

Literary translator training through audiovisual adaptation of children's albums

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Abstract

The present paper delves into a didactic experiment conducted within the context of a literary translation course focused on French-to-Spanish translation. The primary objectives of this project were twofold. Firstly, it aimed to translate a specific literary genre, namely children's albums, with a keen focus on linguistic and cultural nuances. Subsequently, the translated content was adapted into a videobook format, enriching the learning experience. Moreover, the experiment extended to the realm of audiovisual translation as a French short film, derived from the same literary source, was subtitled into Spanish. The paper meticulously elucidates the characteristics of these diverse products, delves into the intricacies of the translation briefs, and expounds upon the methods and materials employed throughout the experiment. The paper culminates with a comparative analysis of the source texts and their Spanish translation solutions, highlighting the pedagogical benefits derived from translating multimodal literary products. This multifaceted approach not only hones bilingual language skills, both passive and active but also fosters cultural and digital literacy among students.

Keywords

Audiovisual translation, captioning, children's album, literary translation, videobook

1. Introduction

Electronic media have significantly transformed literature. The traditional conception of the published written text has given way to a digital literature that has implicated itself in the global media landscape. New technologies offer the consumer multiple avenues for approaching literature. The world of fiction can now be accessed with daily-use devices such as mobile phones, tablets and e-readers, among others. These tools are used frequently by children who begin at an early age to acquire what Ulmer (2002) calls *electracy*, or the ability to navigate digital media. This ability develops when actively participating in story creation, as a result of interactive formats, where sound effects, images, music, and text converge. The publishing sector, conscious that children are future literary consumers, is making great efforts to create illustrated textual products, interactive albums, audio stories, videobooks, etc., targeting ages 0 to 12. These products are on the rise nationally and internationally¹. In light of this increase in public interest and demand, for this project, these formats have been established as appropriate for training future literary translators. Transversal pedagogical methodologies (acquisition of translation skills, analysis of literary text, learning foreign language and culture, use of video creation and editing tools, as well as software for subtitling short films) have been applied as they prepare students to successfully manage the transformation that narrative discourse undergoes during adaptation to these new media and forms of expression. This project then combines the various results of a didactic experiment which has allowed us to extract an essential resource from the literary translation class: the illustrated children's album. This text type is particularly versatile because of its multimodal format, thematic pervasiveness, and adaptability to all ages.

The illustrated album is a literary genre whose narrative mode relies on the interdependency of text and image. While a traditional story is limited to the description of characters and settings, the illustrated album uses images to communicate a constructed sequential narrative storyline to the reader (Durán Armengol, 2005, p. 242). The storyline must achieve an integral rendering of the spaces, atmospheres, character personalities, and outline the sequence of events. As such, undertaking the translation of an illustrated album requires consideration of not only the interaction between words and images in the unfolding of events but also the pervasive rhetorical mechanisms and the linguistic richness of the genre. Such elements are achieved by combining stereotypical constructions from traditional storytelling and symbolic vocabulary with an amalgam of expressions such as babbling, onomatopoeia, rhyme, invented words, etc., many of which engender a significant cultural load.

The children's album chosen for this interlingual translation commission was *La petite casserole d'Anatole* (2009) by Isabelle Carrier. Students were tasked with adapting it for audiovisual media and presenting the result as a videobook. Given that this album was adapted for a short film by Eric Montchaud (2014), a linguistic analysis of this film and its subsequent subtitling into Spanish with Aegisub (an open-source, cross-platform tool for creating and editing subtitles) were carried out too. Finally, the results of the pragmatic linguistic adaptations of the same source text for different digital platforms were compared alongside the translations produced by the students.

¹ According to the *Informe sobre el sector editorial español. Año 2020* [Report on the Spanish publishing sector, 2020] (Federación de Gremios de Editores de España (2022)), from the Federation of Spanish Publishers' Guilds, 52.6% of readers read in paper format (paperback), and 18.1% in digital format. In addition, the number of audiobook users has doubled in the past four years (2.4% in 2018 → 5.2% in 2021). At the international level, the results published by the Audiobook Publishers Association (APA) are worth noting: in 2021 they published 74,000 audiobooks, which represents a 25% increase in revenue (1.6bn USD) (e-Audio Productions, June 20, 2022).

The study begins by outlining its objectives and methodology. The second part delves into the comparative analysis of the children's book and its short film adaptation, covering paratextual, discursive, and linguistic elements. Additionally, it compares student translations and adaptations to the interlingual subtitled version of the short film. The study concludes by objectively assessing the data from each phase. The results show that the translation and adaptation of illustrated children's books into new audiovisual formats enhances students' competencies and readies them for the job market.

2. Objectives and methodology

This translation project had two main goals: to perform an interlingual translation of the album's content and then create a videobook with voiced translations enhanced by sound effects. This approach integrates linguistic and visual elements, making the translation more engaging. The result is a multimedia product for children aged 3 to 6, designed to captivate and stimulate their emotional and cognitive growth. By using audiovisual platforms, I aimed to introduce modern digital strategies from the publishing industry into the classroom for added adaptability and versatility.

To this end, the application of a transverse methodological design that would combine skills, strategies, concepts, and contexts, and also join together two learning models, the procedural and the conceptual models (Zabala, 2000), was prioritised. With the procedural model, students would acquire organisational and design skills, and develop problem-solving strategies by adapting the new format to the target recipient. With the conceptual model, students would acquire conceptual knowledge by document analysis and study of the literary genre. This allows them to examine their experience with children's narratives and discover a potential career path for future research.

