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BLENDING SUBTITLES – THE SUBTITLER’S CREATIVE TOUCH

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Abstract: Supported by technology, subtitling has moved beyond a formal audiovisual exercise in linguistic equivalence towards a complex mode of cultural mediation. This study explores the power of blended subtitling as an art which allows the translator/subtitler to step out of comfortable invisibility and embrace creativity in rendering humour, idiomatic richness, and emotional layers to ensure audiovisual resonance across linguistic and cultural boundaries. The importance of creative subtitling as an approach that enhances accessibility and audience engagement will be illustrated with examples created in Filmora Wondershare by the authors of the study, Eliza Claudia Filimon and Robert Marcu, to emphasise how subtitles mirror tone and style to drive narrative impact.

Key words: blended subtitles, composition, filmmaking, translation

1. Introduction

The field of audiovisual translation is mined with AI-driven technologies which have prompted translators to reconfigure their professional route in response to a market that equates low-quality output with ‘optimisation’, and favours quick turnaround times to the detriment of cultural adaptation and thorough editing.

To safely navigate through the complex network of visual media neck-and-neck with AI tools, without losing their passion for shaping qualitative content, audiovisual translators should fully engage their creativity alongside constant development of interdisciplinary skills.

‘Blended’ subtitles, the focus of the present study, are the result of a multidisciplinary approach connecting Film Studies with AVT, beyond considering the former just the audiovisual source which the latter adapts inter- or intralingually. Film Studies arguably informs the subtitlers’ advanced comprehension of the filmic discourse, enabling them to shoulder a double responsibility: to facilitate meaningful linguistic transfer beyond surface accessibility, aiming to deepen the viewers’ understanding of audiovisual content, as well as to approach subtitling as a creative mode aligned with the aesthetics of the audiovisual content. The complex layer of blended subtitles complements the source audiovisual content to such a degree that the subtitler can become a constant creative partner in the filmmaking process.

2. Audiovisual Layers

As the filmic discourse is the source material localised via the specific subtitling type under scrutiny, a basic overview of the channels shaping the multimodal nature of the filmic

discourse will provide a clear picture of the shifts which occur in the localisation process. According to Gotlieb (1998), we differentiate between the following:

- the auditory verbal channel, which includes dialogues, monologues and songs;
- the auditory non-verbal channel, which incorporates sound effects and music;
- the visual-verbal channel, which comprises written text, such as diegetic displays, on-screen text, and open-subtitled foreign text, credit sequences;
- the visual-non-verbal channel, which encompasses all the elements we take in visually;

In the audiovisual translation process, whether simple localisation or a more inclusive one, shifts between these channels occur, based on the source layer and target audiovisual mode employed. Images, a staple of the visual-non-verbal channel, can be localised verbally via “intersemiotic” (Leissner 2009) translation, or “transmutation” (Jüngst 2010), and the corresponding mode would be audio description. When words or sounds, elements of the auditory-verbal and non-verbal channels are made accessible in the visual-verbal channel, we add text, employing “diasemiotic” translation, via subtitling or SDH. If the source channel is localised via the same channel, from auditory source to auditory target, “isosemiotic” translation is involved, in the form of dubbing, commentary, or voice-over.

3. “Blended” Subtitles

A host of theories have approached the forms of spectatorship and how the spectators engage with filmic content “ascribed the role of the moral police or a pleasure-seeking voyeur, or a manipulated consumer or active participant who interacts and queers the authorial image” (Coleman 2014:75). An immersive experience of watching films relies on taking in the overall story, rather than spotting the best turns in the script, masterful continuity editing or scenes of mindblowing cinematography. Yet, these are some of the essential layers which make a film resonate in the spectators’ minds. Knowledge of filmmaking enables spectators to appreciate the craft and identify the names of the scriptwriter, the editor, and the DP listed in the film credits, as they are not invisible, nor is their art transparent.

In Translation Studies, however, arguments in favour of the invisible translation have kept the translators invisible, dedicated to keeping the “illusion of transparency” (Venuti 1995) and giving the readers the impression of reading the text in its original language.

When it comes to subtitling, the situation is more complicated, even paradoxical, as the source verbal audio and the target text, the subtitles (in the same language or in a different language), are simultaneously present and perceived, which means the viewers must split their attention. It is impossible to ignore them, which makes them a great language learning tool in the development of reading and listening skills. Subtitles can never be invisible due to their objective, “to provide a translation that is written a posteriori on the original programme, flashes in and out at the bottom of the screen, but pretends not to be there.” (Diaz Cintas, Aline Remael 2007:40)

Unfortunately, the subtitler is incorporeal, a mere ghost to the spectators most of the time, with low to no social recognition other than “resource”, and does not benefit from any rights to the material produced during the localisation process.

