Traduction et Langues Volume 25 Numéro 01/2026
Journal of Translation Languages **مجلة الترجمة واللغات**
ISSN (Print): 1112-3974 **EISSN (Online): 2600-6235**

Intercultural and Ideological Transmission in the Subtitling of African Films into German and German Films into English

Ajadi Rasaq Atanda
Federal University of Health Sciences, Osun State- Nigeria
rasaq.ajadi@fuhsi.edu.ng

To cite this paper:
Ajadi, R. A. (2026). Intercultural and Ideological Transmission in the Subtitling of African Films into German and German Films into English. *Traduction et Langues, 25*(01), 69-100.

Received: 18/04/2025; **Accepted**: 02/04/2026, **Published:** 30/06/2026

Corresponding author : Ajadi Rasaq Atanda

Keywords

Audiovisual Translation; Subtitling Studies; Critical Discourse Analysis; Cultural Mediation Ideological Framing; Identity Construction; African-European Cinema

Abstract

Audiovisual translation has become a central medium of intercultural communication within global media circulation. Yet scholarship on subtitling has often prioritised technical accuracy and linguistic equivalence, while paying comparatively limited attention to subtitles as sites of ideological negotiation and cultural mediation, especially in African-European cinematic exchanges. This study addresses this gap by examining how subtitles transmit, reshape, or attenuate cultural meanings, ideological positions, and identity constructions across languages and sociocultural contexts. It adopts a qualitative interpretive design informed by Critical Discourse Analysis (CDA), Critical Stylistics (CSA), and functionalist perspectives on audiovisual translation, particularly Skopos theory and translation equivalence frameworks. The corpus comprises three African films subtitled in German-Lumumba, What a Wonderful World, and No Time to Die-together with the German film Nirgendwo in Afrika subtitled in English. Selected subtitle extracts and interactional sequences were analysed to identify recurrent patterns of ideological framing and cultural mediation. The findings indicate that subtitling is not a neutral mechanism of linguistic transfer but an ideologically situated and culturally performative practice. Subtitles often attenuate political resistance, simplify culture-bound expressions, neutralise indigenous epistemologies, and recalibrate gendered and migration-related identities in accordance with target-language norms. Lexical substitution, semantic narrowing, modality shifts, pragmatic omission, and selective explicitation emerge as recurring strategies that shape audience perceptions of power, identity, and belonging. The study concludes that subtitles actively participate in constructing and transforming intercultural meaning. It therefore underscores the need for culturally responsive subtitling practices capable of preserving ideological nuance, cultural specificity, and more equitable forms of cross-cultural representation in audiovisual communication.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

Ọrọ̀ Pataki

Ìtumọ̀ Ohun àti Àwòrán; Ìwádìí Ìtumọ̀ Àkọ́lé Ìsàlẹ̀; Ìtúpalẹ̀ Ọ̀rọ̀ Oníwòye; Ìlàjà Àṣà; Ìṣètò Ẹ̀kọ́-Ìṣèlú nínú Ọ̀rọ̀; Ìkọ́lé Ìdánimọ̀; Sinimá Áfíríkà-Yúróòpù

Àkótán

Ìtumọ̀ ohun àti àwòrán ti di ọ̀nà pàtàkì fún ìbánisọ̀rọ̀ láàárín àwọn àṣà ní ìṣànkálẹ̀ àgbáyé ti àwọn iṣẹ́ ìròyìn àti eré oníféẹ́. Bí ó tilẹ̀ jẹ́ pé ọ̀pọ̀ ìwádìí lórí ìtumọ̀ àkọ́lé ìsàlẹ̀ ti dojú kọ àwọn ọ̀nà ẹ̀rọ àti ìbámu èdè, àfiyèsí sí ipa tí àkọ́lé ìsàlẹ̀ ń kó gẹ́gẹ́ bí ibi tí ẹ̀kọ́-ìṣèlú, ìṣe àṣà, àti ìtumọ̀ àṣà ti ń ṣe àtúnṣe àti ìfọ̀rọ̀wérọ̀, pàápàá jù lọ nínú ìbáṣepọ̀ sinimá Áfíríkà àti Yúróòpù, ṣì jẹ́ díẹ̀. Ìwádìí yìí ń dáhùn sí àìyè yìí nípa ṣàyẹ̀wò bí àkọ́lé ìsàlẹ̀ ṣe ń gbé, ṣe àtúnṣe, tàbí dín kù nínú ìtumọ̀ àṣà, àwọn ìlànà ẹ̀kọ́-ìṣèlú, àti bí wọ́n ṣe ń kọ́ ìdánimọ̀ ènìyàn kọjá àwọn èdè àti àwùjọ. Ìwádìí náà lo ọ̀nà ìwádìí onímọ̀-ìtumọ̀ àti ìtúpalẹ̀ onítúmọ̀ tí ó dá lórí Ìtúpalẹ̀ Ọ̀rọ̀ Oníwòye (CDA), Ìtúpalẹ̀ Àṣà Ìlò Èdè Oníwòye (CSA), àti àwọn ìmọ̀ ìtumọ̀ ohun àti àwòrán tó dá lórí iṣẹ́, ní pàtàkì Ìmọ̀ Ète Ìtumọ̀ (Skopos Theory) àti àwọn ìlànà ìbámu ìtumọ̀. Àwọn dátà ni a kó láti inú àwọn fíìmù Áfíríkà méta tí a túmọ̀ sí èdè Jámánì, Lumumba, Ayé Tó Lẹ́wà Gan-an (What a Wonderful World), àti Kò Sí Àkókò Láti Kú (No Time to Die), pẹ̀lú fíìmù Jámánì Kò Sí Níbi Kankan Ní Áfíríkà (Nirgendwo in Afrika) tí a túmọ̀ sí èdè Gẹ̀ẹ́sì. A ṣe ìtúpalẹ̀ àwọn àpẹẹrẹ àkọ́lé ìsàlẹ̀ àti àwọn ìbánisọ̀rọ̀ tí a yàn láti ṣàfihàn àwọn àṣà tó ń tún ara wọn ṣe nínú ìfihàn ẹ̀kọ́-ìṣèlú àti ìlàjà àṣà. Àbájáde ìwádìí fi hàn pé ìtumọ̀ àkọ́lé ìsàlẹ̀ kì í ṣe ìgbékalẹ̀ èdè lasan, bí kò ṣe ìṣe tí ó kún fún ẹ̀kọ́-ìṣèlú àti ìṣe àṣà. Nínú gbogbo àwọn fíìmù tí a ṣàyẹ̀wò, àwọn àkọ́lé ìsàlẹ̀ sábà máa ń dín ìfihàn ìjàkadì òṣèlú kù, wọ́n ń rọ̀ùn àwọn ọ̀rọ̀ tí ó ní ìdílé àṣà, wọ́n ń sọ àwọn ìmọ̀ ìbílẹ̀ di aláìlera, wọ́n sì tún ń ṣe àtúnṣe sí bí wọ́n ṣe ń ṣàfihàn akọ-abo àti ìrírí ìṣíkiri láti bá ìlànà èdè tí a ń túmọ̀ sí mu. Ríróṣọ̀ ọ̀rọ̀, dídín ìtumọ̀ ọ̀rọ̀ kù, àtúnṣe ipò ìfarahàn ìtumọ̀, àti fífi àwọn àlàyé pàtàkì síẹ̀ ni wọ́n jẹ́ àwọn ọgbọ́n ìtumọ̀ tí ó máa ń ṣẹlẹ̀ léraléra, tí wọ́n sì ń ní ipa lórí bí àwọn olùgbọ́ ṣe ń lóye agbára, ìdánimọ̀, àti ìmọ̀lára ìbáṣepọ̀. Ìwádìí yìí parí ní pé àkọ́lé ìsàlẹ̀ kópa taara nínú ìkọ́lé àti àtúnṣe ìtumọ̀ àṣà láàárín àwọn èdè àti àṣà, ó sì tẹnu mọ́ ìdí pàtàkì tí ó fi yẹ kí àwọn ìṣe ìtumọ̀ àkọ́lé ìsàlẹ̀ máa fi àṣà àti àyíká àwọn olùgbọ́ sínú àkíyèsí ní gbogbo ìgbà.

1. Introduction

In the global circulation of audio-visual media, subtitling is often positioned as a neutral mechanism for linguistic transfer that facilitates access across languages and cultures. However, this perspective underestimates the interpretive and ideological work performed by subtitles. Contemporary scholarship in audio-visual translation (AVT) increasingly demonstrates that subtitling is not merely a technical process but a discursive practice shaped by cultural norms, institutional constraints, and audience expectations (Díaz Cintas & Remael, 2021; Pérez-González, 2014; O'Hagan, 2020). As films circulate across linguistic and geopolitical boundaries, subtitles become key sites where meaning is not only transmitted but also reconfigured. Subtitles raise critical questions about the mediation of cultural identities, power relations, and ideological positions (Baker, 2018; Pedersen, 2020).

This concern is particularly salient in intercultural exchanges between African and European contexts, where historical asymmetries and evolving cultural relations continue to shape representation. African films and German productions engaging African settings provide a productive context for examining how subtitling contributes to the construction,

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

negotiation, and transformation of cultural meaning. Existing studies indicate that global media circulation can reproduce dominant knowledge systems and reinforce asymmetrical representations, particularly in contexts shaped by colonial histories and unequal cultural visibility (Díaz Cintas, 2020; Dokotum, 2020; Kruger & Doherty, 2021). At the same time, digital media environments have intensified these dynamics to enable the rapid dissemination of subtitled content while amplifying concerns about cultural simplification, ideological framing, and representational imbalance (Darvin & Sun, 2024; Pérez-González, 2014).

