



## **UNIT 3A. EASY-TO-UNDERSTAND (E2U) AND SUBTITLING**

### **ELEMENT 1. PROCESSES**

#### **SAMPLE 4: E2U SUBTITLES FOR THE OPERA: SPANISH SUBTITLES**

##### **Other Video Transcript**

### **Slide 1**

This is Unit 3A. Easy to Understand and subtitling. Element 1, processes. Sample 4, other video: creation of easy-to-understand subtitles for the opera; Spanish subtitles.

My name is Rocío Bernabé Caro from the Internationale Hochschule SDI München, in Germany. I have created this video lecture in collaboration with Piero Cavallo.

Please do not stop the video at the end of my explanation, because the video sample with the subtitles will be shown right after.

### **Slide 2**

This video presents a case study that concerned the creation of easy-to-understand interlingual subtitles for opera for a virtual reality context. The original piece, Roméo and Juliette, was played at the Gran Teatre del Liceu in Barcelona, in Spain.

Our sample is about 4 minutes long. The original is in French and the subtitles are in simplified Spanish.

We thank Mario Montagud and Sergio Fernández for granted us access to the video, which is also accessible in Zenodo. The DOI is:

[10.5281/zenodo.3909280](https://doi.org/10.5281/zenodo.3909280). You can find an article about the project on virtual reality and accessibility in the reading list of this unit.

### **Slide 3**

We created the subtitles following the Easy-to-Read guidelines, *Information for All*, published by Inclusion Europe and added colours for identifying speakers. We used the colours according to the prioritisation provided in the Spanish standard UNE 153010:2012. That is, in this order, yellow, green, cyan, magenta, and white.

### **Slide 4**

The subtitles are not surtitles. This means that they do not appear above the stage but in the standard lower-bottom position. We chose this position because the video clip was shown and tested in a digital format and not live at the theatre.

### **Slide 5**

Surtitles in opera often cater for the needs of hearing audiences. In this case study, however, we assumed that simplified subtitles could also facilitate access to opera for other parts of the population. For instance, for people who do not have the necessary language skills and for those who might have cognitive difficulties. The latter can be persons with intellectual disabilities, learning or reading difficulties, or persons who

might have experienced some type of cognitive loss upon ageing as described by Murman (2015).

## **Slide 6**

The aim of the case study was to explore the reception of easy-to-read subtitles and users' preferences between two subtitling options: subtitles for the Deaf and Hard of Hearing, in short SDH, and Easy-to-Read subtitles, in short E2R.

Altogether the subtitles were tested by four validation groups of persons with reading and learning difficulties as well as one group of 8 participants aged 50 to 79.

## **Slide 7**

Participants from the groups with reading and learning difficulties were organized by Plena Inclusión Madrid.

The demographic distribution was 15 female and 7 male participants with ages ranging from 24-57 years among female participants and 29-41 among male participants.

The level of disability ranged from 36-77% and 52-81%, respectively. As a reference, you should know that in Spain a disability level between 50-75% is considered very severe.

## **Slide 8**

The group of persons aged 50 to 79 included 5 female and 3 male participants.

Participants did not have a recognized intellectual disability. However, some reported mild hearing or sight loss.

## **Slide 9**

The participants with reading and learning difficulties described the following parameters as key enhancers of understandability: large font-sizes and simplified vocabulary, and longer display times on-screen. Conversely, some participants found it difficult to understand the colours assigned to the characters. This might be because the participants did not have a sensory disability and, therefore, are not used to this SDH convention. Lastly, several participants reported difficulties in resolving who is speaking. To solve this, participants suggested using labels with names. This suggestion is very interesting because it is also the way forward in SDH subtitling in cases where colours alone are not enough to resolve ambiguity.

## **Slide 10**

Altogether, participants with reading and learning difficulties found the easy-to-read version more accessible than the SDH subtitles.

The main hindering factor identified by the participants was the vocabulary. Some examples of the expressions and strategies used to simplify were: The use of more common and concrete words, e.g., the verb "cantar", "singing", was used instead of "arrullar", which is the sound that pigeons make. And also because this verb was used metaphorically in the original version or in the original translated version.

Then less explicit expressions were replaced by more explicit ones. For instance, the euphemisms "¡Pardiez!", similar to "by gad!", or "¡tener una



lengua ligera!", similar to "to have a loose tongue" were changed. These two polite, old-fashioned, indirect expressions were replaced by more explicit and common ones, i.e. "[...] No, no me gusta", "I do not like it.", and "Señor, usted habla mucho.", "Sir, you speak too much." Lastly, less common expressions, such as "ser en vano", "to be in vain", were changed to more common ones. In this case: "no servir de nada", "not to be useful."

## Slide 11

Most participants from the group aged 50 to 79 preferred the simplified version. They explained that the E2R version was shorter and easier to read, which gave them more time to focus on the visuals. Conversely, those participants who preferred the SDH version argued that the language in the SDH language was more specific and accurate as compared to the E2R ones.

