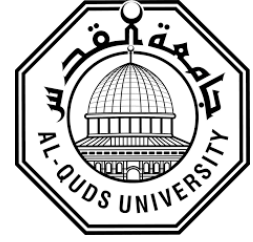**Deanship of Graduate Studies**

**Al-Quds University**

# Cohesion and Subtitling in Arabic-English Translation

## Omayma Mustafa Mohammad Abu Hussein

## M. Sc. Thesis

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# Cohesion and Subtitling in Arabic-English Translation

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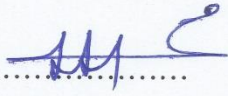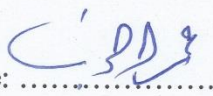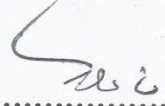### Cohesion and Subtitling in Arabic-English Translation

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**Jerusalem-Palestine**

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## Dedication

I dedicate this humble effort to my mother and all my family.

## Declaration

I certify that this thesis submitted for the degree of Master, is the result of my own research, except where otherwise acknowledged, and that this study (or any part of the same) has not been submitted for a higher degree to any other university or institution.

Signed ...............................

Omayma Mustafa Mohammad Abu Hussein

Date: 13/5/2018

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## Abstract

Subtitling is a complicated and constrained task since it is rife with technical and linguistic challenges. Verbal and nonverbal elements have a great role in understanding movies, so it is necessary to keep up with both of these dimensions. This study investigates the interaction of subtitles with the multi-semiotic aspects of film and examines the strategies used in achieving cohesion, with particular reference to English-Arabic translation. It highlights the role of the four simultaneous channels, the verbal auditory channel, the non-verbal auditory channel, the verbal visual channel and the non-verbal visual channel, in maintaining cohesion throughout the subtitled material. Toward this end, a number of scenes from a 2013 film entitled 'The Secret Life of Walter Mitty' are chosen as illustrative of the importance and the interplay of these channels. The analysis of dialog is based on the cohesive devices articulated by Halliday and Hasan (1976) with respect to semiotic elements. Translating dialog alone is generally insufficient as images, captions, gestures, signs, sounds and lyrics come into play as well. The multi-semiotic features of the subtitled material are useful in shortening subtitles, in reducing the amount of space they occupy, but sometimes additional subtitling may be required for clarification, particularly with respect to semiotic nuance and complexity. Finally, the study considers the kind and degree of attention necessary to factors such as expansion and modification due to the style and syntax norms of Arabic. The strategies of omission, addition, localization and condensation are used to achieve cohesion throughout the subtitled film.

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# Chapter I

## Introduction

## Overview

In this age of globalization, telecommunications, multimedia and technological sophistication have greatly affected our lives; people from different places and backgrounds interact more frequently. Audiovisual translation (AVT) plays an important role in strengthening such interaction since it melts the barrier of language and that is why there is an increasing market demand for subtitling, dubbing and voice over.

Subtitlers are unseen heroes; they strive to overcome the constraints entailed by the technical, linguistic and semiotic nature of subtitling. The main objective of this study is to determine the more relevant methodologies and the more appropriate strategies necessary in producing cohesive subtitled material in general and a cohesive subtitled film in particular. This thesis, accordingly, examines the extent to which verbal and nonverbal elements interact.

Chapter I highlights the problem statement and the significance of the study. As subtitling is not an isolated academic field, but rather is a branch of Translation Studies, this chapter also offers a brief overview of key theoretical issues and practical approaches to the discipline and practice of translation as well as some of the more relevant features of AVT modes and the concept of text.

Chapter II is devoted to the review of the literature related to cohesion and subtitling. It deals with the relationship between cohesion and coherence, and the cohesive approach proposed by Halliday and Hasan (1976). It also provides an overview of cohesion in the Arabic language, the meaning of various processes involved in subtitling, its constraints, standards and strategies, as well as the four semiotic channels and the characteristics of inter-semiotic cohesion.

Chapter III details the methodology of the study, including the procedures of the study, data collection and the purpose of this work. Chapter IV discusses multiple examples extracted from the subtitled film 'The Secret Life of Walter Mitty'. The framework of analyzing the dialogs and scenes is based on the cohesive devices suggested by Halliday and Hasan (1976) and the four semiotic channels. Chapter V presents the findings and the results of this analysis.

