent]	[INDISTINCT CHATTER] [PHONE RINGS] KALAM: ¿Ves la lavandería al otro lado de la calle? TYLER: Sí. KALAM: Camina hacia allí.

Original version	**Dubbed version**
KALAM: Walk to it. [Bengali accent while speaking English] TYLER: Now what? [Australian accent] KALAM: Welcome to Dhaka. [Bengali accent while speaking English] KALAM: [Speaks Bengali] [Subtitled in English: Do we look like we much around? Give us the money and get lost.] TYLER: [Speaks Bengali] [Subtitled in English: Show me the proof. Proof.] KALAM: [Speaks Bengali] [Subtitled in English: Money.] TYLER: [Speaks Bengali] [Subtitled in English: Proof. Show me proof.] KALAM: [Speaks Bengali] [Subtitled in English: Money!] TYLER: You show me the kid's all right, I tell my people, they pay you. Do you unders…? Fuck… come here. Hey! Listen, you boys seem like real busy professionals, so let's say we cut this shit and get down to business, yeah? [Australian accent] KALAM: Okay. [GUN CLICKS] KALAM: [Speaks Bengali] [Subtitled in English: Bastard! Didn't even blink!] Hey, man, you're crazy or what? [Bengali accent while speaking English] TYLER: There's no magazine in it. [Australian accent] KALAM: Boom! Enough talk. Let's get to business. [Bengali accent while speaking English] OVI: No.	TYLER: ¿Ahora qué? KALAM: Bienvenido a Daca. KALAM: [Speaks Bengali] [No subtitles in Spanish] TYLER: [Speaks Bengali] [No subtitles in Spanish] TYLER: [Speaks Bengali] [Subtitled in Spanish: Prueba.] KALAM: [Speaks Bengali] [Subtitled in Spanish: Dinero.] TYLER: [Speaks Bengali] [Subtitled in Spanish: Prueba. Enséñame una prueba.] KALAM: [Speaks Bengali] [Subtitled in Spanish: ¡El dinero!] TYLER: Muéstrame al chico y le diré a mi gente que te pague. ¿Me entie…? No me toques los huevos. KALAM: Eh… TYLER: Parecéis estar muy ocupados. ¿Qué tal si os dejáis de chorradas y vamos al grano? ¿Eh? KALAM: Vale. [GUN CLICKS] KALAM: [Speaks Bengali] [Subtitled in Spanish: ¡Hijo de puta! ¡Ni ha pestañeado!] Eh, tío, ¿estás loco o qué? TYLER: No lleva cargador. KALAM: ¡Bum! Está bien. Basta de charla. Vamos al grano. OVI: No. KALAM: [Speaks Bengali] [Subtitled in Spanish: ¡Venga, chaval! Enséñame la cara. ¡Qué guapo!] Buenas noches.

Original version	**Dubbed version**
KALAM: [Speaks Bengali] [Subtitled in English: Come on, boy! Show me your face.] Beautiful! Good night! [Bengali accent while speaking English] OVI: No. No. KALAM: Now you go. Tell them. Pay. If not? I take this… stick in his ass and blow his insides out. [Bengali accent while speaking English]	OVI: No. No. KALAM: Ahora vete. Y diles que paguen. Si no, cojo esto, se lo meto en el culo y le vuelo las tripas.

Analysis of the OV scene

The OV scene is multilingual and presents a meeting between Tyler [main character, with Australian accent] and a group of mob thugs [only one thug intervenes, character speaking Bengali and English with Bengali accent] retaining a kidnapped kid, Ovi. At first Tyler attempts to approach the thugs in their language, Bengali. Then the dialog switches back and forth from English to Bengali.

Analysis of the DV scene

The DV scene is multilingual and presents a meeting between Tyler [main character] and a group of mob thugs [only one thug intervenes, character speaking Bengali and Spanish without any accent] retaining a kidnapped kid, Ovi. At first Tyler attempts to approach the thugs in their language, Bengali. Then the dialog switches back and forth from Spanish to Bengali.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there are some differences between them.

The OV level of multilingualism is more significant than the DV's, since it is not only limited to a language alternation (English and Bengali) but also includes detective Kalam's foreign accent while speaking English and Tyler's Australian accent.

Multilingualism in this scene can be interpreted by the OV audience as either a language switch by bilingual characters, or as an instrument to create a linguistic barrier, but also as a sign of the characters' identity.

This scene could be divided into two sections, the phone conversation, and the rest of it. The content of the first section presents one single potential reception crisis point regarding the plot comprehension in the DV. While in the OV, the audience can immediately venture the caller's nationality because of his accent while speaking English, the DV caller presents no accent. This lack of accent in the DV could lead the audience to wonder if the caller is a member of Tyler's tactical team. However, the scene is so brief that it has no significant impact on the audience, not least because it is immediately followed by a self-explanatory section two, where the kidnappers intervene.

The content of the second section by itself presents no potential reception crisis points regarding the plot comprehension, neither in the OV nor in the DV. However, the relevance of this section lies in the fact that it serves as an example of the OV film's stake in multilingualism, and how it was successfully transferred into the DV.

The OV film has used subtitles as a tool to root the film to its true locations—India and Bangladesh—, while keeping English as the main language. The DV has maintained the same level of multilingualism and has equally opted for subtitles.

The level of multilingualism in both the OV and the DV is such that there are even characters that never speak the main language (English in the OV and Spanish in the DV). Two particularly important characters, the two competing drug lords only speak in their respective languages: Ovid Mahajan Senior, India's biggest drug lord, speaks Hindi in his only remark (minute 06:55), and Amir Asif, Bangladesh's biggest drug lord, speaks Bengali in all his five remarks (minutes 25:00, 30:37, 46:30, 47:41, 1:04:20). Besides, Bangladesh police only speak Bengali, and Mumbai police only speak Hindi.

Given all the above, the DV's approach to multilingualism is estimated to be optimal.

File 13.1 *Never Have I Ever* (2020–2023)

IMDB's synopsis

The complicated life of a modern-day first generation Indian American teenage girl, inspired by Mindy Kaling's own childhood. (https://www.imdb.com/title/tt10062292/).

Contextualization of the audiovisual work

This TV series revolves around Devi Vishwakumar, a first-generation Indian American teenage girl whose parents immigrated from India. Her open-minded father, Mohan, died recently, leaving her with her more traditional mother, Nalini, and elder cousin, Kamala, who recently moved from India.

SCENE [min 04:40-06:08]

Relevance of the scene

In this scene (Season 1, Episode 1), the OV audience witnesses the first interaction between a 15-year-old Devi and her family, which is the first opportunity to appreciate the cultural and linguistic nuances between them.

Original version	**Dubbed version**
NALINI: Devi, are you still praying? Our gods have other stuff to do, you know? [Indian accent] DEVI: I was about to ask for good grades. [US English accent]	NALINI: Devi, ¿aún estás rezando? Los dioses tienen más cosas que hacer. DEVI: Iba a pedirles buenas notas. NALINI: Oye, coge los libros que nos vamos. Devi, ese libro está bendecido. Si toca el suelo

Original version	**Dubbed version**
NALINI: Now, grab your textbooks. We need to go. Devi. That textbook has been blessed. If it touches the ground, I have to take it back to the priest. I don't have the time to go to Rancho Cucamonga today. [Indian accent] DEVI: It's fine. I caught it. [US English accent] KAMALA: Oh, Devi! I made you a lunch! (sic) [Indian accent] NARRATOR – McENROE: That's Devi's cousin, Kamala. She moved in after Mohan's passing to complete her PhD at CalTech. Devi is not a fan. [US English accent] DEVI: I don't bring lunch on Tuesday's. It's square pizza day. [US English accent] NALINI: Devi, don't be rude to your beautiful cousin. [Indian accent] KAMALA: I'm not that beautiful. [Indian accent] MAN: Sorry, are you a model? [US English accent] KAMALA: Oh, thank you so much. No, I'm a biologist. I could never be a model. I'm too curvaceous. [Indian accent] MAN: I know this sounds crazy, but would you want to get dinner? [US English accent] DEVI: Hey, buddy, keep it moving. Take your broke-ass bike and get out of here. [US English accent] NALINI: This can't keep happening. Our recycling bins can't take much more of this. [Indian accent] DEVI: How long is Kamala gonna stay with us? [US English accent] NALINI: As long as it takes for her to finish her studies. Why? [Indian accent]	tendré que volver a llevárselo al sacerdote. Y hoy no puedo ir al Rancho Cucamonga. DEVI: Tranqui. Lo he cogido. KAMALA: Devi, te he hecho la comida. NARRATOR – McENROE: Esta es la prima de Devi, Kamala. Se mudó tras la muerte de Mohan para terminar el doctorado en el tecnológico. A Devi no le hace mucha gracia. DEVI: Los martes no me llevo comida. Hay pizza cuadrada. NALINI: No seas borde con tu prima la guapa. KAMALA: No soy tan guapa MAN: Perdona. ¿Eres modelo? KAMALA: Oh, muchas gracias. No, soy bióloga. Yo no podría ser modelo. Tengo demasiadas curvas. MAN: Sé que queda raro, pero ¿podemos ir a cenar? DEVI: Oye, venga, tío, que te pires. Coge esa bici costrosa y lárgate. NALINI: No Podemos seguir así. Los contenedores no aguantarán mucho más. DEVI: ¿Hasta cuándo va a quedarse en casa Kamala? NALINI: Pues hasta que termine los estudios. ¿Por qué? DEVI: Es que es super… india. No sé, el otro día dijo que iba a "abrir la tele" en vez de encenderla. NALINI: Devi, es de la familia. Está mejorando su vida. Podrías tomar ejemplo de ella. Seguro que a ella no se le caen los libros al suelo.

Original version	**Dubbed version**
DEVI: She's just so… Indian. Like, the other day, she said she was gonna 'open the TV' instead of 'turn on the TV.' [US English accent] NALINI: Devi, she's family. She's bettering her life. You could actually learn a bit from her. I bet she doesn't let her textbooks fall on the floor. [Indian accent] DEVI: Oh, my God. It never touched the ground! [US English accent]	DEVI: ¡Venga, por favor! ¡Que no ha llegado a tocarlo!

Analysis of the OV scene

The OV scene is multilingual (US English accent and Indian accent) and presents an interaction between Devi [first-generation Indian American], her mother Nalini [Indian], and her cousin Kamala [Indian]. The OV audience can appreciate different nuances between the characters at various levels: religious (level of emphasis on the blessed textbook), cultural (American vs. Indian, ideal of beauty), linguistic (accent, register, expressions).

Analysis of the DV scene

The DV scene is monolingual (Spanish) and presents an interaction between Devi [first-generation Indian American], her mother Nalini [Indian], and her cousin Kamala [Indian]. The DV audience can appreciate different nuances between the characters at various levels: religious (level of emphasis on the blessed textbook), cultural (American vs. Indian, ideal of beauty), linguistic (register, expressions).

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: OV is multilingual and DV is monolingual.

The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. From an OV point of view, the OV audience is presented with various degrees of Indian accents since there are many Indian characters speaking English in the TV series.

Multilingualism in this scene can clearly be interpreted by the OV audience as a sign of the characters' identity.

Since this is the first episode of the TV series, the dubbing decisions here taken (e.g., turning a multilingual TV series into a monolingual one) set the tone of the full series. Prevented from that multilingual layer, the DV audience's reception of the characters focuses on other traits such as physical and cultural, thus causing a potential MAVT crisis point.

An alternate MAVT solution for this DV scene (and the TV series in general) would be to maintain multilingualism in the form of an Indian accent while speaking Spanish to be applied in the same amount and measure as the Indian accent while speaking English in the OV.

File 14.1 *Holidate* (2020)

IMDB's synopsis

Sloane and Jackson hate being single on holidays where they face constant judgment from their meddling families. So, when these two strangers meet, they pledge to be each other's "holidate" for every festive occasion in the year ahead. (https://www.imdb.com/title/tt9866072/).

Contextualization of the audiovisual work

This feature film set in the United States revolves around Sloane (American) and Jackson (Australian), two characters who did not know each other prior to a chance meeting in a shopping center.

SCENE [min 08:15-09:00]

Relevance of the scene

First interaction between the two main characters, an American woman, Sloane, and an Australian man, Jackson.

Original version	**Dubbed version**
JACKSON: I've been in line for half an hour. Please! [Australian English accent]	JACKSON: He hecho más de media hora de cola. Por favor…
CASHIER: I'm sorry, without a gift receipt I can only offer you a store credit. [US English accent]	CASHIER: Lo siento. Sin el ticket regalo, solo puedo ofrecerle un vale de compra.
JACKSON: I don't want a store credit. I want to never have to return to this store. [Australian English accent]	JACKSON: Gracias. No quiero un vale de compra. Prefiero no tener que volver aquí nunca más.
CASHIER: We have some really cute stuff. Have you tried our authentic skinny jeans? [US English accent]	CASHIER: Tenemos cosas muy monas. ¿Se ha probado nuestros vaqueros pitillo?
SLOANE: Excuse me! [US English accent]	SLOANE: Disculpa.
WOMAN: Come on dude! [US English accent]	WOMAN: -
SLOANE: Crocodile Dundee, some of us have jobs. [Australian English accent]	SLOANE: Cocodrilo Dundee, algunos tenemos trabajo.
	JACKSON: Dundee, qué original. Un momento, ¿qué te hace pensar que no trabajo?
	SLOANE: En el centro comercial un miércoles y devolviendo un chándal.

Original version	**Dubbed version**
JACKSON: Dundee. Original. Hang on a second. What makes you think I don't have a job? [Australian English accent] SLOANE: You're at the mall on a Wednesday returning slacker pants. [US English accent] JACKSON: Uh… These happen to be khakis. [Thick Australian accent] Lots of people wear khaki pants. [Australian English accent] SLOANE: Hopefully, you mean khakis and still don't care. Hi, there. I just have a quick return. [US English accent] JACKSON: Hey! [Australian English accent]	JACKSON: Uh… Pues resulta que son unos kakis. Mucha gente con trabajo los lleva. SLOANE: Supongo que quieres decir chinos, aunque no me importa. Hola, quería devolver una cosilla. JACKSON: ¡Oye!

Analysis of the OV scene

The OV scene presents a multilingual interaction between an American woman, Sloane, and an Australian man, Jackson. There is no previous explicit mention of their nationalities in the film. This information is implied by their accent [This accent-based feature can cause a potential MAVT crisis point.]: two clear examples are the way both characters pronounce 'Dundee' and 'khakis.'

Analysis of the DV scene

The DV scene presents a monolingual interaction in Spanish between a woman, Sloane, and a man, Jackson. There is no previous explicit mention of their nationalities in the film.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: OV is multilingual and DV is monolingual.

The presence of L3 in this scene can clearly be interpreted by the OV audience as a sign of the characters' identity.

The OV audience approaches the scene from a notoriously distinct perspective as that of the DV audience. From the moment Jackson opens his mouth, the OV audience knows his character is Australian. Sloane's character makes a remark about Jackson being Australian by calling him "Crocodile Dundee." Remark he finds unamusing and mispronounced, so he points out: "Dundee. Original." Besides, to an US English speaker, the Australian way to pronounce 'khakis' sounds quite close to how they would pronounce 'car keys,' which would justify Sloane's biting reply "Hopefully, you mean khakis and still don't care."

However, in the DV, since both characters have been dubbed into Castilian Spanish, the DV audience may find it is unreasonably strained for Sloane's character to call Jackson "Cocodrilo Dundee" if there is no sign of him being Australian other than maybe his looks. In the DV, Jackson

also finds her remark unamusing but not mispronounced—since there is no accent involved—, and points out: "Dundee, qué original." Regarding the 'khakis' element, the DV has cleverly changed the focus of the term duality related to the accent in the OV, to play with two synonyms of that term in the DV: 'kakis' and 'chinos.' Sloane's remark ("Supongo que quieres decir chinos, aunque no me importa.") may even convey the vague feeling as if they spoke a different language (or as if she were acting a bit snobbishly).

The current solution is deemed correct since Jackson's nationality does not affect the depth of his character, and this scene's main relevance is the apparent instant dislike between both characters.

File 15.1 *How to Get Away with Murder* (2014–2020)

IMDB's synopsis

A group of ambitious law students and their brilliant criminal defense professor become involved in a twisted murder plot that promises to change the course of their lives (https://www.imdb.com/title/tt3205802/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Annalise Keating a renowned criminal defense attorney and law professor at Middleton University; the so-called Keating Five, a group of outstanding students; and a few other selected characters.

English is the main language, but the series does not hesitate to reflect the current multiculturality in the United States through different scenarios with clients from diverse social and cultural backgrounds. In addition to that, the presence of Spanish or the Spanish accent while speaking English is frequent as one of the Keating Five, Laurel Castillo is Mexican, and the Castillo family plays a critical role in the plot with a variety of offshoots.

SCENE [split scene: min 8:50-9:10 / 9:52-11:04 / 27:16-27:55 / 30:45-30:58 / 33:15-34:05]

Relevance of the scene

This scene of the TV series (Season 6, Episode 2) could be referred to as a split scene divided into five segments, A to E, presenting a common denominator in the OV: one of the character's inability to communicate with others unless assisted by another character. Those two characters are: Hector, a one-off appearance character, and Tegan, a recurrent character as of Season 4, Episode 3.

In a short scene that takes place between minutes 8:50-9:10, the OV audience discovers Hector, a Mexican boy, does not speak or understand any English, and Connor does not speak Spanish. Therefore, they cannot communicate, a basic need for a proper legal defense.

Segments A to E present either a communication problem or Tegan communicating with or acting as an interpreter for Hector and other recurrent characters who do not speak Spanish.

Original version	**Dubbed version**
A [8:50-9:10] CONNOR: [Speaks mixed Spanish English] [No subtitles in English] *Uh… Tú… Hector. Tú, in USA. ¿Tu parentes dónde?* (sic) [Connor means to say "¿Tus parientes dónde (están)?"] *Are they, um… in México?* Did Annalise tell you to do that just to torture me? **B [9:52-11:04]** TEGAN: Where's Annalise? ASHER: Oh, she's not here. TEGAN: You said this was an Annalise emergency. ASHER: Yeah, it is. The emergency is that she's not answering her phone. Look, Connor and I, we need a translator, and since you say "Castillo" so well… TEGAN: I'm the managing partner of a giant law firm. You think I have time to be your translator? ASHER: I mean, you should. At least, if you want to meet your pro-bono hours requirement. TEGAN: Uh… ASHER: Our client is 8 years old and he's very, very adorable! TEGAN: When's his hearing? CONNOR: Two days. I'm planning on arguing for asylum due to gang violence. ASHER: Connor's idea. It's lame, right? CONNOR: Ok, well, no strategy will work if he doesn't tell us anything, is the point. TEGAN: [Speaks Spanish] *¿Viniste para escapar de gente mala de tu país? ¿Te daban miedo?* [Subtitled in English: Did you come	**A [8:50-9:10]** CONNOR: Tú eres Héctor. Estás en Estados Unidos. ¿Tus padres dónde están? ¿En México? ¿Te ha dicho Annalise que me tortures? **B [9:52-11:04]** TEGAN: ¿Dónde está Annalise? ASHER: Aquí no. TEGAN: Me dijisteis que era una emergencia de Annalise. ASHER: La emergencia es que no coge el teléfono. A Connor y a mí nos hace falta ayuda y como usted es tan simpática… TEGAN: Soy socia gerente de un bufete enorme. No tengo tiempo para tonterías. ASHER: Más le vale si quiere cumplir con las horas de trabajo *pro-bono* del contrato. TEGAN: Uh… ASHER: El cliente tiene ocho años y es una monada. TEGAN: ¿Cuándo es la vista? CONNOR: En dos días. Iba a solicitar asilo por la violencia del cártel. ASHER: Idea de Connor. Triste, ¿verdad? CONNOR: No servirá ninguna estrategia si no nos habla, esa es la cuestión. TEGAN: ¿Viniste para escapar de gente mala de tu país? ¿Te daba miedo? CONNOR: Espere. ¿Qué está dibujando? TEGAN: ¿Puedo ver tu dibujo? ¿Sí?

Original version	**Dubbed version**
here to escape from bad people in your country? Did they scare you?] CONNOR: Wait, what's he drawing? TEGAN: [Speaks Spanish] *¿Puedo ver tu dibujo? ¿Sí?* [Subtitled in English: Can I see your drawing?] CONNOR: It's a gang member. If we show this to the judge, it'll prove that he's been oppressed by violence. TEGAN: [Speaks Spanish] *¿Conoces a este hombre con la pistola de donde vives?* [Subtitled in English: Do you know this man with the gun from where you live?] ASHER: We got a gang, just not the right one. **C [27:16-27:55]** CONNOR: [Speaks mixed Spanish English] [No subtitles in English] Uh, in *México, ¿dónde está*? In Sinaloa? Here? Are there gangs here? Bad men? OLIVER: Hey. Come bearing gifts. Cheesesteak is universal language. CONNOR: What am I gonna go? I have nothing to offer to the judge tomorrow. OLIVER: Wait, that's not the only gift I smuggled in. CONNOR: How'd you do that? OLIVER: I'm a rule-breaker. Haven't you heard? And I downloaded an app to translate… Hey, Hector! That's not for you… CONNOR: Oh, my God. MARISOL [Hector's mom, on the phone]: [Speaks Spanish] *¡Ay! ¿Héctor? Mi bebé. Mi bebé. ¿Estás bien? ¿Estás a salvo?* [No subtitles in English]	CONNOR: Es un sicario. Si enseñamos esto a la juez demostraremos que ha sufrido violencia extrema. TEGAN: ¿Este hombre con la pistola es de donde vives? ASHER: No es el matón que nos convendría. **C [27:16-27:55]** CONNOR: Eh, ¿en México dónde estabas? ¿En Sinaloa? ¿Aquí? ¿Hay sicarios? ¿Hay malos ahí? OLIVER: Hola, traigo regalos. El bocata de carne le gusta a todo el mundo. CONNOR: ¿Qué voy a hacer? No sé qué decirle mañana a la juez. OLIVER: Espera, también he colado otra cosa. CONNOR: ¿Cómo lo has hecho? OLIVER: Ah, soy un rebelde. ¿No te habías enterado? He descargado una aplicación para que juegue… Eh, ¡oye, Héctor! CONNOR: Ay, Dios… MARISOL [Hector's mom, on the phone]: ¡Ay! ¿Héctor? Mi bebé. Mi bebé. ¿Estás bien? ¿Estás a salvo? **D [30:45-30:58]** ASHER: Que conste que no apruebo este plan. TEGAN: ¿Qué plan? HECTOR: ¡Ah! ¡No! ¡No! ¡No! TEGAN: Tranquilo, Héctor. Nadie te va a hacer daño. HECTOR: ¡No dejes que me lleven! ¡Por favor!

Original version	Dubbed version
D [30:45-30:58] ASHER: For the record, I don't condone this plan. TEGAN: What plan? HECTOR: [Speaks Spanish] *¡Aah! ¡No! ¡No! ¡No!* [No subtitles in English] TEGAN: [Speaks Spanish] *Tranquilo, Héctor. Nadie te va a hacer daño*. [No subtitles in English] HECTOR: [Speaks Spanish] *¡No le dejes que me lleve! ¡Por favor!* [No subtitles in English] **E [33:15-34:05]** HECTOR: [Speaks Spanish] *¡Quiero a mi mamá!* [Subtitled in English: I want my Mama!] TEGAN: [Speaks Spanish] *Acabo de hablar con tu mamá y ella dice que tienes que ser valiente.* [Subtitled in English: I just talked to your Mama. She says that you have to be brave.] CONNOR: Tell him that I'll get his mom asylum. TEGAN: Ok. I know you're feeling yourself… CONNOR: Look, Marisol can actually testify to the gang violence, and if we get her asylum, it'll be easier to get Hector asylum. TEGAN: Are you this presumptuous when Annalise is around? CONNOR: You know it's a good idea. Just tell him. TEGAN: [Speaks Spanish] *Mira. Vamos a hacer todo lo posible para reunirte pronto con tu mamá.* [Subtitled in English: We're going	**E [33:15-34:05]** HECTOR: ¡Quiero a mi mamá! TEGAN: Acabo de hablar con tu mamá. Ella dice que tienes que ser valiente. CONNOR: Conseguiré que le den asilo a su madre. TEGAN: Vale, ya sé que tienes la moral alta… CONNOR: Mire, Marisol sí que puede declarar sobre la violencia del cártel y, si le conseguimos el asilo, será más fácil para Héctor. TEGAN: ¿Eres tan impertinente con Annalise también? CONNOR: Sabe que es buena idea. Dígaselo. TEGAN: Mira. Vamos a hacer todo lo posible para reunirte con tu mamá. HECTOR: ¿Me lo prometes? CONNOR: Sí, Héctor. Prometido. OLIVER: ¿Connor puede hacer eso? ASHER: Es improbable.

Original version	Dubbed version
to do everything we can to get your mom and you back together very soon.] HECTOR: [Speaks Spanish] *¿Me prometes?* [Subtitled in English: You promise me?] CONNOR: [Speaks mixed Spanish English] [No subtitles in English] *Sí, Hector.* Promise. OLIVER: Can Connor actually do that? ASHER: Highly unlikely.	

Analysis of the OV scene (per segment)

A – The OV presents a multilingual scene (mix of English and broken Spanish) where Connor vainly tries to communicate with his client, Hector (a Mexican child). His command of Spanish is insufficient for Hector to understand. Hector does not say a word [His character has not yet spoken].

B – The OV presents a multilingual scene (English and Spanish). This scene is subdivided into two scenarios: (1) an encounter outside the interview room between Asher and Tegan where he mentions they cannot locate their professor, Annalise; explains that Connor and himself need help and why Tegan's assistance as an interpreter is required, and adds it is a pro-bono case, and (2) a multilingual scene in the interview room with Asher, Connor, Tegan, and Hector. The OV audience knows neither Connor nor Asher speak Spanish. Therefore, Tegan's linguistic help is crucial for Hector's legal defense. The OV audience is provided with English subtitles of Tegan's remarks in Spanish. Hector does not say a word [His character has not yet spoken].

C – The OV presents a multilingual scene (mix of English and broken Spanish, English, and Spanish). Firstly, Connor unfruitfully tries to communicate with Hector once again. Then Oliver (who is Connor's husband, and coworker) enters the interview room and there is an interaction in English between them. Lastly, Hector takes the smartphone from Oliver's hands and calls his mother, Marisol, who speaks in Spanish (no English subtitles are provided). Hector does not say a word [His character has not yet spoken].

D – The OV presents a multilingual scene (English and Spanish). First, there is a brief interaction in English between Asher and Tegan. Then Hector speaks for the first time in Spanish and Tegan tries to calm him down in Spanish (no English subtitles are provided).

E – The OV presents a multilingual scene (English and Spanish). There is a brief exchange in Spanish between Hector and Tegan. Next, Connor asks Tegan to convey a message to Hector in Spanish. This triggers a conversation in English between Tegan and Connor. Then, there is another brief exchange in Spanish between Tegan and Hector, resulting from Connor's request. Followed by Connor's Spanish-English remark, and a brief English exchange between Oliver and Asher. The OV audience is provided with English subtitles of Tegan's and Hector's interactions in Spanish, but not Connor's brief remark in Spanish.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene (per segment)

A – The DV presents a monolingual scene in Spanish where Connor asks a series of questions to his client, Hector (a Mexican child). Hector does not say a word [His character has not yet spoken].

B – The DV presents a monolingual scene in Spanish. This scene is subdivided into two scenarios: (1) an encounter outside the interview room between Asher and Tegan where he mentions they cannot locate their professor, Annalise; explains that Connor and himself need help, and adds it is a pro-bono case, and (2) a scene in the interview room with Asher, Connor, Tegan, and Hector. Hector does not say a word [His character has not yet spoken].

C – The DV presents a monolingual scene in Spanish. Firstly, Connor unfruitfully tries to get information from Hector once again. Then Oliver (who is Connor's husband, and coworker) enters the interview room and there is an interaction between them. Lastly, Hector takes the smartphone from Oliver's hands and calls his mother, Marisol, who speaks in Latin American Spanish. Hector does not say a word [His character has not yet spoken].

D – The DV presents a monolingual scene in Spanish. First, there is a brief interaction between Asher and Tegan. Then Hector speaks for the first time and Tegan tries to calm him down.

E – The DV presents a monolingual scene in Spanish. There is a brief exchange between Hector and Tegan. Next, there is a conversation between Connor and Tegan. This is followed by another brief exchange between Tegan and Hector, resulting from a request from Connor. Finally, there are three short remarks by Connor, Oliver, and Asher.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

The difference between segment A in the OV and DV scenes is patent: OV is multilingual and DV is monolingual. From this scene on, the OV audience has a clear understanding of the linguistic barrier existing between Connor and his client, and consequently the need to ask for Tegan's help as an interpreter. Therefore, the OV portrays a potential MAVT crisis point. On the other hand, the translation decision taken in the DV to keep the scene monolingual completely changes the course of this episode.

B against B

The difference between segment B in the OV and DV scenes is marked: OV is multilingual and DV is monolingual. This scene shows the first clear ripple effect of the translation decisions in the DV: there is no linguistic barrier in segment A, and hence there is no need for an interpreter in segment B.

This has a small but direct impact on Tegan's character, as well as Connor's and Asher's:

Tegan – Due to the lack of a linguistic barrier resulting from a monolingual segment A, the DV audience can only infer Tegan's presence because of Annalise's absence and Connor's and Asher's need of expert guidance. Tegan's presence in this split scene at the ICE detention center and subsequent scenarios can be justified due to her position as a managing partner at Caplan & Gold, the law firm where both Connor and Asher work as legal interns. Annalise is Connor's and Asher's law professor and works at Caplan & Gold. Even though the TV series fans would know Tegan has never assisted the legal interns, in Annalise's absence, it seems natural that Tegan monitors the interns' cases (not forgetting the pro-bono quota Asher pointedly mentions).

The DV translation decision in this scene (scenario 1) also causes a slight change in meaning which in the end is deemed well-balanced and has no greater impact on the scene or the TV series. That is: the DV omits the piece of information in the script related to how well Tegan pronounces the Spanish word (in this case a surname) *Castillo*–information related to her ability to speak Spanish, a skill needed in the OV–and replaces it with how *simpática* (nice) she is. On paper, this replacement may seem lacking and even a bit on the sycophantic side (which suitably resonates with Asher's character), but on screen it is compensated for by Tegan's irate facial expression and sharp retort: "I'm the managing partner of a giant law firm. You think I have time (OV) to be your translator? /(DV) *para tonterías* (for such nonsense)?"

Connor and Asher – The OV audience approaches the scenario 2 of this scene from a vastly distinct perspective as that of the DV audience. The DV translation decision in this split scene as a whole may affect DV audience's reception of Connor's and Asher's capability to manage both an immigration case and a child. While the OV audience clearly knows they do not even try to interact with Hector because they cannot communicate with him in his language, the DV audience lacks this information.

In this scenario, Connor and Asher stay in the background–bringing Tegan and Hector into focus in the scene. Visually, the audience identifies two distinct groups, which at a subconscious level could be described as: 1) background: two males, hands in pockets, upright posture, 2) foreground: female and child, a somewhat motherly attitude and posture (both seated on the floor, same level), withdrawn/traumatized (?) child [These categories will not be analyzed in this study and have just been provided as a reference].

The OV presents an interaction in Spanish between Tegan and Hector (even though he answers through his drawing and not words). Therefore, Connor and Asher speak directly to Tegan–bypassing Hector–asking her what is on the drawing because they cannot ask Hector themselves. However, the DV presents a monolingual scene that may leave the DV audience wondering why Connor and Asher cannot or will not ask a child a simple question. Are they not qualified enough to question a minor? Do they believe a child would react better if this question came from a woman?

C against C

The difference between the OV and DV scenes is noticeable: OV is multilingual and DV is monolingual. The ripple effect of the translation decisions in the DV continue in this segment: since there is no linguistic barrier, there is no need for a translation app in the smartphone Oliver

smuggles into the interview room (fact noted in the OV); in the DV that translation app turns into a game.

While keeping the child happy and entertained may be useful to befriend him, the DV audience may wonder why Oliver and Connor would risk smuggling a phone in a detention room for that purpose only (it may seem a slow way to make a child talk). On the other hand, the OV audience knows Connor cannot communicate with Hector due to the existing linguistic barrier, and hence Oliver's attempt to help his husband by smuggling a phone including a translation app.

D against D

The difference between the segment D in the OV and DV scenes is tangible: OV is multilingual and DV is monolingual. Not providing subtitles in the OV is a considered decision to enhance that linguistic barrier isolating Hector from everyone except from Tegan. Once again, the ripple effect of the translation decisions in the DV continue in this segment: since there is no linguistic barrier, there seems to be no explanation for the reaction of those surrounding Hector [except for those aware of the fake Immigration and Customs Enforcement (ICE) agent plan], which could be described as a 'sense of helplessness' due to not being able to communicate with the child. The DV audience may associate this reaction to a 'feeling of discomfort' due to witnessing a child overreact, but it may seem contrived.

E against E

The difference between the segment E in the OV and DV scenes is clear: OV is multilingual and DV is monolingual. The ripple effect of the translation decisions in the DV reaches its peak in this segment: since there is no linguistic barrier, there is no need for Tegan to act as an interpreter.

The OV shows two interpretation requests:

> Request 1: While the OV audience is presented with a situation where Connor urges Tegan to inform Hector of his intended next steps ("Tell him that I'll get his mom asylum."), the DV audience is led to think Connor is talking directly to Tegan ("Conseguiré que le den asilo a su madre." = I'll get his mom asylum).
>
> Request 2: In the OV, after a brief exchange in English between Connor and Tegan, Connor says: "You know it's a good idea. Just tell him." (Referring to the legal defense strategy the just outlined), which is followed by Tegan's interpretation in Spanish and then, Connor's brief remark in Spanish addressing Hector. In the DV, after a brief monolingual exchange in Spanish between Connor and Tegan, Connor says: "Sabe que es buena idea. Dígaselo." (= You know it is a good idea. Tell him.) Being deprived of a linguistic justification (a linguistic barrier), this DV translation decision may cause some awkwardness in the DV audience as to why Connor cannot talk to Hector if he is standing right next to the child (especially when he does address Hector later), and why he turns to Tegan (or a female figure) to convey the message.

Multilingualism in this scene takes two forms: a sign of identity, a language switch consisting of an intratextual (diegetic) translation, where the Tegan acts as an interpreter for Hector.

An alternate MAVT solution for this DV scene (to be applied throughout the segments) would be to provide a shift in focus regarding Hector and his mother's nationality. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), this brief scene

would be much easier for the DV audience to understand. Hector and his mother's nationality does not carry much weight regarding the plot; besides, their characters only appear in this episode**.** The only important detail when it comes to their origins is, they must cross the American Mexican border for this ICE conflict to arise. The best nationality fit in this case would be Brazilian. Brazil is a diverse enough country to fit all physical traits, and Portuguese language does not interfere with the DV.

What matters here most of all is the linguistic barrier Connor and Asher must face, which should be kept so that the whole scene structure makes sense. Tegan's remark as an interpreter can still be backed up in the DV if the notion of her speaking (Brazilian) Portuguese is introduced. This doesn't have to be a problem when it comes to the TV series plot as a whole, since it only adds up a small detail to Tegan's character (considering Hector and his mother, and this language need only appear in this episode). By introducing this simple change, the OV structure is salvaged, and multilingualism is fully maintained.

The suggested script would be as follows:

A [8:50-9:10]

CONNOR: **[Speaks mixed Spanish-Brazilian Portuguese] [No subtitles in Spanish] Eh… *Você*… Héctor. *Você*, en Estados Unidos. *Você pais onde?* ¿En *Brasil*?** ¿Te ha dicho Annalise que me tortures?

B [9:52-11:04]

TEGAN: ¿Dónde está Annalise?

ASHER: Aquí no.

TEGAN: Me dijisteis que era una emergencia de Annalise.

ASHER: La emergencia es que no coge el teléfono. Connor y yo necesitamos un intérprete y creo que usted habla portugués…

TEGAN: Soy socia gerente de un bufete enorme. No tengo tiempo para jugar a traducir.

ASHER: Más le vale si quiere cumplir con las horas de trabajo *pro-bono* del contrato.

TEGAN: Uh…

ASHER: El cliente tiene ocho años y es una monada.

TEGAN: ¿Cuándo es la vista?

CONNOR: En dos días. Iba a solicitar asilo por violencia pandillera.

ASHER: Idea de Connor. Triste, ¿verdad?

CONNOR: No servirá ninguna estrategia si no nos habla, esa es la cuestión.

TEGAN: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: ¿Viniste para escapar de gente mala de tu país? ¿Te daba miedo?]**

CONNOR: Espere. ¿Qué está dibujando?

TEGAN: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: ¿Puedo ver tu dibujo? ¿Sí?]**

CONNOR: Es un sicario. Si enseñamos esto a la juez demostraremos que ha sufrido violencia extrema.

TEGAN: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: ¿Conoces a este hombre con la pistola de donde vives?]**

ASHER: No es el matón que nos convendría.

C [27:16-27:55]

CONNOR: **[Speaks mixed Spanish-Brazilian Portuguese] [No subtitles in Spanish] Eh, en *Brasil*, *onde você*? ¿En *Rio*?** ¿Aquí? ¿Hay pandillas? ¿Hay malos ahí?

