

# Linguistic Exploration of Iloko-to-English Subtitles in the Film “Iti Mapukpukaw”

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**Abstract** – This study examines the translation of Iloko dialogue into English subtitles in the Filipino animated film *Iti Mapukpukaw*. The research addresses the limited scholarship on Iloko-English audiovisual translation by analyzing the translation strategies used in the film’s official English subtitles. Using Vinay and Darbelnet’s model of translation and Nida’s Dynamic Equivalence Theory, the study investigates translation techniques, linguistic challenges, and the preservation of intended meaning. A qualitative descriptive design was employed. The dataset consisted of 196 Iloko and Iloko-mixed dialogue lines and their corresponding English subtitles from the official Netflix release of the film. Each dialogue-subtitle pair was coded based on Vinay and Darbelnet’s translation procedures. Among the 196 subtitle pairs analyzed, 181 employed oblique translation strategies while only 15 used direct translation. Findings reveal that oblique translation strategies, particularly modulation, equivalence, and adaptation, dominate the subtitles, while direct translation occurs less frequently. Literal translation was observed in structurally compatible expressions, whereas borrowing appeared mainly in proper names and place names. The analysis also identifies structural, cultural, pragmatic, and subtitle-mediated challenges that influenced translation choices. Despite these challenges, the subtitles generally preserved the intended meaning and communicative effect of the original dialogue. The findings suggest that Iloko-English subtitling in the film involves interpretive and meaning-oriented translation decisions rather than direct word-for-word translation.

**Keywords** – Iloko-English Translation, Audiovisual Translation, Subtitling, Translation Techniques, Linguistic Challenges

## INTRODUCTION

Translation is crucial in facilitating understanding between people from different cultures. It requires understanding the language, culture, and the meanings behind each word and expression. Translation Studies is the field that studies how messages are transferred from one language to another. Scholars such as Nida argue that a good translation should produce the same communicative effect on the audience as the original message. Vinay and Darbelnet discuss several techniques that translators can use to address the differences between languages. These ideas demonstrate that translation is

not just about changing words, but more importantly, maintaining clear and accurate meaning.

Film is one of the most powerful means of sharing stories across cultures. However, viewers may not fully understand a movie if it is in a language they do not speak. Subtitles help solve this problem by providing written translations of the dialogue. However, subtitling is not simple. It often requires shortening lines due to time and space constraints. As a result, some meaning, emotion, or humor may be lost when the dialogue is changed.

The task becomes even more difficult when a film uses multiple languages. In the Philippines, it is common for people to switch between languages such as Iloko, Tagalog, and English. This code-switching reflects culture, identity, and the ways Filipinos naturally communicate. For subtitles to be effective, they must clearly indicate these language shifts. If they do not, viewers might miss important details about the characters or the cultural setting.

The 2023 film *Iti Mapukpukaw* provides a valuable context for examining these issues. The film has received national and international awards and attention. It also uses both Iloko and Tagalog in natural ways that reflect how many Filipinos speak them. Since the film is viewed not only in the Philippines but also abroad, the Iloko dialogue must be accurately translated into English while respecting its cultural meaning. Poor subtitles may alter or weaken the film's message for international audiences.

While Philippine audiovisual translation scholarship has examined Tagalog-to-English subtitling and the translation challenges of Filipino cinema (e.g., Ildefonso & Lumidao, 2022), a systematic review of the available scholarship suggests a striking lack of research on Iloko. To date, a review of accessible scholarship revealed limited research specifically addressing Iloko-English cinematic subtitling, leaving the negotiation of Iloko pragmatic meaning, cultural nuance, and regional identity in subtitling practice largely unexplored. The dominance of Tagalog-centered inquiries has led to a limited understanding of how regional Philippine languages are represented on global platforms, particularly in films that rely on culturally sensitive subtitling.

This study directly addresses this empirical gap by examining the Iloko–English subtitling of *Iti Mapukpukaw*. This film highlights multilingual identity and extensively uses Iloko discourse, offering

new perspectives on contemporary regional-language subtitling in Philippine cinema.

