

International Film and Audio-Visual Translation:
Intercultural Experience as Moderator in Audience Recall and Enjoyment

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Abstract

This study examines cognitive and affective outcomes of exposure to international film content that has been subtitled vs. dubbed. Past research looking at the pros and cons of subtitling and dubbing has investigated issues of valid language translation, issues of cultural reference transference, and the benefits of subtitling for foreign language learning. Based on previous research (e.g., Wissmath, Weibel, & Groner, 2009), this study queried whether recall and enjoyment outcomes differ between subtitled and dubbed versions of the same moving image content. Results show no superiority of one version over the other in simple outcomes; however, several significant interactions demonstrate the moderating impact of intercultural experience constructs. Specifically, those spectators with family foreign language experience have higher visual and dialogue recall outcomes with subtitling, and those with greater overall intercultural exposure report greater enjoyment with subtitling.

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Introduction and Literature Review

With a growing repertoire of contemporary film and video delivery systems, including the Internet and Netflix, the ease with which films and television shows can be viewed across national, cultural, and linguistic borders has increased dramatically. Further, an emerging “global cinema” has been recognized as the intersection of “large, displaced and globalized populations of both spectators and [film] producers,” a cinema that is increasingly multilingual and multicultural (Naficy, 2010, p. 11). Methods of language translation and the content of the translations are becoming more important to a broader range of peoples. What was once primarily the concern of audiences and moving image distributors in Europe and other locales with diverse language bases (with, by the way, clearly drawn national preferences for subtitling vs. dubbing (Kilborn, 1993)) is moving inexorably into the general American audience’s field of view.

Audio-visual Translation

Audio-visual translation (AVT), the translation of the spoken word in film and video presentations, is a complicated process (Ramière, 2010). The two most common forms of AVT are subtitling and dubbing. Research into AVT, in particular into subtitling and dubbing, covers a range of approaches, many of them quite practical in nature. Much of the AVT research focuses on negative aspects and problems faced with translation in general. Some of the problems that arise are due to technical aspects of creating subtitles and executing alternative language dubbing.

Subtitling not only is a translation between languages, but also between modes of communication; from spoken word to written word. Subtitling also presents difficulties in time and space constraints that limit how much can be said and how it is said. Subtitling often excludes phrases or entire sentences and the most exact translation is ignored for a more concise translation. There are parallel problems in dubbing. A main issue with dubbing often arises in the synchronization, where the translation is matched to the movements, both lip and gestures, of the original visual work. Phrases are reworded to match the movements better, but perhaps not to better match the meaning of the original (Chuang, 2006; Diaz-Cintas, 1999; Koolstra, Peeters, Spinhof, 2002; Nornes, 1999; Ramière, 2010; Stubbings, 2008).

There are numerous critical translation issues relevant to both subtitling and dubbing. Word choice can be tricky, especially if there is no equivalent in the target language, leading to the original word being left intact and causing audience confusion (Schroter, 2003). Often, with comedies, especially comedies that rely on puns or plays on words, the punch line is nearly impossible to understand by the foreign audience, and the film loses its original appeal (Antonini, 2005; Vanderschelden, 2002). Other genres present similar difficulties, such as science fiction and musicals or music biographies. Translators of the original television show *Star Trek* faced many difficulties translating novel words created for the show. They even had difficulties portraying various aspects of the characters, causing them to seem on occasion as racist, chauvinistic, or just plain rude (Caron, 2003). Translating the film *8 Mile* presented problems that were handled in a unique fashion. For the rap sequences presented in the film, Warner Bros. had famous

rappers in the target language rewrite the lyrics so the original message was understood (Taivalkoski-Shilov, 2008).

Other less obvious issues have also been studied. Most of the time, off-screen dialogue is not translated. Dastjerdi and Jazini (2011) argue that by not translating this material, the target audience does not enjoy the film as much as they would if this dialogue were translated. The “realness” of the translated dialogue is called into question, in both dubbing and subtitling. Howell (2006) investigates the differences between several subtitled versions of various Japanese anime films. The differences between the English subtitles available to the Japanese market and to the American market vary drastically in dialogue. The versions available to the Japanese market use subtitles that are written in proper English that fail to convey anything other than dialogue. The English versions, done by well-known translators, use more colloquial phrasings, which help convey character relationships and backgrounds. González-Iglesias and Toda (2011) argue that dubbing better illustrates background information about characters that can only be derived from their accents. Both Matamala (2010) and Pavesi (2009) have compared broadcast translations of various films to the original script or the translated script. Pavesi goes a step further and compares them to natural, spoken language. Pavesi concludes that neither the original nor the translation perfectly imitates spoken language, but both come close. Matamala examines the various changes and losses incurred during the dubbing process. Zilberdik (2004) argues that some bad translations should not be attributed to translation itself, but to the act of relay translation, the translating of a translation instead of the original.

