

THE PROBLEMS AND THE SOLUTIONS IN THE SUBTITLING PROCESS USING SUBTITLE WORKSHOP APPLICATION: PROJECT-BASED RESEARCH

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Abstract

This study aims to identify common technical and linguistic challenges and demonstrate practical strategies for addressing them in audiovisual translation training. The research adopts a project-based approach grounded in constructivist and experiential learning theories, which emphasize learning through practical experience and problem-solving. The research employs a project-based methodology, grounded in theoretical frameworks such as constructivism and experiential learning, which emphasize the importance of hands-on, real-world problem-solving. The research is conducted with students from the English Study Program at Universitas Kristen Indonesia, aiming to explore the steps involved in creating subtitles and identify common challenges encountered in the process. Through a combination of field notes and individual interviews, the study examines the technical and linguistic issues students face, such as synchronization, timing, translation accuracy, and the adaptation of cultural references. The research also presents practical solutions for overcoming these challenges, such as adjusting timing, improving translation strategies, and using available tools for better synchronization. This research contributes to enhancing subtitling practices and provides useful recommendations for educators and professionals working in the field of audiovisual translation.

Keywords: *subtitling process, subtitle workshop, project-based methodology, translation accuracy, synchronization*

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INTRODUCTION

Subtitling is a form of translation that presents written text on screen to represent spoken dialogue and other verbal elements in audiovisual media. It involves providing synchronized captions for film and television dialogue (Shuttleworth & Cowie, 1997) and supplementing the original voice soundtrack by adding written text on the screen (O'Connell, 2007). Subtitling also refers to the transformation of spoken dialogue and verbal information into written form, usually displayed at the bottom of the screen

(Díaz-Cintas & Remael, 2007). Furthermore, it is described as the rendering of a verbal message in filmic media into written text in another language, presented in synchronization with the original speech (Gottlieb, 2001). Subtitling is a pivotal aspect of audiovisual translation, bridging linguistic and cultural gaps to make content accessible to a global audience. The growing demand for multilingual media has highlighted the importance of effective subtitling in conveying the original message while adhering to specific time and space constraints. This research seeks to investigate the challenges faced by professionals in executing subtitling projects, exploring not only the technical and linguistic difficulties but also the solutions that can enhance the process. By incorporating relevant theoretical frameworks and literature, this study aims to identify the problems in subtitling projects and propose effective strategies to address them, ultimately contributing to the improvement of subtitling practices.

Project-based research is supported by several educational theories that emphasize active engagement and real-world problem solving. Constructivist theory explains that knowledge is actively built through experience and interaction with the environment, meaning learners construct understanding through direct engagement in activities (Piaget, 1976). Experiential learning theory states that learning occurs when experience is transformed into knowledge through a cycle of experience, reflection, conceptualization, and experimentation (Kolb, 1984). Action research highlights a cyclical process of planning, acting, observing, and reflecting to solve practical problems and generate knowledge (Lewin, 1946). Design-Based Research (DBR) focuses on the iterative design and testing of interventions in real-world settings to improve practice and contribute to theory (Brown, 1992). Social constructivism emphasizes that knowledge is co-constructed through social interaction and collaboration among individuals (Vygotsky, 1978). Situated learning theory argues that learning is most effective when it occurs within authentic contexts and communities of practice (Lave & Wenger, 1991). Finally, critical theory stresses that research should address societal issues and power structures in order to promote social change and empowerment (Horkheimer, 1972).

Project-based research provides an appropriate framework for understanding the intricacies involved in subtitling, as it emphasizes hands-on, real-world problem-solving. Theories such as constructivism and experiential learning assert that knowledge

is built through direct engagement with real-life situations (Piaget, 1976; Kolb, 1984). In the context of subtitling, this implies that the challenges encountered are best understood through experience and practice. Project-based research facilitates a deep dive into these challenges by allowing researchers and practitioners to collaborate, engage with real-world problems, and test out practical solutions. Such an approach aligns with the iterative, problem-solving nature of subtitling, as it encourages continuous reflection and improvement in practice.

One of the central challenges of subtitling lies in the technical constraints inherent in the practice. Subtitles must fit within a limited screen space and be displayed for a restricted amount of time, which often requires translators to condense the spoken content without losing its original meaning or intent. This task becomes more complicated when dealing with cultural differences, as direct translations may not always carry the same impact across languages. Cultural sensitivity and localization become key elements in ensuring the subtitles resonate with the target audience while maintaining the essence of the original dialogue (Baños & Díaz-Cintas, 2017). As action research suggests, solving these practical problems requires collaboration and iterative cycles of planning, acting, observing, and reflecting (Lewin, 1946). In subtitling, this cycle involves testing various approaches to translation and timing to find the most effective solutions.