OLIVER: Hola, traigo regalos. El bocata de carne le gusta a todo el mundo.

CONNOR: ¿Qué voy a hacer? No sé qué decirle mañana a la juez.

OLIVER: Espera, también he colado otra cosa.

CONNOR: ¿Cómo lo has hecho?

OLIVER: Ah, soy un rebelde. ¿No te habías enterado? He descargado una aplicación para traducir… Eh, ¡oye, Héctor!

CONNOR: Ay, Dios…

MARISOL: **[Hector's mom, on the phone]: [Speaks Brazilian Portuguese]** ***Ay! Héctor? Meu bebê. Meu bebê. Está bem? Você está se cuidando?*** **[No subtitles in Spanish]**

D [30:45-30:58]

ASHER: Que conste que no apruebo este plan.

TEGAN: ¿Qué plan?

HECTOR: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: ¡Ah! ¡No! ¡No! ¡No!]**

TEGAN: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: Tranquilo, Héctor. Nadie te va a hacer daño.]**

HECTOR: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: ¡No dejes que me lleven! ¡Por favor!]**

E [33:15-34:05]

HECTOR: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: ¡Quiero a mi mamá!]**

TEGAN: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: Acabo de hablar con tu mamá. Ella dice que tienes que ser valiente.]**

CONNOR: Conseguiré que le den asilo a su madre.

TEGAN: Vale, ya sé que tienes la moral alta…

CONNOR: Mire, Marisol sí que puede declarar sobre la violencia de las pandillas y, si le conseguimos el asilo, será más fácil para Héctor.

TEGAN: ¿Eres tan impertinente con Annalise también?

CONNOR: Sabe que es buena idea. Dígaselo.

TEGAN: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: Mira. Vamos a hacer todo lo posible para reunirte pronto con tu mamá.]**

HECTOR: **[Speaks Brazilian Portuguese] [Subtitled in Spanish: ¿Me lo prometes?]**

CONNOR: **[Speaks Brazilian Portuguese] *Sim, Héctor. Promessa.* [No subtitles in Spanish]**

OLIVER: ¿Connor puede hacer eso?

ASHER: Es improbable.

File 16.1 *The Rhythm Section* (2020)

IMDB's synopsis

A woman seeks revenge against those who orchestrated a plane crash that killed her family. (https://www.imdb.com/title/tt7134096/).

Contextualization of the audiovisual work

This feature film is set in several cities all over the world (London, Tangier, Marseille, Madrid, New York), providing a varied cultural and potentially linguistic background context.

SCENE [split scene: min 1:31:26-1:31:39 / 1:34:05-1:36:26]

Relevance of the scene

This scene is set in Marseille and shows the multiculturality of the city, with a large Muslim population (mostly Algerian and Tunisian). Mohammed Reza, who in this scene supposedly is U17, has armed a bomb to be detonated in a bus in the city center.

Original version	**Dubbed version**
A [1:31:26-1:31:39] [SILENCED TV IN FRENCH] REZA: You just don't need it. SAMIRA: [Speaks French] *Mais…* [No subtitles in English]	**A [1:31:26-1:31:39]** [SILENCED TV IN FRENCH] REZA: No lo necesitas. ¿Vale? SAMIRA: [Speaks French] *Mais…* [No subtitles in Spanish]

Original version	**Dubbed version**
REZA: [Speaks French] *Je suis avec toi. Samira, je suis avec toi.* [Subtitled in English: I'm with you. Samira, we're in this together.] SAMIRA: [Speaks French] *U17 a dit d'utiliser le portable. C'était le plan.* [Subtitled in English: But he said to use the phone. That was the plan.] MAN: [Speaks French] [No subtitles in English] **B [1:34:00-1:36:26]** REZA: [Speaks French] [Subtitled in English: Open the door.] BUS DRIVER: [Speaks French] [Subtitled in English: I can't get you off here, sir.] REZA: [Speaks French] [Subtitled in English: Why?] BUS DRIVER: [Speaks French] [Subtitled in English: The demonstration is right outside.] STEPHANIE: Where is the detonator? REZA: [Speaks French] [No subtitles in English] STEPHANIE: Reza… I'm gonna shoot you through the fucking spine. Where's the detonator? REZA: If you shoot me, everyone dies. STEPHANIE: [Speaks French] [Subtitled in English: Open the doors… Now! Everyone get out! Everyone get out!] SAMIRA: [Speaks French] [Subtitled in English: It's not working.] STEPHANIE: [Speaks French] [Subtitled in English: There's a bomb!] SAMIRA: [Speaks French] [Subtitled in English: The detonator is not working!]	REZA: [Speaks French] *Je suis avec toi. Samira, je suis avec toi.* [Subtitled in Spanish: Estoy contigo. Samira, estamos juntos tú y yo.] SAMIRA: [Speaks French] *Mais U17 a dit d'utiliser le portable. C'était le plan.* [Subtitled in Spanish: Pero dijo que usáramos el teléfono. Ese era el plan.] MAN: [Speaks French] [No subtitles in Spanish] **B [1:34:00-1:36:26]** REZA: [Speaks French] [Subtitled in Spanish: Abra las puertas.] BUS DRIVER: [Speaks French] [Subtitled in Spanish: Aquí no se puede bajar, señor.] REZA: [Speaks French] [Subtitled in Spanish: ¿Por qué?] BUS DRIVER: [Speaks French] [Subtitled in Spanish: Porque está la manifestación.] STEPHANIE: ¿Dónde está el detonador? REZA: [Speaks French] [No subtitles in Spanish] STEPHANIE: ¿Dónde está? Te voy a reventar la columna, cabrón. ¿Dónde está el detonador? REZA: Si me matas, todos morirán. STEPHANIE: [Speaks French] [Subtitled in Spanish: ¡Abra las putas puertas! ¡Fuera todo el mundo! ¡Todo el mundo fuera!] SAMIRA: [Speaks French] [Subtitled in Spanish: No funciona.] STEPHANIE: [Speaks French] [Subtitled in Spanish: ¡Hay una bomba!]

Original version	**Dubbed version**
REZA: Who are you? STEPHANIE: You killed my family. REZA: Serra sent you. He'll kill you too. STEPHANIE: I know. SAMIRA: [Speaks French] [Subtitled in English: It's a timer. It's a timer! It's a timer! You coward!] Go. Go! STEPHANIE: [Shouts in French] [No subtitles in English]	SAMIRA: [Speaks French] [Subtitled in Spanish: ¡El detonador no funciona!] REZA: ¿Quién eres? STEPHANIE: Tú mataste a mi familia. REZA: Te envía Serra. A ti también te matará. STEPHANIE: Ya lo sé. SAMIRA: [Speaks French] [Subtitled in Spanish: Es un temporizador. ¡Un temporizador! ¡Cobarde!] Vete. ¡Vete! STEPHANIE: [Shouts in French] [No subtitles in Spanish]

Analysis of the OV scene (per segment)

A – The OV presents a multilingual scene (English and French) where a man the OV audience later identifies as Reza tries to calm down Samira (a suicide girl), first in English and then in French (subtitled in English). Then a second man enters the apartment and says something unintelligible in French (no subtitles are provided in English).

[Note: The French transcript has been extracted from the French (France) version of the closed caption subtitles available on the Amazon Prime Video platform where this scene was analyzed.]

> SAMIRA: [Speaks French] *U17 a dit d'utiliser le portable. C'était le plan.* [Subtitled in English: But he said to use the phone. That was the plan.]

This transcript was used to show that the original French and the English subtitles provided do not match. Hence, the OV audience cannot know at this point that U17 is a third person other than Reza, a key piece of information later in the film. This information is reiterated in a subsequent scene, so this omission does not cause a potential issue regarding the understanding of the plot.

B – The OV presents a multilingual scene (English and French). In this scene Stephanie approaches Reza, who speaking in French (subtitled in English) with the bus driver to get off the bus before Samira detonates the suicide bomb vest she's wearing. Reza and Stephanie interact in English. Then she shouts an order in French (subtitled in English) for everyone in the bus to exit the bus. Reza and Stephanie wrestle and continue interacting in English. In the meantime, Samira has tried to detonate the bomb and sees the remote is fake and has a timer set. Samira tells Stephanie to run in French (subtitled in English). Stephanie exits the bus and shouts the bystanders in French (no subtitles provided in English).

Analysis of the DV scene (per segment)

A – The DV presents a multilingual scene (Spanish and French) where a man the DV audience later identifies as Reza tries to calm down Samira (a suicide girl), first in Spanish and then in French (subtitled in Spanish). Then a second man enters the apartment and says something unintelligible in French (no subtitles are provided in Spanish).

[Note: The French transcript has been extracted from the French (France) version of the closed caption subtitles available on the Amazon Prime Video platform where this scene was analyzed.]

> SAMIRA: [Speaks French] *Mais U17 a dit d'utiliser le portable. C'était le plan.*
> [Subtitled in Spanish: Pero dijo que usáramos el teléfono. Ese era el plan.]

This transcript was used to show that the original French and the Spanish subtitles provided do not match. Hence, the DV audience cannot know at this point that U17 is a third person other than Reza, a key piece of information later in the film. This information is reiterated in a subsequent scene, so this omission does not cause a potential issue regarding the understanding of the plot.

B – The DV presents a multilingual scene (Spanish and French). In this scene Stephanie approaches Reza, who speaking in French (subtitled in Spanish) with the bus driver to get off the bus before Samira detonates the suicide bomb vest she's wearing. Reza and Stephanie interact in Spanish. Then she shouts an order in French (subtitled in Spanish) for everyone in the bus to exit the bus. Reza and Stephanie wrestle and continue interacting in Spanish. In the meantime, Samira has tried to detonate the bomb and sees the remote is fake and has a timer set. Samira tells Stephanie to run in French (subtitled in Spanish). Stephanie exits the bus and shouts the bystanders in French (no subtitles provided in Spanish).

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

Segment A in the OV and the DV scenes is multilingual, and they both provide the same level of information to their respective audiences. Still, as was already mentioned, that information is not complete. Therefore, the scene portrays a potential MAVT crisis point. As can be seen on segment B, Stephanie speaks French. That means in this Segment A she already knows Reza is not U17 because she understands what Samira says. Neither the OV nor the DV get this information in the subtitles [Only those in the audience speaking French would gather that piece of information at this point]. However, Stephanie uses this information to kill the real U17 later in the film, although the script does provide further backing information during that killing scene to help the audience with her reasoning.

B against B

Segment B in the OV and the DV scenes is multilingual. However, there is a slight difference between both versions.

This is the section of the scene concerned (difference marked in bold font):

OV:

STEPHANIE: Where is the detonator?

REZA: [Speaks French] [No subtitles in English]

STEPHANIE: **Reza…** I'm gonna shoot you through the fucking spine. Where's the detonator?

DV:

STEPHANIE: ¿Dónde está el detonador?

REZA: [Speaks French] [No subtitles in Spanish]

STEPHANIE: **¿Dónde está?** Te voy a reventar la columna, cabrón. ¿Dónde está el detonador?

As can be seen, in the OV Stephanie is calling upon Reza, while the DV has turned that into a query. This change does not seem to be linked to any dubbing restrictions, since Stephanie's character is not even facing the screen when this piece of information is to be voiced. This omission of information in the DV could represent a potential reception issue, as it has been a while since the audience last saw Reza on screen and may not recognize him so easily without this extra piece of information.

Multilingualism in this scene can be interpreted by the OV audience as either a sign of identity (giving an idea or the character's origin or their knowledge of another language), or a language switch by bilingual characters.

An alternate subtitling solution for Segment A would be:

SAMIRA: Pero **U17** dijo que usáramos el teléfono. Ese era el plan.

On the other hand, an alternate MAVT solution for Segment B would be to maintain the "Reza" reference as in the OV.

File 17.1 *Designated Survivor* (2016–2019)

IMDB's synopsis

A low-level Cabinet member becomes President of the United States after a catastrophic attack kills everyone above him in the line of succession (https://www.imdb.com/title/tt5296406/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Tom Kirkman, a recently fired cabinet official who has unexpectedly been named President of the United States after a devastating terrorist attack on the US Capitol during the State of the Union since he was the one appointed as the Designated Survivor.

English is the main language, but the series does not hesitate to reflect today's multiculturality in the United States through different scenarios with characters from diverse social and cultural

backgrounds. Besides, given the TV series could be described as a political thriller, it regularly presents characters from different countries.

SCENE [min 06:25-07:19]

Relevance of the scene

This is the first time in the TV series (Season 1, Episode 15) this Mexican American character, Aaron Shore, speaks Spanish with his cousin, Nadia Espinosa.

Original version	**Dubbed version**
AARON: Aaron Shore? [Speaks Spanish] *Ah, ¿ya llegaste? Vale. Sí, voy para allá. Sí, sí, llego lo más pronto posible. Vale.* [Subtitled in English: You're already here? Okay. I'll be there as fast as I can.] NADIA: [Speaks Spanish] *¿No me vas a dejar entrar?* [Subtitled in English: Aren't you gonna let me in?] AARON: [Speaks Spanish] *No sé. Eres peligrosa.* [Subtitled in English: I don't know. You're trouble.] NADIA: [Speaks Spanish] *Ni te lo imaginas. Perdón que llegué temprano, ¿ah? Por una vez, no había tráfico.* [Subtitled in English: You don't know the half of it. Sorry I'm early. For once, there was no traffic.] AARON: [Speaks Spanish] *No te preocupes.* [Subtitled in English: No worries.] NADIA: [Speaks Spanish] *El desempleo no te queda bien, primo. ¿Cómo estás?* [Subtitled in English: Unemployment doesn't suit you, cousin. How are you doing?] AARON: [Speaks Spanish] *Estoy bien. Tranquila. Pasa, por favor. Pasa.* [Subtitled in English: I'm fine. Get the hell in here.]	AARON: Aaron Shore. Ah, ¿ya estás ahí? Vale. Sí, voy para allá. Sí, sí, llego lo más pronto posible. Vale. NADIA: ¿No me vas a dejar entrar? AARON: No sé. Eres peligrosa. NADIA: Ni te lo imaginas. Perdona que me haya adelantado. Por una vez, no había tráfico. AARON: No te preocupes. NADIA: El desempleo no te sienta bien, primo. ¿Cómo estás? AARON: Estoy bien. Tranquila. Pasa, por favor. Pasa.

Analysis of the OV scene

The OV presents a multilingual scene (English and Spanish). The OV audience can see two different scenarios. Firstly, a park scene where Aaron answers his phone with his English-speaking voice and then switches to Spanish when he identifies the caller as his cousin. And

secondly, Aaron and Nadia, both Latinos, speaking in Latin American Spanish (subtitled in English) in Aaron's apartment.

Analysis of the DV scene

The DV presents a monolingual scene in Castilian Spanish. The DV audience can see two different scenarios. Firstly, a park scene where Aaron answers his phone to an unknown caller and then identifies the caller as his cousin. And secondly, Aaron and Nadia speaking Spanish (subtitled in English) in Aaron's apartment.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: the OV is multilingual and the DV is monolingual.

Apparently, this isolated scene presents no potential MAVT crisis point. However, the effects of this scene go way beyond the limits of its duration. The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. It is the first time in the OV that the audience watches Aaron speaking Spanish, and there is no previous mention in the TV series of him being Mexican American. In the meantime, the DV audience perceives no change at all: He is speaking Spanish as usual (same linguistic variation and all).

Note: Since the TV series is produced in English, unless the OV audience knows the actor interpreting Aaron is not American (his name is Adan Canto and he is from Mexico), it would be complicated for the OV audience to identify Aaron's accent as non-American.

On the other hand, it is worth noting that the OV Spanish and the DV Spanish are not the same. This is due to a localization effort to adapt the script to a Castilian Spanish speaking audience instead of a Latin American Spanish speaking audience. Those differences can be seen in sentences such as: "Ah, ¿ya llegaste?" vs. "Ah, ¿ya estás ahí?," "Perdón que llegué temprano, ¿ah?" vs. "Perdona que me haya adelantado," "El desempleo no te queda bien, primo." vs. "El desempleo no te sienta bien, primo."

By opting for a monolingual translation and applying this a localization effort, the DV scene erases all features of multiculturality, a particularly important characteristic in this TV series. Besides, Aaron being Mexican American is a topic strongly resumed on season 3.

Multilingualism in this scene can clearly be interpreted by the OV audience as a sign of the characters' identity.

An alternate MAVT solution for this DV scene would be to maintain multilingualism in the form of a linguistic variation: Latin American Spanish. To that end, in this alternate solution, the DV could keep the original remark for Nadia in Latin American and offer an in-between version of Aaron's accent when speaking Spanish preserving the same Spanish script as in the OV. Given this is the 15th episode of the TV series and the first time Aaron speaks Spanish, Aaron's character already has a Castilian Spanish profile throughout the series, so the DV cannot alter that greatly. However, it is not infrequent that Latin Americans—in fact, many foreigners—who live abroad over lengthy periods of time, soften (even completely lose) their accents, only to get them totally or partially back when in contact with native relatives, friends, or other expats.

File 17.2 *Designated Survivor* (2016–2019)

IMDB's synopsis

A low-level Cabinet member becomes President of the United States after a catastrophic attack kills everyone above him in the line of succession (https://www.imdb.com/title/tt5296406/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Tom Kirkman, a recently fired cabinet official who has unexpectedly been named President of the United States after a devastating terrorist attack on the US Capitol during the State of the Union since he was the one appointed as the Designated Survivor.

English is the main language, but the series does not hesitate to reflect today's multiculturality in the United States through different scenarios with characters from diverse social and cultural backgrounds. Besides, given the TV series could be described as a political thriller, it regularly presents characters from different countries.

SCENE [split scene: min 06:00-06:41 / 07:54-08:43]

Relevance of the scene

This scene of the TV series (Season 2, Episode 1) could be referred to as a split scene divided into five segments A and B, presenting two interesting features to analyze: 1) US English (Hannah) vs. British English (Damian), and 2) Dutch and faked Dutch accent while speaking English (Damian).

Hannah Wells is a Vietnamese American FBI agent who, at this point of the TV series, is the lead investigator of the terrorist attack on the US Capitol. She travels to Europe, more specifically Amsterdam (Netherlands), following the lead of Lloyd, a fugitive terrorist, where she crosses paths with Damian Rennett [This is his first appearance on the TV series].

Original version	**Dubbed version**
A [06:00-06:41] DAMIAN: Uh-oh. Is someone having too much fun? One more, yeah? Slivovitz. [Dutch accent while speaking English] HANNAH: No, I gotta go home. [US English accent] DAMIAN: Home? So early? Okay, okay, I'll take you. [Dutch accent while speaking English] HANNAH: Excuse me. [US English accent]	**A [06:00-06:41]** DAMIAN: Oh, oh. Menuda juerga te estás pegando. Una más, ¿*ja*? Slivovitz. [Dutch-like accent] HANNAH: No, Tengo que irme a casa. DAMIAN: ¿A casa? ¿Tan temprano? Está bien. Vale. Te llevo. [Dutch-like accent] HANNAH: Disculpa. BARMAN: ¿Por qué no le pides un taxi?

Original version	Dubbed version
BARMAN: [Speaks Dutch] [Subtitled in English: Why don't you call her a taxi?] DAMIAN: [Speaks Dutch] [Subtitled in English: She doesn't need one. I've got her.] Okay, okay. **B [07:54-08:43]** DAMIAN: Ah, ah, ah. On your knees, right now. [British English accent] HANNAH: Why are you British all of a sudden? [US English accent] DAMIAN: Why do Americans ask so many questions? [British English accent] HANNAH: You're an Englishman posing as a Dutchman carrying a Walther P99. MI6? [US English accent] DAMIAN: Shut up. [British English accent]	DAMIAN: No lo necesita. Yo la llevo. Bueno, tranquila. [Dutch-like accent] **B [07:54-08:43]** DAMIAN: Ah, ah, ah. De rodillas. Rápido. HANNAH: ¿Acabas de perder el acento holandés? DAMIAN: ¿Por qué los americanos hacen tantas preguntas? HANNAH: Eres un inglés que finge ser holandés, que lleva una Walther P99. ¿MI6? DAMIAN: Cierra el pico.

Analysis of the OV scene

Analysis per segment

A – The OV presents a multilingual scene (English and Dutch) in a bar, where Hannah fakes being drunk and speaks with her usual accent: US English. She is approached by Damian, who is pretending to be Dutch (Dutch accent while speaking English) [This accent-based trait could cause a potential MAVT crisis point] and offers to give Hannah a lift home. Then the bartender interacts briefly with Damian in Dutch (subtitled in English), suggesting he should call a taxi, and Damian proceeds to interact with Hannah in English.

B – The OV presents a multilingual scene (US English and British English). Even if the OV audience had any doubts identifying Damian's accent in his first remark in this scene, "Ah, ah, ah. On your knees, right now.," Hannah's retort ("Why are you British all of a sudden?") makes that abundantly clear. On the other hand, nor has Damian any trouble in identifying Hanna's nationality, as can be deduced by his reply "Why do Americans ask so many questions?"

Analysis of the DV scene

Analysis per segment

A – The DV presents a multilingual scene (Spanish and Dutch-like accent) in a bar, where Hannah fakes being drunk and speaks with her usual accent: Castilian Spanish. She is approached by Damian, who is pretending to be Dutch (Dutch-like accent while speaking Spanish) and offers to

give Hannah a lift home. Then the bartender interacts briefly with Damian in Spanish, suggesting he should call a taxi, and Damian proceeds to interact with Hannah in this Dutch-like accent.

B – The DV presents a monolingual scene in Spanish. Even if the OV audience had any doubts identifying Damian's accent in segment A, Hannah's retort ("¿Acabas de perder el acento holandés?") makes that abundantly clear. On the other hand, apparently nor has Damian any trouble in identifying Hanna's nationality, as can be deduced by his reply "¿Por qué los americanos hacen tantas preguntas?" In addition to that, Hannah identifies Damian as British ("Eres un inglés que finge ser holandés, que lleva una Walther P99. ¿MI6?").

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

Both segments A in the OV and DV scenes are multilingual; however, there are some differences between them.

The OV level of multilingualism is higher, since it includes three major features: 1) US English accent, 2) Dutch accent while speaking English and 3) a brief exchange in Dutch between the bartender and Damian. These latter masterfully root the scene in Amsterdam and Damian's cover as a Dutchman.

By contrast, DV level of multilingualism is lower. It includes two major features: 1) Castilian Spanish accent, and 2) Dutch accent while speaking Spanish. The DV translation decision has therefore removed the exchange in Dutch, and turned it into a mild multilingual exchange, where a Castilian Spanish-speaking bartender and a Dutch-like Spanish-speaking Spanish Damian interact.

If the DV audience is not familiar with the Dutch language the DV Dutch-like accent and use of "*ja*" alone may be insufficient to identify the accent as Dutch and not German (or else). However, this A scene is supported by the context, Amsterdam, and Hannah's remark on segment B, where she clarifies Damian is supposed to be Dutch.

B against B

The difference between segment B in the OV and DV scenes is marked: OV is multilingual and DV is monolingual.

The OV scene presents no potential reception issues, since all the remarks both characters make are related to one another's accent in this or the previous segment, and the OV audience can gauge that information on their own.

By contrast, the DV scene may present several potential reception issues:

1) When Damian identifies Hannah's nationality as American ("¿Por qué los americanos hacen tantas preguntas?") after such a brief encounter, the DV audience may be wondering what makes him think she is American (a subconscious connection that, in general terms, would be related to her accent) and not Asian (a subconscious connection that, in general terms, would be related to her looks). Note that the DV is not introducing

any American trait to Hannah's speech (understandable since it would affect the whole TV series, mainly set in the United States).

2) When Hannah identifies Damian as British ("Eres un inglés que finge ser holandés, que lleva una Walther P99. ¿MI6?"). Once again, the DV audience may be wondering what makes her think he is British, since there is not an accent-based reasoning to support this idea.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their real origin), and as an instrument, although not to create a linguistic barrier, but to fake a nationality not matching their own (including speaking with a nonnative accent or offering a stereotypical representation of the character's nationality and speaking in a foreign real language).

An alternate MAVT solution for this DV scene would be to provide the audience with a somewhat reasonable justification by adding a generally acknowledged cultural marker or stereotype. Since modifying this brief dialogue would have no ripple effect on the TV series, an alternate MAVT solution for it would be to opt for a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene). The following suggested script has applied the logic explained below.

DAMIAN: Ah, ah, ah. **De rodillas, *darling*.**

HANNAH: **Frena, *my lord*. ¿Y tu acento holandés?**

DAMIAN: **¿Ahora los yanquis saben de acentos europeos?**

HANNAH: Eres un inglés que finge ser holandés, que lleva una Walther P99. ¿MI6?

DAMIAN: Cierra el pico.

- The use of '(my) darling' in Castilian Spanish was introduced in a TV series called "Cuéntame cómo pasó" as a moniker for one of the characters who was British. This Spain-produced TV series run for 23 seasons (2001-2023).

- The use of 'my lord' (pronounced as /me lor/ to stress the Castilian Spanish accent) can be used to indicate Hannah knows Damian's character is British.

- There is an extended stereotype which states that Americans (*yanqui* is a colloquial way to call a person from the United States) are not particularly good in geography. Therefore, adding this jest about an American's ability to locate European accents could be a good idea.

File 17.3 *Designated Survivor* (2016–2019)

IMDB's synopsis

A low-level Cabinet member becomes President of the United States after a catastrophic attack kills everyone above him in the line of succession (https://www.imdb.com/title/tt5296406/).

Contextualization of the audiovisual work

This TV show, produced in the United States, centers around Tom Kirkman, a recently fired cabinet official who has unexpectedly been named President of the United States after a devastating terrorist attack on the US Capitol during the State of the Union since he was the one appointed as the Designated Survivor.

English is the main language, but the show does not hesitate to reflect today's multiculturality in the United States through different scenarios with characters from diverse social and cultural backgrounds. Besides, given the TV show could be described as a political thriller, it regularly presents characters from different countries.

SCENE [min 08:00-08:37]

Relevance of the scene

This scene (Season 2, Episode 4) shows a brief multilingual confrontation between a Mexican journalist and Aaron, a Mexican American character working at the White House (there are other English-speaking characters present) on the situation between the American and Mexican truckers resulting in a border blockage and the shooting death of a Mexican trucker.

Original version	**Dubbed version**
MALE JOURNALIST: So, is this shooting a referendum on American gun violence? [Latin American Spanish accent] SETH: No, it's a referendum on the dangers of running the border at 90 miles an hour. FEMALE JOURNALIST: Mr. Shore, do you have a position on this? AARON: Uh, no. I do not, but the administration does, which is that this sad situation reinforces the need for the parties to get back to the table. MALE JOURNALIST: But as the only Mexican American on the President's senior staff… [Latin American Spanish accent] AARON: I don't serve the President as a Mexican American. FEMALE JOURNALIST: What do you serve him as? AARON: As a National Security Advisor.	MALE JOURNALIST: ¿Este tiroteo es un referéndum sobre la violencia con armas? SETH: No, es un referéndum sobre los peligros de cruzar la frontera a 120 por hora. FEMALE JOURNALIST: Sr. Shore, ¿le gustaría opinar sobre esto? AARON: No, yo no, pero la administración sí. Es una situación triste que refuerza la necesidad de que las partes negocien. MALE JOURNALIST: Pero como el único mexicanoamericano del gabinete… AARON: Yo no sirvo al presidente como mexicanoamericano. FEMALE JOURNALIST: ¿Y cómo le sirve? AARON: Consejero de Seguridad Nacional. MALE JOURNALIST: No te escondas, güey. AARON: No me estoy escondiendo.

Original version	**Dubbed version**
MALE JOURNALIST: [Speaks Spanish] *No te escondas, güey.* [Subtitled in English: Don't hide who you are.] AARON: [Speaks Spanish] *No me estoy escondiendo*. [Subtitled in English: I'm not hiding.] MALE JOURNALIST: [Speaks Spanish] *Blanco o negro, el perro es siempre un perro.* [Subtitled in English: Black or white, a dog is always a dog.] AARON: [Speaks Spanish] *Y un güey es siempre un güey*. [Subtitled in English: A jackass is always a jackass.]	MALE JOURNALIST: Aunque la mona se vista de seda, mona se queda. AARON: Y un güey siempre será un güey.

Analysis of the OV scene

The OV presents a multilingual scene (English and Spanish). There are four characters participating in this scene (although there are two more people present). From the very beginning, the OV audience can identify a Spanish accent when speaking English in the male journalist's speech [This accent-based trait can cause a potential MAVT crisis point]. He then addresses Aaron in Latin American Spanish (subtitled in English) "No te escondas, güey." and "Blanco o negro, el perro es siempre un perro." and Aaron replies in the same language and linguistic variation (also subtitled in English) "No me estoy escondiendo." and "Y un güey es siempre un güey."

Analysis of the DV scene

The DV presents a monolingual scene in Castilian Spanish (except for one Mexican word). There are four characters participating in this scene (although there are two more people present). From the very beginning, the DV audience can only identify a Castilian Spanish accent in all characters' speech. There is one Mexican word 'güey'[50], used up to three times by two of the characters: the male journalist ("No te escondas, güey."), and Aaron ("Y un güey siempre será un güey.").

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: OV is multilingual and DV is (mainly) monolingual.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity, and as an instrument, to create a linguistic barrier, so that the journalist can "discretely" criticize Aaron in Spanish in front of other English (only) speakers.

[50] Real Academia Española (2022c). *Güey*: (Mexicanism) Silly person. [Translated into English by the author herself]

At this point of the TV show, both the OV and the DV audiences know Aaron's character is Mexican American. However, the OV audience approaches the scene from quite a distinct perspective as that of the DV audience. Since the TV show is produced in English, unless the OV audience knows the actor interpreting Aaron is not American (his name is Adan Canto and he is from Mexico), it would be complicated for the OV audience to identify Aaron's accent as non-American.

In the OV, there are two consecutive 'Mexican male journalist–Aaron' remarks in Latin American Spanish. The first one, "No te escondas, güey." (Male journalist), "No me estoy escondiendo." (Aaron), is subtitled in English in the OV, while the DV has opted for a monolingual translation into Castilian Spanish. In this scene, the OV audience watches Aaron, who usually speaks English-only, speaking Latin American Spanish, while the DV audience perceives no change at all: He is speaking Spanish as usual (same linguistic variation and all, Castilian Spanish). Regarding the second remark, it is worth noting that the OV Spanish and the DV Spanish are not the same. The DV has fully replaced the proverb "*Blanco o negro, el perro es siempre un perro."* the Mexican male journalist quotes with another saying most frequently used in Spain "Aunque la mona se vista de seda, mona se queda." However, it has only partially adapted Aaron's reply "*Y un güey es siempre un güey*." to "Y un güey siempre será un güey." This is due to a localization effort to adapt the script to a Castilian Spanish speaking audience instead of a Latin American Spanish speaking audience.

By opting for a (mainly) monolingual translation and applying this a localization effort, the DV scene erases all features of multiculturality, a particularly important characteristic in this TV show. Besides, Aaron being Mexican American is a topic strongly resumed on season 3.

An alternate MAVT solution for this DV scene would be to maintain multilingualism in the form of a linguistic variation: Latin American Spanish. To that end, in this alternate MAVT solution, the DV could keep the original remark for the male journalist in Latin American (in this and the previous press briefing scene) and offer an in-between version of Aaron's accent when speaking Spanish preserving the same Spanish script as in the OV. Given this is the second season of the TV show, Aaron's character already has a Castilian Spanish profile throughout the show, so the DV cannot alter that greatly. However, it is not infrequent that Latin Americans—in fact, many foreigners—who live abroad over lengthy periods of time, soften (even completely lose) their accents, only to get them totally or partially back when in contact with native relatives, friends, or other expats.

File 17.4 *Designated Survivor* (2016–2019)

IMDB's synopsis

A low-level Cabinet member becomes President of the United States after a catastrophic attack kills everyone above him in the line of succession (https://www.imdb.com/title/tt5296406/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Tom Kirkman, a recently fired cabinet official who has unexpectedly been named President of the United States after a devastating terrorist attack on the US Capitol during the State of the Union since he was the one appointed as the Designated Survivor.

English is the main language, but the series does not hesitate to reflect today's multiculturality in the United States through different scenarios with characters from diverse social and cultural backgrounds. Besides, given the TV series could be described as a political thriller, it regularly presents characters from different countries.

SCENE [min 09:35-10:31]

Relevance of the scene

This scene of the TV series (Season 2, Episode 11) presents an example of multiculturalism, where the main characters are in a foreign country (Cuba), and one of them (Aaron) can communicate in the local language (Spanish).

Additional information: The main characters, Aaron, and Hannah, work for the White House.

Original version	**Dubbed version**
SOLDIER 1: [Speaking Spanish] [No subtitles in English] [Cuban accent] SOLDIER 2: [Speaking Spanish] [No subtitles in English] [Cuban accent] SOLDIER 1: [Speaking Spanish] [No subtitles in English] [Cuban accent] SOLDIER 3: [Speaking Spanish] [No subtitles in English] [Cuban accent] SOLDIER 2: [Speaking Spanish] [No subtitles in English] [Cuban accent] SOLDIER 1: [Speaking Spanish] [No subtitles in English] [Cuban accent] HANNAH: Where did you leave your White House ID? AARON: I left it on the bus. SOLDIER 3: [Speaking Spanish] [No subtitles in English] [Cuban accent] OVERLAPPED VOICES [Speaking Spanish] [No subtitles in English] [Cuban accent] SOLDIER 3: [Speaking Spanish] [No subtitles in English] [Cuban accent] AARON: [Speaking Spanish] [No subtitles in English] [Mexican accent]	SOLDIER 1: Vamos, vamos. [Cuban accent] SOLDIER 2: Rápido. SOLDIER 1: Dale, dale. SOLDIER 3: Relojes, documentos… [Cuban accent] SOLDIER 2: Dale, dale. ¡Dale! SOLDIER 1: Rápido. HANNAH: ¿Y tu carnet de la Casa Blanca? AARON: Está en el autocar. SOLDIER 3: Documentos, ¡vamos! [Cuban accent] OVERLAPPED VOICES [Cuban accent] SOLDIER 3: Documentos. [Cuban accent] AARON: No sé qué decirle. No tengo documentos. Soy Aaron Johnson, y mi ayudante, Hannah. SOLDIER 3: ¿Tú crees que me importa quién seas? ¡Tus documentos! ¡Necesito documentos! [Cuban accent] AARON: No sé qué decirle. No tengo documentos.

Original version	**Dubbed version**
SOLDIER 3: [Speaking Spanish] [No subtitles in English] [Cuban accent] AARON: [Speaking Spanish] [No subtitles in English] [Mexican accent] SOLDIER 3: [Speaking Spanish] [No subtitles in English] [Cuban accent] AARON: [Speaking Spanish] [No subtitles in English] [Mexican accent] SOLDIER 3: [Speaking Spanish] [No subtitles in English] [Cuban accent] GENERAL: *Bienvenidos a Cuba*, mister Shore. We're very glad to have a White House official with us. SOLDIER 3: [Speaking Spanish] [No subtitles in English] [Cuban accent]	SOLDIER 3: ¿Y quién eres? [Cuban accent] AARON: Acabo de decírselo. ¿No me ha escuchado? SOLDIER 3: ¿Cómo entraste a Cuba? General. [Cuban accent] GENERAL: Bienvenidos a Cuba, señor Shore. Me alegro mucho de tener a alguien de la Casa Blanca. SOLDIER 3: ¡Camina! Ahora sí te salvaste. ¡Dámelos ahora! ¡El reloj! ¡Quítatelo, tonto! ¡Dámelo! [Cuban accent]

Analysis of the OV scene

The OV scene presents a multilingual scene including the following: Cuban Spanish (Cuban soldiers and Cuban general), US English (Hannah, Aaron, and Cuban general), Mexican Spanish (Aaron).

There is a group of hostages who are being told by Cuban soldiers to release their watches and ID documents [No subtitles provided in the OV]. Aaron and Hannah talk in English about the location of Aaron's White House ID pass. At one point one soldier addresses Aaron and Hannah in Cuban Spanish. Aaron replies in Mexican Spanish (his native language). Later, a Cuban general joins the group and reveals, in a mix of Cuban Spanish and US English, that he has found the ID and knows who Aaron is.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV scene presents a multilingual scene including the following: Cuban Spanish (Cuban soldiers and Cuban general), Castilian Spanish (Hannah, Aaron, and Cuban general).

There is a group of hostages who are being told by Cuban soldiers to release their watches and ID documents [No subtitles provided in the DV, but none are needed since it is the same language with a different linguistic variation]. Aaron and Hannah talk in Castilian about the location of Aaron's White House ID pass. At one point one soldier addresses Aaron and Hannah in Cuban

Spanish. Aaron replies in Castilian Spanish. Later, a Cuban general joins the group and reveals, in a mix of Cuban Spanish and Castilian Spanish, that he has found the ID and knows who Aaron is.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and DV scenes are multilingual, but to a different degree.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity, and as a language switch by bilingual characters (when Aaron resorts to his native language for ease of communication).

Since the DV's target language is Castilian Spanish, it is only normal that the English exchanges in the OV have been dubbed into Castilian Spanish, and that this results in a lower degree of multilingualism in the DV. While an alternate MAVT solution it would be preferable for the specific dialogues of the Cuban characters to portray a Cuban accent, the current translation solution is deemed correct since it allows a good understanding of the scene for the DV audience and does not considerably affect the plot.