### **Research Objective**

This study sought to identify the translation techniques employed in subtitling Iloko and Iloko-mixed dialogues into English for the film *Iti Mapukpukaw* (2023), with a focus on the challenges encountered during subtitling and the intended meaning of the subtitles.

The study sought to answer the following research questions:

1. What specific translation techniques are used to translate the Iloko and Iloko-mixed dialogues into English subtitles in the film *Iti Mapukpukaw*?
2. What common linguistic challenges are reflected in the subtitles of the film, *Iti Mapukpukaw*?
3. How is the intended meaning reflected in the English subtitles of the film, *Iti Mapukpukaw*?

### **Scope and Delimitation**

This study examined the translation techniques used in subtitling the Iloko and Iloko-mixed dialogues of the 2023 film *Iti Mapukpukaw* into English. It identified the strategies applied, described the common linguistic challenges encountered, and assessed how meaning was carried over from Iloko to English using established translation theories.

The study's scope was primarily linguistic and pragmatic. The analysis focused on the structural, grammatical, semantic, and discourse features found in the Iloko dialogue and their English subtitles. Special attention was given to the expression of meaning, tone, politeness, and pragmatic intent. Cultural references were mentioned only when they helped explain linguistic or pragmatic choices. However, culture was not examined as a separate social, political, or historical topic.

Although some context clues from delivery were noted when helpful, paralinguistic features such as pitch, volume, pauses, and intonation were not systematically analyzed because the primary data consisted of subtitles rather than complete audio recordings. The study also did not examine the film's artistic aspects, including animation, cinematography, acting, plot, or themes.

No audience reception study was conducted, and subtitlers' intentions were not investigated because interviews and production records were unavailable. The analysis was based only on what is observable in the subtitles, not on assumptions about decision-making.

Only the official Netflix English subtitle track was used as data. The study analyzed the subtitle version accessed in 2025, which served as the fixed dataset. Any later revisions were not monitored and were outside the scope of the study. Fan-made subtitles, other versions, and dubbing scripts were excluded. The units of analysis were limited to Iloko and Iloko-mixed dialogue lines with English subtitles. The coding was done manually without automated systems like AI validation. To enhance trustworthiness, four native Iloko speakers proficient in English served as expert validators. Coding decisions were refined through multiple rounds of review and collaborative consensus among the researchers.

Technical constraints were discussed conceptually based on subtitling literature rather than through systematic measurement of subtitle timing or segmentation. The study used a qualitative descriptive approach and did not include audience testing, experiments, or statistical generalization.

Because of the study's limitations, the findings were confined to the film *Iti Mapukpukaw* and its English subtitles. The observations are based

solely on the linguistic features, translation choices, and subtitling strategies found in this specific text.

### **The Significance of the Study**

This study is significant for the fields of audiovisual translation (AVT), multilingual media, and Philippine regional languages. It contributes to the growing body of research on Iloko-to-English subtitling by examining how linguistic and cultural elements are transferred across languages within an authentic cinematic context.

For film and media practitioners, the study provides empirically grounded insights into the subtitling of Iloko dialogue into English. The findings may assist filmmakers, subtitle editors, scriptwriters, and language consultants in developing more informed strategies for handling regional languages in multilingual films while addressing linguistic, cultural, and technical constraints.

The study also contributes to the field of audiovisual translation by documenting how cultural references, pragmatic markers, and discourse particles are translated from Iloko into English. The analysis identifies common translation strategies and recurring challenges, offering practical guidance for translators and subtitlers working with Philippine languages under subtitling limitations.

For scholars, students, educators, and curriculum developers, this research offers locally grounded evidence of how established translation frameworks, particularly Vinay and Darbelnet's Model of Translation and Nida's Dynamic Equivalence Theory, operate in the context of a regional Philippine language. The systematically analyzed Iloko-English subtitle data may serve as instructional material for courses in Translation Studies, Pragmatics, Semantics, and Philippine Linguistics while supporting the integration of regional languages into academic discourse and language education.

