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Cultural Filter? –Netflix' *Sex Education* in an
English - German context:

A cross-cultural comparative analysis of English and
German translation

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Abstract

The following research is focused on the translation of the modern TV series *Sex Education* from its original spoken English version to the German dubbed and subtitled version. The main research question is *To what extent does the German synchronization of the TV series Sex Education apply cultural filters?*, was approached through a data collection in which the original English version, the German audio version and the German subtitle version were transcribed and then analysed regarding the first and fifth dimensions of cross-cultural differences by Juliane House and Netflix's German Timed Text Style Guide. The results of the research were that especially in the German dubbed version the application of cultural filters occurs, and that in the German translation more direct formulations and more ad-hoc formulations occurred compared to the original English version. The differences between the German dubbed version and subtitle version are explained to some extent with regards to Netflix' Timed Text Style Guidelines (TTNG) regulations.

1. Introduction

First of all you will find a general introduction in which the topic of the research is being discussed, the motivation for this research and the goal of this research which will be guided along two sub questions and a main research question. Second, the theoretical framework will be introduced in which relevant previous literature is being discussed regarding the topic. In the third chapter, the method including the approach for data collection and the corpus of this research is given. The fourth chapter presents the results of the research including an analysis of some of the most important findings. After that a conclusion will follow in which answers to the two sub questions as well as the main research question will be given. Lastly, a discussion section in which the results are linked to previous research and implications of the study and suggestions for future research are listed.

The following research investigates the use of cultural filters in the translation of a modern TV series from English to German. The chosen series is the Netflix original series *Sex Education*. The reason why I chose a TV series as primary source text for this investigation is because of the huge cultural impact TV series have on our society nowadays. There is hardly anyone who is not a subscribed user or viewer of Netflix, which is an American company that offers an enormous variety of series and movies which can be streamed in their database for a relatively low monthly payment.

The inspiration for writing my thesis about a cultural comparison on the level of language occurred during an intercultural dinner conversation in block two of my Master's programme. The members of this multicultural dinner conversation came from the Netherlands, Spain, Portugal and Germany and English as Lingua Franca (ELF) was used to communicate with each other, which "is one important communicative mode for efficient intercultural communication all over the world" (ten Thije, 2016, p. 586). During the conversation in which "English is used as a language for communication, it is in principle neutral with regard to the different socio-cultural backgrounds of its users" (House, 2014, p. 364), the speakers observed how different proverbs or expressions which initially say the same varied per culture, slightly changing the meaning of the message. This led to the idea to investigate to what extent the German synchronisation of an English series adapts the translation to its own culture. Especially in our multicultural society nowadays in which many students study abroad or companies hire expats from abroad, even though most people try their best to overcome cultural differences, they are often still present. In order to overcome cultural differences, *intercultural inquisitiveness*, which is the shared will to increase ones knowledge about each other's culture and language, is aimed for (Messelink & ten Thije, 2012). Since Netflix has millions of viewers around the world, broadcasting the same series or movies in different languages, the question arises

whether or not intercultural inclusiveness is achieved in the translation or if they are customized to a specific country's culture.

This research aims to further investigate how audiovisual translation does or does not apply cultural filters by analysing the German synchronisation of *Sex Education*. One would expect the originally intended message of the producers of the series to stay exactly the same. However, through translation either via dubbing or via subtitling, the assumption is that some cultural adaptations through specific use of language will be made.

This research is relevant in the area of modern Audio Visual Translation (AVT) as well as the analysis of cross-cultural differences in an English German context. Nowadays, audiovisual translation has achieved a whole new role in our society. Through the accessibility of a platform such as Netflix and the ability to listen to different languages and reading subtitles in one's own language, it gives people the chance to even learn a different language if they want to. The analysis is socially relevant because it highlights what cultural aspects are behind the audio visual translation of a series on Netflix. Moreover, this research is scientifically relevant because it shows the translators to what extent they include cultural filters in the dubbed or subtitle version of a series.

In Germany most of the population, especially the younger generation, learn and speak English. Nonetheless, in German culture it is common that movies or TV series which are originally spoken in English are translated and synchronized into German instead of keeping the original spoken audio. Even though there are some countries such as the Netherlands, who keep the originally spoken language and simply include translated subtitles in order for the Dutch audience to understand what is being said, in Germany and many other countries such as Italy and Spain, it is common to make use of synchronization into the culture's language instead. The following research aims to find out how the TV series *Sex Education* is translated from English into German with regards to cultural adaptations.

The chosen series is a Netflix original series which was released on 11 January 2019. It is a British teen comedy-drama television series about a 16 year old teenager Otis whose mother works as a sex therapist. The fact that in this progressive series conventional gender norms are challenged and topics such as sex are discussed very openly, make it an interesting series to analyse in relation to the two different cultural perceptions. The online streaming database Netflix was chosen as data source, because the complete series can be accessed at any time, which can lead to the so called phenomenon of binge watching "younger audiences watch hours of television programs each day, declining appointment viewing and settling instead into the televisual flow of binge watching" (Matrix, 2014, p. 124).

This research is socially relevant because people tend to watch a comedy series as *Sex Education* for pure entertainment, without considering the intercultural aspect which is hidden in the translation of the series into another language, in this case German. A cultural filter is "a construct

capturing differences in source and target text's addressees' linguaculturally determined conventions and expected norms" (House, 1997, p. 56). Research has been conducted into the use of cultural filters in the translation of academic written texts, but there is a gap in research regarding the use of cultural filters in the synchronization of an original spoken language in English TV series into the synchronized version in German. This research aims to fill this gap in order to see whether in modern audiovisual translation 'cultural filters' are applied, or if there is for instance already a merging of the British and German cultures visible, which is why it is scientifically relevant. The lack of research in this area and interest in the cultural differences in an English and German context have led to the following research question:

RQ: *To what extent does the German synchronization of the TV series Sex Education apply cultural filters?*

SQ1: *Does the original meaning get lost in the translation when a cultural filter is applied?*

SQ2: *What role do Netflix TTNG guidelines play in the application of cultural filters in the German subtitle version compared to the dubbed version?*

2. Theoretical Framework

Synchronisation includes both the translation of the spoken audio and the translation of the subtitles. Considering the quality of translations, Umberto Eco (2000) pointed out that: "a good translation is not concerned with the denotation but with the connotation of words" (p. 8), which means that the meaning of a word goes beyond the simple definition stated in a dictionary. Connotations function conceptually and ideologically and can differ per culture. In order to translate adequately the complete context has to be taken into account, which is why translating is "not only connected with linguistic competence, but with intertextual, psychological and narrative competence" (Eco, 2000, p. 13). This means that in the translation process a difference has to be made between the linguistic and cultural adaptation, "a translator must take into account rules that are not strictly linguistic, but broadly speaking, cultural" (Eco, 2000, p. 17).