File 17.5 *Designated Survivor* (2016–2019)

IMDB's synopsis

A low-level Cabinet member becomes President of the United States after a catastrophic attack kills everyone above him in the line of succession (https://www.imdb.com/title/tt5296406/).

Contextualization of the audiovisual work

This TV series, produced in the United States, centers around Tom Kirkman, a recently fired cabinet official who has unexpectedly been named President of the United States after a devastating terrorist attack on the US Capitol during the State of the Union since he was the one appointed as the Designated Survivor.

English is the main language, but the series does not hesitate to reflect today's multiculturality in the United States through different scenarios with characters from diverse social and cultural backgrounds. Besides, given the TV series could be described as a political thriller, it regularly presents characters from different countries.

SCENE [min 27:29-29:25]

Relevance of the scene

This scene of the TV series (Season 2, Episode 1) presents an example of multiculturalism, where one of the characters reveals he speaks a foreign language (native to the other two characters), which serves him to show strength of character and determination.

Context of the scene

Prior to this scene a Ukrainian plane full of American citizens had been hijacked by some Russian terrorists. Among those passengers, there's a friend of Kirman, the President of the United States.

Original version	**Dubbed version**
KIRKMAN: Don't bother sitting down. You won't be here long enough. [US English]	KIRKMAN: No se molesten en sentarse. Esta vez voy a ser muy breve.
UKRAINIAN AMBASSADOR: Mr. President, my country… [Russian-like accent while speaking English]	UKRAINIAN AMBASSADOR: Señor presidente, mi país… [Russian-like accent while speaking Spanish]
KIRKMAN: Has done absolutely nothing but sit on its hands. Not a single overture to the hijackers. [US English]	KIRKMAN: No ha hecho absolutamente nada más que cruzarse de brazos. Ni una sola propuesta a los secuestradores.
UKRAINIAN AMBASSADOR: Yes, because they do not listen to us. [Russian-like accent while speaking English]	UKRAINIAN AMBASSADOR: Sí, porque ellos no nos hacen caso. [Russian-like accent while speaking Spanish]
KIRKMAN: And your country, Ambassador Pavlov… [US English]	KIRKMAN: Y su país, embajador Pavlov…
RUSSIAN AMBASSADOR: Does not negotiate with terrorists. [Russian-like accent while speaking English]	RUSSIAN AMBASSADOR: No negocia con terroristas. [Russian-like accent while speaking Spanish]
KIRKMAN: Especially with the ones they're paying. [US English]	KIRKMAN: Sobre todo si los está financiando.
RUSSIAN AMBASSADOR: Mr. President, I fear you are seriously misinfor… [Russian-like accent while speaking English]	RUSSIAN AMBASSADOR: Señor presidente, me temo que le han informado mal. [Russian-like accent while speaking Spanish]
KIRKMAN: No, sir! You have been the one who has misinformed me, and I don't think I need to explain the ramifications of Americans being killed on American soil by terrorists sponsored by Russia. [US English]	KIRKMAN: ¡No, señor! Es usted el que me ha informado mal a mí. Y no creo que deba explicarle las ramificaciones de la Muerte de americanos en suelo americano por terroristas pagados por Rusia.
RUSSIAN AMBASSADOR: You are upset. We all are. Many of us have friends on that plane. So we should all proceed with caution. There's a Russian proverb: [Russian-like accent while speaking English] [Speaks Russian] [No subtitles in Spanish] "A cautious friend is a good friend." [Russian-like accent while speaking English]	RUSSIAN AMBASSADOR: Está disgustado, como todos. Muchos tenemos amigos en el avión. Y todos deberíamos proceder con cautela. Existe un proverbio ruso: [Russian-like accent while speaking Spanish] [Speaks Russian] [No subtitles in Spanish] "Un amigo cauteloso, es un buen amigo".
KIRKMAN: I prefer: [US English] [Speaks Russian] [Subtitled in English: "Actions speak. Words dissemble."] My wife's family is Russian. Her grandparents didn't want her	KIRKMAN: Yo prefiero: [Speaks Russian] [Subtitled in Spanish: "Las acciones hablan. Las palabras disimulan".] La familia de mi mujer es rusa. Sus abuelos no querían que saliera con un académico pobre, así que

Original version	Dubbed version
dating a poor academic, so I learned their language in an effort to win them over. Because I'm thorough. Every single person that's hurt on that plane, let me explain you how thorough I will be. I will wake up every morning determined to punish those who are responsible. And when your bosses start calling, trying to figure out why we've severed diplomatic relations, and the sanctions just keep mounting… two names will be used in my explanation. [US English] [Speaks Russian] [Subtitled in English: Yours and yours.] That'll be all. [US English] AARON: What did you tell them? [US English] KIRKMAN: Playtime is over. [US English]	aprendí su idioma en un esfuerzo por ganármelos. Porque soy concienzudo. Como una sola persona salga herida del avión le explicaré lo concienzudo que seré. Me despertaré todas las mañanas dispuesto a castigar a los responsables. Y cuando sus jefes les llamen para saber por qué hemos cortado los lazos diplomáticos y las sanciones se sigan apilando, les daré dos nombres como explicación. [Speaks Russian] [Subtitled in Spanish: ¿Queda claro? ¿Queda claro?] ¿Queda claro? AARON: ¿Qué les ha dicho? KIRKMAN: Que ya basta de juegos.

Analysis of the OV scene

The OV presents a multilingual scene including the following: US English (Kirkman and Aaron), Russian (Kirkman and both ambassadors), Russian-like accent while speaking English (both ambassadors).

The scene starts with a conversation in English, where the OV audience can identify Kirkman's US English and both ambassadors' Russian-like accent while speaking English. Then the Russian ambassador states a Russian proverb, which is not subtitled because he immediately translates it to English (for Kirkman to understand). Kirkman retorts in a mix of English and Russian, letting the ambassadors know he's up to no games and ready to talk in their own terms and language if necessary.

The scene closes with a brief interaction in English between Aaron (who has not understood the exchange in Russian) and Kirkman.

All these instances of multilingualism could cause a potential MAVT crisis point.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene including the following: Castilian Spanish (Kirkman and Aaron), Russian (Kirkman and both ambassadors), Russian-like accent while speaking Spanish (both ambassadors).

The scene starts with a conversation in Spanish, where the DV audience can identify Kirkman's Castilian Spanish and both ambassadors' Russian-like accent while speaking Spanish. Then the Russian ambassador states a Russian proverb, which is not subtitled because he immediately translates it to Spanish (for Kirkman to understand). Kirkman retorts in a mix of Spanish and Russian, letting the ambassadors know he's up to no games and ready to talk in their own terms and language if necessary.

The scene closes with a brief interaction in Spanish between Aaron (who has not understood the exchange in Russian) and Kirkman.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and DV scenes are multilingual, to the same degree.

Multilingualism in this scene can be interpreted by the OV and DV audiences as a sign of the characters' identity, and as a language switch by bilingual characters (e.g., when the Russian ambassador resorts to his native language, or Kirkman uses Russian to assert himself and give his words a more emphatic tone).

The only identifiable difference would be the subtitles provided for Kirkman's last sentence in Russian. The OV translation for that last sentence focuses on whose names Kirkman will give if the diplomatic relations deteriorate, while the DV translation seeks to emphasize his previous menace/warning (and then is repeated orally in Spanish).

Original version	**Dubbed version**
And when your bosses start calling, trying to figure out why we've severed diplomatic relations, and the sanctions just keep mounting… two names will be used in my explanation. [Speaks Russian] [Subtitled in English: **Yours and yours.**] That'll be all.	Y cuando sus jefes les llamen para saber por qué hemos cortado los lazos diplomáticos y las sanciones se sigan apilando, les daré dos nombres como explicación. [Speaks Russian] [Subtitled in Spanish: **¿Queda claro?**] ¿Queda claro?

The current translation is deemed optimal, and no alternate MAVT solution is offered.

File 18.1 *The Professor and the Madman* (2019)

IMDB's synopsis

Professor James Murray begins work compiling words for the first edition of the Oxford English Dictionary in the mid-19th century and receives over 10,000 entries from a patient at Broadmoor Criminal Lunatic Asylum, Dr. William Minor (https://www.imdb.com/title/tt5932728/).

Contextualization of the audiovisual work

This feature film, produced in the United States and Ireland, centers around James Murray, a professor who was commissioned to elaborate *The New English Dictionary on Historical Principles* (also known as the *Oxford English Dictionary*) and W.C. Minor, a doctor confined at Broadmoor Criminal Lunatic Asylum after being found not guilty of murder due to insanity, who sent Murray more than 10,000 entries.

SCENE [min 0:14:20-0:17:52]

Relevance of the scene

This OV scene shows two very distinguishable linguistic variations: British English and Scottish English.

Original version	**Dubbed version**
MUELLER: There it was. Staring at me in the face. The Home Secretary wouldn't be bamboozled into accepting. Can you believe it? Like Orthrus, two-headed dog of a line. Written! In the Athenaeum! In a single sentence! Your book, Mr. Murray, will need to establish strict rules banning such offenses. Beyond which it should fix all spellings, lay down proper pronunciations, and firm up correctness of speech.	MUELLER: Y allí estaba, mirándome a la cara. El ministro de Interior no era ningún desequilibrado y no iba a aceptar, ¿pueden creerlo? Como un ortos, un perro de dos cabezas. ¡Escrito! ¡En el Ateneo! ¡En una sola frase! Su libro tendrá que imponer normas estrictas que prohíban semejantes ofensas. Además de eso, deberá concretar la ortografía, la pronunciación correcta y una estricta corrección del habla.
FURNIVALL: We have been here before, Max. What of the bamboozles, the wouldn'ts, the shouldn'ts, and the couldn'ts to come in the future?	FURNIVALL: Ya hemos discutido esto, Max. ¿Qué pasa con todos los desequilibrados y tantos otros neologismos que vendrán en el futuro?
MUELLER: The tongue is at its purest peak. Sufficiently refined that it can henceforward only deteriorate. It is up to us to fix it once and for all. Alterations to it can then be permitted or not.	MUELLER: La lengua está en su punto de mayor pureza. Lo bastante refinada para que, a partir de aquí, solo pueda deteriorarse. De nosotros depende que la fijemos de una vez por todas. Después se permitirán o no ciertas alteraciones.
FURNIVALL: And who would you have do the permitting? You, Max? Me? No. All words are valid in a language. Ancient or new, obsolete, or robust, foreign born or home-grown. The book must inventory every word, every nuance, every twist of etymology, every possible illustrative citation from every English author. All of it or nothing at all.	FURNIVALL: ¿Y quién decidirá eso? ¿Usted, Max? ¿Yo? No. Todas las palabras valen en la lengua. Antiguas o nuevas, obsoletas o actuales, extranjerismos o de aquí. El diccionario debe incluir todas las palabras, todos los matices, todo giro etimológico, toda cita ilustrativa de todos los autores ingleses. O todo o nada.
LIDDELL: That would mean reading everything. Quoting everything that showed anything to do with the history of the words that are to be cited. The task is gigantic, monumental.	LIDDELL: Eso requeriría leerlo todo. Citar todo lo que tenga relación con la historia de las palabras que se citan. Sería una tarea gigantesca. Monumental.
MUELLER: And impossible.	MUELLER: E imposible.
[INDISTINCT VOICES]	[INDISTINCT VOICES]

Original version	**Dubbed version**
MURRAY: There is a way. A task that might take one man a hundred lifetimes, could take a hundred men just one. [Scottish English] FURNIVALL: Volunteers. We have tried it before, James, and failed. I'm afraid there aren't enough academics in the land. MURRAY: How many did you enlist? [Scottish English] FURNIVALL: Eighty, perhaps ninety. MURRAY: With a thousand you could accomplish it in just a few years. [Scottish English] MUELLER: Where do you propose finding a thousand men? [INDISTINCT VOICES] MURRAY: Everywhere English is celebrated and spoken. In every book shop, school, workplace, or home. [Scottish English] MUELLER: Do you mean ordinary people? Amateurs? MURRAY: English speaking ones. Aye. We will ask them to read in search of words that we want. Then get them to write the word on a slip of paper, along with the quotation that they have found illustrating that very word. And then, post the slip to us. An entire army covering the breadth of the Empire and beyond, drawing a sweep net over the whole of English literature, listing the entirety of their own language. [Scottish English] FURNIVALL: A dictionary by democracy. MURRAY: Still edited by us. Learned men. [Scottish English] [INDISTINCT VOICES]	MURRAY: Hay una manera. Una tarea para un hombre con cien vidas hecha por cien hombres en una sola. FURNIVALL: Voluntarios. Lo hemos probado y fracasamos. Me temo que no hay suficientes académicos en el país. MURRAY: ¿A cuántos incorporó? FURNIVALL: Ochenta, quizá noventa. MURRAY: Con mil tendríamos el diccionario en unos años. MUELLER: ¿Dónde propone encontrar a mil hombres? [INDISTINCT VOICES] MURRAY: En los sitios donde se aprecie y se hable el inglés. En las librerías, las escuelas, los trabajos, en las casas… MUELLER: ¿Se refiere a gente corriente? ¿Aficionados? MURRAY: Que hablen inglés. Sí. Les pediremos que lean para buscar las palabras que queremos, y que escriban la palabra en un trozo de papel junto con una cita que sirva para ilustrar esa palabra. Y luego nos la envían. Un ejército entero que cubra todo el Imperio y más allá. Que extienda una red sobre toda la literatura inglesa para crear un listado de su propia lengua. FURNIVALL: Un diccionario democrático. MURRAY: Pero editado por nosotros, hombres doctos. [INDISTINCT VOICES] JOWETT: Y con este sistema, Sr. Murray, ¿en cuánto tiempo calcula que completará su tarea? MURRAY: Cinco años. Siete a lo sumo.

Original version	**Dubbed version**
JOWETT: And with this system, Mr. Murray, how long do you estimate to finishing your task? MURRAY: Five years. Seven at most. [Scottish English] JOWETT: All words? And their complete histories? MURRAY: Every last one. [Scottish English] JOWETT: Dear England. MURRAY: We are about to embark on the greatest adventure our language has ever known... [Scottish English] FURNIVALL: Let us begin at aardvark, and never stop until we reach zymurgy. GELL: Zymurgy? FURNIVALL: I would wager that is the last word in the language. Surely there is nothing beyond Z-Y. GELL: Meaning? FURNIVALL: You'll be able to look it up in a few short years. GELL: There's a cloying eagerness to him. JOWETT: Yes. GELL: And that grating Scottish lilt. Why do you suppose he doesn't try to conceal it? For the sake of our eardrums. JOWETT: His ideas are quite radical. Just what we need. GELL: You don't think he's a follower of that awful German-born pamphleteer? JOWETT: Oh, no, no, my dear. The man is positively baying to be a part of this little	JOWETT: ¿Todas las palabras y su historia completa? MURRAY: Hasta la última. JOWETT: Santo cielo. MURRAY: Nos embarcamos en una de las mayores aventuras que ha conocido nuestra lengua... FURNIVALL: Empecemos por abacería y no nos detengamos hasta llegar a zuzón. GELL: ¿Zuzón? FURNIVALL: Supongo que es la última palabra en nuestra lengua. Seguro que no hay nada después de ZU. GELL: ¿Significado? FURNIVALL: Lo podrá consultar dentro de pocos años. GELL: Tiene un entusiasmo un tanto empalagoso. JOWETT: Sí. GELL: Y esa chirriante cadencia cuando habla… ¿Por qué crees que no intenta disimularla? ¡Por el bien de nuestros tímpanos! JOWETT: Sus ideas son bastante radicales. Eso necesitamos. GELL: ¿No será un seguidor de ese horrible panfletista de origen alemán? JOWETT: No, no, no, no, amigo mío. Este hombre está deseando formar parte de nuestro pequeño universo. Al que ya ha seducido bastante, diría yo.

Original version	Dubbed version
world of ours. Already quite seduced, I would say.	

Analysis of the OV scene

The OV scene can be divided into two scenarios: (1) a multilingual interaction (British English, Scottish English) [This accent-based trait could cause a potential MAVT crisis point.] between several educated men seated around a table talking about the creation of a dictionary, and (2) a monolingual interaction (British accent) between two men talking about the Scottish man in the previous scenario, and his way of speaking ("And that grating Scottish lilt. Why do you suppose he doesn't try to conceal it? For the sake of our eardrums.").

Analysis of the DV scene

The OV scene can be divided into two scenarios: (1) a monolingual interaction (Spanish) between several educated men seated around a table talking about the creation of a dictionary, and (2) a monolingual interaction (Spanish) between two men talking about one of the men in the previous scenario, and his way of speaking ("Y esa chirriante cadencia cuando habla… ¿Por qué crees que no intenta disimularla? ¡Por el bien de nuestros tímpanos!").

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: OV is multilingual and DV is monolingual.

The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. From the moment Murray opens his mouth, the OV audience knows his character is Scottish. It is important to highlight, that the dubbing voice selected for this character does not add any "chirriante cadencia" (grating sound), expression used in the DV to avoid mentioning this character's nationality and to refer to the specific pronunciation features attributable to Scottish English (e.g., rolling sound made when pronouncing the r). Therefore, this sentence can cause some awkwardness in the DV audience, who may wonder why these two characters mention this non-existent trait of Murray's diction.

Since modifying this sentence would have no ripple effect on the film, an alternate MAVT solution for it would be to avoid any mention of accents and opt for an intentional or tone-related sentence. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), this brief scene would be much easier for the DV audience to understand.

The suggested translation would be as follows:

> GELL: "Y esos aires de superioridad cuando habla… ¿Por qué crees que no intenta disimularlos? ¡Por el bien de todos!"

This would translate as: "And that sense of self-importance. Why do you suppose he doesn't try to conceal it? For the sake of us all!"

File 19.1 *Peaky Blinders* (2013–2022)

IMDB's synopsis

A gangster family epic set in 1900s England, centering on a gang who sew razor blades in the peaks of their caps, and their fierce boss Tommy Shelby (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This TV series, produced in the United Kingdom, centers around Thomas Shelby, the leader of the Peaky Blinders, a criminal gang in Birmingham, and the male head of the Shelby Family.

English is the main language, but it should be noted that throughout the different episodes and seasons, the series shows a myriad of linguistic variations: Birmingham accent (also known as Brummie), British English, Irish English, Scottish English, Cockney, Italian accent while speaking English, to name but a few. This reflects the multiculturality and multilingualism present in that time (1920s, and a great deal of foreigners and nationals in search of employment after World War I) and the diverse areas shown. Additionally, the TV series presents other languages, such as Chinese, Angloromani[51], or Italian.

SCENE [min 0:00-02:28]

Relevance of the scene

This is the very first appearance of Tom Shelby's character in the TV series (Season 1, Episode 1). Worth noting is this TV series' OV upfront stake in multilingualism from minute 0:00, which is maintained throughout its multiple seasons.

Original version	**Dubbed version**
[BACKGROUND VOICES IN CHINESE] MR. ZHANG: [Speaks Chinese] [Subtitled in English: Hurry up. Or they will kill us all. Hurry!] CHINESE WOMAN: [Speaks Chinese] [Subtitled in English: Do your tits still have milk?] CHINESE OLD MAN: [Speaks Chinese] [Subtitled in English: Where are you going?]	[BACKGROUND VOICES IN CHINESE] MR. ZHANG: [Speaks Chinese] [Subtitled in Spanish: Deprisa, o nos matarán a todos. ¡Rápido!] MEI ZHANG: [Speaks Chinese] [Subtitled in Spanish: ¿Tus tetas aún dan leche?] CHINESE OLD MAN: [Speaks Chinese] [Subtitled in Spanish: ¿Adónde vas?] MR. ZHANG: [Speaks Chinese] [Subtitled in Spanish: Han preguntado por ella.] ¿Señó? (sic) Es esta.

[51] Angloromani or Anglo-Romani is a language combining aspects of English and Romani, which is a language spoken by the Romani people; an ethnic group who trace their origins to the Indian subcontinent. Available for consultation at: https://www.definitions.net/definition/angloromani+language [Last accessed: January 16th, 2021]

Original version	Dubbed version
MR. ZHANG: [Speaks Chinese] [Subtitled in English: They have asked for her.] Sir? This is her. TOM SHELBY: The girl who tells fortunes? [CHANTING SOFTLY IN FOREIGN LANGUAGE] BOY: They're doing a magic spell, to make it win a race. TOM SHELBY: The horse's name is Meaghan Boy. Kempton, 3 o'clock, Monday. You ladies have a bet yourselves but don't tell anyone else.	TOM SHELBY: ¿La que dice la buena ventura? [CHANTING SOFTLY IN FOREIGN LANGUAGE] BOY: Están haciendo una brujería, para que gane la carrera. THOMAS SHELBY: El caballo se llama Meaghan Boy. Corre en Kempton el lunes a las tres. Pueden apostar por él, señoras, pero no se lo digan a nadie más.

Analysis of the OV scene

The OV presents a multilingual scene (Chinese and English).

The OV audience can see two different scenarios. First, Mr. Zhang's Chinese brothel-dry cleaning den. There, Mr. Zhang and a woman (Mei) carrying a baby hurry up looking for a girl who can take care of/feed the baby while the mom is absent. Then an old man asks where they are going. In this scenario, all interactions are in Chinese (subtitles are provided in English).

The second scenario shows an alley, where Mr. Zhang and Mei meet Thomas Shelby, who is sitting astride a black horse. Mr. Zhang interacts with Thomas Shelby in English, showing no apparent accent (apart from opening the vowels a bit too much). Thomas Shelby replies in the same language, showing a heavy Birmingham (Brummie) accent. Mei does not speak in this scenario; she only whispers some unintelligible words in some unidentifiable foreign language (no subtitles are provided in English). Then Thomas Shelby addresses in English the people in the alley—witnessing the scene from various hiding points.

Analysis of the DV scene

The DV presents a multilingual scene (Chinese and Spanish).

The DV audience can see two different scenarios. First, Mr. Zhang's Chinese brothel-dry cleaning den. There, Mr. Zhang, and a woman (Mei) carrying a baby hurry up looking for a girl who can take care of/feed the baby while the mom is absent. Then an old man asks where they are going. In this scenario, all interactions are in Chinese (subtitles are provided in Spanish).

The second scenario shows an alley, where Mr. Zhang and Mei meet Thomas Shelby, who is sitting astride a black horse. Mr. Zhang interacts with Thomas Shelby in Spanish, showing what the DV audience could associate to a stereotypical Chinese accent while speaking Spanish (difficulty to properly pronounce the consonant "r"). Thomas Shelby replies in the same language, showing no accent. Mei does not speak in this scenario; she only whispers some unintelligible

words in some unidentifiable foreign language (no subtitles are provided in Spanish). Then Thomas Shelby addresses in Spanish the people in the alley—witnessing the scene from various hiding points.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there are two slight differences between them which could cause potential MAVT crisis points.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating each character's real origin).

First, in this short sentence of the OV scene ("Sir? This is her."), Mr. Zhang shows no particular Chinese accent when speaking English[52]. While in the DV scene ("¿Señó? (sic) Es esta.") Mr. Zhang shows the stereotypical Chinese difficulty to properly pronounce the consonant "r."

Second, and this is the most relevant difference, since it has a ripple effect on the TV series understood as a whole, in the OV scene Thomas Shelby replies in English showing a heavy Birmingham (Brummie) accent. This accent will define his character—and that of many others—throughout the TV series. However, the DV erases all features of the accent.

Since this scene represents Season 1 Episode 1, minute 0:00, it sets the tone of the whole TV series. Hence, the OV audience approaches the show from quite a distinct perspective as that of the DV audience. They enjoy what could be described as 'full immersion.' That is, not only the exquisite 1920s period characterization and photography, but also the multiculturality and multilingualism present in that time and the diverse areas shown.

From the moment Thomas Shelby opens his mouth, the OV audience knows his character is from Birmingham. Meanwhile, the DV audience must infer this information from the context of the show or other related information later provided later in the plot.

There is no stereotypical Birmingham accent while speaking Spanish. Therefore, the current MAVT solution is deemed correct since Thomas Shelby's home city does not affect the depth of his character. Contextual information is deemed sufficient for the DV audience to gather Thomas Shelby's Birmingham origins.

File 19.2 *Peaky Blinders* (2013–2022)

IMDB's synopsis

A gangster family epic set in 1900s England, centering on a gang who sew razor blades in the peaks of their caps, and their fierce boss Tommy Shelby (https://www.imdb.com/title/tt2442560/).

[52] This same character appears in Episodes 1.3 and 1.6 and shows no identifiable accent in the OV and a Chinese accent in the DV.

Contextualization of the audiovisual work

This TV series, produced in the United Kingdom, centers around Thomas Shelby, the leader of the Peaky Blinders, a criminal gang in Birmingham, and the male head of the Shelby Family.

English is the main language, but it should be noted that throughout the different episodes and seasons, the series shows a myriad of linguistic variations: Birmingham accent (also known as Brummie), British English, Irish English, Scottish English, Cockney, Italian accent while speaking English, to name but a few. This reflects the multiculturality and multilingualism present in that time (1920s, and a great deal of foreigners and nationals in search of employment after World War I) and the diverse areas shown. Additionally, the TV series presents other languages, such as Chinese, Angloromani, or Italian.

SCENE [min 24:32-25:32]

Relevance of the scene

This OV scene (Season 1, Episode 1) represents Grace's character's first appearance in the TV series. The OV audience does not know yet anything of her origins.

Original version	**Dubbed version**
GRACE: I'm here about the job as a barmaid. [Irish English] BARMAN (HARRY FENTON): Are you mad? [Brummie English] GRACE: Am I what? [Irish English] BARMAN: Do you know about this place? [Brummie English] GRACE: I saw it in an advertisement. [Irish English] BARMAN: Job's been filled. [Brummie English] GRACE: It was in yesterday's paper. [Irish English] BARMAN: Believe me, love, I'm doing you a favor. [Brummie English] GRACE: I'm not asking for favors; I'm asking for employment. [Irish English] BARMAN: You're too… nice. [Brummie English]	GRACE: Vengo por el trabajo de camarera. BARMAN (HARRY FENTON): ¿Tú estás loca? GRACE: ¿Qué me ha dicho? BARMAN: ¿Es que no sabes dónde estás? GRACE: Lo he visto en un anuncio. BARMAN: Ya tenemos camarera. GRACE: En el periódico de ayer. BARMAN: A ver, guapa, que te estoy haciendo un favor. GRACE: No le estoy pidiendo favores; le estoy pidiendo trabajo. BARMAN: Eres muy… señoritinga. GRACE: ¿Y usted qué sabe? BARMAN: Y demasiado bonita. Se te comerían cruda. GRACE: Tengo experiencia y… y referencias.

Original version	**Dubbed version**
GRACE: How would you know? [Irish English] BARMAN: And too pretty. They'd have you up against the wall. [Brummie English] GRACE: I have experience. And… and references. [Irish English] BARMAN: What part of Ireland are you from? [Brummie English] GRACE: Galway. [Irish English] BARMAN: Ah… [Brummie English] GRACE: I worked in Dublin. [Irish English] BARMAN: My mother was from Galway. You're too pretty. [Brummie English] GRACE: Watch and listen. [Irish English] [SINGING]	BARMAN: ¿De qué parte de Irlanda eres? GRACE: De Galway. BARMAN: Ah… GRACE: Trabajé en Dublín. BARMAN: Mi madre era de Galway. Eres demasiado bonita. GRACE: Fíjese y escuche. [SINGING]

Analysis of the OV scene

The OV scene presents a multilingual interaction between Grace (Irish English accent), and a barman (Birmingham English accent). Prior to this scene Grace has only been seen walking down the street. Therefore, her character has not yet spoken, and the OV audience does not know yet anything of her origins. However, the moment this scene starts, the OV audience can easily identify an accent-based difference between both characters, even their actual origins (Ireland and Birmingham) if they are familiar enough with these accents. This could present a potential MAVT crisis point.

Later in the scene, the barman asks Grace "What part of Ireland are you from?" Since her looks show no hint that could justify this question, he might be guessing her nationality based on her accent, presumably because his mother was from Galway, and he is familiar with the accent. In the scene she shows him references, but these do not necessarily show any mention of her origins. As mentioned above, there is no previous explicit mention of Grace's nationality in the TV series.

Analysis of the DV scene

The DV scene presents a monolingual interaction between Grace, and a barman. Prior to this scene Grace has only been seen walking down the street. Therefore, her character has not yet spoken, and the DV audience does not know yet anything of her origins.

At a given point in the scene the barman asks Grace *"¿De qué parte de Irlanda eres?*" (What part of Ireland are you from?). Since her looks or accent in the DV scene show no hint that could justify this question, the DV audience is led to link this question to the references she is showing

him, even if these do not necessarily show any mention of her origins. As mentioned above, there is no previous explicit mention of Grace's nationality in the TV series.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: the OV is multilingual and the DV is monolingual.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating each character's origin). The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. From the moment Grace opens her mouth, the OV audience can identify her accent as Irish (or at least different than that of the barman if they are not familiar with this accent).

Since the DV audience can identify no accent that could justify the barman's specific query about where in Ireland she comes from, the logic of this scene completely changes. It goes from being a guess based on her accent and him being with the Galway accent, as happens in the OV, to a question arising once having read her references.

An alternate MAVT solution for this DV scene (and the TV series in general) would be to maintain multilingualism in the form of Grace speaking with an Irish accent while speaking Spanish to be applied in the same amount and measure as the Irish accent while speaking English in the OV. This would have a positive impact as the TV series moves forward, since future episodes and seasons show many more instances of Irish characters who can be easily identified by the OV audience as soon as they start speaking, but not by the DV audience, who is forced to wait for some kind of context.

File 19.3 *Peaky Blinders* (2013–2022)

IMDB's synopsis

A gangster family epic set in 1900s England, centering on a gang who sew razor blades in the peaks of their caps, and their fierce boss Tommy Shelby (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This TV series, produced in the United Kingdom, centers around Thomas Shelby, the leader of the Peaky Blinders, a criminal gang in Birmingham, and the male head of the Shelby Family.

English is the main language, but it should be noted that throughout the different episodes and seasons, the series shows a myriad of linguistic variations: Birmingham accent (also known as Brummie), British English, Irish English, Scottish English, Cockney, Italian accent while speaking English, to name but a few. This reflects the multiculturality and multilingualism present in that time (1920s, and a great deal of foreigners and nationals in search of employment after World War I) and the diverse areas shown. Additionally, the TV series presents other languages, such as Chinese, Angloromani, or Italian.

SCENE [min 02:20-03:15]

Relevance of the scene

This OV scene (Season 1, Episode 2) represents the first occurrence in the TV series of some gypsy dialect, which most probable is Angloromani language.

NOTE: According to Matras *et al* (2007):

> *Angloromani is the mixed Romani-English speech of the English and Welsh Gypsies, some of whom refer to themselves as Romanichals, but most of whom, however, now use the term "Gypsy" or "Romani Gypsy" as a self-ascription, with family and clan names serving for further specification. Broadly speaking, Angloromani is a style or register that consists of the occasional insertion of a Romani-derived word into English.*

Original version	**Dubbed version**
[BACKGROUND: INDISTINCT VOICES]	[BACKGROUND: INDISTINCT VOICES]
TOM SHELBY: Here you are.	TOM SHELBY: Aquí tienes.
ARTHUR SHELBY: I knew it! Yeah, I knew it! Tommy, you bloody idiot.	ARTHUR SHELBY: Lo sabía. ¡Lo sabía! Tommy, eres gilipollas.
TOM SHELBY: Shut up, Arthur. I won.	TOM SHELBY: No seas bocazas, Arthur. He ganado.
ARTHUR SHELBY: Good.	ARTHUR SHELBY: ¿Eh?
TOM SHELBY: I promised Johnny, I'd let him have a spin in the car if he lost.	TOM SHELBY: Le prometí que podía darse una vuelta en el auto si perdía.
ARTHUR SHELBY: All right.	ARTHUR SHELBY: Ah, bueno.
[MEN LAUGHING]	[MEN LAUGHING]
TOM SHELBY: Are you Lee boys laughing at my brother? Are you? Eh?	TOM SHELBY: ¿Los hermanos Lee se están riendo de mi hermano? ¿Eso es? ¿Eh?
JOHNNY DOGS: Tommy! Tommy, come on!	JOHNNY DOGS: ¡Tommy! ¡Tommy! Vamos.
TOM SHELBY: I asked you a question.	TOM SHELBY: Os he hecho una pregunta.
JOHNNY DOGS: Come on, come on. It's just a crack. Get your family out of here and go and enjoy yourselves at the fair before they start a war. Uh? [Speaks Angloromani] [Subtitled in English: Go on. Go. They're from good people. Their grandad was a king. Their grandad as a king.]	JOHNNY DOGS: Coño, Tommy, era una broma. Coge a tu familia y llévatelos a la feria antes de que empiece una guerra. ¿Eh? ¡Marchaos! Vienen de buena sangre. Su abuelo era un rey. ¡Un rey! ¡De una tribu! ¡Un rey!

Original version	Dubbed version
LEE BROTHER 1: Yeah, but his mother was a Diddicoy whore.	LEE BROTHER 1: Sí, pero su madre era una zorra gitana.

Analysis of the OV scene

The OV presents a multilingual scene including the following: Birmingham accent (Thomas and Arthur Shelby), another more undefined accent while speaking English (Johnny Dogs and one of the Lee brothers, all of them travelers), and Angloromani (Johnny Dogs and one of the Lee brothers).

There are two differentiated interactions. The first one is in English, with the two early mentioned accents while speaking English, and there are three characters involved (Thomas Shelby, Arthur Shelby, and Johnny Dogs). In this interaction these three characters talk about a bet.

The second interaction, the one that could present a potential MAVT crisis point, initiates when the Lee brothers start laughing. This creates a reaction in English from Thomas Shelby, an attempt to calm him down by Johnny Dogs (in English as well), a subsequent address in Angloromani from Johnny Dogs to the Lee brothers, and a retort from one of the Lee brothers in English. This latter reply in English deserves a special mention, since it represents a straightforward affront from the Lee brother speaking to all the Shelby brothers. Him not answering in Angloromani could be interpreted as an ill-intended attempt to make it crystal clear for the Shelby brothers (who may or may not understand Angloromani: the OV audience does not know at this point of the TV series) that he is directly insulting his mother by calling her a Diddicoy[53] whore.

All these instances of multilingualism could cause a potential MAVT crisis point.

Note: The fact that the Lee brother is calling the Shelby's mother a 'Diddicoy whore' implies that, even if they know their grandfather was a Romani king (as Johnny dog states), they consider their mother was not full-blooded Romani. Therefore, with that single term, 'Diddicoy', he is not only insulting their mother but questioning the Shelby's Romani lineage and belittling Johnny Dogs' summon to respect the Shelby brothers as the offspring of a Romani king.

Analysis of the DV scene

The DV presents a monolingual scene in Spanish. None of the characters participating in this scene present any distinguishing accent. If anything, Johnny Dogs' DV voice sounds a little bit "roguish" at times (which could be interpreted as an attempt to state his traveler origins).

There are two differentiated interactions. In the first one there are three characters involved (Thomas Shelby, Arthur Shelby, and Johnny Dogs). In this interaction these three characters talk in Spanish about a bet.

[53] A gypsy or traveler, especially one who is not Romani or is not full-blooded Romani. Available for consultation at: https://glosbe.com/en/en/didicoy#:~:text=A%20gypsy%20or%20traveller%2C%20especially,noun [Last accessed: January 16th, 2021]

The second interaction initiates when the Lee brothers start laughing. This creates a reaction from Thomas Shelby, an attempt to calm him down by Johnny Dogs, a subsequent address from Johnny Dogs to the Lee brothers, and a retort from one of the Lee brothers; all of this in Spanish.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: the OV is multilingual and the DV is monolingual.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), as an instrument (in the form of a potential linguistic barrier, and as a language switch by bilingual characters.

The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. The OV audience is fully aware of the potential linguistic barrier the Lee brother intervening is bridging by switching from Angloromani to English, while the DV audience does not even suspect this linguistic barrier could exist.

As a result of the translation decision applied in this DV scene, opting for a fully monolingual translation, the Lee brother's reply in Spanish loses part of its original intent. It remains a straightforward affront to all the Shelby brothers. However, since there is no language switching involved, it loses some maliciousness [Not trying to imply that calling someone's mother a "*zorra gitana*," as 'Diddicoy whore' was translated in the DV, is a minor offence].

One last point on this linguistic barrier matter. Given that the OV audience does not know at this point of the TV series whether the Shelby brothers speak and/or understand Angloromani, it could be inferred that this use of Angloromani serves and additional purpose: that of simulating a "private" conversation between Johnny Dogs and the Lee brothers. This privacy would be obtained by that "sense of language isolation" foreigners feel whenever witnessing a conversation in a language they do not speak, and in which they cannot take part.

An alternate MAVT solution for this DV scene would be to partially maintain multilingualism by preserving the Angloromani as in the OV. Therefore, that Angloromani excerpt should be reenacted by the dubbing actor interpreting Johnny Dogs by recreating the Angloromani remark with his own voice. This alternate solution would have a positive impact as the TV series moves forward, since future episodes and seasons show several more instances of Angloromani characters.

File 19.4 *Peaky Blinders* (2013–2022)

IMDB's synopsis

A gangster family epic set in 1900s England, centering on a gang who sew razor blades in the peaks of their caps, and their fierce boss Tommy Shelby (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This TV series, produced in the United Kingdom, centers around Thomas Shelby, the leader of the Peaky Blinders, a criminal gang in Birmingham, and the male head of the Shelby Family.