Beyond its linguistic focus, the study highlights how subtitling choices shape the representation of Iloko in global media. The documentation of linguistic adjustments and potential pragmatic losses underscores the importance of culturally sensitive subtitling practices in promoting the visibility, preservation, and appreciation of local languages.

Moreover, this study may pave the way for future research on audiovisual translation involving Philippine regional languages. Its findings can serve as a foundation for subsequent studies examining the translation of other regional languages into English, thereby expanding scholarly understanding of multilingual media in the Philippine context and contributing to the documentation and preservation of the country's linguistic diversity. Overall, this study strengthens the empirical understanding of Iloko-to-English subtitling.

## **METHODOLOGY**

The study employed a qualitative descriptive research design. This approach allows the researchers to examine subtitling practices as they occur naturally in the film without experimental manipulation while being guided by established translation frameworks.

The research was guided by Descriptive Translation Studies, which emphasizes the analysis of how translations function in real contexts. The study also applied Vinay and Darbelnet's model of translation procedures to classify translation techniques and Eugene Nida's theory of Dynamic Equivalence to assess the effectiveness of meaning transfer.

Dynamic Equivalence refers to the extent to which a translation produces a communicative effect on the target audience comparable to that experienced by the original audience (Nida, 1964). In this study, it

serves as the basis for evaluating whether the English subtitles preserve the intended meaning, tone, and communicative function of the Iloko dialogue.

The dataset consists of the 2023 animated Filipino film *Iti Mapukpukaw*, directed by Carl Joseph Papa. The version used in the study is the official Netflix Philippine release with a runtime of 90 minutes and professionally produced English subtitles. All dialogue in the film was transcribed, yielding 466 lines. From these, 196 lines containing Iloko or Iloko-mixed elements with corresponding English subtitles were selected as the final dataset for analysis.

Data collection involved multiple stages. The researchers first watched the film several times and manually transcribed the spoken dialogue while referencing the official subtitles. The subtitle file was then extracted and compared with the transcript to ensure accuracy and completeness. After verification, all dialogue and subtitle pairs were organized into a dataset in Microsoft Excel. Each entry included relevant details such as the speaker, the original Iloko dialogue, and the English subtitle. Coding decisions underwent multiple rounds of review until agreement was reached.

The analysis was conducted in several stages. First, each dialogue-subtitle pair was coded using Vinay and Darbelnet's model of translation procedures to identify the translation techniques used in the subtitles. Second, the researchers examined the coded data to identify patterns and determine the linguistic challenges encountered in translating Iloko expressions into English. Third, the subtitles were evaluated using Nida's Dynamic Equivalence to assess whether the intended meaning, tone, and communicative effect of the original dialogue were preserved in the English translation.

To strengthen the analysis's reliability, expert validation was conducted. Four native Iloko speakers,

all proficient in English, reviewed the dialogue and subtitle pairs using a researcher-designed evaluation rubric. Evaluation considered semantic accuracy, pragmatic equivalence, cultural appropriateness, and communicative effect in accordance with Nida's Dynamic Equivalence Theory. These validators were purposively selected based on their proficiency in Iloko and English and their professional expertise in translation, education, writing, or linguistics. Their evaluations helped confirm the accuracy of meaning transfer, cultural appropriateness, and clarity of the subtitles, thereby enhancing the trustworthiness of the analysis.

Through systematic coding, analysis, and expert validation, the study provides a detailed description of the subtitling strategies used in Iti Mapukpukaw. The findings contribute to the understanding of audiovisual translation practices involving the Iloko language and highlight the linguistic and cultural considerations involved in translating regional Philippine languages for international audiences.