Juliane House (1997) differentiates in her research two fundamental operations of translation, namely overt and covert translation: "overt translation is psycho-linguistically and cognitively complex, covert translation is simple" (p. 55). This means that in an overt translation, for instance, the reader of a text is aware that it is a translation without adapting any cultural aspects. If a translation of the series would only occur in overt translation, it could lead to misunderstandings or a different perception of the originally intended message because "people may focus on different clues when inferring meanings, and/or they may arrive at different meanings from the same clues" (Spencer-Oatey and Franklin, 2009, p. 82). In opposition to this, a covert translation is culturally adapted to the target

culture, in this research the specific target culture are German Netflix users. The analysis of this research will therefore focus on how the originally spoken English series is covertly translated into German, analysing in which way this cultural adaptation or more specifically the use of “cultural filters” are applied in the cross-cultural translation.

2.1 Cross-cultural differences between the English and German language - Juliane House

According to House (2015), there is a difference in the way of communicating between English and German people. Her research is based on contrastive and pragmatic research about the translation of English texts into German and the other way around, for both written and spoken language. She discusses five cross-cultural dimensions which demonstrate the way in which the English and German language differentiate from one another: “A consistent pattern emerges: in a variety of everyday situations, German subjects tended to interact in ways that were more direct, more explicit, more self-referenced and more content-oriented. German speakers were also found to be less prone to resort to using verbal routines than English speakers” (House, 2015, p. 88).

Considering the first dimension (see table 1), a German is overall more likely to communicate a message more directly than an English person, for example: *Du hast meine ganze Bluse ruiniert!* vs. *Odd, my blouse was perfectly clean last night* (House and Kasper, 1981, p. 120). In addition to this as described in the second dimension, Germans tend to be more “self-referenced”, such as for instance *Störe ich?*, whereas English people tend to address the message more towards the other *Are you busy at the moment?* (House, 1997, p. 81). For the third dimension House (2000) gives the example of a sign on a German airport in Frankfurt which said: *Damit die Zukunft schneller kommt!* And *We apologize for any inconvenience work on our building site is causing you!* (p. 104). While the German text focuses on the message, the English text focusses on the interpersonal aspect. The fourth category can be exemplified with requests. In Germany, the reason for a request is often exemplified *Meine Damen und Herren, bitte lassen Sie Ihr Gepäck aus Sicherheitsgründen nie unbeaufsichtigt*. In English the reason for the justification for the request is left out *Ladies and Gentlemen, please do not leave your luggage unattended at any time!* The last dimension is especially applicable for the opening or ending of a conversation. House discusses how English people tend to use verbal routines such as *how are you, nice meeting you* and *I really must go now*, whereas Germans tend to improvise on the spot by trying to use context rather than standard formulations, such as *Schön dass ich Sie mal wieder treffe, wir haben uns ja schon über einen Monat nicht mehr gesehen*.

Dimensions of Cross-Cultural Difference
Directness ↔ Indirectness

Orientation towards self ↔ Orientation towards other
Orientation towards content ↔ Orientation towards addressees
Explicitness ↔ Implicitness
Ad-hoc formulation ↔ Verbal routines

Tabel 1: *Dimensions of cross-cultural differences German – English (House, 2006, p. 252)*

In general, the relationship between indirectness and politeness is more complicated than it seems at first sight. House (2006) states in her research that “German speakers’ directness should not be immediately (mis)interpreted as impoliteness: it is no less and no more than a culture- and language-specific convention” (p. 262). Whereas British people tend to indirectly incorporate in a message whether or not they like something, Germans state directly if they do not like something without using extra formulations. Politeness is also connected to a “culture’s conventionalized communicative styles and levels of formality” (p. 260). In German the difference between *du* and *Sie* is incorporated into the culture. In German society it is expected that people who do not know each other address each other with the polite form *Sie*. This is especially relevant when a person talks to people of authority or older people.

2.2 Netflix changing AVT

“Video on demand, or the Netflix effect, is ushering in a mediated culture of instant gratification, infinite entertainment choices, and immersive experiences in televisual fantasies that combine drama and realism in irresistibly fascinating and spectacular ways.” (Matrix, 2014)

“Netflix brings diverse audiences in the world together and contributes to intercultural communication through local productions and their translations into several languages.” (Matrix, 2014)

The first season of the series *Sex Education* was streamed by over 40 million viewers on Netflix after its release. Netflix is one of the most influential stakeholders in the video on demand (VOD) world with over 130 million viewers from 90 countries “coming from a wide ranging background can watch numerous movies, TV shows, and documentaries subtitled or dubbed in their native languages or in other languages available in their region” (Ösbudak, 2019). VOD means that as long as there is online access, the viewers can choose the location, time or duration for when they want to watch the series. This means that series or movies can also be streamed via the Netflix App on smartphones or other electronic devices and there even are selected movies or series which can be downloaded for a specific

amount of time, thus meaning that not even online access is required for some series. There are hardly any restrictions anymore like there used to be in traditional media such as TV broadcasting when viewers sometimes had to wait weeks until the next episode would be released or when commercial breaks interrupted the viewing experience. With this freedom, the phenomenon of binge-watching occurred. Binge-watching means that an entire season can be watched via “back-to-back streaming” (Matrix, 2014, p. 122), meaning that one episode after the other is played until the complete season is finished, often without any breaks.

2.2.1 AVT policies at Netflix

Before the occurrence of VOD, there was a change in traditional dubbing in countries such as Germany with the introduction of the DVD. With the introduction of the DVD there came the option to choose to listen to the original audio version, instead of just the possibility to listen to the dubbed version (Pedersen, 2018, p. 86). While Netflix started as a DVD rental company, with its worldwide success nowadays with such a huge demand in different countries and range in languages, Netflix has now changed their way of translating due to its rapid development to be fast rather than provide quality. The following section will discuss the development of subtitling norms regarding Netflix guidelines in the age of video on demand.

“Timed Text Style Guidelines (TTSGs) of Netflix (Netflix, 2020), which is a list of guidelines consisting of technical (line format, timing, character limitation, font, information, etc.) and lexical guidelines (abbreviations, character names, quotes, etc.) in 36 languages offered by Netflix to subtitlers, are an example of extra textual norms” (Pedersen, 2018, p. 87). Subtitlers working for Netflix are instructed to follow these TTSG guidelines and it can be argued that they “exert a great deal of pressure on the subtitlers’ behaviour and thus expressions of strong norms” (p. 87). Netflix shows the TTGs per language on their site. The German Timed Text Style Guide contains 22 categories which describe the specifications and guides, such as abbreviations, acronyms, character limitation, characters names, continuity, etc. The fourth category character names says that “Nicknames should only be translated if they convey a specific meaning” and the reading speed for adult programs, to which the series *Sex Education* belongs, its 17 characters per second (Netflix, 2020).

