

Translation in Foreign Language Education: Using Audiovisual Translation to Deepen Language and Cultural Understanding

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ABSTRACT: Until the 1980s, the grammar-translation method was the principal method used in foreign language instruction. This method was often criticized because the goal of text translation focusing on grammar, vocabulary or reading comprehension acquisition did not necessarily help students become better communicators. With the transition to a more communicative approach, educational institutions experienced an increase in the number of courses that promoted active learning, including practical translation courses. This paper focuses on the instruction of audiovisual translation and explores the inclusion of subtitling instruction in the classroom. This method of instruction encourages students to critically think about language and cultural problems that arise during translation, and methods to solve them. Through this process of translation, analysis, reflection and retranslation, students will deepen both their cultural and language proficiency to become better communicators.

KEYWORDS: foreign language education, audiovisual translation, subtitling instruction

1. Introduction

While there has been significant research on how foreign languages are best learned and taught, research on the effectiveness of using translation in the study of foreign languages has been limited. Until the 1980s, the teaching of foreign languages widely focused on the grammar-translation method, the translation of foreign texts to master grammatical competence. Cook (2007) states that translation was thus used as an essential method in the teaching of foreign languages over a long period of time, but it was also regarded as being retrograde and useless, as the grammar-translation method was often associated with being dull, laborious and not very practical in the sense that it focused more on the acquisition of writing than speaking. The situation in Japan was no different, with English language education being highly dependent on the translation of English texts into Japanese for the primary purpose of acquiring the mechanical aspects of language, vocabulary and grammar. Translation in the classroom thus took on a more literal approach, or according to Eugene Nida's (1964) approach to equivalence, one that focuses more

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on formal equivalence (translations that place an emphasis on form and structure) over dynamic equivalence (translations that adapt the text so that it can be clearly understood by the audience). This grammar centered approach in translating written texts for the study of languages resulted in “school translations” that were useful for preparing for high school and college entrance examinations that tested grammar, vocabulary and reading comprehension, but was recognized to be insufficient for learning how to communicate well using the foreign language. To compensate for this lack of communicative ability, foreign language education in the following years gradually moved away from using the grammar-translation method to focus more on a communicative approach to the study of languages, which in turn limited the use of the mother tongue in the classroom. However, although the use of the mother tongue was discouraged, translation itself is still an effective method to acquire fundamental reading comprehension and writing skills, in addition to deepening cultural competence. The problems with using translation as a method for English study can be said to be due to the manner in which it was conducted. With the renewed vision of using translation in the classroom for communicative purposes rather than grammar acquisition, a path was paved to include more practical translation courses in the university curriculum for the purpose of deepening communication competence.

While translation and interpreting instruction are closely related, this paper focuses particularly on translation, and the instruction of audiovisual subtitling in the university curriculum. The aim of this type of instruction is the deepening of foreign language and cultural competence rather than just practicing the technical aspects of subtitling for vocational purposes. The reason for this direction is the result of many students being interested in taking practical translation courses not for the purpose of learning more about the profession or learning the technical skills to become professional translators in the future, but for the purpose of improving their communicative competence in English. Students also mentioned that as they became more proficient in English through their studies, they became interested in subtitles due to the noticeable discrepancies between what was actually spoken and what was shown as subtitles on the screen. This paper thus aims to explain the benefits of teaching interlingual subtitling in addition to exploring the use of translation theory in teaching as a pedagogical tool to deepen both cultural and linguistic understanding, and to improve students’ communicative skills in both their mother and foreign languages.

2. Translation Instruction in the University Curriculum

2.1 The Communicative Approach and the Inclusion of Translation Courses

As mentioned in the introduction, up until the communicative approach was introduced, the dominant method of teaching foreign languages was the grammar-translation method that utilized the translation of foreign texts. This method often involved repetitive tasks to acquire the fundamental skills essential for linguistic competence, such as vocabulary, grammar, and reading comprehension acquisition, and were more passive than active. The communicative language teaching (CLT) approach took a more active approach to language

learning, and was first proposed in the 1970s. CLT still has great influence on language teaching today and the approach aims to achieve communicative competence over linguistic competence through the actual practice of language with others (Richards, 2006). Richards summarizes communicative competence as (1) the ability to use language for a variety of purposes; (2) being able to adjust the language based on context and situation, such as considering the participants involved; (3) being able to comprehend and produce different styles of texts; and (4) being able to use various communication strategies to maintain communication despite facing limitations and difficulties.