## RESULTS & DISCUSSION

### A. Translation Techniques Used in the Subtitles

The analysis of the dataset, consisting of 196 Iloko dialogue lines with corresponding English subtitles, shows that the subtitles primarily employed oblique translation techniques. Out of the 196 lines analyzed, 181 lines were translated using oblique translation techniques, while 15 lines were translated using direct translation techniques.

**Table 1.** Distribution of Translation Approaches in Iti Mapukpukaw Subtitles

*Translation Approach	Frequency
Oblique Translation	181
Direct Translation	15
Total	196

The predominance of oblique translation suggests that the linguistic and cultural differences between Iloko and English often require translators to prioritize communicative equivalence over direct lexical transfer.

The translation techniques identified in the dataset include modulation, equivalence, adaptation, amplification, reduction or omission, transposition, literal translation, and borrowing.

Since a single subtitle may contain more than one translation technique, each subtitle was classified according to the technique that exerted the greatest influence on meaning transfer. Borrowing was identified qualitatively in proper names, place names, and widely recognized terms; however, it was not included in the frequency count because these lexical items primarily served referential rather than translational functions.

**Table 2.** Frequency Distribution of Translation Techniques in Iti Mapukpukaw

Translation Technique	Frequency
Modulation	166
Equivalence	55
Amplification	49
Reduction/Omission	38
Adaptation	15
Literal Translation	15
Transposition	11

**Note:** Multiple translation techniques may occur within a single subtitle line; therefore, frequencies exceed the total number of subtitle pairs analyzed (n = 196). Borrowing was identified qualitatively in proper names, place names, and widely recognized terms but was not counted as a dominant subtitle-level translation technique.

As shown in Table 2, modulation was the most frequently used translation technique, appearing in

166 subtitle lines. This was followed by equivalence (55 instances), amplification (49 instances), and reduction (38 instances). Adaptation and literal translation each occurred in 15 subtitle lines, while transposition appeared least frequently with 11 instances. Borrowing was observed primarily in proper names, place names, and widely recognized terms.

Modulation was the dominant translation technique identified in the subtitles. This technique involves shifting the perspective or conceptual framing of an expression while preserving the core meaning. Many subtitles altered the original Iloko sentence structure to produce more natural English. Several patterns of modulation were observed. In many instances, the perspective of the sentence shifted from the listener to the speaker. Some subtitles also rendered indirect emotional expressions more explicitly. Other examples showed changes in grammatical polarity or sentence type to produce a more natural English construction.

Equivalence was the second-most-frequently used technique. This technique was commonly used when translating idiomatic expressions, conversational phrases, and interjections. Instead of translating expressions literally, the subtitler used English phrases that conveyed the same communicative function as the original dialogue. Many Iloko expressions that carried cultural or pragmatic nuances were translated into natural, conversational English. This allowed the subtitles to preserve the intended tone and communicative effect while adapting the wording to English discourse patterns.

Adaptation was used when culturally specific expressions or references lacked direct equivalents in English. In these cases, the subtitler replaced the original expression with a culturally appropriate alternative that would be easily understood by English-speaking viewers. This technique was used to

translate slang terms, cultural references, and certain expressions that rely on shared local knowledge.

Amplification occurred when the subtitle added information that was not explicitly present in the original dialogue. This additional information helped clarify meanings that were implied in the Iloko dialogue. In some cases, amplification provided more detailed explanations of events, relationships, or contextual information to ensure viewers could easily understand the subtitles.

Reduction or omission was used when parts of the original dialogue were removed in the subtitle. This technique was frequently applied to discourse particles, repetition, hesitation markers, and other elements that do not translate smoothly into English. Reduction helped ensure that the subtitles remained concise and readable within the time and space limitations of audiovisual translation.

Transposition was observed when the grammatical structure of the sentence changed during translation. This technique involved shifting grammatical categories such as verbs, adjectives, or clauses in order to produce a more natural English sentence. Although present in the dataset, transposition occurred less frequently than other oblique translation techniques.