2.2.2 German Timed Text Style Guide

In order to answer the second research question which role Netflix’ TTNG guidelines play in the application of cultural filters in the German subtitle version, the German Timed Text Style Guide has been taken into account to describe the discrepancies between the German dubbed version and subtitle version. The German Timed Text Style Guide is publicly accessible on Netflix’ website ‘Partner Help center’ under the heading ‘specifications & guides’. The German TTSG consist of 22 categories

(see appendix 4). In order to find out to what extent the German TTSG's limit the subtitles to the amount of symbols or why the German subtitles look like a direct translation of the English, (at first sight) without the application of cultural filters, some of the categories have been looked at in more detail. Details about the different categories will follow in the method section of this research.

2.3 The unique nature of Audiovisual Translation

Audiovisual Translation studies (AVT) include various transfer modes such as subtitling, dubbing, voiceover, interpreting, etc., which ensure that content is "made accessible to those who do not understand the original language" (Diaz-Cintas, 2009, p. 14). The two different brands of Translational Studies and Cultural Studies present a "fruitful marriage" in "today's AVT authors tend to show an increased awareness of the cultural embeddedness of translation." (Diaz-Cintas, 2009, p. 12). Traditionally the primary role of AVT has been "to act as a means for viewers to understand a programme originally shot in another language". However, this primary role has long evolved towards "the benefits of AVT for foreign language teaching and learning" (Diaz-Cintas, 2009). Nowadays foreign language teaching is highly stimulated by the European Commission of foreign language learning through the use of AVT through listening to a language and reading subtitles in one's own language. The following section will give some theoretical knowledge about the two most common AVT practices of dubbing and subtitling, which are relevant for this research (Diaz-Cintas, 2009, p. 12).

2.3.1 Dubbing

The practice of dubbing "does not only have a linguistic aspect, and that it acquires the status of a cultural construct that reflects the target socio-cultural background" (Luigi, 2015, p. 9). Dubbing is, next to subtitling, one of the most well known phenomena of audiovisual translation around the world. Jakob Carol invented dubbing, who was responsible for Paramount German films (Luigi, 2015, p. 10). Dubbing means that the original spoken audio is translated into the foreign target language. There are some constraints which can bring difficulties to the process of dubbing. The language in which a translation through dubbing should occur, for instance, has to use more words to convey the same meaning as in the original spoken language. This is why in some cases an extra word has to be added in order provide correct mouth synchronicity of the actor. Moreover, dubbing is the "type of transfer used all over the world for the translation of cartoons, and it is used in some European, Asian and American countries as the major audiovisual transfer method for films, TV series and documentaries" (Diaz-Cintas, 2009, p. 14). Elena Di Giovanni (2018) points out in her research that dubbing is the only form of audiovisual translation which reaches all audiences, including young viewers, around the world "as animation for young children is dubbed even in the most unyielding subtitling countries" (p. 159).

Dubbing is in fact a less “overt” translation compared to subtitling. Even though the viewers are likely to know that they are listening to a dubbed version, the illusion that the characters are, in the case of this research, originally speaking German is easier to sustain and the audience participates in accepting this illusion. In order to make this illusion as realistic as possible, cultural filters are applied.

2.3.2 Subtitling

“Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voice off)” (Diaz-Cintas, 2009, p. 8). The purpose of subtitles is to directly translate into written text what is being said in the corresponding spoken audio fragment. This shift from spoken to written text has been defined as a ‘diasemiotic’ or ‘intermodal’ form of audiovisual translation (Gottlieb, 1997, p. 95). In general people speak faster than they read, which is why in order “to match the temporalities of speaking and reading, subtitles can only accommodate 60 percent of the source spoken text” (de Linde and Kay 1999, p. 51). “Subtitles must appear in synchrony with the image and dialogue, provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough for the viewers to be able to read them” (Diaz Cintas, 2009, p. 9).

Subtitling is, by its nature an “overt” form of translation (in a more general sense than House’s specific sense). This means that when someone is looking at a series or film in the original audio version, the viewer is constantly aware that the text that is being read is a written version of the “real” dialogue on screen. The demands for remaining close to the source (text) would be higher, in this respect, especially where one would expect the viewers to be proficient in English (so they could compare the subtitles with the original track).

2.4. The relation of language and culture: influence of English on German

The following section takes a closer look at the influence of the English language on German. Generally speaking English plays a role as “a global source of language influence” (Onysko, 2007). Throughout the years English as dominant language has shown its influence and left its traces on the German language. The next part will discuss the two different instances of borrowing and codeswitching including an explanation regarding Anglicisms. This is relevant for this research since there are some instances of it in the translation of the series (see results section).

2.4.1 Borrowing and code switching

Onysko (2007) in his research emphasizes the overlapping definitions of borrowing and code switching in multilingual environments (p. 36). While borrowing is “primarily a lexical process that is accompanied by morphological and partly phonological assimilation in the RL (receptor language)” (Onysko, 2007, p. 36), code switching is “the juxtaposition of sentences or sentence fragments, each of which is internally consistent with the morphological and syntactic (and optionally, phonological) rules of the language of its provenance” (Poplack, 1993, p. 256). Code switching generally occurs in multilingual communities. A child that is raised bilingual often code switches between the two mother tongues because it is faster to switch to the other language during a dialogue than to think longer of the same word in the other language. Borrowing takes place on word level and entails the process of a loan word from one language being incorporated into the receptor language (Onysko, 2007). One form of borrowing is the Anglicism, a term which is often “used as a generic name to describe the occurrence of English language elements in other languages” (Onysko, 2007, p. 10). As Fielder (2017) pointed out in her research “The recent introduction of Anglicism to another language can serve as evidence that an innovation is indeed based on borrowing rather than a parallel development in two languages” (p. 98). There are different categories of Anglicisms, one example from “the third category of classification relates to evident borrowings that are morphologically altered in German, such as for instance the word *Teenie*, which comes from the English *teeny* and means in German a person in the teenager years (Onysko, 2007, p. 42). The difference between Anglicisms and instances of borrowing is that the originally borrowed words have been adapted to the German grammatical rules and are taken into the dictionary/lexicon.