The present approach focuses on a specific category of subtitles that have occasionally enriched feature productions, and have been called: “aesthetic” (Foerster 2010), “creative” (McClarty 2012), “dynamic” (Armstrong & Brooks 2014, Brown et al. 2015), “integrated” (Fox 2016, 2018), “free form” (Bassnett et al. 2022), and “AIS” (Leveridge 2024).

Since both form and function should be considered in defining this category of subtitles, our claim is that none of these terms encapsulates their complexity: “aesthetic” emphasises the way they look but makes no reference to translation; “creative” points to freedom in translation in

the sense of domestication or translation but is not indicative of animation; “dynamic”, on the other hand, highlights movement or animation but makes no sense in relation to translation; “integrated” lacks connection to translation and does not entail animation; “free form” is a very general term which makes no sense in the context of translation; “AIS”, the last term, also lacks any reference to linguistic transfer.

The term we propose is “blended”, and we justify our choice from the perspectives of language and form, as these subtitles the audiovisual context and transfer the content so well that they give the impression that they belong to the diegetic layer and have been designed in collaboration with the filmmaking team.

One famous example of such subtitles, which are part of the film’s visual composition and were designed cooperatively by the production team and the film director, can be found in the theatrical release of *Nightwatch* (1997). Director Timur Bekmambetov collaborated with Fox Searchlight to create subtitles that rely on colour and animation, for example, in the shot of a swimming character who hears the words “come to me”, causing his nose to bleed. The words in red letters dissolve in the pool just like the blood trail coming out of the child’s nose, as shown in Figure 1.



Figure 1 *Nightwatch* (1997, dir. Timur Bekmambetov)

<https://photos1.blogger.com/blogger/1504/2406/1600/NW%20subtitle%202.jpg>

Another relevant example can be found in *John Wick: Chapter 4* (2023, dir. Chad Stahelski). When Marquis (Bill Istan Gunther Skarsgard) enlists Caine (Donnie Yen) to kill John Wick (Keanu Reeves), the blind assassin is handed a card where John Wick’s name is written in Braille, and he decodes it by running his fingers over the card. The name is revealed in capital letters one by one, spelt backwards, matching the character's gradual perception, as seen in Figure 2.



Figure 2 *John Wick: Chapter 4* (2023, dir. Chad Stahelski)

As a special category of subtitles, “blended subtitles” follow conventional practices such as a maximum of 2 lines per subtitle, a maximum of 42 characters per line, line-breaking rules according to natural pauses and the preservation of key phrases in the same line. At the same time,

these subtitles cannot be detrimental to the film by deviating from the overall atmosphere but should fully align with the emotion of the scenes, purposefully blending with the film’s visual structure in linguistic and graphic form.

Film studies is a gateway to the production of blended subtitles. The six criteria or “the rule of six”, put forward by the editor and sound designer Walter Murch in the context of editing, are components which resonate across all the layers of an audiovisual construct if they are woven carefully, and become the subtitler’s stepping stones in view of seamless integration of blended subtitles. *Emotion* can be conveyed verbally through good scripting or visually, via balanced framing, clever camera movement, and appropriate lighting choices. A good verbal and visual structure will advance the second element, *the story*, guiding the characters across key points and formative conflicts which, in turn, keep the viewers engaged. *Rhythm* indicates a good pace and motivated plot turns which lead to climactic moments, ensuring a cohesive storyline. *Eye-trace* refers to the placement of elements within the frame, which results in the manipulation of the viewers’ visual comprehension. *Planarity* supports continuity by keeping the illusion of 3D space on a 2D screen to prioritise the viewers’ sense of orientation. The interaction between characters in dialogue and action scenes is facilitated by the sixth criterion, *space of action*, which is shaped according to the 180-degree filmmaking rule, the imaginary eye line between characters or objects that guides the viewers in making sense of the on-screen space around the characters.

Walter Murch emphasises the importance of the first three in the editing practice, advising filmmakers to use the bottom five, keeping emotion as the main objective, as that is the most difficult to define and guarantee as the sum of the others:

“Now, in practice, you will find that those top three things on the list—emotion, story, rhythm—are tightly connected. The forces that bind them together are like the bonds between the protons and neutrons in the nucleus of the atom. Those are, by far, the tightest bonds.” (Murch 2001:15)

These elements prove equally significant in the context of producing blended subtitles.