## 1.1 Statement of the problem

Watching films is one of the popular ways of entertainment. There are many TV channels and websites offering subtitled English movies for Arab audience. In order to help the viewers understand and enjoy the film, subtitles must be clear, readable and comprehensible.

Producing a cohesive subtitled film is not an easy task as cohesion is not only attained by translating the spoken words and dialogs. Both verbal and nonverbal elements are significant; they convey information and complement each other. In other words, dialogs, images and sounds must be one unit. However, subtitlers do not always have the adequate time and space to render everything.

In the process of subtitling, film analysis is highly recommended and great attention should be given to pictures, images, signs, body language and discursive elements. Subtitles should not be too long and distracting, viewers are supposed to be able to see what is going on the screen too. On the other hand, films sometimes include songs and lyrics and they are mostly not rendered.

It is expected that there should be cohesion between subtitles and what is shown or displayed on the screen. Thus, subtitlers have a further responsibility than simply translate the scenario; they are not only translators, where they perform the task of editors. In order to do their job well, they should be able to deal with difficult decisions and judgments on a multitude of issues, including, for example, what to omit or to add and whether to keep the explicit meaning or to show the implicit one. The main underlying aim, therefore, is to propose ways of enhancing the viewers' subjective understanding and appreciation of subtitled films.

Some illusive expressions are meant to contribute to the plot and the actions of the film; they are comprehended directly without expecting that they have different meaning. The following examples illustrate that:

| Walter: 'reading a note' | Heard rumblings LIFE'S done, man. Wanted to say thanks. **Take a look inside**, a gift for all the years of hard work. Sorry about the neg roll. I spilled some blood on it... while self-stitching a gun wound to my abdomen... but number 25 is my best ever. The quintessence of life, I think. I trust you'll get it where it needs to go... you always do. | سمعت إشاعة تفيد بإفلاس مجلة (لايف) أردت أن أشكرك **أنظر في الداخل، أرسلت لك هدية لجهودك طوال سنين** آسف بشأن الفيلم السلبي تلطخ ببعض الدماء بينما كنت أخيط جرح طلق ناري في بطني لكن الصورة السلبية رقم 25 هي الأفضل على الإطلاق إنها تعبر عن جوهر الحياة برأيي أنا متأكد من أنك ستضعها في مكانها المناسب كما هي عادتك |
| Hernando: | What did you get? | ما الذي حصلت عليه؟ |
| Walter: | It's **a wallet**. | إنها **محفظة** |

This is a note sent by Sean to Walter. Sean asks Walter to look inside to see his gift; after reading the note, Walter opens the wrapping paper to see that gift. Obviously, it is a wallet.

| Sean: | **That was the gift.** **The photograph**. The wallet was just something I could put it in. So, I put it in a little slot, the little picture holder in there. | تلك كانت الهدية الصورة المحفظة كانت مجرد شيء أستطيع وضعها فيه فوضعتها في الجيب الصغير المخصص للصور |

| | | |
|---|---|---|
| **Walter:** | I thought it would be cute.<br>I told you,<br>"**look inside**."<br>In the note.<br>You said "look inside."<br>**I thought you meant look inside of the wrapping paper**. | ظننت أنك ستجد الأمر ظريفاً<br>قلت لك، "أنظر في الداخل"<br>في الرسالة<br>قلت فيها "أنظر في الداخل"<br>ظننتك تقصد داخل ورق التغليف |
| **Sean:** | Yeah? Well, you got a real nice surprise coming. | حقاً؟ إذاً تنتظرك مفاجأة كبيرة |
| **Walter:** | No, I don't have it.<br>I don't have it anymore. | لا، لم تعد لدي<br>لم أعد أمتلكها |
| **Sean:** | Whoa! | |

After his long suffering journey to find Sean, Walter discovers that he has misinterpreted the expression 'Take a look inside'. He must look inside the wallet, not the wrapping paper. Below is another example:

| | | |
|---|---|---|
| Walter: | What was the picture? | ما كانت الصورة؟ |
| Sean: | Let's just call it a **ghost cat, Walter Mitty.** | لنقل إنها كانت **هرة شبح يا (والتر ميتي)** |

So the picture is the gift. In this dialog, Sean purposefully gives this answer 'Let's just call it a ghost cat, Walter Mitty'. It is not clear, but it implies important meaning. The conversation below takes place before asking the question above.