Translating cultural references is problematic, and often mishandled. Translators may replace the original reference with one that is similar in the target language, but the similar reference does not always portray the original reference correctly. Pedersen (2007) argues that in some cases and genres (such as comedy), eliciting a similar reaction or feeling is what is most important, so replacing the reference is acceptable. But, as he points out, sometimes the target audience understands the original reference, making its replacement unnecessary. Zojer (2011) continues this point and states that this universal understanding is a result of globalization and illustrates the growing interculturality of the world.

Multilingualism and code-switching between languages in film is also an issue (Bleichenbacher, 2008). In American films, a growing amount of dialogue is in both English and Spanish. This leads to questions of how to deal with the duality of the dialogue. Almost always, Spanish is subtitled, unless another character is acting as translator (Carra, 2009). This phenomenon also arises in “Bollywood” (i.e., commercial Hindi) films from India. English is frequently mixed in with Hindi or other Indian languages when they are spoken (e.g., creating what has colloquially been called “Hinglish”). This illustrates the Westernization of the Indian culture, and most often the English words are subtitled along with everything else (Si, 2011).

When choosing whether to utilize subtitles or to dub, attention also is paid to the fact that not everyone can read, whether it is an illiterate adult or a child who has not yet learned, and to the attention level of the target audience. Often, TV shows such as soap operas are dubbed so that the audience can carry out other activities without being tied to the TV (Nir, 1984).

There is a subset of research that looks at the learning effects of subtitled films. Watching subtitled content is a unique way for foreign language learners to absorb native speakers without having to travel to another country. By being shown subtitled content in class, students develop better listening comprehension and oral communicative abilities (Borras & Lafayette, 1994). Other research concludes that showing foreign films that are subtitled to language students helps with understanding, but not vocabulary recognition (Etemadi, 2012). Hayati and Mohmedi (2010) looked at the effects that different types of subtitles have on language learners. Subtitles in the language being learned were shown to be most effective, while subtitles in the viewer's native language were shown to be more effective than no subtitles. Yekta (2010) contradicted the underlying belief that subtitles "overload" the student, providing evidence that they help with comprehension.

Eye tracking technology has been used in several studies to examine various concerns. Perego et al. (2010) looked at line segmentation in two-lined subtitles and found that the line break does not affect understanding. They concluded that there was no significant trade-off between the subtitles and the visual information, though it has been found that audiences do spend more time reading subtitles than looking at non-verbal information in a scene (Caffery, 2008). d'Ydewalle et al. (1991) showed that reading subtitles is an automatic behavior that does not require additional attention. In another study, d'Ydewalle and De Bruycker (2007) looked at the difference between adult and child viewers of subtitled content. They found that both children and adults spent more time on two lined subtitles, while only children took an extended amount of time to switch their attention from the subtitles to the picture.

Wissmath et al. (2009) studied the differences between dubbing and subtitling concerning their effects on spatial presence, transportation, flow, and enjoyment. They found that both methods can lead to immersion into the story, and that there was no difference between the two in terms of enjoyment. It should be pointed out that the researchers felt that the fact that the subjects all studied in Switzerland, which has four official languages, and where audiences are accustomed to both subtitling and dubbing, limited the generalizability of the results.

Research Questions. Extending the work of Wissmath et al. (2009) to the American context, and taking into account the past research investigating AVT within the realm of language acquisition and of cultural learning and experience (e.g., Etemadi, 2012; Yekta, 2010), the following research questions are posed.

RQ1a: What differences, if any, will be found in recall for those viewing a subtitled filmic presentation vs. a dubbed filmic presentation?

RQ1b: What differences, if any, will be found in enjoyment for those viewing a subtitled filmic presentation vs. a dubbed filmic presentation?