A good translation, which captures cultural nuances, subtext and pragmatic meanings, alongside typeface and text effects, renders the story and contributes to the emotional buildup. Dynamic text effects applied to in-time, out-time and subtitle display make the rhythm of the story more palpable. The placement of the blended subtitles closer to the speaker corroborates the speaker’s direction and makes speaker identification less distracting, as the viewers’ gaze does not shift from the speaker’s face to the bottom of the screen.

Visual composition in film and photography refers to the placement and arrangement of visual elements in the frame to guide the viewers’ perception, emphasise key elements or create depth of emotion. The basic principles of composition should become guidelines for producing blended subtitles, given that the subtitler’s objective is to align them with the artistic vision supported by each compositional choice.

The rule of thirds refers to the imaginary division of the frame into nine squares using two vertical and two horizontal lines, and using the intersection points of the lines as strategic areas or focal points for the placement of the key elements around them, “favored by cinematographers in their effort to design balanced and unified images” (Ryan & Lenos 2020:35). Blended subtitles placed closer to those crucial points, if the characters are positioned there, would facilitate faster speaker identification and processing, giving the viewer more time to explore the scene. Careful attention should be paid to “head room”, the space above the

character, and “lead room”, the looking area of the character, because they have a symbolic effect on the viewer.

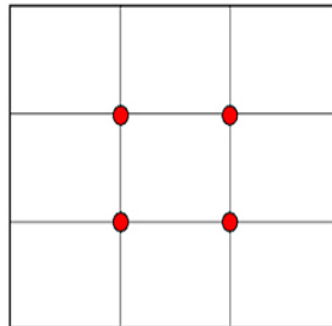


Figure 3

Hitchcock’s rule, stating that “the size of any object in your frame should be proportional to its importance to the story at that moment” (Mercado 2010), emphasises the importance of distance of framing in creating suspense, eliciting interest and shifting focus. A blended subtitle written in larger fonts or animated using zoom-in would mirror the representation of the characters and their position in the story arc at a particular moment. Angle of framing is indicative of power relations or vulnerability, so placing blended subtitles higher or lower, in line with the visually focalised position of the characters, would convey the same idea verbally.

3.1. Blended Interlingual Titles

Opening and closing titles shape the filmic atmosphere verbally and visually, setting the mood in creative and sometimes artistic ways, drawing the viewers straight into the story. The following examples of blended titles for a few episodes in the first season of *Dexter: Resurrection* series (2025, show-runner Clyde Phillips) mirror the source typeface, composition and animation.

For the first episode in the series, “A Beating Heart”, the blended title localised into Romanian as “O inimă care bate” is written in the same typeface, Galderglynn1884-Regular, it matches the colour of the source title, and it is placed mid-right under the original one, to blend into the establishing shot of Seneca Nation Clinic introduced through a top tilt and a long shot from outside the parking lot. The blended title is incorporated into the atmosphere of the shot alongside the source title, as both are wiped letter by letter from right to left by a cloud of smoke that enters the frame mid-right and sweeps them away.



Figure 4 *Dexter: Resurrection* (2025, show-runner Clyde Phillips)

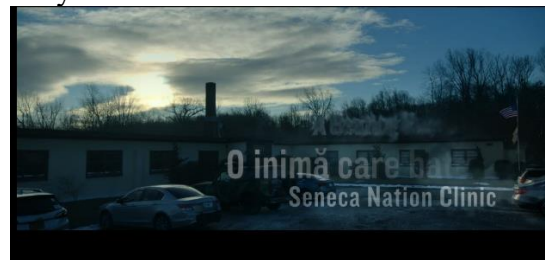


Figure 5

The third episode introduces the title “Backseat Driver” in a camera whirl of a birds-eye-view shot of an intersection. The red-and-white letters wipe letter by letter, from the upper third to the right of the lower third, aligned with the clean road. The Romanian blended title “Cu hanoracul la atac” emulates the source as both enter the frame, rotate at the same pace in harmony with the speed of the camera whirl, and get wiped out by a car driving over them at speed.