Despite these advances, a significant gap remains in the systematic micro-level analysis of how subtitles encode and mediate ideological meaning across linguistic and cultural contexts. Much of the existing literature prioritises either macro-level ideological critique or technical translation strategies, often without demonstrating how specific linguistic choices, such as lexical selection, syntactic structuring, and modality, produce observable discursive effects (Jeffries, 2023; Munday, 2022). Furthermore, cross-film comparative analyses integrating African and European cinematic contexts remain limited, particularly in studies that combine critical discourse-oriented approaches with stylistic analysis grounded in subtitle data (Kruger & Doherty, 2021; Pedersen, 2020). This gap risks overgeneralisation and underscores the need for a more empirically grounded and systematically structured analytical framework.

Against this backdrop, the present study investigates subtitling as a site of intercultural and ideological mediation. Drawing on insights from AVT and translation studies, and employing Critical Discourse Analysis (CDA) alongside Critical Stylistic Analysis (CSA), the study examines how micro-level linguistic choices interact with broader discursive and cultural processes. In doing so, it shifts attention from abstract claims about ideology to demonstrable patterns of meaning-making within subtitled texts (Fairclough, 1995; Jeffries & McIntyre, 2010; Wodak, 2009). The study examines how subtitling mediates intercultural and ideological meanings in selected African films translated into German and a German film translated into English. It focuses on how micro-level linguistic choices shape representations of power, identity, gender, migration, and resistance across cultural contexts. To achieve this aim, the study pursues the following objectives.

First, it analyses how subtitling mediates power and authority by examining lexical selection, syntactic structuring, and modality in the rendering of political and institutional discourse. Second, it investigates the transmission and transformation of cultural identity in subtitles, with particular attention to culturally bound expressions such as honorifics, metaphors, proverbs, and spiritual references. Third, it examines how gender relations, family structures, and migration experiences are reconfigured in subtitles, focusing on how stylistic and discursive choices shape representations of agency, relational dynamics, and displacement. Fourth, it explores how resistance and decolonisation discourses are negotiated in subtitling by analysing how translational choices maintain, attenuate, or reframe expressions of collective action, marginalisation, and ideological struggle.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

Finally, it identifies recurring subtitling strategies, such as simplification, normalisation, explicitation, and attenuation, and evaluates how these function as mechanisms of intercultural mediation rather than neutral linguistic transfer.

The analysis is grounded in systematically selected subtitle data and integrated CDA and CSA within an AVT-informed framework. The study contributes to ongoing debates on the ideological dimensions of translation. More importantly, it offers a methodologically transparent and empirically grounded account of subtitling as a complex interpretive practice at the intersection of language, culture, and power.

2. Visualising Africa in Cultural Productions

Early Western films, literary texts, and cinematic productions have been dominant sources for representing Africa and Europe as they often shape unequal perspectives. As Ayisi and Brylla (2013, p. 125) observe, "the popular and dominant media output in Western societies has consistently constructed cinematic images of African life and society that are reductive and even offensive." African identity is frequently framed within derogatory and subservient narratives through deprecatory imagery and symbolism that portray the continent as a tabula rasa devoid of philosophical depth (Mokhoathi, 2021).

However, unlike Ashcroft, Griffith, and Tiffin (2002), who emphasise the contestation between postcolonial voices and the colonial literary canon, this study argues that African films and music may, at times, reproduce or even glamourise Western stereotypes about Africa established in earlier literary, documentary, and cinematic representations. Following the Berlin Conference of 1885, during which African territories were appropriated by colonial powers, the continent is still associated with derogatory descriptors such as a "shithole continent." For instance, one of the films analysed in this study provides an illustrative example of such representation. The metaphor of a property-owner relationship encapsulates the historical relationship between Europe and Africa, which has shaped discourses surrounding the notion of "independence" granted to African nations.

Bauman (2004) and Appiah (2006) argue that European identity is not solely determined by geography but by engagement with specific cultural, intellectual, and ethical traditions. Within this framework, the imitation of foreign ideals, political systems, and cultural practices is often misinterpreted as a marker of civilisation and modernity. This misconception informs aspects of African artistic production, where the adoption of foreign content is framed as globalisation rather than recognised as a subtle form of neo-colonial domination. The persistent belief that such collaborations necessarily yield advancement underscores the need to reassess the ideological implications of interculturality and Euro-African partnerships.

Scholarly efforts have begun to address these issues (Boahen, 1987; Dokotum, 2020). The media interface, which facilitates what may be termed "knowledge migration," offers potential for re-evaluating dominant narratives and reconfiguring understandings of imperialism and colonialism from both progressive and critical Afrocentric perspectives.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

As Semali and Asino (2013, p. 26) note:

It is predominantly scholars from Western cultures and worldviews who have held the political, social, and economic power to study, interpret, write, and teach about indigenous pasts, viewing them through a Western "lens" for consumption by Western audiences.

The multimodal nature of films and music videos further supports the transmission of ideological and intercultural meanings. As Kress and van Leeuwen (2001, p. 26) argue, "semiotic modes other than language are fully capable of representation and communication." Consequently, the circulation of cultural products facilitates not only the dissemination of language but also the transmission of both idealised and lived experiences, which thereby foster processes of enculturation. Enculturation, in the context of this study, can be understood as a form of cultural immersion that involves sustained engagement with the norms, values, and semiotic practices of a given sociocultural context. Drawing on intercultural communicative competence frameworks, particularly Byram (1997), such immersion fosters interpretive, relational, and critical cultural skills. From a Critical Discourse Analysis perspective, it also enables individuals to recognise and negotiate the ideological structures embedded in media and other cultural texts.

However, even in technologically advanced societies, language, as a tool of enculturation, remains a central mechanism for regulating the transmission of knowledge and culture. African diasporic communities often transport cultural products from their home contexts while simultaneously engaging with those of host societies. These products, circulated through media formats such as CDs, DVDs, and digital platforms including YouTube and IMDb, serve both affective and pedagogical functions of enculturation. They mitigate nostalgia, sustain cultural connections, and provide exposure to linguistic, ideological, and cultural practices.

2.1. Between Cultural Diffusion and Identity Transfusion

The mitigation roles of cultural products such as subtitled films cannot be overemphasised. The transnational circulation of African films and related cultural productions has often been framed within the paradigm of cultural diffusion, a concept historically associated with the movement and exchange of cultural forms across societies. It focuses on understanding how cultural traits, such as language, religion, technology, and customs, spread from one society to another.

In its classical anthropological sense, cultural diffusion presupposes a relatively reciprocal process in which ideas, values, and practices travel between cultures and are reinterpreted within new contexts. However, such a framework is increasingly inadequate for explaining contemporary audiovisual flows between Africa and Europe, where exchanges are rarely symmetrical and are instead shaped by entrenched historical, political, and epistemic inequalities (Causadias, 2020; Darvin & Sun, 2024). The sociological-communication and globalisation-hybridisation perspectives can be productively synthesised to conceptualise cultural diffusion as a socially mediated and

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

globally negotiated process. From the standpoint of Rogers (2003), diffusion operates through structured social systems in which innovations, ideas, and practices spread via communication channels that are shaped by social influence, network dynamics, and patterns of adoption. However, this process is neither linear nor unidirectional in contemporary contexts. Rather, as argued by Appadurai (1996) and Bhabha (1994), global cultural flows are characterised by multidirectionality, negotiation, and hybridity, where cultural elements are reinterpreted and transformed within new socio-cultural environments. Thus, diffusion is better understood not merely as the transmission of cultural forms across social networks, but as an interactive process of circulation, adaptation, and re-signification, in which media, mobility, and transnational encounters continually reshape meanings, identities, and practices across contexts.

This study argues that the notion of cultural diffusion, while useful as a starting point, risks obscuring the directionality and power asymmetries that structure intercultural representation in audiovisual media. As scholars of postcolonial media have demonstrated, global cultural circulation often reproduces hierarchies in which certain cultures function as normative reference points, while others are rendered as peripheral, exotic, or deficient (Dokotum, 2020; Bourgeois et al., 2020). Within such asymmetrical frameworks, the movement of cultural products does not simply entail exchange but also involves processes of selection, filtration, and transformation, particularly at the level of language and representation.

It is within this context that the present study introduces and advances the concept of identity transfusion. Unlike cultural diffusion, which implies circulation and adaptation, identity transfusion foregrounds the discursive reconfiguration of identity through alignment with dominant cultural and ideological frameworks. The term "transfusion" is deliberately chosen to signal a process that is neither neutral nor reciprocal, but one in which elements of identity are infused, altered, or overwritten in ways that reflect underlying power relations. In audio-visual translation, this process becomes particularly visible in subtitling, where linguistic choices mediate how identities are presented to target audiences.

"Identity transfusion" can be viewed as a conceptual extension within contemporary identity scholarship that describes the fluid movement, reconfiguration, and re-inscription of identity across cultural and social contexts. Although not a formally codified theory, it aligns with established academic debates on identity as discursively constructed and historically situated. In the view of Hall (1990), identity is continuously produced through representation and cultural meaning, thereby suggesting that identity transfusion involves the reworking of subjectivities through shifting discourses. Similarly, Bhabha (1994) conceptualises identity formation as occurring within a hybrid "third space," where cultural meanings are negotiated and transformed to frame identity transfusion as a process of intercultural reconstitution rather than simple transfer. Gilroy (1993) highlights how transnational movement and cultural circulation produce layered and hybrid identities. These perspectives position identity transfusion as an analytical term

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

for understanding how identities are dynamically reshaped through discourse, hybridity, and global cultural flows.

