# Concept of characters

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For the Roman alphabet the maximum number of characters allowed on a one line TV subtitle is usually 37 , including blank spaces and typographical signs which will take up one space .Occasionally , clients will ask for a maximum of 33 or 35 characters per line , or allow up to 39 to 41 characters depending on their guidelines and software used .Exceptionally , some film festivals will go as high as 43 characters per line .For cinema DVD a maximum of 40 characters seems to be the norm.

## Font type and number of characters per line

most subtitles are white , although occasionally yellow is used
when subtitling black and white films , so that the contrast between image and text is sharper.


 WinCAPS
**The font we recommend to use is 32 .**
Please note that 32 refers to pixels , not points .
The characters are always shadowed or black contoured , which solves legibility problems.

# Font type and number of characters per line

When the subtitles appear against a very light background , one of the solutions may be to encase them in a grey or black box . The boxes are standard in subtitling software and can be made to appear throughout the film or simply whenever they are required in concrete subtitles.

# Max. and min. number of characters

The maximum number of characters per line varies according to alphabets , and it is normal to allow 35 for Cyrillic languages like Bulgarian , Macedonian and Russian , 34 to 36 for Greek and Arabic , 12 and 14 for Japanese and Korean and between 14 and 16 for Chinese .

# Max. and min. number of characters

To carry out the exercises in WinCAPS , we recommend using a maximum of 39 characters per line .The total for a two –liner is , therefore , 78 characters .There is no fixed rule as to the minimum number of characters a subtitle must have , but subtitles counting less than 4 to 5 characters are rare .

## Duration

Any titles should ideally remain on screen for at least one second so that the eye of the viewer can register its presence .Subtitles that are kept on screen for a shorter period of time risk appearing or disappearing like a flash and therefore not being read by the viewer .On the other hand , if a very short subtitle remains on screen too long , the viewers will have time to read it repeatedly , which is equally irritating and can break the reading rhythm .In some cases , a one-word subtitle can just as well be incorporated into the preceding or following one .

# Style guides

In addition to a dialogue list of the program to be translated , subtitlers also must receive a style guide , or equivalent , from the broadcasting or subtitling company , in which they can find the main parameters to be applied in their subtitles . Unfortunately , it is not a common occurrence in the profession and many translators are left to their devices when producing subtitles . Some companies have their guidelines , but they tend to be for internal use only and are not very detailed .( Diaz Cintas and Remael , 2014 : 79 )

# Multiple voices in subtitling

As opposed to oral speech , written texts , including subtitles , are sequential and can only present dialogue exchanges one after the other.This makes the spotting of the overlapping dialogue especially tricky .When there is more than one person speaking at the same time the spotter has to make the difficult decision of deciding which information will make it to the target language and which will have to be deleted .

# Multiple voices in subtitling

In addition , the timing will have to be done in as clear a way as possible so as not to confuse the viewer , who can hear several voices at the same time and may not know who is saying what .In these cases , good layout of the subtitles is also essential . When spotting , the faster the pace of the dialogue exchanges , the more challenging the task becomes .

# THANK YOU