| | | |
|---|---|---|
| **Sean:** | Try to be real still, okay?<br>There's a snow leopard.<br>Right in this ridge.<br>So we have to try to be very, very, very, very still.<br>They call the snow leopard the "**ghost cat**."<br>**it never lets itself be seen.** | حاول ألا تتحرك، اتفقنا؟<br>يوجد هناك نمر ثلجي<br>عند هذا الجرف<br>لذلك علينا ألا نتحرك قيد أنملة<br><br>يطلقون على النمر الثلجي لقب "الهر الشبح"<br><br>لا يظهر نفسه أبداً |
| **Walter:** | **Ghost cat?** | "الهر الشبح"؟ |
| **Sean:** | **Beautiful things don't ask for attention**. | الأشياء الجميلة لا تشد الانتباه إلى نفسها |

Figure 1: The last cover of the magazine.

Figure 1 shows the last cover of the magazine. The photograph of Walter Mitty is the gift. Consequently, there is a connection between Walter and the ghost cat. Sean wants to send this hidden message to Walter that he is beautiful just like the ghost cat. He works silently and perfectly and he does not ask for attention.

In the previous examples, it is necessary to give the explicit meaning in favor of the plot. In the first example, viewers can understand the misunderstanding by keeping up watching the incidents of the movie. However, the second example highlights the ability of viewers to analyze and connect the ideas to get the implied meaning and message.

## 1.2 Significance of the study

This study is practical; there are many theoretical studies on cohesion, subtitling and semiotics, but there are few practical ones. On the other hand, there are relatively few studies dealing with English/ Arabic cohesion in subtitling and because English and Arabic are very different in terms of structure and culture. The absence of scholarly research is both remarkable and unfortunate. This study is intended to address this shortcomings and to highlight the challenges that subtitlers face in producing a cohesive Arabic subtitled movie.

## 1.3 Translation Studies in Brief

Translation Studies incorporates numerous subfields and applications, and hence involves a significant degree of interdisciplinary methodology. For Catford, translation is a "process of substituting a text in one language for a text in another" (1965, p.1). Accordingly, translators replace the source text (ST) with the lexical and grammatical equivalents of the target text (TT). He considers translation as a part of applied linguistics.

Catford focuses to a large extent on the grammatical and syntactic structure of the ST and TT. However, translation deals with meaning, intention and communication. It is "more an act of cultural transfer than linguistic: the act of translation is no longer simply transcoding from one context into another, but an act of communication" (Snell-Hornby, 1990, pp. 81-82). Culture is an integral part of language, and so translators do not have only to be bi-lingual but also bi-cultural. "For truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function" (Nida, 2001, p.82).

Nida states that "translating consists in reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style" (1969, p.16). Nida sees that there are two types of equivalence for producing a natural readable translated text, namely, formal equivalence and dynamic equivalence.

Formal equivalence preserves both the form and the content of the ST. This means that the message is rendered using similar or related words, syntax and structure. Dynamic equivalence, on the other hand, devotes more attention to effect. In order to make the translated text sound natural, adaption is employed. Different words and expressions are used, but their function is the same as in the original.

Literal translation entails formal equivalence as ST and TT are nearly the same in terms of both form and content. Word for word translation is not the same as literal, as the former

retains the word order of the ST. It could be practical if the source and target languages are close, but inappropriate if they are very different, as in the case of English and Arabic. For example: Ali did not play in the last match.

(Word for word translation) علي لم يلعب في الأخيرة المباراة.

(Literal translation) لم يلعب علي في المباراة الأخيرة.

Furthermore, context is essential for understanding the meaning of words. The same word could have different meanings in different contexts or situations. Translators can apply communicative or semantic translation models to perform their task. Newmark (1981, p.39) explains the purpose of each one of these models:

> Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

Pragmatics, on the other hand, which is "the study of how utterances have meanings in situation" (Leech, 1983, p.14) is strongly related to translation. Hence, pragmatics and its theories involving speech acts and the cooperative principle and conversational maxims can help translators determine the intended message of the ST.

Skopos theory is a functionalist approach established by Vermeer in 1978. 'Skopos' is a Greek word meaning 'purpose'. Accordingly, the process of translation is determined by the function of the product. Thus, the approach of translation is TT oriented. The translator is the creator of the TT, and he/ she may use any procedure conducive or appropriate to achieving the end result. Vermeer explains the Skopos rule as follows (cited in Jaber, 2006, p.38- 39):

> Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translate/ interpret/ speak/ write in a way that enables your text/ translation to function in the situation it is used and with the people who want to use it and precisely in the way they want it to function.