Furthermore, this experience, beyond its innovative aspect, combines the task of published text translation with working on the short film version, based on the same album, directed by Eric Montchaud in 2014. This new product led us to pose questions around the relationship between the children's printed literary text, or hypotext (Genette, 1989), and its adaptation to a short film, or hypertext. These questions addressed the differences and similarities between both products (i.e., what is retained, what is altered, what is omitted and what is added in the hypertext), and finally how the hypertext affects the text's transformation in translation. To respond to these questions, a linguistic analysis of the video and its Spanish subtitles was carried out using Aegisub. This analysis was then compared with the results of linguistic-pragmatic adaptations of the same text to two different digital platforms, as well as their respective translations into Spanish.

In the design of this project, I posit that an integrated and transversal methodology positively impacts student learning, as a result of the combination of relevant disciplines such as translation, linguistics, new technologies, and language learning. The didactic success that this synergy affords is easily verifiable in multiple studies published around the symbiosis of audiovisual translation (AVT) and didactics in the L2, which produced a versatile, innovative discipline known as didactic audiovisual translation (DAT). Researchers of DAT have shown that audiovisual translation, and specifically subtitling, enable the development of linguistic skills, both written and spoken (Alabsi, 2020; Metruk, 2018; Talaván, 2013), comprehension abilities, foreign language training (Ávila-Cabrera, 2018, 2021; Talaván et al., 2017; Talaván & Rodríguez-Arancón, 2014), and vocabulary acquisition (Elsherbiny, 2021; Fievez et al., 2020; Sinyashina, 2020). Beyond its efficiency for L2 learning, it is also optimal for audiovisual translator training (Bolaños García-Escribano et al., 2021; Ogea Pozo, 2020) and, as this project demonstrates, for literary translators. In fact, this pedagogical offering states as its manifesto that multimodal

translation has great potential to promote the acquisition of translator competence. This is because it incorporates bilingual competence (comprehension and written/verbal expression in two languages), cultural competence (contextualisation of translation in the target culture), instrumental competence (documentation, video editing tools) and professional skills (adapting the product according to the company's brief).

Ultimately, the confluence of sound, images, and text prompts students to think and create a high-quality target text in their native language. This process involves moving away from literal translation, avoiding calque errors, and adjusting to the communicative world of the translation's recipient.

3. Analysis and results

The two different formats of the same children's literary product are a paper copy of an illustrated children's album and its film adaptation. The former is the illustrated album *La petite casserole d'Anatole* by Isabelle Carrier, published in 2009 by Bilboquet-Valbert, in the *Les Trésors Bilboquet* collection. This 40-page album is only 334 words long and was selected for this project with students of literary translation (French-Spanish) from the degree in Translation and Interpreting at the University of Córdoba, Spain. Students carried out a commission that consisted of the translation of said text into Spanish and its subsequent adaptation to a videobook. This adaptation should reproduce the translation, both spoken and acted, in the style of a fairy tale, of the narrated storyline and with sound effects of the linguistic elements captured by the album's paratext. Framing this translation writing as a professional contract, students had to pretend that the publisher Penguin Random House² had requested this project, for *Alfaguara Clásicos*, under the section of children's audiobooks, which includes audiobooks aimed at a wide audience of children. The time allowed for completion was two weeks starting from the setting of the text and the translation brief in class. Delivery of the videobook was to be accompanied with the associated invoice.

The second format is audiovisual. The short film in question was produced in French by Eric Montchaud in 2014, based on this album, and produced by the Belgian cinematographer JPL Film. The short, 00:05:29 minutes long, contains one *off-voice*: an omniscient narrator who describes the actions of the protagonist and the reactions and feelings of the characters. The task relating to this product was an interlingual subtitling (French into Spanish) of the *off-voice*. The resulting subtitles were contrasted with the published paper translation adapted from the children's album that the students produced.

These texts were chosen for linguistic, semantic, and functional reasons. They address sociocultural aspects like inclusion, diversity, and plurality as the central theme. The album explores Anatole's emotions, symbolizing his disability with a saucepan he carries, which complicates his life and leads to rejection, making him feel judged and isolated. The readers follow Anatole on his journey toward emancipation. Moreover, the lexical-linguistic simplicity of this text makes this the logical first choice for a student literary translation task, as its syntactic structure and general lexicon make it easier to understand and to translate into a second language. This allows for a full translation of the entire work, rather than just an excerpt, as is often the case with the translation of other literary works that are much more extensive.

In class, students read the album and discussed its plot, potential comprehension challenges, and the symbolism of the saucepan. Subsequently, students analysed the narrative construction

² According to their website, Penguin Random House Grupo Editorial is the Spanish language division of the international publishing company Penguin Random House. They publish roughly 1,800 titles per year and offer titles from over 8,500 authors across 51 publishing groups (Penguin Random House Grupo Editorial, n.d.).

of the story's progression, spaces, decoration, or characters and their relationships with others. Finally, they produced a semantic-cultural interpretation.

On a second reading, students attended to the album's linguistic and paratextual peculiarities, paying particular attention to cultural elements and reproduction of sounds that accompanied the images. These elements, collected in the *pre-translation phase* of this project, had to be adapted to a children's target audience. To that effect, it must not be taxing on the reading level of the recipient, given that the videobook format facilitates access to the album's contents to any age group or linguistic competence. Regarding adaptation for the multimodal format, students were free to use computer-assisted tools, enabling them to leverage their digital skills and impart additional creative value to the project. As a suggestion, and assuming that students know the presentation creation software PowerPoint, the project was exported to an .mp4 video file. Nonetheless, it was suggested that students should use free, easy-to-download video editing software such as Clideo or Canva, or free trial versions of certain paid tools like Camtasia or Filmora, ignoring the fact that the resulting videos would carry watermarks from the respective companies.