Identity transfusion, as conceptualised in this study, does not imply a complete erasure of source identities; rather, it refers to a partial restructuring of identity markers through translation practices that privilege target-culture norms, expectations, and interpretive frames. This restructuring often produces hybrid or diluted representations that may appear accessible to target audiences but are, in fact, discursively reoriented. In this sense, subtitling operates not merely as a conduit of meaning but as a site where identities are actively negotiated and, at times, reconstituted. To avoid conceptual abstraction, identity transfusion is operationalised in this study through four analytically observable dimensions in subtitle data:

- lexical substitution of culturally specific terms (e.g., replacement of indigenous or culturally embedded lexemes with generic or target-culture equivalents);
- erasure or modification of honorifics and relational markers (e.g., omission of titles that encode hierarchy, respect, or social positioning);
- standardisation of register and suppression of linguistic hybridity (e.g., rendering Pidgin, dialect, or code-switching into standardised target-language forms); and reduction of metaphorical, spiritual, or cosmological meaning (e.g., literal translation of proverbs or spiritual expressions that strips them of cultural depth)

These dimensions provide a direct analytical link between the concept of identity transfusion and the micro-level linguistic features examined in sections 4.1-4.4. Rather than treating identity as an abstract cultural category, this study demonstrates how identity is constructed, mediated, and transformed through specific linguistic choices in subtitles.

This perspective aligns with discourse-oriented approaches to culture and identity, which conceptualise identity as an emergent and interactional construct rather than a fixed essence (Barker & Galasiński, 2001). From a Critical Discourse Analysis (CDA) standpoint, identity transfusion can be understood as a process through which discursive practices reproduce or reconfigure social hierarchies, particularly in intercultural contexts (Fairclough, 1995; Wodak, 2009). Critical Stylistics (CSA) further refines this understanding by demonstrating how such processes are realised through lexical selection, syntactic structuring, and transitivity patterns, which shape how social actors, actions, and relations are represented (Jeffries & McIntyre, 2010).

Identity transfusion, therefore, is not uniformly imposed nor universally negative. In some instances, translational shifts may facilitate intelligibility or enable cross-cultural accessibility, aligning with functionalist perspectives in audiovisual translation. However, even in such cases, the process remains ideologically significant, as it involves decisions about what aspects of identity are preserved, transformed, or suppressed. This underscores the need to move beyond evaluative binaries (e.g., faithful vs. unfaithful translation) and instead examine the discursive consequences of translational choices.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

Historical and representational precedents further reinforce the relevance of this concept. Colonial and early cinematic depictions of Africa frequently constructed African identities through reductive and hierarchical binaries, positioning them in contrast to European norms (Jonsson, 2014; Oloruntoba-Oju & Petersen, 2014). Although contemporary media landscapes are more complex, these discursive legacies persist in subtler forms, often embedded within translation practices that normalise certain perspectives while marginalising others. As Dokotum (2020) observes, representational asymmetries continue to shape how African realities are mediated in global cultural production. Thus, identity transfusion provides a conceptual and analytical framework for understanding how subtitling participates in these ongoing processes of representation and reconfiguration. By focusing on the micro-linguistic realisation of identity in subtitles, the study moves beyond broad claims about cultural exchange and instead offers a systematic account of how identity is discursively negotiated in intercultural audiovisual contexts.

In sum, while cultural diffusion highlights the movement of cultural forms, identity transfusion foregrounds the transformative and often asymmetrical nature of that movement, particularly as mediated through language. This distinction is critical for analysing subtitling practices, where the interplay of linguistic constraint, audience orientation, and ideological positioning results in representations that are not merely transferred but reconstituted within new cultural and discursive frameworks.

2.2. Subtitles, Audio-visual Translation, and Translation Equivalence

Translation, as a practice, has generated extensive scholarly debate (Pym, 2023). It is conceptualised differently across contexts. For trained translators, it is a principled, goal-oriented activity guided by established frameworks. In contrast, non-specialists often perceive translation as the mere provision of texts that facilitate accessibility for audiences unfamiliar with the source language (Pym, 2023). The translation of cultural products into accessible languages may extend beyond multiculturalism and intercultural exchange to foster forms of "artivism."

The use of audiovisual translation (AVT) and translation equivalence in film subtitles has reshaped media consumption patterns beyond the visual affordances of cinematic imagery. It has also redirected scholarly attention from audience responses to visual elements, such as action and editing, to linguistic processes (Ding & Chen, 2022). These processes involve the construction of cultural identities and the negotiation of pragmatic meaning within filmic discourse, often embedded with ideological positioning. Understanding cultural diversity therefore requires, though not exclusively, applied linguistic approaches that account for how language operates within specific social norms and contexts. As Oloruntoba-Oju (2014, p. 138) observes, expressions of Africanness are articulated through "a language that is once assertive and contestatory." This position aligns with critiques of "cultural and ideological transference" in subtitling (Borumand, Zandrahimi, & Mahdavi, 2018), which highlight its implications for audiovisual translation. Language use in AVT can therefore do more than convey meaning; it can

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

assert Africanness, challenge misrepresentations, and foreground alternative cultural realities that compel reconsideration of dominant Western imaginaries.

Audiovisual translation (AVT) and translation equivalence (TE) have contributed to what Ranzato and Zanotti (2018) describe as "linguaculture," where linguistic and cultural representations intersect to reveal ideological variation through the interplay of language and visual narrative. Shaules (2016, p. 3) describes linguaculture as the point where "language and culture are increasingly considered to be two sides of the same coin, with linguistic meaning reflecting the cultural perspective of linguaculture communities". Analyses of intercultural and ideological transmission in film subtitles thus focus on the "representational potential of the interplay of words, images, sounds and silences on screen," particularly in relation to how translation mediates between original multimodal texts and non-native audiences (Ranzato & Zanotti, 2018, p. 1).

Recent AVT scholarship further demonstrates that multilingualism and hybridity challenge conventional subtitling norms. Zabalbeascoa (2021) notes that subtitlers often suppress code-switching and culturally specific idioms in favour of fluency. This tendency is evident in the German subtitles of What a Wonderful World, where African Pidgin and French expressions are neutralised or omitted, thereby reducing the cultural texture and ideological significance of hybridity.

Translation equivalence, by contrast, assumes that the source and target texts share comparable value. However, distinctions between natural and directional translation complicate this assumption. The former concerns what language does prior to translation, while the latter relates to how language is shaped by translational intent. In both cases, language carries pragmatic force, and its illocutionary effects depend on the translator's ideological positioning. Subtitles may therefore function not merely as mechanical conveyors of dialogue but as instruments for transmitting cultural and ideological meanings.

Hans Vermeer's Skopos theory (1989), later developed by Nord (2001), reinforces this perspective by foregrounding the purposive nature of translation. The theory posits that translation strategies are determined by the intended function (Skopos) of the target text within the receiving culture. It adopts a functional and practice-oriented approach, prioritising audience needs over strict formal equivalence. In the context of film subtitling, Skopos theory emphasises the production of translations that align with audience expectations and interpretive frameworks. However, while the theory foregrounds purpose and intentionality, particularly in relation to the target culture, it does not adequately account for the temporal dynamics of translation processes.

2.3. Translation Theories: The Challenges

The development of translation theories is complicated by the attempt to conceptualise translation as a science. Nida (2006, p. 11) argues that "a fully adequate theory of translation would consist of a group of general and coherent principles in matching the semantic contents of verbal utterances." This scientific framing situates

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

translation within multiple disciplinary domains, including linguistics, philology, anthropology, communication studies, and cultural theory. Insights from these fields provide translators with analytical tools for negotiating meaning across languages and cultures, thereby addressing concerns about translational adequacy. This study contends that the interdisciplinary and technical demands of translation foreground inherent challenges in intercultural communication. These include disparities in knowledge systems, symbolic representations of cultural values, variations in worldview, and context-dependent meaning. Such challenges may result in ideological distortion and the misrepresentation of ethnographic realities in subtitled productions.

Moreover, translating cultural productions, particularly those involving multimodal and dynamic visual elements, extends beyond linguistic transfer to the negotiation of meaning across semiotic systems. Communication, whether verbal, visual, or audiovisual, is not limited to content production but involves the transmission of cultural identity and ideology. Consequently, subtitled audio-visual texts facilitate the circulation and reinforcement of specific ideological positions. This raises critical questions about whether subtitling should be conceptualised strictly as translation or more broadly as adaptation. As Díaz Cintas and Remael (2021, p. 2) note, subtitling is intended to "facilitate communication and understanding among cultures," while also potentially reinforcing "networks of power and servitude." Thus, translators' choices, whether deliberate or constrained, inevitably carry ideological implications.

In contemporary practice, these challenges are further intensified by the integration of machine translation (MT) and AI-assisted subtitling technologies into audio-visual workflows. Recent studies indicate that subtitling has entered a new phase characterised by machine-generated and post-edited outputs, in which human translators increasingly function as post-editors rather than primary producers of meaning. Hagström and Pedersen (2022), in a diachronic analysis, observe that subtitles produced in the MT era tend to be faster, more oral in style, less cohesive, less complete, and less systematically structured in terms of punctuation and segmentation. Their findings also indicate a decline in overall subtitle quality, suggesting that efficiency gains may come at the expense of linguistic precision and textual coherence.