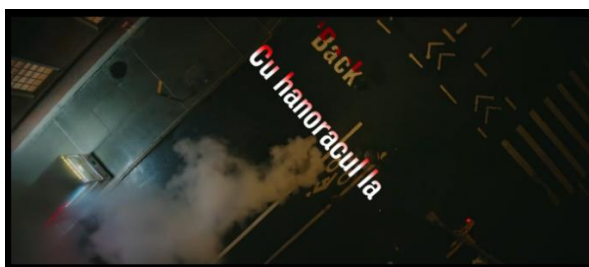


Figure 6

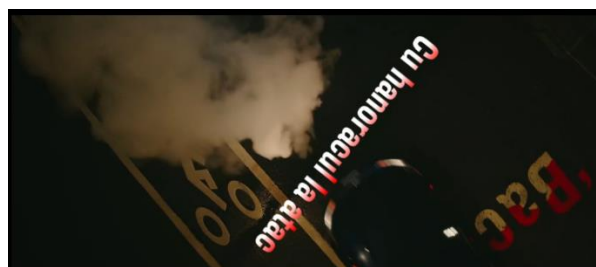


Figure 7

The title of episode 4, “Call Me Red”, hovers over a panoramic eye-level shot of New York City and disappears behind a glass skyscraper. The blended Romanian title “Spune-mi Red” matches the source title in typeface, with a red-to-white gradient applied to the letters and a dripping effect applied from top to bottom. The blended title disappears in sync with the source title, as the camera pans right to left and the glass building obscures the letters.

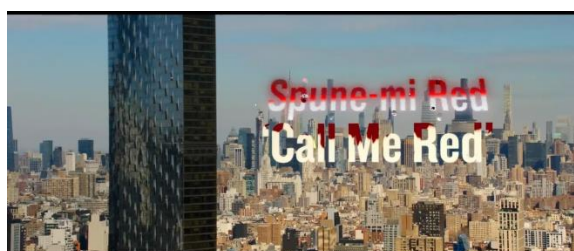


Figure 8



Figure 9

“Course Correction”, the title of the seventh episode, appears in large fonts as a helicopter enters the frame from the right, circles the gardens of a castle introduced in a wide, high-angle shot, and whirs above the white letters half-filled with blood. The placement of the Romanian blended title in the centre above the English one balances the composition without obscuring any essential elements. As the helicopter hovers from left to right to exit the frame, the letters of the title fly and dissipate towards the camera as if swept by the swirling downwash. The same out-effect animation is applied to the Romanian blended title, so that letters of the source and the localised titles mix and disperse in the foreground.



Figure 10



Figure 11

As the camera zooms out from an extreme close-up of a fresh lower arm wound to a medium close-up profile shot of Charlie (Uma Thurman) positioned mid-left, turning her face to the camera, the title of episode 10, “Justice For All”, fades in word by word, in red and white letters, occupying the character’s lead room mid-right. The blended Romanian title, “Dreptate pentru toți”, enters the screen overlapping the source title in a mix of white, dark red and black gradient with flicker animation as it touches the character’s wound.



Figure 12



Figure 13

3.2. Blended Intralingual Subtitles

Climactic scenes from selected films provide further instances of the applicability of blended subtitles. The authors of the present study selected them based on the importance of dialogue in contextualising interpersonal relationships, providing clues to the true nature or motivation of the characters, as well as bringing resolution. By complementing the visuals, dialogues become the key to exposing the characters’ vulnerabilities, an argument in favour of bringing them closer to the heart of each scene.

Close to the ending of *The Shawshank Redemption* (1994, dir. Frank Darabont), Red (Morgan Freeman), one of the main characters, gets out of prison and heads to a secret place indicated by his friend Andy (Tim Robbins).



Figure 14 *The Shawshank Redemption* (1994, dir. Frank Darabont)



Figure 15



Figure 16

As he reads the letter from Andy, the importance of “hope” as a motivation for Red to get busy living is emphasised through verbal repetition. The character internalises it as he continues his journey (Fig.15). Hope is highlighted in blue blended subtitles to match the colour of freedom. Animations are added to signal the character’s feelings and match the rhythm of the character’s monologue (Fig.14).

In the context of the movie, the idea of hope is correlated with water, as the viewers can observe the ocean waves in close-up, taking up the screen. Based on the progression of the story, the movie blends the two motifs, hope and water, to convey the idea that hope is something that cannot be measured or quantified, nor can it be grasped in its entirety, mirroring the ocean. Despite this, Red is trying to convince us in voiceover that one needs hope. By embracing hope, he becomes free. Although physically constrained, hope frees his spirit. To further illustrate the correlation between the two, the blended subtitle “I hope” fades away into the ocean, the two become one, an incommensurable entity that carries the imagery of unbridled freedom (Fig.16).