Intercultural Experiences

Exposure to interpersonal and mediated communication from other cultures has been found to be related to such factors as greater knowledge of current events (Jeffres et al., 2014) and lower levels of ethnocentric attitudes (Ray et al., 2010). This motivates our interest in the question of whether intercultural experiences might moderate the process by which individuals respond to a film from another culture with regard to cognitive and affective outcomes. Three types of intercultural experiences are examined:

Multilingualism, foreign film viewing, and general exposure to intercultural factors.

Multilingualism. Within a context of increasing multilingualism of film content and production (e.g., Naficy, 2010), and considering the role that other-language film viewing has played in second-language or third-language learning (e.g., Lindgren & Muñoz, 2013), it is basic to consider the role of spectators' proficiency in languages.

“Foreign Film” Viewing. First, let us acknowledge the contested meaning of the term “foreign film.” Nagib (2006) has pointed out the oversimplification and reductionism of a binary distinction between films originating in “Hollywood” and those from “other” spaces. Earlier, Shohat and Stam (1994) had proposed to dismiss the division between “us” and the “other” to forge a concept of “world cinema” based in “polycentric multiculturalism.”

Nevertheless, research has found that exposure to films originating in a culture other than one's own is related to incidental second-language learning (Kuppens, 2010; Lefever, 2010, as cited in Lindgren & Muñoz, 2013; Lindgren & Muñoz, 2013) and is predictive of knowledge and appreciation of different cultures, as well as knowledge of current events (Jeffres et al., 2014). Kern (2000) has asserted that watching foreign films not only broadens spectators' views of other cultural discourses and practices, but also stimulates them, without their awareness, to absorb ideological values within the films' content.

Intercultural Exposure. The range of one's exposure to intercultural forces and activities has been studied as a dimension of cosmopolitanism, the degree to which one identifies as a citizen of the world, rather than as a citizen of a particular city or geographic region (Jeffres et al., 2014). Cosmopolitanism has been invoked as a construct reflecting people's broader outlook on life (e.g., Abrahamson, 1965), with attention paid to the

experiential components that contribute to this overall outlook, including the demography of one's extended family, degree of cross-cultural study, and the amount of foreign travel one has engaged in (Jeffres et al., 2004).

Research Questions. Our interest in intercultural experiences as moderating spectators' responses to subtitled vs. dubbed filmic content is reflected in two research questions:

RQ2a: What intercultural experience factors will moderate the impact of subtitling vs. dubbing a film presentation on recall? Specifically, it is asked whether the following factors will serve as important moderators:

- Foreign language listening proficiency
- Foreign language speaking proficiency
- Family foreign language use
- Foreign film exposure
- Intercultural exposure

RQ2b: What intercultural experience factors will moderate the impact of subtitling vs. dubbing a film presentation on enjoyment? Specifically, it is asked whether the following factors will serve as important moderators:

- Foreign language listening proficiency
- Foreign language speaking proficiency
- Family foreign language use
- Foreign film exposure
- Intercultural exposure

Methods

Experimental Design

A posttest-only experimental design with random assignment was utilized, with the manipulation consisting of subtitled vs. dubbed versions of the same moving image content. Participants ($n=168$) were shown the first 35 minutes of the narrative film *Life is*

Beautiful (Braschi, 1997), one of the few films where both subtitles and dubbing are available on the DVD, and the translations for which have been supervised by the film's director (i.e., Roberto Benigni). The film was also chosen because of its somewhat episodic nature, i.e., participants could be shown only one segment of the film and they could still experience a narrative arc that included a beginning, middle, and end. The first portion of the film was selected rather than the final portion, in order to avoid the more controversial subject matter of the film, i.e. the Holocaust, which is not focused on in the first portion of the film. This first section of the film is also more comedic in nature, thus providing the potential for more differences in responses to the dubbed and subtitled translations.

The study was conducted entirely online through SurveyMonkey. The protocol and measures were approved by the university's Institutional Review Board.

Measures

Participants were first presented with a series of background questions covering demographics and a series of measures aimed at assessing participants' intercultural and foreign language experiences, and then were shown the film segment. One condition viewed the subtitled version ($n=76$); the other viewed the dubbed version ($n=92$). After the film, participants were presented with a post-test questionnaire tapping their recall and enjoyment of the film segment.