English is the main language, but it should be noted that throughout the different episodes and seasons, the series shows a myriad of linguistic variations: Birmingham accent (also known as Brummie), British English, Irish English, Scottish English, Cockney, Italian accent while speaking English, to name but a few. This reflects the multiculturality and multilingualism present in that time (1920s, and a great deal of foreigners and nationals in search of employment after World War I) and the diverse areas shown. Additionally, the TV series presents other languages, such as Chinese, Angloromani, or Italian.

SCENE [min 01:50-05:32]

Relevance of the scene

In this OV scene (Season 1, Episode 3) there is a specific mention of two character's accents being so thick that it would be advisable for a translator's assistance (or more accurately, an interpreter) to communicate with them. This accent-based scene could present a potential MAVT crisis point.

Original version	**Dubbed version**
RYAN: You'll forgive me, Mr. Shelby, if I indulge a little. [Irish English] THOMAS SHELBY: Please. [Brummie accent] RYAN: It takes a lot for a man from Sparkbrook to step inside this pub. [Irish English] THOMAS SHELBY: Anyone with money and good intentions is welcome in the Garrison. Now, you said you had business. [Brummie accent] RYAN: It's delicate, Mr. Shelby. It's a question of who knows what about what. Concerns the factory down the road at the BSA. Now, as you might know, most of the paint shop there is Irish. Big, old place like that, rumors get started. [Irish English] MAGUIRE: Rumors that there was a robbery. [Irish English]	RYAN, RYAN: Permítame, Sr. Shelby, que me sirva otro trago. THOMAS SHELBY: Claro. RYAN: Es mucho para un hombre de Sparbrook poner el pie en este pub. THOMAS SHELBY: Llevando monedas y buenas intenciones, cualquiera es bienvenido aquí. Ha venido a proponerme un negocio. RYAN: Es algo delicado, Sr. Shelby. Saber quién sabe qué y sobre qué. Tiene relación con la fábrica de la BSA. Como puede que sepa, la mayoría de los que trabajan en el taller de pintura son irlandeses. En las grandes fábricas corren rumores. MAGUIRE: Rumores de que ha habido un robo. THOMAS SHELBY: ¿Un robo de qué? RYAN: *De armas, Sr. Shelby. Un buen puñado de armas.*

Original version	**Dubbed version**
THOMAS SHELBY: A robbery of what? [Brummie accent] RYAN: *Guns, Mr. Shelby. A serious amount of guns.* [Irish English] THOMAS SHELBY: *And what business is that of mine?* [Brummie accent] RYAN: When it comes to speculation, you can't beat a factory night shift. [Irish English] MAGUIRE: Some say there was word from the proofing bay… That it was the Peaky Blinders who took them. [Irish English] THOMAS SHELBY: Your night shift must be dreaming. [Brummie accent] RYAN: Maybe they are. [Irish English] MAGUIRE: Maybe they are not. [Irish English] RYAN: What we are trying to say is, Mr. Shelby, that if you were to hear about the whereabouts of said items, we would pay good money. [Irish English] THOMAS SHELBY: You have good money? [Brummie accent] RYAN: We have the collections from the pubs. [Irish English] THOMAS SHELBY: For who do you speak? [Brummie accent] RYAN: The people of Ireland. [Irish English] MAGUIRE: The Irish Republican Army. [Irish English] THOMAS SHELBY: For a fact? [Brummie accent] MAGUIRE: For a fucking fact. You think we are jockers? [Irish English]	THOMAS SHELBY: *¿Y en qué me incumbe eso?* RYAN: Cuando se trata de especular, nadie mejor que los guardas nocturnos de una fábrica. MAGUIRE: Dicen que se rumoreaba en el muelle de control que los Peaky Blinders las robaron. THOMAS SHELBY: Esos guardas lo habrán soñado RYAN: Puede que sí. MAGUIRE: Puede que no. RYAN: Lo que hemos venido a decirle, Sr. Shelby, es que, si usted oyera algo sobre el paradero de dichas armas, pagaríamos una buena suma. THOMAS SHELBY: ¿Tienen una buena suma? RYAN: La recaudación de las tabernas. THOMAS SHELBY: ¿En nombre de quién hablan? RYAN: Del pueblo de Irlanda. MAGUIRE: Del Ejército Republicano Irlandés. THOMAS SHELBY: ¿Eso es verdad? MAGUIRE: Es la puta verdad. Nos toma por payasos, ¿eh? THOMAS SHELBY: ¿Me ve reírme? MAGUIRE [Singing]: *¿Por qué tan triste padre estás en este día pascual?* RYAN: Maguire, cierra la boca. MAGUIRE [Singing]: *Llena de orgullo al irlandés la tierra que lo vio nacer.*

Original version	**Dubbed version**
THOMAS SHELBY: Am I laughing? [Brummie accent] MAGUIRE [Singing]: *Oh father, why are you so sad on this bright Easter morning…?* [Irish English] RYAN: Maguire, will you shut up? [Irish English] MAGUIRE [Singing]: *When Irishmen are proud and glad of the land where they were born.* [Irish English] RYAN: Maguire, away and shite, we're trying to do business here. [Irish English] MAGUIRE [Singing]: *Oh son, I see sad memory's view of far-off distant days when being just a boy like you, I joined the IRA.* [Irish English] THOMAS SHELBY: Bravo. [Brummie accent] MAGUIRE [Singing]: *Where are the lads who stood with me…* [Irish English] THOMAS SHELBY: All right, boys, when I know who knows what about what, I'll let you know. [Brummie accent] MAGUIRE [Singing]: *I long to see the boys of the old IRA.* [Irish English] GRACE: I thought you only allowed singing on Saturday. [Irish English] THOMAS SHELBY: Whisky is good proofing water. Tell's you who's real and who isn't. [Brummie accent] GRACE: And what did my countrymen want? [Irish English] THOMAS SHELBY: Oh, they are nobodies. They drink at the Black Swan in Sparkbrook. They're only rebels because they like the songs. [Brummie accent]	RYAN: Maguire, cierra la puta boca. Estamos hablando de negocios. MAGUIRE [Singing]: *Oh, hijo, en mi memoria vi un hoy lejano ayer, no era más mayor que tú y al IRA me alisté.* THOMAS SHELBY: Bravo. MAGUIRE [Singing]: *Los chicos con los que escribí la historia dónde están.* THOMAS SHELBY: Entendido, amigos, si sé algo, sobre ese algo, os avisaré. MAGUIRE [Singing]: *Con mi vieja brigada añoro volver a estar.* GRACE: ¿No decía que solo se canta los sábados? THOMAS SHELBY: El whisky es muy revelador. Te dice quién va en serio y quién no. GRACE: ¿Y qué querían mis paisanos? THOMAS SHELBY: Esos no son nadie. Van al Black Swan en Sparbrook. Van de rebeldes porque cantan sus canciones. GRACE: ¿Simpatiza con ellos? THOMAS SHELBY: Yo no tengo simpatías de ningún tipo. GRACE: Son muy brutos. No es fácil tratar con irlandeses. Como paisana, podría allanar el terreno. THOMAS SHELBY: ¿Trabajarías para mí? GRACE: Ya estoy trabajando. THOMAS SHELBY: Así que vendrás a las carreras. Dos libras y diez chelines.

Original version	Dubbed version
GRACE: You have sympathies with them? [Irish English] THOMAS SHELBY: I have no sympathies of any description. [Brummie accent] GRACE: Their accents were so thick, it's a wonder you could understand them. Next time I could translate. [Irish English] THOMAS SHELBY: You'd work for me? [Brummie accent] GRACE: I thought I already was. [Irish English] THOMAS SHELBY: So, you are coming to the races? Two pounds ten shillings. [Brummie accent]	

Analysis of the OV scene

The OV presents a multilingual scene including the following: Birmingham accent (Thomas Shelby), and Irish accent while speaking English (the two men entering the pub, and Grace).

There are two differentiated interactions. The first one involves three characters (Thomas Shelby, Ryan, and Maguire, these latter are supposedly two representatives of the IRA). In this interaction these three characters talk about an alleged robbery of guns. The moment this scene starts, the OV audience can easily identify an accent-based difference between Thomas Shelby and the other two characters, even their actual origins (Ireland and Birmingham) if they are familiar enough with these accents.

Later in the scene, the barmaid, Grace talks with Thomas about Ryan and Maguire ("And what did my countrymen want?"), who she can clearly identify as Irish—even though she doesn't know them—, and comments on their accent while speaking English ("Their accents were so thick, it's a wonder you could understand them. Next time I could translate.").

NOTE: In a prior scene in this same episode [min 00:52-01:00], Grace asked Thomas if he preferred Scott or Irish whisky. He chose Irish whisky. This brief scene could serve as a prelude for the meeting to come.]

Analysis of the DV scene

The DV presents a monolingual scene in Spanish. None of the characters participating in this scene present any distinguishing accent. If anything, Maguires' DV voice sounds a little bit "cocky, and drunk."

There are two differentiated interactions. The first one involves three characters (Thomas Shelby, Ryan, and Maguire, these latter are supposedly two representatives of the IRA). In this interaction

these three characters talk about an alleged robbery of guns. The DV audience cannot identify any accent-based difference between Thomas Shelby and the other two characters since they all speak perfect Spanish. However, it can be inferred by the conversation that these two men are Irish.

Later in the scene, the barmaid, Grace talks with Thomas about Ryan and Maguire ("*¿Y qué querían mis paisanos?*"), who she identifies as fellow countrymen (Irish)—even though she doesn't know them—, and comments on their attitude ("*Son muy brutos. No es fácil tratar con irlandeses. Como paisana, podría allanar el terreno.*").

NOTE: In a prior scene in this same episode [min 00:52-01:00], Grace asked Thomas if he preferred Scott or Irish whisky. He chose Irish whisky. This brief scene could serve as a prelude for the meeting to come.]

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is patent: the OV is multilingual and the DV is monolingual.

The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. The OV audience is fully aware of the linguistic variation present (Birmingham accent, and Irish accent while speaking English), while the DV audience does not even suspect this variation could exist. Besides, the OV audience may recognize the song being sung, *The Boys of the Old Brigade*, an Irish rebel song composed by Paddy McGuigan about the Irish Republican Army (IRA) during the Irish War of Independence and the 1916 Easter Rising anniversary.

As a result of the translation decision applied in this DV scene, opting for a fully monolingual translation, Grace's comments about Ryan and Maguire, "*¿Y qué querían mis paisanos?*," and "*Son muy brutos. No es fácil tratar con irlandeses. Como paisana, podría allanar el terreno*," could create a potential MAVT crisis point, and some sense of weirdness in the DV audience. This could be so for three reasons:

1) Since there is no mention of their nationality while they are in the main pub area, how could Grace know in the DV that they are fellow countrymen ("*paisanos*")?

2) Since there is no mention of them supposedly belonging to the IRA while they are in the main pub area, how could Grace know in the DV that they belong to some movement Thomas could have sympathies with ("*¿Simpatiza con ellos?*")?

3) Given that Grace only gets to hear (officially) one of the men singing in Spanish, what makes her state in the DV that they are brutish ("*Son muy brutos.*")?

Questions 1 and 2 could only be explained if she were openly recognizing she has been eavesdropping the conversation held behind closed doors. However, since Thomas does not react to this "confession," this explanation is not feasible.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin).

An alternate MAVT solution for this DV scene (and the TV series in general) would be to apply the same solution suggested in file 19.2 and maintain multilingualism in the form of Irish

characters speaking with an Irish accent while speaking Spanish to be applied in the same amount and measure as the Irish accent while speaking English in the OV. As already explained in file 19.2 this would have a positive impact as the TV series moves forward, since future episodes and seasons show many more instances of Irish characters who can be easily identified by the OV audience as soon as they start speaking, but not by the DV audience, who is forced to wait for context.

If the proposition of introducing an Irish accent while speaking Spanish were dismissed, there could still be another alternate MAVT solution for this DV scene: to provide the audience with a somewhat reasonable justification of the script which wouldn't arise so many conflicting questions. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), this brief scene would be much easier for the DV audience to understand.

The suggested script would be as follows:

> GRACE: ¿No decía que solo se canta los sábados?
>
> THOMAS SHELBY: El whisky es muy revelador. Te dice quién va en serio y quién no.
>
> GRACE: **¿Y qué querían esos tipos?**
>
> THOMAS SHELBY: No son nadie. **Irlandeses del Black Swan en Sparbrook**. Van de rebeldes porque cantan sus canciones.
>
> GRACE: ¿Simpatiza con ellos?
>
> THOMAS SHELBY: Yo no tengo simpatías de ningún tipo.
>
> GRACE: Son muy brutos. No es fácil tratar con irlandeses. Como paisana, podría allanar el terreno.
>
> THOMAS SHELBY: ¿Trabajarías para mí?

- By changing "*¿Y qué querían mis paisanos?*" (And what did my countrymen want?) to "*¿Y qué querían esos tipos?*" (And what did those guys want?), the first above-mentioned question would be avoided.
- By changing "*Esos no son nadie. Van al Black Swan en Sparbrook. Van de rebeldes porque cantan sus canciones.*" (Oh, they are nobodies. They drink in the Black Swan in Sparkbrook. They're only rebels because they like the songs.) to "*No son nadie. Irlandeses del Black Swan en Sparbrook. Van de rebeldes porque cantan sus canciones.*" (They are nobodies. Irishmen who drink at the Black Swan in Sparkbrook. They're only rebels because they like the songs.), and introducing their nationality in the script, the second and third above mentioned questions would be avoided. This way, she would be able to somewhat link Irishmen to the IRA and judge their attitude as a generalization of the nationality she belongs to.
  NOTE: In Season 1 Episode 1 of this TV series, it is explained that Grace's father, who worked in the police force, was killed by the IRA.

File 19.5 *Peaky Blinders* (2013–2022)

IMDB's synopsis

A gangster family epic set in 1900s England, centering on a gang who sew razor blades in the peaks of their caps, and their fierce boss Tommy Shelby (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This TV series, produced in the United Kingdom, centers around Thomas Shelby, the leader of the Peaky Blinders, a criminal gang in Birmingham, and the male head of the Shelby Family.

English is the main language, but it should be noted that throughout the different episodes and seasons, the series shows a myriad of linguistic variations: Birmingham accent (also known as Brummie), British English, Irish English, Scottish English, Cockney, Italian accent while speaking English, to name but a few. This reflects the multiculturality and multilingualism present in that time (1920s, and a great deal of foreigners and nationals in search of employment after World War I) and the diverse areas shown. Additionally, the TV series presents other languages, such as Chinese, Angloromani, or Italian.

SCENE [split scene: min 46:18-47:46 / 47:48-51:08 / 51:09-52:27]

Relevance of the scene

This scene (Season 4, Episode 1) could be referred to as a split scene divided into three segments, A to C.

The various segments show a varying degree of multilingualism that could present a potential MAVT crisis point, including some linguistic barriers.

Context of the scene

According to a recent feud between the two Shelby family and the Changretta family, Thomas Shelby suspects a new *sous chef* [chef assistant] working in his manor is a Black Hand [New Yorker Italian mafia organization] mole looking to assassinate him during the Christmas Day celebrations commissioned by Luca Changretta.

Original version	**Dubbed version**
A [46:18-47:46]	**A [46:18-47:46]**
MAX: Mr. Shelby.	MAX: Señor Shelby.
THOMAS SHELBY: What's your name?	THOMAS SHELBY: ¿Cómo te llamas?
MAX: Max, Mr. Shelby.	MAX: Max, Sr. Shelby.
THOMAS SHELBY: Max. It's all right. Don't get up.	THOMAS SHELBY: Max. Tranquilo. No te levantes.

Original version	**Dubbed version**
ANTONIO: Oh… Sorry, sorry, sir. THOMAS SHELBY: You're new. I'm Mr. Shelby. ANTONIO: Hello, sir. THOMAS SHELBY: I haven't taken time to introduce myself. ANTONIO: Antonio. [Italian accent] THOMAS SHELBY: What have you done that's so wrong, eh? ANTONIO: Excuse me? [Italian accent] THOMAS SHELBY: Sous chef, peeling potatoes? ANTONIO: It's an emergency. Late notice. [Italian accent] THOMAS SHELBY: Oh, late notice. All right. All right, carry on. Antonio, here, £10... for the late notice. **B [47:48-51:08]** THOMAS SHELBY: You wanted to know if my guests would arrive before or after the King's speech. Eh? CHEF: Yeah. THOMAS SHELBY: It'll be after. How are you? CHEF: Just… worried about tomorrow. [Italian accent] THOMAS SHELBY: Yeah, I'm worried about Antonio. CHEF: Bah. THOMAS SHELBY: You've been here two months, and we've not met before. It's my fault. I've been busy. Thomas Shelby.	ANTONIO: Mmhh… Lo siento, señor. THOMAS SHELBY: Eres nuevo. Soy el Sr. Shelby. ANTONIO: Hola, señor. THOMAS SHELBY: No me había tomado la molestia de presentarme. ANTONIO: Antonio. THOMAS SHELBY: ¿Qué has hecho para merecer esto? ANTONIO: ¿Disculpe? THOMAS SHELBY: Un *sous chef*, pelando patatas… ANTONIO: Cosa de última hora. La urgencia. THOMAS SHELBY: Oh, la urgencia. De acuerdo. Sigue pelando. Antonio, £10... por la urgencia. **B [47:48-51:08]** THOMAS SHELBY: Quería usted saber si mis invitados llegarán antes o después del discurso del rey. ¿Eh? CHEF: Sí. THOMAS SHELBY: Vendrán después. ¿Qué tal está? CHEF: Algo… preocupado por mañana. THOMAS SHELBY: Ya, yo estoy preocupado por Antonio. CHEF: Bah. THOMAS SHELBY: Lleva usted aquí dos meses y aún no nos conocíamos. Es mi culpa. Trabajo mucho. Thomas Shelby. CHEF: Tengo sangre en la mano.

Original version	Dubbed version
CHEF: My hand has blood. [Italian accent] THOMAS SHELBY: Oh, mine too. Hey, how much do you pay Antonio? CHEF: I forget (sic). [Italian accent] THOMAS SHELBY: Must be a lot. I just gave him £10, didn't mean a fucking thing to him. Maybe it isn't you that pays him. I've been reading up on you: Bertorelli, Claridge's… You used to work in a place called San Marcos… on… on Fleet Street. I used to know the man that owns San Marcos. A man called Darby Sabini? CHEF: I've never met him. [Italian accent] THOMAS SHELBY: No. Maybe your, um, assistant Antonio, maybe he's met him. Is that what he is? Antonio was sent from New York. CHEF: I don't know, please. [Italian accent] THOMAS SHELBY: Darby Sabini facilitated. He passed him onto you, told you to bring him into my house, threatened to kill you if you didn't do it. Do you want me to dress you like you dressed that fucking stag? CHEF: Please, don't… [Italian accent] THOMAS SHELBY: You know about me? CHEF: Mmm-mmm. THOMAS SHELBY: All right. CHEF: Mmm-mmm. THOMAS SHELBY: You know what I do? CHEF: Mmm-mmm. THOMAS SHELBY: You wanted to know when my guests would arrive 'cause Antonio needed me alone. He's an assassin. The plan is to kill me tomorrow.	THOMAS SHELBY: Bah, y yo también. Eh, ¿cuánto le paga a Antonio? CHEF: No me acuerdo. THOMAS SHELBY: Debe de ser mucho. Acabo de darle £10 y el cabrón se ha quedado impasible. Tal vez no le pagas tú. He visto tus referencias: Bertorelli, Claridge's… Y también trabajaste en el restaurante San Marcos… en… Fleet Street. Yo conocía al dueño del San Marcos. Se llamaba Darby Sabini. CHEF: No lo conocí. THOMAS SHELBY: No. A lo mejor tú ayudante, Antonio, sí que lo conoce. ¿Es eso? Lo enviaron de Nueva York. CHEF: [Speaks Italian] [No subtitles in Spanish] THOMAS SHELBY: Darby Sabini fue el intermediario. Te lo pasó y te dijo que lo metieras en mi casa. Te amenazó con matarte si no. ¿Quieres que te adobe como a ese puto ciervo? CHEF: [Speaks Italian] [No subtitles in Spanish] THOMAS SHELBY: ¿Sabes quién soy yo? CHEF: Mmm... THOMAS SHELBY: Bien. CHEF: Mmm… THOMAS SHELBY: ¿Y sabes a qué me dedico? CHEF: Mmm… THOMAS SHELBY: Querías saber cuándo llegan mis invitados porque Antonio me quiere pillar solo. Es un sicario. Su plan es matarme mañana.

Original version	**Dubbed version**
CHEF: I don't know. They just said bring him here. (sic) [Italian accent]	CHEF: [Speaks Italian] [No subtitles in Spanish] …que lo meta aquí.
THOMAS SHELBY: Well, bring him here.	THOMAS SHELBY: Pues mételo aquí.
C [51:09-52:27]	**C [51:09-52:27]**
CHEF: Antonio! [Speaks Italian] [No subtitles in English]	CHEF: ¡Antonio! [Speaks Italian] [No subtitles in Spanish]
ANTONIO: [Speaks Italian] [No subtitles in English]	ANTONIO: [Speaks Italian] [No subtitles in Spanish]
THOMAS SHELBY: You're a Black Hand! You're a Black Hand! How many came from New York? Eh, how many fucking came from New York?	THOMAS SHELBY: ¡Eres un Mano Negra! ¡Eres un Mano Negra! ¿Cuántos habéis venido de Nueva York? ¿Eh? ¿Cuántos putos espaguetis habéis venido?
ANTONIO: [Speaks Italian] [No subtitles in English]	ANTONIO: [Speaks Italian] [No subtitles in Spanish]
THOMAS SHELBY: What did he say? Is that a curse or a number? What did he fucking say? What did he fucking say?	THOMAS SHELBY: ¿Qué ha dicho? ¿Era una maldición? Dime qué coño ha dicho. Dime, ¿qué ha dicho?
CHEF: He said fuck you. [Italian accent]	CHEF: Ha dicho que le den por culo.
THOMAS SHELBY: Yeah?	THOMAS SHELBY: ¿Sí?

Analysis of the OV scene (per segment)

A – The OV presents a multilingual segment including the following: Birmingham accent (Thomas Shelby and Max), and Italian accent while speaking English (Antonio).

There is a very brief interaction in English in this segment between Thomas and Max, and then a lengthier dialog between Thomas and Antonio (a new *sous chef* who Thomas suspects is an undercover assassin sent to kill him), also in English. The moment this scene starts, the OV audience can easily identify an accent-based difference between Thomas Shelby and Antonio, even their actual origins (Birmingham and Italy) if they are familiar enough with these accents. Antonio presents an Italian-accented English.

B – The OV presents a multilingual segment including the following: Birmingham accent (Thomas Shelby), Italian accent while speaking English (the chef).

This segment involves two characters (Thomas Shelby, and the chef). In this interaction these two characters talk in English about Antonio, the new *sous chef* who appeared in segment A. The moment this scene starts, the OV audience can easily identify an accent-based difference between Thomas Shelby and the chef, even their actual origins (Birmingham and Italy) if they are familiar

enough with these accents. The chef presents an Italian-accented English, and his English even shows signs of some incorrectness ("They just said bring him here.").

C- The OV presents a multilingual segment including the following: Birmingham accent (Thomas Shelby), Italian accent while speaking English (the chef), and Italian (the chef and Antonio).

In this segment the chef calls for Antonio in Italian who, in turn, replies in Italian. Thomas interrogates Antonio in English, showing his Birmingham accent ("You're a Black Hand! You're a Black Hand! How many came from New York? Eh, how many fucking came from New York?"), and, since Antonio replies in Italian (the OV provides no subtitles), Thomas asks the chef to act as an interpreter (THOMAS SHELBY: "What did he say? Is that a curse or a number? What did he fucking say? What did he fucking say?" CHEF: "He said fuck you."). This segment shows the clear linguistic barrier present between Thomas and Antonio, reinforced by the lack of subtitles.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the OV scene (per segment)

A – The DV presents a multilingual segment including the following: Spanish (Thomas Shelby and Max), and Italian accent while speaking Spanish (Antonio).

There is a very brief interaction in Spanish in this segment between Thomas and Max, and then a lengthier dialog between Thomas and Antonio (a new *sous chef* who Thomas suspects is an undercover assassin sent to kill him), also in Spanish. The moment this scene starts, the DV audience can identify a slight accent-based difference between Thomas Shelby and Antonio. Antonio presents a slight Italian-accented Spanish.

B – The DV presents a multilingual segment including the following: Spanish (Thomas Shelby), Italian accent while speaking Spanish (the chef), and Italian (the chef as well).

This segment involves two characters (Thomas Shelby, and the chef). In this interaction these two characters talk in Spanish about Antonio, the new *sous chef* who appeared in segment A. The moment this scene starts, the DV audience can easily identify an accent-based difference between Thomas Shelby and the chef, even the chef's actual origin (Italy). The chef presents an Italian-accented Spanish, and resorts to Italian on many occasions.

C- The DV presents a multilingual segment including the following: Spanish (Thomas Shelby, and the chef), and Italian (the chef and Antonio).

The chef calls for Antonio in Italian who, in turn, replies in Italian. Thomas interrogates Antonio in Spanish ("*¡Eres un Mano Negra! ¡Eres un Mano Negra! ¿Cuántos habéis venido de Nueva York? ¿Eh? ¿Cuántos putos espaguetis habéis venido?*"), and, since Antonio replies in Italian (the DV provides no subtitles), Thomas asks the chef to act as an interpreter (THOMAS SHELBY: "*¿Qué ha dicho? ¿Era una maldición? Dime qué coño ha dicho. Dime, ¿qué ha dicho?*," CHEF: "*Ha dicho que le den por culo.*"). This segment shows the clear linguistic barrier present between Thomas and Antonio, reinforced by the lack of subtitles.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

Segment A is multilingual in the OV and DV, and both versions show a similar degree of multilingualism (given that there is no Spanish alternative to convey Birmingham accent).

B against B

Even though Segment B in the OV and DV is multilingual, both versions show a different degree of multilingualism.

In the OV, there is no linguistic barrier between Thomas Shelby and the chef. This latter presents an Italian-accented and even faulty English but does not resort to Italian whenever he is short of words.

Meanwhile, the DV creates a linguistic barrier between Thomas Shelby and the chef. The chef presents an Italian-accented Spanish and resorts to Italian whenever he is short of words (quite often).

C against C

Segment C in the OV and DV is multilingual, and both versions show a similar degree of multilingualism (given that there is no Spanish alternative to convey Birmingham accent).

It is worth mentioning that, in the OV, when Thomas Shelby speaks in English with the new *sous chef*, Antonio, in segment A, and then with the chef in segment B; both Italian characters present an Italian-accented English. There is however a difference between them: Antonio's English is accented but flawless, while the chef's English is faulty (grammatically incorrect at times). This is important, because as the series script tells, Antonio is supposed to be an assassin sent by the Italian Mafia in New York, so his English should be more accurate as he comes from that city. The DV did not show the chef's incorrectness while speaking Spanish but increased the amount of Italian he uses in his speech.

In general, it should be noted that, while the OV presents one single linguistic barrier, between Thomas and Antonio in segment C, the DV presents two linguistic barriers, one in segment B (Thomas and the chef), then in segment C (Thomas and Antonio).

The fact that both Italian characters present an Italian-accented English gives a clear sign of their identity. Additionally, segment C can clearly be interpreted by the OV audience as a language switch consisting of an intratextual (diegetic) translation, where the chef acts as an interpreter for Thomas.

Even though this DV translation decision (a double linguistic barrier) could be deemed appropriate, it could generate some sense of awkwardness in the DV audience. In the light of the chef acting as an interpreter in segment C, and replying in Spanish, the DV audience may wonder why the chef replies in Italian during his first interaction with Thomas in segment B when he is being directly questioned by his English-speaking boss. This sense of awkwardness could easily be avoided if the same structure present in the OV was kept. With that in mind, an alternate MAVT solution for this DV scene would be to show segment B presenting the chef's speech with

an Italian-accented Spanish and then segment C showing the currently existing linguistic barrier. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), segment B would be much easier for the DV audience to understand.

The suggested script for Segment B would be as follows:

> THOMAS SHELBY: ¿Es eso? Lo enviaron de Nueva York.
>
> CHEF: **No sé, por favor…**
>
> THOMAS SHELBY: Darby Sabini fue el intermediario. Te lo pasó y te dijo que lo metieras en mi casa. Te amenazó con matarte si no. ¿Quieres que te adobe como a ese puto ciervo?
>
> CHEF: **Por favor, no…**
>
> THOMAS SHELBY: ¿Sabes quién soy yo?
>
> CHEF: Mmm...
>
> THOMAS SHELBY: Bien.
>
> CHEF: Mmm…
>
> THOMAS SHELBY: ¿Y sabes a qué me dedico?
>
> CHEF: Mmm…
>
> THOMAS SHELBY: Querías saber cuándo llegan mis invitados porque Antonio me quiere pillar solo. Es un sicario. Su plan es matarme mañana.
>
> CHEF: **No sé. Solo dijeron mételo aquí.**
>
> THOMAS SHELBY: Pues mételo aquí.
>
> CHEF: ¡Antonio! [Speaks Italian] [No subtitles in Spanish]
>
> ANTONIO: Oh. [Speaks Italian] [No subtitles in Spanish]
>
> THOMAS SHELBY: ¡Eres un Mano Negra! ¡Eres un Mano Negra! ¿Cuántos habéis venido de Nueva York? ¿Eh? ¿Cuántos putos espaguetis habéis venido?
>
> ANTONIO: [Speaks Italian] [No subtitles in Spanish]
>
> THOMAS SHELBY: ¿Qué ha dicho? ¿Era una maldición? Dime qué coño ha dicho. Dime, ¿qué ha dicho?
>
> CHEF: Ha dicho que le den por culo.
>
> THOMAS SHELBY: ¿Sí?

This suggested script also includes the same amount of incorrectness in the chef's speech shown in the OV ("*Solo dijeron mételo aquí.*").

File 20.1 *Unorthodox* (2020)

IMDB's synopsis

Story of a young ultra-Orthodox Jewish woman who flees her arranged marriage and religious community to start a new life abroad (https://www.imdb.com/title/tt9815454/).

Contextualization of the audiovisual work

This multilingual TV mini-series, produced in the United States and based on Deborah Feldman's real-life experience, centers around Esther (Esty) a young Hasidic Jewish who decides to eschew the ultra-Orthodox oppressive community of Williamsburg (New York) to which she belongs, and moves to Berlin in pursuit of freedom and a new life.

Even though English is the main language, Yiddish shows a well-grounded presence throughout the OV TV mini-series.

SCENE [split scene: min 01:41-02:20 / 02:47- 03:17 / 03:18-03:49 / 04:14-04:47]

Relevance of the scene

This scene could be referred to as a split scene divided into four segments, A to D.

The scene (Miniseries 1, Episode 1) represents the first scene in this TV mini-series, and it displays the TV series' stake in multilingualism. It offers almost two full minutes of Yiddish dialogs, scattered with some US English. This shows a brief example of the Hasidic Jewish community's daily life in New York.

Original version	**Dubbed version**
A [01:41-02:20]	**A** [01:41-02:20]
[INDISTINCT CHATTER]	[INDISTINCT CHATTER]
WOMAN 1: [Speaks Yiddish] [Subtitled in English: Esty! You can't go out!]	WOMAN 1: [Speaks Yiddish] [Subtitled in Spanish: ¡Esty! No puedes salir afuera.]
ESTY: [Speaks Yiddish] [Subtitled in English: Why?]	ESTY: [Speaks Yiddish] [Subtitled in Spanish: ¿Por qué?]
WOMAN 1: [Speaks Yiddish] [Subtitled in English: The *eruv*[54] is broken. High winds broke a wire just down the Street.]	WOMAN 1: [Speaks Yiddish] [Subtitled in Spanish: Se ha roto el *eruv*. El viento ha partido uno de los cables.]
ESTY: [Speaks Yiddish] [Subtitled in English: Someone will fix it.]	ESTY: [Speaks Yiddish] [Subtitled in Spanish: Alguien lo arreglará.]

[54] The eruv is a boundary that allows observant Jews to carry needed things in public on Shabbat. Available for consultation at: https://www.myjewishlearning.com/article/eruv/ [Last accessed: December 5th, 2022]

Original version	**Dubbed version**
WOMAN 2: [Speaks Yiddish] [Subtitled in English: Tomorrow. Not on the Sabbath[55]! I can't go to my mother's for lunch!]	WOMAN 2: [Speaks Yiddish] [Subtitled in Spanish: Mañana. ¡En *sabbat* no! No puedo ir a comer a casa de mi madre.]
WOMAN 1: [Speaks Yiddish] [Subtitled in English: And I have an excuse to avoid my mother-in-law!]	WOMAN 1: [Speaks Yiddish] [Subtitled in Spanish: Yo así tengo una excusa para no ir a ver a mi suegra.]
WOMAN 2: [Speaks Yiddish] [Subtitled in English: Where are you going, Esty?]	WOMAN 2: [Speaks Yiddish] [Subtitled in Spanish: ¿Adónde vas, Esty?]
WOMAN 1: [Speaks Yiddish] [Subtitled in English: You know, Esty's not trapped like we are! She doesn't have a baby to carry.]	WOMAN 1: [Speaks Yiddish] [Subtitled in Spanish: Esty no está atrapada como nosotras. No tiene que llevar un bebé.]
WOMAN 2: [Speaks Yiddish] [Subtitled in English: Good point! Just leave your bag upstairs.]	WOMAN 2: [Speaks Yiddish] [Subtitled in Spanish: ¡Es verdad! Deja la bolsa en casa.]
ESTY: Right.	ESTY: [Speaks English] [Subtitled in Spanish: Sí.]
MAN 1: Excuse me.	MAN 1: Disculpad.
WOMAN 1: [Speaks Yiddish] [Subtitled in English: Good Sabbath!]	WOMAN 1: [Speaks Yiddish] [Subtitled in Spanish: ¡Buen *sabbat*, Esty!]
ESTY: [Speaks Yiddish] [Subtitled in English: Good Sabbath!]	ESTY: [Speaks Yiddish] [Subtitled in Spanish: ¡Buen *sabbat*!]
[…]	**B** [02:47-03:17]
B [02:47-03:17]	[INDISTINCT CHATTER]
[INDISTINCT CHATTER]	WOMEN: [Speaks Yiddish] [Subtitled in Spanish: ¡Buen *sabbat*!]
WOMEN: [Speak Yiddish] [Subtitled in English: Good Sabbath!]	WOMAN 3: Esty. [Speaks Yiddish] [Subtitled in Spanish: ¡Buen *sabbat*!]
WOMAN 3: Esty! [Speaks Yiddish] [Subtitled in English: Good Sabbath!]	ESTY: [Speaks Yiddish] [Subtitled in Spanish: ¡Buen *sabbat*!]
ESTY: [Speaks Yiddish] [Subtitled in English: Good Sabbath!]	WOMAN 3: [Speaks Yiddish] [Subtitled in Spanish: ¿Adónde vas?]

[55] Sabbath or Shabbat (related to Hebrew verb "cease, rest") is the seventh day of the Jewish week and is the day of rest and abstention from work as commanded by God. Shabbat involves two interrelated commandments: to remember (*zachor*) and to observe (*shamor*). Available for consultation at: https://www.jewishvirtuallibrary.org/what-is-shabbat-jewish-sabbath [Last accessed: December 5th, 2022]

Original version	**Dubbed version**
WOMAN 3: [Speaks Yiddish] [Subtitled in English: Where are you going?] ESTY: [Speaks Yiddish] [Subtitled in English: To my parents-in-law. For lunch.] WOMAN 3: [Speaks Yiddish] [Subtitled in English: Don't they live that way?] ESTY: I'm sorry. [Speaks Yiddish] [Subtitled in English: I've got to go. Good Sabbath.] WOMAN 3: [Speaks Yiddish] [Subtitled in English: Good Sabbath.] **C** [03:18-03:49] YANKY: [Speaks Yiddish] [Subtitled in English: Good Sabbath. Good Sabbath. What's up, kiddos? Nice!] [INDISTINCT CHATTER] YANKY: [Speaks Yiddish] [Subtitled in English: Good Sabbath.] WOMAN 4: Yanky! MAN 2: [Speaks Yiddish] [Subtitled in English: Yanky! Good Sabbath!] WOMAN 4: [Speaks Yiddish] [Subtitled in English: Where's Esty?] YANKY: [Speaks Yiddish] [Subtitled in English: She's not here?] […] WOMAN 5: [Speaks Yiddish] [Subtitled in English: Is she sick?] YANKY: [Speaks Yiddish] [Subtitled in English: I don't know. She wasn't sick when I left this morning.] WOMAN 4: [Speaks Yiddish] [Subtitled in English: It's always something with Esty, isn't it?]	ESTY: [Speaks Yiddish] [Subtitled in Spanish: A comer a casa de mis suegros.] WOMAN 3: [Speaks Yiddish] [Subtitled in Spanish: ¿No viven por allí?] ESTY: Lo siento. [Speaks Yiddish] [Subtitled in Spanish: Tengo que irme. Buen *sabbat.*] WOMAN 3: [Speaks Yiddish] [Subtitled in Spanish: Buen *sabbat*.] **C** [03:18-03:49] YANKY: [Speaks Yiddish] [Subtitled in Spanish: ¡Buen *sabbat*! ¡Buen *sabbat*! ¿Qué tal, chicos? ¡Muy bien!] [INDISTINCT CHATTER] YANKY: [Speaks Yiddish] [Subtitled in Spanish: Buen *sabbat.*] WOMAN 4: Yanky. MAN 2: [Speaks Yiddish] [Subtitled in Spanish: ¡Yanky, buen *sabbat*!] WOMAN 4: [Speaks Yiddish] [Subtitled in Spanish: ¿Y Esty?] YANKY: [Speaks Yiddish] [Subtitled in Spanish: ¿No está aquí?] […] WOMAN 5: [Speaks Yiddish] [Subtitled in Spanish: ¿Está enferma?] YANKY: [Speaks Yiddish] [Subtitled in Spanish: No lo sé. Esta mañana estaba bien.] WOMAN 4: [Speaks Yiddish] [Subtitled in Spanish: A Esty siempre le pasa algo, ¿no?] **D** [04:14-04:47] WOMAN 6: ¿Te ha seguido alguien? ESTY: No.

