

Cultural References in Audiovisual Translation: A Replication of an Audience Reception Study of Subtitling into European Portuguese

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Referências Culturais na Tradução Audiovisual: Uma Replicação de um Estudo de Recepção pelo Público da Legendagem para Português Europeu

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Resumo

Este estudo replica a investigação de Alfaify e Ramos Pinto (2021), examinando de que forma o público português interpreta e reage às referências culturais (RC) presentes em conteúdos audiovisuais legendados. Através de uma abordagem centrada no participante, investiga-se a compreensão e as preferências do público. Foi utilizado um questionário autoadministrado para recolher respostas de 28 participantes. A cada participante foram atribuídos aleatoriamente vídeos legendados seguindo uma de duas abordagens de legendagem: estrangeirização ou domesticação. Cada participante visionou quatro excertos curtos (dois em inglês e dois em chinês) com legendas em português europeu, respondendo a perguntas de compreensão e de atitude após a visualização de cada excerto.

O estudo de replicação confirmou várias conclusões fundamentais do estudo original, ao mesmo tempo que evidenciou divergências relevantes. Tal como no estudo original, a domesticação parece favorecer a compreensão mais eficazmente do que a estrangeirização, embora a diferença não tenha sido estatisticamente significativa. É de salientar que os participantes nesta replicação revelaram tendência para subestimar a sua própria compreensão. Para além disso, a familiaridade com a língua de origem influenciou a compreensão de forma distinta consoante o método de tradução utilizado. Por fim, as RC intermodais voltaram a revelar um maior potencial para facilitar a compreensão do que as RC monomodais no caso da domesticação, mas esta vantagem não foi observada no caso da estrangeirização, nem se refletiu na perceção subjetiva dos participantes.

Estas discrepâncias não invalidam os resultados do estudo original, mas sugerem que estes podem não ser universalmente generalizáveis. Podem ainda refletir variações na conceção metodológica, nas características da amostra ou no contexto cultural. Com base nos resultados, recomenda-se a adoção de estratégias de legendagem flexíveis e sensíveis ao contexto, em vez da aplicação uniforme de estratégias como a estrangeirização ou a domesticação. Quando as RC não são suficientemente explicitadas no diálogo, o recurso a ferramentas suplementares, como notas *pop-up* ou anotações visuais, pode contribuir para uma maior acessibilidade dos conteúdos. Recomenda-se também que os cineastas integrem informações/explicações diretamente no diálogo, de forma a facilitar a receção internacional e a promover uma acessibilidade global mais eficaz.

Abstract

This study replicates the work of Alfaify and Ramos Pinto (2021) by examining how Portuguese audiences interpret and respond to cultural references (CRs) in subtitled audiovisual

content. By adopting a participant-oriented approach, it explores audience comprehension and preferences. A self-administered questionnaire was used to collect responses from 28 participants, who were randomly assigned to one of two subtitling methods: foreignization or domestication. Each participant viewed four short clips—two in English and two in Chinese—with subtitles in European Portuguese, and answered comprehension and attitudinal questions after each clip.

The replication study confirmed several key findings of the original research while also highlighting important divergences. As in the original study, domestication tended to support comprehension more effectively than foreignization, although the difference was not statistically significant. Notably, participants in this replication often underestimated their own comprehension. Furthermore, familiarity with the source language influenced understanding differently depending on the translation method employed. Finally, crossmodal CRs appeared to enhance comprehension more than monomodal ones under domestication, but this advantage was not observed under foreignization, nor was it reflected in participants' self-perceived understanding.

These discrepancies do not undermine the validity of the original findings but suggest that they may not be universally generalizable. They may also reflect variations in research design, sample characteristics, or cultural context. Based on the results, the study recommends adopting flexible, context-sensitive subtitling strategies rather than applying foreignization or domestication uniformly. Where CRs are not sufficiently explained within the dialogue, supplemental tools—such as pop-up notes or visual annotations—can improve accessibility. Filmmakers are also encouraged to integrate explanatory cues directly into the dialogue to enhance international reception and support global accessibility.

PALAVRAS-CHAVE: legendagem; recepção; método de tradução; referências culturais; replicação

KEYWORDS: subtitling; reception; translation method; cultural references; replication

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Chapter 1 Introduction

Modern digital society relies increasingly on audiovisual media as a primary mode of communication, where the interplay of visual, auditory, and textual elements creates uniquely powerful messages. When audiences and content developers do not share the same linguistic and cultural backgrounds, audiovisual translation (AVT) plays a critical role in bridging the gap and ensuring effective communication.

While AVT has been practiced professionally since the early 20th century with the advent of film, it wasn't until the mid-1990s that it gained recognition as a distinct academic field, driven by the rise of digital technologies and the rapid expansion of global media distribution (Díaz Cintas and Remael 2021, 1). Over the past thirty years, AVT studies have undergone a remarkable transformation, evolving from a peripheral academic interest to a central focus of scholarly discourse (Bogucki and Díaz Cintas 2020, 11). As globalization accelerates, the demand for cross-border communication through audiovisual products continues to rise, further stimulating both the practical applications and scholarly exploration of AVT.

This study focuses specifically on subtitling, a key form of AVT that retains the original dialogue and presents the translation in written text displayed on-screen (Pederson 2011, 4) and on the translation of cultural references (CRs), an area that is characterized by a lack of terminological and conceptual stability, as is evidenced in the number of competing designations and definitions attributed to this practice. In this study, CRs refer to “places, people, institutions, customs, food etc. that you may not know even if you know the language in question” (Pedersen 2011, 44). While some CRs, such as internationally recognized concepts like Halloween, may require little to no translation, others—especially those tied to culture-specific institutions (e.g., legal terms specific to a national system)—pose significant challenges for translators (Díaz Cintas and Remael 2021, 202).

Notably, many studies have chosen literary texts as the primary material for analyzing CRs, as they are often seen as rich in culturally specific elements (Zhu et al. 2022, 909, 905). However, CRs in AVT should not be underestimated, especially given that AVT incorporates multiple modalities that go beyond text alone. In the context of AVT, subtitlers face additional challenges. For example, time constraints and the character limits imposed by subtitles force

translators to condense the original message, often making it difficult to convey the full depth of CRs. As noted by Nedergaard-Larsen,

evidently subtitles do not leave space for footnotes, long explanations or paraphrases. Sometimes there may not be enough space even for short explanations, and in certain situations it may be necessary to omit some elements completely (1993, 213).

While subtitlers are typically provided with guidelines, these tend to be “limited to technical parameters” and do not offer concrete guidance on how to translate CRs (Díaz Cintas and Remael 2021, 205; Ramière 2019, 15). This limitation is common across the industry and can also be observed in widely recognized guidelines such as those issued by Netflix, which do not include formal or publicly available recommendations specifically addressing the translation of CRs. Although these guidelines do not explicitly endorse a particular approach, they appear to implicitly favor foreignization. For example, Netflix recommends retaining original currencies in subtitles (Netflix n.d.), and an analysis of its subtitling practices—such as Japanese into Portuguese—reveals a frequent reliance on direct translation or borrowing, often without additional explanatory elements (Rebelo 2020, 110). Furthermore, while verbal-visual signs can sometimes offer additional information that alleviates some of the translation challenges, the visual elements may not always be sufficient to help bridge cultural gaps and many CRs are communicated purely through verbal signs.

Given that the transnational circulation of audiovisual content inevitably propagates the CRs embedded within these productions (Díaz Cintas and Remael 2021, 202), the increasing global distribution of audiovisual products exposes audiences to an expanding array of CRs, including those that are less internationally recognized. This trend underscores why CRs have, with time, become a hotly debated topic in AVT. Many scholars have proposed different classifications for translating CRs in the AVT context (Nedergaard-Larsen 1993, 219; Tomaszewicz 2001, 239-246; Pederson 2011, 76). However, while evidently useful, no existing classification can cover all the strategies used by translators or subtitlers, and overlap is inevitable, with strategies often being combined (Díaz Cintas and Remael 2021, 207).

These strategies—here understood as “the procedures (conscious or unconscious, verbal or non-verbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind” (Molina and Hurtado Albir 2002, 508)—are typically described as existing along a continuum between foreignization (Venuti

1995) and domestication (Venuti 1995). According to Venuti (1995, 20), foreignization applies an “ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.” In contrast, domestication is an “ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (1995, 20). In other words, foreignization preserves some of the foreignness of the original text, breaking target conventions to highlight the differences in language and culture (Shuttleworth and Cowie 1997, 59) and domestication adapts the text to the target language’s conventions, making the foreign elements more familiar to the target audience (Shuttleworth and Cowie 1997, 43-44). While discussions of foreignization and domestication have long shaped the field of Translation Studies (TS), recent research in AVT has focused on how CRs rendered via these methods are received and understood by audiences in real-world contexts (Alfaify and Ramos Pinto 2021, 120).

Subtitling reception research, in particular, has garnered growing attention within AVT studies. As noted by Di Giovanni (2020, 398), AVT research has shifted from descriptive analyses to systematic investigations of audience reception, examining how translations are understood, engaged with, and evaluated. However, a systematic review conducted by Yonamine (2022, 207) of 33 studies written in English and Brazilian Portuguese (2004–2020) revealed that none of the studies centered on audience reception, suggesting a lack of primary data in the publications on the reception of subtitles, as well as the audience’s perception and processing of them. In addition, a search on the Portuguese Audiovisual Translation Studies (PATS) platform, which compiles bibliographic information on AVT research conducted in Portugal and/or by Portuguese scholars, revealed only two studies explicitly focused on audience reception over the 20-year period from 2004 to 2024. One of these, by Ramos Pinto (2016), examines how different subtitling strategies, particularly the standardization and non-standardization of discourse, affect viewers’ understanding of non-standard linguistic varieties in audiovisual materials. The other is the original study by Alfaify and Ramos Pinto (2021), which this dissertation replicates and will be further discussed in the following paragraph. While these works generated valuable insights and marked an important initial step, it also highlighted a clear gap in reception research focusing on Portuguese-speaking audiences. Although it necessarily remains an isolated study based on a small, context-specific sample, it merits replication in different settings to uncover boundary conditions and determine where and when the original findings do—or do not—apply, offering insights that are crucial for both theory-building and professional practice.

To address this knowledge gap and respond to the need for further empirical validation and contextual diversification, the present study replicates the above-mentioned research by Alfaify and Ramos Pinto (2021), focusing on how different translation methods for handling cultural CRs in subtitling are received by audiences in Portugal. Based on a questionnaire conducted in 2018 at King Abdulaziz University in Saudi Arabia, the original study investigated how Arabic-speaking viewers understood CRs in clips in various source languages. The present study aims to test whether the patterns observed in the original research hold true across different audiences, languages, and cultural settings. Specifically, this study seeks to verify (i) whether domestication method is more effective than foreignization one in facilitating the understanding of CRs; (ii) whether a significant number of viewers interpret specific scenes differently than expected; and (iii) whether familiarity with the source language influences actual and perceived understanding of CRs; and (iv) whether crossmodal references more easily understood than monomodal ones, regardless of translation method.

In so doing, this study aims to generate insights that can inform the development of subtitling guidelines for Chinese historical dramas entering the Portuguese market. Unlike the original study, this research introduces the specific CRs of ancient China and does not include any CRs in Hindi, French, and German. As a vital avenue for cultural exchange, China's Belt and Road Initiative¹ has injected new vitality into the global circulation of Chinese culture, with audiovisual products playing an increasingly significant role in cultural promotion (Han et al. 2024, 1). However, when researching how Chinese culture is conveyed through audiovisual works, Yue (2022, vii) found that international audiences often struggle with culturally specific elements—particularly in historical Chinese productions—which are perceived as obscure or overly complex. Therefore, considering the impact of translation method on the acceptance of Chinese traditional culture by foreign audiences is essential. Additionally, as the relationship between China and Portuguese-speaking countries continues to strengthen, cultural exchanges via audiovisual media are expected to grow. For example, in 2022, China's National Radio and Television Administration (NRTA) held a ceremony in Macau, gifting documentaries offered in a Portuguese version such as *Seasons of China*, *Traditional Chinese Medicine*, *Tea: The Story of a Leaf and One Cup*, *A Thousand Stories* to Portuguese-speaking countries (NRTA 2022). Furthermore, in 2023 the collaboration between Guangdong Radio and Television (GRT) and Teledifusão de Macau (TDM) in hosting the

¹ For an overview of the Belt and Road Initiative, see the official website of the Belt and Road Portal: <https://eng.yidaiyilu.gov.cn/>

“Portuguese-speaking Countries Screening Week” brought Portuguese-dubbed versions of several original programs to audiences from Portuguese-speaking countries (NRTA 2023). In light of these developments, investigating the reception of Chinese CRs by Portuguese-speaking audiences under different subtitling methods becomes crucial.

This study aims to explore how subtitling methods can enhance the understanding and appreciation of Chinese culture, particularly its more complex and less internationally recognized elements. Furthermore, it seeks to provide valuable insights for future subtitling practices in audiovisual products exported from China to Portugal, helping bridge cultural gaps and facilitating the effective transmission of Chinese culture.

In addition, this study also aims to address a significant gap in TS concerning replication. The amount of replication is one of the key factors that distinguishes the soft sciences from the hard sciences (Olalla-Soler 2020, 2). Compared to other disciplines, such as psychology, where researchers have been actively engaged for over a decade in evaluating the replicability of study findings and rethinking methodological practices (Flake et al. 2022, 576), and language teaching, which has encouraged replication since the 1990s (Yamashita and Neiriz 2024, 1), the field of TS has produced relatively few replication studies. Yet replication serves as an indispensable foundation for meaningful scientific advancement (Plucker and Makel 2021, 97). To promote the growth and rigor of TS, greater engagement with replication-based research and theoretical reflection is needed. This study contributes to such efforts by offering a rare example of replication in the field.

To answer the research questions mentioned above—regarding the relative effectiveness of domestication versus foreignization, the alignment between viewers’ interpretations and intended meanings, the influence of source language familiarity, and the comparative comprehensibility of crossmodal versus monomodal references—this study adopts a mixed-method design combining controlled experimental research with a self-administered online questionnaire. The experiment involves Portuguese participants watching a series of short subtitled video clips that reflect two distinct subtitling methods: foreignization and domestication. The study explores how these translation methods influence viewers’ understanding and interpretation of CRs in audiovisual content. It follows a structured approach, beginning with a language proficiency screening phase to ensure that participants meet the required linguistic criteria. Subsequently, participants watch the clips in a semi-controlled online environment, completing a series of three-part questionnaires after each clip. The data

gathered from these responses will provide insights into the effectiveness of different subtitling methods, as well as the broader impact on understanding cross-cultural elements.

This dissertation is organized as follows. Chapter 2 provides a literature review, examining CRs in translation studies and AVT, as well as reception studies and the concept of replication in translation research. Chapter 3 outlines the methodology, describing the experimental design, material selection, questionnaire design, and data analysis approach. The results and discussion are presented in Chapter 4, where the findings are analyzed in relation to the research questions. Finally, Chapter 5 concludes the dissertation, summarizing the key findings and suggesting directions for future research.

Chapter 2 Literature Review

This chapter lays the foundation for the current study by critically reviewing the existing literature on the key topics that inform it. It begins with an overview of relevant research on CRs, then examines the main contributions and gaps in audience reception studies, and finally explores replication efforts in TS more broadly, with a particular focus on AVT.

2.1 Cultural References in Translation Studies

By the 1980s, TS had gradually shifted toward an interdisciplinary and culturally oriented approach (Leppihalme 1997, 1). This shift led to increasing scholarly attention to CRs, which have been referred to by various terms, such as culture-specific items (Terestyényi 2011, 13; Marco 2019, 21; Ramière 2019, 10), culture-loaded words (Lin and Yang 2015, 63), extralinguistic cultural references (ECRs) (Pedersen 2011, 43), and culture-bound terms (Díaz Cintas and Remael 2014, 200; Harvey 2000). Despite the variation in terminology, the cultural dimension in translation has been widely studied. This dissertation adopts the term “cultural references” in alignment with the original research that is being replicated here. Notably, in their 2021 revised edition, Díaz Cintas and Remael explicitly adopt the term “cultural references,” which further supports the use of this terminology in the present study.

CRs often highlight the differences between cultures and necessitate intercultural mediation and translation (Alfaify and Ramos Pinto 2021, 113). For example, although the term “dragon” exists in both Chinese and Western cultures, its connotations differ significantly. In Chinese culture, “龙” (dragon) symbolizes bravery, wisdom, good fortune, and supremacy, whereas in Western contexts, it is often depicted as a malevolent creature (Chen and Zhai 2022, 144). With the arrival of 2024, the Year of the Dragon, discussions on how to translate “龙” have resurfaced. To better mediate the different culture and avoid misunderstanding, some scholars and translators suggest using “loong,” which retains both the visual and semantic aspects of the Chinese character, or “Chinese dragon,” which aligns more closely with the target audience’s expectations (China Desk, Lianhe Zaobao 2024).

Nida (1964, 30) argues that “differences between cultures may cause more serious problems for the translator than do differences in language structure.” CRs may therefore be considered one of the most significant challenges in translation (Pedersen 2011, 4). For instance, cultural expressions in the source text may have multiple potential equivalents in the target culture, or they may lack equivalent items in the target culture or are unfamiliar to most of the

target audience (Zojer 2011, 403). To address these challenges, translators can employ various strategies to bridge cultural gaps, provided they are aware of the relevant CRs (Fernández Guerra 2012, 4-5). However, some scholars argue that classifications in CRs translation strategies cannot be universally applied across all texts, as adjustments are often necessary depending on the characteristics of real texts (Zhu et al. 2022, 909). The specific strategies used in subtitling CRs will be discussed in detail in the next section.