This shift raises significant concerns for intercultural and ideological transmission. Machine translation systems, which prioritise speed and surface-level equivalence, often reduce semantic depth and weaken discourse cohesion, both of which are essential for conveying culturally embedded meanings. Tian (2023) identifies technical, cultural, and textual constraints in MT-based subtitling. Technically, subtitle production requires condensation and precision, which MT systems struggle to achieve. Culturally, their limited contextual awareness leads to inadequate rendering of culturally specific expressions, metaphors, and belief systems. Textually, the segmented nature of subtitles complicates coherence, as MT systems frequently fail to maintain thematic continuity across units.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Furthermore, MT systems tend to favour literal translation strategies, which conflict with subtitling requirements for brevity and relevance. This often results in verbosity, inappropriate register, and loss of pragmatic meaning. Empirical studies also highlight recurrent issues such as mistranslation, incorrect word order, register mismatches, and failure to account for multimodal cues (Xie, 2023). These limitations are particularly pronounced in African and intercultural film contexts, where meaning is distributed across language, gesture, tone, and shared cultural knowledge.

Additionally, the normalising tendencies of MT systems suppress linguistic hybridity, including code-switching, pidginisation, and culturally marked discourse forms. This produces a form of cultural and ideological flattening; whereby diverse linguistic identities are reduced to standardised target-language norms. Such flattening reflects not only technical limitations but also the dominant language ideologies embedded in training data (Abdellaoui, 2022), thereby reinforcing asymmetrical power relations in global knowledge production. In this sense, machine translation contributes to the algorithmic reproduction of hegemonic discourse.

From a production perspective, the integration of MT into subtitling workflows also reconfigures the role of the subtitler. As Xie (2023) notes, post-editing often shifts effort towards segmentation, spotting, and alignment rather than translation itself. While practitioners acknowledge the productivity benefits of MT, concerns persist regarding overreliance, deskilling, and the erosion of critical and creative translation practices.

While machine translation offers advantages in efficiency, scalability, and accessibility, its application in audio-visual translation presents significant theoretical and practical challenges. Human translators remain indispensable, not only as linguistic mediators but also as cultural and ideological interpreters capable of preserving nuance, negotiating meaning, and resisting homogenisation. This reinforces the view of subtitling as a critically situated practice embedded within broader discourses of power, culture, and representation.

3. Methodology

This study investigates the intercultural and ideological functions of subtitles in African films subtitled in German, alongside a German film subtitled in English, with particular attention to how these subtitles mediate culture, identity, and ideology. Four films were purposively selected for their historical, cultural, and linguistic significance, as well as the availability of reliable subtitle files: Lumumba (2000), What a Wonderful World (2006), and No Time to Die (2007), African films with German subtitles, and Nowhere in Africa (2001), a German film with English subtitles. These films provide rich representations of political, social, and cultural narratives, enabling analysis of identity negotiation, gender roles, family, and migration in cross-cultural contexts.

A qualitative research design grounded in critical and interpretive paradigms guided the study. Subtitles were approached not simply as linguistic transfers but as active sites of cultural and ideological negotiation, where micro-level linguistic choices - lexical

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

selection, syntactic structuring, transitivity, and modality - interact with macro-level discursive effects. This approach allows for systematic exploration of how subtitling shapes audience perceptions and mediates power relations, moving beyond descriptive or purely quantitative treatments.

The primary analytical framework is Critical Discourse Analysis (CDA), which enables systematic examination of how ideologies - ranging from colonial and postcolonial narratives to constructions of gender, family, and migration - are articulated, resisted, or reframed in subtitle texts. Complementing CDA, Critical Stylistic Analysis (CSA) provides a fine-grained lens for examining stylistic features, including lexical choice, action representation, and prioritisation. This is to reveal how subtitlers foreground or suppress meanings to guide interpretation. Audiovisual Translation (AVT) principles and Skopos theory contextualise these choices by highlighting how target audience expectations shape subtitling strategies. Within this design, CDA serves as the primary tool for uncovering ideological significance, while CSA elucidates subtler stylistic interventions.

Data collection involved sourcing subtitle files from verified repositories and cross-checking them against audio-visual content. Incomplete or unavailable subtitles were manually transcribed and, where necessary, translated or back-translated with multilingual consultation. The unit of analysis was the individual subtitle segment conveying a complete utterance or speech act. A total of 120 subtitle segments were purposively sampled to reflect thematic concerns, including cultural identity, gender and family roles, migration and displacement, and political discourse. Each segment was analysed in its source-language context alongside the corresponding subtitle to enable detailed comparative and interpretive analysis.

The coding procedure was systematic and reproducible. Codes were developed inductively from recurring patterns in the data and refined according to CDA and CSA principles. Major thematic categories included power and authority, resistance and decolonisation, cultural identity and belonging, and gender, family, and migration ideologies. Analytical rigor was maintained through iterative coding, intercoder verification, and researcher reflexivity, with memos documenting interpretive decisions and potential cultural or linguistic positioning.

This dual-layer analytical procedure ensured a comprehensive understanding of subtitling practices. The CDA layer examined how linguistic and discursive strategies construct or mitigate ideological positions, while the CSA layer explored how stylistic choices shape viewer interpretation and foreground specific narrative elements. AVT and Skopos theory provide a functional justification for translation choices, linking micro-level interventions to audience-oriented purposes.

CDA, CSA, AVT, and Skopos theory are integrated in this study to ensure that the methodology offers a transparent, replicable, and robust framework. This is to capture the complex interactions between language, culture, and ideology in subtitled audio-visual texts. The approach is envisaged to address previous critiques regarding analytical rigour,

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

coding transparency, and reflexivity, situating subtitling as a multidimensional practice that actively mediates intercultural meaning and ideological discourse.

4. Results and Discussion

This section presents the results and discussion emerging from the exploration and analysis of the intercultural and ideological transmissions embellished in African films subtitled in German and a German film subtitled in English. The analysis is thematised and each theme is analysed using critical discourse analysis (CDA) and critical stylistic analysis (CSA). Guided by the theoretical framework of Hans Vermeer's Skopostheorie of subtitling, audiovisual translation (AVT and translation equivalent (TE) theories, the analysis is further steered by Ruth Woak's socio-historical CDA and Leslie Jeffries' CSA to extract the ideological manoeuvring in the subtitles of the selected films.

4.1. Power and Authority Nuances

Power and authority are consistently foregrounded in the selected films, and subtitling mediates these constructs in ways that recalibrate their ideological force. Across Lumumba (2000), No Time to Die (2007), and What a Wonderful World (2006), dominant subtitling strategies tend toward semantic condensation and register normalisation (Díaz-Cintas & Remael, 2021), preserving denotative meaning while attenuating the affective and rhetorical intensity embedded in the source texts. However, beyond isolated utterances, it is within interactional exchanges that the discursive negotiation of power becomes most visible. Here, subtitling not only transfers meaning but reconfigures dialogic relations, turn-taking dynamics, and ideological positioning.

In Lumumba, authority is constructed and contested through dialogic confrontation. Consider the exchange:

French (source text)
Officier Belge: "Qui vous a donné ce pouvoir ?"
Lumumba: "Le peuple congolais m'a donné ce pouvoir."
German (subtitle)
"Wer hat Ihnen diese Macht gegeben?"
"Das kongolesische Volk hat mir diese Macht gegeben."

At the level of propositional content, the exchange is preserved. However, a CSA-informed reading reveals that the repetition of Macht foregrounds institutionalised authority rather than the discursively constructed legitimacy of popular sovereignty encoded in le peuple congolais. From a CDA perspective, the exchange exemplifies what Wodak (2009) terms a discursive struggle over legitimisation, where authority is negotiated through challenge-response sequencing. Yet, the German subtitle reduces the rhetorical salience of Lumumba's populist claim by neutralising its affective intensity and historical resonance within anti-colonial discourse. This aligns with Mona Baker's (2018) argument that translation can reframe narratives by subtly shifting emphasis from

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

ideological stance to informational content.

A similar attenuation is evident in the following exchange:

French (source text)
"Je suis le Premier Ministre de ce pays !"
"Alors agissez comme tel !"
German (subtitle)
"Ich bin der Premierminister dieses Landes!"
"Dann handeln Sie auch so!"

The interactional structure, assertion followed by imperative challenge, indexes a hierarchical tension between institutional authority and accountability. CSA highlights that "Agissez" carries a stronger illocutionary force than "handeln Sie", which appears more procedural and less confrontational. Drawing on speech act theory within AVT contexts (Pérez-González, 2014), the shift weakens the directive force of the utterance, thereby softening the conflictual edge of the exchange. Consequently, subtitling mediates not only linguistic content but also the pragmatic force of authority negotiation.

In No Time to Die, power is enacted through everyday interaction and identity positioning:

Pidgin (Source text)
A: "You be just mortuary man."
B: "I be mortuary man, but I get dignity."
German (subtitle)
"Du bist nur ein Leichenbestatter."
"Ich bin Leichenbestatter, aber ich habe Würde."

This exchange exemplifies discursive marginalisation and resistance. The initial utterance constructs a diminished identity through the modifier "just", while the response employs a contrastive structure to reclaim dignity. CSA identifies this as a case of ideational opposition through conjunction, while CDA situates it within broader discourses of class and social hierarchy. However, the German subtitle imposes register standardisation, erasing the sociolinguistic indexicality of Pidgin. As Jorge Díaz-Cintas notes, such normalisation is a common feature of subtitling due to spatial and readability constraints, but it often results in the loss of cultural voice and performative resistance. The interaction is thus recontextualised into a more formal and less confrontational exchange.