Original version	**Dubbed version**
D [04:14-04:47] WOMAN 6: Did anyone follow you? ESTY: No. WOMAN 6: OK. OK, your ticket. Your passport. I'm calling you a car. ESTY: Thank you for helping me. WOMAN 6: Of course! Two minutes. This is for you. ESTY: Thank you. WOMAN 6: Good luck in Berlin.	WOMAN 6: Vale. Toma, tu billete. Y tu pasaporte. Te recogerá un coche. ESTY: Gracias por ayudarme. WOMAN 6: De nada. Dos minutos. Esto es para ti. ESTY: Gracias. WOMAN 6: Buena suerte en Berlín.

Analysis of the OV scene (per segment)

A– The OV presents a monolingual interaction in Yiddish (English subtitles provided in the OV) between three women.

B– This OV segment presents a multilingual interaction in Yiddish (English subtitles provided in the OV) between two women, and then a single sentence in US English.

C– The OV presents a monolingual scene in Yiddish (English subtitles provided in the OV) between the different members of a family.

D– This OV segment presents a monolingual interaction in US English.

Analysis of the DV scene (per segment)

A– The DV scene presents a monolingual interaction in Yiddish (Spanish subtitles provided in the DV) between three women, and then a single reply in US English (Spanish subtitles provided in the DV).

B– This DV segment presents a monolingual interaction in Yiddish (Spanish subtitles provided in the DV) between two women, and then a single sentence in Castilian Spanish.

C– The DV presents a monolingual scene in Yiddish (Spanish subtitles provided in the DV) between the different members of a family.

D– This DV segment presents a monolingual interaction in Castilian Spanish.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

In general, multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), and as a language switch by bilingual characters.

A against A

There is a slight difference between the segment A in the OV and DV scenes: the DV add a brief reply in US English ["Right."] (Spanish subtitles provided in the DV). This could have easily been dubbed into Castilian Spanish to maintain the same level of multilingualism as the OV.

Suggested solution (highlighted in bold font):

WOMAN 2: [Speaks Yiddish] [Subtitled in Spanish: ¡Es verdad! Deja la bolsa en casa.]

ESTY: **Sí.**

MAN 1: Disculpad.

B against B

Segment B in both the OV and DV presents the same level of multilingualism and has applied the same subtitling solution.

C against C

Segment C in both the OV and DV presents the same level of multilingualism and has applied the same subtitling solution.

D against D

Segment D in both the OV and DV is monolingual, and DV has only been naturally dubbed into Spanish.

File 21.1 *Murder Mystery* (2019)

IMDB's synopsis

A New York cop and his wife go on a European vacation to reinvigorate the spark in their marriage, but end up getting framed and on the run for the death of an elderly billionaire (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This feature film, produced in the United States and set in several European countries, such as Spain, France, Monaco and Italy, centers around a married couple from New York (Nick and Audrey Spitz) on vacation through Europe who end up involved in the Agatha Christie-style crime of a billionaire.

English is the main language, but the film journeys around Europe and does not hesitate to reflect the current multiculturality in Europe through different scenarios and characters.

SCENE [split scene: min 0:26:35-0:27:23 / 1:19:34-1:21:45]

Relevance of the scene

This scene could be referred to as a split scene divided into two segments, A and B, presenting a common denominator in the OV: one of the characters' apparent inability to communicate with others. He's supposed to speak Spanish only and not be able to speak English. However, in Segment B, he replies effortlessly in English to an interaction with him, a detail that ends up being crucial in the plot. There are other instances throughout the film where this character does not understand English, but those intermediate scenes are not relevant. Segment A represents the introduction of this character, and Segment B could be defined as the revelation of his true self.

Original version	**Dubbed version**
A [0:26:35-0:27:23] MAHARAJAH: Yo! Juan Carlos! JUAN CARLOS: Hey! [Spanish accent] MAHARAJAH: Oh, good luck, man. JUAN CARLOS: Hey. [Spanish accent] NICK: Ah, the maharajah. AUDREY: Hi, hi, there. What are we wishing you good luck for? MAHARAJAH: Well, he is racing in the Monaco Grand Prix tomorrow. NICK: Wow. That's big. MAHARAJAH: Juan Carlos Rivera, let me introduce you to… Steve and Lady Steve. AUDREY: What? NICK: No. AUDREY: No, no. NICK: I mean if you want. AUDREY: It's ok. You just met us once. NICK: Yeah, all right. I'm gonna… AUDREY: I'm Audrey. NICK: I'm Nick, and then we're the Spitzes.	**A [0:26:35-0:27:23]** MAHARAJAH: ¡Eh, Gian Carlo! GIAN CARLO: [Speaks Italian] *Ciao*! [No subtitles in Spanish] MAHARAJAH: Oh, buena suerte, chaval. GIAN CARLO: [Speaks Italian] *Ciao*. [No subtitles in Spanish] NICK: Anda, el maharajá. AUDREY: Hola, hola. ¿Por qué le deseamos buena suerte? MAHARAJAH: Oh, va a participar en el Gran Premio de Mónaco mañana. NICK: ¡Ala! ¡Qué pasada! MAHARAJAH: Gian Carlo Rivera, déjame presentarte a… Steve y la señora Steve, ¿eh? AUDREY: ¿Qué? NICK: No. AUDREY: No, no. NICK: Eh, en fin, si quieres.... AUDREY: Es igual, acabamos de conocernos. NICK: Sí, eso es, vamos a… AUDREY: Me llamo Audrey.

Original version	**Dubbed version**
AUDREY: Yes. JUAN CARLOS: Juan Carlos, huh? [Spanish accent] NICK: Hey, Juan Carlos. JUAN CARLOS: Juan Carlos. NICK: Hey, Juan Carlos. AUDREY: So, you're a race car driver. JUAN CARLOS: Good, yes. [Spanish accent] AUDREY: Wow. How do you get into something like that? JUAN CARLOS: Uh, number one, yes. [Spanish accent] AUDREY: You don't speak English, do you? JUAN CARLOS: Uh, very fast. Very fast. Huh? Welcome. [Spanish accent] NICK: Okay. **B [1:19:34-1:21:45]** AUDREY: Thank you for stepping in and trying to stop her, Juan Carlos. That was so brave. JUAN CARLOS: [Speaks Spanish] De nada, señora. [No subtitles in English] NICK: I love that. I love that he's brave, and I'm, what, nothing? AUDREY: Are you kidding? I said you were brave. NICK: You didn't say it. AUDREY: I said so many times: "Nick, you were so brave." NICK: [imitating Juan Carlos] *De nada, señora*. Halloween.	NICK: Repetimos. Yo Nick. Somos los Spitz. AUDREY: Sí. GIAN CARLO: Ah, Gian Carlo. NICK: Hola, Gian Carlo. GIAN CARLO: Gian Carlo. AUDREY: Así que eres piloto de carreras. GIAN CARLO: Bien, sí. AUDREY: Anda. ¿Y cómo se dedica uno a algo así? GIAN CARLO: Uh, un número uno, sí. AUDREY: No entiendes ni papa, ¿verdad? GIAN CARLO: Soy rápido. Muy rápido. Bienvenido. AUDREY: Sí, sí. Claro. NICK: Sí. **B [1:19:34-1:21:45]** AUDREY: Gracias por intervenir y tratar de pararla, Gian Carlo. Ha sido muy valiente. GIAN CARLO: [Speaks Italian] *Prego, signora.* [No subtitles in Spanish] NICK: Me encanta que él sea valiente. ¿Y yo qué soy? ¿Nada? AUDREY: ¿Estás de broma? Te he dicho que eres valiente. NICK: No me lo has dicho. AUDREY: Te lo he dicho muchas veces: "Nick, eres muy valiente." NICK: [imitating Gian Carlo] [Speaks Italian] *Prego, signora.* [No subtitles in Spanish] Halloween.

Original version	Dubbed version
MAHARAJAH: Yo, I got a question. In the hotel in Monte Carlo, you said that you saw me and Grace together. AUDREY: We heard you. We heard you. NICK: We heard you. We didn't like what we heard, but I'll tell… AUDREY: I'm sorry. NICK: I hope those are new pant, by the way. MAHARAJAH: Yeah, but… But the truth is, Grace and I were together in the bar an hour before we got to our room, so how could she have killed Sergei if she was with me? AUDREY: Nick. NICK: Audrey. AUDREY: How did Juan Carlos understand my English just now? DELACROIX: Stop! No! No! JUAN CARLOS: Don't come any closer! MAHARAJAH: Aah! He speaks English! JUAN CARLOS: I've spoken English my whole life, you stupid idiots, and a dozen other languages. And by the way, your Latin sucks. NICK: You understood it! JUAN CARLOS: Don't you even think about it, Colonel, or I will shoot your dick off. Put your hands up in the air, now. I am the one who told her to convince Tobey to kill his dad, destroy this sick family in the name of my father. Get into the car. [Speaks French] [No subtitles in English] Go in! POLICEMEN: [Speak Italian] [No subtitles in English] JUAN CARLOS: Back off! I go fast!	MAHARAJAH: Eh, tengo una pregunta. En el hotel, de Monte Carlo, dicen que nos vieron a Grace y a mí juntos. AUDREY: Los oímos. Los oímos. NICK: Los oímos. No nos gustó lo que oímos, pero… AUDREY: Lo siento. NICK: Espero que esos pantalones sean nuevos, por cierto. MAHARAJAH: Sí, pero… Pero lo cierto es que Grace y yo estuvimos juntos en el bar una hora antes de subir a la habitación, así es que, ¿cómo pudo matar a Sergei si estaba conmigo? AUDREY: Nick. NICK: Audrey. AUDREY: ¿Cómo me ha entendido Gian Carlo ahora mismo? DELACROIX: ¡Alto! ¡No! ¡No! GIAN CARLO: ¡No se acerquen! MAHARAJAH: ¡Ah! ¡Ahora nos entiende! GIAN CARLO: Les entiendo desde el principio, imbéciles. Domino una docena de idiomas. Por cierto, habla latín de pena. NICK: ¡Pero me entendiste! GIAN CARLO: Ni se le ocurra, coronel, o le dejo sin polla de un balazo. Levanten las manos ahora. Fui yo quien le dijo que convenciera a Tobey de que matara a su padre para destruir esta familia en memoria de mi padre. Suba al coche. [Speaks French] [No subtitles in Spanish] ¡Vamos! POLICEMEN: [Speak Italian] [No subtitles in Spanish]

Original version	**Dubbed version**
NICK: Hey! Look at that! A Ferrari!	GIAN CARLO: ¡Atrás! ¡Soy rápido! NICK: ¡Eh! ¡Mira! ¡Un Ferrari!

Analysis of the OV scene

Analysis per segment

A – The OV presents a monolingual scene in English. There are five characters present in this scene, although only four interact: Nick and Audrey (the Spitzes), the Maharajah, and Juan Carlos. The Maharajah presents a British accent (his character is introduced in a previous scene as being from Mumbai, India, a former British colony). He introduces Juan Carlos Rivera to the Spitzes, who soon realize he cannot speak English since his replies do not match the questions. E.g., Audrey openly asks him "You don't speak English, do you?," to which Juan Carlos replies "Uh, very fast. Very fast. Huh? Welcome."

B – The OV presents a multilingual scene (English, Spanish, French, Italian). Audrey addresses Juan Carlos in English, and he replies in Spanish. Then the conversation continues in English. Nick mimics Juan Carlos' reply in Spanish. Finally, they all realize Juan Carlos just understood what was said in English, a language he supposedly did not speak. Juan Carlos admits being multilingual and then addresses Delacroix in French (Delacroix native language). The police arrive and speak Italian [This scene is set in Italy].

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

Analysis per segment

A – The DV presents a 98% monolingual scene in Spanish, except for one word in Italian, *ciao*, which is also a loanword frequently used in Spanish. Given this loanword status, this scene will be considered as monolingual. There are five characters present in this scene, although only four interact: Nick and Audrey (the Spitzes), the Maharajah, and Gian Carlo. The Maharajah introduces Gian Carlo Rivera to the Spitzes, who soon realize he cannot speak Spanish since his replies do not match the questions [This inability to communicate in the main language can cause a potential MAVT crisis point]. E.g., Audrey openly asks him "*No entiendes ni papa, ¿verdad?*," to which Gian Carlo replies "*Soy rápido. Muy rápido. Bienvenido*."

B – The DV presents a multilingual scene (Spanish, Italian, French). Audrey addresses Gian Carlo in Spanish, and he replies in Italian. Then the conversation continues in Spanish. Nick mimics Gian Carlo's reply in Italian. Finally, they all realize Gian Carlo just understood what was said in English, a language he supposedly did not speak Gian Carlo admits being multilingual and then addresses Delacroix in French (Delacroix native language). The police arrive and speak Italian [This scene is set in Italy].

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

In general, multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), as a language switch by bilingual characters, and as a stereotype (with a character linguistically mimicking another character's language).

A against A

Segment A in the OV and the DV scenes is monolingual. However, there are two slight differences between both segments.

First, while Audrey's sentence in the OV, "You don't speak English, do you?," mentions the specific language the other character is not understanding, her DV's equivalent, "*No entiendes ni papa, ¿verdad?*," opts for a fixed expression in Spanish meaning 'not understanding anything at all.' There are no limitations linked to dubbing restrictions. However, the reasons for this change in meaning can clearly be related to a clever effort to avoid mentioning any specific language.

Second, note that Juan Carlos Rivera, a Spanish speaker in the OV, has turned into Gian Carlo Rivera, an Italian speaker in the DV. In this segment the DV can barely register Gian Carlo being Italian but for his name—the surname, Rivera, remains a bit Spanish-like. However, on Segment B he will have another a slightly longer remark in Italian.

B against B

Segment B in the OV and the DV scenes is multilingual—even if the OV is slightly more so [It includes one more language]. There are two main differences to highlight in this segment.

First, in this Segment B, the OV audience watches the character presented as Juan Carlos Rivera in Segment A speaking Spanish ("*De nada, señora.*"), while the DV audience watches the character presented as Gian Carlo Rivera in Segment A speaking Italian ("*Prego, signora.*"). Consequently, the sentence Nick mimics also varies in both the OV and the DV.

Second, while Audrey's sentence in the OV, "How did Juan Carlos understand my English just now?," mentions the specific language the other character is not understanding, her DV's equivalent, *"¿Cómo me ha entendido Gian Carlo ahora mismo?*," opts for a generalization[56]. There are no limitations linked to dubbing restrictions. However, the reasons for this change in meaning can clearly be related to a clever effort to avoid mentioning any specific language. Therefore, the same technique is used as in Segment A. This is not the only mention of English in the OV, hence, the DV has applied the same technique in all cases (i.e., "Aah! He speaks English!" turned into *"¡Ah! ¡Ahora nos entiende!,"* and "I've spoken English my whole life, you stupid idiots, and a dozen other languages. And by the way, your Latin sucks." turned into *"Les entiendo desde el principio, imbéciles. Domino una docena de idiomas. Por cierto, habla latín de pena."*).

The current "language naming avoidance" solution could be considered a good fit for the scene, so no alternate MAVT solution is provided.

[56] A generalization is a translation technique coined by Amparo Hurtado Albir, consisting of the translation of a term for a more general one (Hurtado Albir, 2001).

File 22.1 *Operation Brothers* (2019)

IMDB's synopsis

Israel's Mossad agents attempt to rescue Ethiopian Jewish refugees in Sudan in 1979 (https://www.imdb.com/title/tt4995776/).

Contextualization of the audiovisual work

This feature film, produced in the United States, centers around Ari Levinson and his team, who used an abandoned resort in Sudan as a cover to smuggle thousands of Ethiopian Jewish refugees to Israel.

English is the main language, but the OV film also shows Arabic, Hebrew, German, Italian, and English linguistic variations such as Australian English or foreign-accented English.

SCENE [min 0:28:19-0:30:28]

Relevance of the scene

This scene shows the high degree of multilingualism that one could expect from professional spies; this multilingual melting pot could present a potential MAVT crisis point.

Original version	**Dubbed version**
ARI: Name.	ARI: ¿Nombre?
RACHEL: [Speaks German] [No subtitles in English]	RACHEL: [Speaks German] [No subtitles in Spanish]
ARI: Address.	ARI: ¿Dirección?
RACHEL: Uh…	RACHEL: Ah…
ARI: Don't hesitate. You hesitate, you're dead. Address.	ARI: No dudes. Si dudas, estás muerta. Dirección.
RACHEL: [Speaks German] [No subtitles in English]	RACHEL: [Speaks German] [No subtitles in Spanish]
JACOB: [Speaks Italian] [No subtitles in English]	JACOB: [Speaks Italian] [No subtitles in Spanish]
ARI: I didn't ask for your address. Don't offer information. Parents' names.	ARI: No te he pedido la dirección. No ofrezcas información. ¿Nombre de los padres?
JACOB: [Speaks Italian] [No subtitles in English]	JACOB: [Speaks Italian] [No subtitles in Spanish]
ARI: Elementary school.	ARI: ¿Escuela de primaria?

Original version	Dubbed version
JACOB: [Speaks Italian] [No subtitles in English]	JACOB: [Speaks Italian] [No subtitles in Spanish]
ARI: [Speaks Italian] [No subtitles in English] Sammy. Name. Where are you from?	ARI: [Speaks Italian] [No subtitles in Spanish] Sammy, nombre. ¿De dónde eres?
SAMMY: I'm Liam Anderson. Australia.	SAMMY: Soy Liam Anderson. De Australia.
ARI: First girlfriend.	ARI: ¿Primera novia?
SAMMY: Mary.	SAMMY: Mary.
ARI: Tell me about her.	ARI: Háblame de ella.
SAMMY: Mary Rose. Took my virginity and broke my heart. We met at the University of Queensland in Brisbane. I was 19. Later died in a car accident.	SAMMY: Mary Rose. Me hizo perder la virginidad y me partió el corazón. Nos conocimos en la Universidad de Queensland en Brisbane. Yo tenía 19. Murió, en un accidente de coche.
ARI: It's good. Good work, Sammy. You're up.	ARI: Bien. Buen trabajo, Sammy. Te toca.
MAX: I still think this is a stupid name for someone from Malta. Why Malta?	MAX: Sigo pensando que es un nombre estúpido para alguien de Malta. ¿Por qué Malta?
ARI: Max, when you learn a second language, that's where you can be from. Till then you're from Malta. No one knows what people from Malta speak.	ARI: Max, cuando aprendas otro idioma, podrás ser de otro sitio. Mientras tanto, eres de Malta. Nadie sabe qué habla la gente en Malta.
RACHEL: What do people speak in Malta?	RACHEL: ¿Qué habla la gente en Malta?
SAMMY: Maltese?	SAMMY: ¿Maltés?
ARI: See, no one knows, that's the point. Name.	ARI: ¿Lo ves? Nadie lo sabe. Ese es el tema. ¿Nombre?
MAX: Hello, everybody. My name's Irving Wilmington… and I'm from Malta.	MAX: Hola a todos. Me llamo Irving Wilmington… y soy de Malta.
ETHAN: You think this is funny? Just for the record, there's not one person in this group that I would have chosen for this type of mission. You're all too reckless. I've gone against every instinct I know. Broken every risk management rule I believe in, including sending a woman to a Muslim country. So, let's be very clear. This mission has no backup. There's no exfil plan for you. You're going in without guns, or any other weapon. If	ETHAN: ¿Os parece divertido? Solo para que conste, yo no os habría escogido a ninguno para este tipo de misión. Sois muy imprudentes. Voy en contra de mis propios instintos. Estoy rompiendo las normas de gestión de riesgos en las que creo, incluyendo mandar a una mujer a un país musulmán. Así que seamos muy claros. No hay un equipo de apoyo. Ni un plan de extracción para vosotros. Entraréis sin pistola, ni ningún tipo de armas.

Original version	Dubbed version
this goes wrong, you'll all be hanging from cranes in Khartoum.	Y si esto va mal, acabaréis colgados de grúas en Jartum.

Analysis of the OV scene

The OV presents a multilingual scene including the following: US English, German, Italian, Australian English, and what the OV's closed caption (CC) subtitles identify as "European accent" while speaking English.

This scene shows six characters: one of them doing the questioning (Ari), four practicing their foreign cover identities (Rachel, Jacob, Sammy, and Max), and one supervising it all (Ethan). Rachel intervenes in German (no subtitles provided in the OV), Jacob in Italian (no subtitles provided in the OV), Sammy in Australian English, and Max supposedly in Maltese ("European" English).

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene including the following: Spanish, German, and Italian.

This scene shows six characters: one of them doing the questioning (Ari), four practicing their foreign cover identities (Rachel, Jacob, Sammy, and Max), and one supervising it all (Ethan). Rachel intervenes in German (no subtitles provided in the OV), Jacob in Italian (no subtitles provided in the OV), Sammy in Spanish (even if he is pretending to be Australian), and Max supposedly in Maltese (Spanish using a mocking tone). Note that Max remark [MAX: Hola a todos. Me llamo Irving Wilmington… y soy de Malta.] in the DV's subtitles is labeled as "mocking."

Comparison of both scenes and potential crisis points identified (or absence thereof)

The OV and DV scenes are multilingual; however, both versions show a different degree of multilingualism.

When it comes to Rachel and Jacob, the OV and DV audiences receive the same input: foreign languages with no subtitles. However, the rest of the characters speak Spanish in the DV, erasing all features of multilingualism from Sammy and Max's interventions, and therefore their "pretended" identities.

Since there is no specific and/or stereotypical accent while speaking Spanish that a Castilian-speaking audience could identify as either Australian or Maltese, the current translation decision is deemed acceptable.

There could be, however, three alternate MAVT solutions:

1. Have Sammy and Max's alter egos speak Australian English and Maltese in the DV. This solution could generate a ripple effect that would affect every future intervention from these characters in the film (forcing the need to subtitle their English intervention at each instance). However, during the film these characters never need to enact their alter ego identities, so this solution would only affect this scene.

2. Have Sammy's alter ego speak Australian English and Max's alter ego speak some unidentifiable Latin American accent. This alternate MAVT solution would not affect the film plot since these characters' nationalities play no specific role later on in the film, but it would affect this scene dialogs. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), this brief scene would be much easier for the DV audience to understand.

   A suggested script for this scenario would be as follows (changes in bold font):

   ARI: [Speaks Italian] [No subtitles in Spanish] Sammy, nombre. ¿De dónde eres?

   SAMMY: **[Speaks Australian English] [No subtitles in Spanish]**

   ARI: ¿Primera novia?

   SAMMY: **[Speaks Australian English] [No subtitles in Spanish]**

   ARI: Háblame de ella.

   SAMMY: **[Speaks Australian English] [No subtitles in Spanish]**

   ARI: Bien. Buen trabajo, Sammy. Te toca.

   MAX: Sigo pensando que es un nombre estúpido para alguien de **Panamá. ¿Por qué Panamá?**

   ARI: Max, cuando aprendas otro idioma, podrás ser de otro sitio. Mientras tanto, eres de **Panamá. Nadie sabe qué acento tienen los panameños.**

   RACHEL: **¿Qué acento tienen en Panamá?**

   SAMMY: **¿Latino?**

   ARI: ¿Lo ves? Nadie lo sabe. Ese es el tema. ¿Nombre?

   MAX: Hola a todos. Me llamo **Efraín Rodríguez… y soy de Panamá.**

   This second alternate MAVT solution would require:

   a) Max's intervention to include some kind of Latin-American accent, enough for a Castilian Spanish audience to identify his character as Latin-American (no need to fully locate his nationality).

3. Modify both Sammy and Max's cover identities nationalities to others with a specific and/or stereotypical accent while speaking Spanish that a Castilian-speaking audience could easily

identify, such as Latin-American, French, Russian... This "purpose-focused translation" would provide an alternate MAVT solution that would not affect the film plot, since these two characters' nationalities play no specific role later on in the film.

A suggested script for this scenario would be as follows (changes in bold font):

ARI: [Speaks Italian] [No subtitles in Spanish] Sammy, nombre. ¿De dónde eres?

SAMMY: **[Speaks French; suggestion: *J'suis Leo Arnaud. France.*] [No subtitles in Spanish]**

ARI: ¿Primera novia?

SAMMY: **[Speaks French; suggestion: *Marie.*] [No subtitles in Spanish]**

ARI: Háblame de ella.

SAMMY: **[Speaks French; suggestion: *Marie Anne. Elle m'a fait perdre la virginité et m'a brisé le cœur. On s'est rencontré à l'Université de la Sorbonne à Paris. J'avais 19 ans. Elle est morte, dans un accident de voiture.*] [No subtitles in Spanish]**

ARI: Bien. Buen trabajo, Sammy. Te toca.

MAX: Sigo pensando que es un nombre estúpido para alguien de **Panamá. ¿Por qué Panamá?**

ARI: Max, cuando aprendas otro idioma, podrás ser de otro sitio. Mientras tanto, eres de **Panamá. Nadie sabe qué acento tienen los panameños.**

RACHEL: **¿Qué acento tienen en Panamá?**

SAMMY: **¿Latino?**

ARI: ¿Lo ves? Nadie lo sabe. Ese es el tema. ¿Nombre?

MAX: Hola a todos. Me llamo **Efraín Rodríguez… y soy de Panamá.**

This third alternate MAVT solution would require two things:

a) A Spanish to French translation of Sammy's interventions (with some touches to fit the nationality, such as a French name and other local references). A suggested translation has been offered here.

b) Max's intervention should include some kind of Latin-American accent, enough for a Castilian Spanish audience to identify his character as Latin-American (no need to fully locate his nationality).

File 22.2 *Operation Brothers* (2019)

IMDB's synopsis

Israel's Mossad agents attempt to rescue Ethiopian Jewish refugees in Sudan in 1979 (https://www.imdb.com/title/tt4995776/).

Contextualization of the audiovisual work

This feature film, produced in the United States, centers around Ari Levinson and his team, who used an abandoned resort in Sudan as a cover to smuggle thousands of Ethiopian Jewish refugees to Israel.

English is the main language, but the OV film also shows Arabic, Hebrew, German, Italian, and English linguistic variations such as Australian English or foreign-accented English.

SCENE [min 0:45:37-0:48:03]

Relevance of the scene

This scene shows most of the characters in Analysis file 21.1, who are spies with international undercovers (American, German, Italian, Australian, and Maltese). This would lead the audience to think that, whenever not alone, these characters would have to maintain their undercovers, speaking in the supposed first languages or at least showing some foreign accent when speaking English. Given that a group of German tourists crosses paths with them, they should be forced to use their undercovers, which could present a potential MAVT crisis point.

Original version	**Dubbed version**
TOUR GUIDE: Ah! Not an easy place to find. You need better signage, for sure. Phew! Oh… It's too hot not to open the windows, but when you open, the dust just… [German accent]	TOUR GUIDE: ¡Ah! Este sitio no es nada fácil de encontrar. ¡Ah! Tienen que mejorar la señalización. ¡Ay! Oh… Con este calor todos abrimos las ventanas, pero cuando las abres el polvo te…
RACHEL: [Speaks German] [Subtitled in English: I don't know what you're looking for… but I don't think you're there.]	RACHEL: [Speaks German] [Subtitled in Spanish: No sé lo que busca... Pero creo que se equivoca.]
TOUR GUIDE: [Speaks German] [Subtitled in English: Isn't this the Red Sea Diving Resort?]	TOUR GUIDE: [Speaks German] [Subtitled in Spanish: ¿Esto no es el Centro de Buceo del Mar Rojo?]
RACHEL: It is, but we are still under construction. [German accent]	RACHEL: Pues sí, pero aún estamos en obras.
ARI: Well, we're still months away from opening.	ARI: Nos faltan unos meses para abrir.
TOUR GUIDE: We just drove eight hours from Khartoum because of this. Huh? Yeah. [Speaks German] [No subtitles in English]	TOUR GUIDE: Hemos conducido ocho horas desde Jartum por esto. ¿Eh? Hmm… [Speaks German] [No subtitles in Spanish]
[INDISTINCT CHATTER IN GERMAN]	[INDISTINCT CHATTER IN GERMAN]
RACHEL: Well, you have to send them home.	RACHEL: Hay que mandarles a casa.
ARI: We can't do that.	ARI: Hmm. No podemos hacerlo.

Original version	**Dubbed version**
SAMMY: Oh, yes, we can. We point them in the direction of a real hotel.	SAMMY: Sí que podemos. Indicándoles cómo llegar a un hotel de verdad.
ARI: Colonel Madibbo sent them here. The last thing we need is to get complaints about this place. Fuck, we're an hour late.	ARI: Les envía el coronel Madibbo y no nos conviene que haya quejas de este lugar. ¡Mierda! Una hora de retraso.
RACHEL: So, what do we do?	RACHEL: ¿Y qué hacemos?
ARI: Check them in. Give them rooms.	ARI: Registradles. Dadles habitaciones.
SAMMY: Check them in?	SAMMY: ¿Registrarles?
ARI: Yeah.	ARI: Sí.
SAMMY: Are you crazy? This is a fake hotel.	SAMMY: ¿Estás loco? Este hotel es falso.
ARI: So fake it. Look, we all knew this could happen at some point, right?	ARI: Falseémoslo. Sabíamos que esto podía pasar, ¿no?
SAMMY: We did?	SAMMY: ¿Lo sabíamos?
JACOB: I didn't.	JACOB: Yo no.
ARI: Our fake hotel just became a real hotel. Get them rooms, get them situated, do it fast. Please, guys.	ARI: Nuestro hotel falso ahora es de verdad. Hay habitaciones. Alojémosles, pero rápido, por favor.
RACHEL: [Speaks German] [Subtitled in English: Passports, please.]	RACHEL: [Speaks German] [Subtitled in Spanish: Pasaportes, por favor.]
TOUR GUIDE: [Speaks German] [No subtitles in English]	TOUR GUIDE: [Speaks German] [No subtitles in Spanish]
RACHEL: [Speaks German] [Subtitled in English: I'll just make a photocopy of these… And I'll be back with the keys.]	RACHEL: [Speaks German] [Subtitled in Spanish: Voy a hacer fotocopias… Y ahora traigo las llaves.]

Analysis of the OV scene

The OV presents a multilingual scene including English, German, and German accent while speaking English.

There is a German tour guide and some German tourists who get to the fake hotel these agents use as cover. Since Rachel is supposed to be German, she is the one leading all conversations with the newcomers. The OV audience can identify different instances and levels of multilingualism: 1) the tour guide's first remark, where he shows some German accent while speaking English; 2) Rachel, the tour guide, and the tourists' remarks in German (the OV provides subtitles in English); 3) Rachel faking a German accent while speaking English [It is, but we are still under

construction.]; 4) Rachel's lack of German accent when speaking to the other agents [So, what do we do?].

There is one short remark in German that is not subtitled, but it is a widely known word in German (*Danke*) that could be identified as self-explanatory.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene including Spanish, German, and an undefined/supposedly German accent while speaking Spanish.

There is a German tour guide and some German tourists who get to the fake hotel these agents use as cover. Since Rachel is supposed to be German, she is the one leading all conversations with the newcomers. The DV audience can identify different instances and levels of multilingualism: 1) the tour guide's first remark, where he shows some undefined/supposedly German accent while speaking Spanish; 2) Rachel, the tour guide, and the tourists' remarks in German (the DV provides subtitles in Spanish); 3) Rachel's lack of German accent when speaking Spanish with the tour guide [Pues sí, pero aún estamos en obras.]; 4) Rachel's lack of German accent when speaking to the other agents [¿Y qué hacemos?].

There is one short remark in German that is not subtitled, but it is a widely known word in German (*Danke*) that could be identified as self-explanatory.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Even though the OV and DV scenes are multilingual, both versions show a different degree of multilingualism focused on the third instance previously mentioned in each analysis.

In general, multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), and as a language switch by bilingual characters.

The DV version presents a lower level of multilingualism: Rachel's lack of German accent when speaking Spanish with the tour guide [Pues sí, pero aún estamos en obras.] could even be deemed an incorrectness and detrimental to the understanding of the plot, since Rachel is supposed to be German except for those who already know she is an undercover agent, that is, the other agents working with her.

Not faking a German accent when speaking Spanish with the tour guide would be therefore a break of Rachel's character, which could potentially expose her cover. Therefore, an alternate MAVT solution would be to provide this remark with some German accent while speaking Spanish.

File 22.3 *Operation Brothers* (2019)

IMDB's synopsis

Israel's Mossad agents attempt to rescue Ethiopian Jewish refugees in Sudan in 1979 (https://www.imdb.com/title/tt4995776/).

Contextualization of the audiovisual work

This feature film, produced in the United States, centers around Ari Levinson and his team, who used an abandoned resort in Sudan as a cover to smuggle thousands of Ethiopian Jewish refugees to Israel.

English is the main language, but the OV film also shows Arabic, Hebrew, German, Italian, and English linguistic variations such as Australian English or foreign-accented English.

SCENE [min 1:04:11-1:06:26]

Relevance of the scene

This scene shows two interactions: one in English, between Colonel Abdel Ahmed and Ari Levinson (with two different accents: US English, and Arabic-accented English), and one in Arabic, between Colonel Abdel Ahmed and a soldier. These instances of multilingualism could present a potential MAVT crisis point.

Original version	**Dubbed version**
ARI: Hello. How can I help you?	ARI: Hola. ¿Puedo ayudarle?
COLONEL: There's been an incident last night and we wanted to make sure that all of you in the hotel are safe. [African accent]	COLONEL: Hubo un incidente anoche y queríamos asegurarnos de que todos ustedes estaban a salvo.
ARI: What kind of incident?	ARI: ¿Qué incidente?
COLONEL: Smugglers. They drove through one of our roadblocks last night. Nearly kill two of my soldiers. [African accent]	COLONEL: Contrabandistas. Se saltaron un control anoche. Casi matan a dos de mis soldados.
ARI: I heard there's a smuggling problem up and down the coast. I hope that no one was hurt. I know, they look like shit, but they run forever.	ARI: He oído que hay problemas de contrabando por toda la costa. Espero que no hubiera heridos. Lo sé, tienen un aspecto de mierda, pero aún funcionan.
COLONEL: My soldiers shot the trucks. So, the trucks from last night should have bullet holes in them. There's no reason why your trucks should have bullet holes, mister… [African accent]	COLONEL: Mi soldado disparó a los camiones. Los camiones de anoche deberían tener agujeros de bala. No hay motivo para que sus camiones tengan agujeros de bala, señor…

Original version	**Dubbed version**
ARI: Thomas, Guy Thomas. And no. No reason.	ARI: Thomas, Guy Thomas. Y no. No hay motivo.
COLONEL: [Speaks Arabic] [Subtitled in English: You're sure you hit the trucks?]	COLONEL: [Speaks Arabic] [Subtitled in Spanish: ¿Seguro que le diste a los camiones?]
SOLDIER: [Speaks Arabic] [Subtitled in English: At least six times. Definitely. At least. Maybe more. Definitely.]	SOLDIER: [Speaks Arabic] [Subtitled in Spanish: Al menos seis veces. Seguro. Por lo menos. Tal vez más. Seguro.]
COLONEL: [Speaks Arabic] [Subtitled in English: Back to the truck.]	COLONEL: [Speaks Arabic] [Subtitled in Spanish: Volved al camión.]
ARI: Hope you come visit us real soon.	ARI: Espero que vuelvan a visitarnos pronto.
SOLDIER: [Speaks Arabic] [Subtitled in English: Let's go!]	SOLDIER: [Speaks Arabic] [No subtitles in Spanish]

Analysis of the OV scene

The OV presents a multilingual scene including US English, Arabic-accented English, and Arabic.

There are two differentiated dialogs in this scene:

1. A conversation in English between Ari Levinson (who speaks US English), and Colonel Abdel Ahmed (who shows an Arabic accent while speaking English).
2. A brief dialog in Arabic between Colonel Abdel Ahmed and a soldier (the OV provides subtitles in English).

Analysis of the DV scene

The DV presents a multilingual scene including Spanish, unidentified/Arabic-accented Spanish, and Arabic.

There are two differentiated dialogs in this scene:

1. A conversation in Spanish between Ari Levinson (who speaks Castilian Spanish), and Colonel Abdel Ahmed (who shows an unidentified/Arabic accent while speaking Spanish).
2. A brief dialog in Arabic between Colonel Abdel Ahmed and a soldier (the DV provides subtitles in Spanish, but for the last remark).