3. Method

The chosen research method for the comparative cross-cultural analysis is qualitative research. Qualitative research has no “explicit restrictions on what can be considered ‘data’ (Dörnyei, 2006, p. 125). The design of the data collection of this qualitative research is “fluid and open ended” with a “discovery-oriented character of qualitative inquiry” in that every potential difference or extraordinary translations have been taken into account (p. 125). The term *qualitative data analysis* is used “to denote different activities from imaginative and artful speculation to following well-defined analytical moves, from deductive categorization to inductive pattern finding” (p. 242). The approach chosen for this research is an inductive research method, in which a bottom up approach was taken, which means that first the data was collected and later the categories were formed.

In this research the data consists of transcriptions based on the first season of the Netflix original series *Sex Education*. For analyzing media sources such as video, in this case episodes of the original Netflix series, a qualitative research method of comparative cross-cultural analysis is the most

suitable research technique (Dörnyei, 2006). The corpus of this research is based on the first season of the series *Sex Education*, which was released on 11 January 2019 on the online streaming database Netflix. Season 1 consists of 8 episodes, every episode being approximately 50 minutes long. The second season was released on 17 January 2020. For this research, the complete first season has been watched, but only episodes 3-8 of the series have been taken into account. The first two episodes have been left out of the analysis due to the limited time scope of this research.

Every episode has been watched entirely in English with English subtitles and afterwards in German with German subtitles. During the data collection process, I noticed that there are no differences in the English audio version and the English subtitle version, which is why there is only one version of the originally English spoken and written, since it is identical. The German dubbed version however differentiates from the German subtitle version, which is why both have been transcribed. The transcriptions have been written down by the researcher and can be found in the appendices section of this research report. In the transcriptions every speaker's name is abbreviated with the first letter. Whenever two speakers have the same first letter of their name, the first two letters have been selected, for example Otis and Ola have been transcribed as 'Ot' and 'Ol'. Whenever a speaker's name is unknown, the function or title this person has is abbreviated, for example 'nurse' becomes 'N' and in the German transcription it is 'K' for 'Krankenschwester'. Since the German transcription consists of both the dubbed and subtitled version, the audio version is indicated as (A) followed by the subtitle version indicated as (S) throughout the complete transcription.

Rich points for analysis have been selected by the researcher while watching the different episodes of the series. Through playing an episode, pausing and rewinding, the transcriptions have been written down in two different word documents, without the use of any transcription software. For the German audio version the transcriptions are based on the hearing of the researcher, whereas the subtitles have been copied. After the transcriptions were finished, a table containing sentences or sentence fragments of the original English spoken version, the German dubbed version and the German subtitle version, was created in order to visualize the findings regarding the application of a cultural filter in the translation. This table can be found in appendix 3 and contains 85 utterances in which the differences between both the English original version and the dubbed version, and the dubbed version and the subtitle version become clear. This table was constructed by looking for exceptional phrases, proverbs, insults or other interesting points for looking at the translation.

In the following section the results and analysis of the data will be presented. The data was analysed according to the first and the fifth dimension by House (2006) in order to help answer the first sub question "*Does the original meaning get lost in the translation when a cultural filter is applied?*". Moreover, 9 categories of the German Text Style Guide on Netflix' website have been selected in order to help answer the second research question "*What role do Netflix TTNG guidelines*

play in the application of cultural filters in the German subtitle version compared to the dubbed version?“. The complete list of Netflix German TTNG’s can be found in the appendix 4.

In order to find out if there are differences between the dubbed version and the subtitle version, the following table was set up with 9 categories which are relevant for this research, even though not all specifications per category have been included. The selection of categories is based on both the relevance of previous research and the relevance for the analysis of the data. The numbers of each category have been taken over in order to be found easily in the appendix for further details.

<p>3. Character Limitation:</p> <ul style="list-style-type: none">• 42 characters per line; <p>4. Character Names:</p> <ul style="list-style-type: none">• Do not translate proper names (e.g. Peter, Suzanne), unless Netflix provides approved translations• Nicknames should only be translated if they convey a specific meaning• Use language-specific translation for historical/mythical characters (e.g. Santa Claus) <p>7. Dual Speakers:</p> <ul style="list-style-type: none">• Use a hyphen without a space to indicate two speakers in one subtitle, with a maximum of one speaker per line. -Tut mir leid, dass ich zu spät bin. -Schon gut. <p>9. On-screen Text:</p> <ul style="list-style-type: none">• When on-screen text and dialogue overlap, precedence should be given to the most plot-pertinent message. Avoid over truncating or severely reducing reading speed in order to include both dialogue and on-screen text.• Forced narratives that are redundant (e.g., identical to onscreen text or covered in the dialogue) must be deleted. <p>12. Line Treatment:</p> <ul style="list-style-type: none">• Maximum two lines. <p>13. Numbers:</p> <ul style="list-style-type: none">• Note that the above rules may be broken due to space limitations or reading speed concerns, as well as for consistency when listing multiple quantities, for example. <p>16. Reading Speed:</p> <ul style="list-style-type: none">• Adult programs: 17 characters per second• Children’s programs: 13 characters per second <p>17. Repetitions:</p> <ul style="list-style-type: none">• Do not translate words or phrases repeated more than once by the same speaker.• If the repeated word or phrase is said twice in a row, time subtitle to the audio but translate only once. <p>20. Special instructions:</p> <ul style="list-style-type: none">• Plot-pertinent dialogue always takes precedence over background dialogue.• Deliberate misspellings and mispronunciations should not be reproduced in the translation unless plot-pertinent.• Avoid simply following the line breaks from the English template, as they may not always be appropriate for German.
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Tabel 2: *German Timed Text Style Guide (Netflix, 2020)*

4. Results & Analysis

4.1 Introduction to Results

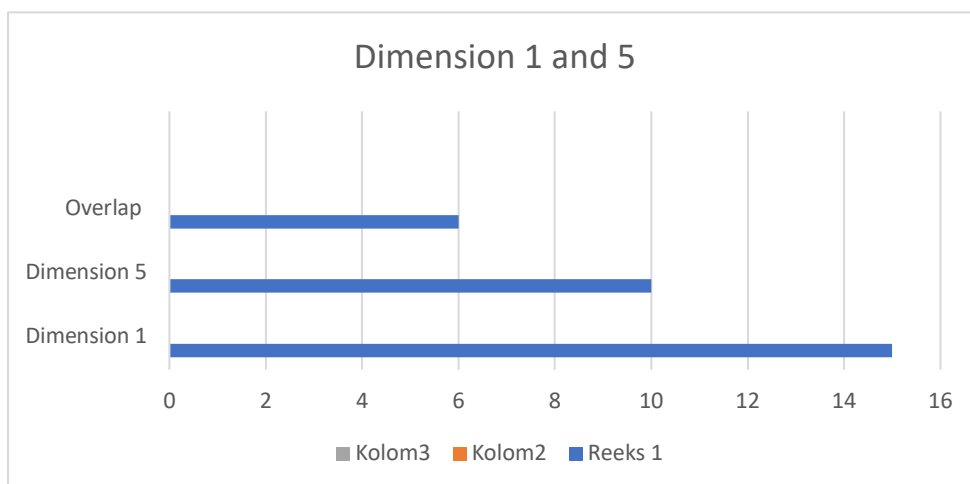
This chapter provides the results of both the English data collection and the German data collection (Appendix 1 & 2). Some of the most interesting results will be discussed in order to illustrate how the analysis led to the answers of the two sub questions.