The pre-viewing instrument included demographics: Gender, racial/ethnic identity (open-ended, which was then coded), age in years, and academic major (open-ended). The pre-viewing background questions also measured five aspects of intercultural experience: Foreign language listening proficiency, foreign language speaking proficiency, use of a

foreign language by family member(s), exposure to foreign films, and general overall intercultural exposure.

The section on foreign language (i.e., a language other than English) proficiency was divided into listening and speaking proficiency scales. Each scale involved five questions that were derived from the levels used by the American Council on the Teaching of Foreign Languages

(http://www.actfl.org/sites/default/files/pdfs/public/ACTFLProficiencyGuidelines2012_FINAL.pdf) under the supervision of a professor of Modern Languages with experience applying these proficiency criteria. The Cronbach's reliability coefficients for the two proficiency scales were .950 for listening and .953 for speaking.

The use of a foreign language by participants' family members was tapped via a single self-report measure: "Does anyone in your immediate or extended family speak a language other than English?" To examine the exposure each participant had to foreign films previous to this study, participants were presented with a list of 24 films that were a mix of the highest grossing American films and the highest grossing foreign films ([boxofficemojo.com](http://www.boxofficemojo.com)). Fully 61 participants (36.3%) had not seen any foreign films prior to this study, while the most a participant saw previously was 11 of the 24 listed. The modal number of foreign films seen was one film.

Intercultural exposure was tapped via 10 items, which were all yes/no items that were summed to produce a scale of overall exposure to intercultural elements, with a potential range of 0 to 10. This roster of items was adapted from previous research on intercultural exposure and cosmopolitanism by Jeffres and colleagues (2004, 2008, 2014). One "point" was given for an affirmative response to each of the following: The participant

was born outside the U.S., at least one parent was born outside the U.S., at least one grandparent was born outside the U.S., someone in the participant's extended family was married to an individual from another country, someone in the participant's extended family was currently living in another country, the participant had lived in another country, the participant had studied a foreign language, the participant had studied abroad, the participant's family had hosted a foreign exchange student, and the participants had experienced some travel to another country. The mean and standard deviation for this scale were 3.26 and 2.39, respectively. The Cronbach's alpha reliability coefficient for this scale was .800.

In order to conduct MANOVA/ANOVA analyses, median splits were conducted on the measures of listening proficiency, speaking proficiency, foreign film exposure, and overall intercultural exposure.

Dependent measures. Recall was measured in three different modes: Visual, dialogue, and narrative. For each mode, two open ended questions and two multiple choice questions were constructed. The decision to include visual recall was based on Caffery (2008), who found that while there was no tradeoff between the subtitles and visual information, audiences did spend more time reading subtitles than looking at the image. In the present study, the questions in the visual recall section could only be answered with information found in the image and were not explicitly discussed verbally (e.g., the love interest rips her dress in the car door, but the car door is not mentioned verbally by the characters). Dialogue recall was included based on details provided by Antonini (2005), particularly regarding a focus on puns and plays on words. At several points in the present study's film, the main character presents riddles to other characters. Parallel to visual

recall, the answers to dialogue recall questions could only be found in dialogue (e.g., the answer to a riddle the main character presents to a friend). The intention of including narrative recall was to serve as a test of more generic, non-mode-dependent recall, meaning that the answers to the questions in this section could be derived alternatively from various contextual cues, visual information, or spoken dialogue. An example of a narrative recall question used is “Where does the film take place?” All items were coded for correct responses. Each of the three recall modes, therefore, was represented by a four-item additive inventory that could range from zero to four correct “points.”

As inventory-type measures, the three recall scales are not wholly appropriate for internal consistency reliability testing via Cronbach’s alpha (Measurement, 2001; Streiner, 2003), but nevertheless the resultant coefficients met general criteria: For visual recall, the four-item inventory obtained a Cronbach’s alpha of .519 and a mean interitem correlation (MIC) of .213 (meeting the criterion of .20 to .40 recommended by Briggs & Cheek, 1986). For dialogue recall, the four-item inventory obtained an alpha of .667 and an MIC of .334. And for narrative recall, the four-item inventory obtained an alpha of .625 and an MIC of .294. The means and standard deviations for the three recall inventories were as follows: Visual recall, $M = 2.87$, $sd = 1.03$; dialogue recall, $M = 2.71$, $sd = 1.31$; narrative recall, $M = 3.22$, $sd = .97$.