Moreover, linguistic differences between the source and target languages add another layer of complexity to the subtitling process. Each language has its own structure, idiomatic expressions, and syntactic rules, which can make finding equivalent expressions challenging. As Design-Based Research (DBR) highlights, the iterative testing and design of solutions is crucial for refining subtitling practices and improving the overall quality of translations (Brown, 1992). In the case of subtitling, this can involve the continuous testing of various linguistic adaptations and the use of cultural consultants to ensure that the subtitles feel natural and accurate to the audience.

Beyond linguistic and technical considerations, the synchronization of subtitles with the audiovisual content is another critical issue. Subtitles must appear on the screen in sync with the original dialogue, ensuring that viewers can easily follow the spoken words while reading the text. This synchronization is a fundamental challenge in subtitling, requiring not only linguistic proficiency but also attention to timing and

visual cues. Situated learning theory suggests that learning is most effective when it occurs in authentic, real-world contexts (Lave & Wenger, 1991). In subtitling, this theory emphasizes the importance of working within the actual constraints of audiovisual media, where every subtitle must be aligned perfectly with both the timing of speech and the visual elements on the screen.

Finally, maintaining a natural flow and readability of subtitles is essential to ensuring that they complement the viewing experience without distracting the audience. Subtitles that are too literal or difficult to read may cause confusion and detract from the viewer's immersion in the content. The role of social constructivism in subtitling, as discussed by Vygotsky (1978), highlights the collaborative nature of this practice, where the interaction between the translator, the target audience, and the content plays a crucial role in creating effective subtitles. This collaborative process involves balancing the need for linguistic accuracy with the need for ease of understanding, ensuring that subtitles serve their purpose without overwhelming the viewer.

This study will explore these challenges in depth, using the theoretical frameworks of project-based research and related methodologies to guide the analysis. The research will not only focus on identifying problems in the subtitling process but will also propose solutions and strategies for addressing these challenges. By examining existing literature and conducting practical case studies, this research aims to contribute to the ongoing improvement of subtitling practices, making audiovisual content more accessible and engaging for global audiences.

Research on subtitling has highlighted several challenges and provided valuable insights into its complexities. Shuttleworth and Cowie (1997) identified issues related to space and time constraints in subtitling, noting that these limitations often force translators to oversimplify or omit parts of the dialogue. Their findings revealed that while brevity is essential, it can undermine the accuracy of the translation, and they concluded that subtitlers must balance fidelity to the original content with the constraints of the medium. Díaz-Cintas and Remael (2007) focused on the cultural and linguistic challenges in subtitling, noting that subtitlers frequently struggle with the adaptation of idiomatic expressions and humor, which may not have direct equivalents in the target language. Their research found that successful subtitling requires not only linguistic expertise but also deep cultural knowledge. In conclusion, they emphasized

the need for subtitlers to be culturally aware to ensure the translation resonates with the target audience. Pujadas and Muñoz (2020) investigated the role of subtitles in second language learning, discovering that subtitles significantly improve vocabulary acquisition and comprehension. Their research concluded that subtitling is a valuable pedagogical tool, particularly for language learners, as it bridges the gap between oral and written language skills. These studies underscore the multifaceted nature of subtitling, emphasizing its linguistic, cultural, and educational aspects.

Recent research into the field of subtitling has introduced new challenges and innovative solutions that build on previous studies while adding further depth to the practice. Unlike earlier research by Shuttleworth and Cowie (1997) and Díaz-Cintas and Remael (2007), which focused on broader issues like time constraints and cultural adaptation, recent studies have concentrated on practical aspects of the subtitling process, such as the use of specific software tools and the common problems faced by students during the subtitling process. For instance, recent findings highlight the detailed steps involved in using Subtitle Workshop and other complementary software like MKVToolNix, a process that involves downloading necessary applications, synchronizing subtitles with videos, and ensuring compatibility between various formats (Pujadas & Muñoz, 2020). Students today face unique challenges, including issues with subtitle timing, unclear conversations, cultural and slang translation, and synchronization (Pujadas & Muñoz, 2020). These modern difficulties are compounded by more complex problems like handling distinguished accents and ensuring proper grammatical structures in target languages (Díaz-Cintas & Remael, 2007). The recent research highlights how students are addressing these challenges through specific solutions, such as adjusting subtitle timing, using context clues for unclear conversations, and employing dynamic equivalence for slang and cultural expressions. This contrasts with older research, which focused more on the theoretical and linguistic dimensions of subtitling, while the new studies offer a more hands-on, technical perspective on overcoming practical issues in real-world subtitling projects (Shuttleworth & Cowie, 1997). Thus, this recent research extends the conversation by providing concrete steps and solutions for subtitlers, making it an important addition to the growing body of work in the field. This study will explore these challenges in depth, using the theoretical frameworks of project-based research and related methodologies to

guide the analysis. The research will not only focus on identifying problems in the subtitling process but will also propose solutions and strategies for addressing these challenges. By examining existing literature and conducting practical case studies, this research aims to contribute to the ongoing improvement of subtitling practices, making audiovisual content more accessible and engaging for global audiences.