2.2 Cultural References in Audiovisual Translation

While most studies on CRs have emanated from studies on translated literature, the concept has also attracted the attention of AVT scholars, probably due to its cultural diversity and multimodal complexity. Among the most recent studies on CRs in audiovisual media, a wide range of topics have been explored to address the strategies and challenges involved in subtitling, dubbing, fansubbing, audio description, and cross-cultural adaptation. Several studies focus on subtitling and dubbing strategies, such as Altahri (2013), who investigates the subtitling of *Harry Potter* into Arabic, emphasizing cultural and technical challenges for children. Ranzato (2013) explores the dubbing of CRs into Italian, noting the impact of historical and social contexts, while García Couso (2014) examines the shift between domestication and foreignization in the Galician dubbing of *Gran Torino*. Asakura (2019) compares the translation of CRs in *Spirited Away* into English and Portuguese, highlighting source- and target-oriented strategies. Chen et al. (2021) examine translation fidelity in Chinese films subtitled into English, revealing significant variation in fidelity across genres. Other studies, like those by Elayyan and Fejzic (2021) and Lepre (2015), delve into fansubbing, where Elayyan and Fejzic analyze Arabic fansubtitling of Western stand-up comedy, and Lepre studies amateur subtitlers' handling of CRs. Gao (2020) further examines fansubbing in Chinese, focusing on *The Ministry of Time* and the role of transculturality in translation. In the realm of audio description, Sanz Moreno (2017) compares the perceptions of normal-sighted and blind audiences in the context of audio description, while a follow-up study (2018) examines the preferences of blind or low-vision audiences regarding the amplification and generalization of CRs in audio descriptions. In the field of cross-cultural adaptation, Yahiaoui and Fattah (2020) explore the adaptation of *The Simpsons* for Arabic audiences, and Wu (2013) analyzes the subtitling of Taiwanese films into Spanish, looking at how linguistic culture affects the reception of CRs.

However, as argued in Alfaify and Ramos Pinto (2021, 112), most studies on CRs in AVT adopt a Eurocentric, logocentric, and descriptive lens, focusing almost exclusively on

European languages and contexts, relying primarily on verbal references, and adopting a descriptive stance that is not anchored in empirical reception studies. Their study was the first to start addressing this gap by focusing on the translation of films from English, Hindi, French, and German into Arabic, considering CRs that go beyond merely verbal elements, and shedding light on audience reception through a questionnaire-based study.

Despite its relevance, the study was of necessarily limited scope and focused on a single case study, limiting the generalizability of its findings. As such, it could not account for potential variations in audience reception across different demographic groups or cultural backgrounds. Therefore, there is a need to replicate the study with a different dataset, incorporating other linguistic and cultural contexts to further validate and expand upon its findings. This study aims to achieve this by focusing on the translation of videos from English and Chinese into European Portuguese, examining CRs beyond verbal elements, and exploring audience reception through a questionnaire-based approach.

In order to better understand CRs in AVT, Pedersen (2011, 59-60) offers a taxonomy that classifies CRs into twelve categories: weights and measures, proper names, professional titles, food and beverages, literature, government, entertainment, education, sports, currency, technical material and others. To account for the multimodal nature of CRs in the source text, the original study establishes its own level of categorization—monomodal references and crossmodal references, based on the intricate web of audiovisual resources.

Monomodal references are defined as cultural items, such as people, places, institutions, or sounds, whose meaning is conveyed through a single mode of communication. A verbal reference like the mention of the “Hungry Hungry Hippos” in *The Big Bang Theory* (S8: E2) is a monomodal reference, as it relies solely on verbal resources to convey its cultural meaning. Similarly, the visual depiction of the “Hall of Mental Communication” in *Yanxi Palace: Princess Adventures* (2019, E1) functions as a monomodal reference, relying on the visual mode to communicate its historical and cultural significance within the context of the Qing Dynasty imperial court. Aural references, on the other hand, can also serve as monomodal references. For example, the sound of a traditional gong in *Crouching Tiger, Hidden Dragon* (2000) serves as an auditory monomodal reference, evoking historical and cultural associations with Chinese traditions and martial arts, without the need for additional verbal or visual cues.

In contrast, crossmodal references involve the integration of multiple modes—such as verbal, visual, and auditory resources—to convey meaning. A clear example of this occurs in

Yanxi Palace: Princess Adventures (2019, E5) when the search for the princess leads to the discovery of her lost “sachet.” The verbal reference to the “sachet” is reinforced by its visual presentation, thereby merging verbal and visual elements to enhance the cultural meaning and highlighting the significance of traditional Chinese artifacts in the storyline.

This typology differs from a logocentric approach by providing a framework for analyzing CRs in the audiovisual medium, highlighting the equal importance of non-verbal resources alongside verbal ones. As noted by Ramière (2019, 14), “contextual factors play a much more important role than is typically believed, especially perhaps in screen translation.” In AVT, context is constructed by multimodal resources and, as Zojer (2011, 405) suggests, “the translation will be a plot-oriented rather than strictly semantic one.” Therefore, in line with the original study, this study argues that AVT research should not focus exclusively on verbal resources.

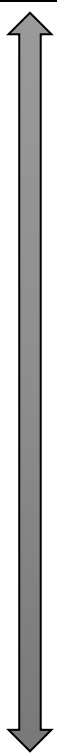
The above-mentioned classification approach takes into account the comprehensive nature of the audiovisual product. As a replication study, the research reported here will adopt the same categorization system as the original research to ensure consistency and comparability. It also aims to explore the distinct effects of the monomodal and crossmodal channels on viewers’ comprehension of audiovisual content.

As highlighted in the previous section, translating CRs is challenging. However, subtitling adds an extra layer of complexity to the task. In AVT, information is conveyed through “the complex multimodal nature of audiovisual products” (Alfaify and Ramos Pinto 2021, 113), rather than relying solely on written words. As a result, solutions such as footnotes, forewords, asterisks and asides used in printed translations are absent (Zojer 2011, 403) and translators have to solve additional various media-related problems in subtitling (Nedergaard-Larsen 1993, 212). In addition, translators inevitably encounter the “dilemma of accuracy” as they must decide whether to adapt CRs for foreign audiences or retain them in their original form (Zojer 2011, 404).

Regarding the translation strategies used for CRs, various scholars have proposed different taxonomies of strategies. For instance, Nedergaard-Larsen categorizes strategies into transfer/loan, direct translation, explicitation, paraphrase, adaptation to target language culture and omission (1993, 219). Strategies are classified into omission, direct translation, definitional periphrasis, equivalence, adaptation, allusions by Tomaszekiewicz (2001, 239-246). There are considerable overlaps and also divergences between these classifications (Marco 2019, 22). In

general, these strategies span a spectrum from foreignization to domestication (Ramière 2019, 10; Zhu et al. 2022, 909), which will serve as one of the variables in this study’s experimental design. In other words, the strategies can be visualized as “moving from the totally target language-culture-oriented to the totally source language-culture-oriented” (Nedergaard-Larsen 1993, 219). In this dissertation, the taxonomy of CRs translation strategies follows the seven categories proposed by Pederson (2011, 76), along with the additional strategy of “transcription” which was introduced by Harvey (2000) and incorporated into the model by Alfaify and Ramos Pinto (2021) in the original study this research replicates. Together, these works provide a valuable overview of earlier classifications of translation strategies (Alfaify and Ramos Pinto 2021, 116). These strategies can be summarized and explained in Table 1 below:

Table 1. Translation strategies

	Foreignization	Retention	The CR is kept unchanged in the target text.
		Direct translation	The CR is translated literally without semantic modification.
		Transcription	The CR is adapted to the target language’s writing system.
	Domestication	Official equivalent	A pre-existing official term is used in the target culture.
		Specification	A more specific CR is used in the target culture.
		Generalization	A more general CR is used in the target culture.
		Substitution	The CR is replaced by a different cultural element (from the target culture or a more globally recognized one).
		Omission	The CR is entirely removed from the target text.

Source: Adapted from Alfaify and Ramos Pinto (2021, 116)

Before proposing the taxonomy, Pedersen clarifies that the term “render” will be used instead of “translate” to describe the strategies for transferring ECR, as not all strategies strictly involve translation in its narrow sense (2011, 74). In his opinion, “official equivalent” is not technically a strategy but rather a term reserved for an equivalent with a specific and unique status (Pederson 2011, 74-75). From a macroscopic perspective, “official equivalent,” “specification,” “generalization,” “substitution,” and “omission” belong to the domestication

category, while “retention” and “direct translation” belong to foreignization. Since the original study focuses on subtitling into Arabic, the researchers added “transcription” to the subset of foreignization. Given that this study will also involve the conversion of writing systems—specifically from Chinese to Portuguese—the transcription strategy will be included here as well.

2.3 Reception Studies in Audiovisual Translation

Nida’s pioneering work *Toward a Science of Translating* marked a pivotal shift from a purely linguistic perspective to a communicative approach (Gambier 2018, 44). This shift highlighted the crucial role of recipients in interlingual communication and laid the groundwork for the increasing relevance of reception studies within TS (Gambier 2018, 49). The growing emphasis on reception studies reflects a broader trend in TS towards audience-centered research, particularly in AVT. As pointed out in the previous section, translation methods remain a key topic of debate in AVT; however, “reception studies are also important as a way of establishing the impact of media policies and potentially as a way of guiding future policy” (O’Sullivan 2016, 267). Furthermore, as Di Giovanni (2020, 398) rightly points out, “the aim of such research approaches is not only to push the discipline beyond descriptivism, but first and foremost to map reception so as to feed it back into research but also into the practice of AVT.” In other words, reception studies are instrumental in evaluating the impact of translation methods, with their findings offering valuable insights for both future research and for guiding practitioners in their subtitling work.

In the context of AVT, studying reception means to examine how audiovisual products or performances are perceived, interpreted, and remembered by viewers, taking into account specific socio-cultural contexts and the audience’s memories of cinema-going (Gambier 2018, 56). The contributions of reception studies in AVT have been widely recognized, particularly as translators’ decisions are often influenced by their perception of the target audience. Orrego-Carmona (2019, 367) suggests that creating audience profiles based on empirical evidence is essential for enhancing translators’ decision-making processes.

It is also important to note that reception studies are often intertwined with empirical approaches. The empirical turn in the 1990s significantly contributed to the interdisciplinarity of TS, incorporating methods and tools from diverse disciplines. There are three empirical approaches that can be used when the focus of research is on viewers: surveys for feedback on subtitled programs, experiments manipulating subtitle variables to examine effects on reading

speed and attention, and controlled procedures using tools such as eye tracking and bio-logging to analyze behaviors and attention patterns (Gambier 2018, 58).

In recent years, empirical research on AVT reception has expanded across various cultural and linguistic contexts, employing either single empirical methods or combinations of methods. For instance, Li (2024) investigates how Chinese audiences receive subtitling and dubbing through a large-scale online survey with participants from different age groups. Di Giovanni (2019) explores the reception of a subtitled TV series by young Italian viewers, using data from a combination of eye tracking and questionnaires. The original study to be replicated in this dissertation also conducts research focused on several controlled variables, collecting data from a questionnaire to examine the reception of subtitling into Arabic (Alfaify and Ramos Pinto 2021). This study will adopt the same empirical methods, with adjustments specified in the Methodology chapter.

Although valuable insights have emerged from previous studies, there remains a gap in research on Portuguese audiences. As noted by Ramos Pinto (2012, 348), while interest in AVT began to grow in the late 1990s and expanded notably after 2000, research in Portugal is still in its early stages, with only a limited number of studies dedicated exclusively to this field. Based on an analysis of studies referenced in the PATS database, consulted in March 2025, AVT research in Portugal has traditionally been product-oriented, focusing on the analysis of European languages. However, there has been a growing trend toward incorporating process-oriented and participant-oriented approaches, with many recent studies employing a mixed-methods approach. Notably, several studies have addressed CRs and audience reception. For example, Lopes (2021) highlights the challenges of translating CRs, particularly in humor and songs, emphasizing the need for careful contextual and cultural adaptation in subtitles. A comparative analysis of professional translation and fansubbing in *Family Guy* highlights retention as the dominant strategy when translating CRs, influenced by audience knowledge and context (Silva 2021). Furthermore, research on the films of Pedro Almodóvar examines how CRs translations balance cultural adaptation and preservation, considering factors such as audience reception (Lerma Sanchis 2017).

However, according to searches in BITRA and PATS in March 2025, despite these contributions, no empirical studies have yet focused specifically on how Portuguese audiences perceive CRs from non-European context, particularly in the realm of Chinese audiovisual content. This gap is particularly relevant as Chinese cultural presence in Portugal has been increasing in recent years, as is evidenced by initiatives ranging “from Chinese calligraphy,

dragon and lion dances, to annual Chinese New Year galas and popular Chinese language courses” (Xinhua 2017) contributing to the visibility of Chinese culture abroad.

In this context of strengthening Sino-Portuguese cultural exchange, it becomes particularly relevant to explore how Portuguese viewers interpret Chinese CRs. Furthermore, Teledifusão de Macau (TDM) has contributed to promoting Chinese media abroad by adding Portuguese subtitles to CCTV² programmes and distributing them to television stations in Lusophone countries (Sá 2024). The recent launch of a Portuguese subtitling center by China’s Guangdong Radio and Television (GRT) further underscores the country’s ambition to promote its culture abroad through audiovisual media. Investigating Portuguese audiences’ acceptance is therefore not only relevant to current cultural dynamics but it may also offer crucial insights for enhancing the reception of Chinese cultural products in Portugal.

2.4 Replication in Translation Studies

Replication refers to the process of systematically duplicating or reproducing an original study to assess the reliability and consistency of its findings and effects (Han and Yang 2023, 426). It has gained increasing recognition in empirical research across disciplines due to its crucial role in ensuring the reliability and generalizability of research outcomes. As observed by Olalla-Soler, in recent years, replication has gained increasing importance in empirical Translation and Interpreting Studies (TIS), with a noticeable rise in the number of replication studies conducted over the past decade (2020, 33). However, despite this upward trend, the number of replication studies remains relatively low.

The scarcity of replication studies in TS research, particularly in the field of AVT in Portugal, is further confirmed by a bibliographic search conducted on BITRA and PATS in March 2025. Searching the abstracts and titles with the keyword “replication” yielded only five entries on BITRA and no entries on PATS. Among the few studies found, the focus is on cultural adaptation in translations (e.g., Costandache 2009), the “dubbing effect” in voice-over (e.g., Flis et al. 2020), and quality assessment in interpreting (Pöchhacker 2011). This limited number of results further highlights the underrepresentation of replication studies within the field, signaling the need for more empirical research to validate and expand existing findings.

² CCTV (China Central Television) is the predominant state television broadcaster in mainland China, providing a wide range of programming domestically and internationally.

As Olalla-Soler (2020, 33) points out, TIS researchers face challenges similar to those in other soft sciences, including the limited publication opportunities for replication studies, even though their importance is widely acknowledged. To address this issue, platforms like *ReScienceX* have been established to provide an open-access outlet for replication and reproduction studies (Roesch and Rougier 2020, 30). Nonetheless, McManus (2024, 1301) highlights that some journals, such as *Applied Psycholinguistics*, differentiate between “original research articles” and “replication research articles,” which could unintentionally imply that replication studies are less valuable or are not considered original research. This perception, however, risks undermining the academic value of replication studies. In this context, Pöchhacker (2011, 37) emphasizes that the core concern of replication studies is not their perceived value, but rather their capacity to demonstrate the validity of previous findings by verifying their reproducibility. McManus (2024, 1302) further argues that replication studies—by repeating the research design and methods of a previous study, with or without modifications—offer valuable contributions to the field by either confirming existing findings or providing new data to challenge or extend those findings. This process not only confirms and consolidates knowledge but also extends understanding within empirical fields of study by confronting existing claims and ideas with fresh data. Such efforts clearly demonstrate that replication research contributes significantly to the advancement of knowledge and embodies a contemporary understanding of originality.

Table 2. Types of replication

Type	Definition	Aim
Exact replication	An attempt to conduct a study as close to the original as possible, using the same materials, manipulations, dependent variables, and participants.	To assess the reliability of the effect observed in the original study.
Constructive replication	A follow-up study that includes both an exact or close replication of the original study and new elements to refine or extend the findings.	To provide additional evidence for or against the original findings, and to refine or extend those findings.
Conceptual replication	A study that tests the same fundamental hypothesis as the original, but with different operationalizations, variables, or design.	To address issues of construct validity in the original study.

In terms of categorization, Olalla-Soler identifies three types of replication in soft-science disciplines: exact replication, constructive replication and conceptual replication (2020, 7). These types vary in terms of their approach and the specific aims they pursue within research. To provide a clearer overview, Table 2 outlines the definitions and objectives of each replication type.

This dissertation conducts a conceptual replication, adapting the methodology of a prior study on Arabic subtitles of CRs to a new linguistic and cultural context. Specifically, it adapts the methods used to examine the subtitling of CRs into Arabic, in order to study how Portuguese audiences receive such references.

A conceptual replication was chosen because it allows us to test the same fundamental ideas from the original research while adding the new audience (Portuguese instead of Arabic), new languages (Chinese instead of Hindi, French and German), and changes the mode of video visualization and questionnaire administration (asynchronous, remote vs synchronous, on-site). As Pöchhacker (2011, 38) notes, a conceptual replication, i.e., a replication with updates, is regarded as more valid in the present context. Although this approach carries some risk—due to the differences in objectives, languages, cultures, and contexts—it has been recognized that conceptual replication can provide deeper insights than exact replication (Schmidt 2009, 95). This approach not only assesses the transferability of the original findings across different contexts but also enriches our understanding of how diverse audiences interpret and engage with subtitled cultural content.

Furthermore, Olalla-Soler (2020, 33) advocates for a broader debate within the TIS community about the necessity of replication but stresses that more research across diverse contexts is required before such a discussion can take place. As a replication study, this dissertation aims not only to confirm the findings of the original research but also to contribute empirical evidence that can inform future discussions on the role of replication in TIS.

Chapter 3 Methodology

In replicating the research conducted by Alfaify and Ramos Pinto (2021), the current study aims to answer the following research questions:

(a) Is domestication method more effective than foreignization method in facilitating Portuguese viewers' understanding of CRs?

(b) How do Portuguese viewers interpret and respond to specific scenes containing CRs, and do their interpretations align with the intended meanings?

(c) Does familiarity with the source language influence viewers' understanding of CRs?

(d) Are crossmodal references more easily understood than monomodal references?

To answer these questions, this study adopts a mixed-method design, combining research focused on controlled variables with a self-administered online questionnaire to explore how Portuguese viewers understand and interpret CRs in subtitled audiovisual content. The experiment involves participants watching short video clips in a semi-controlled environment (where participants are given specific instructions but still have autonomy in their setting), and then completing three-part questionnaires immediately after each clip.