Literal translation appeared mainly in short, direct expressions where Iloko and English share similar grammatical structures. Examples include simple questions, basic statements, and numerical sequences.

Borrowing was primarily used for proper names, place names, and widely recognized terms. These words were transferred directly from the source language to the subtitle without modification.

### ***B. Linguistic Challenges in Iloko–English Subtitling***

The analysis also identified four common linguistic challenges encountered in translating Iloko dialogue into English subtitles: structural and grammatical challenges, semantic and cultural challenges, pragmatic and discourse challenges, and subtitling-mediated challenges.

Structural and grammatical challenges arise from differences in how Iloko and English construct sentences, express actions, and organize grammatical relationships. Iloko frequently uses predicate-initial sentence structures, whereas English generally follows a subject–verb–object order. Because of this difference, many subtitles required reordering sentence elements to produce natural English. Another structural challenge involves subject expression. In Iloko, verbs often encode the subject within the verb through affixes. English, however, requires the subject to appear explicitly in the sentence. As a result, subtitles frequently inserted subjects that were only implied in the original dialogue. Iloko also allows ideas to be expressed through short predicate fragments that rely on contextual interpretation. English subtitles often combined these fragments into complete sentences in order to improve clarity and coherence.

Semantic and cultural challenges occur when the meaning of an expression depends heavily on cultural knowledge or contextual interpretation. Many Iloko expressions carry cultural meanings that cannot be translated directly into English. These expressions may refer to local practices, cultural metaphors, or social relationships that are deeply embedded in the linguistic context. When translating such expressions, the subtitler must often choose between preserving the cultural reference or replacing it with a more familiar English expression. As a result, strategies such as adaptation and equivalence were frequently used in order to ensure that the subtitles remained

understandable to audiences who may not share the same cultural background.

Pragmatic and discourse challenges arise from the presence of discourse particles and pragmatic markers in Iloko dialogue. Particles such as ‘*man*,’ ‘*laeng*,’ and ‘*ngay*’ play important roles in expressing politeness, emphasis, speaker attitude, and interpersonal relationships. English does not have direct equivalents for many of these particles. Because subtitles must remain brief and readable, these markers are often omitted or approximated through paraphrase. However, these substitutions cannot fully capture the pragmatic meaning conveyed by the original dialogue. As a result, some interpersonal nuances and relational cues present in the Iloko dialogue may be reduced or altered in the subtitles.

Subtitling-mediated challenges arise from the technical constraints of audiovisual translation. Subtitles must remain concise, readable, and synchronized with the film's audio and visual elements. Based on established audiovisual translation literature, these constraints often limit the amount of information that can be included in each subtitle line. As a result, translators often need to condense dialogue, remove redundant elements, or simplify complex expressions. Techniques such as reduction, amplification, and restructuring are therefore frequently used to balance accuracy, readability, and timing.

### ***C. Evaluation of Meaning Transfer***

Based on the validators' qualitative evaluations of semantic accuracy, pragmatic equivalence, cultural appropriateness, and communicative effect, the analysis indicates that the subtitles of *Iti Mapukpukaw* generally achieve effective meaning transfer. In most cases, the English subtitles successfully convey the core message, emotional tone, and narrative function of the Iloko dialogue. The subtitling choices allow English-speaking viewers to follow the story, understand

character relationships, and interpret the emotional dynamics of the scenes. This suggests that the subtitler prioritized communicative clarity and audience comprehension, consistent with Nida's principle that translation should aim to produce an equivalent response in the target audience.

However, the process of achieving dynamic equivalence often required adjustments that slightly altered how meaning was expressed. These adjustments were primarily associated with the translation techniques identified in the analysis, particularly modulation, amplification, and reduction.

Modulation frequently contributed to effective meaning transfer by shifting the perspective or framing of the original message in order to produce more natural English expressions. In several instances, Iloko statements that indirectly conveyed concern, reassurance, or disbelief were translated into clearer emotional expressions in English. These shifts helped the subtitles convey the speaker's emotional intent more directly, enabling viewers to immediately grasp the meaning of the dialogue. Although the message's structure changed, the underlying communicative purpose remained.