To compare student videobook translations with French-to-Spanish interlingual subtitles for the short film, the multimedia elements (dynamic spaces, non-verbal cues, sound effects, rhythm, etc.) were analysed and translated. The Spanish subtitles were then added using Aegisub. In this case, subtitling was carried out for the hearing people since our aim was to enable comprehension of the story and develop reading proficiency of the assumed target audience, i.e., children. Interlingual subtitling, as defined by Díaz-Cintas (2012, p. 99) and as found in this film where the audio is reproduced in the L2 and the written message appears on-screen in L1, brings multiple didactic benefits, and enables establishing connections between L1 and L2, acquiring comprehension and expression skills in both languages, reflecting about connections and respective cultures, and developing conscious and independent learning styles.

To create the subtitles, linguistic and pragmatic parameters were followed, that is, the language and expression (morphology, syntax, and lexis) of the original text were carefully analysed to ensure that the translation is suitable for the target audience. I aimed to adapt the translation to align with the purpose and function of the text within Spanish culture. The subtitles are displayed simultaneously at the moment of projection with the locution of the *off-voice*. In subtitling, the significance of functional aspects was recognised, and thus, I specifically focused on parameters that involve time and space restrictions. Additionally, the interdependencies with the image, audio, and textual content when working on the subordinated translation (Mayoral Asensio, 1997) were closely considered. These aspects had to be borne in mind in the early phase of subtitling, and then throughout the process of subtitle creation, as we will see in the following sections of this study.

In the early phase, the sound effects, the suprasegmental elements (expression of emotions recreated by verbal and non-verbal communication), the contextual information (sounds, noises, music) and the speed of oral discourse were considered. Subsequently, I characterise the creation of the subtitles following these considerations (Díaz-Cintas, 2012): spatial (location in the lower part of the screen, subtitle fewer than 42 characters, coherent segmentation of the content, timed or synchronically adjusted to the in and out times of subtitles), temporal (duration of three seconds for one line of subtitles and six for two lines), orthotypographical (Spanish orthographical conventions for capitalisation of the titles and indicators), and linguistic (natural adaptation and equivalent reformulation of the original message using the fewest number of characters). From a didactic point of view, the need to condense the message activates cognitive and metalinguistic mechanisms. These mechanisms encourage reflection around complex linguistic aspects, which in turn stimulate foreign language learning, and thus translation learning.

The following section presents the study design and its results regarding the pretranslation phase. Then, the translation phase describes the potential pitfalls of both texts, the translation techniques and procedures applied to resolve them, and the adaptation of the formats.

3.1. Pretranslation and translation phases: Comparative analysis results

As expected, some differences have been found in the linguistic content between the album and the video text. Certain descriptions of actions or points of view that appear explicitly in the written text are suggested via moving images and sound effects (noises or music) in the short film. The paratextual elements, constructed with characteristics of prefabricated orality (Brumme, 2008, p. 7) specific to children's discourse are considered first.

The first paratextual utterance analysed was the album's title. This relies on the homophony *casserole-Anatole*, a wordplay that facilitates memorisation, and the diminutive *petite*, which softens the relevance of the disability. A review of the students' suggestions and the translation chosen for its brevity is included in Table 1:

French segment	Student album solutions	Short film solutions
<i>La petite casserole d'Anatole</i> [Anatole's Little Saucepan]	El cacito de Pablito El cacito de Agapito, etc.	00:00:14,020 --> 00:00:16,420 El cacito de Carlitos

Table 1. Translation solutions of the album title (source: author)

Most students opted for diminutives and cultural adaptations of the proper noun. For the short film, cultural reformulation was used, but the name *Carlitos* was chosen. This anthroponym allowed us to create an alliteration with the /k/ sound and maintain the three-syllable construction of the original in both nouns. The proposed name *Agapito* is interesting since it recreates the beginning of the French name. However, it is not currently a common name in Spanish, and it is four syllables long.

Regarding the format adaptation, the modification of the album established a chromatic parallelism between the initials and the endings of the drawn words *casserole* and *Anatole*. This parallelism can be seen both in the script type and the colour. Both details have been retained in the translated adaptations, which also incorporate the author's name and the commissioned Spanish publisher. Consider the example in Figure 1:



Figure 1. Original album cover, student translation example and screenshot of the title of the short and subtitle (source: Carrier, 2009, and Montchaud, 2014)

In the short film, there is a chromatic analogy created in the start of the noun *casserole* and the graphical representation of the object. In the subtitle, capitals were used as required in subtitling norms. Table 2 captures some elements of prefabricated orality in both formats. The album tended to contain more variety than the short since the semiotic elements have replaced the linguistic ones. Nonetheless, the video also recreates, through images, the written expressions pronounced by characters and the phonetic reproduction of onomatopoeias:

Parameter	French album segment ³	Student translation solutions	French short segment	Short film translation solutions
Onomatopoeias	<i>Crrr</i> (metallic sound of dragging the saucepan)	Crrr	<i>Crrr</i>	CRRR
	<i>Poc !</i> (bang)	¡Pum!	<i>Poc !</i>	PUM
	<i>Hi, hi !</i> (lady's laugh)	¡Ji, ji!		
	<i>Ouah ! Ouah !</i> (barks)	¡Guau! ¡Guau!	<i>Ouaf ! Ouaf !</i>	GUAU GUAU
	<i>Hop !</i> (jump)	¡Alehop!	<i>Toc ! Toc !</i>	TOC TOC
	<i>Poc ! Pic !</i> (ball game)	¡Poc! ¡Pic!	<i>Pic ! Poc !</i>	PIM PAM
Proper and improper interjections	<i>Aïe !</i> (pain)	¡Ay!	<i>Câlin !</i>	ABRAZO
	<i>Waouh !</i> (enthusiasm)	¡Yupi! ¡Yuju!	<i>Caca !</i>	CACA
			<i>Aïe !</i>	¡AY!
	<i>Câlin !</i> [Hug!]	¡Abracito!	<i>Merci !</i>	GRACIAS
		¡Abrazo fuerte!		
	<i>Caca !</i> [Poopoo]	¡Caca! ¡Tonto!		
		¡Jolín!		
	<i>Viens !</i> [Come on!]	¡Ven!		
	<i>J'arrive !</i> [I'm coming!]	¡Ya voy!		
	<i>Comme il est chou !</i> [How cute!]	¡Qué mono!		
	<i>Que c'est beau !</i> [How pretty!]	¡Qué bonito!		
	<i>Vas-y Anatole !</i> [Come on, Anatole!]	¡Venga Pablito!		
	<i>C'est vraiment intéressant !</i> [How interesting!]	¡Qué interesante!		
Songs	<i>Pirouette, cacahouète !</i> (Well-known French children's song)	¡Soy una taaaza...! ¡Una teteera...!	Omission	∅
		¡La gallina turuleca...!		
	<i>...joli coquelicot mesdames, joli coquelicot nouveau...</i> (Well-known French children's song)	Susanita tiene un ratóóóón... Cucú cantaba la rana...		

³ The pages where the examples are located have not been included since the album is not paginated.

Visual metaphors ⁴	? (doubt, incomprehension) Musical notes	¿?	???	???
		Musical notes	Musical notes	Musical notes

Table 2. Translation solutions for prefabricated orality from the album and the short film (source: author)

The onomatopoeias in Table 2 appear in various formations. Some onomatopoeias are created not by human speech, but are produced by interaction between the human being and an object, such as *crrr* (metallic sound), *hop !* (jump), *poc !* (hit). A second type is made up of articulated forms of onomatopoeias with a distinct basis in the verbal action that they recreate: *Hi, hi !* (*rire, reír* [laugh]), *Ouah ! Ouah !* (*aboyer, ladrar* [bark/Woof!]) or *Poc ! Pic !* (*taper, golpear* [hit/Bang!]), whose phonic reproductions are based on a repetition of a conventional association to the action. The most used translation technique was a cultural equivalent, although transcription of the original onomatopoeia was also chosen (*Poc ! Pic!*). This last decision is assessed as incorrect given that it is representing the sound produced by a ball striking a bat in a game of ping-pong in a back-and-forth exchange, for which there is the Spanish equivalent *¡Ping! Pong!*.

Interjections are other exclamative or exhortative expressions reproduced as speech acts. The album contains proper interjections as human vocalisations such as *Aïe !* (pain), *Waouh !* (enthusiasm), and improper interjections constructed with nouns (*Caca !*), verbs (*Regarde !*, *Viens !*) or sentences (*J'arrive !*, *Comme il est chou !*). The translation techniques used were literal translation (for the verbal constructions *Regarde !*, *Viens !*, *Tiens !*) and adaptation using expressions with the same function (*Comment il est chou !*, *Waou !*, etc.). In the *Caca !* example both techniques are applied: the literal translation *¡Caca!* and the adaptation *¡Tonto! ¡Jolín!* [Dummy! Shoot!] is a solution that seems pertinent. For the translation of children's songs, cultural equivalents were chosen to achieve a text which will be familiar to the recipient / reader. Most students opted for classics from popular tradition, and the well-known songs such as *Los payasos de la tele*⁵ or more current options such as the song *Soy una taza* from the EnCanto group (2008). Finally, for the graphical conventions of question marks and musical notes, categorised as *visual metaphors*, the techniques of symbol reproduction (musical notes) and orthotypographical adaptation of opened and closed question marks in Spanish were applied.

In the video, although the sound effects of the audiovisual format reproduce the sounds of people, animals, and objects, there are nonetheless some linguistic interjections and onomatopoeias. As with the album, the translation technique for both was cultural adaptation. That being said, in the subtitle, the principal text is differentiated from the paratextual element using capital letters. This strategy is used, for example, to include indicators of suprasegmental elements in subtitles for deaf and hard of hearing (SDH). However, even though the video recreates the visual metaphors, they have not been included in the subtitles given the universality of their meaning. Finally, the songs have been omitted in the short film. Figures 2, 3 and 4 include a presentation of examples of the adaptation of the paratextual elements to each of the formats.

⁴ According to Aparici (1992, p. 44 (our translation)) "The visual metaphor is a graphical convention that expresses an idea via an image", but also via writing (signs of admiration or questioning), or of musical notation (music notes).

⁵ A company of Spanish clowns trained for Gaby, Fofó, Miliki, and Fofito, who had great success in Spain with their television program *El gran circo de TVE*, airing between 1972 and 1981.