The scale used to measure enjoyment was adapted from the general media enjoyment scale presented in Krcmar and Renfro (2005). Of the original 18 items, 15 were deemed relevant and were used. Sample items include “I would have paid to watch it (in theater/rental)”, “I felt good when I watched it”, and “I will seek out additional information about the video.” All were measured on a seven-point response scale, ranging from

“Strongly Disagree” (1) to “Strongly Agree” (7). The 15-item enjoyment scale obtained a Cronbach’s alpha reliability coefficient of .963. The mean was 55.54 and the standard deviation was 24.84.

Description of the Sample

All 168 participants were enrolled in communication classes at a medium-sized urban university. The academic majors of the participants were as follows: Film/Digital Media, $n=26$; Other communication majors, $n=72$; other majors (e.g., business, engineering, social work), $n=67$; missing, $n=3$. The participants ranged in age from 18 to 61, with a median age of 21. Sixty-five participants (38.7%) were male, while 103 (61.3%) were female. With regard to race/ethnicity, 81 participants (48.2%) were self-designated white/Caucasian, 53 (31.5%) were black/African-American, 10 (6%) were Arab, 10 (6%) were Hispanic or Latino, 5 (3%) were Asian, and 8 (4.8%) were some other race or ethnicity.

Twenty-five (14.9%) of the participants were born in a country other than the U.S., 43 (25.6%) had at least one parent born outside of the U.S., and 63 (37.5%) had at least one grandparent born outside of the U.S. Thirty-one participants (18.5%) had lived outside of the U.S. and 63 (37.5%) had a family member who lived abroad. Fifty-nine participants (35.1%) had a family member who was married to someone born outside of the U.S. One hundred and three participants (61.3%) stated that someone in their immediate or extended family spoke a language other than English, and 153 (91.1%) stated that they themselves had studied a foreign language at some point (most starting at the high school level ($n=87$) or some point before high school ($n=70$), while the remaining participants either started in college ($n=3$) or have never studied a foreign language ($n=8$)). During their

academic studies, 15 (8.9%) had studied abroad and 10 (6%) hosted a foreign exchange student. At some point in their lives, 85 (50.6%) had traveled outside the U.S.

Results

In order to test for the effects of condition (RQ1a and RQ1b) and the possible moderation by the five proposed intercultural experience constructs (RQ2a and RQ2b), main effects and interaction terms within an ANOVA model were examined (Baron & Kenny, 1986) for the five candidate moderating factors—foreign language listening proficiency, foreign language speaking proficiency, family foreign language use, foreign film exposure, and general intercultural exposure—for each of the two dependent variables (recall and enjoyment). Due to intercorrelations among the three recall inventories (visual/dialogue recall $r = .61$; visual/narrative recall $r = .51$, dialogue/narrative recall $r = .66$; all $p < .001$), MANOVA was employed as an initial strategy before proceeding to ANOVAs for the recall indicators.

The MANOVA results were as follows: For the two-factor MANOVA testing the impact of condition and foreign language listening proficiency (low, high), neither main effects nor the interaction term were significant. Likewise, for the two-factor MANOVA testing the impact of condition and foreign language speaking proficiency (low, high), there were no significant predictors. For the two-factor MANOVA testing the impact of condition and family foreign language (no, yes), the two main effects were non-significant, while the interaction term was near-significant (Pillai's trace = .045, Wilks' lambda = .955, Hotelling's trace = .047, Roy's largest root = .047, $p = .094$). For the two-factor MANOVA testing the impact of condition and foreign film exposure (low, high), the condition main effect and the

interaction term were non-significant, while the main effect for foreign film exposure was near-significant (Pillai's trace = .052, Wilks' lambda = .948, Hotelling's trace = .055, Roy's largest root = .055, $p = .061$). In the case of the two-factor MANOVA testing the impact of condition and intercultural exposure (low, high), neither the main effects nor the interaction term were significant.

Tables 1 through 3 present the ANOVAs with significant or near-significant factors deemed appropriate for interpretation via the MANOVAs. Table 1 displays a significant interaction between condition and family foreign language use (no, yes) in the prediction of visual recall (note that while family foreign language use showed a significant main effect, this factor had not reached significance in the MANOVA, and so will be disregarded). Figure 1 graphs this interaction, showing that subtitling (vs. dubbing) produced greater visual recall for those with a family member who speaks another language, and lesser visual recall for those with no family member who speaks another language.