Prior to data collection, ethical clearance for this study was obtained from the Ethics Committee at NOVA FCSH (Comissão de Ética da NOVA FCSH), ensuring that all procedures complied with institutional guidelines regarding informed consent, participant anonymity, and data protection. The ethical approval, along with the original application submitted to the Ethics Committee, is included in Appendix 3.

This chapter presents the methodological parameters of the study. It begins by outlining the experimental design, followed by the procedures for selecting materials for the language competence test and the general questionnaire, as well as the process of subtitle creation for the video clips included in the questionnaire. It then details the design and dissemination of the questionnaire, and concludes with a description of the data analysis process—from data cleaning and preparation to coding responses to open-ended questions, and statistical analysis.

3.1 Experiment Design

In contrast to the original study, which relied on on-site, synchronous video viewing, this experiment adopted an asynchronous, semi-controlled online format. The most significant modification was the shift from a synchronous, in-person setup to a remote, asynchronous

approach. This change was primarily motivated by logistical constraints: the researcher conducting this study is based in China, making in-person access to the target population—native speakers of Portuguese—highly limited. As a result, the experiment was conducted using an online questionnaire.

As noted by Saldanha and O'Brien (2014), online questionnaire offers several advantages over other methods, such as in-person questionnaire or interview: it consumes less time than individual interviews (152), encourages freer responses due to the absence of the researcher, and allows for broader dissemination of the questionnaire (163). Additionally, it enables the filtering of questions to ensure relevance for specific participants (166), making the experience more efficient for participants.

The experiment consisted of three main phases: a language proficiency screening phase, a main questionnaire phase, and a final feedback phase, which was designed to allow participants to provide additional insights or reflections on the clips and translations, thereby enriching the depth of their responses.

The screening aimed to ensure that participants met the required linguistic profile: native speakers of European Portuguese, with at least an intermediate level of English proficiency (equivalent to IELTS 5.0 or above), no familiarity with Chinese, and no formal training in translation. During this phase, participants watched two short video clips—one in English and one in Chinese—without subtitles and were asked to answer two open-ended comprehension questions for each. Each pair of questions consisted of one language-related and one culture-related question, enabling the researcher to assess both the participants' linguistic understanding and their cultural familiarity. Only data from participants who correctly answered at least one question related to the English clip and failed to answer both questions related to the Chinese clip were included in the final analysis.

In the second phase, participants viewed four short clips subtitled in European Portuguese: two English-language clips from the original study and two clips from a Chinese costume drama. Two versions of subtitles were created for each clip, reflecting two distinct methods: foreignization and domestication. Participants were randomly assigned to one of the two conditions and asked to answer questions following each clip.

Before watching the clips, participants were instructed to complete the study in a quiet, distraction-free environment. They were informed that they would be asked to watch a series of short clips and answer questions related to the content they saw, with each clip to be viewed

only once. This was emphasized to ensure they paid full attention to the video. However, participants were not informed of the study's focus on CRs beforehand to prevent them from consciously directing their attention to the cultural elements within the videos.

The questions in the second phase of the questionnaire were divided into three parts. The first part measured participants' declared understanding of the clips. The second part focused on participants' interpretation of CRs. For each clip, participants answered five open-ended questions—three of which were directly related to CRs, while the remaining two were dummy questions designed to prevent participants from identifying the specific focus of the study. This was intended to reduce the risk of participants consciously paying extra attention to cultural references in the subsequent clips, which could otherwise lead to biased responses and compromise the ecological validity of the experiment.

The third part of the questionnaire explored participants' attitudes toward the subtitle translations used in the clips. Due to space constraints, this part was not discussed in the original study; however, it was retained here in the hope that it will provide valuable new insights.

After completing the questionnaire, participants were informed about the focus of the study and were given the option to decide whether they wished to retain their responses.

To support potential replication, the complete questionnaire, including video clips used within, is available under Appendix 1. To support secondary analysis, the dataset that resulted from participants' responses is accessible under Appendix 2

3.2 Material Selection and Subtitle Creation

3.2.1 Material Selection for the Language Proficiency Test

The clips used for the language proficiency test were approximately 30 seconds in length, designed to minimize the experiment's duration while still effectively evaluating participants' comprehension. For the language proficiency test phase, the material selected to assess participants' familiarity with English was a clip from *The Big Bang Theory* (Season 8, Episode 2). Although the original study could not provide the exact clip they used, this particular clip was chosen due to its linguistic and cultural relevance. First, the clip features moderate speaking speed, which is important for assessing participants' ability to understand spoken English at an intermediate level. The material was also chosen because it includes a cultural reference, which is essential for testing the participants' understanding not only of the language but also of the cultural context in which the dialogue occurs.

For the Chinese language unfamiliarity test, the same Chinese costume drama series used in the main questionnaire phase was selected. Specifically, a clip from *Yanxi Palace: Princess Adventures* (Episode 1) was chosen. Deciding to use the same Chinese costume drama for both the language proficiency test and the main questionnaire phase is not only intended to assess participants' unfamiliarity with Chinese but also to measure their unfamiliarity with a similar type of content. Similarly, this clip is spoken at a moderate pace and contains a cultural reference.

3.2.2 Material Selection for the Main Questionnaire

The selection of audiovisual clips for the main questionnaire adhered to the three criteria established in the original study. The first criterion is the source language, which requires that the selected clips include both a foreign language familiar to participants and a foreign language completely unknown to them. In alignment with the original study, this research assessed participants' proficiency in English—a foreign language familiar to them—prior to the experiment to ensure a sufficient level of comprehension. Additionally, the unfamiliar language was Chinese, a language unknown to the participants but familiar to the researcher, and representative of a non-European context, which fully satisfied the original study's requirement for the source language of the clips. The second criterion requires that the selected clips contain a sufficient number of CRs. In line with this, particular attention was given to the presence and density of CRs in the chosen audiovisual material. The third criterion is that the clips should cover monomodal references or multimodal references, which refer to cultural information conveyed either through a single mode or through a combination of modes.

In order to better fulfill these criteria, the English-language clips used in this study were the same used in the original study. However, to control the experiment's duration (with each video limited to no more than three minutes) and prevent participant fatigue, as well as to balance the number of CRs in each clip, these segments were edited. For the Chinese-language clips, the researcher carefully selected segments from a Chinese costume TV series—*Yanxi Palace: Princess Adventures*. This genre was chosen due to its rich inclusion of CRs that align with the study's objectives. Table 3 provides information on the clips and CRs included in the study.

Table 3. Clips and cultural references included in the study

Clip	Source	Source language	Clip selected	Clip duration	Number of CRs	Category of CRs
1	<i>Fever Pitch</i> (1997)	English	06:00-07:21, 07:41-09:00	2 min 40 sec	3	Personal names [verbal], Entertainment [verbal]
2	<i>Truly, Madly, Deeply</i> (1991)	English	11:49-14:09, 14:29-15:02	2 min 53 sec	3	Food and beverages [crossmodal], Geographical names [crossmodal], Medicine [verbal]
3	<i>Yanxi Palace: Princess Adventures</i> (2019)	Chinese	Episode 1: 03:33-06:13	2 min 40 sec	3	Geographical names [verbal], Institutional names [visual], Personal names [verbal]
4	<i>Yanxi Palace: Princess Adventures</i> (2019)	Chinese	Episode 5: 23:43-25:33	1 min 50 sec	3	Institutional names [verbal, crossmodal], Other [crossmodal]

In relation to the “Category of CRs,” an important modification was made compared to the original study’s classification. In *Truly, Madly, Deeply* (Clip 2), the geographical name “Mar del Plata” was initially classified as “monomodal (verbal)” in the original study. However, upon further analysis, the current study determined that a more appropriate classification would be “crossmodal (verbal & visual).” This is because, in addition to the verbal mention of the location by the character Nina, participants could also visually perceive the reference through the image of the postcard shown in the video. This dual modality makes the classification as crossmodal more fitting.

3.2.3 Subtitle Creation

The subtitles for the clips used in the experiment were created using the Zoosubs platform, following Netflix’s subtitling guidelines for Portuguese. To ensure readability, the subtitles adhered to a limit of 42 characters per line and a maximum reading speed of 17 characters per second. The initial Portuguese subtitles were generated by the researcher and subsequently revised by a professional subtitler and reviser. Her feedback was instrumental in minimizing the risk of substandard or unnatural translation choices that could distract viewers and compromise the focus of the study.

Below are the main categories of revisions, with examples to illustrate each change:

- **Reading speed and line breaks**

Before: Aposto que não vais jogar
ao mais alto nível aos 50 anos.

After: Não vais jogar
ao mais alto nível aos 50 anos.

Before: Ela diz que quem gosta de
futebol é maluco.

After: Ela diz que quem gosta de futebol
é maluco.

- **Fluency and accuracy**

Before: Nina, um postal do Charlie está por aqui.

After: Nina, tenho aqui um postal do Charlie.

Before: Vou à loja de móveis logo de manhã.

After: Vou à loja de decoração logo de manhã.

- **Grammar, fluency and accuracy**

Before: O Mário está a ensinar-me mergulhar.

After: O Mário está a ensinar-me a mergulhar.

Before: Isto já é um hábito para ela.

After: Isto já é um hábito dela.

- **Punctuation and Formatting**

Before: “Estamos alojados num hotel grande
com uma televisão na casa de banho”.

After: “Estamos alojados num hotel grande
com uma televisão na casa de banho.”

Before: Estamos a passar as férias em *Mar del Plata*.

After: Estamos a passar as férias em Mar del Plata.

In line with the original study, two different subtitling conditions were applied to the clips:

- **Condition 1 (Foreignization):** This condition followed a source-language-oriented foreignization method, employing strategies such as retention, direct translation, and transcription.
- **Condition 2 (Domestication):** This condition followed a target-language-oriented domestication method, using specification, generalization, substitution, and omission strategies.

Table 4 provides examples of the subtitles from both conditions.

Table 4. Examples of the subtitles from both conditions

Example from Fever Pitch (1997): <i>Stanley Matthews played First Division football till he was 50.</i>				
	CR	Portuguese translation	Back translation	Strategy
Condition 1	Stanley Matthews	O Stanley Matthews jogou na 1ª Divisão até aos 50 anos.	<i>Stanley Matthews played in the First Division until he was 50.</i>	Retention
Condition 2	Stanley Matthews	Houve quem jogasse ao mais alto nível até aos 50 anos.	<i>Some people played at the highest level until they were 50.</i>	Generalization

3.3 Questionnaire Design and Dissemination

3.3.1 Questionnaire Design

For this study, Qualtrics was chosen as the platform for the creation, distribution, and data collection of the questionnaire. Qualtrics offers several advantages, particularly its integration with video hosting services such as YouTube. This integration ensures that the videos used in the study are easily accessible within the questionnaire while maintaining control over the viewing experience.

The videos used in this study were hosted on YouTube and set as “unlisted,” preventing participants from accessing the content outside of the questionnaire. To prevent any external interference, automatic subtitles generated by YouTube were disabled when uploading the videos, ensuring that participants could only view the subtitles provided within the questionnaire. Additionally, to ensure the integrity of the experimental design, various measures were implemented to limit the possibility of participants revisiting or re-watching the videos. These measures include disabling navigation to previous pages and controlling the time allocated for video pages in the questionnaire, thus ensuring that participants cannot alter their responses based on re-watching the videos.

An automatic timer was set to control the time participants could spend on each video. Specifically, for the language proficiency videos, the page automatically advanced 25 seconds after the video ended. For all other videos, the page advanced 50 seconds after the video ended. This buffer time was carefully chosen to ensure that participants have sufficient time to read the instructions, accommodate any potential loading delays, and watch the entire video without interruptions. The timer was invisible to participants, ensuring that they were not distracted by it and could focus entirely on the content.

Prior to completing the questionnaire, participants were required to read and confirm their voluntary consent through an informed consent form. The form outlined the study's purpose in general terms, intentionally avoiding specific details about the research objectives to prevent participants from focusing on CRs during the experiment, which could bias the results. The consent form also explained the participant requirements, the duration of the experiment, and the overall procedure. A key note in the consent form emphasized that participants should complete the questionnaire in a quiet, distraction-free environment to minimize external factors that could influence the results. Furthermore, each video was viewable only once. The video pages included an automatic timer to regulate viewing time, and participants were unable to navigate back to previous pages.

The consent form also clarified that, for those wishing to receive a reward for their participation, they had the option to voluntarily provide their email addresses on a separate form. This form was designed to ensure that the email addresses were not linked to their questionnaire responses, preserving anonymity. The email addresses were only used for distributing the rewards and were deleted once the process was completed. No other personally identifiable information was collected, guaranteeing the confidentiality of the participants' data.

The main part of the questionnaire was divided into two groups: Group 1 corresponds to the Foreignization condition, while Group 2 corresponds to the Domestication condition. Using Qualtrics' randomization feature, participants were randomly assigned to one of the two groups. This random assignment ensures that the groups are evenly distributed among participants, enabling a balanced comparison between the two conditions.

3.3.2 Questionnaire Dissemination

Following the completion of the pilot test and necessary refinements, the questionnaire was officially disseminated for data collection. The aim was to gather at least 50 responses to ensure a sufficient sample size for meaningful data analysis. The data collection period spanned

two weeks, from March 24 to April 8 2025. To incentivize participation, respondents were offered the option of receiving a Chinese cultural artifact as a reward upon completing the questionnaire. To maximize outreach and participant engagement, the following distribution channels were employed:

- **Leaflet distribution:** A leaflet containing a QR code and a direct link to the questionnaire was distributed at prominent locations within and outside several universities in Leiria, Lisbon, Setúbal and Porto with the help of supervisors. The leaflet clearly outlined the participation requirements and emphasized the rewards participants could receive.
- **WhatsApp groups:** In addition to the physical distribution of leaflets, the questionnaire link was also shared through personal networks and WhatsApp groups. The researcher requested classmates and the supervisors asked their students to share the link with their family and friends who met the participation criteria. This method helped extend the reach beyond the university setting and effectively engaged a wider group of potential participants.
- **Social media:** To increase visibility and broaden the participant pool, the questionnaire link was posted on social media platforms, including LinkedIn, Instagram and Facebook. The posts featured the leaflet along with a concise description of the study and a short video showcasing the rewards. Relevant hashtags were included to further increase the reach and encourage those interested in the study to participate.
- **Personal networks:** The researcher and supervisors also reached out to personal contacts, asking them to share the questionnaire link within their social circles. Although at times these individuals were ineligible to participate due to their background, their networks served as an additional channel for promoting the questionnaire and reaching more potential respondents.

3.4 Data Analysis

Data collected from the questionnaire were analyzed using qualitative and quantitative methods that are consistent with the original study. The data analysis process involved the following steps:

- **Data cleaning and preparation:** Before proceeding with the analysis, all responses were carefully reviewed to ensure the quality and reliability of the data. Any incomplete

responses were excluded from the analysis. Additionally, responses from participants who failed to correctly answer at least one question from the English clip or correctly answered either of the questions from the Chinese clip were removed. This screening was done to ensure that only participants who met the study's language proficiency criteria were included, as their responses were necessary for meaningful analysis. After completing the questionnaire, participants were informed about the specific focus of the study and were given the option to retain or delete their responses. Prior to data export, any responses that participants chose to delete were filtered out.

- **Coding of responses:** The data were coded in accordance with the structure outlined in the original study, with slight adaptations to suit the present research context. The first part of the questionnaire, which assessed participants' declared understanding of the clips, categorized responses into two groups: **declared understanding** (when the participant stated they understood the clip) and **declared non-understanding** (when the participant stated they did not understand the clip). The second part of the questionnaire focused on the interpretation of CRs. The responses for this section were manually coded by the researcher due to the open-ended nature of the questions. Automated coding usually entails the use of software to identify and tabulate key words or phrases within text-only datasets (Neuendorf 2017, 66). While such methods are efficient for structured and large-scale corpora, they are less suitable for analyzing short, context-dependent, and culturally nuanced responses. Grimmer and Stewart (2013, 267) similarly point out that, given the inherent complexity of language, automated content analysis can complement but not replace the close reading and interpretive judgment required for deeper textual understanding. Therefore, in this study, manual coding was necessary because open-ended responses allow for nuanced and varied interpretations, which cannot easily be captured by automated coding methods. Participants' responses were categorized into four groups. Unlike the original study, this research introduced an additional category—Non-matching (vague)—to account for borderline or technically correct answers that failed to demonstrate sufficient understanding. The categories were defined as follows:

1. **Matching:** The participant's interpretation of the CRs aligned with the information presented in the subtitles or the source image.

Example 1:

Q: Quem é o Patrick Swayze, mencionado pela amiga da Sara?

(Who is Patrick Swayze, mentioned by Sara's friend?)

A: Um ator.

(An actor.)

Example 2:

Q: Ao ler o postal, Nina menciona "Mar del Plata." A que se refere este termo?

(When reading the postcard, Nina mentions "Mar del Plata." What does this term refer to?)

A: É o local de férias do filho de Sandy.

(It is the vacation place of Sandy's son.)

(Note: Although the answer from Example 2 lacks deeper cultural context, it is consistent with the subtitles and therefore classified as Matching.)

- 2. Non-matching (different):** The participant's answer differed from the information provided in the subtitles or source image.

Example 3:

Q: Quem é o Stanley Matthews, mencionado pelo amigo do Paul?

(Who is Stanley Matthews, mentioned by Paul's friend?)

A: O seu irmão.

(His brother.)

Example 4:

Q: Quem é o Diogo Morgado, mencionado pela amiga da Sara?

(Who is Diogo Morgado, mentioned by Sara's friend?)

A: Patrick Swayze.

(Patrick Swayze.)

(Note: The answer from Example 2 was based on the original audio, not on the subtitles presented in Condition 2, where "Patrick Swayze" is not mentioned.)

3. **Non-matching (do not know):** The participant could not recall the information and responded with “I do not know.”
4. **Non-matching (vague):** The participant gave a generic or overly broad answer that was not technically incorrect but failed to demonstrate clear understanding or connection to the subtitle or visual content.

Example 5:

Q: Quando o amigo do Paul disse: “Houve quem jogasse ao mais alto nível até aos 50 anos,” a quem acha que ele se está a referir?

(When Paul’s friend said, “Some people played at the highest level until the age of 50,” who do you think he was referring to?)

A: Futebolista.

(A football player.)