Comparison of both scenes and potential crisis points identified (or absence thereof)

The OV and DV scenes are almost identical, being a non-subtitled statement in Arabic the only difference between them.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), as a language switch by bilingual characters, and as an instrument (to create a linguistic barrier).

The current DV translation offered is deemed optimal, and no alternate MAVT solution is suggested.

File 23.1 *Outlander* (2014–)

IMDB's synopsis

An English combat nurse from 1945 is mysteriously swept back in time to 1743 (https://www.imdb.com/title/tt2442560/?ref_=nv_sr_srsg_0).

Contextualization of the audiovisual work

This TV series is produced in the United Kingdom and based on Diana Gabaldon's homonymous novel series. It centers around the story of Claire Randall, military nurse during the Second World War, and Jamie Fraser, a Highland warrior, during the Jacobite rising, and it includes time travels through some mysterious stones.

This time travel factor is very important from a multilingual point of view, since the series presents a good mix of languages (English, Scottish Gaelic, French…), as well as linguistic variations (British English, Scottish English, US English), and even some generation-related uses of the English language (due to their origin, 1743, 1945, or other).

SCENE [min 43:56-45:28]

Relevance of the scene

In this scene (Season 1, Episode 1) the OV audience can appreciate this TV series' stake in multilingualism: British English, Scottish English, and Scottish Gaelic. This multilingualism and accent-based nuances could cause a potential MAVT crisis point.

Original version	**Dubbed version**
RUPERT: [Speaks Scottish Gaelic] [No subtitles in English]	RUPERT: [Speaks Scottish Gaelic] [No subtitles in Spanish]
MURTAGH: [Speaks Scottish Gaelic] [No subtitles in English]	MURTAGH: [Speaks Scottish Gaelic] [No subtitles in Spanish]
RUPERT: [Speaks Scottish Gaelic] [No subtitles in English]	RUPERT: [Speaks Scottish Gaelic] [No subtitles in Spanish]
MURTAGH: [Speaks Scottish Gaelic] [No subtitles in English]	MURTAGH: [Speaks Scottish Gaelic] [No subtitles in Spanish]
DOUGAL: [Speaks Scottish Gaelic] [No subtitles in English] Let's have a look at you then, lass. [Scottish English]	DOUGAL: [Speaks Scottish Gaelic] [No subtitles in Spanish] Vamos a echarle un vistazo, muchacha.

Original version	**Dubbed version**
CLAIRE: I trust you're able to see me now? [British English] DOUGAL: What's your name? [Scottish English] CLAIRE: [VOICE OVER] [*I decided to continue using my maiden's name. If they intended to ransom me, I didn't want to lead them back to Frank.*] Claire. Claire Beauchamp. [British English] DOUGAL: Claire Beauchamp. [Scottish English] CLAIRE: That's right. And just what the hell do you think… [British English] DOUGAL: You said you found her? [Scottish English] MURTAGH: Aye. She was havin' words with a certain Captain of dragoons with whom we are acquainted. There seemed to be some question as to whether the lady was or was not a whore. [Scottish English] DOUGAL: And what was the lady's position in this discussion? [Scottish English] CLAIRE: I am not. [British English] RUPERT: We could put it to the test. [Scottish English] DOUGAL: I don't hold with rape. And we don't have time for it, anyway. [Scottish English] MURTAGH: Dougal, I have no idea what she might be or who, but I'll stake my best shirt she's no' a whore. (sic) [Scottish English] DOUGAL: We'll puzzle it out later. We've got a good distance to go tonight, and we must do something about Jamie first. [Scottish English]	CLAIRE: ¿Me ve mejor ahora? DOUGAL: ¿Cómo se llama? CLAIRE: [VOICE OVER] [*Decidí seguir utilizando mi apellido de soltera. Si pretendían pedir un rescate, no quería llevarles hasta Frank.*] Claire. Claire Beauchamp. DOUGAL: Claire Beauchamp. CLAIRE: Eso es. ¿Y qué demonios cree que pueden…? DOUGAL: ¿La encontraste tú? MURTAGH: Sí. Estaba discutiendo con cierto capitán de dragones que conocemos muy bien. La cuestión es si la dama era o no una ramera. DOUGAL: ¿Y cuál era la posición de la muchacha en la discusión? CLAIRE: No lo soy. RUPERT: Podríamos hacer la prueba. DOUGAL: No apruebo la violación. Y, además, no tenemos tiempo. MURTAGH: Dougal, no tengo ni idea de quién es, pero apostaría a que no es una puta. DOUGAL: Lo resolveremos luego. Hay un largo camino por delante esta noche y antes tenemos que hacer algo con Jamie.

Analysis of the OV scene

The OV presents a multilingual scene including the following: Scottish Gaelic, Scottish English, and British English.

This scene shows five characters in the forefront of the image, and four of them participate in the conversation. When Murtagh and Claire first enter the room, there is an interaction in Scottish Gaelic between Ruppert, Murtagh, and Dougal. This is a sign that Scottish Gaelic is the first language for these characters, and the fact that this is the very first scene the OV audience sees these characters, and that their dialog in Scottish Gaelic is not subtitled is not a coincidence. This OV decision (not to subtitle these interventions) serves to magnify Claire's sense of disorientation at this point in the series.

Then Dougal (in Scottish English) starts an interaction with Claire (in British English) and is later joined by Murtagh and Rupert. The OV audience can clearly appreciate the difference between both linguistic variations; with regards to Scottish English, these variation markers are not only identifiable by the pronunciation of some words (such as *whore*), and specific pronunciation features attributable to Scottish English (e.g., rolling sound made when pronouncing the r), but also the use of specific vocabulary, such as *lass*[57].

Note 1: Up to this point in Season 1 Episode 1, the OV audience has only heard various characters speaking British English and Scottish English.

Note 2: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene including the following: Scottish Gaelic, and Castilian Spanish.

This scene shows five characters in the forefront of the image, and four of them participate in the conversation. When Murtagh and Claire first enter the room, there is an interaction in Scottish Gaelic between Ruppert, Murtagh, and Dougal. This is a sign that Scottish Gaelic is the first language for these characters, and the fact that this is the very first scene the DV audience sees these characters, and that their dialog in Scottish Gaelic is not subtitled is not a coincidence. This DV decision (to mirror the OV and not provide subtitles for these interventions) serves to magnify Claire's sense of disorientation at this point in the series.

Then Dougal starts an interaction with Claire in Castilian Spanish and is later joined by Murtagh and Rupert. The DV audience cannot appreciate any difference between the way Claire and the rest of the characters speak. All features of Scottish markers have been erased.

[57] From Middle English *lasse*, from Old Norse *lasqa ("an unmarried woman"). Still prevalent in Scottish English, Irish English, and Northern English dialects such as Geordie (Tyneside), Wearside/County Durham, Northumberland/Northumbrian, Teesside, and Yorkshire. Sometimes used poetically in other dialects of English. Available for consultation at: https://www.wordsense.eu/lass/ [Last accessed: October 2nd, 2022]

[NOTE: Up to this point in Season 1 Episode 1, the DV audience has only heard various characters speaking Castilian Spanish.]

Comparison of both scenes and potential crisis points identified (or absence thereof)

The OV and DV scenes are multilingual; however, both versions show a different degree of multilingualism.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), as a language switch by bilingual characters, and as an instrument (to create a linguistic barrier).

When it comes to the Scottish Gaelic dialog, the OV and DV audiences receive the same input: foreign language with no subtitles. However, the rest of the dialog is presented in Castilian Spanish in the DV, erasing all features of multilingualism and Scottish markers from Dougal, Murtagh, and Rupert's interventions.

Since there is no specific and/or stereotypical accent while speaking Spanish that a Castilian-speaking audience could identify as Scottish, the current translation decision is deemed acceptable.

One alternate MAVT solution would be to have these Scottish characters speak with a stereotypical British English accent while speaking Spanish. This would not be 100% accurate (since they are Scottish and not British) but would serve to maintain some level of multilingualism. This decision, however, is quite a risky one since these and other Scottish characters will have a heavy presence in subsequent episodes and seasons of the series and marking an accent differentiation in the DV could be deemed tiresome and even annoying for the DV audience.

Another option would be to give up multilingualism but add some sort of vocabulary identifiable trait that all Scottish characters shared, in this case a historical one (focused on the XVIII century) could easily fit.

File 23.2 *Outlander* (2014–)

IMDB's synopsis

An English combat nurse from 1945 is mysteriously swept back in time to 1743 (https://www.imdb.com/title/tt3006802/).

Contextualization of the audiovisual work

This TV series is produced in the United Kingdom and based on Diana Gabaldon's homonymous novel series. It centers around the story of Claire Randall, military nurse during the Second World War, and Jamie Fraser, a Highland warrior, during the Jacobite rising, and it includes time travels through some mysterious stones.

This time travel factor is very important from a multilingual point of view, since the series presents a good mix of languages (English, Scottish Gaelic, French…), as well as linguistic variations (British English, Scottish English, US English), and even some generation-related uses of the English language (due to their origin, 1743, 1945, or other).

SCENE [min 38:24-40:18]

Relevance of the scene

First scene in the TV series [Season 2, Episode 3] where the OV audience gets to hear Fergus speak. This scene shows the TV series' multilingualism as well: Scottish English, French accent while speaking English, French, and Scottish Gaelic. This multilingualism and accent-based nuances could cause a potential MAVT crisis point.

Original version	**Dubbed version**
FERGUS: [Speaks French] [Subtitled in English: Let me go, you dirty English bastard!] JAMIE: [Speaks French] [Subtitled in English: English?] First of all, I'm a dirty Scottish bastard. And two… [Scotting English] [Speaks Scottish Gaelic] [Subtitled in English: you won't go anywhere, lad!] FERGUS: Okay, then. Take me to the police, and I will find your wife. [French accent while speaking English] JAMIE: You speak English. [Scottish English] FERGUS: And I will tell her that you rut with whores. [French accent while speaking English] JAMIE: No, no, no. No police. And my wife would not believe you, but Madame Elise will likely not appreciate having a thief for a servant boy. [Scottish English] FERGUS: No, not Madame Elise. No. Please, she will kill me if she thinks I steal from her customers. [French accent while speaking English] JAMIE: Aye, she's not a forgiving kind. [Scottish English] FERGUS: I don't do it every night. Just when we are very busy and, like, the gentlemen are very drunk. [French accent while speaking English]	FERGUS: [Speaks French] [Subtitled in Spanish: ¡Suéltame, cabrón inglés!] JAMIE: [Speaks French] [Subtitled in Spanish: ¿Inglés?] En primer lugar, soy un sucio escocés bastardo… [Speaks Scottish Gaelic] [Subtitled in Spanish: Y segundo, no irás a ninguna parte, chico.] FERGUS: Vale, llévame a la policía y encontraré a tu mujer. JAMIE: Hmm... Hablas mi idioma. FERGUS: Y le contaré que te acuestas con putas. JAMIE: No, no, no, no, no, no. Nada de policía. Y mi mujer no te creerá, pero a Madame Elise seguro que no le gusta tener un ladrón como sirviente. FERGUS: No, la señora Elise. No, por favor. Me matará si se entera de que les robo a los clientes. JAMIE: Sí, ella no es de las que perdonan. FERGUS: No lo hago todas las noches. Solo cuando hay mucho jaleo y cuando los señores están muy borrachos. JAMIE: No me interesan tus métodos, pero sí que me interesas tú. FERGUS: Eh, yo no me prostituyo. JAMIE: Yo tampoco quiero eso. FERGUS: ¿Qué quieres entonces?

Original version	**Dubbed version**
JAMIE: I'm not interested in your methods, but I am interested in you. [Scottish English] FERGUS: Hey, I'm no whore. [French accent while speaking English] JAMIE: Aye, I don't want that either. [Scottish English] FERGUS: Then what? [French accent while speaking English] JAMIE: I want to offer you a job, ye wee fool. [Scottish English] FERGUS: A job? Doing what? [French accent while speaking English] JAMIE: Exactly what you have been doing. [Scottish English] FERGUS: Put me down! Stop! [French accent while speaking English] JAMIE: Aye, you can keep all of this, but from now on, you're doing all your stealing for me. [Scottish English] [Speaks Scottish Gaelic] [No subtitles in English] Ye wee bastard. That's my snake. [Scottish English] FERGUS: How much do you pay? [French accent while speaking English]	JAMIE: Quiero ofrecerte un trabajo, bobo. FERGUS: ¿Un trabajo? ¿Haciendo qué? JAMIE: Justo lo que has estado haciendo. FERGUS: ¡Bájame! ¡Para! JAMIE: Puedes quedarte con todo esto, pero a partir de ahora, robarás para mí. [Speaks Scottish Gaelic] [No subtitles in Spanish] Pequeño bastardo, esta serpiente es mía. FERGUS: ¿Cuánto ofreces?

Analysis of the OV scene

The OV presents a multilingual scene including the following: French, Scottish Gaelic, Scottish English, and French accent while speaking English.

Even though this scene is highly multilingual, it involves two characters only: Fergus (French by origin) and Jamie (who is Scottish). [NOTE: This scene is set in France]

Fergus is running from Jamie. This is their first verbal interaction [in a prior scene the OV audience can see Fergus stealing in a brothel; Jamie was drinking and observing everything]. When Fergus feels trapped, he resorts to his native language, French, and identifies Jamie as British ([Speaks French] [Subtitled in English: Let me go, you dirty English bastard!]). Jamie replies in a Scottish-accented French, then in Scottish English, and finally in Scottish Gaelic. French and Scottish Gaelic instances are subtitled in English.

The dialog then continues in English (showing each character's accent/linguistic variation): Fergus' French-accented English (which can be identified by the intonation and the way some words, like *whore* or *Madame*, are pronounced), and Jamie's Scottish English (with specific variation markers such as specific pronunciation features attributable to Scottish English (e.g., rolling sound made when pronouncing the r), but also the use of specific vocabulary, such as *wee*[58].

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene including the following: French, Scottish Gaelic, and Castilian Spanish.

Even though this scene is highly multilingual, it involves two characters only: Fergus (French by origin) and Jamie (who is Scottish). [NOTE: This scene is set in France]

Fergus is running from Jamie. This is their first verbal interaction [in a prior scene the DV audience can see Fergus stealing in a brothel; Jamie was drinking and observing everything]. When Fergus feels trapped, he resorts to his native language, French, and identifies Jamie as British ([Speaks French] [Subtitled in Spanish: ¡Suéltame, cabrón inglés!]). Jamie replies in a Scottish-accented French, then in Castilian Spanish, and finally in Scottish Gaelic. French and Scottish Gaelic instances are subtitled in Spanish.

The dialog then continues in Castilian Spanish (presenting no identifiable trait of each character's origins).

Comparison of both scenes and potential crisis points identified (or absence thereof)

The OV and DV scenes are multilingual; however, both versions show a different degree of multilingualism.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), and as a language switch by bilingual characters.

In both scenes, OV and DV, there is one common starting sentence that may cause awkwardness in either audience, which is why Fergus identifies Jamie as English (since they have not spoken yet, and Jamie is dressed up in a French fashion). This may sound shocking to the OV audience, but even so, there would be some kind of context, given that the series main language is English. However, the DV audience is forced to recall that even though this scene is set in France, Jamie comes from Scotland.

When it comes to the French and Scottish Gaelic remarks, the OV and DV audiences receive the same input: foreign languages with subtitles. However, the starkest difference between the OV and the DV is the fact that the DV tones down the level of multilingualism by dubbing Jamie's

[58] From Middle English *we* ("little bit"), from Old English *wǣge* ("weight"), related to Old English *wegan* ("to move, weigh") (15c). In Scotland, Northern Ireland, North England, NZ: Small, little. Available for consultation at: https://www.wordsense.eu/lass/ [Last accessed: October 2nd, 2022]

and Fergus' sentences to Castilian Spanish, erasing all trait of multilingualism in that section, including Fergus' French accent while speaking Spanish, and Jamie's Scottish markers.

An easy alternate MAVT solution for Fergus would be to resort to the stereotypical French accent while speaking Spanish. However, since there is no specific and/or stereotypical accent while speaking Spanish that a Castilian-speaking audience could identify as Scottish, the current translation decision for Jamie's remarks is deemed acceptable.

One alternate MAVT solution would be to have Jamie speak with a stereotypical British English accent while speaking Spanish. This would not be 100% accurate (since he is Scottish and not British) but would serve to maintain some level of multilingualism. This decision, however, is quite a risky one since this and other Scottish characters have already had and will have a heavy presence in subsequent episodes and seasons of the series and marking an accent differentiation in the DV could be deemed tiresome and even annoying for the DV audience.

Another option would be to give up the multilingualism with regards to Jamie but add some sort of vocabulary identifiable trait that all Scottish characters shared, in this case a historical one (focused on the XVIII century) could easily fit.

File 23.3 *Outlander* (2014–)

IMDB's synopsis

An English combat nurse from 1945 is mysteriously swept back in time to 1743 (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This TV series is produced in the United Kingdom and based on Diana Gabaldon's homonymous novel series. It centers around the story of Claire Randall, military nurse during the Second World War, and Jamie Fraser, a Highland warrior, during the Jacobite rising, and it includes time travels through some mysterious stones.

This time travel factor is very important from a multilingual point of view, since the series presents a good mix of languages (English, Scottish Gaelic, French…), as well as linguistic variations (British English, Scottish English, US English), and even some generation-related uses of the English language (due to their origin, 1743, 1945, or other).

SCENE [Split scene: min 11:00-13:08 / 14:10-14:54]

Relevance of the scene

This scene (Season 4, Episode 7) could be referred to as a split scene divided into two segments, A and B, and it shows how Brianna's US English accent is easily noticeable as a foreigner in the OV, in contrast with the other three characters, showing a strong Scottish English accent.

Original version	Dubbed version
A [11:00-13:08] LAOGHAIRE: Lass? [Scottish English] BRIANNA: Where am I? LAOGHAIRE: You're in my home. You were lying in the moss, cold as ice. We had no choice but to bring ye home wi' us. Oh, here. I've brought ye some morsels to eat. [Scottish English] BRIANNA: Thank you. This is the best chicken I've ever tasted. LAOGHAIRE: If only. Thank ye. 'Tis roasted pigeon. [Scottish English] BRIANNA: It's not prepared this way in… England. LAOGHAIRE: Oh, you've come from England? You've an unusual accent. And you're all alone? [Scottish English] BRIANNA: I'm… Umm… I'm trying to reach Ayr Harbor. My parents are in the Americas. I'm going to meet them there. JOANIE: Marsali's in North Carolina. [Scottish English] LAOGHAIRE: My eldest daughter. She's married now. [Scottish English] JOANIE: To a frog! [Scottish English] LAOGHAIRE: Aye, he is at that, but he's also the father of my grandchild. You're far away from any harbor I know of, lass. Were ye truly of a mind to walk by yerself? [Scottish English] BRIANNA: I, um, was hoping to catch a ride with someone on the road. LAOGHAIRE: I'm Laoghaire [Liery], and this is my daughter, Joanie [Yuny]. [Scottish English]	**A [11:00-13:08]** LAOGHAIRE: ¿Hola? BRIANNA: ¿Dónde estoy? LAOGHAIRE: En mi casa. Estabas tumbada sobre el musgo congelada. No hemos tenido más remedio que traerte a casa. Toma. Aquí tienes algo de comer. BRIANNA: Gracias. Es el pollo más sabroso que he comido nunca. LAOGHAIRE: No es pollo. Gracias. Es pichón asado. BRIANNA: Así no lo preparan en… Inglaterra. LAOGHAIRE: Oh, ¿vienes de Inglaterra? Tienes un acento raro. ¿Estás sola? BRIANNA: Mmm… Intento llegar al puerto de Ayr. Mis padres están en las Américas. Voy a reunirme con ellos. JOANIE: Marsali está en Carolina del Norte. LAOGHAIRE: Mi hija mayor. Ahora está casada. JOANIE: Con un franchute. LAOGHAIRE: Sí, lo es, pero también es el padre de mi nieto. Estás a mucha distancia de cualquier puerto conocido. ¿Pensabas en serio ir caminando hasta allí? BRIANNA: Esperaba encontrar a alguien por el camino que me llevara. LAOGHAIRE: Soy Laoghaire [Liguer] y esta es mi hija, Joanie [Yuni]. BRIANNA: Brianna. LAOGHAIRE: Tranquila, Brianna. Puedes quedarte lo que necesites. Ahora descansa.

Original version	**Dubbed version**
BRIANNA: Oh, Brianna. LAOGHAIRE: Dinna fash, Brianna. Ye may stay as long as ye need. Have some rest now. [Scottish English] **B [14:10-14:54]** IAN: [Distant voice] *Mistress, he's doing the best that he can. If you'd only give him a bit more time…* [Scottish English] LAOGHAIRE: [Distant voice] *I married him in good faith, and he promised me payment for the wrong he did to me, running away with that besom and leaving me here to rot.* [Scottish English] IAN: [Distant voice] *Laoghaire, you ken he's a man of his word. If he had more, he'd send more.* [Scottish English] LAOGHAIRE: I'm tired of his excuses. We canna eat excuses. We're in need of the money. [Scottish English] IAN: Who's the lass? [Scottish English] LAOGHAIRE: A traveler I took in. Pitiful sight she was, cold and weary. Could barely stand on her feet. [Scottish English] IAN: Apologies, lass. I dinna mean to awaken ye. [Scottish English] BRIANNA: No, I'm sorry to interrupt. IAN: An outlander? [Scottish English] LAOGHAIRE: Look, it's nae bother. Ye need to rest. Have another lie down. [Scottish English]	**B [14:10-14:54]** IAN: [Distant voice] *Hace todo lo que puede. Solo hay que darle un poco más de tiempo.* LAOGHAIRE: [Distant voice] *Me casé con él de buena fe y prometió pagarme por el agravio que me causó, el cobarde, con esa pagana. Y por dejarme aquí pudriéndome.* IAN: [Distant voice] *Laoghaire, MacDu es un hombre de palabra. Si tuviera más, te enviaría más.* LAOGHAIRE: Estoy harta de sus excusas. Las excusas no me dan de comer. Necesitamos dinero. IAN: ¿Quién es? LAOGHAIRE: Una viajera que he acogido. Estaba en mal estado, fría y agotada. Apenas se mantenía en pie. IAN: Discúlpeme, señorita, no pretendía despertarla. BRIANNA: No, siento haber interrumpido. IAN: ¿Una extranjera? LAOGHAIRE: No pasa nada. Tienes que descansar. Vuelve a la cama.

Analysis of the OV scene (per segment)

A – The OV presents a multilingual scene including Scottish English, and US English.

This first segment shows three characters: Laoghaire and Joanie, who speak Scottish English, and Brianna, who speaks US English. There is an interaction between the three characters where, at

one point, Brianna tries to hide her American origin by suggesting she is British ("It's not prepared this way in… England."). Laoghaire promptly reacts saying "Oh, you've come from England? You've an unusual accent." from which it is derived that she would be able to identify a British English accent and Brianna's does not match that profile. Since, according to the series plot, this character has never left Scotland, Laoghaire would not be able to identify a US English accent so easily.

Meanwhile, the OV audience can clearly appreciate the difference between both linguistic variations; with regards to Scottish English, these variation markers are not only identifiable by the pronunciation of some words (such as *home*), and specific pronunciation features attributable to Scottish English (e.g., rolling sound made when pronouncing the r), but also the use of specific vocabulary, such as *lass* and *dinna fash*[59].

B – The OV presents a multilingual scene including Scottish English, and US English.

This segment includes three characters: Laoghaire and Ian (speaking Scottish English), and Brianna, who speaks US English. At first there is only Ian and Laoghaire talking in another room about a third person, while Brianna overhears the conversation from her room. Then Brianna joins the other two, trying not to interrupt. Ian then asks who this girl is, and even though Laoghaire solely says, "A traveler I took in." the moment Briana replies he identifies her as an "outlander."

Analysis of the DV scene

A – The DV presents a monolingual scene in Castilian Spanish.

This first segment shows three characters: Laoghaire, Joanie, and Brianna, who speak Castilian Spanish. There is an interaction between the three characters where, at one point, Brianna tries to hide her American origin [the DV audience knows she is American from previous episodes] by suggesting she is British ("Así no lo preparan en… Inglaterra."). Laoghaire promptly reacts saying "Oh, ¿vienes de Inglaterra? Tienes un acento raro." This remark could certainly create some awkwardness in the DV audience, given that no shade of accent is displayed.

B – The DV presents a monolingual scene in Castilian Spanish.

This segment includes three characters: Laoghaire, Ian, and Brianna, who speak Castilian Spanish. At first there is only Ian and Laoghaire talking in another room about a third person, while Brianna overhears the conversation from her room. Then Brianna joins the other two, trying not to interrupt. Ian then asks who this girl is, and even though Laoghaire solely says, "Una viajera que he acogido," the moment Briana replies he identifies her as "extranjera."

[59] The Scots phrase "dinna fash" has the meaning of "don't fret," "don't stress," or "don't worry." This phrase is common in Scotland, with most generations using the expression and understanding its meaning. However, it is not common to find many people using it outside of Scotland and in some areas of Ireland. Available for consultation at: https://english-grammar-lessons.com/dinna-fash-meaning/ [Last accessed: October 2nd, 2022]

Comparison of both scenes and potential crisis points identified (or absence thereof)

Comparison per pair of segments

A against A

There is a clear difference in this segment between the OV, multilingual, and DV, monolingual.

While the OV audience can easily understand Laoghaire's comment on Brianna's accent being unusual for a British person, because they can identify a language variation between them and the fact that Brianna's does not match a British English variation, the DV audience is left with an accent-related remark that makes no sense in this scene's context, given that all characters are dubbed into Castilian Spanish.

B against B

Segment B presents the same features: the OV is multilingual, and DV, monolingual.

In this case, there is not a direct reference to Brianna's accent, but the same accent association can be drawn in as much as Ian refers to her as outlander after a since sentence from Brianna. Considering Brianna's looks fit the stereotypical Scottish physical traits (fair skin, red hair), and that there is no accent whatsoever in the DV, the DV audience's first thought may be "How does he know she is an outlander?"

In both segments, the DV is presented in Castilian Spanish, which erases all trait of multilingualism and Scottish markers from Laoghaire, Ian, and Joanie's interventions. Although those Scottish markers in Laoghaire, Ian, and Joanie's interventions provide a clear sign of their identity, since there is no specific and/or stereotypical accent while speaking Spanish that a Castilian-speaking audience could identify as Scottish, the current translation decision (opting for a monolingual solution) is deemed acceptable.

There could be, however, three alternate MAVT solutions:

1. Have these Scottish characters speak with a stereotypical British English accent while speaking Spanish. This would not be 100% accurate (since they are Scottish and not British) but would serve to maintain some level of multilingualism. This decision, however, is quite a risky one since these and other Scottish characters will have a heavy presence in subsequent episodes and seasons of the series and marking an accent differentiation in the DV could be deemed tiresome and even annoying for the DV audience.

2. Give up on multilingualism but add some sort of vocabulary identifiable trait that all Scottish characters shared, in this case a historical one (focused on the XVIII century) could easily fit.

3. Erase from the dialog any mention of nationality and accents and opt for an intentional or tone-related sentence. By opting for this solution, a "purpose-focused translation" (one that provides optimal justification of the scene) instead of a "replication-focused translation" (one that mimics the OV scene), this brief scene would be much easier for the DV audience to understand. This third solution is more feasible for this specific scene.

In that case, the suggested script would be as follows (marked in bold font):

A [11:00-13:08]

LAOGHAIRE: ¿Hola?

BRIANNA: ¿Dónde estoy?

LAOGHAIRE: En mi casa. Estabas tumbada sobre el musgo congelada. No hemos tenido más remedio que traerte a casa. Toma. Aquí tienes algo de comer.

BRIANNA: Gracias. Es el pollo más sabroso que he comido nunca.

LAOGHAIRE: No es pollo. Gracias. Es pichón asado.

BRIANNA: Así no lo **prepara mi… madre.**

LAOGHAIRE: Oh, **¿viajabas con tu madre? Solo te vi a ti ahí fuera.** ¿Estás sola?

BRIANNA: Mmm… Intento llegar al puerto de Ayr. Mis padres están en las Américas. Voy a reunirme con ellos.

JOANIE: Marsali está en Carolina del Norte.

LAOGHAIRE: Mi hija mayor. Ahora está casada.

JOANIE: Con un franchute.

LAOGHAIRE: Sí, lo es, pero también es el padre de mi nieto. Estás a mucha distancia de cualquier puerto conocido. ¿Pensabas en serio ir caminando hasta allí?

BRIANNA: Esperaba encontrar a alguien por el camino que me llevara.

LAOGHAIRE: Soy Laoghaire [Liguer] y esta es mi hija, Joanie [Yuni].

BRIANNA: Brianna.

LAOGHAIRE: Tranquila, Brianna. Puedes quedarte lo que necesites. Ahora descansa.

B [14:10-14:54]

IAN: [Distant voice] *Hace todo lo que puede. Solo hay que darle un poco más de tiempo.*

LAOGHAIRE: [Distant voice] *Me casé con él de buena fe y prometió pagarme por el agravio que me causó, el cobarde, con esa pagana. Y por dejarme aquí pudriéndome.*

IAN: [Distant voice] *Laoghaire, MacDu es un hombre de palabra. Si tuviera más, te enviaría más.*

LAOGHAIRE: Estoy harta de sus excusas. Las excusas no me dan de comer. Necesitamos dinero.

IAN: ¿Quién es?

LAOGHAIRE: Una viajera que he acogido. Estaba en mal estado, fría y agotada. Apenas se mantenía en pie.

IAN: Discúlpeme, señorita, no pretendía despertarla.

BRIANNA: No, siento haber interrumpido.

IAN: **¿Es de por aquí?**

LAOGHAIRE: No pasa nada. Tienes que descansar. Vuelve a la cama.

File 24.1 *Finding 'Ohana* (2021)

IMDB's synopsis

A summer in rural O'ahu takes an exciting turn for two Brooklyn-raised siblings when a journal pointing to long-lost treasure sets them on an epic adventure with new friends, and leads them to reconnect with their Hawaiian heritage (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This feature film, produced in the United States and mainly set in Hawaii, centers around Pili and Ioane, two siblings who start looking for an ancient treasure to solve their family's financial distress and end up reconnecting with their Hawaiian heritage.

English is the main language, but the very title hints the eminent position Hawaiian language and culture hold in the film.

SCENE [min 02:24-03:09]

Relevance of the scene

This is one example of the use of another language (Spanish) different from the main one in the OV (English) to avoid being eavesdropped.

Note: Pili was born in Hawaii but moved to New York City when she was one year old.

There is a competition, and the girls want to solve the riddle before the boys do. Since the girls are a few meters apart from each other, they resort to Spanish, a language they both speak, to communicate to prevent being eavesdropped and thus overtaken in the quest by these two (supposedly) English speaking boys.

Original version	**Dubbed version**
PILI: "Go straight to the bottom and there you'll find the key to the cache. Numbers inclined." Numbers inclined! Yoli, it's… [Speaks Spanish] *¡La caja con los cinco códigos!* [Subtitled in English: The box with a five-number lock!]	PILI: "Recto al fondo y allí encontraréis la clave de la geogincana. Números inclinados". ¡Números inclinados! Yoli, es la caja con los cinco códigos. YOLI: Vale. Lo tengo. PILI: Vale. Siete, dos, uno, cinco, seis.

Original version	**Dubbed version**
YOLI: Ok! [Speaks Spanish] *Lo tengo.* [Subtitled in English: I got it!] PILI: [Speaks Spanish] *Siete, dos, uno, cinco, seis.* [Subtitled in English: Seven, two, one, five, six!] YOLI: [Speaks Spanish] *¡Seis!* [No subtitles in English]	YOLI: ¡Seis!

Analysis of the OV scene

The OV presents a multilingual scene (English and Spanish). There are two girls (presenting Latino and Hawaiian physical traits respectively) and two boys (who do not speak in this part of the scene). Prior to this scene the OV audience has watched both girls interact in English, their main language. Pili looks over her shoulder, realizes the boys are eavesdropping on their advances, and resorts to Spanish (subtitled in English) to communicate with Yoli.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a monolingual scene in Spanish. There are two girls (presenting Latino and Hawaiian physical traits respectively) and two boys (who do not speak in this part of the scene). Prior to this scene the DV audience has watched both girls interact in Spanish, which is the DV's main language. Pili looks over her shoulder, realizes the boys are eavesdropping on their advances, and resorts to (loud) whispering to communicate with Yoli.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and DV scenes is marked: OV is multilingual and DV is monolingual.

The OV audience approaches the scene from quite a distinct perspective as that of the DV audience. Since the TV show is produced in English, the OV audience can clearly perceive a change of language from English to Spanish. They can also tell by Pili's accent that it is a learnt language (not bilingual), while it sounds much more natural for Yoli. Therefore, multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), and as a language switch by bilingual characters.

On the other hand, given the DV scene is not multilingual, the DV audience wouldn't even imagine there has been a change of language.

A change of language (OV's strategy, which may represent a potential MAVT crisis point) certainly seems a better solution to prevent being overheard than whispering from a certain distance (DV's strategy).

By opting for a monolingual translation, the DV scene erases two important details: 1) New York City's multiculturality, and 2) some information related to Pili's character: the OV audience knows from this moment on that Pili knows and speaks Spanish, a relevant piece of information that will be handy in the minute 10:05, when she finds an old diary written in Spanish that she can later read, which is key to locating an ancient treasure, main theme of the film (in addition to the Hawaiian heritage). Besides, at minute 20:48 a new friend of hers asks her if she speaks Spanish, and she replies: "I got tired of explaining to people back home I wasn't Puerto Rican, so I just learned it." [See table below]

An alternate MAVT solution for this DV scene would be to maintain multilingualism by introducing another language in the DV, which, given the film is set in the US, could resort to English, and provide subtitles in Spanish.

PILI: "Recto al fondo y allí encontraréis la clave de la geogincana. Números inclinados." ¡Números inclinados! Yoli, es… [Speaks English] *The box with a five-number lock!* [Subtitled in Spanish: ¡La caja con los cinco códigos!]

YOLI: Vale [Speaks English] *I got it!* [Subtitled in Spanish: Lo tengo.]

PILI: [Speaks English] *Seven, two, one, five, six!* [Subtitled in Spanish: Siete, dos, uno, cinco, seis.]

YOLI: [Speaks English] *Six!* [Subtitled in Spanish: ¡Seis!]

This solution solves the lack of multilingualism and provides the same experience to the DV audience; however, it does not solve the problem linked to omitting Pili's ability to Speak Spanish. Even so, given that the whole DV is in Spanish, this second aspect is deemed less relevant for the DV audience. The DV masterfully solves Pili's ability to speak Spanish matter later in the film [See table below; relevant section highlighted in bold font]; therefore, there's no need to insist on Pili's multilingual capacities aside from the alternate MAVT solution suggested.

Original version	**Dubbed version**
CASPER. Hey, Pili! Pili. Pili…	CASPER. ¡Hola, Pili! Pili. Pili…
PILI: Ah!	PILI: ¡Ah!
CASPER: Woo! Okay.	CASPER: ¡Uh!
PILI: Casper! You can't sneak up on a New Yorker! People die doing that.	PILI: ¡Casper! No te acerques sigiloso a una neoyorquina. Matan a gente por hacer eso.
CASPER: Ow! I wasn't trying to. And aren't you Hawaiian?	CASPER: ¡Ay! No quería… Jo, perdona. Oye, ¿no eres hawaiana?

Original version	**Dubbed version**
PILI: Yeah, but we moved to New York when I was one. Anyways, don't expect an apology. I'm too progressive. CASPER: I'm sorry you had to hit me? PILI: You grew up here, right? How much Hawaiian do you know? CASPER: Not much. My friend Hana knows more. Why? PILI: I'm trying to translate these, but I gotta do it word by word and it's taking forever. CASPER: **Most of this is in Spanish. You know Spanish?** PILI: **Yeah. I got tired of explaining people back home I wasn't Puerto Rican, so I just learned it.**	PILI: Sí, pero me fui a Nueva York con un año. Bueno, no esperes una disculpa. Soy muy progresiva. CASPER: Perdona si has tenido que pegarme. PILI: Tú vives aquí, ¿no? ¿Sabes hawaiano? CASPER: No mucho. Mi amiga Hana sabe más. ¿Por qué? PILI: Quiero traducir esto, pero he de hacerlo palabra a palabra y no acabo nunca. CASPER: **Casi todo está en español. ¿El resto es lo que te cuesta?** PILI: **Sí, lo que está en español no es problema, aunque es español antiguo y a veces me cuesta.**

File 24.2 *Finding 'Ohana* (2021)

IMDB's synopsis

A summer in rural O'ahu takes an exciting turn for two Brooklyn-raised siblings when a journal pointing to long-lost treasure sets them on an epic adventure with new friends, and leads them to reconnect with their Hawaiian heritage (https://www.imdb.com/title/tt2442560/).

Contextualization of the audiovisual work

This feature film, produced in the United States and mainly set in Hawaii, centers around Pili and Ioane, two siblings who start looking for an ancient treasure to solve their family's financial distress and end up reconnecting with their Hawaiian heritage.

English is the main language, but the very title hints the eminent position Hawaiian language and culture hold in the film.

SCENE [min 06:04-07:42]

Relevance of the scene

This scene is an example of the use of Hawaiian and Hawaiian Pidgin[60] in the OV.