Table 2 includes a near-significant interaction between condition and family foreign language use in the prediction of dialogue recall (note that although family foreign language use showed a significant main effect here, this factor did not show significance in the MANOVA, and so will be disregarded). Figure 2 shows this near-significant interaction visually, such that, as with visual recall, subtitling (vs. dubbing) produced greater dialogue recall for those with a family member who speaks another language, and lesser dialogue recall for those without such a family member.

Table 3 shows a significant main effect of foreign film exposure (low, high) on visual recall, such that those with greater foreign film exposure scored higher on visual recall.

While this main effect was not a focus of the study's research questions, this finding may be of interest for further investigation.

For the testing of the impact of condition and the five candidate moderating factors on enjoyment, five ANOVAs were conducted. Significant predictions were evident for one of the ANOVAs, as presented in Table 4. This table shows both a significant main effect for intercultural exposure (low, high) and a significant interaction between condition and intercultural exposure in the prediction of enjoyment. Greater intercultural exposure is associated with a higher level of enjoyment of the filmic presentation. The significant interaction is graphed in Figure 3, showing that for those with high intercultural exposure, subtitling received higher enjoyment evaluation than did dubbing, and for those with low intercultural exposure, it was exactly the opposite—dubbing received higher enjoyment ratings than did subtitling.

In sum, RQ1 (a and b), which asked whether subtitling and dubbing would result in different levels of recall of various types, or in different levels of enjoyment, was answered in the negative for all MANOVA and ANOVA tests. As with Wissmuth et al. (2009), this study failed to discover any significant simple differences in responses to subtitling and dubbing.

However, several significant and near-significant interactions were found between condition (subtitled/dubbed) and candidate moderators, indicating that apparent cognitive and affective outcomes of subtitling vs. dubbing are conditional upon particular types of intercultural experience.

Discussion

The null findings related to RQ1 were somewhat surprising, given earlier scholarship indicating the learning potential for subtitled content (relevant to cognitive processing and recall) and preferences for subtitling vs. dubbing that varied systematically by country (relevant to enjoyment; Kilborn, 1993). Clearly, the cognitive and affective responses to subtitling and dubbing are rather fluid among members of the population under study here (i.e., a student sample). Neither type of AVT emerged as superior to the other for general purposes of recall or enjoyment.

Rather, this study points to the importance of moderating intercultural constructs in the prediction of cognitive and affective outcomes. For the prediction of recall, the critical factor seems to be whether a member of one's family speaks a foreign (i.e., non-English) language. It is unexpected that one's own foreign language proficiency is not the critical factor, but rather one's family environment. Perhaps some habitual exposure to others speaking another language primes one to easily accept listening to another tongue. It should be remembered that in this study, the subtitled condition presented audible dialogue in Italian, a language spoken by only six participants in the study. This leads us to believe that hearing another language spoken may produce a transferrable skill that allows the participant to read subtitles while not becoming distracted by the [Italian] spoken word. Wissmath et al. (2009) commented on the language diversity of their study's Swiss location, but did not venture further in speculating as to its impact; no other studies have looked at language environment as related to subtitling and dubbing.

The other significant moderator, that of general intercultural exposure, shows an impact on the outcome of enjoyment, such that those with high intercultural exposure

demonstrate greater enjoyment for the subtitled form, while those with low intercultural exposure express greater enjoyment for the dubbed form. We may speculate on the mechanism that has produced this outcome, applying the construct of cosmopolitanism. Those with a lower level of cosmopolitanism may find the subtitled version of a film to represent a vivid separation from their home culture and language, while they may see the dubbed version of a film as a soothing and reinforcing representation that brings the “foreign” film into their own American, English-language comfort zone. Those with a higher level of cosmopolitanism may better accept, appreciate, and even prefer the intercultural diversity represented by the subtitled version of a film.

This study has added to the repertoire of recall indicators with the construct of “narrative recall,” something that has been ignored in previous studies. While the scale measuring this construct did not reveal significant outcomes in this study, we still contend that it presents a logical counterpart to the more traditional constructs of visual recall and dialogue recall. Indeed, narrative recall seems impervious to AVT type and to intercultural experiential moderators, while both visual recall and dialogue recall are affected by, at minimum, family foreign language use. The independence of narrative recall raises new questions about the robustness of this type of recall in AVT situations.