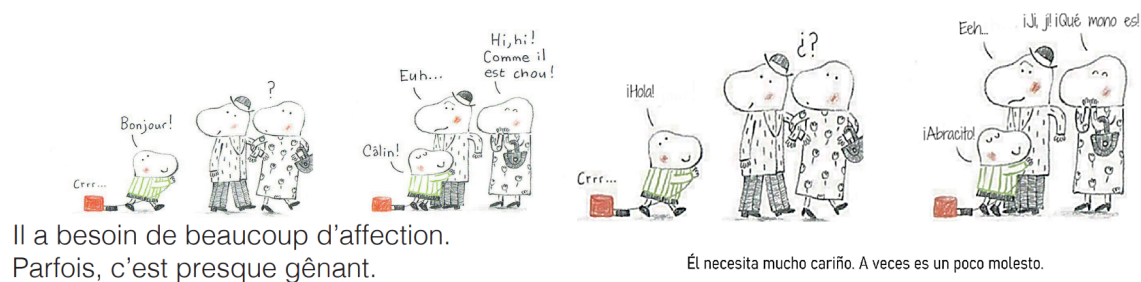


Figure 2. Onomatopoeia and interjection examples from the original album (source: Carrier, 2009 and Montchaud, 2014)

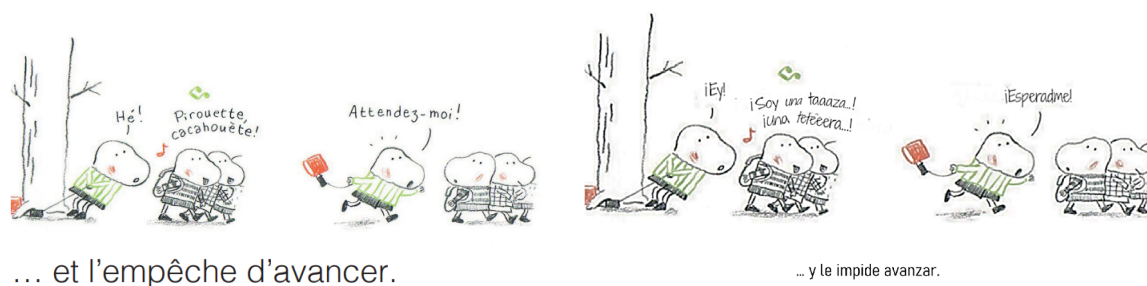


Figure 3. Example of children's song presentations in the original album and student translation solutions (source: Carrier, 2009)

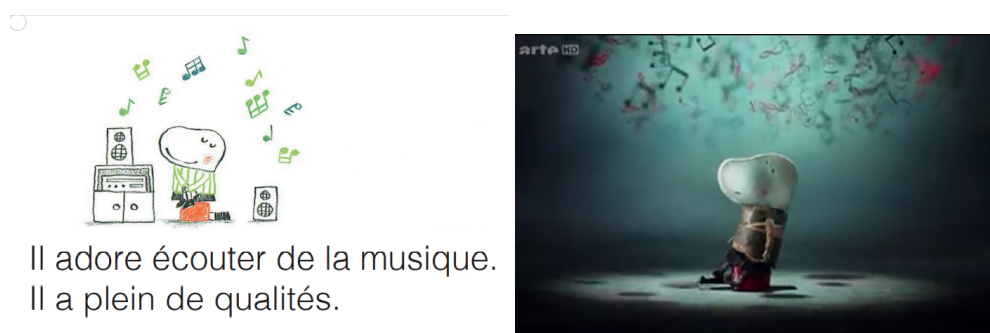


Figure 4. Examples of visual metaphors in the original album and the video (source: Carrier, 2009, and Montchaud, 2014)

In examples from Figure 4, the musical notes symbolise the sound effects of a song. In the video, the graphical representation is reinforced with a melody and movement of the notes. Once the analysis of the paratext was concluded, the study of linguistic particularities that the story exhibits was considered. The narrative structure of this story is symmetrically divided into two

parts. In the first part, consisting of negative content, the physical and relational limitations of Anatole are portrayed. Their description progresses until the arrival at the dramatic climax (*il decide de se cacher [...] Les gens l'oublie* [He decides to hide [...] people forget about him] our translation). The second part, in a more positive tone, starts at the point of inflection that is marked by the adverb *Heureusement* (*por suerte* [luckily]). Anatole meets a lady who shows him how to disentangle himself from his ladle and to overcome his physical obstacles, culminating with his independence and emancipation.

This expository symmetry articulates the syntactical structure. In this way, antithetical parallels (*les choses seront plus simples* [Things will be simpler] / *les choses ne sont pas aussi simples* [Things are not so simple]; *elle se coince un peu partout* / *elle ne se coince plus partout* [It snags everywhere / It doesn't snag any more]) were found, as well as alternation of negative expressions (*en colère, gênant, bizarre, inquiétant, peurs, impossible* [Angry, annoyed, strange, unsettling, fears, impossible]) and positive ones (*joyeux, affection, sensible, sens artistique, qualité, doué, etc.* [Happy, affection, sensitive, artistic talent, quality, gifted]).

The subjects are generic (*une personne extraordinaire, les autres, etc.* [an extraordinary person, others, etc.]), except for those that pertain to the protagonist. This resource imprints an atemporal, universal value upon the story. This value is reinforced with the use of the present tense, which lends it a lasting quality.

Actions in the form of verbs revert to Anatole, both as the subject (with reflexive verbs such as *se met en colère, se cache, etc.* [gets angry, hides]) or as a recipient (in passive, direct, and indirect structures such as *Il se fait gronder, elle lui est tombée dessus, et l'empêche d'avancer* [he is scolded, it fell on him, and prevents him from moving forward]). The order and progression of subsequent events are depicted by an abundance of temporal adverbs (*un jour, parfois, en plus, souvent, peu à peu* [one day, sometimes, in addition, often, little by little]); and the intensity of the action, with quantity-related adverbs (*beaucoup, très, plein de, terriblement* [very, very, full of, terribly]).