A comparable dynamic is observable in What a Wonderful World, where collective grievance is articulated dialogically:

Pidgin/Yoruba-inflected English (source text)
A: "Why police no dey help us?"
B: "Police no dey help us at all!"
German (subtitle)

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

"Warum hilft uns die Polizei nicht?"
"Die Polizei hilft uns überhaupt nicht."

The original exchange relies on repetition and rhythmic emphasis to construct a shared communal stance. CSA highlights repetition as a foregrounding device, while CDA interprets it as the discursive construction of collective victimhood and resistance. In the German subtitles, however, the shift to standardised syntax and lexical neutrality suppresses this participatory rhythm. As Anthony Pym argues, such translational choices often prioritise clarity over cultural embeddedness, thereby reconfiguring the ideological framing of the utterance. The result is a movement from collective protest discourse to individualised complaint, reducing its political charge.

In Nirgendwo in Afrika (2001), interactional exchanges function to stabilise ideological hierarchies:

German (source text)
A: "Sie sind nicht wie wir."
B: "Nein, und sie werden es nie sein."
English subtitle
"They are not like us."
"No, and they never will be."

The dialogic reinforcement of exclusion is preserved with minimal attenuation. CDA reveals this as a case of discursive othering through alignment and repetition, where agreement between speakers consolidates a shared ideological position. CSA further highlights the use of absolute modality ("nie"/"never") to construct categorical difference. Unlike the African film subtitles, where resistance is often mitigated, this exchange demonstrates how subtitling can preserve or even intensify ideological closure, particularly when it aligns with dominant Western discourses. This asymmetry supports Gambier's (2003) view that AVT is embedded within broader socio-institutional norms that shape translational outcomes.

Across these films, the inclusion of conversational exchanges demonstrates that subtitling operates not only at the level of lexical transfer but also at the level of interactional meaning-making. Turn-taking structures, contrastive constructions, repetition, and directive speech acts are key sites where power is negotiated. Yet, through processes of simplification, normalisation, and pragmatic reduction, subtitles frequently attenuate conflict, recalibrate authority, and reshape ideological positioning.

These findings reinforce the argument that subtitling is an ideologically inflected practice operating across micro-linguistic and macro-discursive levels. As Wodak (2009) emphasises, discourse must be analysed within its socio-historical and interactional context, while Jeffries (2023) demonstrates that stylistic choices systematically construct meaning. Integrating AVT perspectives (Díaz-Cintas & Remael, 2021; Pérez-González, 2014), this study shows that subtitling is not merely a technical constraint-driven process

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

but a site of ideological negotiation, where linguistic choices actively participate in the reconfiguration of power and authority across cultures.

4.2 Cultural Identity Transmission and Suppression

Subtitles function as key mediators of cultural identity in audio-visual texts; however, translation choices frequently result in the attenuation, reframing, or suppression of source-cultural meaning. Across the selected films, subtitling tends to prioritise semantic accessibility and readability over cultural density, leading to what can be described as linguacultural reduction. While this tendency is observable at the level of isolated lexical items, it becomes more analytically revealing when examined within interactional exchanges, where cultural identity is negotiated dialogically.

In What a Wonderful World (2006), cultural identity is embedded in both lexical choice and conversational context. Consider the exchange:

Yoruba/English-inflected (source text)
A: "Go call the babalawo make he see wetin dey worry am."
B: "Na only babalawo fit solve this matter."
German (subtitle)
"Ruf den Zauberer, damit er nachsieht, was los ist."
"Nur ein Zauberer kann das Problem lösen."

The culturally specific term babalawo, a Yoruba spiritual authority associated with divination and indigenous epistemology, is rendered as Zauberer ("magician"). From a CSA perspective, this constitutes lexical substitution with semantic downgrading, where a culturally embedded term is replaced with a generic and culturally misaligned equivalent. CDA further reveals that this shift aligns with what Mona Baker describes as reframing, whereby translation participates in broader ideological discourses, in this case, the trivialisation of African spiritual systems through a Westernised interpretive lens. As Jorge Díaz-Cintas and Aline Remael argue, such culturally bound terms may be better handled through retention or explicitation strategies, which preserve cultural specificity while aiding comprehension.

In Lumumba (2000), cultural identity is negotiated through collective and historical discourse. Consider the interaction:

French (source)
A: "Nous devons honorer nos ancêtres avec cette terre."
B: "C'est leur héritage que nous défendons."
German (subtitle)
"Wir müssen unsere Vorfahren mit diesem Land ehren."
"Es ist ihr Erbe, das wir verteidigen."

While the subtitles retain propositional meaning, CSA highlights a reduction in metaphorical and spiritual density. The verb honorer in French carries ritualistic and

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

cosmological connotations, whereas ehren is comparatively secular. CDA further situates this exchange within a discourse of ancestral legitimacy and anti-colonial identity construction, which is partially muted in the German version. The interaction thus shifts from a spiritually grounded collective identity to a more abstract notion of heritage, illustrating how subtitling can recalibrate the ideological weight of cultural expressions.

A similar pattern emerges in revolutionary discourse:

French (source text)

A: "Le peuple doit parler !"

B: "Oui, c'est notre voix qui compte !"

German (subtitle)

"Das Volk muss sprechen!"

"Ja, unsere Stimme zählt!"

Although semantically accurate, the German subtitles flatten the rhythmic and rhetorical force of the exchange. CSA identifies the loss of prosodic emphasis and repetition, while CDA interprets this as a weakening of the collective political voice central to anti-colonial mobilisation. As Gambier (2003) notes, subtitling constraints often lead to simplification, but such simplification may inadvertently suppress ideological intensity.

Proverbial expressions further illustrate cultural suppression. In Lumumba, the proverb:

"La terre ne ment pas." → "Das Land lügt nicht."

retains literal meaning but loses its cosmological and epistemological depth, where "land" functions as a moral and spiritual authority within African worldviews. CSA identifies this as metaphorical flattening, while CDA highlights the loss of culturally specific knowledge systems embedded in proverbial discourse.

In No Time to Die (2007), cultural identity is encoded in interaction through honorifics and metaphoric language:

Akan (source text)

A: "Nana, yɛbɛhyia bio wɔ ɔsoro."

B: "Yɛn abusua bɛka wo ho."

German (subtitle)

"Wir sehen uns im Himmel wieder."

"Unsere Familie wird bei dir sein."

The omission of Nana, a culturally significant honorific denoting respect and hierarchy, constitutes a case of pragmatic deletion. CSA reveals the loss of relational meaning, while CDA interprets this as the erasure of social hierarchy and respect systems within Akan culture. Similarly, everyday expressions such as "Ɔkɔm de me" ("I am hungry") are translated literally ("Ich habe Hunger"), overlooking their potential metaphorical extension to social deprivation and suffering. This aligns with Henriette

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

Korthals Altes's observation that translation often reduces polysemy in favour of clarity, thereby limiting interpretive richness.

In Nirgendwo in Afrika (2001), cultural identity is mediated through a Eurocentric lens, particularly in interactional exchanges:

German (source)
A: "Afrika ist wild, aber schön."
B: "Ja, aber es ist nicht unsere Heimat."
English (subtitle)
"Africa is wild but beautiful."
"Yes, but it is not our home."

The exchange constructs Africa as both aestheticised and alien, reinforcing what postcolonial CDA would identify as discursive othering. CSA highlights the evaluative adjectives (wild, beautiful), while CDA situates them within a colonial gaze that frames Africa as exotic and external. Similarly, the euphemistic expression:

"Wir sind hier nur Gäste." → "We are just guests here."

functions to obscure the historical and political realities of colonial presence. As Jonsson (2014) argues, such lexical choices contribute to the normalisation of Eurocentric narratives by masking asymmetrical power relations.

Across these films, interactional data reveal that subtitling consistently prioritises denotative equivalence and readability over cultural and experiential resonance. Through processes of lexical substitution, omission, and semantic generalisation, culturally embedded meanings are often diluted or recontextualised. This underscores the interpretive authority of the subtitler, who operates within institutional and cultural constraints that shape translational outcomes (Šerban, 2019).

From an AVT perspective, these findings suggest the need for more culturally sensitive translation strategies, including retention, explicitation, and the use of paratextual aids, as proposed by Gottlieb (1997) and Šerban (2019). Such strategies would allow subtitles to function not merely as tools of comprehension but as vehicles of intercultural transmission, preserving the richness of source-culture identities while maintaining accessibility for global audiences.

4.3 Gender Ideologies, Family Representation, and Migration Values

Gender, family, and migration narratives in the selected films are not merely represented but discursively constructed and negotiated through interaction, with subtitling playing a central role in mediating their ideological force. Across the corpus, subtitling practices exhibit consistent tendencies toward lexical moderation, syntactic simplification, and pragmatic recalibration, which collectively reshape the representation of gendered agency, familial authority, and migratory experience. These shifts become particularly visible when examined within dialogic exchanges, where identity and power are co-constructed.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

In Lumumba (2000), gender ideology is embedded within intimate interaction:

French (source text)
Pauline: "Tu es mon mari… Sois prudent."
Lumumba: "Je fais ce que je dois pour le Congo."
English (subtitle)
"Please be careful."
"I do what I must for the Congo."