In this study, past exposure to foreign films was positively related to visual recall, regardless of whether the participant viewed the subtitled or the dubbed version of the film (see Table 3). This could indicate a type of learning curve for the extraction of visual information from a moving image presentation within the foreign film context. Experience with foreign-language films might afford one the opportunity to partition attention toward visual cues, more easily separating them from verbal (spoken or written) cues.

Past research has privileged subtitling; few investigations have seriously considered the viability of dubbed content. This study found dubbing is not “worse” overall in the production of cognitive and affective outcomes, although it is “worse” for certain types of individuals--people with family foreign language use, and with high intercultural experience, tend to have some inferior outcomes with regard to recall and enjoyment of a moving image narrative that is dubbed. However, the overall lack of deleterious outcomes from dubbed content deserves further attention.

Generally, then, this study confirmed the robustness of the filmic narrative. Whether AVT is executed via subtitling or dubbing does not produce across-the-board differences in recall or in enjoyment. However, the moderating impact of certain intercultural experience factors needs to be considered, thus raising the possibility of the differential utility of subtitling and dubbing for different population segments, a notion that both scholars and practitioners ought to explore.

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Table 1

Two-Factor ANOVA Predicting Visual Recall from Condition and Family Foreign Language

	Mean	Sum of Squares	df	Mean Square	F	Sig.
Condition		0.171	1	0.171	0.171	0.679
0-Dubbed	2.792					
1-Subtitled	2.862					
Family Foreign Language		0.3986	1	3.986	3.994	0.048
0-No	2.657					
1-Yes	2.997					
Condition X Family Foreign Language Interaction		6.175	1	6.175	6.187	0.014
Error		143.718	144	0.998		
Corrected Total		154.561	147			

Table 2

Two-Factor ANOVA Predicting Dialogue Recall from Condition and Family Foreign Language

	Mean	Sum of Squares	df	Mean Square	F	Sig.
Condition		0.058	1	0.058	0.038	0.846
0-Dubbed	2.725					
1-Subtitled	2.766					
Family Foreign Language		6.783	1	6.783	4.463	0.036
0-No	2.523					
1-Yes	2.968					
Condition X Family Foreign Language Interaction		5.342	1	5.342	3.515	0.063
Error		218.863	144	1.52		
Corrected Total		231.095	147			

Table 3

Two-Factor ANOVA Predicting Visual Recall from Condition and Foreign Film Exposure

	Mean	Sum of Squares	df	Mean Square	F	Sig.
Condition		0.909	1	0.909	0.898	0.348
0-Dubbed	2.834					
1-Subtitled	2.993					
Foreign Film Exposure		7.445	1	7.445	7.357	0.007
0-Low	2.685					
1-High	3.142					
Condition X Foreign Film Exposure Interaction		0.11	1	0.11	0.109	0.742
Error		145.722	144	1.012		
Corrected Total		154.561	147			

Table 4

Two-Factor ANOVA Predicting Enjoyment from Condition and Intercultural Exposure

	Mean	Sum of Squares	df	Mean Square	F	Sig.
Condition		44.7	1	44.7	0.074	0.785
0-Dubbed	55.264					
1-Subtitled	56.373					
Intercultural Exposure		181.789	1	6.414	6.36	0.013
0-Low	54.7					
1-High	56.937					
Condition X Intercultural Exposure Interaction		7266.26	1	7266.264	12.101	0.001
Error		85269.2	142	600.488		
Corrected Total		92621.1	145			

Figure 1

Significant Interaction from Two-Factor ANOVA Predicting Visual Recall from Condition and Family Foreign Language