Amplification also played an important role in facilitating meaning transfer. Because Iloko dialogue often relies on contextual cues, shared cultural knowledge, or implied meanings, the subtitles occasionally added explanatory elements to clarify the intended message. These additions helped viewers who were unfamiliar with Iloko language or cultural references understand the narrative context of the dialogue. In this way, amplification supported dynamic equivalence by ensuring that the target audience could interpret the dialogue with a similar level of understanding as the original audience.

At the same time, amplification sometimes introduced interpretive elements that were not

explicitly stated in the original dialogue. When implicit meanings were expanded into explicit statements, the subtitle occasionally narrowed the range of possible interpretations. While this increased clarity for viewers, it also meant that the translation reflected a particular interpretation of the dialogue rather than preserving the full ambiguity or nuance of the original expression.

Reduction or omission represented the opposite tendency. In many cases, discourse particles, hesitation markers, or repeated expressions present in the Iloko dialogue were removed in the subtitles. These elements often carry subtle pragmatic meanings related to politeness, speaker attitude, or interpersonal relationships. Because English subtitles must remain concise and readable, these features were frequently condensed or omitted. While the removal of these elements did not significantly affect the basic message of the dialogue, it sometimes reduced the interpersonal nuance present in the original language.

Despite these adjustments, the analysis indicates that the subtitles generally succeed in maintaining the communicative intent and narrative function of the original dialogue. The film's translation strategies demonstrate a consistent effort to balance clarity, naturalness, and fidelity within the practical limitations of subtitling. In most cases, the subtitles prioritize delivering the essential meaning and emotional impact of the dialogue rather than preserving every linguistic detail.

Nevertheless, achieving accessibility for international audiences sometimes led to the reduction of culture-specific meanings, politeness markers, and interpersonal nuances embedded in Iloko dialogue. While these adjustments improved readability and comprehension, they also reduced certain aspects of the linguistic and cultural richness of the source language.

Overall, the evaluation suggests that the subtitling of *Iti Mapukpukaw* achieves a level of dynamic equivalence that facilitates comprehension for English-speaking viewers while preserving much of the communicative intent of the original dialogue. Although certain pragmatic and cultural nuances may be simplified or reshaped during translation, the subtitles largely preserve the communicative effect of the original dialogue and support the viewer's comprehension of the film's narrative and emotional themes.

#### ***D. Discussion***

The results of the study highlight the complexity of translating Iloko dialogue into English subtitles. The dominance of oblique translation techniques indicates that direct translation alone is insufficient when translating between languages that differ in structure, discourse patterns, and cultural context.

The frequent use of modulation, equivalence, and adaptation demonstrates the importance of oblique translation strategies in audiovisual translation. These techniques allow translators to modify sentence structure, adjust perspective, and adapt culturally specific expressions while preserving the intended meaning.

The four linguistic challenges identified in the study illustrate the structural and functional differences between Iloko and English. Differences in sentence structure, discourse particles, cultural meanings, and pragmatic conventions all affect how dialogue must be translated.

Because Iloko relies heavily on contextual meaning, discourse particles, and morphological markers, subtitles often require restructuring or expansion to convey the same message in English.

The findings also highlight the subtitler's role as a cultural mediator. When translating regional languages for international audiences, subtitlers must balance cultural authenticity with viewer comprehension.

Strategies such as adaptation and equivalence help ensure that subtitles remain accessible to audiences who may not be familiar with the Iloko language or culture. However, these strategies may also reduce the visibility of certain cultural nuances present in the original dialogue.

Subtitling requires balancing several competing priorities. Translators must maintain fidelity to the original dialogue while ensuring that subtitles remain clear, concise, and readable.

Amplification improves comprehension by making implicit meanings explicit, while reduction helps subtitles remain brief and synchronized with the audiovisual content. These techniques illustrate the constant negotiation between accuracy, readability, and technical limitations.