In the first meeting between Death (Brad Pitt) and Bill (Anthony Hopkins) in *Meet Joe Black* (1998, dir. Martin Brest), dialogue increases the main character’s awareness of the entity in his house. Tone of voice, register, and pacing are crucial components of speech as Death addresses Bill from the shadows before taking human form.



Figure 17 *Meet Joe Black* (1998, dir. Martin Brest)

The fading effect applied to the subtitles in Fig. 17 showcases that Death can control everything. It not only affects Bill, but Death’s power breaks the narrative wall and has an influence on the viewers. The subtitles seek to overwhelm the viewer with the same sensation Bill feels when hearing that faceless, disembodied, uncanny voice, which seems to have access to some higher knowledge. The fading effect showcases the uncertainty and incomprehensibility felt by Bill during this encounter with Death, not only through visual and auditory elements but also in the subtitles.



Figure 18

The typing effect applied to the blended subtitles in Fig. 18 is meant to depict what can be seen on the screen, namely, the materialisation of Death. The voice is now connected to a body, to a human being who can be seen and perceived. In the same way, the letters no longer fade away into ambiguity, but are typed one by one as bricks are laid solid. They can now be clearly seen on the screen. The effect achieved is that the subtitles behave like Death, showing precisely what happens on the screen, the ambiguity of Death and its materialisation, as well as its ubiquitous power.

The ending of *Gone Girl* (2014, dir. David Fincher) is circular, taking the viewers back to the opening scene. Nick's (Ben Affleck) internal diegetic voice expresses the same concerns as in the opening scene, while Amy's (Rosamund Pike) abrupt turn towards the camera, framed in close-up, emphasises their fractured relationship. Guilt, ongoing conflict are marked with different animations given to some of the subtitles.



Figure 19 *Gone Girl* (2014, dir. David Fincher)

The fading letters effect chosen in Fig. 19 reinforces the idea that the relationship between the two is fading away. The blended subtitle becomes a marker of dramatic irony, as the other female character in the scene cannot grasp the subtext. The letters from the line “We’re partners in crime...” slowly evaporate in the same way that the trust and loyalty have faded away from their relationship.



Figure 20

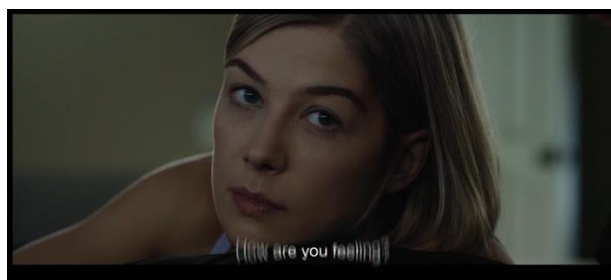


Figure 21

The flickering letters in the blended subtitles “What are you thinking?” (Fig. 20), “How are you feeling?” (Fig. 21) aim to transpose Nick's thoughts, so that the viewers get a sense of why Amy, framed in close-up, reacts so sharply to the touch of his hand entering the frame from the right. His voice is also ambiguous, an aspect the flickering letters accentuate. In this shot, the viewers cannot see who is talking, but notice the effect of the voice, which they recognise as Nick's, waking Amy up and sending her down a spiral of thoughts.



Figure 22



Figure 23

The effect of shrinking and disappearing letters for the subtitle “What have we done to each other?” (Fig. 22, 23) foregrounds cause-and-effect. The question presupposes a situation in which the consequences are too drastic, and one is found in a position of passivity. In this scenario, the consequences cannot be reversed, which makes the question a rhetorical expression of regret which magnifies the realisation and guilt caused by previous actions. By the same token, the letters of the blended subtitle shrink and disappear downwards, as guilt and memories weigh down the character’s psyche.

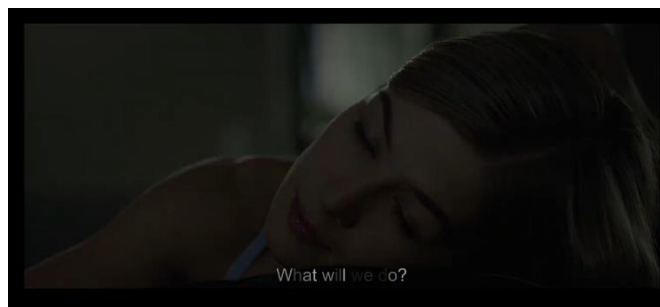


Figure 24

The fading and flickering letters in the subtitle amplify impossibility, considering that there is no answer to the question “What will we do?” (Fig. 24) and nothing can be done to improve the characters’ current situation. This last question leaves room for interpretation, whereas the chosen effect deepens the intrigue and vagueness of the line, conveying a more powerful message to the viewers.