METHOD

The research on the subtitling process using the Subtitle Workshop application follows a project-based methodology, which emphasizes real-world problem-solving and hands-on engagement with the subtitling process (Diaz-Cintas & Remael, 2007). This research approach is supported by theoretical frameworks such as constructivism and experiential learning, suggesting that knowledge is most effectively constructed through active participation in real-life tasks (Piaget, 1972; Kolb, 1984) and through learning-by-doing activities (Kaufman, 1996; Morris, 2019).

By focusing on the practical challenges of subtitling, the research aims to understand how students in the English Study Program at Universitas Kristen Indonesia approach and solve common subtitling issues, reflecting the constructivist principle that learners actively build knowledge through interaction with tasks and social contexts (Mangesa et al., 2024; Siregar, 2023). Project-based research allows for a comprehensive understanding of the subtitling process and the problems encountered, as it encourages direct interaction with authentic tasks and iterative cycles of reflection and improvement during the learning process (Auliyani et al., 2025; Allen, 2022).

The data collected for this study primarily stems from students working on subtitling projects in the English Study Program, Faculty of Literature and Languages, Universitas Kristen Indonesia. This data includes field notes and individual interviews conducted with the students during their subtitling projects. The data captures their experiences, challenges, and the solutions they employed to overcome these difficulties. The use of qualitative data collection methods such as interviews allows for an in-depth understanding of the students' perspectives and the nuances of the subtitling process. Additionally, the field notes document the step-by-step progression of the subtitling tasks, highlighting common obstacles faced during the subtitling work.

Data collection for this study was conducted through two primary methods: field notes and individual interviews. Field notes were taken while the students worked on

their subtitling projects, documenting observations of the challenges they faced in real-time. These notes provided valuable insights into the specific issues that arose during the subtitling process, such as timing problems, translation accuracy, and synchronization with audiovisual content. Additionally, interviews with the students were conducted to explore their experiences in greater detail. These interviews allowed the students to elaborate on their problem-solving strategies and the practical solutions they implemented to overcome subtitling difficulties. The combination of field notes and interviews provides a rich, comprehensive dataset for analyzing the subtitling process.

The data analysis process involved categorizing and examining the challenges faced by the students during the subtitling process. Thematic analysis was employed to identify recurring issues and themes across the data. Each problem was analyzed in relation to its impact on the overall subtitling task, and solutions were explored based on the students' responses. The analysis also considered the technical aspects of subtitling, such as synchronization, timing, and formatting, alongside the linguistic challenges of translation and cultural adaptation. By categorizing the data into specific problem areas (e.g., fast timing, unclear dialogues, translation difficulties), the study aimed to offer a structured overview of the subtitling challenges encountered and the corresponding solutions. Data validation is conducted by an interview and by observation to the process of doing subtitling by the students.

RESULT AND DISCUSSION

Result

A. Steps in Doing a Subtitle Project Using the *Workshop Subtitle* Application

The subtitling project in this study was conducted through a structured workflow using several supporting applications, namely *Subtitle Workshop*, *Codec Lite*, and *MKVToolNix*. The first step involved downloading the *Subtitle Workshop* application from its official website. *Subtitle Workshop* functions as the primary tool for creating, editing, and managing subtitles for video files. The application allows users to manually compose subtitles, synchronize them with audio or video content, translate subtitles into different languages, and convert subtitles into various formats. Because of these features, *Subtitle Workshop* serves as a practical platform for students to perform subtitling tasks and practice audiovisual translation skills.