Although the album's story is about the difference between human beings, linguistically it is not represented explicitly, only stated that Anatole "He's not quite like the others" (*il n'est pas tout à fait comme les autres*). On the other hand, he has many qualities (*il a plein de qualités* [he has many qualities]), imperceptible by others, who only notice his disability. This argument is evidenced by the restrictive construction *ne...que* (*les gens ne voient que cette petite casserole* [People only see this little flaw]) and comparative formulations (*comme les autres; plus d'efforts que les autres* [like the others, more efforts than the others]).

To overcome these linguistic peculiarities students, in most cases, used literal translation, official equivalent, and transposition. They favoured simple, cohesive sentences and generic vocabulary, without nuance or presupposition. The examples included in Table 3 present the students' translations.

French album segment	Student translation solutions	French short film segment	Translation solutions
<i>Un jour, il en a plus qu'assez et décide de se cacher.</i> [One day, he has had more than enough and decides to hide]	Un día decide esconderse porque ya no puede más. (I) Un día, cansado de la situación, decide esconderse. (II)	00:02:48,500 --> 00:02:52,100 <i>Un jour, il en a plus qu'assez et décide de se cacher.</i> [One day, he has had more than enough and decides to hide]	00:02:48,500 --> 00:02:52,100 Un día, ya no puede más y decide esconderse.

Table 3. Translation solutions of the same segment in the original album and short film (source: author)

Some solutions show slight variations, such as transposition by changing the syntax order of the subordinate clause (solution I), or use of a synonymous expression (solution II). However, the majority have substituted the main sentences with an equivalent; a technique that was also used with the subtitles, both with the sequential ordering and the actions. The subtitle has been segmented by dividing the original in two lines. This can be seen in the text layout. The syntactical layout and cohesive sentences facilitate fragmentation with a primary semantic unit in the first line. The second, lower line of the subtitle, is preceded by the conjunction. In both lines the character length is below 35 (23/20), and they only display for 3.6 seconds. On screen, it looks like the screenshot portrayed in Figure 5:



Figure 5. Example of segmented subtitle (source: Montchaud, 2014)

As Table 4 shows, the temporality of each segment in the original text and the subtitle have been incorporated by recreating the synchronisation and semiotic cohesion (Díaz-Cintas, 2001) of the sounded word at the start and finish of the subtitles.

French album segment	Student translation solutions	French short film segment	Translation solutions
<i>Peu de gens réalisent qu'Anatole doit faire deux fois plus d'efforts que les autres pour y arriver.</i>	Casi nadie se da cuenta de que tiene que esforzarse el doble para alcanzar a los demás. (I)	00:02:12,380 --> 00:02:13,530 <i>Peu de gens réalisent</i>	00:02:12,380 --> 00:02:13,530 Muy pocos se dan cuenta
[Few people realise that Anatole has to make twice as much effort as the others to do it.]	Pocas personas se dan cuenta de que tiene que hacer el doble de esfuerzo que los demás para conseguirlo. (II)	00:02:13,550 --> 00:02:16,800 <i>qu'Anatole doit faire deux fois plus d'efforts que les autres pour y arriver.</i>	00:02:13,550 --> 00:02:16,800 de que Carlitos se esfuerza el doble para hacer las cosas.

Table 4. Translation solutions of the same segment in the original album and short film (source: author)

In this example, solution (I) presents a modulation from an affirmation to a negation of the subject, but the verb *arriver* [achieve] seems to have been mistranslated. *Alcanzar* in Spanish (*conseguir* [succeed] (Real Academia Española, n.d. a, our translation) is not in line with the meaning of arrival (in Spanish *llegar a juntarse con una persona* [to reach another person] (RAE, our translation), which is what appears in the example. Solution (II) was included as it is more literal than the original segment, and in fact it recreates a verbal paraphrase *hacer el esfuerzo de* [make an effort to] instead of a simple form *esforzarse* [exert oneself]. The other

element of comparison was also included: *los demás* [others]. The translation decisions from solution (II) are not viable in the subtitle because of their length. As a result, they have been condensed, omitting the 2nd term of comparison and generalisation of the verb *arriver*.

French album segment	Student translation solutions	French short film segment	Translation solutions
<i>Elle trouve qu'il est très doué.</i> [She thinks he is very gifted.]	Cree que tiene un don. (I) Se da cuenta de que es muy talentoso. (II)	Omission	∅

Table 5. Translation suggestions of a segment in the album omitted in short film (source: author)

The example in Table 5 shows the translation solutions with the past participle in the adjective form *doué*, meaning *Pourvu d'une qualité survalorisée ou du moins appréciée* [Possessing a highly valued or at least appreciated quality] (Centre national de ressources textuelles et lexicales, 2012). Solution (I) opted for a transposition of the adjective to a noun, in this case *don* [gift] which alludes to a special ability. Although the noun has been transferred with its property, I believe that this ability, painting in this case (as reflected in the album's images), should be made explicit. To this end (II), the official equivalent *talentoso* [talented], that the RAE defines as *tener talento, ingenio, capacidad y entendimiento* [to have talent, ingenuity, ability, and understanding] was chosen (Real Academia Española, n.d. b). This segment was omitted in the short film's script, but our solution would have been *Cree que tiene mucho talento* [He believes he has lots of talent].

French album segment	Student translation solutions	French short film segment	Translation solutions
<i>...et il a un grand sens artistique.</i> [... and he has a great artistic ability]	y tiene mucho talento para el arte.	00:00:59,540 --> 00:01:01,500 <i>et il a un grand sens artistique.</i>	00:00:59,540 --> 00:01:01,500 y es un gran artista.