Example 6:

Q: Considere esta frase: “O Príncipe Chaoyong controla o norte do deserto de Gobi, com feitos notáveis.” Explique o significado de “o norte do deserto de Gobi.”

(Consider this sentence: “Prince Chaoyong controls the northern Gobi Desert, with remarkable achievements.” Explain the meaning of “the northern Gobi Desert.”)

A: Uma região.

(A region.)

(Note: Although both responses are technically true, they could be inferred directly from the question and do not show evidence of recalling specific content from the video or subtitles.)

Key Criterion for Classifying “Matching” vs. “Non-matching (vague)”: The critical distinction between “Matching” and “Non-matching (vague)” lies in whether the answer requires the participant to recall specific information from the video or subtitle. If the answer could be guessed or inferred without watching the clip—for instance, by relying solely on the phrasing of the question—it is categorized as Non-matching (vague). In contrast, even brief or minimally contextual answers are classified as Matching if they reflect knowledge obtained directly from the video or subtitle content.

- Statistical Analysis:** The cleaned data was exported from Qualtrics and transferred into Excel, where further analysis was carried out. Once responses were categorized, frequency data was collected for each question. Statistical analysis was conducted using a one-way ANOVA and t-tests³ in Excel to examine patterns and relationships between key variables. Specifically, the analysis explored how different factors, such as the subtitling method (foreignization vs. domestication), participants' linguistic familiarity, and the nature of the cultural reference, influenced participants' understanding of the clips. Given the relatively small sample size ($n = 28$), additional non-parametric tests, including the Kruskal-Wallis test and Mann-Whitney U test⁴, were conducted using RStudio to supplement the analysis and provide further validation of the results. Non-parametric tests are less sensitive to violations of normality assumptions and are therefore more appropriate when dealing with small or unevenly distributed samples. While the original study relied solely on ANOVA and t-tests (Alfaify and Ramos Pinto 2021), the inclusion of non-parametric tests in the current research was intended to mitigate potential biases and enhance the credibility of the results.
- Thematic Analysis:** A thematic analysis was used to identify and interpret patterns of meaning within the textual feedback collected through the questionnaire. Thematic analysis is described as “a process of working with raw data to identify and interpret key ideas or themes” (Matthews and Ross 2010, 373). It involves systematically analyzing qualitative data to uncover recurring themes. In this study, recurring themes referred to commonly mentioned elements in the feedback, such as difficulties in understanding specific CRs, evaluations of the subtitles, or reflections on the viewing experience. This qualitative approach complements the quantitative results by providing additional insight into participants' reception of the subtitled clips.

³ A one-way ANOVA (Analysis of Variance) is a parametric test used to compare the means of three or more independent groups to determine if there are statistically significant differences between them. A t-test, by contrast, compares the means of two groups. Both assume normal distribution and homogeneity of variances.

⁴ The Kruskal-Wallis test and the Mann-Whitney U test are non-parametric alternatives to ANOVA and the independent-samples t-test, respectively. They are used when the assumptions of parametric tests—such as normal distribution—are not met, or when sample sizes are small. In standard hypothesis testing, a p-value greater than 0.05 typically indicates that the observed effect is not statistically significant.

Chapter 4 Results and Discussion

This chapter presents and discusses the findings of the replication study, based on the methodological parameters outlined in the previous chapter. The sequence of the analysis follows the structure of the original study to facilitate comparison between the two. The chapter starts with an overview of the questionnaire data, including the total number of responses, the number of valid and invalid entries, and participants' performance in the English language screening task, in Section 4.1. Next, section 4.2 compares participants' actual understanding with their perceived comprehension of the CRs. Section 4.3 then explores whether understanding is influenced by familiarity with the source language and section 4.4 examines the role played by the nature of the CRs themselves. Finally, Section 4.5 provides a qualitative analysis of participants' open-ended responses to complement and deepen the insights derived from the quantitative data.

4.1 Demographics

To ensure the conciseness of the questionnaire and to keep the completion time within approximately 30 minutes, demographic information such as age, gender, and academic background was not collected. Instead, the questionnaire focused on participants' linguistic and cultural comprehension.

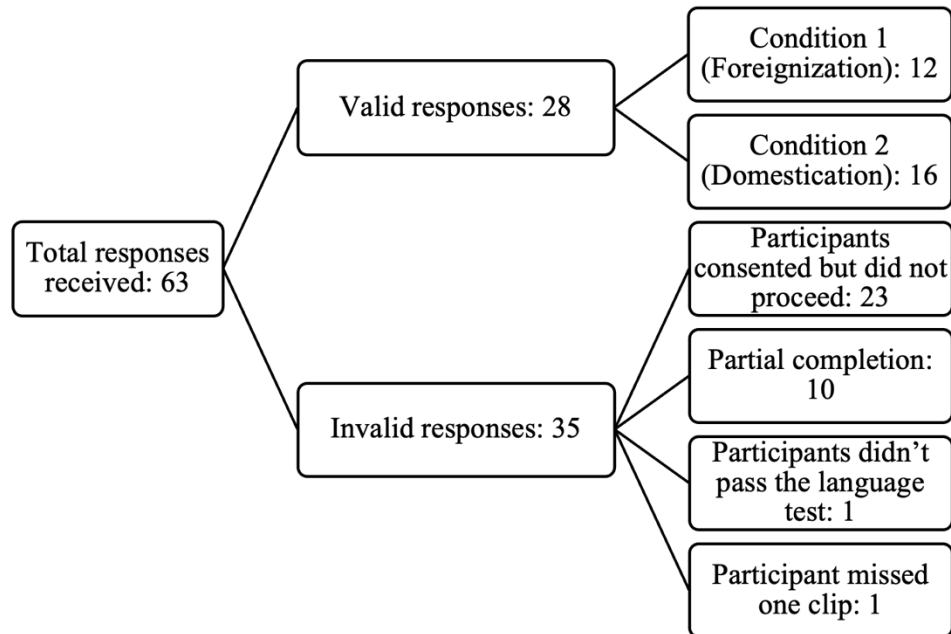
As shown in the figure below, a total of 63 responses were received. Of these, 44.44% (28/63) were valid responses that were used in the analysis. These were further divided into two conditions: 42.86% (12/28) of the valid responses were from participants in Condition 1 (Foreignization), and 57.14% (16/28) were from participants in Condition 2 (Domestication).

The remaining 55.56% (35/63) of responses were excluded for various reasons. As summarized in Figure 1, 65.71% (23/35) of the invalid responses were from participants who gave consent but did not proceed with the questionnaire, 28.57% (10/35) were partially completed responses, 2.86% (1/35) failed the language screening test, and another 2.86% (1/35) omitted one of the required video clips.

Regarding participants' English proficiency, 42.86% (12/28) of the valid participants correctly answered both English screening questions and were classified as having an "Advanced" level of English, while 57.14% (16/28) correctly answered only one question and were classified as having an "Intermediate" level. Compared to the original study, in which 52.31% (34/65) of the participants were classified as "Advanced" and 47.69% (31/65) as

“Intermediate,” the present study shows a slightly higher proportion of participants with intermediate proficiency.

Figure 1. Breakdown of responses



4.2 Actual Understanding and Perceived Understanding of the Cultural References

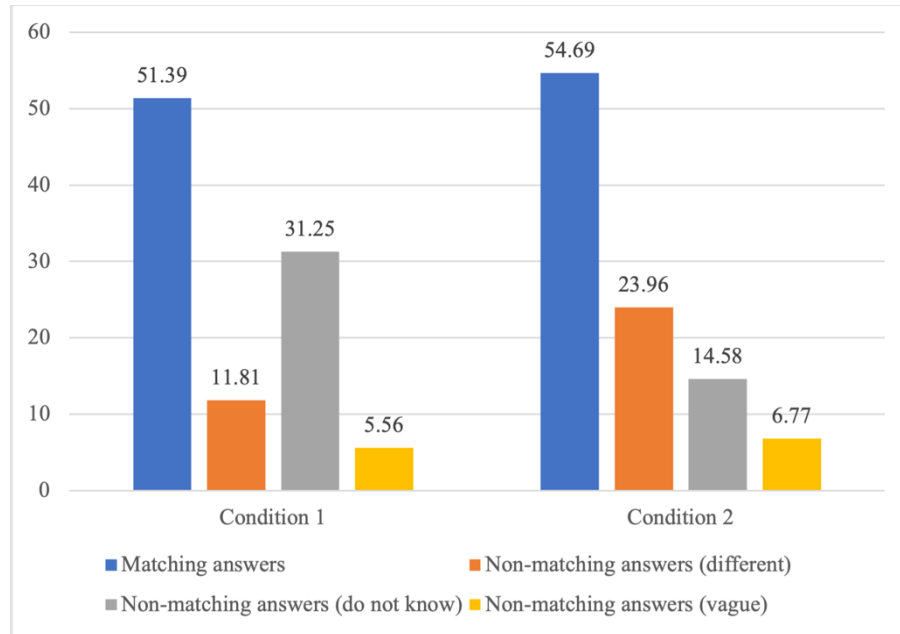
The participants’ actual understanding of the CRs was assessed by analyzing the accuracy of their answers to the interpretation questions (see Section 3.4 for coding criteria and examples).

As illustrated in Figure 2, participants under both conditions achieved a higher proportion of matching answers compared to non-matching answers. Specifically, in Condition 1 (Foreignization), 51.39% (74/144⁵) of responses were classified as “Matching answers,” while in Condition 2 (Domestication), a slightly higher proportion of 54.69% (105/192) was observed. Regarding non-matching answers, participants under Condition 1 had 11.81% (17/144) of their responses categorized as different from the intended meaning, 31.25% (45/144) indicating a lack of knowledge (“do not know”), and 5.56% (8/144) classified as

⁵ Each participant answered three questions targeting CRs in each of the four video clips, resulting in a total of 12 CR-related answers per participant. With 12 participants in Condition 1 and 16 in Condition 2, the total number of answers was 144 (12 × 12) and 192 (16 × 12), respectively.

vague. In contrast, under Condition 2, 23.96% (14/192) of the responses were classified as different, 14.58% (28/192) as “do not know,” and 6.77% (13/192) as vague.

Figure 2. Data (in %) regarding answers to interpretation questions across both conditions



It is important to note that the actual number of “Matching answers” under Condition 2 might be underestimated, while the actual number of “Non-matching answers (different)” could be overestimated. In several instances under Condition 2, participants responded based on the source audio rather than the subtitles (e.g., answering “Patrick Swayze” instead of “Diogo Morgado” in response to the question “Who is Diogo Morgado, mentioned by Sara’s friend?”). Nevertheless, it is reasonable to assume that some of these participants also recognized the CRs presented in the subtitles, even though they chose to mention only the one from the audio. Under Condition 2, a total of 30 answers referred to CRs present in the source audio. Of these, 26.67% (8/30) were classified as “Matching answers” because they mentioned both the audio and the subtitled CRs. In contrast, 73.33% (22/30) were classified as “Non-matching answers (different)” because they only referenced the source audio and not the subtitled CRs.

However, it is plausible that some of these 22 did notice or understand the CRs introduced in the subtitles but did not mention them explicitly in their responses. While the actual number of such cases cannot be determined with certainty, this possibility suggests that the number of matching responses under Condition 2 may be slightly higher than recorded. This would suggest that participants found it easier to recall the information presented in the

subtitles and/or the audiovisual content when the domestication method was applied. In the original study, 48.57% of responses under Condition 2 were classified as “Matching answers,” compared to only 26.18% under Condition 1, leading to a similar conclusion.

Regarding “Non-matching answers (do not know),” the proportion is higher under Condition 1 in this replication as well, suggesting that participants had more difficulty recalling CRs when the foreignization method was used. This aligns with the original study, where 42.9% of responses in Condition 1 fell into this category, compared to 33.14% in Condition 2.

In the original study, the proportion of “Non-matching answers (different)” was 30.9% under Condition 1 and 18.28% under Condition 2, showing that Condition 1 was 12.62% higher than Condition 2. In contrast, the present dataset reveals the opposite trend: Condition 2 recorded 23.96%, which is 12.15% higher than the 11.81% observed under Condition 1.

This does not necessarily suggest lower comprehension under domestication, but may instead point to a lower level of acceptance of the domesticated subtitles, especially when audio is in a familiar language. Qualitative responses from the questionnaire reveal that 43.75% (7/16) of participants expressed a negative reception toward the domestication of CRs, even though they may have understood the domesticated CRs. For instance, one participant commented, “Não sou fã de traduzir referências britânicas [...] para português⁶ [...] (I am not a fan of translating British references into Portuguese ones),” and another participant similarly remarked, “não se deveria traduzir pessoas famosas para exemplos portugueses como o ‘Diogo morgado’ ou a parte do ‘Camões’ (I don’t think famous people should be translated, such as ‘Diogo morgado’ and the part of ‘Camões’),” highlighting discomfort with replacing source culture elements.

As for “Non-matching (vague)” answers, the proportions are very similar across both conditions, with 5.56% (8/144) under Condition 1 and 6.77% (13/192) under Condition 2. This suggests that vague understanding was not primarily influenced by the translation method. Instead, it may relate to the research design itself—namely, the online questionnaire and asynchronous viewing format, which may have reduced participants’ focus and engagement with the audiovisual material. As a result, some participants might not have fully understood or remembered certain cultural elements, leading to ambiguous or imprecise answers.

⁶ All participant responses are reproduced verbatim. Spelling and grammar have not been corrected.

A one-way ANOVA ($p\text{-value} > 0.5$) and the Kruskal-Wallis test ($p\text{-value} > 0.85$) both revealed no significant difference between the two translation conditions, indicating that the translation method did not have a statistically significant impact on participants' actual understanding of CRs. This finding contradicts the results of the original study, where participants' ability to understand and recall CRs was significantly affected by the change in translation method ($p < 0.001$) (Alfaify and Ramos Pinto 2021, 120).

The discrepancy between this study and the original study could be attributed to several factors. First, as mentioned above, the domestication method may have, in some cases, caused discomfort or dissatisfaction among viewers, which potentially influenced their reception of the domesticated versions of the CRs. This reaction was not observed in the Arabic-speaking participants of the original study. Furthermore, a significant difference between the two studies lies in the sociocultural and media context of the participant groups. Participants in this study were from Portugal, a subtitling country where foreign films and TV shows are typically shown in their original language with subtitles. This practice allows for more direct exposure to foreign languages and cultural elements, which may foster greater familiarity with and tolerance for CRs—even when presented through a foreignizing method. Additionally, Portugal's relatively high level of immigration and cultural exchange may contribute to viewers' openness to external cultural influences.

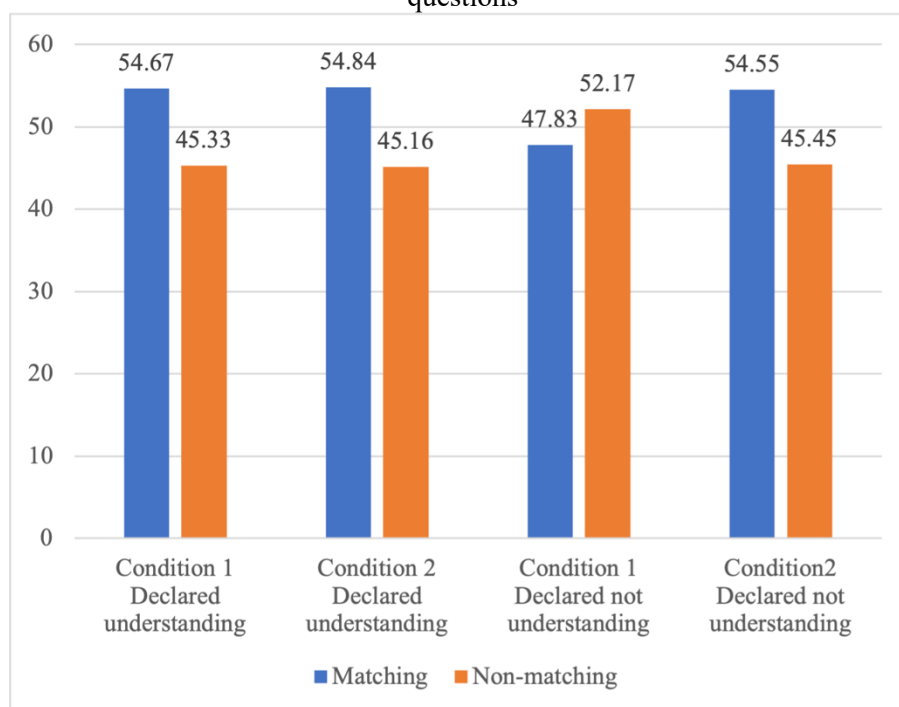
By contrast, although subtitling is also common in Saudi Arabia, the country's audiovisual environment has historically been shaped by more conservative cultural policies. As noted by Albarakati (2024, 51), censorship in Arabic subtitling—particularly of Western films—has become a common strategy to mitigate cultural differences. This means Saudi viewers' exposure to unmediated or culturally distant references may be more limited, which could have contributed to their greater difficulty in understanding unfamiliar CRs. This is also reflected in the fact that the “Matching answers” in this study were 25.21% higher than those in the original study under condition 1.

In addition to the actual understanding of CRs, data was also collected regarding the participants' perception of their own level of understanding. One of the key research questions of this study is to compare these two sets of data in order to explore the relationship between participants' perceived understanding and their actual comprehension of CRs.

Figure 3 presents the participants' perceived understanding of CRs across the two translation conditions. When participants declared that they had understood all the content, the

percentage of “Matching” answers was similar for both conditions: 54.67% (41/75⁷) for Condition 1 and 54.84% (51/93) for Condition 2. The percentage of “Non-matching” answers under declared understanding was 45.33% (34/75) for Condition 1 and 45.16% (42/93) for Condition 2.

Figure 3. Data (in %) regarding participants’ perceived understanding and answers to interpretation questions



In both conditions, the number of responses where participants declared understanding and provided matching answers was slightly higher than the number of responses where participants declared understanding but provided non-matching answers. This tendency appears to be slightly more evident in Condition 2, though this remains speculative. Specifically, in Condition 2, among the 22 responses where participants claimed to understand the clip but gave non-matching answers, only 13.63% (3/22) were objectively incorrect (i.e., factually wrong, such as identifying “Mar del Plata”—an Argentinian location—as “Spain”). The remaining 86.36% (19/22) referred to the CRs present in the source audio rather than the one in the subtitles. It is plausible that these participants also understood the CRs in the subtitle but chose to respond based on what they heard instead of what was written. Therefore, the

⁷ The totals (75 in Condition 1 and 93 in Condition 2) refer specifically to the number of answers provided under the “declared understanding” category that were classified as either “Matching” or “Non-matching.”

actual number of declared understanding and matching answers under Condition 2 may have been underestimated.