[60] Hawai'i Creole (or Hawai'i Creole English) is usually called "Pidgin" in Hawai'i. It has a rich linguistic history based on the need for a common language among a diverse group of people who spoke different languages. Available for consultation at: https://www.hawaii.edu/satocenter/langnet/definitions/hce.html [Last accessed: July 3rd, 2022]

There is a clear contrast between the three generations: Kimo (the grandfather), who speaks mainly Hawaiian and pidgin, and presents a thick accent in English; Leilani (the mother), who understands Hawaiian and pidgin, and speaks English with no Hawaiian accent, and Pili and Ioane (the children), who don't understand Hawaiian nor pidgin, and speak English with no Hawaiian accent.

Original version	**Dubbed version**
PILI: Mom, I thought you said Papa was gonna have Wi-Fi.	PILI: Mamá, ¿no dijiste que el abuelo tendría wifi?
IOANE: Chill, Pils. It's a stupid camp for fake treasure hunting.	IOANE: Tranqui, Pils. Es un campamento penoso para encontrar tesoros falsos.
PILI: You know what's stupid? Your face.	PILI: ¿Sabes qué es penoso? Tu cara.
IOANE: You know what's stupid? Buying two pairs of shoes and only wearing one of each.	IOANE: Lo penoso es comprar dos pares de deportivas y ponerte una de cada.
PILI: You know what's stupid? Your whole…	PILI: ¿Sabes qué es penoso? Toda tu penosa…
IOANE: You know what's stupid?	IOANE: [UNINTELLIGIBLE]
KIMO: [Speaks Hawaiian Pidgin] Hey! What you guys doing? You guys arguing isn't doing anything. [No subtitles in English] [Speaks Hawaiian] [Subtitled in English: I'll give you spankings for that.]	KIMO: ¡Eh! ¿Pero qué hacéis? ¿Discutir mocosuelos? ¡No trae bondad! ¡Os voy a tundir a palos a los dos!
PILI: What did he say?	PILI: ¿Qué ha dicho?
IOANE: I don't understand.	IOANE: ¿Lo has entendido?
LEILANI: Dad, what are you doing up there? You're supposed to be in bed resting.	LEILANI: Papá, ¿qué haces ahí arriba? Debería estar en la cama, de reposo.
KIMO: [Speaks Hawaiian] [Subtitled in English: I'm Hawaiian. I'm taking care of the family land.] You know, for ten years I have nobody telling me what for do. You come over here, you tell me what for do. [Strong Hawaiian accent]	KIMO: Soy *kanaka*. Vivo en la isla. Hace diez años que nadie me dice lo que debo hacer, y tú vienes aquí y me lo dices.
LEILANI: Dr. Campos said he wants you on bed rest!	LEILANI: ¡El doctor Campos dijo que tienes que hacer reposo en cama!
KIMO: I don't care what Dr. Campos says. You didn't have to come over here! [Strong Hawaiian accent]	KIMO: Me da igual lo que dijera. ¡No teníais por qué venir!
	LEILANI: ¡Claro que teníamos que venir!
	KIMO: Parecéis más altos en las fotos. Y más flacos. Venga, pruébalo, chaval.
	IOANE: Es un poco antihigiénico.

Original version	**Dubbed version**
LEILANI: Of course we're gonna come! KIMO: You guys look more taller in the picture. More skinny, too. Go ahead, brah. Chance 'em. [Strong Hawaiian accent] IOANE: Seems a little unsanitary. LEILANI: Just eat it. PILI: Thanks? KIMO: [Speaks Hawaiian] *Mahalo.* [No subtitles in English] Go ahead, say "Mahalo." PILI: [Speaks Hawaiian] *Mahalo.* [No subtitles in English] KIMO: You couldn't take a little moment to teach these kids a little Hawaii? [Strong Hawaiian accent] LEILANI: Of course not. We're living in New York. KIMO: Just a little Hawaii, that's all I was asking you. [Strong Hawaiian accent] LEILANI: Come on! It's raining. Let's go. KIMO: What about you, boy? [Strong Hawaiian accent]	LEILANI: Cómetelo. PILI: ¿Gracias? KIMO: [Speaks Hawaiian] *Mahalo.* [No subtitles in Spanish] Vamos, dilo "*Mahalo*". PILI: [Speaks Hawaiian] *Mahalo.* [No subtitles in Spanish] KIMO: ¿No podías tomarte la molestia de enseñarles un poco de hawaiano? ¿Solo un poquito? LEILANI: Claro que no. Vivimos en Nueva York. KIMO: Que hablasen un poquito de hawaiano es lo único que te pedí. LEILANI: Venga, que llueve. Vámonos. KIMO: ¿Y tú qué, joven?

Analysis of the OV scene

The OV presents a multilingual scene (English, Hawaiian, Hawaiian Pidgin, strong accent while speaking English). There are four characters, members of the same family: Kimo (the grandfather, Leilani (the mother), and Pili and Ioane (the children).

First, Pili and Ioane argue in English. Then they are interrupted by Kimo, who speaks a mix of Hawaiian and Hawaiian Pidgin, and presents a thick accent when speaking in English (even grammatical errors, such as "You tell me what for do" or "You guys look more taller in the picture." Then Leilani talks in English. The scene continues with a multilingual mix and a talk about how the children don't speak or understand Hawaiian. All this mix may represent a potential MAVT crisis point.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence

of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a multilingual scene (Spanish, Hawaiian, and sociolectal Spanish). There are four characters, members of the same family: Kimo (the grandfather, Leilani (the mother), and Pili and Ioane (the children).

First, Pili and Ioane argue in Spanish. Then they are interrupted by Kimo, who speaks a mix of Hawaiian and Spanish, and presents a somewhat rural vocabulary, such as "mocosuelos" and "os voy a tundir a palos." Then Leilani talks in Spanish. The scene continues with a multilingual mix and a talk about how the children don't speak or understand Hawaiian.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Both the OV and the DV scenes are multilingual; however, there are some differences between them.

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin).

The OV level of multilingualism is more significant than the DV's, since it is not only limited to a language alternation (English and Hawaiian) but also includes Kimo's remarks in Hawaiian Pidgin and his strong accent while speaking English. On the other hand, the DV is multilingual as well and presents three multilingual instances, Spanish, Hawaiian, and a sociolect linguistic variation (Kimo speaking a rather rural Spanish).

The OV film has used subtitles as a tool to root the film to its true location—Hawaii—, while keeping English as the main language. The DV has preserved that strategy and has equally opted for subtitles. Given that there is no way Hawaiian Pidgin can be transferred into Spanish, the DV's approach to multilingualism is estimated to be optimal.

File 25.1 *Killing Eve* (2018–2022)

IMDB's synopsis

After a series of events, the lives of a security operative and an assassin become inextricably linked. (https://www.imdb.com/title/tt7016936/).

Contextualization of the audiovisual work

This multilingual British American drama TV series based on Luke Jennings' literary saga *Codename Villanelle* depicts a cat-and-mouse style chase. There are two main female characters who are equally enthralled with one another: Eve and Villanelle. Eve is an MI5 clerk who attempts to track down the eccentric and worldly-wise assassin Villanelle.

The series presents different scenarios around Europe, displaying the multiculturalism and multilingualism of the continent. English is the main language, but the series also includes French, Italian, Russian, and other languages, as well as numerous foreign accents when speaking English (all of them with variable relevance to the plot).

SCENE [min 07:45-08:26]

Relevance of the scene

This scene (Season 1, Episode 1) portrays Villanelle's first dialogized appearance in the TV series. A couple minutes before, an on-screen text stating this interaction is set in Paris, France.

Prior to this scene the OV audience has only seen a silent Villanelle in a cafeteria scene in Vienna.

Original version	**Dubbed version**
VILLANELLE: [Speaks French] [No subtitles in English] OLD LADY: [Speaks French] [No subtitles in English] VILLANELLE: [Speaks French] [No subtitles in English] OLD LADY: [Speaks French] [No subtitles in English] VILLANELLE: [Speaks French] [No subtitles in English] OLD LADY: [Speaks French] [No subtitles in English]	VILLANELLE: [Speaks French] [Subtitled in Spanish: ¡Vamos! Tú puedes.] OLD LADY: [Speaks French] [Subtitled in Spanish: Idiota. Qué viaje más corto.] VILLANELLE: [Speaks French] [Subtitled in Spanish: Las reuniones de trabajo son mejores cara a cara.] OLD LADY: [Speaks French] [Subtitled in Spanish: Idiota. Qué clase tienes.] VILLANELLE: [Speaks French] [Subtitled in Spanish: ¿Necesitas ayuda con las bolsas?] OLD LADY: [Speaks French] [Subtitled in Spanish: ¡Idiota!]

Analysis of the OV scene

The OV presents a monolingual dialog in French [no subtitles provided in the OV] between Villanelle and an old lady (a neighbor of hers).

The OV audience may notice a slight foreign accent in Villanelle's French, while the old lady's French sounds native.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents a monolingual dialog in French [subtitles are provided in Spanish] between Villanelle and an old lady (a neighbor of hers).

The DV has preserved the original OV audio for this scene, so the DV audience may notice a slight foreign accent in Villanelle's French, while the old lady's French sounds native.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), as a language switch by bilingual characters.

The difference between the OV and the DV scenes is evident. Even though both versions are monolingual, the DV not only has opted for adding subtitles so that the DV audience can understand the dialog presented in a foreign language, but it has also preserved the original OV audio for this scene. This latter decision is not always an option in dubbing since it is not frequent to find a dubbing actor voice with an almost exact match as the dubbed voice.

The solution provided for this DV scene is deemed optimal.

File 25.2 *Killing Eve* (2018–2022)

IMDB's synopsis

After a series of events, the lives of a security operative and an assassin become inextricably linked. (https://www.imdb.com/title/tt7016936/).

Contextualization of the audiovisual work

This multilingual British American drama TV series based on Luke Jennings' literary saga *Codename Villanelle* depicts a cat-and-mouse style chase. There are two main female characters who are equally enthralled with one another: Eve and Villanelle. Eve is an MI5 clerk who attempts to track down the eccentric and worldly-wise assassin Villanelle.

The series presents different scenarios around Europe, displaying the multiculturalism and multilingualism of the continent. English is the main language, but the series also includes French, Italian, Russian, and other languages, as well as numerous foreign accents when speaking English (all of them with variable relevance to the plot).

SCENE [min 10:18-12:00]

Relevance of the scene

This scene (Season 1, Episode 1) portrays Villanelle's second dialogized appearance in the TV series. This interaction is set in Paris, France.

Prior to this scene the OV audience has seen Villanelle speaking French [See File 25.1].

Original version	**Dubbed version**
KONSTANTIN: Villanelle? Villanelle, I can see you breathing. [Russian/Slavic accent while speaking English] VILLANELLE: Aah! (laughing) KONSTANTIN: Aah! (laughing) I… VILLANELLE: I got you. [Russian/Slavic accent while speaking English] KONSTANTIN: Yes. [Russian/Slavic accent while speaking English]	KONSTANTIN: ¿Villanelle? Villanelle, veo cómo respiras. VILLANELLE: ¡Aah! (laughing) KONSTANTIN: ¡Aah! (laughing) Dios… VILLANELLE: Te he pillado. KONSTANTIN: Sí. VILLANELLE: Un poco. Admítelo. Un poquito. KONSTANTIN: Un poquito, sí.

Original version	**Dubbed version**
VILLANELLE: A bit. Admit it. A tiny bit. [Russian/Slavic accent while speaking English] KONSTANTIN: A tiny bit, yes. [Russian/Slavic accent while speaking English] VILLANELLE: Were you scared? [Russian/Slavic accent while speaking English] KONSTANTIN: No! VILLANELLE: Did you think I was dead? [Russian/Slavic accent while speaking English] KONSTANTIN: No. VILLANELLE: Would you be sad? [Russian/Slavic accent while speaking English] KONSTANTIN: Of course. [Russian/Slavic accent while speaking English] VILLANELLE: Aw, your face. Got you. [Russian/Slavic accent while speaking English] KONSTANTIN: How was Vienna? [Russian/Slavic accent while speaking English] VILLANELLE: Good. Quick. But I'm tired. [Russian/Slavic accent while speaking English] KONSTANTIN: Of course. [Russian/Slavic accent while speaking English] VILLANELLE: You want to stay and watch a movie? [Russian/Slavic accent while speaking English] BOTH (ONE MIMICKING THE OTHER): No, I can't. I'm sorry. [Russian/Slavic accent while speaking English] KONSTANTIN: They want me to give you this. [Russian/Slavic accent while speaking English]	VILLANELLE: ¿Te has asustado? KONSTANTIN: ¡No! VILLANELLE: ¿Creías que estaba muerta? KONSTANTIN: No. VILLANELLE: ¿Te pondrías triste? KONSTANTIN: Pues claro. VILLANELLE: Oh, ¡qué carita! Te he pillado. KONSTANTIN: ¿Qué tal en Viena? VILLANELLE: Bien. Corto. Estoy cansada. KONSTANTIN: Normal. VILLANELLE: ¿Quieres quedarte a ver una peli? BOTH (ONE MIMICKING THE OTHER): No, no puedo. Lo siento. KONSTANTIN: Quieren que te dé esto. VILLANELLE: Un extra. KONSTANTIN: Sí. VILLANELLE: Ah, ¿por ser maravillosa? KONSTANTIN: Oh, sí, claro. Quieren encargarte otro trabajo. VILLANELLE: ¿Cuándo? KONSTANTIN: Sabemos que es un poco precipitado, pero mañana. toda la información está ahí. VILLANELLE: Bien. KONSTANTIN: La Toscana estará preciosa en esta época. VILLANELLE: ¿Quieres venir? KONSTANTIN: No. VILLANELLE: ¿Y puedo llevarme a alguien? Así tengo a alguien con quien jugar.

Original version	Dubbed version
VILLANELLE: Bonus? [Russian/Slavic accent while speaking English] KONSTANTIN: Yes. VILLANELLE: Ah because I'm sensational? [Russian/Slavic accent while speaking English] KONSTANTIN: Uh, yes. Of course. And they want you to do another job. [Russian/Slavic accent while speaking English] VILLANELLE: When? [Russian/Slavic accent while speaking English] KONSTANTIN: We know it's a tight turnaround: tomorrow. All the information is on there. [Russian/Slavic accent while speaking English] VILLANELLE: Sure. [Russian/Slavic accent while speaking English] KONSTANTIN: Tuscany will be beautiful right now. [Russian/Slavic accent while speaking English] VILLANELLE: You want to come? [Russian/Slavic accent while speaking English] KONSTANTIN: No. VILLANELLE: Well, can I take someone else? Just want someone to play with. [Russian/Slavic accent while speaking English] KONSTANTIN: You play in Tuscany. And we will watch a movie when you come back. [Russian/Slavic accent while speaking English] BOTH (ONE MIMICKING THE OTHER): You don't mean that. [Russian/Slavic accent while speaking English] KONSTANTIN: Yeah, yeah, yeah.	KONSTANTIN: Ya jugarás en la Toscana. y veremos alguna película cuando vuelvas. BOTH (ONE MIMICKING THE OTHER): No te lo crees ni tú. KONSTANTIN: Ya, ya, ya.

Analysis of the OV scene

The OV presents an apparent monolingual dialogue in English between Villanelle and Konstantin, her handler for The Twelve (an organization that hires assassins to commit murders). However, the OV audience may detect some foreign accent in both characters.

Konstantin clearly shows a Russian/Slavic accent while speaking English. While Villanelle presents a lighter Slavic accent (that it is possible not everybody knows how to identify).

There is no one single rule to identify a Slavic accent while speaking English, but in general terms it could be said that the 'th' sound is replaced with a 'd' sound, the 'w' is pronounced as 'v', there is a tendency to palatalization, rolling the 'r', harshly pronouncing the 'h', mispronouncing the 'u' as 'a' or 'oo'...

Villanelle's accent can be identified in words such as 'would,' 'good,' 'but.'

Analysis of the DV scene

The DV presents a monolingual dialogue in Spanish between Villanelle and Konstantin, her handler for The Twelve (an organization that hires assassins to commit murders).

Comparison of both scenes and potential crisis points identified (or absence thereof)

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin).

The difference between the OV and the DV scenes is evident: the OV presents some degree of multilingualism (with the varying degree of Slavic accents while speaking English), while the DV is monolingual and shows a full Castilian Spanish dialogue.

The OV decision to give these characters an accent is essential to the plot [spoiler alert!]:

1) Konstantin. He is a former Russian Intelligence officer working for The Twelve, a secret organization.

   By not giving him a Russian/Slavic accent while speaking Spanish in the DV, the DV audience is forced to rely on the script information only, and Konstantin's Russian-sounding name.

2) Villanelle. Her actual name is Oksana Anatolyevna Astankova, and she is a Russian orphan. Her native language is therefore Russian, even though at some point in the series she says she doesn't like speaking Russian and usually refuses to do so. Villanelle is fluent in English, French, Spanish, German, and Italian and is learning Mandarin.

   By not giving her a Russian/Slavic accent while speaking Spanish in the DV, the DV audience is forced to rely on the script information only.

Alternate solution: give these characters in the DV the same level of Slavic accent shown in the OV so that the lack thereof doesn't affect the audience reception of such characters.

File 25.3 *Killing Eve* (2018–2022)

IMDB's synopsis

After a series of events, the lives of a security operative and an assassin become inextricably linked. (https://www.imdb.com/title/tt7016936/).

Contextualization of the audiovisual work

This multilingual British American drama TV series based on Luke Jennings' literary saga *Codename Villanelle* depicts a cat-and-mouse style chase. There are two main female characters who are equally enthralled with one another: Eve and Villanelle. Eve is an MI5 clerk who attempts to track down the eccentric and worldly-wise assassin Villanelle.

The series presents different scenarios around Europe, displaying the multiculturalism and multilingualism of the continent. English is the main language, but the series also includes French, Italian, Russian, and other languages, as well as numerous foreign accents when speaking English (all of them with variable relevance to the plot).

SCENE [min 22:22-24:17]

Relevance of the scene

This scene (Season 1, Episode 1) portrays Villanelle's third dialogized appearance in the TV series. This interaction is set in Tuscany, Italy.

Prior to this scene the OV audience has seen Villanelle speaking French [See File 25.1] and Slavic-accented English [See File 25.2].

Original version	**Dubbed version**
VILLANELLE: [Speaks Italian] [No subtitles in English] DAVIDE: [Speaks Italian] [No subtitles in English] VILLANELLE: [Speaks Italian] [No subtitles in English] DAVIDE: [Speaks Italian] [No subtitles in English] VILLANELLE: [Speaks Italian] [No subtitles in English] DAVIDE: [Speaks Italian] [No subtitles in English] CESARE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Eso no funcionará. Te la ha jugado, ¿no?] DAVIDE: [Speaks Italian] [Subtitled in Spanish: Sí, me ha entrado hasta en la nariz.] VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Vaya cabrón.] DAVIDE: [Speaks Italian] [Subtitled in Spanish: Sí, es un cabrón.] VILLANELLE: [Speaks Italian] [Subtitled in Spanish: ¿Quieres gastarle una broma?] DAVIDE: [Speaks Italian] [Subtitled in Spanish: Sí. ¡CESARE!] CESARE: [Speaks Italian] [Subtitled in Spanish: Un momento. Estoy ocupado…]

Original version	**Dubbed version**
DAVIDE: [Speaks Italian] [No subtitles in English]	DAVIDE: [Speaks Italian] [Subtitled in Spanish: ¡Abuelo!]
VILLANELLE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Dile que tienes un regalo para él.]
DAVIDE: [Speaks Italian] [No subtitles in English]	DAVIDE: [Speaks Italian] [Subtitled in Spanish: ¡Te tengo un regalo!]
CESARE: [Speaks Italian] [No subtitles in English]	CESARE: [Speaks Italian] [Subtitled in Spanish: ¿Un regalo?]
WOMAN: [Speaks Italian] [No subtitles in English]	WOMAN: [Speaks Italian] [Subtitled in Spanish: ¿Un regalo para ti?]
CESARE: [Speaks Italian] [No subtitles in English]	CESARE: [Speaks Italian] [Subtitled in Spanish: Vale, voy.]
VILLANELLE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: ¡Ven! ¡Corre! Escóndete aquí.]
DAVIDE: [Speaks Italian] [No subtitles in English]	DAVIDE: [Speaks Italian] [Subtitled in Spanish: ¡No quiero!]
VILLANELLE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Si haces ruido, te mataré a ti también.]
DAVIDE: [Speaks Italian] [No subtitles in English]	DAVIDE: [Speaks Italian] [Subtitled in Spanish: ¿Me comerás?]
VILLANELLE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Puede que solo la cabeza.]
CESARE: [Speaks Italian] [No subtitles in English]	CESARE: [Speaks Italian] [Subtitled in Spanish: Buenos días.]
VILLANELLE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Buenos días.]
CESARE: [Speaks Italian] [No subtitles in English]	CESARE: [Speaks Italian] [Subtitled in Spanish: ¿Has visto a un niño? ¿Davide?]
VILLANELLE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Sí, le he encerrado en el baño.]
CESARE: [Speaks Italian] [No subtitles in English]	CESARE: [Speaks Italian] [Subtitled in Spanish: ¿Sí? ¿Por qué?]
VILLANELLE: [Speaks Italian] [No subtitles in English]	VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Es una colcha preciosa. ¿Quién la ha hecho?]
CESARE: [Speaks Italian] [No subtitles in English]	

Original version	**Dubbed version**
VILLANELLE: [Speaks Italian] [No subtitles in English] CESARE: [Speaks Italian] [No subtitles in English] VILLANELLE: [Speaks Italian] [No subtitles in English] CESARE: [Speaks Italian] [No subtitles in English] VILLANELLE: [Speaks Italian] [No subtitles in English] CESARE: [Speaks Italian] [No subtitles in English] VILLANELLE: [Speaks Italian] [No subtitles in English] CESARE: [Speaks Italian] [No subtitles in English]	CESARE: [Speaks Italian] [Subtitled in Spanish: Una diseñadora, Liliana Rizzari. Solo trabaja con seda.] VILLANELLE: [Speaks Italian] [Subtitled in Spanish: ¿Le importa que cierre la puerta?] CESARE: [Speaks Italian] [Subtitled in Spanish: ¿Quién eres? ¿Cómo te llamas?] VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Syliviana Morel. ¡Feliz aniversario!] CESARE: [Speaks Italian] [Subtitled in Spanish: ¿Tú eres mi regalo?] VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Me han enviado para usted, sí.] CESARE: [Speaks Italian] [Subtitled in Spanish: Eres preciosa.] VILLANELLE: [Speaks Italian] [Subtitled in Spanish: Debería preguntar antes de tocar a una persona.] CESARE: [Speaks Italian] [Subtitled in Spanish: Creo que mi mujer tiene un vestido como este.]

Analysis of the OV scene

The OV presents two monolingual dialogues in Italian [no subtitles provided in the OV], first between Villanelle and a boy (Davide), and then between Villanelle and Cesare (Davide's grandparent and Villanelle's target).

The OV audience may notice a foreign accent in Villanelle's Italian, while the old Davide's and Cesare's Italian sounds native.

Note: Since it is not possible to use a VPN with certain paid audiovisual platforms (such as Netflix, Amazon Prime Video, HBO Max…), it cannot be fully determined whether the absence of subtitles in the OV for the multilingual excerpts is an OV decision, or a consequence of the IP address not being located in the 'right' target country.

Analysis of the DV scene

The DV presents two monolingual dialogues in Italian [subtitled in the DV] between Villanelle and a boy (Davide), and then between Villanelle and Cesare (Davide's grandparent and Villanelle's target).

The DV has preserved the original OV audio for this scene, so the DV audience may notice a foreign accent in Villanelle's Italian, while the old Davide's and Cesare's Italian sounds native.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), and as a language switch by bilingual characters.

The difference between the OV and the DV scenes is evident. Even though both versions are monolingual, the DV not only has opted for adding subtitles so that the DV audience can understand the dialog presented in a foreign language, but it has also preserved the original OV audio for this scene. This latter decision is not always an option in dubbing since it is not frequent to find a dubbing actor voice with an almost exact match as the dubbed voice.

The solution provided for this DV scene is deemed optimal.

File 26.1 *Wednesday* (2022–)

IMDB's synopsis

Follows Wednesday Addams' years as a student, when she attempts to master her emerging psychic ability, thwart and solve the mystery that embroiled her parents. (https://www.imdb.com/title/tt13443470/).

Contextualization of the audiovisual work

Wednesday Addams' is enrolled as a student at Nevermore Academy, the same boarding school for 'special children' her parents attended in the past. Wednesday will do everything in her power to be expelled, but she is then faced with a supernatural mystery she cannot let go of until it is solved.

SCENE [min 12:23-12:58]

Relevance of the scene

This scene [Season 1, Episode 3] shows Wednesday Addams helping serve sweets in Pilgrim World, a recreation of the Nevermore original pilgrim settlement. She addresses some German tourists in German, a language she has not been seen speaking prior to this scene.

Original version	**Dubbed version**
YOKO: Okay. WOMAN 1: This is good. WOMAN 2: Delicious. YOKO: You're welcome. WEDNESDAY ADDAMS: [Speaks German] [Subtitled in English: Enjoy your "authentic" pilgrim fudge made with cacao beans procured by the oppressed indigenous people of the Amazon.]	YOKO: Pruebe. WOMAN 1: Está muy rico. WOMAN 2: Gracias. YOKO: A ustedes. WEDNESDAY ADDAMS: [Speaks German] [Subtitled in Spanish: Disfrutad del auténtico dulce de peregrino con granos de cacao robados a los indígenas oprimidos del Amazonas.]

Original version	**Dubbed version**
TOURIST 1: [Speaks German] [Subtitled in English: What?] WEDNESDAY ADDAMS: [Speaks German] [Subtitled in English: All proceeds go to uphold this pathetic whitewashing of American history.] TOURISTS: [General sounds of disbelief] WEDNESDAY ADDAMS: [Speaks German] [Subtitled in English: Also, fudge wasn't invented for another 258 years. Any takers?] TOURISTS: [Speak German] [Subtitled in English: No, no, no.] [Mixed voices, no subtitles in English]	TOURIST 1: [Speaks German] [Subtitled in Spanish: ¿Qué?] WEDNESDAY ADDAMS: [Speaks German] [Subtitled in Spanish: Todo lo recaudado se destina a blanquear la historia de Estados Unidos.] TOURISTS: [General sounds of disbelief] WEDNESDAY ADDAMS: [Speaks German] [Subtitled in Spanish: Además, el dulce no se inventó hasta pasados 258 años. ¿Algún interesado?] TOURISTS: [Speak German] [Subtitled in Spanish: No.] [Mixed voices, no subtitles in Spanish]

Analysis of the OV scene

The OV presents two brief and consecutive scenes:

a) The first scene is monolingual (English), showing Yoko interacting with two tourists who taste the sweets she is offering them.

b) The second scene is monolingual (German), where Wednesday addresses a group of German tourists about the sweets she is offering them [subtitles are provided in English] – Wednesday shows a strong foreign accent.

Analysis of the DV scene

The DV presents two brief and consecutive scenes:

a) The first scene is monolingual (Spanish), showing Yoko interacting with two tourists who taste the sweets she is offering them.

b) The second scene is monolingual (German), where Wednesday addresses a group of German tourists about the sweets she is offering them [subtitles are provided in Spanish] – Wednesday shows a strong foreign accent.

Comparison of both scenes and potential crisis points identified (or absence thereof)

Multilingualism in this scene can be interpreted by the OV audience as a sign of the characters' identity (indicating their origin), and as a language switch by bilingual characters (Wednesday speaking German).

Both the OV and the DV scenes include two monolingual interactions, and the approach is identical. It is worth mentioning that the DV has not used the OV audio for Wednesday's German dialog, since the tone did not fully match the dubbing voice. Instead, her German dialog has been reenacted by the Spanish dubbing actor giving voice to Wednesday, preserving the strong foreign accent.

The solution provided for this DV scene is deemed optimal.

File 27.1 *1899* (2022)

IMDB's synopsis

Multinational immigrants traveling from the old continent to the new encounter a nightmarish riddle aboard a second ship adrift on the open sea (https://www.imdb.com/title/tt9319668/).

Contextualization of the audiovisual work

1899 is a multilingual TV series that premiered in November 2022 and was cancelled in January 2023. Onie of the most remarkable features of this TV series is its level of multilingualism, presenting a vast number of languages: English, Spanish, French, Polish, German, Danish, Portuguese, Cantonese.

SCENE [min 07:08-9:29]

Relevance of the scene

This scene (Season 1 Episode 1) represents the first multilingual scene in the TV series OV. Prior to this scene the OV audience has seen English dialogs only.

Original version	**Dubbed version**
CLÉMENCE: [Speaks French] [Subtitled in English: I can't stop thinking about that ship that disappeared. Do you think it sank? That's the only explanation. Otherwise they'd have found it. It makes me uneasy to travel on a ship from the same company. But what are the chances of two ships from the same company sinking one after the other? Don't you think? Are you listening to me, Lucien?] LING YI: [Speaks Cantonese] [Subtitled in English: Why would one need so many knives?] YUK JE: [Speaks Cantonese] [Subtitled in English: I don't know. Just pretend you know what you are doing. Hurry up and eat. Just play along.] CLÉMENCE: [Speaks French] [Subtitled in English: Lucien?]	CLÉMENCE: No dejo de pensar en ese barco. ¿Se ha hundido? Es la única explicación, o ya lo habrían encontrado. Estoy algo intranquila en un barco de la misma compañía. Pero ¿qué riesgo hay de que dos barcos así se hundan uno tras otro? ¿No crees? ¿Me estás oyendo? LING YI: ¿Para qué tantos cuchillos? YUK JE: No lo sé. Disimula y finge que sabes. Come y disimula. CLÉMENCE: Lucien. LUCIEN: Si tú lo dices… [INDISTINCT VOICES] ÁNGEL: ¡Eh, camarero! Más. RAMIRO: ¿No te parece que ya es suficiente? ÁNGEL: El problema es que eres un puto aburrimiento.

Original version	**Dubbed version**
LUCIEN: [Speaks French] [Subtitled in English: Whatever you say.] [INDISTINCT VOICES] ÁNGEL: [Speaks Spanish] [Subtitled in English: Waiter. More.] RAMIRO: [Speaks Spanish] [Subtitled in English: Don't you think you've had enough?] ÁNGEL: [Speaks Spanish] [Subtitled in English: The problem is that you're a fucking bore.] RAMIRO: [Speaks Spanish] [Subtitled in English: Ángel, lower your voice.] ÁNGEL: [Speaks Spanish] [Subtitled in English: "Ángel, lower your voice. Ángel, calm down." None of these poor bastards understands a word I'm saying. Why should I?] VIRGINIA WILSON: Miss Franklin. What a rare treat to see you up here so early. May I? Don't make such a face. I'm really doing you a favor. I mean, I get it. I've traveled by myself for years now. I know sometimes it's preferable to seek solitude over company, but I also know how fast one is judged, and there are already rumors circulating. Is it true that you're a doctor? MAURA FRANKLIN: My focus was… is on the human brain.	RAMIRO: Ángel, baja la voz, por favor. ÁNGEL: "Ángel, baja la voz, por favor. Ángel, tranquilo, por favor". Ninguno de estos pobres desgraciados me presta atención. ¿Por qué debería hacerlo? VIRGINIA WILSON: Señorita Franklin, qué placer verla tan temprano. ¿Puedo? No me mire así. Le hago un favor, ¿sabe? Lo entiendo. Llevo años viajando por mi cuenta y sé cuándo es preferible la soledad a la compañía. Pero también sé cómo nos juzga la gente, y ya circulan rumores. ¿Es cierto que es doctora? MAURA FRANKLIN: Mi especialidad era… es el cerebro humano.

Analysis of the OV scene

The OV presents a multilingual scene in French, Cantonese, Spanish, and English.

There are four distinct conversations in various languages between characters located in the same room but seated at different tables.

First conversation involves Clémence and Lucien, who speak in French [subtitles are provided in English]. The second dialog is in Cantonese, between Ling Yi and Yuk Je [subtitles are provided in English]. The third conversation, between Ángel and Ramiro, is in Spanish [subtitles are

provided in English]. Finally, there is a fourth dialog in English between Virginia Wilson and Maura Franklin.

Analysis of the DV scene

The DV presents a monolingual scene in Spanish.

There are four distinct conversations all of them in Spanish between characters located in the same room but seated at different tables.

First conversation involves Clémence and Lucien. The second dialog is between Ling Yi and Yuk Je. The third conversation is between Ángel and Ramiro, and there is a fourth dialog between Virginia Wilson and Maura Franklin.

Comparison of both scenes and potential crisis points identified (or absence thereof)

The difference between the OV and the DV scenes is evident: OV is multilingual and DV is monolingual.

Multilingualism in this scene can be interpreted by the OV audience as a clear sign of the characters' identity (indicating their origin).

While the OV presents a high degree of multilingualism, with the presence of four different languages, the DV shows a monolingual scene, erasing all features of the original linguistic diversity and all linguistic barriers between the characters.

Apart from that translation decision, which turns these scenes into completely different audiovisual products, there is one very noticeable consequence in the deletion of the linguistic barriers between the characters, which is that Ángel and Ramiro's conversation has had to be modified in the DV to make sense to the DV audience.

In the OV, Ramiro asks Ángel to lower his voice (presumably to prevent others from hearing what he is saying, and the tone used). Ángel replies by saying: "None of these poor bastards understands a word I'm saying." He is therefore feeling 'safe' speaking in Spanish because he is aware all the people surrounding him are foreigners.

In the DV, Ramiro asks Ángel to lower his voice (presumably to prevent others from hearing what he is saying, and the tone used). But in the DV Ángel replies by saying: "Ninguno de estos pobres desgraciados me presta atención." ("None of these poor bastards pay any attention to me.") Ángel's retort has been modified in the DV because, speaking Spanish as all the rest of the characters present in the room, they would indeed be able to understand him.

An alternate MAVT solution for this DV scene would be to maintain a similar degree of multilingualism. Given that English has a stronger presence in the full TV series, English dialogs should be dubbed into Spanish. All other dialogs in different languages should be kept as they are in the OV, providing subtitles in Spanish. In the case of Spanish dialogs in the OV, the DV could keep those in Spanish by just changing the linguistic variation to Latin American (making sure to add a hefty dose of local terminology that could justify a linguistic barrier).

Suggested DV script:

CLÉMENCE: [Speaks French] [Subtitled in Spanish: No dejo de pensar en ese barco. ¿Se ha hundido? Es la única explicación, o ya lo habrían encontrado. Estoy algo intranquila en un barco de la misma compañía. Pero ¿qué riesgo hay de que dos barcos así se hundan uno tras otro? ¿No crees? ¿Me estás oyendo?]

LING YI: [Speaks Cantonese] [Subtitled in Spanish: ¿Para qué tantos cuchillos?]

YUK JE: [Speaks Cantonese] [Subtitled in Spanish: No lo sé. Disimula y finge que sabes. Come y disimula.]

CLÉMENCE: [Speaks French] [Subtitled in Spanish: Lucien.]

LUCIEN: [Speaks French] [Subtitled in Spanish: Si tú lo dices…]

[INDISTINCT VOICES]

ÁNGEL: ¡Eh, mesero! Más.

RAMIRO: Ya pare. ¿No, pana?

ÁNGEL: Estoy friquiado de escucharte, Ramiro.

RAMIRO: Ángel, deje la chilladera.

ÁNGEL: "Ángel, deje la chilladera. Ángel, serénese". Ni de a vaina entienden ninguno de estos hijuemadres lo que me digo. ¿Por qué callar?]

VIRGINIA WILSON: Señorita Franklin, qué placer verla tan temprano. ¿Puedo? No me mire así. Le hago un favor, ¿sabe? Lo entiendo. Llevo años viajando por mi cuenta y sé cuándo es preferible la soledad a la compañía. Pero también sé cómo nos juzga la gente, y ya circulan rumores. ¿Es cierto que es doctora?

MAURA FRANKLIN: Mi especialidad era… es el cerebro humano.

Appendix F – Online Questionnaires

Step 1: Introductory Questionnaire (Bilingual Version English/Spanish)

Questionnaire on Audiovisual Translation // Cuestionario sobre Traducción Audiovisual

Link to the introductory questionnaire: https://forms.gle/Fch5ybZqpu7cEkwd7

Please select your native or most proficient language.

Selecciona tu idioma materno o el idioma que mejor dominas. *

- English
- Español

Brief instructions

This anonymous questionnaire will be used as a tool for research purposes related to a PhD dissertation on Audiovisual Translation. If you want to help us with our research, please fill in this form with truthful (true) information. If you do not want to answer the required questions, please exit the form. All information will be treated with strict confidence and for research purposes only.

Questionnaire overview: You will be asked to watch short videos (ranging 30 seconds-1 minute) and answer a few questions related to each one of them.

Completing the questionnaire will take an average of 10 minutes (depending on the length of the written replies).

If you are not a native English speaker, please consider the minimum level required to participate in this research is a C1-C2 level*.

* Filling this form will require you to watch short videos in English and then provide written answers based on the questions asked.

Please confirm you have read these instructions.

- Yes

Upon clicking "Send" you will be provided with the link to the English speakers' questionnaire called "Questionnaire on Audiovisual Translation for English speakers." Thank you very much for participating in this study!