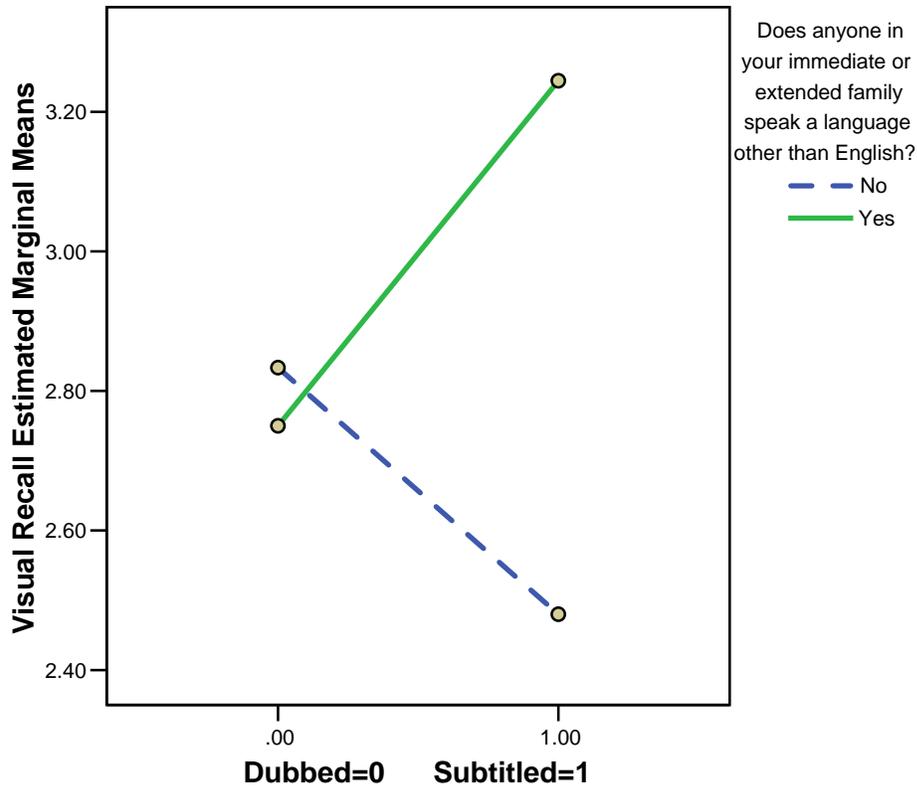


Figure 2

Significant Interaction from Two-Factor ANOVA Predicting Dialogue Recall from Condition and Family Foreign Language

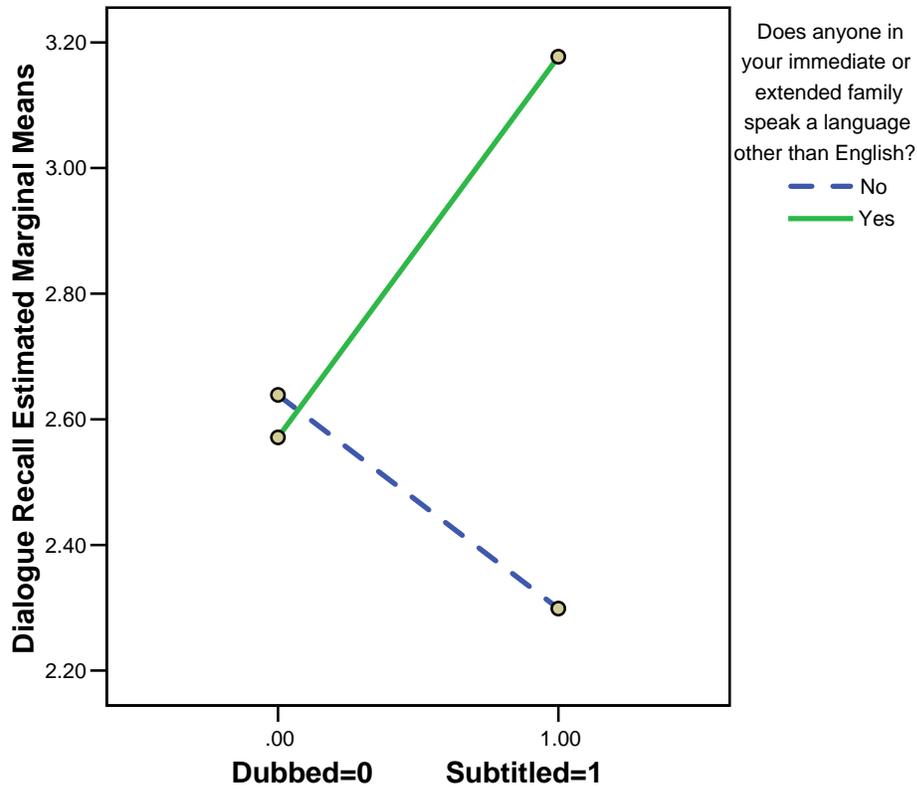


Figure 3

Significant Interaction from Two-Factor ANOVA Predicting Enjoyment from Condition and Intercultural Exposure