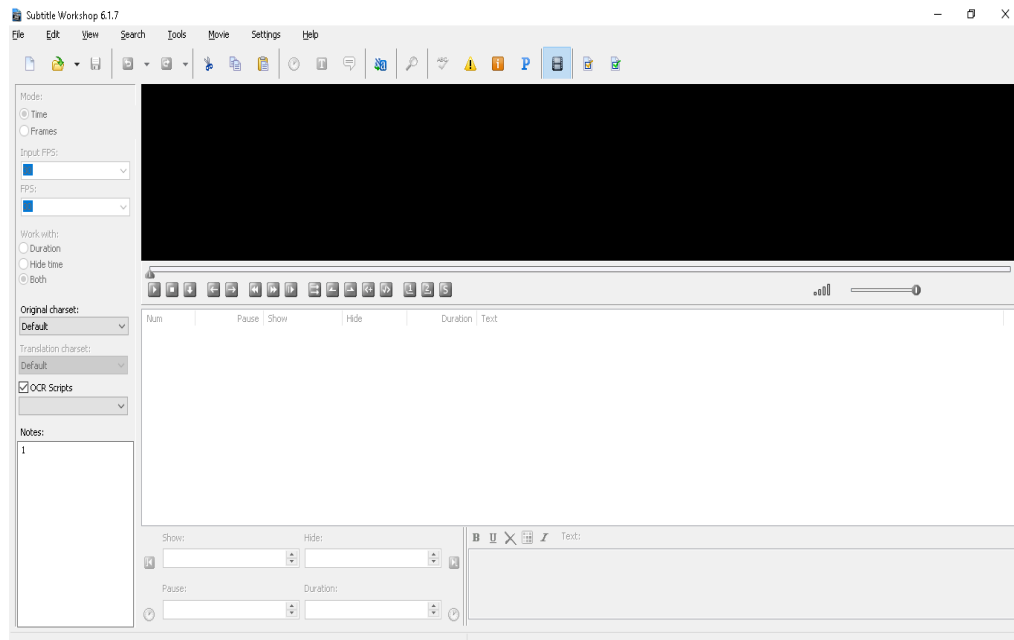


Figure 1. Subtitle Workshop Application

To ensure that video files can be properly played and processed in *Subtitle Workshop*, the next step required installing *Codec Lite*. This software package provides the necessary audio and video codecs that enable multimedia files to be opened and edited without compatibility issues. Codec Lite offers several versions, including basic, standard, full, mega, and beta editions, which support different multimedia formats. In addition to *Codec Lite*, the application *MKVToolNix* was also downloaded as part of the subtitling workflow. *MKVToolNix* functions as a utility for managing MKV files and is particularly useful in the final stage of the project because it allows users to merge subtitle files with video files. The software also includes features for creating, editing, extracting, splitting, and combining multimedia tracks within MKV containers.



Figure 2. Codec Lite Application

After installing the required applications, a YouTube video was downloaded to serve as the source material for the subtitling project. The video was obtained by copying the YouTube link and pasting it into a video-downloading website such as savefrom.net. Once the video file was successfully downloaded, it was imported into the Subtitle Workshop application by selecting the *Movie > Open Movie* option. When the file was loaded, the video appeared in the application interface, allowing the user to begin the subtitling process.

The creation of subtitles began by selecting *File > New Subtitle* or using the keyboard shortcut *Ctrl+N*. This action generated a new subtitle entry in which the user could type the dialogue or translation corresponding to the video content. After entering the text, the timing of each subtitle needed to be adjusted to ensure synchronization with the audio. This step involved determining the precise moment when a subtitle should appear and disappear on the screen. Playback controls within the application, such as play, pause, and forward buttons, were used to help align the subtitles accurately with the spoken dialogue.

Further editing was conducted to refine the subtitle entries. By right-clicking on a subtitle line, users could access several editing options, including inserting additional subtitle lines, deleting selected subtitles, and adjusting delays between subtitles. The software also allows users to customize subtitle formatting by applying styles such as italic, bold, underline, or color adjustments. These features help improve readability and

ensure that subtitles follow common subtitling conventions. Once the editing process was completed, the subtitle file was saved by selecting *File > Save As* and choosing the *SubRip (.srt)* format. The *SubRip* format is widely used because it is compatible with many media players and subtitling tools. After selecting the destination folder and renaming the file, if necessary, the subtitle file was stored for the final stage of the project.