You can find two peer-reviewed articles about this topic in the reading list of this Unit. The article *Validation of Easy-to-read Subtitles* (Bernabé, 2020) also provides you with a complete list of the adapted expressions and vocabulary.

## Slide 12

Let's watch the video now.

### Video sample

Easy-to-understand subtitles of the video sample:

1

00:00:01,110 --> 00:00:03,570

¡Mirad! Vienen los Capuleto.

2

00:00:06,100 --> 00:00:10,490

¿Quién diablos está cantando  
delante de nuestra puerta?

3

00:00:10,800 --> 00:00:15,390

Mi canción no te gusta.

4

00:00:17,000 --> 00:00:18,160

No, no me gusta.

5

00:00:18,600 --> 00:00:22,050

¿Os acordáis de este muchacho?  
Ayer lo echamos.

6

00:00:22,510 --> 00:00:24,780

Sí, es él. ¡Qué atrevido!

7

00:00:26,960 --> 00:00:32,330

¡Cuidad bien a la muchacha!  
¡Ya lo verás!



8

00:00:33,000 --> 00:00:38,220

La muchacha se escapará.

9

00:00:40,300 --> 00:00:45,700

¡Cuidad de ella o se escapará!

10

00:00:46,840 --> 00:00:47,940

(Risas)

11

00:00:52,000 --> 00:01:02,100

¿Queréis reiros de nosotros  
con esta canción?

12

00:01:02,870 --> 00:01:05,000

Me gusta tocar la guitarra.

13

00:01:05,300 --> 00:01:07,240

Ya veo.

14

00:01:07,510 --> 00:01:13,220

Te voy a dar  
con la guitarra en la cabeza.



15

00:01:13,970 --> 00:01:18,740

Ahora tengo una espada.

La manejo muy bien.

16

00:01:19,110 --> 00:01:21,620

¿Quieres luchar?

17

00:01:22,080 --> 00:01:24,300

Venga. ¡Atrévete!

18

00:01:24,980 --> 00:01:26,750

Te vas a enterar.

19

00:01:27,280 --> 00:01:28,780

¡En guardia!

20

00:01:29,090 --> 00:01:31,810

A ver si sabe luchar.

21

00:01:32,400 --> 00:01:33,530

(Risas)





22

00:01:37,390 --> 00:01:38,830

(Risas)

23

00:01:40,160 --> 00:01:45,010

¡Vaya! Está muy enfadado.

Es valiente y no hace trampas.

24

00:01:45,440 --> 00:01:50,000

El muchacho se defiende muy bien  
contra el hombre.

25

00:01:50,400 --> 00:01:55,510

¡Es buen luchador!

¡Pelea como un soldado!

26

00:01:58,160 --> 00:02:00,470

(MERCURIO) ¡Qué vergüenza!

27

00:02:01,350 --> 00:02:04,530

¡Capuletos!

Está mal atacar al muchacho.



28

00:02:05,330 --> 00:02:08,120

¡De tales señores,  
tales sirvientes!

29

00:02:08,500 --> 00:02:12,320

(TEOBALDO) Señor,  
usted habla mucho.

30

00:02:12,740 --> 00:02:15,200

(MERCURIO) Pues lucho mucho más.

31

00:02:16,000 --> 00:02:18,140

(TEOBALDO) Ya veremos.

32

00:02:19,000 --> 00:02:21,460

(MERCURIO) Sí, ahora mismo lo verá.

33

00:02:29,890 --> 00:02:32,480

(ROMEO) ¡Parad!

(MERCURIO) ¡Romeo!

34

00:02:33,130 --> 00:02:35,000

(TEOBALDO) ¡Romeo ha venido!



35

00:02:35,460 --> 00:02:39,120

¿Quiere luchar Romeo?

36

00:02:41,410 --> 00:02:48,130

Pues lucharé primero contra él.

37

00:02:54,170 --> 00:02:59,030

Los Montesco sois despreciables.

¡Lucha con la espada!

38

00:02:59,340 --> 00:03:03,730

Nos has insultado  
en nuestra propia casa.

39

00:03:04,080 --> 00:03:09,800

Pagarás por este insulto.

40

00:03:10,550 --> 00:03:15,640

Te prohibimos hablar con Julieta.  
Y ayer hablaste con ella.

41

00:03:16,000 --> 00:03:24,270

Te odio por eso.  
Solo tengo una palabra para ti.



42

00:03:25,370 --> 00:03:28,400

iCobarde!

iEres un cobarde!

43

00:03:47,930 --> 00:03:53,910

(ROMEO) No me conoces, Teobaldo.

44

00:03:55,280 --> 00:03:59,730

Tus insultos no sirven de nada.

## Slide 13

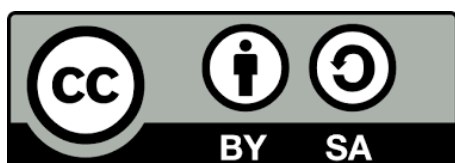
This video lecture has been prepared by Rocío Bernabé Caro and Piero Cavallo from the Internationale Hochschule SDI München, in Germany.

## Slide 14

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