The addition of "please" introduces a lexical intensifier absent in the source text. From a CSA perspective, this constitutes interpersonal modulation, foregrounding affect and emotional dependence. CDA further reveals that the exchange constructs a gendered relational dynamic, where Pauline's utterance is reframed within a discourse of domestic concern and emotional vulnerability, aligning with what Mona Baker identifies as the reframing of narratives to fit target-culture expectations. The interaction thus shifts from a potentially balanced relational exchange to one that reinforces the "worried wife" trope, attenuating Pauline's agency within a politically charged context.

A similar ideological recalibration is evident in What a Wonderful World (2006):

French (source text)
Kenza: "Tu ne me possèdes pas."
Interlocutor: "Tu es avec moi maintenant."
German (subtitle)
"Ich gehöre dir nicht."
"Du bist jetzt bei mir."

While semantically accurate, the translation simplifies the assertive and resistant force of Kenza's declaration. CSA identifies this as lexical reduction, where the force of "ne me possèdes pas" (which implies rejection of ownership and domination) is narrowed to a statement of non-belonging. CDA situates the exchange within a discourse of gendered power and resistance, where the original utterance challenges patriarchal control. The subtitle, however, softens this resistance, illustrating how subtitling can attenuate feminist discourse through semantic narrowing. As Jeffries (2010; 2023) notes, such stylistic shifts are not neutral but shape ideological interpretation.

Migration narratives further demonstrate how interactional meaning is reframed. In Nirgendwo in Afrika (2001):

German (source text)
A: "Deutschland ist nicht mehr unser Zuhause."
B: "Aber wir gehören auch nicht hierher."
English (subtitle)
"We can't go back to Germany."
"But we don't belong here either."

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

The subtitle transforms an existential statement of identity and belonging into a more pragmatic expression of inability. CSA highlights this as semantic narrowing and perspectival shift, while CDA reveals a reframing of migration from ontological displacement to situational constraint. The interaction originally encodes a profound crisis of identity, but the subtitle reduces its philosophical depth, aligning with AVT tendencies toward simplification (Díaz-Cintas & Remael, 2021). The dialogic tension between loss and non-belonging is thus partially diluted.

In No Time to Die (2007), gender roles are negotiated through everyday interaction:

Pidgin (source text)
A: "We go survive this together."
Asante: "I must provide for us."
German (subtitle)
"Wir werden das zusammen überstehen."
"Ich muss für uns sorgen."

The modal verb "must" (muss) foregrounds obligation and responsibility, reinforcing a discourse of male provider identity. CSA identifies this as modalisation of agency, while CDA situates it within broader patriarchal norms of masculinity and economic responsibility. The interaction constructs a gendered division of roles, where male agency is foregrounded and female agency remains implicit or suppressed. As Gambier (2003) observes, subtitling often reproduces dominant cultural scripts, particularly in relation to gender.

Further evidence of ideological attenuation appears in dialogic gender marking:

French (source text)
"Tu es une femme, Kenza…"
German (subtitle)
"Sei vorsichtig, Kenza."

The explicit gendered framing ("You are a woman") is omitted, replaced by a generalised caution. CSA identifies this as pragmatic deletion, while CDA interprets it as the removal of explicit gender-based discourse, thereby neutralising the ideological force of the utterance. The interaction loses its function as a critique or reinforcement of gender norms, illustrating how subtitling can erase gendered meaning altogether.

Beyond individual exchanges, broader interactional patterns reveal that subtitling frequently reconfigures familial and intergenerational dynamics. Dialogues that encode hierarchical authority, such as parental directives or spousal negotiations, are often rendered with reduced affective or cultural specificity, aligning with target-culture norms of neutrality. CDA suggests that such shifts reposition moral and relational authority, while CSA highlights the role of syntactic simplification and lexical generalisation in this process. As Culpeper et al. (2002) argue, interactional meaning is central to character

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

construction, and its alteration has significant ideological implications.

Similarly, migration discourse is consistently mediated through interactional simplification. Exchanges that originally convey alienation, nostalgia, or cultural dislocation are often reduced to functional statements, thereby diminishing their emotional and ideological depth. This supports Baker's (2018) argument that translation participates in the re-narration of social realities, shaping how audiences perceive displacement and belonging. From a CSA perspective, such reductions involve loss of evaluative lexis and metaphorical richness, while CDA highlights their role in reframing migration as a logistical rather than existential experience.

Overall, the interactional evidence demonstrates that subtitling operates as a performative and ideology-laden practice, mediating not only linguistic content but also gender roles, familial hierarchies, and migration identities. Through micro-level choices, lexical selection, modality, omission, and syntactic restructuring, subtitlers actively shape how audiences interpret social relations and cultural values. These findings reinforce the view that audiovisual translation is a site of ideological negotiation, where meaning is continuously recontextualised across cultures. Integrating CDA, CSA, and AVT perspectives, this study shows that subtitling does not merely reflect gender, family, and migration discourses but reconstructs them, often in alignment with dominant target-culture norms. As such, subtitling emerges not as a neutral conduit but as an active agent in the circulation and transformation of ideology in global media.

4.4. *Resistance, Decolonisation, and Ideological Negotiation*

The analysis demonstrates that subtitling constitutes a critical site for the negotiation of resistance and decolonial discourse, mediating how power, oppression, and agency are discursively constructed across cultural contexts. While earlier sections have shown how individual utterances encode ideological meaning, it is within interactional exchanges that resistance is most dynamically articulated and subsequently recalibrated in translation. Across the selected films, subtitling practices reveal a consistent tendency toward pragmatic moderation, rhetorical attenuation, and ideological reframing, shaped by the interplay between source-text intensity and target-audience expectations.

In Lumumba (2000), resistance is constructed through dialogic mobilisation. Consider the exchange:

French (source text)
A: "Nous devons nous libérer de l'oppression coloniale."
B: "Oui, c'est maintenant ou jamais."
German (subtitle):
"Wir müssen uns von der kolonialen Unterdrückung befreien."
"Ja, jetzt oder nie."

At the level of denotation, the subtitles preserve the propositional content. However, a CSA-informed reading reveals modal recalibration, where devons and müssen both

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

encode obligation but differ in rhetorical intensity within their respective discourse traditions. CDA further situates this exchange within a decolonial narrative of urgency and collective agency, where the original utterance functions as a performative call to action. The German rendering, while accurate, introduces a degree of discursive formalisation, slightly reducing the immediacy of revolutionary mobilisation. This aligns with Orero's (2004) observation that subtitling often prioritises clarity and neutrality, potentially at the expense of ideological force.

A related pattern emerges in protest discourse in What a Wonderful World (2006):

Pidgin (source text)
A: "Police no dey help us!"
B: "Dem no dey listen at all!"
German (subtitle):
"Die Polizei hilft uns nicht!"
"Sie hören überhaupt nicht zu!"

The interaction encodes collective resistance through repetition and escalation, with the second speaker intensifying the critique. CSA identifies the loss of rhythmic repetition and phonological emphasis, while CDA interprets the shift as a movement from collective protest discourse to individualised complaint. As Díaz-Cintas and Remael (2021) argue, such normalisation is a common consequence of subtitling constraints, yet it carries ideological implications by diluting the affective and communal dimensions of resistance.

Subtitling, however, does not uniformly attenuate resistance; in some cases, it partially preserves or strategically reconfigures it. In Lumumba:

French (source text)
A: "Le peuple doit parler!"
B: "C'est notre droit!"
German (subtitle)
"Das Volk muss sprechen!"
"Es ist unser Recht!"

The exchange retains collective agency and declarative force, particularly through the modal muss. Nevertheless, CSA highlights a subtle reduction in prosodic urgency and rhetorical cadence, while CDA suggests that the revolutionary tone is tempered rather than eliminated. This illustrates the negotiated nature of subtitling, where ideological fidelity is balanced against readability and normative discourse expectations, consistent with Skopos-oriented translation strategies (Pérez-González, 2014).

In Nirgendwo in Afrika (2001), interactional exchanges reveal the coexistence of hegemonic and resistant discourses:

German (source text)
A: "Sie sind nicht wie wir."
B: "Nein, aber wir müssen hier leben."
English (subtitle)

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

"They are not like us."
"No, but we have to live here."

The first utterance constructs discursive othering, while the second introduces a pragmatic accommodation to context. CDA identifies this as a negotiation between exclusion and adaptation, reflecting the ambivalence of settler identity. CSA further highlights the role of contrastive conjunction ("aber"/"but") in structuring ideological tension. Unlike the African films, where resistance is often mitigated, here the subtitles preserve the ideological ambivalence, reinforcing what Gambier (2003) describes as the embedding of translation within dominant socio-cultural frameworks.

Additional interactional evidence from No Time to Die (2007) further illustrates the performative nature of resistance:

Pidgin (source text)
A: "You think say this work no get respect?"
Asante: "I be mortuary man, but I get dignity."
German (subtitle):
"Glaubst du, diese Arbeit hat keinen Respekt?"
"Ich bin Leichenbestatter, aber ich habe Würde."

The exchange constructs resistance through discursive challenge and self-assertion. CSA identifies the contrastive structure as a marker of ideological opposition, while CDA situates the interaction within a discourse of class-based marginalisation and dignity reclamation. However, the German subtitle introduces register elevation, removing the socio-cultural immediacy of Pidgin. As Mona Baker argues, such shifts participate in the re-narration of identity, often aligning it with target-culture norms of formality and coherence.

Spiritual and ancestral discourse in Lumumba also reflects decolonial negotiation:

French (source)
A: "Nous devons honorer nos ancêtres avec cette terre."
B: "Ils nous regardent."
German (subtitle)
"Wir müssen unsere Vorfahren mit diesem Land ehren."
"Sie beobachten uns."