The ending of *Fight Club* (1999, dir. David Fincher) brings about the Narrator’s (Edward Norton) awakening and self-awareness after breaking free from Tyler Durden (Brad Pitt).

The narrator’s readiness for a new beginning amidst chaos and his definitive break with recent confusing events are signalled with subtitle placement and animations given to some subtitles as well as synchronising them to the sound effects.

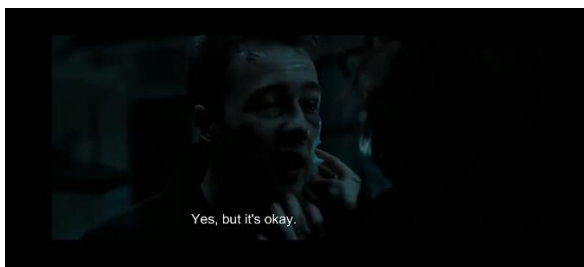


Figure 25 *Fight Club* (1999, dir. David Fincher)

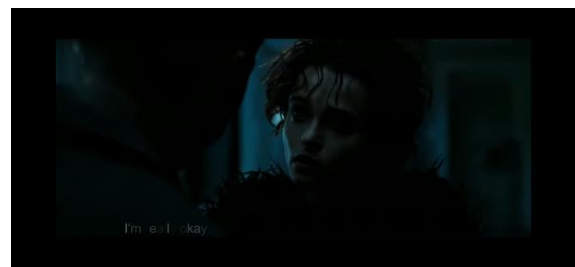


Figure 26

Although the narrator repeats “okay”, the words themselves are opposite to reality. In breaking free from Tyler Durden, the narrator has a moment of self-awareness which sparks the false hope that the situation will improve. This is certainly not the case, as the visuals portray rather dystopian surroundings minutes after the title character has shot himself. What the character goes through in this scene is the epitome of an acute realisation, which the characters cannot explore further because, a few moments later, disaster strikes. The blended subtitle “I’m really okay” (Fig. 26) is ironic and reinforces the futility of words in the face of collapsing buildings, so they fade away into nothingness.

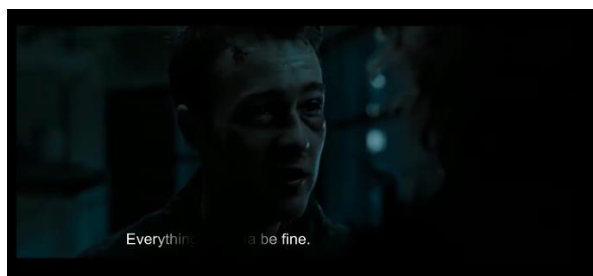


Figure 27

The fading effect chosen for this final line of the movie is meant to portray what happens outside, what the characters can see and hear from the fragile interior of the building. Contrary to the previous line, which captures the metaphorical and psychological levels of the male character’s arc, the effect of this line is meant to mimic what disrupts the characters’ physical surroundings, namely, the explosion. Thus, the letters in the blended subtitle (Figure 27) are pushed away and timed perfectly to the sound and visual details of the explosion, focalised in long shot, so that not only the characters but also the letters are blown away. The explosion is of paramount importance in the last shot of the movie, and the blended subtitle carries that through to the viewers.

The ending sequence of *Shutter Island* (2010, dir. Martin Scorsese) features a dialogue between Andrew, aka Teddy (Leonardo DiCaprio) and Sheehan, aka Chuck (Mark Ruffalo). The former pretends to have relapsed into the delusional state which opens the film. We animated some of the subtitles to highlight the character’s lucid decision to be lobotomised, in an ultimate effort to forget what he has done.

Figure 28 *Shutter Island* (2010, dir. Martin Scorsese)

On the whole, the blended subtitles' effects have been chosen to visually depict Teddy’s train of thought and to show him shifting from a conscious state to his delusional state. Line by line, he transitions from one to the other to make a point. The conclusion he reaches is that the treatment worked, but reality confronts him with a rather cumbersome dilemma, that of his inability to find reality bearable, neither the delusional nor the conscious one. The present line

(Fig. 28) is delivered by his conscious state, so that the letters are typed one by one to show that the words are rooted in reality, and he is aware of the tragic murder he has committed.



