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PLANTA BAJA (CENTRADA POR EL JARDÍN)
FACULTAT DE FILOLOGIA, TRADUCCIÓ I COMUNICACIÓ

X JORNADAS INTERNACIONALES DE LA traducción AUDIOVISUAL BOOK OF ABSTRACTS

*Sin traducción,
habitaríamos provincias lindantes con el silencio.*

Principal Investigator

Juan José Martínez Sierra (Universitat de València)

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José-Fernando Carrero-Martín (Main organiser, Universitat de València)

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¿Quién dobla ahora? El nuevo rostro del doblaje: nuevos materiales, procesos y perfiles

Frederic Chaume

Resumen

El doblaje vive hoy una profunda transformación impulsada por la digitalización, las nuevas tecnologías y, más recientemente, la inteligencia artificial. Esta evolución está modificando no solo los procesos de producción, sino también los materiales de trabajo y las competencias y perfiles profesionales implicados. Desde las nuevas plantillas e interfaces de las herramientas de los clientes y estudios, los nuevos recursos de documentación y gestión lingüística hasta los flujos de trabajo híbridos que combinan intervención humana e inteligencia artificial, el sector se enfrenta a nuevos retos y oportunidades. La charla explora cómo está cambiando el ecosistema profesional de la localización de contenidos audiovisuales y qué significa, en este nuevo contexto, traducir y adaptar para el doblaje.

La accesibilidad en RTVE

Laura Feyto Álvarez

Resumen

La Unidad de Accesibilidad en RTVE se encarga de que los contenidos que se emiten en cada uno de los canales estén a disposición de todos los espectadores, incluyendo el subtitulado, la audiodescripción, la lengua de signos y, como novedad, la accesibilidad cognitiva. No se mueve únicamente por las cifras exigidas por la ley para su cumplimiento, sino que funciona como un servicio público que busca ser lo más accesible posible. En esta ponencia, se describirá cómo funciona esta unidad.

Traducir teatro no es ningún drama

Jorge Braga Riera, Eva Espasa, Alejandro L. Lapeña

En esta mesa redonda, se discutirán cuestiones como el traslado del texto del papel a la escena y las conexiones entre los textos teatrales y audiovisuales, la formación en traducción teatral, la accesibilidad (audiodescripción, sobretitulado, etc.) en el contexto del teatro, etc. Además, se establecerá un debate entre los participantes de la mesa y el público sobre la naturaleza y las particularidades de la traducción teatral.

La velocidad de los subtítulos, del *streaming* a las redes sociales

Paula Igareda

Resumen

La velocidad de los subtítulos sigue siendo uno de los temas que más debate genera en el ámbito de la subtitulación, especialmente en modalidades como el subtitulado para personas sordas (SPS) o en géneros audiovisuales especiales, como la ficción o los programas sin guion definido. En los últimos años, los cambios en las dinámicas del mercado audiovisual (marcados por la adopción de patrones estéticos uniformes y por una creciente dependencia de la automatización) han derivado en un aumento generalizado de la velocidad de presentación de los subtítulos, a menudo en detrimento de factores tradicionalmente considerados por los subtituladores, como la variación de velocidad según el género, la longitud de las palabras y frases en distintos idiomas, o la naturaleza del producto audiovisual.

***Choose a language:* el mundo de la localización de videojuegos**

**Laura Mejías Climent, Ruben González Pascual,
Vicent Torres Doménech**

Resumen

En esta mesa redonda se discutirán las últimas tendencias profesionales y académicas en torno al campo de la traducción de videojuegos. Entre otras cosas, se abordarán perfiles profesionales, las diferencias entre trabajar en juegos AAA e *indies*, el impacto de la traducción automática en el sector y las principales líneas de investigación que existen en la actualidad en este campo, entre otras cuestiones. Además, se establecerá un diálogo con el público para que puedan plantear aquellas preguntas que les resulten de interés.

Introducción a la traducción de cómics (inglés/francés-español)

Raúl Gisbert Cantó, Beatriz Reverter Oliver

Resumen

Esta comunicación, de corte práctico, pretende servir como introducción a la modalidad de traducción de cómic desde el inglés y el francés al español. Así pues, en esta se abordarán cuestiones como la naturaleza del cómic como texto multimodal, los principales retos de la traducción de cómic (oralidad, presencia de humor y juegos de palabras, tratamiento de onomatopeyas y efectos sonoros, etc.) y se plantearán ejercicios prácticos para hacer frente a dichas dificultades.