With the increasing influence of the communicative approach abroad and the need to improve Japanese student levels of English communication ability, Japan was also eager to take a more communicative approach to teaching English. In the 1980s, the Japanese government initiated a nationwide program that would eventually bring thousands of native English speakers to Japan's public junior and senior high schools as Assistant Language Teachers (ALTs). The Japan Exchange and Teaching (JET) Programme was established in 1987 specifically for the purpose of promoting more international exchange at the community level in addition to improving the quality of English language education in Japanese public schools (CLAIR, 2015). However, the immersion of native English speakers into Japanese schools alone without proper teachers training or the creation of a curriculum did not necessarily solve the issues of Japanese language education being primarily grammar focused. In 2003, the Ministry of Culture, Education, Science and Technology (MEXT) announced an action plan titled 「英語が使える日本人」の育成のための行動計画, which literally translates as “action plan to nurture Japanese people who can use English.” This plan clarifies the aims and methods of the communicative approach to be used in public elementary, junior and senior high schools, and universities. The plan states that English courses were to be instructed mostly in English, activities that will encourage active communication among students were to be included, classes should be conducted with smaller student numbers and be separated by student levels, teacher training should be improved, and study abroad opportunities and participating student numbers in those programs should be increased (MEXT, 2003). To further support the government's decision to place an importance on the communicative approach, an English listening test was included in the national center test for university admissions starting in 2006 as part of the MEXT plan. As a result, junior and senior high schools and universities saw changes with the addition of more communication centered English classes added to their curriculum.

It was within this context that translation and interpreting were once again reconsidered and became a focus of attention. Traditionally, Japanese universities viewed the translation and interpreting profession as being vocational rather than academic, thus rarely included practical training courses in the university curriculum (Takeda, 2012a). However, with this renewed view of using the communicative approach in teaching English, translation and interpreting classes began to be included in the university curriculum as courses for students to actively practice both oral and written skills to improve English language fluency (Takeda, 2012b). This was not necessarily a revival of the grammar-translation

approach, but a renewed view of interpreting and translation as a method of improving communicative competence.

Translation courses are now being instructed at many universities across Japan and while the numbers are still limited in comparison to Western countries, there were 105 universities that had undergraduate and graduate courses in translation and interpreting in 2005 (Someya et al., 2005), and this number increased to 183 universities in just three years in 2008 (Mizuno & Naganuma, 2008). Additionally, there are also over 20 universities that offer graduate programs in translation and interpreting (Kondo, 2009). While the training of professional translators and interpreters in Japan is unique in that it is still largely dependent on private schools and language service providers (LSPs) for practical training and advanced foreign language instruction (Sato, 2004; Takeda, 2012b), an increasing number of university students now have the opportunity to take introductory courses in translation and interpreting during their undergraduate education.

2.2 Integrating Theory in Translation Instruction

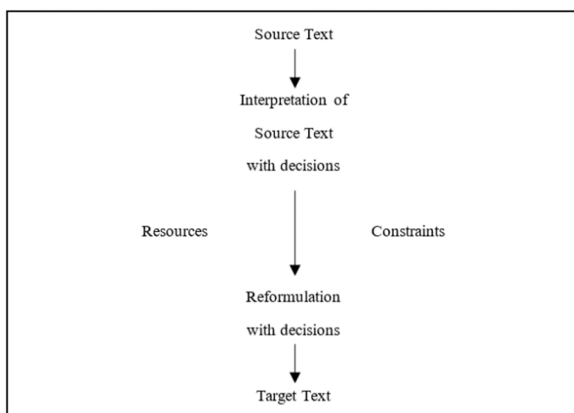
In a collaborative report on the pedagogical significance of teaching interpreting and translation in Japanese universities, Torikai explains that the significance of translation instruction at the university level is multifaceted in that the act of translating first requires students to comprehend a text, interpret the meaning, and to express the content in another language. This process provides an opportunity for students to not only focus on the linguistic elements of a text, but requires students to recognize cultural characteristics or differences that may affect meaning and interpretation, and also provides an opportunity for communicative expression (Torikai et al., 2014). While the communicative approach to English learning has been incorporated into the foreign language curricula for several decades now, it is still the case that the study of fundamental skills in junior and senior high schools still focus on preparing for high school or university entrance examinations. Gile (2009) states that after many years of doing “school translation” for the purpose of acquiring linguistic competence, students have generally learned how to find linguistic correspondences to words or parts of sentences, but have had little opportunity for analysis and communication-oriented writing. It can thus be said that translation instruction focusing on communicative expression can be an optimal framework to use in the classroom.