The pattern where the percentage of matching answers was slightly higher than non-matching answers in both conditions suggests that Portuguese viewers' actual understanding exceeded their declared understanding. This contrasts with the findings of the original study, which concluded that "declared understanding was, in most cases, lower than actual understanding" (Alfaify and Ramos Pinto 2021, 121). The original study's authors attributed this discrepancy to participants' potential desire to provide what they perceived as the "good" answer. According to Saldanha and O'Brien (2014, 166), when researchers are physically present, power dynamics may unintentionally influence participants' responses, possibly leading them to align their answers with the perceived expectations of the researcher. The opposite trend observed in this study—where the participants' actual understanding seemed to surpass their declared understanding—may be attributed to the online, self-administered format of the survey. In this case, participants were not physically present with the researcher, which may have encouraged them to provide more honest responses, as they were less likely to feel pressured to offer what they believed were "good" answers.

The data also show that the number of declared understanding but non-matching answers is slightly lower in Condition 2 (45.16%, 42/93) than in Condition 1 (45.33%, 34/75), and the number of declared understanding and matching answers is slightly higher in Condition 2 (54.84%, 51/93) than in Condition 1 (54.67%, 41/75). Taking into account the possible underestimation mentioned above, the gap may be even larger. This aligns with the original study's observation that:

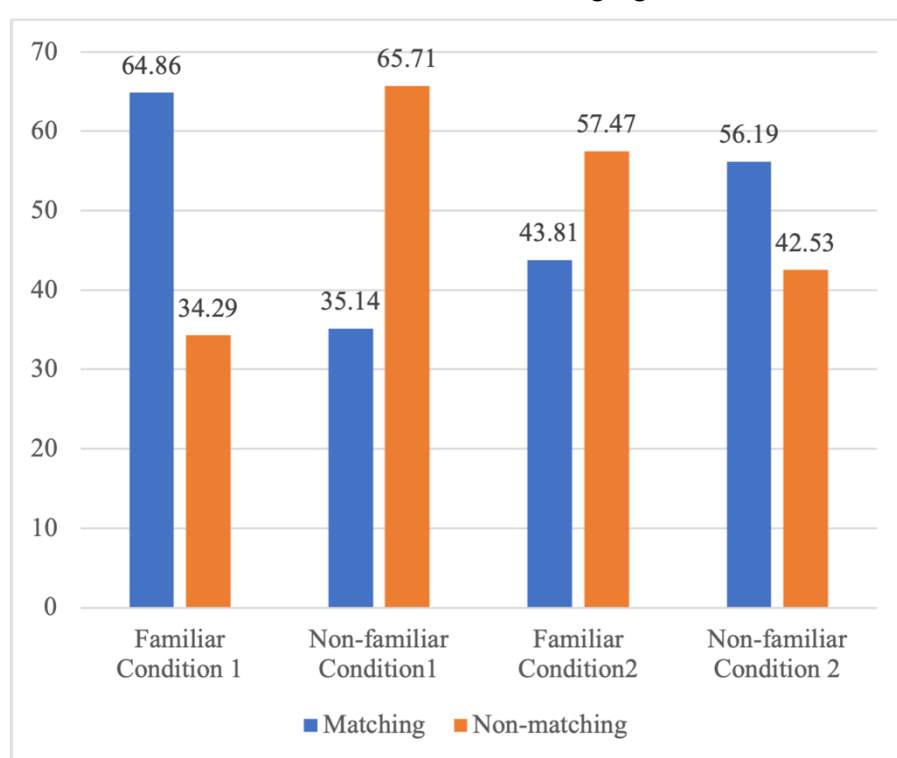
When the domestication method is used, participants not only seem to have a higher level of understanding of the cultural reference, but they also seem to be more aware of that understanding as there is a higher level of correspondence between participants' perceived understanding and actual understanding of the cultural references (Alfaify and Ramos Pinto 2021, 122).

4.3 (Non)-understanding of the Cultural Reference and (Lack of) Familiarity with the Source Language

To explore how participants' understanding of CRs relates to the familiarity of the source language, participants—native speakers of European Portuguese—were asked to watch

both English and Chinese clips. Figure 4, which cross-references the categories of matching/non-matching answers with the categories of familiar/non-familiar source language, sheds light on how language familiarity influences participants' comprehension of CRs under different translation conditions.

Figure 4. Data (in %) regarding matching-non-matching answers in films with a familiar or non-familiar source language



Both the t-test ($p\text{-value} < 0.002$) and the Mann-Whitney U test ($p\text{-value} < 0.04$) revealed a significant statistical difference between answers regarding familiar and non-familiar source language films in Condition 1, indicating that the familiarity of the source language had a significant impact on participants' understanding of CRs under the foreignization method. Specifically, participants provided matching answers in 64.86% of cases (48/74⁸) when the video was in a familiar source language, compared to only 35.14% (26/74) for non-familiar source language videos—a difference of 29.72 percentage points. This suggests that familiarity with the source language significantly enhanced participants' ability to understand CRs when the foreignized translation method was employed.

⁸ The totals (74 in Condition 1 and 105 in Condition 2) refer to all responses classified as "Matching" under two conditions respectively.

In contrast, in Condition 2, familiarity with the source language did not yield the same positive effect. Participants produced matching answers in only 43.81% of responses (46/105) for familiar source language videos, whereas the percentage was higher—56.19% (59/105)—for non-familiar source language videos, a difference of 12.38 percentage points in the opposite direction. However, this difference was not statistically significant, as indicated by both the t-test ($p > 0.15$) and the Mann–Whitney U test ($p > 0.3$). These results suggest that under the domestication method, familiarity with the source language did not facilitate, and might even have slightly hindered, the recognition of CRs.

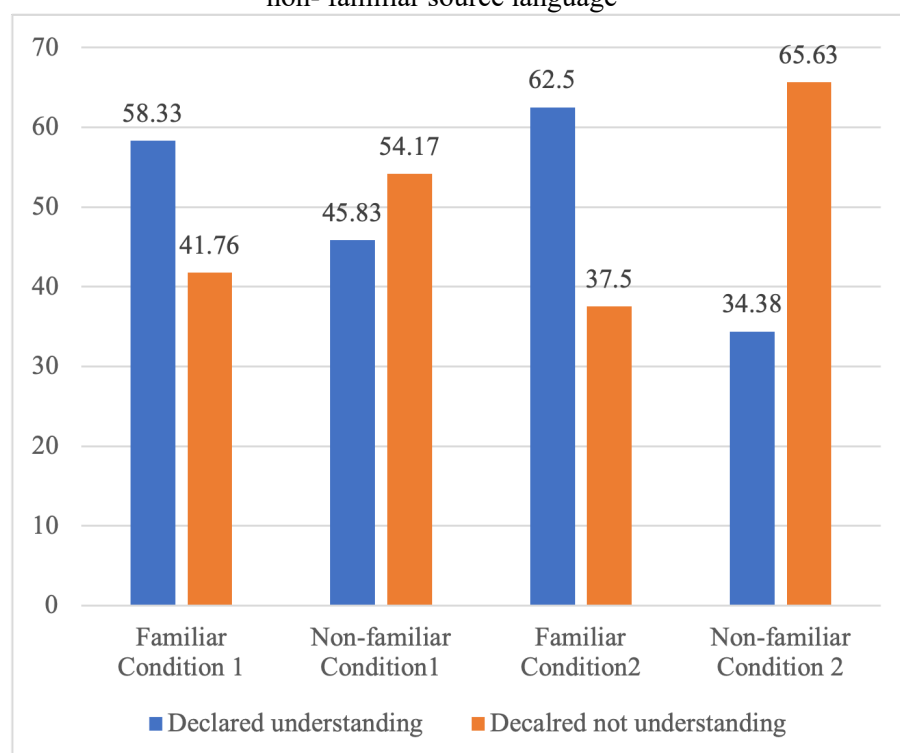
As discussed in the introduction, the domestication method aims to make the translation more aligned with the target culture. However, when the source language is familiar to participants, they are more likely to notice discrepancies between the source audio and the subtitles, which may lead to rejection or difficulty accepting the domesticated subtitles. Evidence from the responses supports this observation. In Condition 2, among the matching answers, 17.39% (8/46⁹) responses explicitly reflected awareness of the domesticated nature of the subtitles while still correctly identifying the CRs presented in the subtitle. On the other hand, among the non-matching answers, 84.62% (22/26) responses indicated that participants were aware of the domesticated translation, but chose instead to answer based on the original CRs in the audio. This pattern suggests that Portuguese viewers may struggle to accept domesticated subtitles in videos with a familiar source language. The results partially contradict the original research’s conclusion that “having a familiar source language does not facilitate the meaning-making process” (Alfaify and Ramos Pinto 2021, 123). In this study, the findings suggest that familiarity with the source language aids acceptance in Condition 1, while in Condition 2, it appears to interfere with acceptance.

The original study attributed the potential cause to participants becoming distracted by the presence of both familiar languages on screen (Alfaify and Ramos Pinto 2021, 123). However, open-ended responses from the participants in this study do not support this explanation. Most participants did not report being distracted when watching English-language clips with Portuguese subtitles. The only exception occurred when a character spoke with a noticeable foreign accent (e.g., Sandy, a Polish character in Clip 2) in Condition 2. When asked “Que parte considerou confusa ou difícil de compreender? (Which part did you find confusing

⁹ 46 and 26 represent the total numbers of matching and non-matching responses, respectively, for familiar source language clips (Clip1 and Clip 2) in Condition 2.

or difficult to understand?),” 25% (4/16) participants mentioned that the accent disrupted their attention and focus. For example, they stated: “Algumas palavras/expressões devido ao sotaque das personagens. (Some words/expressions due to the characters’ accents)” and “O inicio da conversa, até me adaptar ao sotaque (The beginning of the conversation, until I got used to the accent).” Interestingly, no such responses appeared in Condition 1, where the foreignization method created a higher consistency between the audio and subtitles, helping viewers overcome the potential barrier of the accent. In addition, regarding the non-familiar language videos, 10.71% (3/28) participants reported struggling to focus on the subtitles because they had to first adapt to the unfamiliar sound of the language in both conditions. For example, one participant mentioned: “é difícil focar nas legendas quando não percebo a lingua que está a ser falada (It’s hard to focus on the subtitles when I don’t understand the language being spoken),” while another said: “Quando inicio a visualização de um qualquer filme, série ou video, [...], nos primeiros momentos (minutos) tenho me habituar ao som e focar-me nas legendas, porque a tendência é sempre procurar perceber o que é dito. (When I start watching any movie, series or video, [...], in the first few moments (minutes) I have to get used to the sound and focus on the subtitles, because the tendency is always to try to understand what is being said).” This indicates that unfamiliar phonetics may also cause cognitive overload, especially at the beginning of the viewing experience.

Figure 5. Data (in %) regarding participants’ perceived understanding in films with a familiar or non- familiar source language



Similarly, aligned with the original study, this study also cross-references the data between perceived understanding/non-understanding and familiar/non-familiar source language. As shown in Figure 5, in Condition 1, participants reported a 58.33% (14/24¹⁰) understanding rate for familiar language clips, which was 12.5% higher than for non-familiar language clips (45.83%, 11/24). A similar trend was observed in Condition 2, though the gap was even more pronounced: participants reported understanding 62.5% (20/32) of familiar language clips, compared to 34.38% for non-familiar language clips (11/32)—a difference of 28.12 percentage points.

Both the t-test (p-value > 0.3) and the Mann-Whitney U test (p-value > 0.15) did not show any significant impact of familiar vs. non-familiar language on participants' perceived understanding in Condition 1. However, in Condition 2, a significant difference was found (t-test: p-value < 0.03, Mann-Whitney U test: p-value < 0.04). This suggests that familiarity with the source language has a positive impact on participants' perception of their understanding, with this effect being non-significant in Condition 1 but significant in Condition 2. In Condition 2, participants were exposed to both the familiar audio and subtitles containing domesticated CRs, which may have provided additional interpretive cues, boosting their confidence in assessing their understanding of the CRs.

These findings contrast with the original study's conclusion that familiarity with the source language does not seem to considerably impact participants' perception of how much they understood or not (Alfaify and Ramos Pinto 2021, 124). One possible explanation for this discrepancy lies in the research methodology. As mentioned in Section 4.2, the physical presence of the researcher may have influenced participants' responses, leading them to provide answers they perceived as "good." This suggests that, even when participants in the original study did not fully comprehend the video content in clips with unfamiliar source languages, they may have declared understanding in an effort to meet perceived expectations. This phenomenon underscores the potential impact of researcher presence on participants' self-assessment of their understanding and calls for caution in interpreting such responses.

When comparing these results to the data on actual understanding of CRs presented in Figure 4, Condition 1 shows a relatively consistent trend between perceived and actual comprehension. Specifically, in actual understanding, familiar language clips yielded a 64.86%

¹⁰ The total of 24 in Condition 1 and 32 in Condition 2 refers to the sum of declared understanding and non-understanding responses for either familiar or non-familiar source language clips, respectively.

(48/74) matching rate, which was 29.72 percentage points higher than that of non-familiar clips (35.14%, 26/74). Similarly, in perceived understanding, the reported comprehension rate for familiar clips was 58.33% (14/24), 12.5 percentage points higher than for non-familiar clips (45.83%, 11/24). However, in Condition 2, a discrepancy emerges between perceived and actual understanding. While participants reported significantly higher perceived understanding—a difference of 28.12 percentage points for familiar language clips (62.5%, 20/32) compared to non-familiar ones (34.38%, 11/32), the actual comprehension pattern was reversed: matching answers were lower for familiar clips (43.81%, 46/105) than for non-familiar ones (56.19%, 59/105). A possible explanation for this is that in Condition 2, the familiarity with the audio for familiar language clips likely provided a sense of security, leading to higher self-reported understanding. Conversely, when participants encountered a non-familiar source language, they struggled to extract sufficient information from the source audio, which resulted in a decrease in their confidence and a lower self-reported understanding of the CRs.

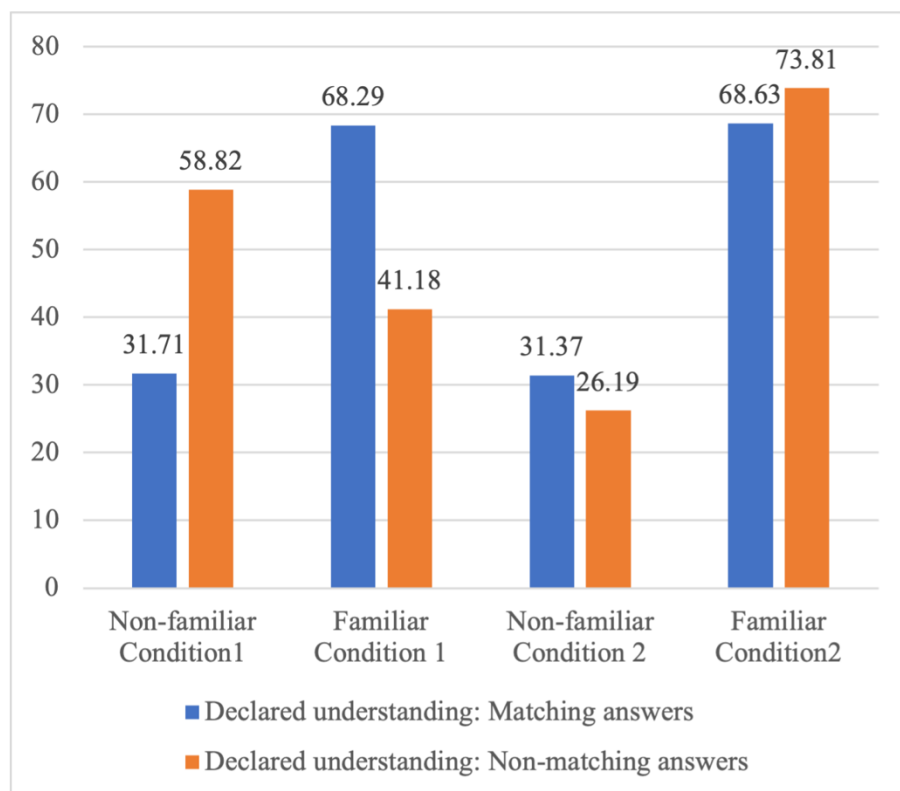
An important aspect to consider is the participants' reliance on the familiar audio. In Condition 2, many participants tended to rely on the source audio for their answers rather than the subtitles. Even when they did not fully understand or had forgotten the content of the source audio, they still did not accept the domesticated subtitles. For example, in response to the question “O que é ‘sopa da pedra,’ apresentada à Nina e ao Sandy? (What is ‘sopa da pedra,’ served to Nina and Sandy?),” one participant answered, “Não era sopa da pedra, mas não me recordo do tipo. (It wasn’t ‘sopa da pedra,’ but I don’t remember the type).” Similarly, in response to “O que é ‘Algarve’ mencionado no postal que a Nina lê? (What is ‘Algarve’ mentioned on the postcard Nina reads?),” another participant answered, “Bora bora?” (This was a misinterpretation of “Mar del Plata” from the source audio). These responses suggest that participants were more inclined to trust their understanding of the source audio over the subtitles, leading to discrepancies between their perceived and actual understanding of the CRs.

To further explore the potential correlation between familiar and non-familiar source languages and the matching answers provided by participants who claimed to understand the CRs, Figure 6 illustrates that in both translation conditions, the number of matching answers was higher for films with a familiar source language. In Condition 1, the percentage of participants who claimed to understand the CRs and provided matching answers in familiar

language clips was 68.29% (28/41¹¹), which is 36.58% higher than the 31.71% (13/41) of matching answers in non-familiar language clips. Similarly, in Condition 2, the percentage of participants who claimed to understand the CRs and gave matching answers in familiar language clips was 68.63% (35/51), which was 37.26% higher than the 31.37% (16/51) for non-familiar language clips.