Researching audiences for subtitled media in the United Kingdom

Carol O'Sullivan

We study media audiences to understand what media people watch, when, why and how, and to understand how media mediate people's understanding of contents, events and narratives. We study the audiences for subtitled media because subtitles mediate, and therefore potentially inflect the reception of the original media.

But subtitles are not just a conduit to media to which we might otherwise have no access. Subtitled media may also have its own cultural 'centre of gravity'. British audiences have historically had limited access to subtitled media, which needed to be accessed via specialized cinemas and at odd times of the night on broadcast television. As a result, subtitled media has become its own genre in the UK and other anglophone countries. A recent project on UK film audiences identified five genres preferred by UK audiences; one of these was 'arthouse and foreign language film' (Merrington et al. 2019: 122). These do not only include 'art' film but also mainstream releases from other countries which happen to be subtitled for their UK release.

This paper discusses how we research the reception of subtitled media in anglophone countries, including the specific features of the UK media landscape which shape research, the changing profile of subtitle users, the changes in subtitling norms, and the impact of rapid recent changes in research methods. Users of subtitled media in the UK used to be restricted to d/Deaf and hard of hearing viewers and the largely middle-class, urban audiences who watched subtitled films in the cinema. Now, due to evolving broadcast legislation and the rise of streaming media, subtitles are available on most media and data suggests that they are increasingly a default option for viewers, particularly younger viewers (Yougov 2023). This is not only the case in the UK, but also in the US (Ballard 2023). Subtitles are used for a wider range of purposes, including to help concentration and to enhance the viewing experience, and by groups of people who have not been previously considered in research, such as neurodivergent viewers.

Subtitling norms are also changing. Previously, subtitles were more or less condensed to make them cognitively easier to process, but recent research suggests that UK viewers, at least, are heavily in favour of subtitles which are as verbatim as possible. Netflix one of the major vectors for subtitled media in the UK, has made line lengths longer, frame gaps shorter and reading speeds faster.

This suggests that we need to look again at what viewers actually want. Recent years have seen a rapid rise in experimental methods for researching subtitling reception, particularly using eyetrackers. This research has been enormously important, but my paper will argue that we also need to consider subtitling reception research more holistically, and in relation to audiences as well as individual research participants. This move towards the social is influenced by scholars such as Elena di Giovanni and Chiara Bucaria. I propose questions such as: how do audiences for subtitled media form and evolve in the anglosphere? What aspects of subtitled media are important to these audiences, and how? What is at stake for audiences in watching subtitled media? How is the cultural value of subtitled media articulated, by whom? To use Kirsty Sedgman's (2019) words, I seek to understand audiences for subtitled media in 'the messy, situated reality of diverse spectatorial engagement'.

AI-generated, post-edited, or human translation? Viewers' perception of subtitles

Paweł Aleksandrowicz

The adoption of AI machine translation has been a central theme in the discussions within the AVT community, and yet very little is known about viewers' reception of AI-generated translations since only a few scientific studies have delved into the matter so far. This paper strives to broaden the knowledge on this topic by presenting the results of a study financed from a research grant awarded by the National Science Centre of Poland. The study investigates the reception of subtitles in different modalities – human subtitles, AI-generated subtitles, and post-edited subtitles – using a questionnaire to measure comprehension, cognitive effort, narrative engagement, narrative presence and sympathy/empathy towards film characters, and to enquire about the perceived translation quality. The video material used in the study is a full story (a short feature), not a film fragment. The language pair is French-Polish, and any French speakers were excluded from the experiment to ensure that the participants rely on the subtitles during the screening.

The focus group consists of 120 people aged 18-25, since they are likely the most exposed to AI-translated videos among adults. The AI subtitles were generated from a time-coded French-language template using the Subtitling Assistant in EZTitles, which employs DeepL's large language model. The post-editor received both the template and the AI subtitles. Unlike in the previous studies, unlimited post-edition was not allowed – there was a time constraint. The translator who prepared the translation from scratch measured their time, and the post-editor had to edit the AI-generated text in a fraction of that time. The aim was to verify whether post-editing can indeed increase productivity without compromising translation quality and affecting reception.