In order to encourage analysis and reflection to improve communicative expression, Gile suggests that more theory can be integrated into translator training. However, most students of translation are not particularly interested in historical, philosophical or literary theories that they find remote from their immediate concerns of becoming better translators. Therefore, he proposes the IDRC framework, which stands for “interpretation, decisions, resources and constraints” (Gile, 2009). This model introduces students to a theoretical framework that is relatively close to most students’ immediate concerns of learning how to produce good translations, and is a sensible way to introduce theory into translation practice while still being able to accommodate different student interests and needs.

Gile (2009) describes translation as being a conscious act that moves in a direction towards a particular objective, and must be conducted using various

resources available to the translator under certain constraints. These resources include a wide range of information from linguistic knowledge such as language and grammar, cultural knowledge, visual signs and sounds, and specialized knowledge in the subject matter. Constraints also have a diverse range from the limitations in the translator's linguistic knowledge and expertise in the subject matter, to restrictions such as lack of time or specific rules designated by clients. Cultural and linguistic norms in either the source or target languages may also become a constraint for the translator. The IDRC framework encourages students to interpret the information, make translation decisions based on resources and constraints, reformulate those decisions and produce the target text. Essentially, it denotes a process of translation, analysis, reflection and retranslation.

Figure 1 The IDRC model: Interpretation-Decision-Resources-Constraints



Source: Gile, D. (2009). *Basic Concepts and Models for Interpreter and Translator Training*. Amsterdam & Philadelphia: John Benjamins, p.249.

While Gile proposed the IDRC model for the purpose of introducing theory to prospective translators, this model of actively engaging learners to consider all of the resources available to them and the constraints to which they are bound in their decision making can be used in the undergraduate classroom to encourage students to deepen both their linguistic and cultural understanding while they make translation decisions. The model also promotes reflection on and reformation of those translation decisions, which is an essential step in the learning process. In teaching AVT to university students, this interpretation of the source text involves the recognition and comprehension of film dialogs. The resources available to the students include linguistic and cultural knowledge that they already possess in addition to other signs that can be attained from the visuals. The constraints can be limitations to the student's linguistic ability and cultural knowledge, which they can try to compensate with additional study, and also constraints imposed on the translations due to the amount read and shown on a

screen at a given time. Throughout this process, it is important for students to communicate with and receive feedback from the instructor to deepen their understanding. Details of how this model can be used in AVT instruction are further explained in section 3.4 of this paper. The following section first explains audiovisual translation and how it can be taught in the classroom.