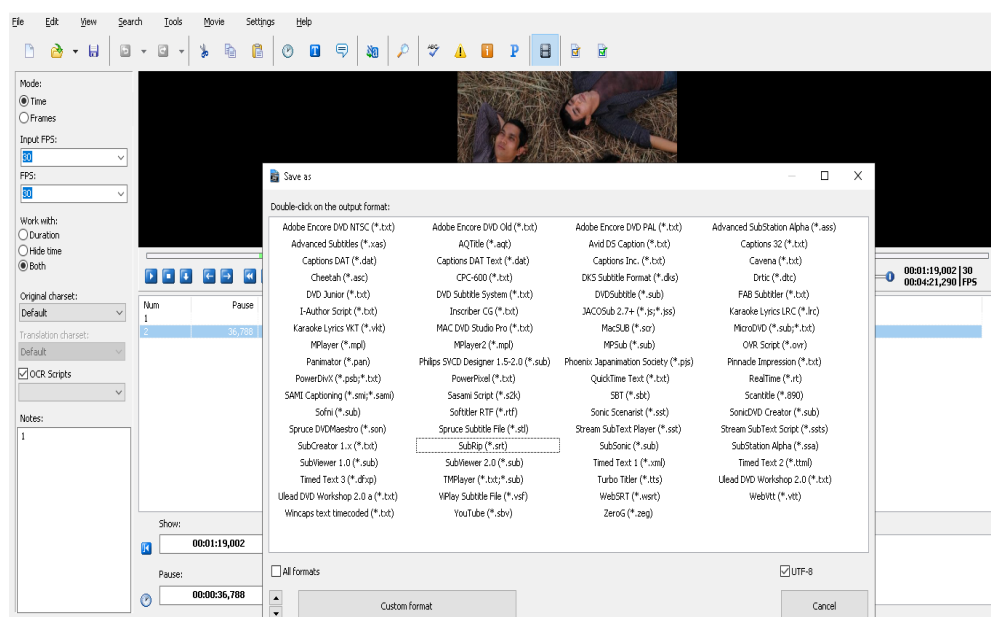


Figure 3. How to Save the Subtitles into *SubRip* File

The last step involved merging the subtitle file with the video using *MKVToolNix*. In this process, the MP4 video file and the .srt subtitle file were added to the *MKVToolNix* interface by selecting the *Add Files* option. After both files were loaded, the *Multiplexer* function was used to combine the video and subtitle tracks into a single output file. The multiplexing process was initiated by selecting *Start Multiplexing* or pressing *Ctrl+R*. Once the process was completed, the final subtitled video file was saved. This workflow demonstrates a systematic approach to completing a subtitling project and provides a clear sequence of technical steps for producing synchronized subtitles using Subtitle Workshop and related applications.

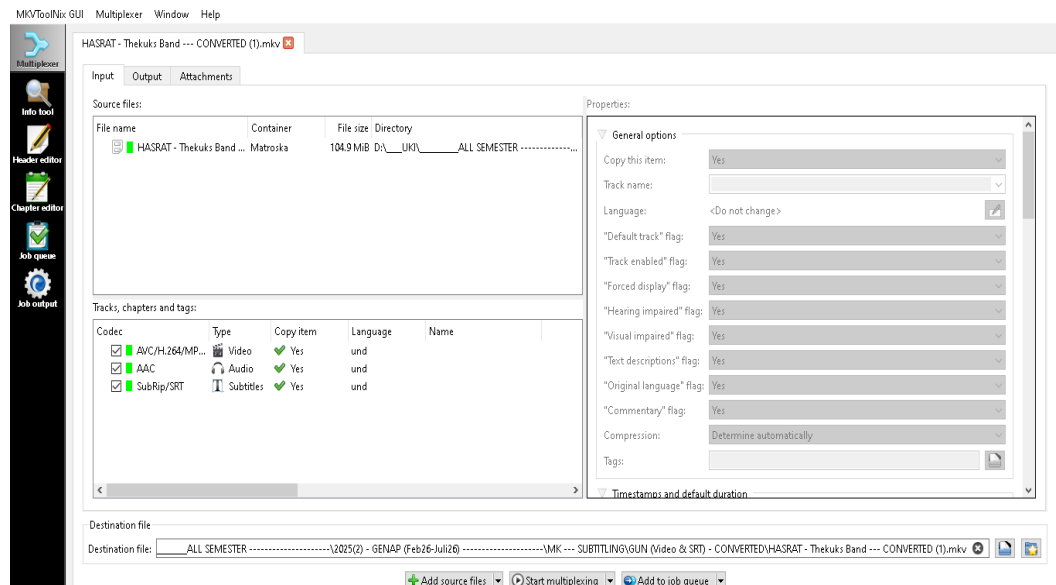


Figure 4. Image of MKVToolNix Application

B. The Problems Faced by the Students and Solutions Suggested in the Subtitling Process

The findings of this study reveal that students encountered several technical and linguistic challenges during the subtitling process. One of the most common problems was the timing of subtitles that appeared too quickly on the screen. When subtitles were displayed for a very short duration, viewers would not have sufficient time to read them comfortably, particularly when the dialogue occurred rapidly. To address this issue, students adjusted the subtitle duration using the timing tools available in Subtitle Workshop. By repeatedly using the play and pause functions, students were able to synchronize the subtitles with the natural rhythm of the dialogue and ensure that each subtitle remained visible long enough to be read easily.

Another difficulty experienced by students involved conversations that were too fast or unclear. Rapid speech, unclear pronunciation, or background noise often made it difficult for students to accurately transcribe the dialogue. As a result, the subtitling process became more time-consuming and required greater attention to detail. To overcome this problem, students listened to the audio several times to capture the dialogue as accurately as possible. In some cases, they slowed down the audio playback within the software to identify each spoken word more clearly. When certain sections

remained unclear, students relied on contextual clues or consulted peers to interpret the dialogue more accurately.

Students also faced challenges in selecting appropriate words when translating from the source language into the target language. Certain words, phrases, or expressions did not have direct equivalents, which made it difficult to determine the most suitable translation. In response to this difficulty, students focused on conveying the intended meaning and tone of the original dialogue rather than translating word for word. They also conducted additional research on idiomatic expressions and, when necessary, consulted dictionaries, translation tools, or other language resources to ensure that the chosen terms were contextually appropriate.