Figure 29



Figure 30

The next lines mark his shift into delusion, with Teddy in close-up giving the appearance that, in the end, he still spirals into that psychologically deranged state of mind. He refers to the fact that he and Chuck are trapped there, and they need to escape, which is only true to his old delusional ways to cope with the trauma of his wife murdering their children, followed by him murdering her. He chooses to make this transition, so the effect shows that what he says is no longer real, and the words fade away into the land of imagination (Fig. 29, 30).



Figure 31

The subtitle in Fig. 31 has been animated with the cracked letters effect to show that the things that happened to Teddy and his response have broken him, and made him see himself as a monster. Despite his managing to acknowledge reality, his personality is beyond repair, at least in his view, cracked into bits which he cannot put back together. To mirror this, the letters crack into pieces just like his psyche as the realisation of all that has happened dawns on him.



Figure 32

Similar to the previous effect, the split effect applied in Fig. 32 is meant to show what Teddy considers to be the reality of his life. In murdering his wife, he not only killed her, but he also killed any chance of redemption. The split/slash communicates the aforementioned idea at the level of the blended subtitles. The “good man” is split into delusion, something which cannot be real, and the slash killed “Teddy the good man”.

The ending of the tenth episode of Season 1 of *Dexter: Resurrection* (2025, dir. Marcos Siega, Monica Raymund) stands out in the *Dexter* universe. Although much of the appeal of the series results from the viewers’ access to Dexter’s (Michael C. Hall) thoughts expressed in voiceover, there is no instance in the 96 episodes of the 8 seasons of *Dexter* (2006-2013, dir. Michael Cuesta, Steve Shill, Tony Goldwyn, Marcos Siega), the 10 episodes of *Dexter: New Blood* (2021, dir. Marcos Siega) or the 10 episodes of the recent *Dexter: Resurrection* in which the title character breaks the 4th wall, except this last confessional scene.

The main character has come to terms with a new environment and unexpected friends, alongside making a living in New York where his son Harrison fled after shooting him at the end of *Dexter: New Blood*. We chose to emphasise the fleeting echo of Dexter’s internal diegetic monologue with a fading effect in the blended subtitles (Fig. 33).

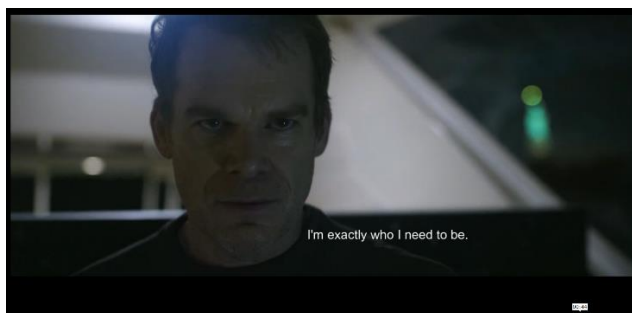


Figure 33 *Dexter: Resurrection* (2025, show-runner Clyde Phillips)