While semantically accurate, CSA reveals metaphorical and spiritual attenuation, as the cosmological dimension of ancestral presence is reduced to observational phrasing. CDA interprets this as a subtle suppression of indigenous epistemologies, where decolonial identity rooted in spirituality is reframed within a more secular and rationalist discourse.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Across these films, interactional data demonstrate that subtitling operates as a site of continuous ideological negotiation, where resistance is alternately attenuated, preserved, or reframed. Key mechanisms include modal recalibration, lexical substitution, pragmatic deletion, and syntactic simplification, all of which shape how resistance is perceived by target audiences. These micro-level shifts intersect with macro-level discourses of colonial history, cultural hierarchy, and global media circulation. The findings therefore reinforce the view that subtitling is not a neutral transfer mechanism but a performative and interpretive practice, embedded within socio-political contexts. As Wodak (2009) and Wodak and Meyer (2016) emphasises, discourse must be analysed within its historical and ideological conditions, while CSA demonstrates how linguistic form encodes power relations. Integrating AVT perspectives (Díaz-Cintas & Remael, 2021; Pérez-González, 2014), this study shows that subtitling functions as a mediating interface between resistance and readability, where decolonial meanings are continuously negotiated, reshaped, and, at times, strategically subdued.

4.5 Discussion of Findings

The findings presented in Sections 4.1-4.4 collectively demonstrate that subtitling in intercultural film contexts operates not merely as a linguistic transfer mechanism but as an ideologically inflected, interactionally realised, and culturally situated practice. A comparative reading of Lumumba, No Time to Die, What a Wonderful World, and Nirgendwo in Afrika reveals consistent but uneven patterns of ideological mediation across power relations, cultural identity, gender representation, migration discourse, and resistance narratives.

Across the four films, the handling of power and authority shows a clear pattern of selective attenuation. In Lumumba and No Time to Die, strongly confrontational and declarative utterances are frequently rendered through more neutral or softened lexical and modal choices, resulting in reduced rhetorical intensity. This tendency is less pronounced in What a Wonderful World, where interpersonal exchanges retain relatively more of their pragmatic force. The comparative evidence suggests that subtitling does not uniformly reduce intensity but strategically recalibrates it depending on the political sensitivity of the discourse, thereby reshaping interactional power dynamics and ideological force.

Cultural identity representation also exhibits marked variation across the corpus. In Lumumba and What a Wonderful World, culturally embedded elements such as proverbs, honorifics, and spiritual references are frequently generalised, simplified, or omitted. By contrast, No Time to Die shows comparatively less cultural loss due to its globalised narrative orientation. This contrast indicates that African-centred cultural expressions are more vulnerable to reduction and reinterpretation, while Western or globally familiar narratives are more likely to retain semantic stability. The pattern points to an asymmetrical process of cultural mediation in subtitling, where accessibility often overrides cultural specificity.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

Gender ideology and interpersonal agency are similarly subject to differential treatment across the films. In Nirgendwo in Afrika and What a Wonderful World, gendered authority and familial interactions are frequently reshaped through syntactic simplification, lexical modulation, or omission, resulting in subtle shifts in agency distribution. In contrast, No Time to Die demonstrates relatively stable gender representations, with fewer ideological alterations in interpersonal meaning. This suggests that subtitling is more interventionist in cross-cultural or migration-related narratives than in globally standardised Western texts, particularly in the construction and negotiation of gendered roles.

Migration and displacement narratives further reveal consistent patterns of semantic narrowing and affective recalibration. In Nirgendwo in Afrika, expressions of identity crisis, belonging, and cultural dislocation are often recontextualised into more pragmatic or situational statements. This, thereby, reduces their existential and emotional depth. Similar tendencies are observable in What a Wonderful World, although to a lesser extent. In contrast, Lumumba frames displacement more in political and historical terms, linking identity to colonial resistance rather than individual affect. This variation indicates that migration discourse is not translated uniformly but is systematically reshaped according to ideological framing and narrative context.

Resistance and decolonial discourse exhibit the most pronounced ideological asymmetries across the corpus. In Lumumba, revolutionary utterances are frequently moderated through modal softening and syntactic restructuring, while in Nirgendwo in Afrika, hegemonic or colonial perspectives are largely preserved without significant disruption. No Time to Die and What a Wonderful World display relatively neutralised forms of resistance discourse due to their less overtly postcolonial orientation. This distribution reveals a patterned imbalance in the treatment of oppositional voices, where resistance is more likely to be linguistically attenuated than dominant or hegemonic discourse.

Across all four films, subtitling consistently operates through recurring mechanisms such as simplification, omission, normalisation, and pragmatic recalibration. However, the comparative evidence shows that these mechanisms are not evenly applied but vary according to genre, cultural origin, and ideological orientation. African and postcolonial narratives are more frequently subjected to cultural reduction and ideological softening, while Western narratives tend to retain greater semantic and stylistic stability.

Theoretically, these comparative findings reinforce the value of integrating Critical Discourse Analysis and Critical Stylistics within audiovisual translation studies, as ideological meaning is shown to operate simultaneously at macro-discursive and micro-stylistic levels. They also foreground the importance of interactional analysis, demonstrating that meaning is co-constructed in dialogue but selectively reconfigured in subtitling. Most importantly, the cross-film comparison highlights structural asymmetries in the translation of cultural and political narratives, particularly between African-centred and Western-centred texts.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

In sum, subtitling emerges from this comparative analysis as a complex ideological practice that systematically reshapes meaning across cultural and linguistic boundaries. It does not merely transfer linguistic content but actively restructures power, identity, and social reality in ways that reflect broader ideological and cultural hierarchies in intercultural communication.

5. Conclusion and Recommendations

This study has provided a theoretically integrated and empirically grounded account of subtitling as an ideologically embedded, interactionally realised, and culturally mediating practice. By examining Lumumba, No Time to Die, What a Wonderful World, and Nirgendwo in Afrika, the research moves beyond the conventional view of subtitling as a technical or purely linguistic process. It demonstrates that subtitling operates at the intersection of language, ideology, and culture, where micro-level linguistic choices systematically shape macro-discursive meanings and audience interpretation.

The findings show that subtitling is not neutral but inherently interpretive and performative. Through strategies such as lexical substitution, semantic narrowing, modality shifts, omission, and pragmatic recalibration, subtitlers actively reshape the representation of power, cultural identity, gender relations, migration experiences, and resistance discourse. Across the corpus, these strategies consistently produce ideological effects, including the attenuation of confrontational or resistant speech, the reduction of culturally embedded meanings, and the partial alignment of gendered and interpersonal relations with target-culture expectations.

A key conclusion of the study is the presence of a recurring pattern of linguacultural reduction, particularly in African-centred narratives. Cultural elements such as proverbs, honorifics, and spiritual expressions are frequently simplified or neutralised, resulting in a loss of symbolic depth and epistemic specificity. This reduction is most evident in Lumumba and What a Wonderful World, where culturally dense expressions are often recast into more generalised or accessible forms. In contrast, the comparatively globalised narrative structure of No Time to Die exhibits fewer instances of cultural transformation, suggesting an uneven distribution of translational intervention across cultural contexts.

The study further establishes that subtitling functions as a discursive site of negotiation where competing ideological forces are continuously reworked. In Lumumba, resistance discourse is frequently moderated, while in Nirgendwo in Afrika, hegemonic or colonial perspectives tend to remain largely intact. Migration and identity narratives are similarly reconfigured, with existential and affective meanings often reframed into more pragmatic or neutral expressions. Gendered and familial interactions also show selective modulation, particularly in African and cross-cultural contexts, where agency and authority are either softened or restructured through syntactic and lexical adjustments.

Theoretically, the study demonstrates the productive convergence of Vermeer's Skopos theory, Wodak's socio-historical approach to discourse, and Critical Stylistics.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

This integration shows that translational purpose, ideological context, and linguistic realisation are mutually reinforcing rather than independent dimensions. Subtitling is thus best understood as a layered process in which ideological intent is realised through stylistic and interactional choices within specific socio-cultural constraints.

These findings carry important implications for practice, pedagogy, and research. Subtitling practice should adopt a more reflexive and culturally responsive orientation that recognises the ideological consequences of linguistic decisions. Particular attention should be given to preserving cultural specificity and interactional meaning, especially in relation to tone, resistance, and relational dynamics, which are often weakened through simplification or over-normalisation. Training in audiovisual translation should therefore extend beyond technical competence to include discourse awareness, stylistic sensitivity, and intercultural competence.

From a research perspective, the study underscores the need for broader methodological engagement in audio-visual translation studies. Future research should expand comparative datasets, integrate qualitative and quantitative approaches, and develop replicable analytical frameworks that enhance comparability across contexts. In addition, audience reception studies are necessary to explore how subtitled meanings are interpreted across different cultural settings, particularly in relation to ideology, identity, and power. Such work would bridge the gap between textual analysis and lived reception.

At the level of policy and industry practice, subtitling should be recognised as an interpretive and ethically significant activity rather than a purely technical task. This calls for the development of culturally informed guidelines and collaborative frameworks involving translators, linguists, and cultural experts, especially when working with texts from historically marginalised or postcolonial contexts. Such measures would promote more equitable intercultural representation in global media circulation.

In conclusion, subtitling emerges from this study as a dynamic, ideologically charged, and culturally consequential practice that actively transforms meaning across linguistic and geopolitical boundaries. By demonstrating how micro-level linguistic choices intersect with macro-level ideological structures, the study contributes to audiovisual translation scholarship. It reinforces the need to conceptualise subtitles as powerful sites of intercultural negotiation, shaping how global audiences understand power, identity, and belonging.