For the analysis, House's five dimensions have been taken into account, but only the first category *directness – indirectness* and the fifth category *ad hoc-formulation – verbal routines* have been selected for the analysis of the first season. The reason why only these two dimensions were used for the analysis of this research is that for the second dimension *orientation towards self – orientation towards other* only two instances of orientation towards self were found, which is not enough to present in the results section and dimension 3 *orientation towards content – orientation towards addressees* as well as dimension 4 *explicitness – implicitness* are left out because in the synchronisation of the conversations in the series, hardly any differences were found between the British and German translation, due to the topics that are discussed in the British teen drama series.

Next to House's categories, the most relevant categories of the German Timed Text Style Guide (see table 2) have been taken into account to find out which regulations in the subtitles play a role.

The following section will first give an overview of the general outcome of the analysis regarding the first and fifth dimensions by House. After that, a close analysis regarding different scene fragments will follow in which both the two dimensions by House, as well as Netflix' TTNG's will be combined in order to answer the two sub questions. *Does the original meaning get lost in the translation when a cultural filter is applied?* and *What role do Netflix' TTNG guidelines play in the application of cultural filters in the German subtitle version compared to the dubbed version?*

4.2 Results House (2006) dimensions



Tabel 3: *Dimensions 1 and 5 (House, 2006, p. 252)*

As can be seen in chart 1, the two dimensions by House selected for analysis have occurred in the data collection a total of 25 times. The notion of *directness – indirectness* was counted a total of 15 times according to House’ first dimension. Instances of *ad-hoc formulations – verbal routines* occurred a total amount of 10 times. Within these counted dimensions there was overlap between both dimensions 6 times. Some of the most important findings of the fifth dimension have been visualized in the following table:

Appx. nr.	English word	German audio	German subtitle	
3.2	<i>Whatever</i>	Macht nichts	Egal	
5.1		Ist dein Leben	Von mir aus	
5.4		Was du auch tust	/	
2.3	<i>All right</i>	Gut	Gut	
2.4.1		/	/	
2.4.2		Okay	Okay	
3.6		Alles okay	Alles ok	
5.1		Okay	Ok	
5.3		<i>He’s alright</i>	Lass ihn ruhig	Er kommt zurecht
5.4			Okay	okay
2.1	<i>Bye</i>	Bis dann	Tschüss	
4.3		Bis gleich	Bis dann	
5.1		Mach’s gut	Bis dann	

Tabel 4: *Ad-hoc formulations – verbal routines in data collection (appendix 1 and 2)*

As can be seen in table 4 the word ‘whatever’, which is used to end an argument or a sentence (see appendix 3.2, 5.1, 5.4) is translated differently in every instance of translation. The same is true for the verbal formulation ‘all right’, which occurs 7 times in total and is translated in three different ways in German. What is striking is that in opposition to the difference in the translation of ‘whatever’, here there is just one difference in the translation of the dubbed and subtitle version, ‘He’s alright’ is translated in the dubbed version as ‘Lass ihn ruhig’ which means ‘Let him be’, while in the subtitled version it is translated as ‘Er kommt zurecht’, which means ‘He will be alright’ and is thus closer to the original English version.

When considering verbal phrases in English for ending a conversation with the word 'bye' which occurred a total of 3 times, there are 4 different translations in German throughout the series. In the translation of 'bye', in the subtitle version "bis dann" is used 2 times, the same translation used 'bis dann', but again for the other 3 times bye is used, the translation is different for the dubbed and subtitled version.

Another interesting verbal phrase, which is not included in table 4 is the translation of "mental" in English. 'Mental' is used as an adjective meaning that something is 'absolutely insane' (Urban Dictionary), which is used in appendix 1.2 Otis says "*She's basically mental*" which has been translated as (A) "*Sie hat nicht alle Tassen im Schrank*" and (S) "*Sie ist quasi verrückt*". The German audio translation in this case is a proverb, which translates to "She does not have all the cups in her cupboard", meaning that she is crazy. The subtitle version however directly translates the meaning of the English sentence. Another instance when 'mental' is used can be found in appendix 6.4 when Ruby asks "*Are you mental?*" which has been translated as (A) "*Bist du bescheuert?*" and (S) "*Bist du verrückt?*". Here the translation differs a bit in translation as "bescheuert" means stupid and "verrückt" crazy.

In total there are 85 selected fragments in the table, which can be found in appendix 3. In this table all instances have been selected in which cultural filters are applied either through one of House dimensions or when there are severe differences between the German dubbed or subtitle version. In the following part different fragments of scenes in which both one of the dimensions according to House (2006) occur are analysed in detail in order to highlight the application of cultural filters in the dubbed version as well as to demonstrate the differences in the German dubbed and subtitled versions. In episode 3 min. 39 (see appendix 1.1), a middle aged woman named Sarah is talking to the nurse in an abortion clinic, where Maeve, one of the main characters who has just had an abortion as well, is overhearing the conversation.

N: We're not a restaurant, Sarah. Maybe there'll be a chocolate one next time you're here.

K: (A) Sie sind hier nicht im Restaurant, Sarah. Vielleicht bekommen Sie noch einen Schokopudding ab wenn Sie das nächste Mal hier sind.

(S) Das ist kein Restaurant, Sarah. Vielleicht haben wir das nächste Mal Schoko.

In the dubbed version, the nurse addresses her patient with the polite form *Sie*, but at the same time calls her by her first name Sarah which is unconventional, because when talking in polite form in German the last name with the gender title is used. In the subtitled version the sentence is structured differently. Here Sarah is not addressed directly except for being called by her name once, but there is no referring of either *du* or *Sie*.

The next scene is from episode 5 min. 31:49 (see appendix 3.4). It is a violent scene in which difficult topics of sexual harassment, homophobia and discrimination are discussed. Two men in a car are approaching a sixteen year old male character named Eric who is dressed up as a woman.