Another problem identified in the findings was related to the editing process. After producing the initial subtitles, students often discovered typographical errors, awkward phrasing, or mismatches between the subtitles and the original speech. These issues required careful revision to produce a clear and professional final product. To address this challenge, students reviewed their subtitles several times while simultaneously watching the video to check both linguistic accuracy and timing. The editing features available in Subtitle Workshop enabled students to modify the text and adjust timing efficiently during this revision stage.

Synchronization between the movie dialogue and the subtitles also presented a notable challenge. In some cases, subtitles appeared either too early or too late in relation to the spoken dialogue, which disrupted the viewing experience. Students addressed this problem by adjusting the subtitle timestamps using audio cues from the video. By carefully observing the dialogue and repeatedly testing the subtitle timing, they were able to achieve better synchronization between the audio and the subtitles. In addition to technical issues, students experienced difficulties related to translation accuracy, particularly when dealing with slang, cultural expressions, or colloquial language. Such expressions often contain cultural nuances that are difficult to translate directly into the target language. To solve this problem, students attempted to apply a meaning-based translation approach that focused on conveying the overall message and emotional tone of the original dialogue. They also consulted cultural references or sought advice from others to ensure that the translated expressions remained meaningful and understandable to the target audience.

Grammatical differences between the source and target languages also posed challenges during the subtitling process. Differences in sentence structure, word order, and tense usage sometimes made it difficult for students to produce translations that sounded natural in the target language. To overcome this difficulty, students restructured sentences while preserving the original meaning. Simplifying complex sentence structures was often necessary to ensure that the subtitles remained concise and easy to read within the limited subtitle space.

Another issue encountered by students was related to the styling and formatting of subtitle text. In some cases, the subtitles were difficult to read because of inappropriate font size, color, or positioning. To address this issue, students utilized the formatting options provided in the subtitling software to adjust the appearance of the subtitles. They experimented with different text styles, sizes, and colors to improve readability and ensure that the subtitles were clearly visible against the video background.

Finally, students reported difficulty understanding certain expressions due to the distinctive accents of the actors or actresses in the video. Strong regional or dialectal accents sometimes made it challenging to recognize specific words or phrases. To deal with this challenge, students repeatedly listened to the dialogue and attempted to familiarize themselves with the accent. In some cases, they used transcription tools or consulted peers to confirm the spoken words. Through these strategies, students were able to improve their comprehension of the dialogue and produce more accurate subtitles. Overall, by identifying these nine common problems and implementing various strategies to address them, students were able to enhance the quality of their subtitling work. The solutions applied during the subtitling process not only improved the accuracy and readability of the subtitles but also helped students develop stronger technical and translation skills in audiovisual translation tasks.

The findings of this study indicate that students encountered several technical and linguistic challenges during the subtitling process, including issues related to subtitle timing, fast or unclear conversations, lexical selection in translation, subtitle editing, synchronization between dialogue and subtitles, translation accuracy for slang and cultural expressions, grammatical structure in the target language, subtitle formatting and styling, and difficulties in understanding dialogues with strong accents.

These challenges reflect the complex nature of audiovisual translation, which requires not only technical skills in using subtitling software but also strong linguistic competence and cultural awareness. However, the students were able to address these problems through various strategies, such as adjusting subtitle duration using playback controls, repeatedly listening to audio segments, focusing on meaning-based translation, carefully reviewing and editing subtitle entries, synchronizing subtitles using audio cues, applying dynamic equivalence in translating culturally specific expressions, restructuring sentences to achieve grammatical accuracy, improving subtitle readability through appropriate formatting, and familiarizing themselves with different accents through repeated exposure and collaboration. Overall, the solutions implemented by the students demonstrate their ability to adapt to the challenges of the subtitling process and contribute to the production of subtitles that are more accurate, readable, and culturally appropriate. These findings highlight the importance of practical training and hands-on experience in developing students' competence in audiovisual translation and subtitling practices.

The findings of this research reveal that students encountered several problems when using Workshop Subtitle in the subtitling course. One of the main difficulties experienced by students was space and time constraints, as subtitles must fit within limited screen space and appear only for a short duration. As a result, students often struggled to produce concise translations while still maintaining the original meaning of the dialogue (Go Global, 2021). Another problem found in this study was related to cultural sensitivity and localization. Students faced challenges when translating idiomatic expressions, humor, and cultural references from the source language into the target language because direct translation often failed to convey the intended meaning appropriately (Baños & Díaz, 2017; Academia, 2021).

The findings also indicate that linguistic differences between the source and target languages created additional difficulties for students. Variations in grammar, word order, and idiomatic usage required students to reformulate expressions so that the subtitles sounded natural and understandable in the target language (Chai et al., 2021; Malmkjaer, Ed.). Furthermore, students experienced problems with synchronization between subtitles and audiovisual elements, particularly in aligning the subtitle text with the timing of the spoken dialogue and the visual actions on the screen. This required

careful attention to timing and technical accuracy during the subtitling process (Go Global, 2021). Finally, the study found that students struggled to maintain natural flow and readability in their subtitles. Many students tended to translate the dialogue too literally, which sometimes resulted in subtitles that were difficult to read or unnatural in the target language (Trusted Translations, 2015; Lingrowth, 2021). These findings suggest that subtitling workshops require not only linguistic competence but also cultural awareness, technical skills, and creative problem-solving for students to produce effective, comprehensible subtitles, consistent with previous studies on subtitling challenges (Baños & Díaz, 2017; Chai et al., 2021).