3. Audiovisual Translation

Audiovisual translation (AVT) itself has typically been looked at as being different from translation proper due to its change in medium from spoken to written, and its highly adaptive nature that is largely influenced by external factors. These factors are separate from the actual dialog being spoken. Henrik Gottlieb (2012), one of the pioneers of research on subtitling, explains that subtitles are a form of “diamesic translation in polysemiotic media” that are visually shown to the audience in synchronization with verbal speech. Diamesic refers to communication in differing mediums, such as from writing to speech, or in the case of subtitling, from speech to writing, and polysemiotic refers to the multiple semiotic channels present in audiovisual material. Gottlieb states that in the case of film and television, there may be up to four semiotic channels, two verbal and two non-verbal, that may exist simultaneously. The non-verbal channels include images and music, in addition to sound effects. The verbal channels include dialog, narration and song, and written elements visible on the screen (Gottlieb, 2012). Furthermore, restrictions particular to audiovisual material affect what content and how much of it can be included in the subtitles, which students who study AVT for the first time are often unaware of. These constraints include the time limit for how long a subtitle can remain on screen, character limits based on how fast the viewer can actually read a subtitle while still being able to enjoy the visuals, and semiotic influences such as sound and visual effects that may also affect understanding and impression. While audiovisual translation is considered to be a relatively new method for teaching translation in the university curriculum in Japan, it is an area of translation that has numerous possibilities for both language and cultural acquisition. New technologies are becoming available, students have better access to technological equipment, and there is an abundance of translatable material available in this digital age. Videos and films are also an attractive medium for study from the perspective of students, who are generally positive about being able to study language through visual materials.

There are different types of AVT such as subtitling, dubbing and voiceover, and they are conducted both interlingually and intralingually depending on the purpose. Subtitling is visual, with the actual text superimposed on the screen at a given time, while dubbing replaces the voice of the speaker with another voice. The third type of AVT is voiceover, where the original voice of the speaker is heard with the translated speech overlapping the original voice (Takeda, 2013). Subtitles and dubbing are used for diverse types of audiovisual materials such as films, movies, documentaries, television dramas, etc., whereas voiceover tends to be used more for broadcasting such as the news, where there is a preference for the original voice of the speaker to be heard. As the restrictions and output medium differ for

subtitling and dubbing, this study focuses specifically on the creation of subtitles.

3.1 Student Interest in AVT

The situation with translation instruction in the translation industry in Japan is that it is closely connected to market needs and the commission of translation work (Takeda, 2012b). Programs are more vocational, leading to opportunities to receive work after completing a program. However, the situation is different in the university setting, with AVT instruction included in the undergraduate curriculum as an extension of the foreign language curriculum rather than for the purpose of nurturing future audiovisual translators. Over the years in instructing translation to Japanese university students, it has been increasingly the case that more and more students are interested in AVT, particularly due to the increase in availability of foreign movies and television programs. Using audiovisual material in the classroom is considered to be a powerful instructional tool not only because it has a motivational impact on learners, but also because it is considered closer to real life in that the visual clues and context allow students to listen to and “view” the message simultaneously (Baltova, 1994). The current generation of university students have grown up with easy access to online video distribution services such as YouTube, Netflix, and Amazon Prime to name a few. They are thus accustomed to viewing videos with subtitles, whether it be premade subtitles for movies and television dramas, or automatically generated subtitles on internet videos. The noticeable discrepancies between what is spoken and what is subtitled seems to be the trigger for student interest in learning how to make subtitles on their own. An additional trigger is the entertainment factor of wanting to partake in something that seems more interesting than the traditional approach of studying translation through written texts.

3.2 Using AVT in the Classroom

In recent years, there are many studies that show the positive effects of using both intralingual and interlingual subtitles, captions and dubbing to improve the acquisition of vocabulary, listening and reading comprehension skills in second language acquisition (Danan, 2004; Sokoli, 2006; Lertola, 2012 and 2015; Soler, 2020). Others such as Neves (2004) have addressed how the creations of subtitles assist in developing language awareness. Neves explains that using audiovisual material in the classroom gives students an opportunity to not only think about language in an enjoyable environment, but that it also offers a holistic approach to reflecting on diverse codes. These codes include not only spoken words, but cultural, contextual and situational information, and semiotic influences in the video that affect meaning and impression. Furthermore, by encouraging reflection and analysis of subtitles using translation strategies and comparison of cultural elements, it offers opportunities to deepen cultural understanding and communicative ability. Of course, the instruction of the technical aspects of subtitling are important to complete subtitling tasks and cannot be overlooked. However, just focusing on teaching the techniques limits the possibilities for language and cultural acquisition. It is thus important that clear directions for the tasks to meet those goals be explained in the classroom in order to ensure that the

educational results are fruitful.