M: [man] *Here, I'll do it. Where you goin'?* [second man] *Excuse me, Miss. Want a lift?*

E: *Um, no, thank you.*

M: [man] *Look at him. Have you got a penis, Miss?* [laughter] *Go on, show us your dick.*

M: (A) *Guck mal die süße Zuckerschnecke da. [zweiter Mann] Entschuldigung junge Frau. Wollen Sie mitfahren?*

(S) *Verzeihung, Miss./ Darf ich Sie mitnehmen?*

E: (A) *Nein, nein danke.*

(S) *Nein, danke./*

M: (A) *Das ist ja gar keine Frau. Hast du n Schanz oder was? [zweiter Mann lacht] Oder vielleicht Titten? Los, zeig uns deinen Schwanz!*

(S) *Haben Sie einen Penis, Miss? Zeig uns deinen Schwanz. (45)*

This example shows overlapping of the first dimension *directness – indirectness* and fifth dimension *ad hoc-formulations – verbal routines*. Comparing the English version to the dubbed version, in this scene the first sentence of the unknown man speaking is different. In English the man says “*Here, I'll do it. Where you goin'?*”, whereas the German dubbed version the man says translated into English “*Look at that sweet sugar snail over there*”. “*Zuckerschnecke*” is used here as a way of verbally objectifying women by calling them on being attractive. The original question of “*Where you goin'?*” is left out completely in both the dubbed and subtitled German version. In English it is more common to use verbal routines which are more standard, whereas in German it is more on the spot such as in this example the phrase “*Guck mal die süße Zuckerschnecke da*” instead of “*Where are you goin'?*”. The next phrase is similar in the English version the man says “*Look at him. Have you got a penis, Miss?*”, which is more indirect and even though the man in this context does not intend to be polite, by putting ‘*miss*’ at the end of the question it is formulated more politely. The German dubbed translation which says “*That is not even a woman. Do you have a dick or what? Or maybe tits? Go on, show us your dick.*” (translated freely) is more direct and impolitely formulated. “*Look at him*” is translated as “*That is not even a woman*” and instead of “*miss*” it is translated as “*or what*”. Then the question in the German “*Or maybe tits*” was added in the dubbed version, even it has not been said in the original spoken English version. The sentence “*Go on, show us your dick.*” Is translated the same except for an exclamation mark in the dubbed version instead of a full stop, which emphasises the rude and demanding tone of the man. When looking at the German subtitled version of this scene it is already visible from the amount of symbols that it is way shorter than the dubbed German version, which is due to several restrictions of Netflix’ German TTNG guidelines. The first phrase “*Here, I'll do it. Where you goin'?*” has been completely left out. This can be explained by looking at category 20 of

the German TTNG's that the "Plot-pertinent dialogue always takes precedence over background dialogue" (Netflix, 2020). In the English audio version one of the two men in this scene speaks in the background. Even though this aforementioned background sentence is translated in the dubbed version, in the German subtitle version it has been left out due to the regulations of category 20. When considering category 3, which says that a maximum of 42 characters per line should be used in the subtitle, and category 12, which says a maximum of 2 lines, but also category 7, which says that when subtitling dual speakers, every speaker is introduced with a hyphen and the spoken utterances are put underneath each other. Considering this example, the subtitle of the dialogue is positioned on the bottom of the screen like this:

Line 1: -Darf ich Sie mitnehmen?

Line 2: -Nein, danke.

The first line counts 21 symbols and the second line 12 symbols, so it's all within the criteria of the aforementioned categories. However, this does not explain why the choice of words compared to the German dubbed "*Wollen Sie mitfahren?*" is 20 symbols longer including the hyphen. Here also category 17 which says "Do not translate words or phrases repeated more than once by the same speaker" (table 2), can explain why the second "Nein" in the dubbed German version has not been put in the subtitle even though there would have been enough symbol space left. In opposition to the German dubbed translation of "*Miss*" to "*junge Frau*", in the subtitle version "*Miss*" was not translated, but taken over in the sentence. Moreover, the translation of "*want a lift*" is formulated more politely in the subtitle version which translated says "Am I allowed to take you with me" in instead of the translation of the dubbed "would you like to drive with us". In both German translations however, the polite form of *Sie* was used. In the last sentence in the English version "*Look at him*" or in the German dubbed version "*Das ist ja gar keine Frau*" have been left out, whereas in the dubbed version as described earlier there is even a sentence added. This can again be explained due to category 20, because in the scene it is again a man talking in the background. The subtitle translation is "*Do you have a penis, Miss? Show us your dick*". Here again 'Miss' has not been translated into German but 'Go on' has been left out, which makes the subtitle translation politer and way shorter than both the original English and the German dubbed version.

Considering the following fragment of episode 6 min. 42:13 (see appendix 4.4) in which two adolescent queer boys Eric and Anwar are talking to each other on the school grounds.

E: S-so this punching you in the face thing has probably ruined our chances of being together?

A: Bitch, please. Pretty boys like me are definitely not your type, okay? Enjoy suspension, trumpet boy.

E: What's my type?

A: Still not your friend.

- E: (A) *Also die Sache hat wahrscheinlich jede Chance darauf zerstört, dass das noch was zwischen uns wird?*
 (S) *Dass ich dir ins Gesicht schlug, ruinierte unsere Chance, ein Paar zu sein?*
- A: (A) *Träum weiter. Hübsche Jungs wie ich sind auf jeden Fall nicht dein Typ. Viel Spaß beim Nachsitzen, Tuba Tunte.*
 (S) *Bitch, ich bitte dich. Hübsche Jungs wie ich sind nicht deine Liga. Viel Spaß beim Nachsitzen, Trompete.*
- E: (A) *Aber du bist mein typ!*
 (S) *Was ist meine Liga?*
- A: (A) *Schleim nicht wieder rum.*
 (S) *Noch immer keine Freunde.*

In the first sentence of the fragment the dubbed version counts 85 symbols, whereas the subtitled translation counts 63 symbols. The dubbed version would have been one symbol too much according to the regulations of category 3 and 12. What is more striking is that the English expression “Bitch, please” in the subtitles German version was translated using the exact English words and even not translate ‘bitch’, whereas the dubbed version is translated as “Träum weiter” meaning “dream further”, which is a German expression which is used when one cannot have something. Applying this German expression to the scene, it means that Eric cannot have someone like Anwar. The two different translations in which the subtitle version sticks very close to the original English version even borrowing the English word bitch, whereas the dubbed version a more covert translation is applied which entails a German linguistic expression. Another interesting translation of Eric’s question “What’s my type?” is translated in the subtitle version asking the question “What is my league?” meaning the same as type, while in the dubbed version the question was changed to an exclamation saying “But you are my type!” (translated freely). This could be explained due to House (2006) first dimension of *directness and indirectness*. While in the original English version the question is formulated more indirectly, the German dubbed translation is very direct. A cultural filter here has again only been applied in the German dubbed version, not in the subtitle. The last instance of this fragment is similar in which the English says “Still not your friend” which is translated in the subtitle version as “Noch immer keine Freunde” meaning ‘Still no friends’ (translated freely), whereas the German dubbed version says “Schleim nicht wieder rum” which means “stop kissing my ass” which is a logical follow up to the aforementioned “but you are my type”. In this part of the scene fragment the originally intended message has in fact changed. While in the original English version Eric asks Anwar about what type of guy would fit him as a follow up question of their conversation, Anwar tells him that even though they did talk and kind of made up their fight, they they are still not friends. The German dubbed version however sends a different message in which Eric tells Anwar that he is his type, shouting it after him, to which Anwar answers that he should stop trying to please him.