C. The Benefits for the Students Using *Workshop Subtitle*

The findings of this research indicate that the use of Workshop Subtitle in a subtitling course provides several significant benefits for students' language development and learning experience. First, the use of subtitles during workshop activities contributes to enhanced vocabulary acquisition among students. Through the process of creating and analyzing subtitles, students are exposed to new lexical items and contextual meanings, which support both short-term and long-term vocabulary retention (Sadiku, 2018). Second, the workshop subtitle activities improve students' listening comprehension, as learners must carefully listen to spoken dialogue in audiovisual materials in order to produce accurate subtitles. This process helps students better understand pronunciation, intonation, and meaning in spoken language, which in turn enhances comprehension (Vulchanova et al., 2015). Third, the findings show that the integration of subtitles in subtitling workshops supports second language acquisition, particularly in improving students' understanding of vocabulary and meaning in English as a foreign language context (Pujadas & Muñoz, 2020). Furthermore, subtitles also provide benefits for students with normal hearing ability by strengthening listening word recognition and language processing skills, since students simultaneously process audio and written text while completing subtitling tasks (Markham, 1999). In general, subtitles function as textual representations of spoken dialogue and other audio elements in audiovisual media, which help learners understand language, sound, and cultural context more effectively during the learning process (Becerra Martinez et al., 2024). These findings suggest that the implementation of

Workshop Subtitle in the subtitling course plays an important role in improving students' linguistic competence and comprehension skills.

Discussion

The theory behind subtitling highlights its essential function in conveying spoken dialogue and other verbal elements in audiovisual media. Subtitling is recognized as a translation practice that not only bridges linguistic gaps but also requires synchronization with visual and auditory cues (Shuttleworth & Cowie, 1997; O'Connell, 2007). The difficulties faced in subtitling align with these theoretical concepts, where challenges like timing, accuracy, and cultural sensitivity are common hurdles. As outlined by Díaz-Cintas and Remael (2007), subtitling involves the translation of spoken dialogue into written text, which demands both linguistic proficiency and technical expertise. This theory sets the stage for understanding the difficulties students face when working with subtitles, as their experiences highlight the practical challenges of applying these theoretical principles effectively.

One key issue that emerges in both theory and practice is timing. The theory emphasizes the need for synchronization between audio and subtitles, with Gottlieb (2001) highlighting the importance of aligning verbal messages with on-screen text. In the findings, the students also faced challenges when "the timing for the subtitle is too fast," making it difficult for viewers to follow along with the dialogue. This problem connects directly to the theoretical concern of matching subtitle duration with the pace of speech (Shuttleworth & Cowie, 1997). The solution proposed is carefully adjusting subtitle timing using software tools like Subtitle Workshop, aligns with the idea that precision and attention to rhythm are crucial for effective subtitling.

Similarly, another difficulty highlighted by students is the challenge of choosing the correct words when translating from one language to another, particularly for cultural or idiomatic expressions. As Baños and Díaz-Cintas (2017) argue, subtitling requires translators to balance linguistic accuracy with cultural sensitivity, especially when translating phrases that lack direct equivalents. This theoretical framework is reflected in the student's struggle with "choosing the right word to translate source language to target language." The solution made is by focusing on meaning rather than literal translation and consulting native speakers or using contextual clues, emphasizes

the practical application of dynamic equivalence (Nida, 1964), which is central to both subtitling theory and practice.

Furthermore, the problem of unclear or fast-paced dialogues, where students struggled to accurately transcribe and translate, mirrors the theoretical discussions around linguistic differences and synchronization (Baños & Díaz-Cintas, 2017). In theory, synchronization not only concerns timing but also the clarity of the verbal message. The students' approach of slowing down audio or repeatedly listening to unclear sections shows the application of the theory that meticulous attention to both the audio and visual components of a project is necessary for producing accurate subtitles (Go-Global, 2021).

The difficulty of synchronizing subtitles with the video is another prominent issue that aligns with the theory of subtitling as a semiotic process (Shuttleworth & Cowie, 1997). The findings indicate that students face problems in making sure that the subtitles match the dialog pace accurately. This is directly connected to the theory's emphasis on the importance of synchronizing verbal text with visual cues to ensure viewer comprehension (Gottlieb, 2001). Using subtitle software to adjust timings, as recommended in the findings, is a practical solution that adheres to the technical constraints discussed in the theoretical framework.