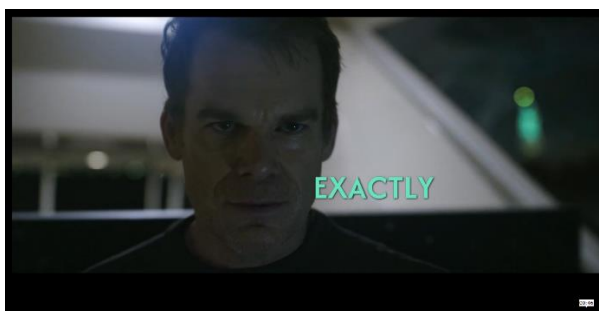


Figure 34

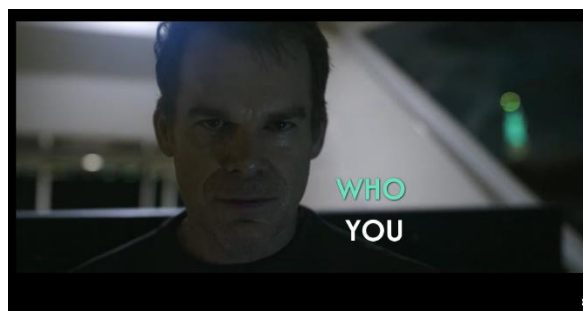


Figure 35

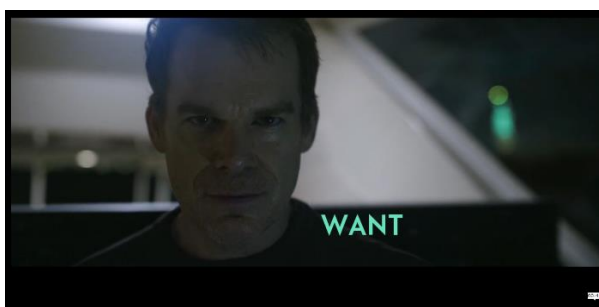


Figure 35



Figure 36

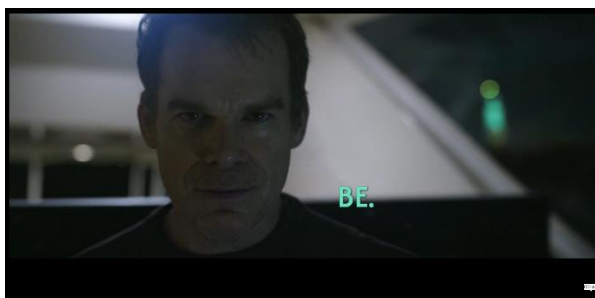


Figure 37

The main character is framed in close-up with no head room, which brings him closer to the viewers, and his confession ends in an acknowledgement that shatters the division between fiction and reality, as he credits the fans for their ongoing engagement, which motivated the actor Michael C. Hall to return to the role of the serial killer in the series after two ineffective finales. The blended subtitles (Fig. 34-37) are positioned closer to the character's face to ensure the viewers catch Dexter's sharp look into the camera (Fig. 35-37), as the animation breaks the monologue into shorter phrases, matching the tempo of verbal delivery and the stress on the referential "you" (Fig. 35-37). The Statue of Liberty, positioned in the upper left third of the frame, becomes a metaphor for temporary emotional liberation, and its colour is matched by the key words in the blended subtitles, which leave room for Dexter's newly forged identity.

4. Conclusion

Blended subtitles applied to key film scenes heighten their impact and work as interpretive mediators between image, sound, and narrative because they carry pragmatic and aesthetic weight. Systematic instruction in how filmmakers shape atmosphere through cinematography, sound design, colour grading, mise-en-scène, and pacing enables subtitlers to honour the film's sensorial register. At the same time, training on identifying the means of creating emotion, such as the orchestration of tension and release, character arcs, and musical leitmotifs, ensures blended subtitles neither flatten nor overcode the affective intent of the scenes. The ability to read a film's typographic identity situates subtitling within the film's visual rhetoric, encouraging choices in font, timing, and layout that are congruent with the work's stylistic grammar.

The competency set subtitlers need to develop must be anchored in responsibility toward traditional subtitling practices related to legibility, brevity, syntactic clarity, and cultural appropriateness, so that innovation does not erode established conventions of accessibility. Moreover, advanced training in editing would empower the subtitlers to calibrate line breaks and information to the tempo of the cut and the breathing space of the frame. Complementary instruction in animation would prepare subtitlers to operate in hybrid environments, where motion graphics, dynamic overlays, and interactive elements demand spatial awareness and temporal precision.

A multidisciplinary training framework for subtitlers interested in developing blended subtitles is essential for aligning subtitling practice with the complex semiotics of contemporary filmmaking. This bundle of skills will expand the subtitlers' repertoire beyond static captioning and position subtitlers as informed co-interpreters of cinematic meaning who can respond to the emotional core of the story and render it with blended subtitles, thereby allowing the film's affective charge to resonate in the minds and hearts of the viewers.

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- Dexter* (2006-2013, show-runner Clyde Phillips)
- Dexter: New Blood* (2021-2022, show-runner Clyde Phillips)
- Dexter: Resurrection* (2025, show-runner Clyde Phillips)
- Fight Club* (1999, dir. David Fincher)
- Gone Girl* (2014, dir. David Fincher)
- John Wick: Chapter 4* (2023, dir. Chad Stahelski)
- Meet Joe Black* (1998, dir. Martin Brest)
- Nightwatch* (1997, dir. Timur Bekmambetov)
- <https://photos1.blogger.com/blogger/1504/2406/1600/NW%20subtitle%20.jpg>
- Shutter Island* (2010, dir. Martin Scorsese)
- The Shawshank Redemption* (1994, dir. Frank Darabont)

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