The pattern observed in both conditions suggests that familiarity with the source language enhances participants' ability to understand and accurately recall the CRs presented in the audiovisual material. It also suggests that participants may feel more confident and capable of interpreting CRs when exposed to a language they are familiar with, which further supports the notion that language familiarity can positively influence comprehension. These findings contrast with the original study, which observed that, when the source language of the film was unfamiliar, participants were more aware of their understanding of the CRs, and perhaps more confident as well.

Figure 6. Data (in %) cross-referencing matching answers and participants' perceived understanding in films with a familiar or non-familiar source language



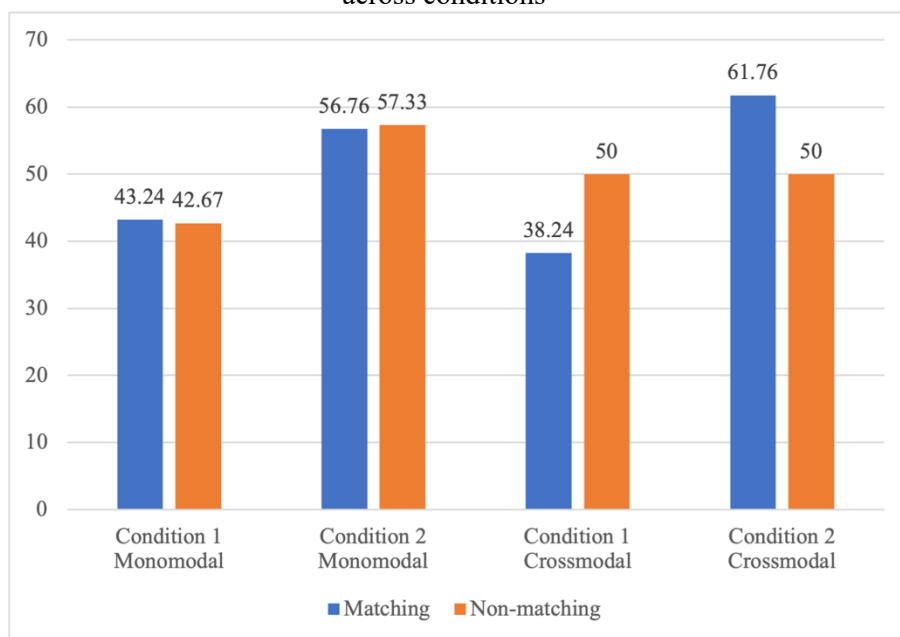
¹¹ The total number of responses in Condition 1 (41) and Condition 2 (51) corresponds to all matching answers provided under the “declared understanding” category.

4.4 (Non)-understanding of the Cultural Reference and the Nature of the Cultural Reference

This section aims to explore the role of the nature of CRs in audiovisual materials in participants' understanding. In this study, there were eight monomodal references, one of which was a visual reference, while the remaining seven were verbal references. Additionally, there were four crossmodal references, all of which combined both visual and verbal elements. Figure 7 displays participants' actual understanding of these different types of references across the two translation conditions.

For monomodal references, the percentage of matching answers was higher in Condition 2 (56.76%, 63/111¹²) compared to Condition 1 (43.24%, 48/111). Similarly, for crossmodal references, the percentage of matching answers was 61.76% (42/68) in Condition 2, which was higher than the 38.24% (26/68) in Condition 1.

Figure 7. Data (in %) regarding participants' understanding and nature of the cultural reference across conditions



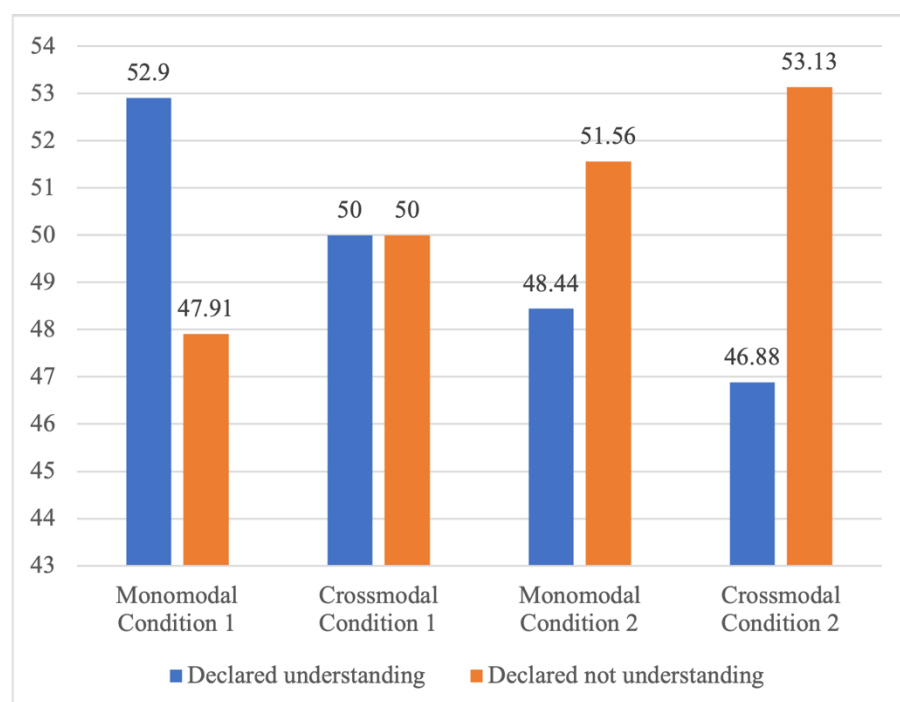
These findings suggest that, regardless of whether the references were monomodal or crossmodal, the domestication translation method facilitated a better understanding of CRs. This effect was particularly pronounced for crossmodal references, which provided at least two

¹² The total of 111 refers to the combined number of responses classified as “Matching” for monomodal references under both Condition 1 and Condition 2. Likewise, the total of 68 refers to the combined number of responses classified as “Matching” for crossmodal references under both conditions.

channels of information (visual and verbal), thus enhancing participants' ability to understand the CRs. However, both t-tests and Mann-Whitney U tests revealed no significant differences in the understanding of monomodal and crossmodal references between the two conditions (with p-values greater than 0.05). This indicates that the change in translation method did not significantly affect participants' understanding of monomodal or crossmodal references.

In contrast to the original study, Condition 1 did not show a higher number of matching answers for crossmodal references compared to monomodal references. This discrepancy could be attributed to the smaller number of crossmodal references in the study, which may have introduced some variability into the data. It is reasonable to suggest that, regardless of the translation method used, the dual channels of visual and verbal information in crossmodal references should generally aid in understanding the cultural reference (Alfaify and Ramos Pinto 2021, 126). However, it is also possible that under the foreignization method, even with the dual presentation of visual and verbal elements, the information provided was not sufficient to bridge the cultural gap effectively. As a result, participants may have struggled with unfamiliar cultural contexts, which could explain the lack of a significant improvement in comprehension for crossmodal references in Condition 1. This possibility warrants further exploration in future research, especially considering how different methods might interact with the complexities of crossmodal references.

Figure 8. Data (in %) regarding participants' perceived understanding regarding monomodal (verbal) and crossmodal references in both conditions



Building on the analysis of participants' actual understanding of monomodal and crossmodal references, it is equally important to examine their perceived understanding of these references across the two translation conditions. Figure 8 presents data regarding participants' self-reported comprehension of monomodal and crossmodal references in both Condition 1 and Condition 2.

In both conditions, participants' perceived understanding of monomodal and crossmodal references did not show significant differences. This suggests that participants' self-assessment of their understanding was not influenced by the nature of the CRs. One possible reason for this is that participants may have relied more on the overall context provided by the audiovisual material (e.g., familiarity with the source culture, the storyline, or the behavior of characters) when self-assessing their understanding, rather than focusing specifically on the modality of the reference itself. Additionally, it is possible that the meanings conveyed by the two modes (verbal and visual) overlap to some extent (Alfaify and Ramos Pinto 2021, 127). However, this hypothesis would benefit from further research using a larger sample and a more nuanced distinction between crossmodal references, specifically investigating whether the relationship between the visual and verbal components is one of equivalence or complementarity.

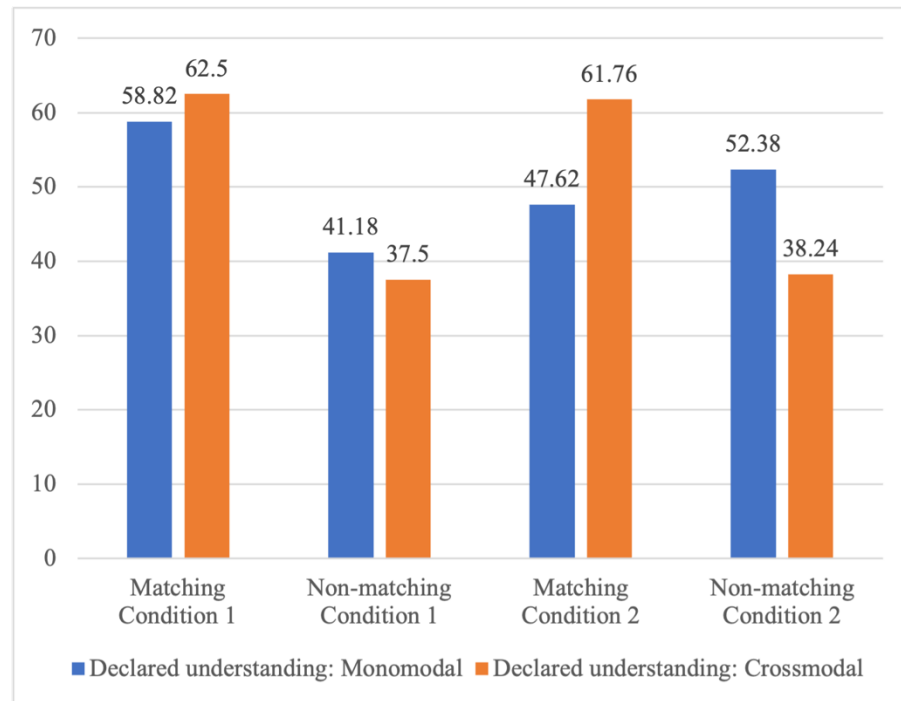
Furthermore, the distribution of declared understanding and declared non-understanding was fairly even across both conditions and modalities. This contrasts with the original study, where a significant number of participants declared understanding of the clips, but often provided non-matching answers. This discrepancy may be attributed to the fact that, as analyzed in section 4.2, the experiment in this study was conducted online, and participants may have felt less pressure to provide socially desirable responses, such as the "declared understanding" in this case. As already explained, in an online setting, participants may have felt more comfortable providing honest answers without the perceived expectation of giving expected responses.

The relationship between the nature of the CRs and participant comprehension can be further investigated by analyzing correlations between monomodal/crossmodal references and matching response accuracy among self-reported understanders.

As shown in Figure 9, in both conditions, the number of matching answers for crossmodal references was slightly higher than for monomodal references. This supports the

hypothesis that, regardless of the translation condition, crossmodal references consistently facilitate participants' understanding of CRs.

Figure 9. Data (in %) cross-referencing matching answers



The data in this study reveal that Condition 1 yielded more matching answers for monomodal references compared to Condition 2, which contrasts with the findings of the original study. Although there was a slight increase in matching answers for crossmodal references (0.74%), this difference is minimal and therefore not significant enough to warrant further discussion. This discrepancy could be explained by the fact that most of the monomodal references in this study were conveyed verbally (with only one monomodal reference being conveyed visually). When the source language of the clips was familiar to the participants, the domestication method may have hindered their acceptance of the CRs. Participants might have noticed the inconsistency between the audio and the subtitles and, as a result, trusted what they heard and rejected what was presented in the subtitles.

4.5 Analysis of Participants' Open-ended Responses

As mentioned earlier, in addition to the quantitative data collected, qualitative feedback was gathered through open-ended questions in the questionnaire. Participants were asked to identify parts of the videos they found difficult to comprehend. However, those who reported understanding the entire video were not required to respond to this question. Participants were also asked to provide any additional comments on the translation and their overall experience.

This question was presented to all participants, with the option to answer or skip. This section provides a thematic analysis of the participants' feedback, highlighting recurring themes. The open-ended comments provided by participants were originally written in Portuguese. All quotations are reproduced verbatim and have not been corrected for spelling or grammar. The tables below include the original Portuguese responses alongside their English glosses. All English glosses were produced by the researcher.

4.5.1 Responses to Confusing or Difficult to Understand Parts

First, Table 5 presents the categories, frequencies, and example responses to the question about parts of the video that were confusing or difficult to understand mentioned by participants.

Table 5. Responses to Confusing or Difficult to Understand Parts

Which part did you find confusing or difficult to understand?			
Category	Condition	Example	English Gloss
Characters, Plot, and Context (17 mentions)	Condition 1 (7 mentions)	P05: As duas mulheres. P04: A dinâmica real.	P05: The two women. (Clip 1) P04: The dynamics of the royal setting. (Clip 3)
	Condition 2 (10 mentions)	P24: Se são namorados ou não. P18: A relação entre as primeiras duas personagens.	P24: Whether they are a couple or not. (Clip 2) P18: The relationship between the first two characters. (Clip 4)
Distraction from Audio (9 mentions)	Condition 1 (2 mentions)	P01: Não percebo chinês de todo, por isso foi um bocadinho confuso focar nas legendas e ouvir às vozes ao mesmo tempo!	P01: I don't understand Chinese at all, so it was a bit confusing to focus on the subtitles and listen to the voices at the same time! (Clip 3)
	Condition 2 (7 mentions)	P26: Algumas palavras/expressões devido ao sotaque das personagens. P15: Quando inicio a visualização de um qualquer filme, série ou vídeo, quando é numa língua com a qual não estou familiarizado, seja ela chinês, finlandês, alemão ou outra, nos primeiros momentos (minutos) tenho me habituar ao som e focar-me nas legendas, porque a tendência é sempre procurar perceber o que é dito.	P26: Some words/expressions because of the characters' accent. (Clip 2) P15: When I start watching any film, series, or video, when it's in a language I'm not familiar with, whether it's Chinese, Finnish, German, or another, in the first moments (minutes) I have to get used to the sound and focus on the subtitles, because the tendency is always to try to understand what is being said. (Clip 3)

CRs (8 mentions)	Condition 1 (4 mentions)	P10: Na primeira parte do vídeo, quando as duas mulheres estão a conversar, não percebi se estavam a falar de dois homens ou um, perdi-me e senti que entrei a meio de uma conversa. P04: Certos termos a cerca de sítios.	P10: In the first part of the video, when the two women were talking, I didn't understand whether they were talking about two men or one. I got lost and felt like I had joined the conversation halfway through. (Clip 1) P04: Certain terms about places. (Clip 4)
	Condition 2 (4 mentions)	P14: As referências que a amiga da Sara fez. P16: Algumas referências a nomes.	P14: The references made by Sara's friend. (Clip 1) P16: Some references to names. (Clip 3)
Negative Reception of Translation (3 mentions from Condition 2)	Condition 2	P27: Quando as legendas não corresponderam ao diálogo. P18: A tradução com nomes diferentes confunde bastante. P22: O local que as legendas traduziram para "Algarve".	P27: When the subtitles did not match the dialogue. (Clip 1) P18: The translation with different names is quite confusing. (Clip 2) P22: The place that the subtitles translated to "Algarve." (Clip 2)

As shown in Table 5, the most frequently mentioned aspects that participants found confusing or difficult to understand were related to the “Characters, Plot and Context,” with a total of 17 mentions. This category was similarly referenced in both Condition 1 (7 mentions) and Condition 2 (10 mentions), with feedback from participants across all video clips. This observation supports the possibility discussed in Section 4.4: participants may have relied more on the overall context provided by the audiovisual material (e.g., familiarity with the source culture, the storyline, or the behavior of characters) when self-assessing their understanding.

Furthermore, among the 17 responses, only 3 were from clips with a familiar source language, while the remaining 14 responses came from clips with an unfamiliar source language. This significant disparity suggests that Chinese audiovisual content presented greater comprehension challenges to Portuguese audiences compared to English-language content. The confusion primarily involved aspects such as character relationships, plot development, and story background, although it cannot be definitively linked to CRs.

On the other hand, the frequency of responses within this category seems to highlight a limitation of this study: the relatively short duration of each video clip. Although participants were provided with a summary of the video content beforehand, they still experienced confusion regarding the characters, plot, and context. When participants declared non-

understanding, it is likely that their difficulty stemmed from a lack of clarity in the overall narrative, rather than issues directly tied to the CRs.

Additionally, the theme of “Distraction from Audio” was mentioned 9 times. As discussed in Section 4.3, this factor has already been addressed, so it will not be further elaborated here.

The category of CRs was mentioned 8 times, with an equal number of mentions in both Condition 1 and Condition 2. This category clearly illustrates that CRs caused comprehension difficulties for viewers in both translation conditions. For example, P10 stated, “I didn’t understand whether they were talking about two men or one.” In this case, the two men mentioned refer to “Paul,” introduced in the synopsis, and “Patrick Swayze,” an American actor known for his striking looks. The conversation used “Patrick Swayze” as a cultural benchmark to argue that physical appeal alone could outweigh Paul’s lack of sophistication—effectively discussing only one person’s traits (Paul’s) through metaphorical contrast. Therefore, the conversation is actually about one person, not two. Viewers unfamiliar with “Patrick Swayze” as a cultural reference are likely to have experienced confusion similar to P10’s, leading them to feel “lost.”

However, despite the use of domestication in Condition 2, where the CR was replaced with the more familiar Portuguese figure “Diogo Morgado,” viewers still encountered confusion. For example, P14 commented, “The references made by Sara’s friend” were difficult to understand. This illustrates the risks of domestication when dealing with familiar source language clips. Even though more familiar CRs were used, some viewers were still unfamiliar with the replaced reference, leading to confusion. Additionally, perceptive viewers may detect discrepancies between the audio track and the subtitled text, creating cognitive dissonance and undermining comprehension.