3.3 The Rules of Subtitling

Many people who watch films with subtitles may notice that subtitles do not always correspond with what is actually spoken by the characters in the film. For those unfamiliar with subtitling rules and strategies, it may just seem like the translator did a mediocre job. In fact, this is one of the most common observations that students have mentioned when they give reasons for wanting to learn AVT. To do a subtitling project, not only is it important to select an appropriate piece that would challenge the students with a task made for a particular purpose, it is also important to make sure that students understand the rules of subtitling and translation strategies before they partake in a subtitling project.

The rules of subtitling differ by language and the direction of interpreting. In the case of English to Japanese, there is an industry standard that designates the number of characters per second as four. This standard was established when the first foreign film was subtitled in 1931 (Shimizu, 1992; Toda, 1994), and remains as the industry standard to this day. For a one second phrase in English, the translator would thus have only four characters to express that phrase in Japanese. Minor adjustments have been made such as where the subtitles appear on the screen, how many characters are allowed per line, and how many lines are permitted on the screen at one time. However, the four character per second rule itself has surprisingly not changed despite the fact that it has been nearly a century since subtitles first appeared in Japan. In subtitling into English, the film industry standard is 12 characters per second and the number of lines per screen are generally limited to one to two lines (Shinohara, 2012), but studies such as Díaz-Cintas (2013) have questioned whether or not this rule remains valid for today's audiences who are relatively accustomed to reading text on the screen due to increasing exposure to online media. Díaz-Cintas reports that there are cases where 15-17 characters per second are being used. Likewise in Japan, Sasaki (2017) questions whether the four character per second rule is adequate for today and conducted an experiment to test whether the rule is outdated by showing several clips from films using subtitles with differing numbers of characters per second. The results showed that a greater number of participants preferred six characters per second over four and eight, strengthening the idea that perhaps in this digital age where viewers are more accustomed to reading subtitles, the four character per second rule is indeed outdated. However, it can also be seen from the comments of the participants and their eye-tracking data that the difficulty of the film and length of the subtitles also influence whether or not the number of characters per second is appropriate (Sasaki, 2017). While it is possible to read subtitles that are made according to six to eight characters per second, overly lengthy subtitles force viewers to focus too much on reading, giving them less time to focus on the visuals, thus impairing the comprehension of the overall content. It is thus important to remember that subtitles should be both easily readable and comprehensible for all viewers. While translators may have the option of using more characters per second, it is still beneficial in terms of the burden imposed on the audience, to limit the number of characters whenever possible to not detract from the experience of

enjoying the film.

3.4 AVT Instruction and Student Translation Projects

Returning to the Interpreting Decisions Resources Constraints (IDRC) model proposed by Daniel Gile (2009), the author utilizes this method in supervising student capstone projects in AVT at the Faculty of International Studies, Kindai University. Students with a relatively advanced level of English proficiency can effectively deepen their linguistic and cultural fluency through the creation and analysis of subtitles. An advanced level of English is suggested for this type of AVT project incorporating translation theory, as it is important that students can comfortably recognize and understand much of the content that they watch in a video or film. Additionally, they should first acquire the basic skills necessary to do subtitling translation, such as learning the rules and strategies of subtitling. Following this, they can create their own subtitles and analyze them according to various subtitling strategies or by comparing them to the subtitles written by professional translators. Naturally, the content and difficulty of the plot or language used in the film or video will affect comprehension, so appropriate materials should be chosen based on the goals to be achieved. For example, if the goal of the project is to consider cultural differences that affect understanding and how to relay the message in the most appropriate way to the audience, a film that is rich with cultural references can be selected. After an appropriate material is selected, the author suggests that AVT projects be conducted using Gile's IDRC model using the following actions and considerations.

Interpretation	-watching the film for comprehension by paying close attention to all verbal and non-verbal semiotic channels
Decisions	-making decisions based on interpretations of the source text and visuals, in consideration of the constraints and utilizing the resources available
Resources	-information from the film (speech, sounds, visuals) -linguistic proficiency -cultural knowledge -additional research tools
Constraints	-linguistic and cultural knowledge of the student -linguistic and cultural norms that may not transfer to the target culture -subtitling rules -time (deadlines, etc.)