Table 6. Translation solutions of the same segment in the original album and short film (source: author)

The segment from the ST from Table 6 is identical in both formats. The most used student solution was transposition by change of group, that is, the grammatical structure of the adjective was replaced with a prepositional complement. In the subtitle, linguistic compression was applied, condensing the expression to the shortest possible word count.

French album segment	Student translation solutions	French short film segment	Translation solutions
<i>Mais souvent les gens ne voient que cette petite casserole qu'il traîne partout.</i> [But often people only see the little saucepan he drags everywhere.]	Pero muchas veces la gente solo se fija en el cacito que arrastra a todos lados. (I) Pero a menudo los demás solo se fijan en el cacito que arrastra a todas partes. (II)	00:01:19,300 --> 00:01:22,940 <i>Mais souvent les gens ne voient que cette petite casserole qu'il traîne partout.</i>	00:01:19,300 --> 00:01:22,940 Pero la gente solo ve el cacito que lleva a rastras.

Table 7. Translation solutions of the same segment in the original album and short film (source: author)

This example in Table 7 is similar to the previous one and is chosen to illustrate a specific subtitle editing technique known as *reduction*. When translating the same segment from the

source text, students provided solutions that closely resembled the original, essentially a form of literal translation (the only difference being the use of singular or plural in option I). To match the original timing and ensure appropriate reading speed, the time adverbs (*souvent*) and place adverbs (*partout*) were omitted in the subtitle. This choice did not result in any loss of meaning because the ongoing present tense conveyed the temporal aspect, and the adverbial phrase *llever a rastras* [dragging around] indicated an ongoing action. This could be seen as either partial reduction or condensation.

French album segment	Student translation solutions	French short film segment	Translation solutions
...et bien sûr il se fait gronder.	y claro le regañan. (I)	Omission	Ø
[... and of course, he gets told off.]	y claro le castigan. (II)		

Table 8. Translation solutions of an album segment omitted in the short film (source: author)

The segment included in Table 8, not present in the short film, has been included here for analysis of the proposed solution (II). In this album section, the narrator describes Anatole receiving a scolding for misbehaviour. Solution (I) is accurate as it employs the official equivalent. Solution (II) seems appropriate because it integrates the verb’s meaning with the semiotic element from the album, depicting Anatole’s punishment in the corner (Figure 6). Both solutions involve changing from a passive to an active construction. The relevant image is displayed in Figure 6:



...et, bien sûr, il se fait gronder.

Figure 6. Original album image (source: Carrier, 2009)

The translation techniques, shortening methods, and the application of subtitling norms in interlingual subtitling for the short film (Zabalbeascoa, 2021) have been summarised. Key translation techniques include linguistic reformulation (morphosyntactic changes, cultural element adaptation), partial reduction (omission and condensation), and techniques for subtitle production (spotting, synchronisation, length, reading speed). These techniques aim to adapt content for the target culture while maintaining fidelity to the original.

Students resorted to techniques commonly applied in the translation of video albums, including cultural adaptation, official equivalent usage, linguistic compression, modulation, literal translation, and transposition (see Molina & Hurtado-Albir, 2002). This reflects students’ thoughtful approach to tailoring translations to the target audience and culture, ensuring relevance and creativity. Notably, students put effort into adapting speech for children’s albums, focusing on vocalisation, tone, tenses, and actions to convey the protagonist’s mental state and character actions in paratexts. They incorporated sound effects to enhance the child-friendly nature of the content, resulting in an engaging *edutainment* product that aligned with professional translation standards.

3.2. Post-translation phase to analyse participants' perceptions

To assess participants' views on using audiovisual adaptations of children's books in translator training, a custom questionnaire based on Fernández-Costales *et al.*'s (2023) validated tools, tailored to our translator training context, was employed. This instrument aimed to gauge perceptions of language acquisition and translation skill development, aligning with PACTE's competence framework (Hurtado-Albir, 1999, 2015).

After the intervention, the online questionnaire was administered to a sample of 49 students, comprising 41 (83.7%) Spanish-speaking Translation and Interpreting students from the University of Córdoba and 8 (16.3%) Erasmus students from European universities with French as their mother tongue. To examine language gains, perceptions at various task stages were analysed. Specifically, for the audiovisual adaptation task, participants translated the children's book *La Petite Casserole d'Anatole* from French to Spanish (Stage 1) and produced a video with their own Spanish voiceovers (Stage 2). A t-test assessed significant differences in French and Spanish language learning based on participant perceptions. This analysis was conducted using the JASP 0.17.2.1 statistical software, and the results are displayed in Table 9:

Measure 1	Measure 2	T	df	p
Oral production (French)	Oral production (Spanish)	-4.106	48	< .001
Written production (French)	Written production (Spanish)	-3.150	48	0.001
Oral reception (French)	Oral reception (Spanish)	-1.323	48	0.096
Written reception (French)	Written reception (Spanish)	-1.458	48	0.076
Grammar (French)	Grammar (Spanish)	-2.401	48	0.010
Vocabulary (French)	Vocabulary (Spanish)	0.896	48	0.813
Culture (French)	Culture (Spanish)	0.000	48	0.500

Table 9. T-test analysis of the first stage (source: author)

The results should be interpreted bearing in mind that they are based on the hypothesis that, at this task stage, French learning would be inferior to Spanish. Note that the task involved translating directly from French to Spanish while adapting the Spanish text for the target culture and audiovisual format. Statistically significant differences were found for oral production ($p < .001$), written production ($p = .001$), and grammar ($p = .01$). Other skills and competencies showed no statistically significant differences for both languages, indicating enhancement of Spanish production skills and grammar knowledge, as most participants' native language is Spanish.