Similarly, in the clips with unfamiliar source languages, the foreignization method caused difficulties in comprehension. For example, in Clip 3, the terms “养心殿,” “降雪轩,” and “雨花阁” were transcribed as “Salão de Yangxin (Yangxin Palace),” “Pavilhão de Jiangxue (Jiangxue Pavilion),” and “Pavilhão de Yuhua (Yuhua Pavilion)” in Condition 1. This method likely only informed viewers about the category of these places, without offering enough information to fully understand them, causing confusion, as noted by P04, who mentioned that “certain terms about places” were difficult to understand.

However, even when the domestication method was employed in Condition 2, with terms such as “Salão do Cultivo Mental (Hall of Cultivating the Mind),” “Pavilhão das Flores (Flower Pavilion),” and “Pavilhão da Serenidade (Pavilion of Serenity),” designed to make these locations more culturally meaningful and recognizable in the target culture, viewers still found these names difficult to understand. For example, P16 mentioned, “some references to names,” which caused confusion to them as a viewer. This may be because domesticated subtitles still fail to fully convey the unique historical and social background inherent in the original CRs. For instance, “Salão do Cultivo Mental” successfully conveys the function of “养心殿” as a place for nurturing and refining the mind, but it loses the essence of its political significance, Confucian governance philosophy, and its symbolism as a royal architectural structure.

The reason why viewers did not express confusion regarding “Pavilhão das Flores” and “Pavilhão da Serenidade” might be due to the additional context provided in the dialogue. As mentioned in the video, “Dizem que, quando a Zhaohua se zanga, a mãe leva-a ao Pavilhão das Flores para ver flores ou ao da Serenidade para rezar” (I heard that when Zhaohua gets angry, her mother takes her to the Flower Pavilion to see flowers or to the Pavilion of Serenity to pray). This extra explanation in the dialogue helped viewers better understand the cultural significance of these places.

As concluded in Section 4.3, for audiovisual material in familiar source languages, foreignization is more acceptable to participants in this study, while domestication is more effective for the understanding of material in unfamiliar source languages. For translations of familiar source language clips, to avoid comprehension difficulties due to unfamiliar CRs, it would be advisable to combine foreignization with additional tools, as suggested by the original study, such as “headtitles and pop-up balloons (used in fansubbing) or on-screen side/drop-down comment bars (used on Amazon Prime)” (Alfaify and Ramos Pinto 2021, 120) to provide further clarification. Similarly, for unfamiliar source language clips, to prevent the loss of cultural information inherent in domestication, the use of these same tools could help supplement the necessary context. If additional information exceeds the time and space limitations of subtitles, it is recommended to retain the most relevant information related to the plot, to prevent confusion among viewers. In cases where the dialogue already provides sufficient context for understanding, further supplementation may not be necessary, as it could increase the cognitive load for the audience.

Another potential strategy would be to encourage filmmakers and scriptwriters to integrate brief explanations of CRs directly into the dialogue, when possible. This could reduce the burden on subtitles and translators, while also promoting a smoother viewing experience for international audiences. Raising filmmakers’ awareness of the challenges faced by both audiences and translators could thus contribute to more accessible audiovisual content. This resonates with the concept of accessible filmmaking, whose aim is to integrate audiovisual translation and accessibility into the filmmaking process through close collaboration between translators and the creative team of the film (Romero-Fresco 2019, 218).

As for the final category, “Negative Reception of Translation,” it will be combined with the same category in Table 6 for further discussion.

4.5.2 Additional Comments on the Video or Translation

Table 6 summarizes participants’ feedback on the videos and translations, categorizing the responses into “Negative Reception of Translation,” “Translation of Taboo Language,” and “Awareness of Domestication.” The table displays the frequency of mentions for these categories, alongside some examples.

In the data collected for this section, the category “Negative Reception of Translation” was mentioned 9 times, with 1 mention in Condition 1 and 8 mentions in Condition 2. In Condition 1, P04’s response in Clip 1 stated, “I felt that the translation could have been better.” A closer examination of the participant’s responses reveals that P04 initially declared understanding of the video’s content but later provided “I don’t know” for two CRs in the first clip. This suggests that the foreignization method created comprehension difficulties for the participant, which they hadn’t initially realized. Upon reflecting on the video content and answering the specific questions, they realized they had missed some crucial information, leading them to feel that the translation could be improved to enhance understanding. In the following three videos, P04 seemed to become more cautious with their self-assessment, declaring non-understanding for all three subsequent clips.

Table 6. Additional comments on the video or translation

Is there anything you’d like to add (about the video, the translation, etc.)?			
Category	Condition	Example	English Gloss
	Condition 1 (1 mention)	P04: Senti que a tradução podia ser melhor.	P04: I felt that the translation could have been better. (Clip 1)

Negative Reception of Translation (9 mentions)	Condition 2 (8 mentions):	P20: Tradução errônea. P22: Não sou fã de traduzir referências britânicas (Byron, Oldham) para português (Camões, Belenenses) P26: Percebo o porquê de ser feito, mas acho muito confuso quando a tradução (neste caso de inglês para português) altera o que é dito na versão original para incorporar referências da língua de tradução. Por exemplo, mudar o nome do clube de futebol para Belenenses quando claramente o filme se desenrola no Reino Unido, não em Portugal, faz com que não consiga levar o filme “a sério” e acabe por ignorar mais as legendas para me focar no que é dito na versão original. P27: Acho disparate alterar as referências para adaptar ao público português	P20: Incorrect translation. (Clip 1) P22: I’m not a fan of translating British references (Byron, Oldham) into Portuguese (Camões, Belenenses). (Clip 1) P26: I understand why it was done, but I find it very confusing when the translation (in this case from English to Portuguese) changes what is said in the original version to incorporate references from the target language. For example, changing the name of the football club to Belenenses when the film clearly takes place in the UK, not Portugal, makes it hard for me to take the film seriously, and I end up ignoring the subtitles more to focus on what is said in the original version. (Clip 1) P27: I think it’s ridiculous to change references to adapt to the Portuguese audience. (Clip 2)
Translation of Taboo Language (5 mentions)	Condition 1 (2 mentions)	P03: Se tenho alguma coisa a apontar em relação à tradução seria a falta das profanidades ditas durante a segunda metade. P10: O termo “shag” não foi literalmente traduzido, não transmitindo realmente a emoção/personalidade da personagem e a natureza do filme. Em vez disso, houve uma tradução mais conservadora com a expressão “estar juntos”.	P03: If there is something to point out regarding the translation, it would be the lack of profanities used during the second half. (Clip 1) P10: The term “shag” wasn’t literally translated, not truly conveying the emotion/personality of the character and the nature of the film. Instead, a more conservative translation was used with the expression “estar juntos (being together).” (Clip 1)

	Condition 2 (3 mentions)	P16: Linguagem grosseira mais aligeirada na tradução ou ignorada de todo. P21: Linguagem Tabu suavizada. P16: A omissão ou aligeiramento de linguagem grosseira.	P16: The coarse language was softened or ignored in the translation. (Clip 1) P21: Taboo language was softened. (Clip 1) P16: The omission or softening of coarse language. (Clip 2)
Awareness of Domestication (4 mentions from Condition 2)	Condition 2	P15: Foram adaptadas frases ou referências britânicas: Diogo Morgado, Camões, Arraiolos, Belenenses (possivelmente mais). P16: Utilização de equivalentes portugueses para referências inglesas: Camões para Byron, Diogo Morgado para Patrick Swayze, tea bar para café. P15: Tal como no vídeo anterior, existiram adaptações com referências portuguesas. P16: Novamente equivalências culturais e a omissão.	P15: British phrases or references were adapted: Diogo Morgado, Camões, Arraiolos, Belenenses (possibly more). (Clip 1) P16: Portuguese equivalents were used for English references: Camões for Byron, Diogo Morgado for Patrick Swayze, tea bar for café. (Clip 1) P15: Just like in the previous video, there were adaptations with Portuguese references. (Clip 2) P16: Again, cultural equivalents. (Clip 2)

This shift may indicate that participants, after experiencing comprehension difficulties with the foreignization method, became more critical of their ability to fully grasp the content. This phenomenon suggests that participants' self-assessment of understanding may be influenced by their prior experiences with the material. To avoid such biases, future research could consider having each participant view only one video and increasing the number of participants to strengthen the robustness of the findings.

The “Awareness of Domestication” category highlights participants’ sensitivity to the substitution strategy under the domestication method, as they were able to clearly identify the CRs that had been substituted. Although one of the inclusion criteria for this study was that participants had not received formal translation training, responses from P15 and P16 suggest that they may have been exposed to translation knowledge, perhaps through reading translation-related books or articles. In their responses, they used terminology such as “adaptation” and “cultural equivalents,” which are commonly associated with TS. While their answers did not explicitly express their attitudes towards the domestication method, the most frequently mentioned category in the data indicates a strong negative reception to the use of domestication in familiar source language clips. In the “Negative Reception of Translation”

category, some participants in Condition 2 described the use of domestication as “incorrect translation” (P20) and “ridiculous” (P27). As shown in Table 5 and Table 6, the use of domestication, particularly the substitution strategy, not only caused confusion but also led participants to feel that they could not “take the film seriously,” which, in turn, led them to focus more on the original and ignore the subtitles, as P26 mentioned. This further underscores the potential issues with domestication in the context of familiar source languages.

While the substitution strategy is often seen as an approach to increase accessibility for viewers by replacing foreign references with more familiar ones, it risks alienating audiences if the substitutions are perceived as inauthentic or culturally inconsistent. In such cases, viewers may find it difficult to engage with the material and may even disengage from the subtitles entirely. This highlights the delicate balance that translators must maintain when adapting CRs for an audience familiar with the source language and culture. Specifically, translators need to take into account the audience’s familiarity with the source language and culture to avoid unnecessary over-translation. For instance, certain CRs may be common or easily understood by the target audience, and excessive domestication (such as unnecessary substitution) could diminish the viewing experience.

In this study, to avoid discomfort from vulgar or offensive language that could affect participants’ understanding of CRs, euphemistic strategies were used for taboo language. Additionally, some taboo language was omitted in order to address issues with subtitle space and text redundancy. Although the translation of taboo language was not the focus of this research, it is interesting that some participants noticed the euphemistic and omission strategies used in this study. For example, P10 mentioned that “a more conservative translation was used” in the subtitle, and P16 pointed out that “the coarse language was softened or ignored in the translation.”

Research has shown that euphemisms and omissions are the most frequently used strategies in Portuguese public and private television channels; omission and retention are generally evaluated positively by audiovisual translators, while euphemism is evaluated negatively (Xavier 2024, 18). The results of this study may provide insights into how such strategies are perceived by viewers. The participants’ responses seem to indicate that Portuguese audiences, when watching videos in a familiar source language, are clearly aware when taboo language is either softened or omitted in the subtitles. Although these responses do not explicitly express participants’ attitudes toward euphemizing or omitting taboo language, the inconsistency between what they heard in the audio and what was presented in the

subtitles—or the absence of the taboo language in the subtitles—appears to distract them from the subtitles, leading them to focus more on the original audio. Therefore, for Portuguese viewers, it seems that retaining the taboo language in the subtitles is more acceptable, as it can “truly convey the emotion/personality of the character and the nature of the film,” as P10 mentioned.

Chapter 5 Conclusion

This final chapter brings together the main threads developed throughout the study. After acknowledging its limitations, it offers a critical summary of the key findings and discusses their implications for both research and practice. It also outlines possible directions for future studies, providing guidance for researchers interested in further exploring this topic.

This study replicated the work of Alfaify and Ramos Pinto (2021), applying their methodological framework to a new linguistic and cultural context, with appropriate adaptations made to suit the aims of the present research. The goal was to examine whether the conclusions drawn in the original study hold true for a different target audience.

As with any empirical study, a number of limitations may have influenced the reliability and generalizability of the findings. These include a high dropout rate due to the questionnaire length, some technical and procedural issues affecting video viewing, and the variability in participants' self-assessment of comprehension. Furthermore, the limited number of multimodal references in the dataset restricted the depth of related analysis.

Despite these limitations, the study still yielded relevant insights as it provided empirical evidence on the extent to which the conclusions drawn in the original study hold true for a different target audience that participated in the current replication study. Table 7 summarizes the points of convergence and divergence between the two studies.

Table 7. Comparison between the conclusions of the original study and the current replication

	Original Study Conclusion	Findings in This Study	Alignment with Original Study
1	Domestication appears to enhance viewers' comprehension of CRs more effectively than foreignization. The translation method significantly influenced participants' ability to understand and recall CRs.	Domestication appears to make it easier for viewers to understand CRs than foreignization. However, no statistically significant effect of translation method on actual comprehension was found.	Partially Supports
2	A considerable number of participants believed they had understood the CRs when they had not, revealing unexpected gaps in interpretation.	Participants' actual comprehension often exceeded their self-reported understanding, suggesting cautious or underestimated self-assessment.	Contradicts

3	Viewers unfamiliar with the source language achieved higher CRs comprehension, regardless of translation method—challenging the assumption that language familiarity enhances cultural understanding.	When foreignization was used, familiarity with the source language significantly improved comprehension. Under domestication, language familiarity seemed to hinder interpretation.	Partially Supports
4	CRs expressed through crossmodal cues were better understood and perceived as more accessible than monomodal ones.	Crossmodal presentation improved CRs comprehension when domestication was used, whereas under foreignization, monomodal presentation yielded comparatively better results.	Partially Supports

Although the findings of this replication study either contradict or only partially support those of the original research, this does not in any way invalidate the conclusions reached by Alfaify and Ramos Pinto (2021). As noted by the Open Science Collaboration (2015, 4716-7), a consortium of researchers investigating replicability in psychological science, “a single study almost never provides definitive resolution for or against an effect and its explanation.”

In this case, the discrepancies between the two sets of findings may be attributed to differences in design and methodology. Specifically, the asynchronous nature of this study’s online questionnaire may have allowed participants to provide more authentic responses, rather than those shaped by perceived expectations. Participant-related factors also appear to have played a key role. Portuguese viewers in this study showed a heightened sensitivity and attentiveness to the source language of audiovisual content. When the source language was unfamiliar, participants needed an initial period of adjustment before they could shift their attention to the subtitles. In contrast, when the source language was familiar, foreignization appeared to facilitate engagement, while domestication often disrupted comprehension. This disruption likely resulted from participants’ heightened awareness of discrepancies between the audio and the subtitles, which could distract them or lead them to question the authenticity of the film. When characters spoke with marked accents, the use of domesticated subtitles seemed to cause additional confusion. Furthermore, Portuguese viewers may generally display greater openness to foreign cultural elements, potentially due to a long-standing subtitling tradition and frequent exposure to other cultures in a migration-oriented society. Taken together, differences in methodological setup and participant characteristics may explain the divergence in findings related to Conclusions 1, 2, and 3.

As for conclusion 4, given the limited number of crossmodal examples in the current dataset and the inherent complexity of multimodality—where different modes may offer either equivalent or complementary information—suggest that more data and a more nuanced categorization of multimodal types are needed to draw robust conclusions about their impact on viewer understanding.

Based on the findings of this study, a couple of translation method recommendations can be made for subtitling content aimed at Portuguese-speaking audiences. When the source language is familiar to viewers, a foreignization method tends to be more readily accepted. Conversely, when the source language is unfamiliar, domestication appears to be more effective in facilitating comprehension.

However, this does not imply that a single method should be applied uniformly throughout a given work. Instances were observed in which foreignization in unfamiliar source languages and domestication in familiar ones still led to confusion regarding CRs. This suggests that translators must make context-sensitive decisions. In cases where the dialogue lacks sufficient contextual cues for understanding CRs, additional tools—such as head titles, pop-up balloons, or on-screen side or drop-down comment bars—can be employed to provide clarification. Furthermore, filmmakers and editors targeting international markets could be encouraged to integrate explanatory elements into the dialogue itself. Doing so can reduce the interpretative burden on translators and enhance accessibility for international audiences, ultimately fostering a more inclusive and comprehensible viewing experience.

In addition, this study also observes broader challenges associated with the reception of Chinese audiovisual content among Portuguese audiences. Despite the presence of subtitles, the unfamiliarity of the spoken language posed an initial barrier to comprehension for many participants. Furthermore, Chinese costume dramas—particularly those set in imperial court contexts—seem to present additional layers of difficulty due to their dense historical background and complex character hierarchies, which are often unfamiliar to Portuguese audiences. These factors compounded the overall cognitive load and contributed to occasional misunderstandings. This indicates that, in the context of AVT, subtitles alone may be insufficient to guarantee full comprehension of Chinese films, particularly when viewers lack familiarity with both the source language and its cultural framework. To alleviate this, filmmakers could consider employing a slower speech pace or incorporating non-essential plot elements at the beginning of the film to allow audiences a brief period of linguistic and cultural acclimatization. Additionally, making fuller use of other audiovisual cues—such as visual

imagery and background sound—may help reinforce key narrative information and support viewer understanding. It may also be beneficial for film synopses targeting international audiences to provide clearer historical context and character relationships so that viewers are not disoriented or discouraged from continuing to watch.

Finally, apart from shedding light on Portuguese audiences' reception of CRs in audiovisual material, by replicating and adapting an existing study, this research also contributes to strengthening the robustness of TS as a discipline. Replication efforts such as this are essential for building cumulative knowledge and validating empirical claims in the field.

Therefore, future replication studies are encouraged, particularly those involving larger sample sizes within the same cultural and linguistic context, to determine whether the patterns observed in this study are generalizable to broader Portuguese-speaking audiences. Comparative studies involving participants from diverse cultural backgrounds would also be valuable for identifying similarities and differences in audiovisual reception, ultimately informing more targeted translation solutions across different markets. Further research should also expand the scope and complexity of multimodal references in order to gain deeper insight into how different modes of presentation influence comprehension. Given the increasing presence of Chinese audiovisual content on international platforms, future research should pay special attention to how such content is received by audiences from various cultural backgrounds. Insights from reception studies can guide the timely adaptation of subtitling methods, helping to develop CRs-based audiovisual translation guidelines tailored to specific audience needs. Such efforts are essential for enhancing the global accessibility of Chinese cultural content and fostering more effective cultural dissemination through audiovisual media.

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Filmography

- Crouching Tiger, Hidden Dragon*. Directed by Ang Lee. Sony Pictures Classics, 2000.
- Fever Pitch*. Directed by David Evans. Channel Four Films, 1997.
- Truly, Madly, Deeply*. Directed by Anthony Minghella. BBC Films, 1991.
- The Big Bang Theory*. Season 8, Episode 2, "The Junior Professor Solution." Directed by Mark Cendrowski. Aired September 29, 2014. Streaming on HBO Max.