Students are most likely very aware of the interpretation and decision-making actions. Interpretation involves the recognition and comprehension of film dialogs in addition to considering the other semiotic channels not present in the spoken dialog, such as sound, music, lighting and written text. Students should initially watch the film without captions or subtitles, then refer to them later if necessary. If one of the goals of the project is to improve listening comprehension skills, dictation of the dialog can be also assigned to have students focus on practicing their listening skills. Decision making should be done by utilizing the various resources available to the student. The main source of information will of course be from the film itself, such as both the verbal and non-verbal semiotic channels. Students will also rely on their own language and cultural understanding, background knowledge, and use additional research tools such as the internet, dictionaries, and so on to fill in any gaps. The constraints include the student's limitations in their own linguistic and cultural proficiency, limitations in background or subject specific knowledge, cultural and linguistic norms that may be difficult to translate, and the constraints imposed by subtitling rules. Throughout this process, it is important that the student communicate with the instructor for feedback and suggestions.

Steps in the conducting the translation project:

1. *Setting goals/aims for the project*
Considering the goals/aims to be achieved and a method for analysis, students should choose an appropriate audiovisual piece to translate.
2. *Learning the technical aspects of subtitling*
Students should learn about and actually try making subtitles under the constraints of the character limit per second, and the number of characters and lines allowed on the screen at one time. They should time the seconds of the dialog and calculate the number of characters that can be used.
3. *Learning the various subtitling strategies*
Students should think about what type of analysis they want to conduct before undertaking a project. If they will be conducting analysis using subtitling strategies, they should familiarize themselves with the various strategies so that they can recognize them when they are used.
4. *Translating and creating subtitles*
This step can be twofold or done in one step. Some students prefer to make a rough translation of the original script, and then edit the draft to make the subtitles by considering other semiotic content and time constraints. Others are better at considering all factors together to produce subtitles from the first draft.
5. *Analysis and reflection*
Students should analyze and reflect on their subtitles based on subtitling strategies, cultural comparisons, additional research, comparison and contrast with official subtitles, etc. The findings can be presented in a paper, presentation or both.

The method of analysis can be conducted in several ways, but the author finds that applying the translation strategies proposed by Yuko Shinohara (2018) for

Japanese subtitles have been an easy to grasp method for students in analyzing their own subtitles or the subtitles of professional translators (the subtitling strategies were first proposed by Henrik Gottlieb in the early 1990s and refined by others such as Jan Pedersen, 2011).

Figure 2 Jan Pedersen's (2011) translation strategies as revised by Yuko Shinohara

Strategy	Description
① Retention (保持)	Maintaining ST elements in TT
② Transliteration (音訳)	Display of ST elements in katakana
③ Specification (詳述)	Description of ST item
④ Direct translation (直接訳)	Includes word borrowing and shifting
⑤ Generalization (一般化)	Paraphrasing to general terms
⑥ Substitution (置き換え)	Cultural replacement
⑦ Omission (省略)	Removal of cross-cultural elements

Source: Shinohara, Y. (2018). *Eiga jimaku no honyakugaku – nihon eiga to eigo jimaku*. Kyoto: Koyo Shobo, p.82.

The translation strategies proposed by Pedersen (2011) include the 7 strategies of *retention*, *specification*, *direct translation*, *generalization*, *substitution*, *omission*, and *official equivalent*. *Retention* means that the source text (ST) element has been unchanged or just slightly adapted to meet the target language (TL) requirements. *Specification* denotes that more information is added to the subtitle to make information more transparent, such as the spelling out of an acronym. In *direct translation*, the only change is the language used, meaning that there is no semantic alteration involved. *Generalization* makes the TT less specific than the ST by using a superordinate term or paraphrasing. *Omission* is when information from the ST has been removed and does not exist in the TT. Lastly, *official equivalent* refers to an already existing TL equivalent being used to replace the ST (Pedersen, 2011).

Shinohara has revised Pedersen's strategies by removing *official equivalent* and adding *transliteration*. This revision was suggested due to the fact that the katakana phonetic spelling is often used in the creation of Japanese subtitles, so the inclusion of transliteration is more appropriate for Japanese subtitles. In addition, Pedersen's *official equivalent* is not as relevant in Japan, as Pedersen

included this strategy for official equivalents designated by the government, such as designating the use of the metric system instead of the yard system as a unit of measurement (Shinohara, 2018).