The second stage involved students recording their adapted translations while considering audiovisual format specifics. Creativity was crucial here, as students were expected to showcase their creativity in their performances.

Measure 1	Measure 2	<i>t</i>	<i>df</i>	<i>p</i>
Oral production (French)	Oral production (Spanish)	-4.869	48	< .001
Written production (French)	Written production (Spanish)	-3.508	48	< .001
Oral reception (French)	Oral reception (Spanish)	-2.138	48	0.019
Written reception (French)	Written reception (Spanish)	-1.543	48	0.065
Grammar (French)	Grammar (Spanish)	-1.754	48	0.043
Vocabulary (French)	Vocabulary (Spanish)	-1.124	48	0.133
Culture (French)	Culture (Spanish)	0.000	48	0.500

Table 10. T-test analysis of the second stage (source: author)

Regarding the second task, as summarised in Table 10, statistically significant differences emerged in oral production ($p < .001$), written production ($p < .001$), oral reception ($p = .019$), and grammar ($p = .043$). This suggests stronger language skill development in Spanish compared to French, aligning with results from the first task.

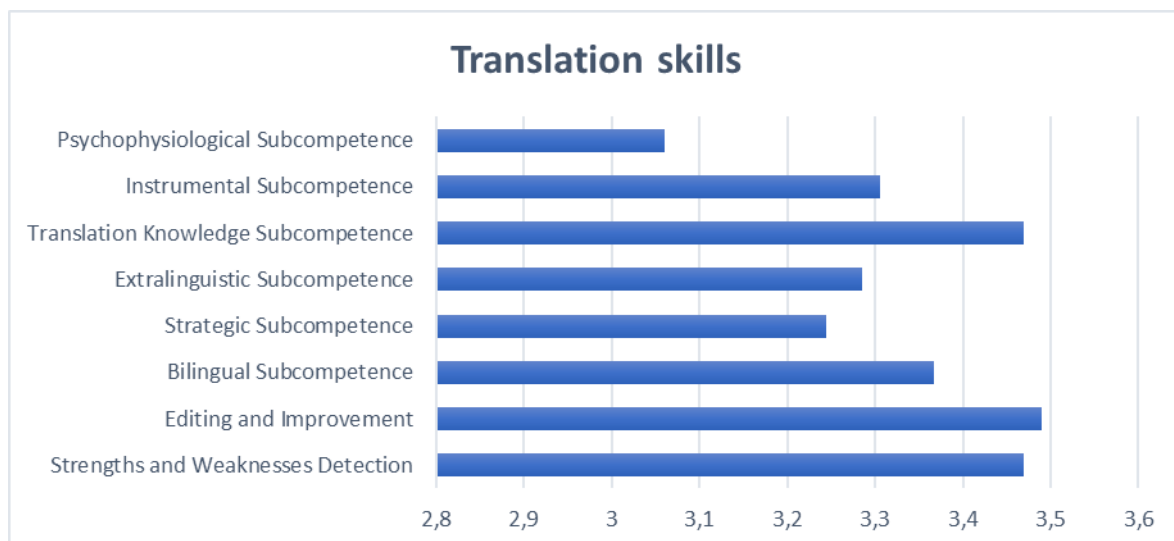


Figure 7. Translation skills (source: author)

Figure 7 data indicates participants had a positive perception of acquiring translation competence ($M = 3.46$, $SD = 0.54$), a primary research objective. They also displayed high awareness of their strengths and weaknesses ($M = 3.46$, $SD = 0.61$), crucial for fostering autonomous learning. They reported improvement in editing audiovisual texts and enhancing translations ($M = 3.49$, $SD = 0.58$), aligning with the goal of autonomous learning and gaining ICT skills. Moreover, participants noted the development of other sub-competences, namely extralinguistic competence ($M = 3.28$, $SD = 0.57$), instrumental competence ($M = 3.31$, $SD = 0.58$), bilingual competence ($M = 3.36$, $SD = 0.63$), strategic competence ($M = 3.24$, $SD = 0.56$), and psychophysiological competence ($M = 3.06$, $SD = 0.62$).

Would you like to pursue a career in audiovisual translation in the future?			
Would you like to pursue a career in literary translation in the future?	No	Yes	Total
No	10	12	22
Yes	6	21	27
Total	16	33	49

Table 11. Contingency table of willingness to become a literary or audiovisual translator (source: author)

	Value	Df	p
χ^2	2,975	1	0,085
N	49		

Table 12. Chi-square test for the contingency analysis of Table X-1 (source: author)

Table 11 data reveals that out of 49 participants, 6 (12.24%) aspire to be literary translators, 12 (24.48%) aim for AVT, and 21 (42.85%) are interested in both. On the other hand, tests in Table 12 show no significant association between the preferences for literary or AVT. However, a notable portion (21, 42.85%) have a preference for both.

4. Conclusions

The experience highlighted the advantages of integrating audiovisual content into literary translation classes. This enhanced students' communicative skills in both languages, improved oral and written expression and comprehension, and fostered adaptation to different formats and target cultures. Recording voice versions of their translations helped identify language interference errors and harness positive transfer.

In today's multimedia era, expanding technological skills is crucial. The students who participated in this study recognised the professional potential of their training, boosting motivation and knowledge. Innovative DAT methods also garnered student satisfaction by equipping them to tackle new challenges, individually and as a team. Therefore, future projects will include subtitling, further enhancing student competencies for the job market.

In conclusion, merging literary and audiovisual translation enriches language and culture learning, aligning with the Common European Framework of Reference for Languages (Council of Europe, 2020). This interdisciplinary approach proves efficient in bridging languages and cultures, making it an integral resource for training translators and linguists.

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