Yanxi Palace: Princess Adventures, season 1, episodes 1 and 5. Directed by Zheng Yu.
Released December 31, 2019, on Netflix

Appendices

Appendix 1-Questionnaire

The complete questionnaire is available via this link:
<https://doi.org/10.5281/zenodo.15269288>.

Appendix 2-Dataset

The data collected via Qualtrics have been exported into an Excel spreadsheet. This dataset includes participants' responses to all questionnaire sections and is available here:
<https://doi.org/10.5281/zenodo.15394258>

Appendix 3-Ethics Application

The ethics approval application submitted to the Ethics Committee at NOVA FCSH, along with the official approval confirmation, is provided via this link:
<https://doi.org/10.5281/zenodo.15394325>.

Appendix 4-Subtitle

This appendix contains the full subtitle scripts used in both experimental conditions (Condition 1: Foreignization; Condition 2: Domestication), in Portuguese. Each subtitle version is presented alongside its corresponding original script for reference.

Clip 1 Fever Pitch

Source Dialogue	Condition 1 (Foreignization)	Condition 2 (Domestication)
I've seen this film. You end up shagging on the carpet.	Já vi este filme. Vocês acabam juntos no tapete.	
Please! If we end up shagging on the carpet, then I will but you a new carpet.	Por favor! Se acabarmos assim, compro-te um tapete novo.	
Yeah, right.	Sim, claro.	
- But I tell you... - I knew it!	- Mas... - Eu já sabia!	
No. No carpets.	Nada de tapete.	
He is an English teacher.	Ele é professor de inglês.	
Oh, God, not all this again.	Meu Deus, outra vez isso?	
I mean, what about Patrick Swayze?	Que tal o Patrick Swayze?	Que tal o Diogo Morgado?

No one cares whether he read Byron or not.	Ninguém se importa se ele leu Byron ou não.	Ninguém se importa se ele leu Camões ou não.
And you know, he is the full Axminster.	E sabes, ele é como um tapete Axminster.	Sabes, ele é como um tapete de Arraiolos.
I'd want a brain as well.	Eu também queria um cérebro.	
Eventually.	Finalmente.	
I'm sorry. I'm gonna measure up.	Vou tirar medidas.	
- I'm off to Habitat first thing in the morning. - Fine.	- Vou à Habitat logo de manhã. - Está bem.	- Vou à loja de decoração logo de manhã. - Está bem.
If we end up shagging, you can carpet the whole house. The walls, the ceiling, the garden....	Podes cobrir a casa toda, as paredes, o teto, o jardim...	
26 Sept 1988 Royal Oak v Ongar (on-screen text)	26 DE SETEMBRO DE 1988 ROYAL OAK CONTRA ONGAR	
Well, what's she like?	Então, como é ela?	
She's one of those women- if you like football, you must be a yob.	Ela diz que quem gosta de futebol é maluco.	
Bollocks.	Que disparate!	
Is she fit?	Ela é gira?	
Not that you'd prove her point or anything.	O que importa isso?	
What? What have I done?	O quê?	
It's a perfectly reasonable, straightforward question.	É uma pergunta perfeitamente razoável e direta.	
She's not unattractive, but so what?	Ela não é feia, mas e depois?	
A, she hates me. B, I hate her,	A, ela odeia-me. B, eu odeio-a.	
and C....	C...	
What's the point of all that? Waste of fucking time.	Qual é o sentido? Perda de tempo.	

Ooh, sounds promising, then.	Parece promissor.	
Where's your brother?	Onde está o teu irmão?	
He's over there	Está ali.	
Oi, number nine.	Ei, número nove!	
You're a donkey!	És um burro!	
- Didn't he have a trial with someone once? - Yean, Orion.	- Ele já fez treinos de captação? - Sim, no Orion.	- Ele já fez treinos de captação? - Sim, no Belenenses.
They offered him a contract, as well.	Ofereceram-lhe um contrato.	
- What happened? - Turned it down.	- E depois? - Recusou.	
Stupid sod. He said it was too risky.	Idiota. Disse que era arriscado.	
What's he doing now?	O que faz ele agora?	
He runs his own business.	Tem o seu próprio negócio.	
Computer something.	Computadores.	
He's on about 50 grand a year.	Ganha umas 50 mil libras por ano.	Ganha uns 60 mil euros por ano.
- I'd swap fifty grand a year for a contract with Orion. - So would I.	- Eu trocava 50 mil por um contrato. - Eu também.	- Eu trocava 60 mil por um contrato. - Eu também.
- I don't even like Orion. - Neither do I.	- E não gosto do clube. - Nem eu.	
He gets it both ways.		Ele tem as duas coisas.
Gets fifty grand a year, gets to play at a place with floodlights.	Ganha 50 mil e joga num estádio com holofotes.	Ganha 60 mil e joga num estádio com holofotes.
Floodlights and a tea bar.	Holofotes e um salão de chá.	Holofotes e um café.
I'd love to play at a place with a tea bar.	Eu adorava jogar num estádio desses.	
Yeah, well. Bit late now, eh?	Agora já é tarde, não?	
I don't know.	Não sei.	
Stanley Matthews played First Division football till he was fifty.	O Stanley Matthews jogou na 1ª Divisão até aos 50 anos.	Houve quem jogasse ao mais alto nível até aos 50 anos.

Bet you any money you like. You're not playing First Division football when you're fifty.	Aposto que não vais jogar na 1ª Divisão aos 50 anos.	Não vais jogar ao mais alto nível aos 50 anos.
It's the smoking.	É por fumar.	
It's not the smoking, Steve. It's the crap.	Não é por fumares, Steve, não jogas nada.	

Clip 2 Truly, Madly, Deeply

Source Dialogue	Condition 1 (Foreignization)	Condition 2 (Domestication)
Oh, rat... Oh my God.	Ah, ratos... Meu Deus.	
I have to move out.	Tenho de me mudar.	
Sandy, do you want borscht?	Sandy, quer borscht?	Sandy, quer um pouco de sopa?
Sorry?	Desculpe?	Que sopa?
Borscht. Have some.	Borscht. Come um pouco.	Sopa de pedra.
- Titus says here's an answer to all our problems. - Oh, borscht. Yeah, thanks.	- O Titus diz que resolve tudo. - Borscht! Sim, obrigado.	- Diz que resolve todos os problemas. - Ah, sim, obrigado.
. Nina, a little postcard from Charlie here somewhere.	Nina, tenho aqui um postal do Charlie.	
Could you spare a few minutes?	Tens uns minutos?	
Sandy, you've got to learn Spanish.	- Sandy, tens de aprender espanhol. - Eu sei.	
It's so perverse to run a language agency and speak... How many languages do you speak?	É estranho gerires uma agência de tradução e não fales espanhol.	
I mean, it's your son. You must be able to understand what he sends to you.	É o teu filho. Tens de entender o que ele diz.	
I mean, in the end, there was a problem with you and Gabriela, wasn't it? You couldn't say anything to each other.	Era um problema entre ti e a Gabriela. Não conseguiam conversar.	
Oh no, that was strange. But when we started to communicate that it went wrong.	É estanho. Quando começámos a comunicar, correu mal.	
before that, it was terrific. It was sign language.	Antes disso, era ótimo. Por gestos.	

It was great. Violà!	Era fantástico. Aqui está!	
Good work. What is it?	Ainda bem. O que é isso?	
It's work. It's for you.	São... trabalhos para ti.	
It's urgent. It's manuals and whatever.	É urgente. São manuais e afins.	
You know, but Nina, the postcard. Could you just say to read the postcard?	Nina, o postal. Podes lê-lo?	
Because I'm beginning to have an anxiety attack.	Estou a ter um ataque de ansiedade.	
- "Dear Daddy" ... - Where does it say that?	- "Querido papá"... - Onde diz isso?	
- "Querido Papa", there. - Fantastic.	- "Querido Papá", aqui. - Fantástico.	
"We are spending holidays in Mar del Plata."	"Estamos a passar as férias em Mar del Plata."	"Estamos a passar as férias no Algarve."
Oh, it's lovely. It's supposed to be beautiful.	Que bom, é um sítio lindo.	
"I'm swimming in the sea. And I'm not wearing" ...	"Tenho nadado no mar e não uso"...	
Oh, what do you call them?	Oh, como é que se chama isto?	
"I'm not wearing" ... things.	"E não uso"... coisas.	
- Trunks? - Floats.	- Calções? - Braçadeiras.	
"Mario is teaching me to swim underwater."	"O Mario está a ensinar-me a mergulhar."	
Bastard.	Sacana.	
"We are staying in a very big hotel which has a television in the bathroom."	"Estamos alojados num hotel grande com uma televisão na casa de banho."	
Oh, that's the thing about Gabriella.	É mesmo à Gabriela.	
A television and a bathroom. Doesn't that make you laugh? Doesn't that make you want to spew?	Televisão na casa de banho. Não te dá vontade de rir e vomitar?	
- After all, that stuff is about materialism. You give her a television and a bathroom. - Yeah.	- Isso é puro materialismo. - Pois é.	

"Last night, we went to a football match,	"Ontem fomos a um jogo de futebol	
and then we had a barbecue which gave me diarrhea."	e depois fizemos um churrasco, o que me deu diarreia."	
Oh, that's terrible.	É terrível.	
Because Mario is a bastard, that is beyond dispute!	O Mario é um sacana, disso não há dúvida!	
He's absolutely, manifestly, a bastard.	Ele é um autêntico sacana.	
What is he doing? He is poisoning my son.	Está a envenenar o meu filho.	
"I'm having a great time.	"Divirto-me imenso.	
Wish you were here. Lots of love, Charlie."	Oxalá estivesses aqui. Beijinhos, Charlie."	
He's having a great time.	Ele está a divertir-se muito.	
Yeah. I have to write back.	Tenho de responder.	
Nina, would you help me write back?	Nina, podes ajudar-me?	
Sandy, if you promise me you'll make effort to learn Spanish...	Sandy, se me prometeres que vais aprender espanhol...	
You are a good person.	És uma boa pessoa.	
How's the soup?	Que tal a sopa?	
Fantastic?	Fantástica?	
- It's fantastic.	- Está fantástica.	
- Fantastic.	- Fantástica.	
She really loves him.	Ela amava-o mesmo.	
It's tragic.	É trágico.	
And he was young, you know. He was younger than me.	Ele era novo. Mais novo do que eu.	
It's cruel. It's harsh.	É cruel. É duro.	
It's a sore throat.	Era uma dor de garganta.	
In one minute, it's a sore throat.	Num minuto, era só isso.	
And he was having an examination. The next moment he stops breathing. the nurses couldn't get the tube done.	Foi fazer um exame e deixou de respirar. Não o conseguiram entubar.	
If he'd just had taken Strepsils, it would never have happened.	Não teria acontecido, se tivesse chupado uma Strepsils.	Não teria acontecido, se tivesse chupado um Dr. Bayard.
I think she loves me.	Acho que ela me ama.	

Clip 3 Yanxi Palace: Princess Adventures (Episode 1)

Source Dialogue	Condition 1 (Foreignization)	Condition 2 (Domestication)
公主，公主您慢点儿。	Alteza, mais devagar!	
慢点儿，公主。	Mais devagar, Alteza!	
昭华。	<i>Zhaohua.</i>	
超勇亲王府坐阵漠北， 战功卓著。	<i>O Príncipe Chaoyong controla o norte do deserto de Gobi.</i>	<i>O Príncipe Chaoyong controla o norte da fronteira do império.</i>
他是皇上最信任的蒙古 亲王。	É o príncipe mongol em quem Sua Majestade mais confia.	
在他面前，你可千万不 能任性。	Na sua presença, não deve ser impulsiva.	
养心殿(on-screen text)	SALÃO DE YANGXIN	SALÃO DO CULTIVO MENTAL
七公主。	Vossa Alteza.	
超勇亲王正在里头觐 见。	O Píncipe Chaoyong está com Sua Majestade.	
奴才这就帮您去禀报。	Permita-me anunciar a vossa chegada.	
拉旺多尔济，	Lhawang Dorji,	
难道朕的女儿还配不上 你？	a minha filha não lhe agrada?	
公主金尊玉贵，奴才高 攀不起。	Não sou digno dela. Nasceu em berço real.	
请皇上收回成命。	Por favor, anule o édito.	
五年前，	Há cinco anos,	
朕亲自为你们指婚的时 候，	quando propus este noivado,	
当时你并无异议。	não colocou objeções.	
现在你从北面回来，	Agora, ao voltar do norte,	
第一件事就是抗婚	quer recusar o casamento.	
到底为什么？	Diga-me porquê!	
皇上，七公主来了。	Vossa Majestade, a Sétima Princesa chegou.	Vossa Majestade, a Princesa Zhaohua chegou.
奴才给公主请安。	Bom dia, Vossa Alteza.	
托你的福，安不了！	Graças a si, o dia não é bom!	
公主恕罪。	Perdoe-me, Alteza.	
公主！公主！	Espere, Vossa Alteza.	
皇上还等着您呢！	Sua Majestade está à sua espera!	
站住！	Pare!	
你给我站住！你给我站 住！	Fique onde está!	

七公主，还有其他事吗？	Vossa Alteza, o que se passa?	
超勇亲王。	Príncipe Chaoyong.	
全天下都知道你是未来的七额驸。	Todos sabem que é o meu futuro marido.	
如今你竟敢退婚？	Agora, está a recusar?	
不给我一个满意的答复，我不会善罢甘休的！	Vou insistir até ter uma boa explicação!	
那么请问七公主需要一个怎样的答复，您才能满意呢？	Que resposta satisfaria Vossa Alteza?	
要么，你是太监。	O Príncipe ser um eunuco	
要么，你明天就进棺材！	ou enfrentar a morte amanhã!	
否则，你生是皇家的人，死是皇家的鬼！	Senão, fará parte da família imperial, vivo ou morto!	
七公主，除我之外备选额驸还有很多。	Há muitos outros candidatos a príncipe consorte.	Não sou o único candidato a seu marido.
站住！你不许走！	Pare! Não se pode ir embora.	

Clip 4 Yanxi Palace: Princess Adventures (Episode 5)

Source Dialogue	Condition 1 (Foreignization)	Condition 2 (Domestication)
这是她的老毛病了。	Isto já é um hábito dela.	
昭华只要一生气，就会跑得无影无踪。	Quando a Zhaohua se irrita, desaparece sem deixar rasto.	
除了令皇贵妃，没有人知道她在哪。	Só a mãe dela sabe onde ela está.	
可是这次，	Mas, desta vez,	
连令皇贵妃都不知道她在哪。	nem a mãe sabe onde ela está.	
降雪轩和雨花阁都找过了吗？	Já procurou no Pavilhão Jiangxue e no Yuhua?	Já viu no Pavilhão das Flores e no da Serenidade?
我听说昭华生气的时候，	Dizem que, quando a Zhaohua se zanga,	
令皇贵妃会带她去降雪轩赏海棠，	a mãe leva-a ao Jiangxue para ver as begónias	a mãe leva-a ao Pavilhão das Flores para ver flores
去雨花阁礼佛，要么就是在…… 不在不在都不在！	ou ao Yuhua para rezar.	ou ao da Serenidade para rezar.
	- Ou ao Salão de... - Não, ela não está lá!	Não, ela não está lá!

我能找的地方我全部都找过了。	Procurei em todos os sítios.	
有没有什么地方，是连令皇贵妃都不知道的？	Há algum sítio que nem mesmo a mãe dela conheça?	
承乾宫(on-screen text)	PALÁCIO CHENGQIAN	PALÁCIO DA IMPERATRIZ
这有人查过吗？	Já procuraram aqui?	
我问你们话呢，怎么没有人回答？	Porque ninguém me responde?	
亲王，这是已故继皇后的承乾宫。	É o Palácio Chengqian da falecida Imperatriz.	É o palácio da falecida Imperatriz.
打四年前，皇后驾崩了，就一直锁在这里。	Está fechado desde a morte da Imperatriz.	
锁着？ 对，皇上严禁任何人进入宫内。	- Fechado? - Sim. Sua Majestade proíbe a entrada.	
如今野草丛生，荒凉极了。公主肯定不在里面。	Está abandonado, cheio de ervas. A princesa não está lá.	
亲王，有人在角楼发现一个香囊。	Alteza, foi encontrado um sachê.	Foi encontrado um saquinho perfumado.
可能是公主遗失之物。	Talvez pertença à princesa.	
是公主的吗？	Isto é da princesa?	
公主性子急。	Ela tem mau feitio.	
皇贵妃吩咐放一些凝神静气的草药。	A mãe disse para pôr aí ervas calmantes.	
公主向来是随身带着的。	A princesa trá-lo sempre com ela.	
那这么说，公主一定就在这附近。	Isso significa que a princesa deve estar por aqui.	
你们，从这里开始，不能放过每一寸土地，一定要给我找到公主！	Comecem a procurar a partir daqui. A princesa tem de aparecer!	
是！	Sim!	

Appendix 5-Links to the Video Clips

The video clips used in the study are available at the following links:

- English Test Clip: <https://youtu.be/sRcYjYC3qD0>
- Chinese Test Clip: <https://youtu.be/EteNxoieDIk>
- Clip 1 (Condition 1): https://youtu.be/4GPV_6BCmF0?si=LFYmORuVMPtZ-ERl

- Clip 1 (Condition 2): https://youtu.be/dRPREfaG9o4?si=So0zfVoJ5DJ_86sF
- Clip 2 (Condition 1): https://youtu.be/2zmss9C7Ask?si=peb0MK8S_PWoMGss
- Clip 2 (Condition 2): <https://youtu.be/OcTTOw9W3Z8?si=GrDvQeAhHeMu7SbB>
- Clip 3 (Condition 1): <https://youtu.be/Zlw1c8lxfz0?si=-vXDvgoKGinxE86A>
- Clip 3 (Condition 2): https://youtu.be/oS7W_FsPOOs?si=2-IPL6xLxjNhzbHb
- Clip 4 (Condition 1): <https://youtu.be/24KbldLSvjg?si=SudjrETEFgU8sRKe>
- Clip 4 (Condition 2): https://youtu.be/9Qgzq4JTlSE?si=7Q_E4kXymKW0l_Ri