In conducting analysis using the subtitling strategies, students select sections of the film that they would like to analyze. What sections they select depend on the type of analysis they want to conduct. For example, if they are interested in analyzing omissions and how that affects comprehension, they can focus on sections where the omission strategy was used often and analyze why and whether or not they were appropriate decisions. They can also choose longer sections of dialog to analyze in order to determine which strategies were used most often and why.

The following is an example of an excerpt from a student's analysis of the original subtitles for the song, "My Favorite Things" in the movie, *The Sound of Music* (Wise, 1965). The student decided to analyze the original subtitles produced for the movie by film translator, Misa Mori.

Maria: Cream-colored ponies and crisp apple strudels

ミルク色の小馬に

りんご菓子

<直訳> + <置き換え>

Doorbells and sleigh bells and schnitzel with noodles

ソリの鈴

子牛のカツレツ

<省略>

<置き換え> + <詳述> + <省略>

Source: Hori, M. (2020). Comparative Analysis of the Source Language and Japanese Subtitles for the Movie "The Sound of Music." p.20.

In conducting the analysis for these subtitles, the student first analyzed what was changed, missing or replaced by applying Shinohara's translation strategies. The underlined sections in the lyrics represent sections where the student noticed differences in the subtitles in comparison to the original script. She then considered which strategies were used to make the subtitles for those lines. For this particular section, the student was unfamiliar with the dishes mentioned, such as "apple strudels" and "schnitzel with noodles," and had to first become familiarized with those dishes before determining whether or not the replacement and omissions that were conducted were appropriate decisions. "Schnitzel" was substituted with "cutlet" in katakana, which is a commonly known westernized dish in Japan, and an extra explanation (specification), "koushi" meaning young cow, was added to explain to the audience that the dish is a beef cutlet. "Noodles" was completely omitted from the subtitle. The scene itself was set in the main character Maria's room during a storm, where she sang a song to the children about her favorite things in order to cheer them up. The viewers do not visually see these dishes mentioned in the lyrics, hence the student observed that the removal of these cultural elements from the subtitles do have an effect on the cultural perception of the viewer. However, merely transliterating "schnitzel with noodles" into katakana

to preserve the foreignness of the dish would have proved to be confusing to Japanese audiences, who are likely to be unfamiliar with what a schnitzel is in the first place. It is thus important for the student to reflect on these observations and it is also the responsibility of the instructor to guide the students to deepen their understanding about these linguistic and cultural factors that affect subtitling choices. The same process of analysis can be conducted with the student's own translations in order to reflect on the reasons why particular language was used or not used, and identifying and understanding the reasons of why cultural references were either included or omitted in the subtitles.

4. Conclusion

Gile's (2009) IDRC model is a simple model that can be implemented in the teaching of AVT to get students to not only utilize all the resources available to them when creating subtitles, but to also identify and consider the various constraints that may affect their subtitling decisions. It also calls for a process of analysis and reformulation, which is essential for not only improving the quality of the translation, but for improving communicative competence as well. Furthermore, by utilizing the subtitling strategies suggested by Shinohara (2018), students can analyze and understand the factors that affect their translation decisions, encouraging critical thinking that will deepen their cultural and linguistic understanding.

Through the process of translation, analysis, reflection, and retranslation, students will deepen their understanding of both English and Japanese usage, and learn firsthand the difficulties of translating culture. Translators do not merely transfer the meaning of words from one language to another. They transfer multifaceted messages from one culture to another, and the problems that students face in translation are essentially the problems that people of different cultures face when trying to communicate with each other. Encouraging students to identify these difficulties and overcoming them by helping them discover solutions to these problems through engaging, hands-on activities are essential in helping students to become better communicators. AVT is therefore not only an enjoyable method to learning more about foreign cultures and languages, if instructed with clear guidelines, goals, and analysis and reflection methods, it can be an excellent tool to attaining deeper awareness and understanding of both cultures and languages.

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