References

Abdellaoui, S. (2022). Prospective media translators in audio-visual training: Towards a critical discourse analysis of gender bias in subtitling. *Studies in Pragmatics and Discourse Analysis*, *3*(2), 32–49. https://sabapub.com/index.php/spda/article/view/674

Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.

Appiah, K. A. (2006). *Cosmopolitanism: Ethics in a world of strangers*. W. W. Norton & Company.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The empire writes back: Theory and practice in post-colonial literatures* (2nd ed.). Routledge. https://doi.org/10.4324/9780203426081

Ayisi, F., & Brylla, C. (2013). The politics of representation and audience reception: Alternative visions of Africa. *Research in African Literatures, 44*(2), 125–141. https://doi.org/10.2979/reseafrilite.44.2.125

Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). Routledge.

Barker, C. (2000). *Cultural studies: Theory and practice*. Sage.

Bauman, Z. (2004). *Identity: Conversations with Benedetto Vecchi*. Polity Press.

Bhabha, H. K. (1994). *The location of culture*. Routledge.

Boahen, A. A. (1987). *African perspectives on colonialism*. Johns Hopkins University Press.

Borumand, G., Zandrahimi, M., & Mahdavi, Z. (2018). Investigating ideological manipulation in subtitling based on Farahzad's CDA model: A case study of *The Salesman*. *Journal of Language and Translation, 8*(4), 69–79. https://oiccpress.com/ttlt/article/view/15667

Byram, M. (1997). *Teaching and assessing intercultural communicative competence*. Multilingual Matters.

Causadias, J. M. (2020). What is culture? Systems of people, places, and practices. *Applied Developmental Science, 24*(4), 310–322. https://doi.org/10.1080/10888691.2020.1789360

Chaume, F. (2020). *Audiovisual translation: Dubbing*. Routledge. https://doi.org/10.4324/9781003161660

Culpeper, J., Short, M., & Verdonk, P. (2002). *Exploring the language of drama: From text to context*. Routledge. https://doi.org/10.4324/9780203003152

Darvin, R., & Sun, T. (2024). *Intercultural communication and identity*. Cambridge University Press.

Díaz-Cintas, J. (2020). Subtitling: Theory, practice and research. In C. Millán & F. Bartrina (Eds.), *The Routledge handbook of translation studies* (pp. 273–287). Routledge.

Díaz-Cintas, J., & Remael, A. (2021). *Subtitling: Concepts and practices* (2nd ed.). Routledge. https://doi.org/10.4324/9781315674278

Ding, N., & Chen, Y. (2022). Mood modulates attention in film viewing: An eye-tracking study. *International Communication of Chinese Culture, 9*(3–4), 169–180. https://doi.org/10.1007/s40636-022-00253-5

Dokotum, O. O. (2020). *Hollywood and Africa: Recycling the "dark continent" myth 1908–2020*. Routledge. https://doi.org/10.2307/j.ctvxcrxs1

Gambier, Y. (2003). Introduction: Screen transadaptation: Perception and reception. *The Translator, 9*(2), 171–189. https://doi.org/10.1080/13556509.2003.10799152

Gilroy, P. (1993). *The Black Atlantic: Modernity and double consciousness*. Harvard University Press.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

Gottlieb, H. (1997). Subtitles, translation & idioms. In F. Pöchhacker & M. Shlesinger (Eds.), *The interpreting studies reader* (pp. 261–270). Routledge.
Hagström, H., & Pedersen, J. (2022). Subtitles in the 2020s: The influence of machine translation. *Journal of Audiovisual Translation, 5*(1), 207–225. https://doi.org/10.47476/jat.v5i1.2022.195
Hall, S. (1990). Cultural identity and diaspora. In J. Rutherford (Ed.), *Identity: Community, culture, difference* (pp. 222–237). Lawrence & Wishart.
Jeffries, L. (2010). *Critical stylistics*. Palgrave Macmillan.
Jeffries, L. (2023). Critical stylistics. In M. Burke (Ed.), *The Routledge handbook of stylistics* (2nd ed., pp. 436–450). Routledge.
Jeffries, L., & McIntyre, D. (2010). *Stylistics*. Cambridge University Press.
Jonsson, S. (2014). Europe through Africa, Africa through Europe. In T. Oloruntoba-Oju & K. H. Petersen (Eds.), *Culture & the contemporary African* (pp. 44–61). Recito Forlag.
Kress, G., & van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Arnold.
Mokhoathi, J. (2021). "I am an African": A philosophical enquiry of identity and culture. *Journal of Black Studies, 53*(1), 92–108. https://doi.org/10.1177/00219347211047874
Nida, E. (2006). Theories of translation. *Pliegos de Yuste, 4*(1), 11–14.
Nord, C. (2001). *Translating as a purposeful activity: Functionalist approaches explained*. Shanghai Foreign Language Education Press.
Oloruntoba-Oju, T. (2014). Location of African culture: Beyond Afroscepticism and the new cosmopolitan exotic. In T. Oloruntoba-Oju & K. H. Petersen (Eds.), *Culture & the contemporary African* (pp. 120–153). Recito Forlag.
Oloruntoba-Oju, T., & Petersen, K. H. (Eds.). (2014). *Culture & the contemporary African*. Recito Forlag.
Orero, P. (Ed.). (2004). *Topics in audiovisual translation*. John Benjamins.
Pedersen, J. (2011). *Subtitling norms for television: An exploration focusing on extralinguistic cultural references*. John Benjamins Publishing Company.
Pérez-González, L. (2014). *Audiovisual translation: Theories, methods and issues*. Routledge. https://doi.org/10.4324/9781315762975
Pym, A. (2023). *Exploring translation theories* (3rd ed.). Routledge. https://doi.org/10.4324/9781003383130
Ranzato, I., & Zanotti, S. (2018). Introduction: If you can't see it, you can't be it. In I. Ranzato & S. Zanotti (Eds.), *Linguistic and cultural representation in audiovisual translation* (pp. 1–8). Routledge.
Rogers, E. M. (2003). *Diffusion of innovations* (5th ed.). Free Press. (Original work published 1962)
Semali, L. M., & Asino, T. I. (2013). Decolonising cultural heritage of Indigenous people and their knowledge from images in global films. *Decolonisation: Indigeneity, Education & Society, 2*(2), 25–56.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155

Shaules, J. P. (2016). The developmental model of linguaculture learning: An integrated approach to language and culture pedagogy. *Juntendo Journal of Global Studies, 1*, 2–17.
Šerban, A. (2019). Audiovisual translation. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (3rd ed., pp. 31–36). Routledge.
Tian, L. (2023). Applying machine translation to Chinese-English subtitling: Constraints and challenges. *Linguistica Antverpiensia, New Series: Themes in Translation Studies, 22*, 95–113.
Vermeer, H. J. (1989). Skopos and commission in translational action. In A. Chesterman (Ed.), *Readings in translation theory* (pp. 173–187). Oy Finn Lectura.
Wodak, R. (2009). *The discourse of politics in action: Politics as usual*. Palgrave Macmillan.
Wodak, R., & Meyer, M. (Eds.). (2016). *Methods of critical discourse studies* (3rd ed.). Sage.
Xie, B. (2023). Machine translation implementation in automatic subtitling from a subtitlers' perspective. In M. Yamada & F. do Carmo (Eds.), *Proceedings of Machine Translation Summit XIX* (Vol. 2, pp. 54–64). Asia-Pacific Association for Machine Translation.
Zabalbeascoa, P. (2021). Multilingualism and translation for the screen: The challenges of rendering linguistic and cultural diversity. *Perspectives, 29*(1), 1–14.

Acknowledgements

The author expresses sincere appreciation to his PhD supervisor and academic mentor, Professor Taiwo Oloruntoba-Oju, for his invaluable guidance, intellectual support, and encouragement in the development of this paper and its presentation at the 2022 Conference of the Vereinigung für Afrikawissenschaften in Deutschland (VAD) in Freiburg, Germany.

Authors' Biodata

Rasaq Atanda Ajadi holds a PhD in English and Applied Linguistics from the University of Ilorin, Nigeria. His research specialises in stylistics, with particular interests in language and identity construction, trauma discourse and life narratives, gender discourse in popular culture, and critical language studies. He is currently the Head of the General Studies Unit at the Federal University of Health Sciences, Ila-Orangun, Nigeria. Ajadi has published widely in international journals and was a recipient of the Alexander von Humboldt Foundation Junior Fellowship in Germany, hosted at the Technische Universität Chemnitz (TU Chemnitz), Germany.

Disclaimer status on the use of Generative AI

The author acknowledges the use of generative artificial intelligence (AI) tools solely for language refinement, editorial support, and organisational assistance during the preparation of this manuscript. All conceptualisation, data gathering and analysis,

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

interpretation of findings, theoretical framing, and scholarly arguments remain the original intellectual work and responsibility of the author. The author has carefully reviewed and validated the content to ensure its accuracy, originality, and academic integrity.

Declaration of conflicting interest

The author declared no conflicts of interest with respect to the research, authorship, and/or publication of the article.

Ethical consideration

Ethical approval was not required for this study because it did not involve human participants, interviews, surveys, experiments, or identifiable personal data. The research was based solely on the analysis of publicly available audiovisual materials and subtitle texts.

This work is licensed under Creative Commons Attribution-NonCommercial 4.0 International License

Available online at https://www.asjp.cerist.dz/en/Articles/155