The next fragment is from episode 8, min. 42:20 (see appendix 6.4) in which the main character Otis tries to make up with Ola after a fight, who is working at the counter of a local supermarket where he tried to talk to her while working, which made an older lady angry because he kept holding the line and then left hitting him.

Ot: She hit me.

Ol: That was very brave. And also quite emasculating. Look, my shift is over in 15 minutes and I'm gonna walk you home.

Ot: (A) Ah, scheiße, sie hat mich gehauen.

(S) Sie hat mich geschlagen.

Ol: (A) Das war sehr mutig und beinahe hätte sie dich entmannt. Ich hab in ner viertel Stunde Feierabend und dann helf ich dir nach Hause.

(S) Das war sehr mutig. Und außerdem sehr entmännlichend. In 15 Minuten ist Schichtende, ich bringe dich nach Hause.

The subtitle translation of “And also quite emasculating” is “Und außerdem sehr entmännlichend” which means ‘and also very emasculating’, whereas the German dubbed version is “und beinahe hätte sie dich entmannt”, which means ‘and she almost emasculated you’. Here the originally intended message of the series has been changed because ‘quite emasculating’ or ‘almost emasculating’ is a difference which becomes clearer in the last part of Ola’s sentence. In the original English version she says “I’m gonna walk you home”, which was translated in the subtitle version ‘I’ll bring you home’ meaning the same. The dubbed translation however is “dann helf ich dir nach Hause” meaning ‘then I’ll help you home’. Even though the intended message of the progressive Netflix original series is that the girl tells the boy he got emasculated by an older woman and then tells him she will bring him home, the message of the German dubbed version is that the girl Ola tells the boy Otis that an older lady almost emasculated him and that she will help him home. The difference is that through applying a cultural filter here in the dubbed version, the dynamics between the gender roles have been adapted to the German audience.

At this point the results of House’s first and fifth dimensions, as well as some of the categories of Netflix’ TTNGs have been presented. In appendix 3 the table contains a total of 85 utterances, the English original version, the German dubbed version and the German subtitle version. All of these 85 utterances show differences between the German dubbed and subtitle version. Some of these differences between the two German translations are significant, others rather minimal, such as utterance 64. (A) “Lass mich in Ruhe. Sag mal, geht’s noch, Mum? Raus hier, bitte!”; (S) “Lass mich in Ruhe. Meine Güte, Mum! Geh raus, bitte“. In this example hardly a difference is visible, only the formulation and tone of voice are slightly different. There are however 31 utterances out of the 85, in which the differences between the dubbed and subtitled version are so severe, that the meaning of

the message is different through the way it is translated. For example utterances 5. (A) “Ich glaube er plustert sich nur auf“; (S)“Ich glaube er umwirbt dich.“, 37. (A) “dass ihr euch auf einmal alle so ziert?“; (S) Als hättet ihr plötzlich Prinzipien“ and 79. (A) “Wir würden dann auch gern bezahlen.“; (S) “Du hältst die Schlange auf“.

The following table presents instances of codeswitching and borrowing. The examples are taken from the table in appendix 3.

4.3. Borrowing and code-switching

Episode	English	German audio	German subtitle
4	<i>ask Maeve out</i>	Maeve fragen ob sie mit mir ausgeht	Maeve richtig um ein Date bitten
	<i>it seems too much</i>	too much vorkommt	Ist es übertrieben
5	<i>for being a bitch</i>	so ne Bitch bist	ein Miststück bist
	<i>Excuse me, miss</i>	Entschuldigung, junge Frau	Verzeihung, Miss
	<i>She's such a bitch</i>	Sie ist so eine Bitch	Sie ist so ein Miststück
6	<i>to toughen up</i>	tougher werden	abhärten
	<i>to come out</i>	zu outen	coming-out
	<i>Bitch, please</i>	Träum weiter	Bitch , ich bitte dich
7	<i>date me</i>	was anfangen würde	daten
8	<i>not sellin' shit</i>	verkaufst keinen Shit mehr	keine Drogen verticken.
	<i>again</i>		

Tabel 5: *Instances of borrowing and code-switching (appendix 3)*

A total of 11 times an originally English word was incorporated in the German translation, 6 in the German audio version and 5 in the subtitle version, which means that there is very little difference between the German audio and subtitle version.

In episode 4 ‘too much’ was included in the German audio version without any alterations of spelling or tense, which means that here we see an instance of code switching of code switching. Another instance of code switching is in episode 6 in which ‘to toughen up’ was translated as ‘tougher werden’, which is the comparative form in English of ‘though’. In opposition to this are the instances of ‘outen’ in episode 6 of the dubbed version and ‘daten’ in episode 7 of the subtitle version. Even though, ‘to

out' and 'to date' are English verbs, they are used in the German translations with the suffix -en, meaning that the originally English verbs have been borrowed in German and adapted to the grammatical rules of the German language. The nouns 'Date', 'Bitch', 'Miss' and 'Shit' are all spelled exactly the same as in the original English version, except for the use of capital letters. The word 'Bitch' is used in both German language versions. In episode 6 the English phrase 'to come out' is translated as 'outen' in the dubbed version and 'coming-out' in the subtitle version. This is the only instance in which in both translations the English word has been incorporated.

5. Conclusion

The results of the analysis of this research show that according to the first and fifth dimensions by House (2006), in total 25 instances were found in the analysis. Out of these 25 utterances, 15 times the first dimension *directness – indirectness* were analysed and 10 times *ad-hoc formulation – verbal routines*. Some instances of borrowing and code switching highlight the influence of the English language on German. The first sub question "*Does the original meaning get lost in the translation when a cultural filter is applied?*" can be answered by stating that the originally intended meaning in some instances changes, but does not get lost. After analysing the differences in translation from the original English version and the German dubbed translation, the adaptations support House's (2015) claim that "A consistent pattern emerges: in a variety of everyday situations, German subjects tended to interact in ways that were more direct, more explicit, more self-referenced and more content-oriented. German speakers were also found to be less prone to resort to using verbal routines than English speakers" (88). As listed in section 4.3 of the research report, these verbal routines House (2006) is talking about in her research have been translated in less standardized routines, customized to the content. Moreover, the German dubbed translation is formulated to be more direct than the English version, which changes the original meaning in some aspects, but the meaning does not get lost.