Note: If you wish to contact the author of this questionnaire, you can send an email to imenendez@ucm.es.

SEND

Confirmation message:

Click this link to fill the "Questionnaire on Audiovisual Translation for English speakers": https://forms.gle/Eh1hZfP1xXYAQuvD7

Haz clic en este enlace para rellenar el "Cuestionario sobre Traducción Audiovisual para hablantes de español": https://forms.gle/QF9XwTFVAG3K8nEV7

Instrucciones breves

Este cuestionario anónimo se utilizará como herramienta para fines de investigación relacionados con una tesis doctoral sobre Traducción Audiovisual. Si te apetece ayudarnos con esta investigación, rellena el formulario con información veraz (verdadera). Si no quieres contestar las preguntas obligatorias, abandona el formulario. Toda la información se tratará de manera estrictamente confidencial y solo con fines de investigación.

Resumen del cuestionario: se te pedirá que veas una serie de vídeos cortos (entre 30 segundos-1 minuto) y que respondas las preguntas relacionadas con cada uno de ellos.

Se tardan aproximadamente 10 minutos en completar todo el cuestionario (según la longitud de las respuestas escritas).

Si no eres hablante nativo de español, ten en cuenta que el nivel mínimo necesario para participar en este proyecto de investigación es un nivel C1-C2*.

* Para rellenar este formulario tendrás que ver vídeos cortos en español y, a continuación, proporcionar respuestas escritas en función de las preguntas formuladas.

Confirma que has leído estas instrucciones.

- Sí

Al hacer clic en "Enviar," podrás ver un enlace al cuestionario para hablantes de español denominado "Cuestionario sobre Traducción Audiovisual para hablantes de español". ¡Muchas gracias por participar en este estudio!

Nota: si quieres ponerte en contacto con el/la autor/a de este cuestionario, puedes enviar un correo electrónico a imenendez@ucm.es.

ENVIAR

Mensaje de confirmación:

Click this link to fill the "Questionnaire on Audiovisual Translation for English speakers": https://forms.gle/Eh1hZfP1xXYAQuvD7

Haz clic en este enlace para rellenar el "Cuestionario sobre Traducción Audiovisual para hablantes de español": https://forms.gle/QF9XwTFVAG3K8nEV7

Step 2a: Questionnaire 1 (Q1, English Version)

Questionnaire on Audiovisual Translation for English Speakers

Reminder:

Questionnaire overview: You will be asked to watch short videos (ranging 30 seconds-1 minute) and answer a few questions related to each one of them.

Completing this questionnaire will take an average of 10 minutes (depending on the length of the written replies).

Please enter your nationality. *

_____

Select your level of English. *

- Native speaker
- C2
- C1
- B2 or lower

Do you speak any other language apart from English? *

_____

Please select your age range. *

- 18 or under
- 19-29
- 30-45
- 46-65
- 66 or over

Please select the option that describes you best. *

- Male
- Female
- Non-binary
- Rather not answer

Please select your level of studies. *

- Elementary education
- High school education / Professional training
- Higher education
- Postgraduate studies
- PhD

(Optional) Please enter your field of studies.

_____

NEXT

Activity 1 (video)

Please watch this short video (1 minute). You will then be asked a few questions.

Note: You may see an “Unavailable video/Vídeo no disponible.” Please click the video, and it will open in another tab or window.

Video 1 [LINK TO VIDEO 5.1_EN]

Please confirm you have watched Video 1.

Yes*

NEXT

Activity 1 (questions)

Please answer the following questions. Be as precise as possible. There is no incorrect answer.

You can watch the video again by clicking “Back” (your answers will be saved).

- Where would you say each character comes from (nationality)? *
  _____
- On what do you base your answer? *
  _____
- Why would you say the seated character squints his eyes? *
  _____
- Following the sentence of the character opening the door, how would you describe the body language of the characters within the locker room? *
  _____

NEXT

Activity 2 (video)

Please watch this short video (30 seconds). You will then be asked a few questions.

Note: You may see an “Unavailable video/Vídeo no disponible.” Please click the video, and it will open in another tab or window.

Video 2 [LINK TO VIDEO 7.2_EN]

Please confirm you have watched Video 2.

Yes *

NEXT

Activity 2 (questions)

Please answer the following questions. Be as precise as possible. There is no incorrect answer.

- You can watch the video again by clicking “Back” (your answers will be saved).
- Where would you say each character comes from (nationality)? *
  _____
- On what do you base your answer? *
  _____
- Considering this short scene has been extracted from an English film, do you mind reading subtitles for this scene? *
  - Yes, I would rather this whole scene was in English
  - No, I do not mind reading subtitles
- Can you please specify why you chose the former answer?

NEXT

Activity 3 (video)

Please watch this short video (30 seconds). You will then be asked a few questions.

Note: You may see an “Unavailable video/Vídeo no disponible.” Please click the video, and it will open in another tab or window.

Video 3 [LINK TO VIDEO 23.3_EN]

Please confirm you have watched Video 3.

Yes *

NEXT

Activity 3 (questions)

Please answer the following questions. Be as precise as possible. There is no incorrect answer.

You can watch the video again by clicking “Back” (your answers will be saved).

- Where would you say each character comes from (nationality)? *
  _____
- On what do you base your answer? *
  _____
- Why do you think Laoghaire (blonde woman) says Brianna’s (red-haired woman) accent is unusual? *
  _____

NEXT

Activity 4 (video)

Please watch this short video (30 seconds). You will then be asked a few questions.

Note: Note: You may see an “Unavailable video/Vídeo no disponible.” Please click the video, and it will open in another tab or window.

Video 4 [LINK TO VIDEO 4.1_EN]

Please confirm you have watched Video 4.

Yes *

NEXT

Activity 4 (questions)

Please answer the following questions. Be as precise as possible. There is no incorrect answer.

You can watch the video again by clicking “Back” (your answers will be saved).

- In your opinion, what would you say is the reason leading the two men to say “Australian” and “South African”? *
  _____

NEXT

Questions related to audiovisual consumption habits

Please answer the following questions. Be as precise as possible. There is no incorrect answer.

How often do you watch films? *

- Always
- 1 or several times a day
- 1 or several times a week
- 1 or several times a month
- 1 or several times a year
- Never

How often do you watch series? *

- Always
- 1 or several times a day
- 1 or several times a week
- 1 or several times a month
- 1 or several times a year
- Never

How often do you watch films in their original language **without** subtitles in your own language or another? *

- Always
- 1 or several times a day
- 1 or several times a week
- 1 or several times a month
- 1 or several times a year
- Never

How often do you watch series in their original language **without** subtitles in your own language or another? *

- Always
- 1 or several times a day
- 1 or several times a week
- 1 or several times a month
- 1 or several times a year
- Never

How often do you watch films in their original language **with** subtitles in your own language or another? *

- Always
- 1 or several times a day
- 1 or several times a week
- 1 or several times a month
- 1 or several times a year
- Never

How often do you watch series in their original language **with** subtitles in your own language or another? *

- Always
- 1 or several times a day
- 1 or several times a week

- 1 or several times a month
- 1 or several times a year
- Never

Please select all the devices you use to watch films and/or series, and how often you use each of them. *

	Always	1 or several times a day	1 or several times a week	1 or several times a month	1 or several times a year	Never
Smart TV						
Smartphone						
Tablet						
PC/Laptop						
Traditional TV (no Internet)						
Gaming console						

Do you use any streaming platforms/paid audiovisual content providers? *

- Yes, I use 1 or more streaming platforms/paid audiovisual content providers.
- No, I only use terrestrial digital TV (public TV).

Name all the streaming platforms/paid audiovisual content providers you use. *

_____

To what extent are you used to reading subtitles (and in what languages)?

_____

If you watch dubbed audiovisual products, have you ever decided to watch a specific film/series in their original language with subtitles to avoid having to wait for the dubbed version to be released (e.g., to prevent spoilers)? *

- Yes, I would prefer watching an original version with subtitles than waiting for the dubbed version to be released.
- No, I would prefer waiting for the dubbed version to be released than having to read subtitles.
- I do not watch dubbed audiovisual products.

Do you usually consume English original film/series with subtitles in your own or other language? Please justify your answer and indicate how often and why do you choose this modality. *

_____

When did you start consuming subtitles, and what was the main reason? *

_____

Have you lately noticed an increase in the number of films/series you watch with subtitles? Please elaborate your answer and indicate since when you notice that increase, if any. *

_____

Do you enjoy watching films/series in their original language with subtitles? (Please indicate why or why not) *

_____

Do you enjoy watching original films/series dubbed into your own language? (Please indicate why or why not) *

_____

Send

Sorry, your level of English does not meet the requirements for this study. Thank you very much for participating!

Send

Confirmation message:

Thank you! Your response has been recorded.

Step 2b: Questionnaire 2 (Q2, Spanish Version)

Cuestionario sobre Traducción Audiovisual para hablantes de español

Recordatorio:

Resumen del cuestionario: se te pedirá que veas una serie de vídeos cortos (entre 30 segundos-1 minuto) y que respondas las preguntas relacionadas con cada uno de ellos.

Se tardan aproximadamente 10 minutos en completar todo el cuestionario (según la longitud de las respuestas escritas).

Indica cuál es tu nacionalidad. *

_____

Selecciona tu nivel de español. *

- Hablante nativo/a
- C2
- C1
- B2 o menos

¿Hablas algún idioma más aparte de español? *

_____

Selecciona tu franja de edad. *

- 18 o menos
- 19-29
- 30-45
- 46-65
- 66 o más

Selecciona la opción que mejor te describa. *

- Hombre
- Mujer
- No binario
- Prefiero no responder

Selecciona tu nivel de estudios. *

- Educación básica
- Educación Secundaria Obligatoria / Bachillerato / Formación Profesional
- Estudios universitarios
- Estudios de posgrado
- Doctorado

(Opcional) Indica tu ámbito de estudios/formación.

_____

SIGUIENTE

Actividad 1 (vídeo)

Visualiza este breve vídeo (1 minuto) A continuación, deberás responder unas preguntas.

Nota: Es posible que aparezca un mensaje de “Vídeo no disponible”. Haz clic sobre el vídeo y se abrirá en una ventana aparte.

Vídeo 1 [LINK TO VIDEO 5.1_ES]

Confirma que has visto el Vídeo 1.

Sí *

SIGUIENTE

Actividad 1 (preguntas)

Responde estas preguntas con la mayor precisión posible. No existen respuestas incorrectas.

Puedes volver a ver el vídeo haciendo clic en “Atrás” (tus respuestas se guardarán).

- ¿De dónde dirías que es cada personaje (nacionalidad)? *

  _____

- ¿En qué basas tu respuesta anterior? *

  _____

- ¿Por qué crees que entrecierra los ojos el personaje que está sentado? *

  _____

- Después de la intervención del personaje que abre la puerta, ¿cómo describirías el lenguaje corporal de los personajes que están en el vestuario? *

  _____

SIGUIENTE

Actividad 2 (vídeo)

Visualiza este breve vídeo (30 segundos). A continuación, deberás responder unas preguntas.

Nota: Es posible que aparezca un mensaje de “Vídeo no disponible”. Haz clic sobre el vídeo y se abrirá en una ventana aparte.

Vídeo 2 [LINK TO VIDEO 7.2_ES]

Confirma que has visto el Vídeo 2.

Sí *

SIGUIENTE

Actividad 2 (preguntas)

Responde estas preguntas con la mayor precisión posible. No existen respuestas incorrectas.

Puedes volver a ver el vídeo haciendo clic en “Atrás” (tus respuestas se guardarán).

- ¿De dónde dirías que es cada personaje (nacionalidad)? *

  _____

- ¿En qué basas tu respuesta anterior? *

  _____

- Teniendo en cuenta que esta película está doblada al español, ¿te resultaría incómodo que en esta breve escena los personajes hablaran un idioma que se asocie con su posible nacionalidad acompañado (si es necesario) de subtítulos en español? *
  - Sí, me resultaría incómodo. Prefiero no leer subtítulos.
  - No, no me resultaría incómodo.
- ¿Puedes explicar qué motiva tu respuesta anterior?

  _____

SIGUIENTE

Actividad 3 (vídeo)

Visualiza este breve vídeo (30 segundos). A continuación, deberás responder unas preguntas.

Nota: Es posible que aparezca un mensaje de "Vídeo no disponible". Haz clic sobre el vídeo y se abrirá en una ventana aparte.

Vídeo 3 [LINK TO VIDEO 23.3_ES]

Confirma que has visto el Vídeo 3.

Sí *

SIGUIENTE

Actividad 3 (preguntas)

Responde estas preguntas con la mayor precisión posible. No existen respuestas incorrectas.

Puedes volver a ver el vídeo haciendo clic en "Atrás" (tus respuestas se guardarán).

- ¿De dónde dirías que es cada personaje (nacionalidad)? *

  _____

- ¿En qué basas tu respuesta anterior? *

  _____

- ¿Por qué crees que Laoghaire (mujer rubia) dice que el acento de Brianna (mujer pelirroja) es raro? *

  _____

SIGUIENTE

Actividad 4 (vídeo)

Visualiza este breve vídeo (30 segundos) A continuación, deberás responder unas preguntas.

Nota: Es posible que aparezca un mensaje de "Vídeo no disponible". Haz clic sobre el vídeo y se abrirá en una ventana aparte.

Vídeo 5 [LINK TO VIDEO 4.1_ES]

Confirma que has visto el Vídeo 4.

Sí *

SIGUIENTE

Actividad 4 (preguntas)

Responde estas preguntas con la mayor precisión posible. No existen respuestas incorrectas.

Puedes volver a ver el vídeo haciendo clic en “Atrás” (tus respuestas se guardarán).

- En tu opinión, ¿cuál dirías que es el motivo por el cual los dos hombres dicen “Australiana,” “Sudafricana”? *

  _____

SIGUIENTE

Preguntas relacionadas con hábitos de consumo audiovisual

Responde estas preguntas con la mayor precisión posible. No existen respuestas incorrectas.

¿Con qué frecuencia ves películas? *

- Siempre
- 1 o varias veces al día
- 1 o varias veces a la semana
- 1 o varias veces al mes
- 1 o varias veces al año
- Nunca

¿Con qué frecuencia ves series? *

- Siempre
- 1 o varias veces al día
- 1 o varias veces a la semana
- 1 o varias veces al mes
- 1 o varias veces al año
- Nunca

¿Con qué frecuencia ves películas en su idioma original **con** subtítulos en tu idioma u otro idioma? *

- Siempre
- 1 o varias veces al día
- 1 o varias veces a la semana
- 1 o varias veces al mes
- 1 o varias veces al año
- Nunca

¿Con qué frecuencia ves series en su idioma original **con** subtítulos en tu idioma u otro idioma? *

- Siempre
- 1 o varias veces al día
- 1 o varias veces a la semana
- 1 o varias veces al mes
- 1 o varias veces al año
- Nunca

¿Con qué frecuencia ves películas en su idioma original **sin** subtítulos en tu idioma u otro idioma? *

- Siempre
- 1 o varias veces al día
- 1 o varias veces a la semana
- 1 o varias veces al mes
- 1 o varias veces al año
- Nunca

¿Con qué frecuencia ves series en su idioma original **sin** subtítulos en tu idioma u otro idioma? *

- Siempre
- 1 o varias veces al día
- 1 o varias veces a la semana
- 1 o varias veces al mes
- 1 o varias veces al año
- Nunca

Selecciona todos los dispositivos que utilices para ver películas y/o series, y la frecuencia con la que usas cada tipo de dispositivo. *

	Siempre	1 o varias veces al día	1 o varias veces a la semana	1 o varias veces al mes	1 o varias veces al año	Nunca
Smart TV (TV con acceso a Internet)						
Teléfono inteligente						
Tableta						
PC/Portátil						
TV tradicional (sin Internet)						
Consola de videojuegos						

¿Utilizas alguna plataforma de streaming/servicio de contenido audiovisual de pago? *

- Sí, utilizo 1 o más servicios de contenido audiovisual de pago
- No, solo utilizo la televisión digital terrestre (televisión pública)

Introduce todos los servicios de contenido audiovisual de pago que utilizas. *

_____

¿Hasta qué punto tienes costumbre de leer subtítulos (y en qué idiomas)?

_____

Si ves productos audiovisuales doblados, ¿alguna vez has decidido ver una película/serie en versión original con subtítulos para no tener que esperar a que estrenaran la versión doblada (p. ej., para evitar spoilers)? *

- Sí, prefiero ver la versión original subtitulada a tener que esperar a que estrenen la versión doblada.
- No, prefiero esperar a que estrenen la versión doblada a tener que leer subtítulos.
- No veo productos audiovisuales doblados.

¿Consumes habitualmente películas/series en versión original en inglés con subtítulos en español u otro idioma? Justifica tu respuesta e indica con qué frecuencia y por qué eliges esta modalidad. *

_____

¿Cuándo empezaste a consumir subtítulos y cuál fue el motivo principal? *

_____

¿Has identificado últimamente un aumento en el número de películas/series que ves con subtítulos? Elabora tu respuesta e indica desde cuándo notas ese aumento, si se ha producido. *

_____

¿Disfrutas viendo películas/series en versión original subtituladas en español? (Explica por qué o por qué no) *

_____

¿Disfrutas viendo películas/series dobladas a español? (Explica por qué o por qué no) *

_____

ENVIAR

Lo siento. Tu nivel de español no cumple los requisitos para este estudio. ¡Muchas gracias por participar!

ENVIAR

Mensaje de confirmación:

¡Gracias! Tus respuestas han quedado registradas.

Appendix G – Respondents' OV / DV Reception

SCENE 1

Reference

Scene extracted from Analysis File 5.1 *New Amsterdam*

Analysis of Q1 Respondents' OV Reception

- The characters are mostly perceived as coming from: Latin America/Spanish-speaking countries (some respondents guessed countries such as Mexico, Ecuador, Colombia, Peru, Spain…), and the United States.
- The basis for this judgment is mainly: the characters' accents, languages spoken, and physical appearance, and the scene context (such as the show being set in a US city/environment).
- Most respondents interpreted that the seated character squinted his eyes because: He understands what the other characters are saying in Spanish about him, which can be shocking, painful, or disapproving. Other respondents did not perceive this body language and thus provided no justification for it.
- The body language of the characters within the locker room following the sentence of the character opening the door is described as a sign of: Tension, confusion, embarrassment, surprise, guilt, fear, shock.

On average, Q1 replies related to Scene 1 matched the type of responses anticipated when selecting this scene as part of the questionnaire. The nationalities identified for the different characters were accurate, the key aspects considered to determine those nationalities were as expected (mainly based on the language, accent, physical appearance, and context), and the perception of body language fitted with what was anticipated (mostly related to a "failed" linguistic barrier and the fact of having spoken in front of the person being criticized).

Analysis Q2 Respondents' DV Reception

- The characters are mostly perceived as coming from: Latin America/Spanish-speaking countries (some respondents guessed countries such as Mexico, Guatemala…), and the United States.
- The basis for this judgment is mainly: the characters' physical appearance and the scene context (such as the show being set in a US city/environment).
- Most respondents interpreted that the seated character squinted his eyes because: He is overhearing what the other characters are saying about him (criticism). Other respondents did not perceive this body language and thus provided no justification for it.
- The body language of the characters within the locker room following the sentence of the character opening the door is described as a sign of: Tension, confusion, embarrassment, surprise, guilt, fear, shock.

On average, Q2 replies related to Scene 1 matched the type of responses anticipated when selecting this scene as part of the questionnaire. The nationalities identified for the different characters were accurate, the key aspects considered to determine those nationalities were as expected (mainly based on the physical appearance and context), and the perception of body language fitted with what was anticipated (mostly related to the fact of having spoken in front of the person being criticized). There's barely a mention of accents or languages, since the DV is monolingual and doesn't show any linguistic barrier.

Comparative Analysis of Q1 and Q2 Respondents' Reception

Both Q1 and Q2 respondents largely perceived the characters as originating from Latin America/Spanish-speaking countries and the United States, with specific guesses including countries like Mexico, Colombia, and the US. The primary basis for these judgments differed slightly; Q1 respondents, who watched the OV scene, considered accents, languages spoken, physical appearance, and scene context, whereas Q2 respondents focused mainly on physical appearance and scene context, with minimal mention of accents or languages due to the monolingual nature of the dubbed version (DV).

Regarding the interpretation of the seated character squinting his eyes, both groups agreed it was due to overhearing criticism. However, Q1 respondents emphasized the character's understanding of Spanish, a language that was clearly identifiable in the scene, while Q2 respondents did not mention a linguistic barrier, reflecting the monolingual presentation of the DV.

The descriptions of body language within the locker room were consistent across both groups, highlighting tension, confusion, embarrassment, surprise, guilt, fear, and shock. This alignment suggests a shared perception of the characters' emotional reactions to the unfolding events. Interestingly, the lack of a linguistic barrier did not affect this perception, but it can mainly be linked to the fact that there are two identifiable causes for the reactions shown in the scene: 1) a higher ranked persona has overheard a direct criticism, 2) that same person has understood the critics even though there was a linguistic barrier.

Overall, the responses matched the anticipated reactions when selecting the scene for the questionnaires. Q1 responses accurately identified nationalities based on language, accent, and context, while Q2 responses, lacking the multilingual factor, relied more on physical appearance and context. Both groups' interpretations of body language confirmed the expected emotional impact of the scene, underscoring the critical role of visual cues in understanding character dynamics, regardless of the linguistic presentation.

SCENE 2

Reference

Scene extracted from Analysis File 7.2 *Skyscraper*

Analysis of Q1 Respondents' OV Reception

- The characters are mostly perceived as coming from: Asia. Some respondents guessed countries such as China, Japan, and South Korea, while others narrowed it to Hong Kong.

- The basis for this judgment is mainly: the characters' languages spoken and physical appearance (with many respondents mentioning the character's eyes), and the scene visuals (Chinese characters in the scene).

- Respondents were asked whether they would mind reading subtitles for scene 2 considering it has been extracted from an English film. Out of the 70 valid participants, 80% replied "No, I do not mind reading subtitles," while 20% answered "Yes, I would rather this whole scene was in English."

- When asked to specify why they chose the former YES/NO answer these were some of the replies:

  - "No" group (80%):

    - Pro-subtitling replies such as "I am used to reading subtitles" [respondent from Belgium], "it more 'real'" [respondent from Germany], "I guess the use of a language other than English has a dramaturgical function, but I am also curious to know what they are talking about so subtitles are the most convenient" [respondent from Hungary], "Gives the gist and original performance and intact" [respondent from India]

    - Against dubbing replies such as "Dub sucks, sub always better, keep the original original" [respondent from Brazil], "I believe that dubbing takes away authenticity from movies" [respondent from Belgium]

    - Other reasons: "I can read subtitles, but would rather not watch a 100% subtitled film (it's tiring for me)" [respondent from Italy]

  - "Yes" group (20%):

    - Convenience: "I understand English, and I prefer not reading too much" [respondent from France], "Because it is a language I cannot speak, so I would prefer the dubbed version" [respondent from Spain], "Hate subtitles. Just want to chill" [respondent from United States]

In general, Q1 replies related to Scene 2 matched the type of responses anticipated when selecting this scene as part of the questionnaire.

With regards to the reception questions, the nationalities identified for the different characters were more or less accurate, and the key aspects considered to determine these nationalities were as expected (language spoken, scene context, and physical appearance of the characters).

As for the acceptance of subtitles, it turned out to be within expectations:

- 80% preferred the use of subtitles, while 20% responded that they preferred a scene entirely in English, i.e., an originally monolingual scene or fully dubbed into English.

- Out of the 20% who preferred a scene entirely in English, 64.29% were non-native speakers of English (speaking 1 or more languages in addition to English), while 35,71% were native English-speakers (half of them speaking only English).

- Contrary to the expected, there seems to be no connection between the age range of the respondents and their acceptance of subtitles.

Analysis Q2 Respondents' DV Reception

- The characters are mostly perceived as coming from: Asia. Some respondents guessed Asian countries such as China, Japan, Singapore, Malaysia, South Korea, or the Philippines (some even narrowed it to Hong Kong), while some others guessed the characters might be from the United States.

- The basis for this judgment is mainly: the characters' physical appearance (with many respondents mentioning the character's eyes), and the scene visuals (text in the background). This matches the foreseen replies, given that scene 2 is monolingual in the DV and respondents have little linguistic base to justify the origin identification of the characters other than the scene context and physical appearance of the characters.

- Considering that this film is fully dubbed into Castilian Spanish, respondents were asked whether they would find it awkward if in this brief scene the characters spoke a language associated with their possible nationality accompanied (if necessary) by Spanish subtitles. To that question, out of the 107 valid participants, 85.98% replied "No, it would not be uncomfortable for me," while 14.02% answered "Yes, I would find it uncomfortable. I prefer not to read subtitles."

- When asked to specify why they chose the former YES/NO answer these were some of the replies:

  - "No" group (85.98%):

    - Pro-subtitling replies such as "I don't mind reading subtitles" [respondent from Spain], "It [subtitles] seems necessary to me, too much performance information is lost" [respondent from Mexico]

    - Against dubbing replies such as "I never watch dubbed movies and find it weird to do so." [respondent from Italy]

    - Other reasons: "I believe that a better immersion in the film would be obtained if both the accent and the appearance of the characters matched. This way, we could get a better vision and approach the film or series from another perspective." [respondent from Spain], "I don't care, it depends on when I want to watch the movie, if I want to read subtitles." [respondent from Spain], "I don't mind hearing a linguistic variety. It seems natural to me. But I also value the professionalism of a good dubber." [respondent from Spain], "I prefer to hear the original voices and sound of the movies." [respondent from Spain]

  - "Yes" group (14.02%):

    - Convenience: "I lose track [of the movie]" [respondent from Spain], "If it is a movie dubbed into my language, I want the conversations to be dubbed into my language as well" [respondent from Spain] "If I can avoid it, I prefer not to have subtitles when watching movies in my language" [respondent from Mexico]

In general, Q2 replies related to Scene 2 matched the type of responses anticipated when selecting this scene as part of the questionnaire.

With regards to the reception questions, the nationalities identified for the different characters were more or less accurate, and the key aspects considered to determine these nationalities were as expected (scene context and physical appearance of the characters).

As for the acceptance of the original voices and subtitles, it turned out to be within expectations:

- 85.98% preferred the use of subtitles, while 14.02% responded that they preferred a scene entirely in Spanish, i.e., a scene fully dubbed into Spanish.
- Out of the 85.98% who preferred the use of subtitles, 86.92% were native speakers of Spanish (85.05% from Spain, 0.93% from Argentina, and 0.93% from Mexico), and 13.08% were non-native speakers of Spanish (with origins such as Germany, Poland, Sweden, Brazil, Italy, Maroc, United Kingdom, Portugal, France, or Belgium).
- Out of the 14.02% who preferred a scene entirely in Spanish, 100% were native speakers of Spanish (93.33% from Spain and 6.67% from Mexico).
- Contrary to the expected, there seems to be no direct connection between the country of origin (and that country's dubbing tradition) or age range of the respondents and their acceptance of subtitles.

Comparative Analysis of Q1 and Q2 Respondents' Reception

In analyzing the reception of respondents to both Q1 and Q2, a few similarities and differences emerge. Both groups predominantly perceived the characters as coming from Asian countries, with guesses including China, Japan, South Korea, and Hong Kong. The basis for these judgments was largely the characters' physical appearance and scene visuals, such as text in the background or Chinese characters, reflecting expected outcomes. The DV scene's monolingual nature limited linguistic cues for Q2 respondents.

Regarding the preference for subtitles versus dubbing, there was a notable preference for subtitles in both groups. In Q1, 80% of the respondents preferred subtitles over a fully English scene, while in Q2, 85.98% preferred subtitles over a fully dubbed scene in Spanish. The main reasons for preferring subtitles were similar across both groups: respondents felt that subtitles preserved the original performance and authenticity of the film. Dubbing was generally disfavored for its perceived reduction in authenticity and performance nuances. Additionally, some respondents were accustomed to reading subtitles and believed it enhanced the viewing experience by maintaining linguistic diversity.

Interestingly enough, the minority who preferred fully dubbed scenes in both surveys cited convenience and a desire to avoid reading subtitles. In Q1, 20% of respondents preferred an entirely English scene, with 64.29% of these being non-native English speakers. In Q2, 14.02% preferred a fully Spanish scene, with 100% being native Spanish speakers.

One key difference lies in the linguistic background of the respondents and its possible impact on their preferences. In Q1, the preference for a full English scene was spread between non-native and native English speakers, whereas in Q2, the preference for a full Spanish scene was exclusively among native Spanish speakers (although it shall be considered that the majority of

Q2 respondents are from Spain, comprising a predominant proportion of 81.82%). Furthermore, there was no significant connection between age range or country of origin and the acceptance of subtitles in either survey, contrary to what might have been expected.

SCENE 3

Reference

Scene extracted from Analysis File 23.2 *Outlander*

Analysis of Q1 Respondents' OV Reception

- The characters are mostly perceived as coming from: England and the United States. While some participants tend to generalize by giving a single answer for both characters, without specifying whether they perceive any difference in their way of speaking that might indicate different origins or nationalities, other respondents do specify where they believe each character is from, with answers such as: "The blonde woman is Scottish, and the red-haired one is American," "The woman in bed eating is American (acting to be English), and the woman bringing food and standing is Irish." A large number of responses point to an identification of the blond character as British/Scottish/Irish (with mention of a possible inclusion of Gaelic), and the red-haired character as American. A minority of answers introduced other perspectives such as Scandinavian or Danish.

- The basis for this judgment is mainly: The accents shown by both characters, the dialog, and, to a lesser extent, their physical appearance. It is worth noting that 61 out of 70 respondents mentioned the accent as the main origin identifier.

- Most Q1 respondents justified the mention of a 'weird' accent based on: The red-haired character's accent not matching the origin stated in the dialog, i.e., she mentions she comes from England but according to the respondents her accent suggests otherwise. Example answers to this question: "Because she claims to be from England but doesn't have an English accent (rather American)," "Laoghaire is suspicious because Brianna says she is British but doesn't sound like it," "Her speech sounds more American than British."

Overall, Q1 replies related to Scene 3 matched the type of responses anticipated when selecting this scene as part of the questionnaire.

With regards to the reception questions, the nationalities identified for the different characters were quite accurate, and the key aspects considered to determine these nationalities were as expected (mainly accents, and to a lesser degree scene context/dialog, and physical appearance of the characters).

As for the mention of a 'weird' accent, the results match the expected response pattern: Pointing to a disparity between the nationality mentioned in the dialogue and the actual accent presented by the red-haired character.

Analysis Q2 Respondents' DV Reception

- There is a great mix of answers related to the characters' potential origin: England, Scotland, the United States, Ireland, Scandinavia, France, the Netherlands. Germany... There are also several "I don't know" or "It is unclear" replies.

- The basis for this judgment is mainly: the dialog, the physical appearance of the characters, the way they are dressed, and even a wild guess. These are some replies: “I’m guessing it,” “Physical appearance and dialog,” “Since the voice (once again) does not allow us to associate any nationality to the character, basically the appearance and physical features,” “In the decoration of the environment, the costumes, the dialogue itself and the physical features of the characters.”

- Most Q2 respondents are not able to justify the mention of a ‘weird’ accent. Example answers to this question: “I can't determine it exactly because the accent used in the dubbing is the same, it is totally neutral. I can guess that she has a rare accent either because she belongs to a different social class or because she comes from some remote part of the country.,” “Because in the original version it will be different, but in the dubbing they have not taken it into account and this remark is not understood in the dubbed version and leads more to confusion than anything else,” “I understand that in the OV they will be English speakers from different countries, but it is not clear to me; I would need more context,” “They have the same accent, so that sentence makes no sense,” “Because surely in the original version it is, but in the dubbing it has not been achieved.”

Q2 replies related to Scene 3 matched the type of responses anticipated when selecting this scene as part of the questionnaire.

With regards to the reception questions, the nationalities identified for the different characters were deeply varied (some highly creative), and the key aspects considered to determine these nationalities were as expected (mainly the scene context/dialog, physical appearance of the characters, and some wild guesses).

As for the mention of a ‘weird’ accent, the results match the foreseen response pattern. Given that the DV shown in Q2 presents no multilingualism or identifiable accents, the answers mostly justify the ‘weird’ accent mentioned in the dialog as an issue that could be originating from the dubbing.

Comparative Analysis of Q1 and Q2 Respondents' Reception

For Q1 respondents, the majority identified the characters as coming from England and the United States, with some providing more specific origins like Scottish or Irish for the blonde woman and American for the red-haired woman, while Q2 respondents' replies display a broader mix of perceived origins, including England, Scotland, the United States, Ireland, Scandinavia, France, the Netherlands, and Germany, with many respondents expressing uncertainty.

In terms of the basis for judgment, Q1 respondents mainly relied on the accents of the characters, with 61 out of 70 mentioning accents as the primary factor, supported by dialog and physical appearance. In contrast, Q2 respondents based their judgments more on dialog, physical appearance, costumes, and guesses, as the neutral dubbing accent did not portray multilingualism or provide clear nationality cues.

Regarding the interpretation of the ‘weird’ accent, Q1 respondents largely attributed it to a mismatch between the red-haired character's stated origin and her actual accent, which was perceived as more American than British, aligning with the expected response pattern. On the other hand, Q2 respondents struggled to justify the mention of a ‘weird’ accent, often attributing

this confusion to the dubbing process and the lack of distinct accents, leading to more varied and less certain interpretations.

SCENE 4

Reference

Scene extracted from Analysis File 4.1 *Leap Year*

Analysis of Q1 Respondents' OV Reception

- Participants were asked to justify the dialog presented in the scene (i.e., two men saying "Australian" and "South African" after a woman enters the bar). On this occasion the responses are quite varied. A large number of participants (52 out of 70 respondents) suspect that the dialogue may be due to an attempt to guess the nationality of the woman (many even mention that the key may be that her accent differs from that of the two men). Other respondents point out that the dialogue may be due to some kind of joke between the two men, that the woman looks like a tourist and that the dialogue must be related to that, or even that the dialog might have something to do with the way she is dressed.

Q1 replies to this Scene 4 question matched the type of responses anticipated when selecting this scene as part of the questionnaire.

The dialog was mainly justified based on an origin identification linked to the accents shown in the scene, and to a lesser extent based on the scene context, and the physical appearance of the woman.

Analysis Q2 Respondents' DV Reception

- Participants were asked to justify the dialog presented in the scene (i.e., two men saying "Australian" and "South African" after a woman enters the bar). The responses are quite varied, with most participants pointing in the OV's direction and stating that the dialogue may be due to an attempt to guess the nationality of the woman based on accents which could be shown in the OV but that are not present in the DV. Example of Q2 answers: "They will tell by the accent in the original version. In the dubbed version it is impossible to identify where it comes from," "I imagine that in the VO he has a different accent than the individuals in the bar, but in the dubbing they haven't tried to differentiate it," "Because of the accent it can't be because she is Spanish, maybe because of her appearance, although I would say that she is American," "The accent of the girl in the original version is surely different from that of the locals in the bar and they are guessing from where," "The scene seems set in rural Ireland and I'm guessing the young woman in the VO has a non-Irish accent. The tourist looks (the clothes, the suitcase) may also give her away a bit."

All in all, Q2 replies to this Scene 4 question matched the type of responses anticipated when selecting this scene as part of the questionnaire.

Given that the DV shown in Q2 presents no multilingualism or identifiable accents, respondents are mostly forced to justify the dialog based on a potential accent guesswork, and the scene context.

Comparative Analysis of Q1 and Q2 Respondents' Reception

Whereas Q1 respondents predominantly focused on speculating about the woman's nationality based on accents, scene context, and her appearance, Q2 participants primarily directed their attention towards the OV, noting the absence of accent differentiation in the DV.

In Q1, the dialogue justification centered on the perceived accent disparity between the woman and the men, with some considering the possibility of an inside joke or tourist-related inference. In contrast, Q2 responses highlighted the challenge posed by the lack of multilingualism or identifiable accents in the DV, leading participants to speculate based on potential cues from the OV context.

While both sets of responses aligned with the anticipated interpretations for the scene, Q2 participants were notably constrained by the limitations of the DV (the challenge posed by the lack of multilingualism or distinct accents in the DV), relying more heavily on context and assumptions about the OV.

Appendix H – Online Questionnaires' Data

The content of "Appendix H – Online Questionnaires' Data" is included separately on OneDrive, as the volume of data of the excel file containing the results of both online questionnaires makes it impossible to incorporate it into the printed version of this dissertation (at least not in a readable font size).

The excel file can be accessed by using this link: Appendix H – Online Questionnaires' Data.xlsx.

Appendix I – Recorded Scenes

The content of “Appendix I – Recorded Scenes” is included separately on OneDrive, as the format of the images recorded makes it impossible to incorporate them into the printed version of this dissertation, and the total size of the recorded files would otherwise require a paid storage platform. Additionally, the written version of each scene is included in “Appendix E – Analysis files”.

The link to OneDrive contains one hundred twenty six (126) files divided into fifty (50) folders, one per scene analyzed, amounting to a total of 22.8 GB. Even though fifty (50) scenes were analyzed, some of them had differentiated segments within them that required both independent and joint analysis.

This approach ensures that all supplementary audiovisual materials are provided in their complete form without compromising the clarity or accessibility of the written document.

All recorded scenes can be accessed by using this link: Appendix I – Recorded Scenes.