The findings demonstrate that translating Iloko dialogue into English subtitles involves complex linguistic and cultural considerations. Subtitlers must address differences in grammar, discourse patterns, and cultural meaning while working within the constraints of audiovisual translation. These findings also support Nida's Dynamic Equivalence Theory, as the subtitles generally preserved the communicative effect of the original Iloko dialogue despite structural and cultural adjustments.

Overall, the study shows that subtitling is not simply a process of replacing words from one language to another. Instead, it is an interpretive process that requires linguistic adaptation, cultural awareness, and strategic decision-making in order to convey meaning effectively to global audiences.

## **CONCLUSIONS & RECOMMENDATIONS**

### ***Conclusions***

This study found that the English subtitles of *Iti Mapukpukaw* primarily employed meaning-based translation techniques rather than literal translation. Of the 196 Iloko dialogue lines analyzed, only 15 employed direct translation techniques, while most required oblique translation strategies such as modulation, transposition, equivalence, adaptation, amplification, and reduction. Literal translation was used mainly in structurally compatible expressions, while borrowing occurred primarily in proper names and place names. In many instances, multiple techniques were combined, demonstrating that subtitling is an interpretive process that requires linguistic judgment and flexibility rather than mechanical word-for-word translation.

The analysis further revealed that the subtitles reflect several linguistic challenges arising from differences between Iloko and English, as well as from technical constraints in subtitling. Structural differences, including predicate-initial constructions, aspect-based verbs, affixation, and reduplication, often required restructuring to fit English syntax. Semantic and cultural challenges arose in translating kinship terms, politeness markers, and culture-bound expressions that lacked direct English equivalents. Pragmatic features such as indirectness, discourse particles, and repetition were frequently simplified or omitted. These challenges were also consistent with subtitling conventions described in audiovisual translation literature, including constraints related to screen space, reading speed, synchronization, and viewer comprehension.

Despite these challenges, the English subtitles generally reflected the intended meaning of the original Iloko dialogues and achieved dynamic equivalence. Although some cultural nuances, emotional subtleties, and pragmatic meanings were

reduced or softened, the subtitles largely preserved the message, communicative intent, and narrative function of the source text. The findings indicate that effective subtitling involves balancing intended meaning, cultural representation, and technical limitations to produce subtitles that are clear, natural, and accessible to viewers.

Despite these contributions, the findings should be interpreted within the study's limitations. The analysis was confined to a single film and its official Netflix subtitle track, and therefore may not represent subtitling practices across all Iloko audiovisual texts or other Philippine regional languages. Future studies involving multiple films, subtitle versions, or audience reception may provide broader insights into regional-language audiovisual translation.

### ***Recommendations***

Subtitling should be integrated early into the film production process, particularly for films that use regional languages such as Iloko and are intended for digital distribution. Greater collaboration among directors, editors, and subtitlers can help ensure that subtitles align with narrative pacing, visual elements, and platform requirements. Translators should also be provided sufficient time, digital tools, and reference materials to address culturally sensitive expressions, politeness markers, and indirect language more effectively.

Educators and academic institutions are encouraged to incorporate authentic subtitle data into Translation Studies, Linguistics, and related programs to strengthen students' understanding of the linguistic, cultural, and technical demands of audiovisual translation. The use of real subtitle examples may further bridge translation theory and professional practice.

Future researchers are encouraged to examine subtitling across other Philippine regional languages, film genres, and digital platforms to expand the growing body of research on audiovisual translation in the Philippine context. Audience reception studies may provide further insight into how viewers interpret meaning, emotion, and cultural references in subtitles. Researchers may also explore perspectives from sociolinguistics, pragmatics, discourse analysis, and media studies, as well as emerging technologies such as AI-assisted subtitling and current production workflows. Employing systematic coding procedures, multiple coders, and validation methods is likewise recommended to enhance the reliability and rigor of future studies.

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