Students also encountered problems with the grammatical structure of target languages, another issue that resonates with the theoretical challenge of linguistic differences between source and target languages. Baños and Díaz-Cintas (2017) suggest that structural and syntactic disparities require subtitlers to adjust sentence structures while maintaining the integrity of the message. The students' solution of restructuring sentences to fit the grammatical norms of the target language echoes this principle, highlighting the importance of flexibility and linguistic knowledge in subtitling. In terms of cultural considerations, the theory emphasizes the need for subtitlers to adapt content to different cultural contexts, particularly when translating slang or colloquial expressions. The difficulty students experienced in accurately translating cultural references or idiomatic phrases is a direct manifestation of this theoretical challenge (Aleksandrowicz, 2020). The proposed solution of dynamic equivalence, which prioritizes conveying the overall meaning and cultural context, aligns with the

theoretical understanding of how subtitling functions as a culturally informed translation practice.

The findings also identify issues with subtitle formatting and style, which, although less discussed in theory, still draw upon key theoretical concepts related to visual design and accessibility. The readability and presentation of subtitles are crucial for ensuring that they complement the audiovisual experience, a point reinforced by the theoretical emphasis on how subtitling impacts viewer comprehension and accessibility (Becerra Martinez, 2024). The students' approach to adjusting font styles, sizes, and colors to enhance readability mirrors the importance of visual aesthetics in subtitling practice.

Finally, the students' difficulty in understanding source language expressions due to actors' distinct accents is a practical example of the broader challenge of translation and interpretation in subtitling. The theory suggests that subtitling is closely connected to interpreting, especially in cases of real-time translation (Baños & Díaz-Cintas, 2017). In the students' case, utilizing software to slow down speech and consulting experts for accent-related issues reflects the integration of interpretive strategies with translation practices, highlighting the interdisciplinary nature of subtitling (Pujadas & Muñoz, 2020).

The theoretical concepts discussed, such as synchronization, cultural sensitivity, linguistic accuracy, and the challenges of subtitling in different languages are reflected in the findings, where students experience the practical implications of these issues in real-world subtitling projects. By aligning the theory with the challenges and solutions proposed in the findings, it becomes evident that subtitling is a complex and interdisciplinary process, requiring a combination of technical skills, linguistic knowledge, and cultural awareness.

CONCLUSION

The theoretical concepts discussed in the literature, such as synchronization, cultural sensitivity, linguistic accuracy, and the technical constraints of subtitling, are clearly reflected in the findings of this study, where students encounter the practical implications of these issues in real-world subtitling projects. Subtitling requires synchronizing written text with spoken dialogue within a limited time and space on the

screen, making it a complex form of audiovisual translation (Shuttleworth & Cowie, 1997; Gottlieb, 2001; Díaz-Cintas & Remael, 2007). In practice, students encounter these theoretical challenges directly when trying to determine the appropriate duration of subtitles relative to the speed of the dialogue. This difficulty aligns with previous findings that subtitle timing and spatial limitations often force translators to condense spoken content while still maintaining the original meaning (Shuttleworth & Cowie, 1997).

The challenges faced by students in the subtitling process vary depending on the type of video being translated. Classroom discussions with practitioners reveal that nearly all students struggle with deciding how long subtitles should remain on the screen and which parts of the dialogue should be included or omitted. These difficulties reflect the technical and linguistic constraints highlighted in previous studies, where subtitlers must balance fidelity to the original dialogue with readability and time restrictions (Díaz-Cintas & Remael, 2007). Furthermore, students often struggle when translating accents, slang, and idiomatic expressions, which may not have direct equivalents in the target language. This problem confirms earlier research emphasizing that successful subtitling requires not only linguistic competence but also strong cultural awareness (Díaz-Cintas & Remael, 2007; Baños & Díaz-Cintas, 2017).

From an educational perspective, the learning process observed in this study also reflects the principles of project-based and experiential learning, where knowledge is constructed through active engagement with authentic tasks (Piaget, 1976; Kolb, 1984). By working directly on subtitling projects, students gain practical experience in addressing linguistic, cultural, and technical challenges. The collaborative discussions and reflections during the subtitling process also align with the principles of social constructivism, where knowledge is developed through interaction and shared problem-solving (Vygotsky, 1978). Additionally, the iterative process of identifying problems, testing solutions, and refining subtitles mirrors the cyclical nature of action research and design-based research approaches (Lewin, 1946; Brown, 1992).

Overall, the findings demonstrate that subtitling is a complex and interdisciplinary process that requires the integration of technical skills, linguistic knowledge, and cultural awareness. By connecting theoretical frameworks with practical experience, this study highlights how project-based learning can help students

understand and overcome real-world subtitling challenges. These results support the idea that effective subtitling practice emerges through continuous experimentation, reflection, and collaboration within authentic learning contexts (Lave & Wenger, 1991).

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