House (2010, p. 36) distinguishes between two types of translation, overt and covert. In overt translation, the cultural elements are rendered as they are in the ST. "The original sociocultural frame is left intact as far as possible, given the need of expression in another language". Covert translation, on the other hand, requires some degree of modification and

alteration to give the TT a ring of authenticity. She suggests that "the translator can and should attempt to recreate an equivalent sociocultural event" (2010, p.37).

Overt and covert translation methods are similar to the concepts of domestication and foreignization proposed by Venuti. He explains that domestication is "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home" while foreignization is "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995, p. 20).

The enormously rapid pace of technological developments has resulted in a new mode of translation: machine translation. It is instant and does not entail continuous human labor or involvement. Computers and software programs undertake the task of translation, though its accuracy is reduced to the extent that it cannot properly interpret contextual and cultural elements.

As indicated above, there are various approaches to translation based on related disciplines such as syntax, sociolinguistics, semantics, pragmatics and cultural studies. Each approach focuses on a specific aspect of text production: grammar, communications, and socio-cultural functions. According to the Skopos theory, subtitlers cognizant of these approaches and well-versed in their methodologies are well-positioned to define the best way of achieving optimal results.

Current trends in translation call for specialization within a given field of knowledge. Some texts may be regarded as general, so that any reasonably proficient generalist can manage the task. However, some domains require a higher level of professional or scholarly knowledge and understanding. A non-specialist, for instance, would not be able to translate legal or medical texts. Literary translation, moreover, is an art. An adequate rendering of a literary text requires a nuanced facility with the languages involved as well as an understanding of the aesthetic and philosophical dimensions of the work (as an esteemed cultural artifact, meriting preservation and scholarly attention, generation after generation.) In other words, translators of literary works such as novels and particularly

poems must consider the aesthetic dimensions of language together with the specific elements of literary genres and devices, such as rhyme and rhythm in English verse.

Obviously, translators should consider a multitude of issues in deciding which approach to follow. They should be aware of the text type, purpose, and the TT readers. Because each language and each culture has its own norms and characteristics, translators may confront significant difficulties and complexities. In this case they should find a way to overcome the obstacles. Translation strategies involve important cognitive functions and involve "a potentially conscious procedure for solving a problem faced in translating a text or any segment of it" (Loescher, 1991, p.8).

## 1.4 Audiovisual Translation

AVT is a branch of Translation Studies. It is related to media, the film industry, and multimodality. Gottlieb terms it 'screen translation' and defines it as "the translation of transient polysemiotic texts presented on screen to mass audiences" (2008b, p. 205-206). This definition highlights the type of the text involved in audiovisual materials: First it is transient, and the audience cannot control its flow, and secondly it is polysemiotic, as the audiovisual material includes several simultaneous channels of communication. Films consist of multiple communication channels, and so they are polysemiotic, while books, for example, consist of one channel and therefore they are considered monosemiotic texts.

There are also different text types involved in translation: Mono-semiotic texts use one channel of communication and thus the translator controls the entire medium of expression. In the case of polysemiotic texts, the translator could be either constrained or supported by the audio or visual communicative channel. Isosemiotic and diasemiotic texts, depending on whether the same or different communication channels are used in both in the original and in the translation (Gottlieb, 1994). Isosemiotic translation uses the same semiotic channel as the original and thus renders speech as speech and writing as writing such as dubbing and literary translation. Diasemiotic translation, on the other hand, uses different semiotic channel such as subtitling as speech is rendered as writing.

AVT could be subdivided into subtitling and re-voicing (dubbing). The criterion here is the form of the TT. In subtitling, the TT is written and in re-voicing the TT is spoken (Sakellariou, 2012). The following are two lists of AVT categories, delineated according to the point of view represented in  Karamitroglou and Gambier, as cited in Sakellariou's article (2012, p.678):

Karamitroglou (2000, p.4) distinguishes the following categories of AVT:

   a. subtitling

   b. (lip-sync) dubbing

   c. narration (including voice-over)

   d. free commentary.

The categories b, c and d fall under the category of re-voicing.


For Gambier (1994, p.276-277), the field of multilingual transfer in audiovisual communication is subdivided as follows:

   a. subtitling

   b. simultaneous subtitling

   c. dubbing

   d. interpreting

   e. voice-over

   f. narration

   g. commentary

   h. multilingual broadcasting

   i. surtitles or supratitles

   j. simultaneous translation.