Traducir el género de forma responsable en los medios contemporáneos

**Marcella de Marco, María Pérez López de Heredia,
Gonzalo Iturregui Gallardo**

En esta mesa redonda se tratará la cuestión de la traducción de género en el marco de la traducción audiovisual. Así, se hablará sobre la responsabilidad y ética del traductor en este ámbito, la necesidad de formación especializada en la materia y la traducción del género en diferentes modalidades específicas de la traducción y accesibilidad audiovisual. Además, se establecerá un diálogo entre ponentes y público.

Translating for What? Translating for Whom? Rethinking Media Localisation Practices and Training in an Ever-Changing Industry

Alejandro Bolaños García Escribano

Generative artificial intelligence (GenAI), machine translation, speech technologies and synthetic media, among other technologies, have fuelled unprecedented change in the media localisation industry. Across subtitling, dubbing and accessibility services, workflows have become increasingly automated while professional roles continue to evolve in response to new technological and market realities (Slator 2025; Granell & Chaume 2023).

Educators and researchers have reflected on the implications of GenAI for translation and language programmes in general (see, for instance, Cui et al. 2025; Penet et al. 2026). In media localisation in particular, scholars have begun to reconsider the competences required of contemporary professionals (Díaz-Cintas & Massidda 2025) while reflecting on how automation is affecting interlingual practices such as subtitling (Orrego-Carmona 2026; Bolaños García-Escribano 2023; Bolaños García-Escribano & Declercq 2023) as well as also traditionally less technology-driven areas such as dubbing (Baños 2023; Spiteri-Miggiani 2026).

Similar trends have been observed in the field of media accessibility, e.g. audio description (Braun et al. 2025) and sign language (British Deaf Association 2025). As reported by associations such as the BDA and the RNIB in the UK, the risks that come with using unedited, raw AI output to supposedly enhance access for persons with sensory disabilities ought to be carefully weighed in. In this paper, I will argue that the same applies to interlingual practices including subtitling and dubbing, among others, and that GenAI tools may as well be widening the “access gap” as far as the consumption of premium and low-budget content is concerned.

Against this backdrop, a broad set of questions seem to be particularly relevant to language and translation professionals and trainees: Translating for what? Translating for whom? What skills are needed in an increasingly automated industry? How can future media localisation and accessibility professionals position themselves in a market characterised by constant technological change? In the absence of a crystal ball, my aim is purely to encourage critical reflection on the ever-changing nature of media localisation practices in both industry and training scenarios.

Before Description: The Audio Describer as a Critical Reader of the Source Text

Josélia Neves

Audio description is often discussed in terms of the verbal choices that make visual information accessible. Yet every act of description is preceded by another, less visible operation: deciding what, among the multiplicity of simultaneously available audiovisual cues, warrants description in the first place. This presentation shifts attention from the formulation of audio description to this prior analytical stage, examining the audio describer as a theoretically informed critical reader of the audiovisual source text.

Drawing on established approaches to multimodal, filmic and narrative analysis, the presentation proposes that selection for audio description should begin with an examination of how meaning is organised across modes and across time. Rather than treating visual salience as self-evident, the analysis considers how elements acquire relevance through their narrative function, multimodal orchestration, compositional prominence, recurrence, contrast, character construction, embodied performance and interaction with sound, dialogue and music.

These analytical lenses are applied to a selected audiovisual excerpt in order to identify and hierarchise potentially describable elements before any audio description is written. The exercise therefore separates two operations that are often conflated: reading the audiovisual text and deciding what to verbalise. Particular attention is paid to moments in which perceptual prominence does not necessarily coincide with narrative or semiotic relevance, and to elements whose significance only emerges through relations established across shots, modes or sequences.

The presentation argues that the question “What should I describe?” cannot be answered solely through inventories of visible information or general rules of relevance. It requires an accountable process of interpretation grounded in the organisation of the source text and supported by explicit theoretical lenses. Conceiving the audio describer as a critical reader thus makes selection and prioritisation visible as analytical acts, while also providing a basis for explaining—and potentially comparing—different descriptive decisions.



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