After the analysis of the scene fragments regarding Netflix' German TTNG's, the second research question "*What role do Netflix TTNG guidelines play in the application of cultural filters in the German subtitle version compared to the dubbed version?*" can be answered in so far as the analysis showed that the maximum amount of symbols per line as well as the reading speed limitation, do play a role in the way of translating less overt or covert. Strict rules, as presented in category 7 when dual speakers are subtitled, already two symbols are used for introducing new speakers. Through these kinds of formalities regarding punctuation there is less space for actual symbols to go into the translation. The analysis of the selected categories of the German TTNG guidelines show that they do play a role in the translation of the original English version compared to the dubbed version, which is

not limited to a strict amount of symbols, but is more concerned with the time duration of the different actors are speaking.

The main research question “*To what extent does the German synchronization of the TV series Sex Education apply cultural filters?*” can be answered in stating that the German synchronization of the TV series in the dubbed version does apply cultural filters, since it is translated more covertly than the subtitles, which are an overt form of translation. The covert dubbed version does apply cultural filters through translating the original intended message in a way that is recognizable to a German audience. However, the analysis of Netflix’ German TTNG guidelines has shown that through limitations regarding the amount of symbols per line as well as reading speeds, the subtitles do not apply cultural filters. They rather directly translate what is being said in the original English version.

6. Discussion

This research has shown that House’s first and fifth dimensions can be found in the translation of the original spoken English series Sex Education. Moreover, differences between the German dubbed version and subtitle version of the translation have been highlighted with the explanation of Netflix’ German TTNG guidelines. This research analysed the specific case of cross-cultural analysis in the translation from English to German of Netflix’ *Sex Education*, which has not been done before. The results of the research present that findings of previous research by House have been confirmed.

Considering the modern age of audiovisual translation in which “today’s AVT authors tend to show an increased awareness of the cultural embeddedness of translation” (Diaz Cintas, 2009, p. 12), is confirmed through the analysis of the dubbed version of the translation of the series. Through translating for instance not simply the meaning of a proverb, but translating it to a German proverb, cultural embedding is achieved because the German audience recognizes the saying in their own language, thus buying into the illusion of not being aware that they are listening to a translation of the series. Of course there are people who will always be distracted by the movements of the mouth of the actors not lining up with the audio perfectly, but to make a generalizable statement, there are many people in Germany who are so used to watching films and series in the dubbed version that they do not even notice it. Moreover, he dubbing “does not only have a linguistic aspect, and that it acquires the status of a cultural construct that reflects the target socio-cultural background” (Luigi, 2015, p. 9). Applying this quote to the translation of the series into German, it can be said that the socio-cultural background is reflected in the dubbed version more than in the subtitle version, because the analysis shows that the German subtitles are a more direct translation from English, whereas the German dubbed version translates more freely adapting the meaning to the socio-cultural background of the speaker. An example can be found in episode 6, min 42:13 when Eric asks in the English “What is my

type?” but in the German dubbed version it is translated as “You are my type!”, which sends a different, more direct message than in the original version. Nevertheless, House (2006) states in her research that the directness of German speakers “should not be immediately (mis)interpreted as impoliteness: it is no less and no more than a culture- and language-specific convention” (p. 262).

Audiovisual translation plays an ever-increasing role in our society nowadays, through its accessibility on a platform such as Netflix it has outgrown the simple purpose of entertainment. It can be used for foreign language learning, which is why this research is important: it aids us in finding out about how culturally adapted translations, in this specific case from English to German are incorporated in the audiovisual translation on Netflix.

Before the data collection of this research the initial focal point was to focus on the dubbed German version of the originally spoken English version of the series. While watching the different episodes of the series, first in English with subtitles and afterwards in German with subtitles, it was clearly visible that there were no differences between the English spoken and translated version, whereas the partly huge discrepancies between the German dubbed and subtitled version could not be ignored. Linking this observation to the quote that “subtitles can only accommodate 60 percent of the source spoken text” (de Linde and Kay, 1999, p. 95), it explains that not all of the spoken text can be subtitled due to different restrictions, one of them being that people can listen faster than they read. Another discussed restriction in the use of subtitles is that they “must appear in synchrony with the image and dialogue, provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough for the viewers to be able to read them.” (Diaz Cintas and Remael: 9).

Considering the fact that English is used as a Lingua Franca around the world “used as a language for communication, it is in principle neutral with regard to the different socio-cultural backgrounds of its users” (House, 2014, p. 364) and most of the children nowadays learn it at school, it is discussable why there are still countries like Germany, or other (often southern European) countries, which make use of dubbing originally spoken content.

I have watched for example an originally spoken Spanish series, *La Casa de Papel* on Netflix and *Narcos*, listening to the originally spoken Spanish version because of several reasons, including wanting to learn the language, the beautiful sound of the language, but also because I am so used to listening to original English series or movies with subtitles from growing up with Dutch television. I find it rather distracting when the mouth synchrony of the speakers is not in accordance with what is being said. It can be argued that, like in my example, it is all a matter of habit. This argument however can be reversed saying that the habit of listening to dubbed audiovisual translation is a habit which can be changed. Even though dubbing in its nature a covert translation because people can live in the illusion that they are listening to a series which was initially spoken in their original language, the whole

process of translating oneself as well as the practice also of reading and processing information which occurs when listening to another language and reading the subtitles, disappears. Looking at it from this angle, dubbing is an easier way out. Nowadays there is still a generation who uses media and did not have the privilege to grow up learning English at school from a young age, which is why it is only logical that dubbing is still present nowadays. Nevertheless, I hope we can strive towards a future in which the practice of dubbing is less often required.

A suggestion for future research would be to find out whether there would be similar results when translating a German text into English. Due to the scope of this research this was not possible, but for future research a comparison would be very interesting and would also increase the validity of this study.

One implications of the research is through the use of only a qualitative research approach. A mixed method approach would have increased the validity, through for instance including a focus group or conduction interviews about the findings with German native speakers to find out if my opinion is confirmed or not.

Another implication of the study which occurred to me while transcribing was that people in Germany who are for instance deaf and want to watch the series *Sex Education* on Netflix will have a slightly different impression of the series from what is being said, and will probably feel less engaged with the series because the cultural filters are not as much applied as in the dubbed version. For future research it would be interesting to research the difference of German translated subtitles for the hearing impaired to the subtitles of the regular version. On Netflix there are however no German subtitles included for hearing impaired, which will hopefully change in the future.

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