The three most dominant modes of AVT are subtitling, dubbing, and voice over. Although I provide some details on those modes, subtitling is the core of this study and naturally it receives greater attention in this thesis and it is examined from different perspectives in the following chapter.

Voice-over is defined as "the faithful translation of original speech, which is delivered in an approximately synchronous way" (Luyken et al., 1991, p. 80). The voice of the person who is reading the translation is recorded over the original audio track. The original sound is lowered and can be heard only faintly in the background. This method is widely used in documentaries and news reports.

According to Luyken et al. (1991, p. 31), dubbing is "the replacement of the original speech by a voice-track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original dialog." It is used mostly in films and TV series and is regarded as a form of domestication.

Amongst the advantages of dubbing is that it does not distract attention from the image and that it is suitable both for children and adults with poor reading abilities. Meanwhile its disadvantages include the fact that it is both expensive and "labor intensive" (Baker, 1998, p. 75). It also takes long time to produce and it necessarily entails some degree of loss of the original soundtrack.

There are two types of subtitling: intralingual and interlingual. In the former, both the ST and the TT are composed in the same language, whereas in the latter, the two texts are composed in different languages. Intralingual subtitling is for the deaf and the hard of hearing. Hence, para-scenario sounds such as a phone or doorbell ringing, shouting and music playing should be indicated. This study concerns interlingual subtitling as a form of "overt translation" (Battarbee, 1986).

## 1.5 What is text?

According to De Beaugrande and Dressler (1981, p. 3), a text is defined as "a communicative occurrence which meets seven standards of textuality." The seven standards of textuality are cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. The text is considered communicative if all of these standards are present. They may be classified in terms of their relations with the text or with the users of the text: producers and receivers.

Cohesion and coherence are text-centered. Cohesion "concerns the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within a sequence" (De Beaugrande & Dressler, 1981, p. 3), whereas coherence is defined as a cognitive process involving the relations between the concepts of the textual world underlying the surface. Intentionality concerns the text producer's attitude, while acceptability concerns the text receiver's attitude. The fifth standard is informativity, which "concerns the extent to which the occurrences of the presented text are expected or unexpected or known, as opposed to unknown/ certain" (De Beaugrande & Dressler, 1981, p. 8-9). The standard concerns the factors which make a text relevant to a situation of occurrence is called situationality. The last standard is intertextuality, which "concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts" (Nisca, 1999, p.3).

Halliday and Hasan (1976) identify a number of characteristics of texts. Texts may be written or spoken, short or long, for example, a text might be a proverb or a dialog. "A text is a unit of language in use. It is not a grammatical unit, like a clause or sentence; and it is not defined by its size" (Halliday & Hasan, 1976, p. 1). A text therefore, is a semantic unit related to meaning and is encoded in successive and internally-consistent sentences.

However, differences do exist between written and spoken texts. Written language is planned and deliberate and its constituent elements are chosen within a system of linguistic logic as a product of rational thought. Its grammatical and syntactic systems are highly developed. In contrast, oral language is spontaneous and dynamic. Hence, we expect hesitation, redundancy, pauses, slips of tongue, grammatical errors and slang. Moreover, it entails various other important verbal and nonverbal elements which are understood to enhance oral communication, elements such as intonation and gestures.

In the case of AVT, Gambier (2006) suggests that the concept of text should be revised. 'Screen texts' are short-lived and multimodal, their coherence is based on the interplay

with the images and the sound. "Does text mean the same thing in literary translation, conference interpreting and AVT?" He questions (Gambier, 2006, p. 3).

Translators deal with written texts, while interpreters convey the meaning of spoken language orally. There are two modes of interpreting: simultaneous and consecutive.

> With simultaneous interpreting, the interpreter must interpret at the pace of the speaker, meaning that the interpreter must listen to the source language and speak the target language at the same time. With consecutive interpreting, the interpreter must wait for the speaker to finish speaking and then interpret what was said. The interpreter must listen to the target language, take mental or written notes, and then render the information into the target language (Fetterolf, n.d., para.5-6).

The process of interpreting is immediate: There is no time to consult reference works, for instance, and no chance to edit. Interpreters must be both good listeners and public speakers. Indeed, they must have extraordinarily high communication skills to do their job.

Despite the differences between translation and interpreting, same text mode is involved in each. In other words, translators render written texts into written ones and interpreters render spoken texts into spoken ones. Subtitling, by contrast, entails rendering the spoken texts into written ones.

# Chapter II

## Literature review
## Theoretical background

### 2.1 Cohesion and coherence

Cohesion and coherence have a long tradition in the linguistic literature. "They date back to ancient rhetoric where they were used by Greek and Roman philosophers and orators such as Aristotle, Plato, Catiline and Cicero whose speeches and writings have served as models of cohesive and coherent language" (Mubenga, 2010, p. 39).

Cohesion and coherence are two sides of the same coin: they are intimately related and they function to complement one another. Therefore, a great many theories have been proposed to account for their functions. The three currently most prominent are those of Halliday and Hasan (1976), De Beaugrande and Dressler (1981) and Brown and Yule (1983). There are also other approaches to cohesion and coherence, including those of Baker (1992), Bell (1991), Blum Kulka (1986), Folkart (1988), Hatim and Mason (1990, 1997), Kostopoulou (2007) and Newmark (1988). In the section below, Halliday and Hasan's theory of cohesion is discussed in considerable detail because it has served as the theoretical framework of this study.

## 2.1.1 Halliday and Hasan

The theory of Halliday and Hasan (1976) is based on linguistic or textual cohesion. They used the term 'texture' in determining whether a given set of sentences are constitutes a text or not. "A text has texture and this is what distinguishes it from something that is not a text" (Halliday and Hasan, 1976, p. 2).

They provide insight into two kinds of cohesive devices: the lexical and the grammatical. Lexical cohesion relates to what we ordinarily associate with vocabulary acquisition, elements such as repetition, collocation and synonymy, while grammatical cohesion relates to structural content and involves reference, substitution, ellipsis and conjunction.

The following two sections are meant to demonstrate lexical and grammatical cohesion in both English and Arabic:

**Lexical cohesion**

Lexical cohesion concerns the relationship between lexical items in specific context. "This is the cohesive effect achieved by the selection of vocabulary" (Halliday & Hasan, 1976, p.274). This type of cohesion is divided into two main categories: collocation and reiteration.

Collocation "is achieved through the association of lexical items that regularly co-occur" (Halliday & Hasan, 1976, p.284) irrespective of whether or not there is identity of reference. Halliday and Hasan distinguish various meaning relations of collocational cohesion that can be established within a text. These include the following:

> a. Relation of autonomy: words that have different senses and stand in opposition to one another, such as 'hate' /'like', 'wet' / 'dry', 'crowded' / 'desert', etc.
>
> b. Relation of complementarity: lexical items are used in contrast to each other. They are mutually exclusive terms, such as 'girl' /'boy', 'stand up'/ 'set down', and the like.
>
> c. Relation of part to whole: one lexical item is related to a more general class to which it is a part such as 'car'… 'box'… 'lid'.
>
> d. Relation of part-part: whereby two or more lexical items belong to the same general class such as 'mouth…' 'chin', 'verse…' 'chorus.'
>
> e. Relation of co-hyponymy; whereby words belong to the same general class as 'chair' and 'table' (both are hyponyms of furniture).

f. Words down from the same ordered series: such as 'dollar,' 'cent,' 'north,' 'south,' 'colonel' 'brigadier', 'Tuesday', 'Thursday, 'etc (Djamila, 2010, p.25-26).

While "Reiteration is a form of lexical cohesion which involves the repetition of a lexical item, at the other end of the scale; and a number of things in between" (Halliday & Hasan, 1976, p. 278). The reiterated lexical item could be a repetition, a synonym, near synonym, a superordinate or a general word, as in the following example:

Repetition: I saw some *children* on the way home. The *children* were playing football.

Superordinate/Hyponym: I bought plenty of *vegetables* yesterday at the market. These vegetables are *potatoes, tomatoes* and *cucumbers*.

Synonym: I had a good *meal* at the restaurant. *The food* was delicious.

**Grammatical cohesion**

Grammatical cohesion refers to structural content, and it is subdivided into four main cohesive ties: reference, substitution, ellipsis and conjunction.

**Reference**

Reference is considered a cohesive tie if there are two or more expressions in the text referring to the same person, thing or idea. Halliday and Hasan (1976) distinguish between two types of references: exophora and endophora. Exophoric reference is situational while endophoric reference is textual. Therefore, exophoric reference and endophoric reference are retrieved from different places. Grasping the exophoric reference depends on the context of situation. Exophoric reference "directs the receiver out of the text and into an assumed shared world" (McCarthy, 1991, p.41). Endophoric reference is realized by the expressions found in the text. Endophoric reference could be anaphoric or cataphoric, depending on their position in the text. In the case of anaphoric reference, the expression refers to a preceding one. In contrast, cataphoric reference refers to an expression coming after.

> Cohesion occurs where the INTERPRETATION of some elements in the discourse is dependent on that of another. The one PRESUPPOSES the other in the sense that, it cannot be effectively decoded except by recourse to it. When this happens, a relation of

cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text (Halliday & Hasan, 1976, p.4).

There are three types of reference: personal, demonstrative and comparative. Halliday & Hasan (1976, p.37) define them as follows:

1. Personal reference is reference by means of function in the speech situation, through the category of PERSON,
2. Demonstrative reference is reference by means of location, on a scale of PROXIMITY,
3. Comparative reference is indirect reference by means IDENTITY or SIMILARITY.

Traditionally, personal pronouns are classified into first person pronouns, second person pronouns and third person pronouns. However, Halliday and Hasan sub-divide them into speech roles and other roles. Speech roles include the speaker (I, me, mine, my, we, us, ours, our) and the addressee (you, yours, your) pronouns and other roles which include the remainder. They argue that this classification is more appropriate in this context because it based on the role of participants in the speech situation. In general, first and second person pronouns are exospheric, while third person pronouns are endophoric:

- *The car* was dirty, and so I washed *it*.

- When *he* was running, *John* broke his ankle.

In the first example, the personal pronoun 'it' refers back to 'the car'. This kind of references is known as anaphora, while the personal pronoun 'he' in the second example is cataphora. In this case, the pronoun is given first and its identity is revealed later. So the pronoun 'he' refers to 'John'.

Demonstratives indicate the proximity of their referents. There are two types of demonstratives: adverbial demonstratives (now, then, here, there) and the selective nominal demonstratives (this, these, that, those). The adverbial demonstratives are qualifiers, while the nominal demonstratives could function as a head of the nominal group or as a deictic when they modify the nominal head. The following diagram illustrates the proximity indication of demonstratives:

|  | Determiners | Adverbs |
|---|---|---|
| Near | this, these | here, now |
| Far | that, those | there, then |

On the other hand, there are two types of comparative reference, general comparison and particular comparison. The first type concerns likeness and unlikeness using certain adjectives and adverbs such as same, similarly, identical, equal, other, and different. Meanwhile, particular comparison refers to quantity and quality. It is expressed by ordinary adjectives and adverbs.

A- I want a turkey sandwich with cheese and tomatoes.

B- I want the *same*.

In this example, 'the same' refers to 'a turkey sandwich with cheese and tomatoes'.

**Substitution**

Substitution is used to avoid the repetition of lexical items by replacing them with other grammatical items. There are three types of substitution in English: nominal (one, ones, the same), verbal (do/did) and clausal (so, not) substitution.

- I have lost your book. I must get you another *one.* (Nominal substitution)

- Do you live here? Yes, I *do.* (Verbal Substitution

- Is it going to rain today? I think *so*. (Clausal Substitution)

'One' in the first example is a substitution of the noun 'book'. The verbal phrase 'live here' is replaced by the auxiliary 'do' in the second example. Finally, the clause 'it is going to rain' is substituted by 'so'.

**Ellipsis**

Ellipsis is another kind of substitution, but in this case, a lexical item is substituted by zero. In other words, some item is left unsaid. Halliday and Hasan (1976) list three types of ellipsis: nominal, the omission of head nouns in a nominal group; verbal, an ellipsis within the verbal group; and clausal, the omission of a clause.

- John drank some orange juice and Jack some lemon juice. (Verbal ellipsis)

- They have scored two goals and yet they have to score another to win. (Nominal ellipsis)

- Someone took my luggage. I wish I could find out who. (Clausal ellipsis)

In the first example, the verb 'drank' has been elided. In the second, the noun 'goal' has been elided, and in the last example, the clause 'took my luggage' has been elided.

**Conjunctions**

The fourth and final type of cohesive ties is conjunction. Conjunctions are used to combine and indicate the relationship between clauses and sections in the text. Halliday and Hasan (1976, p.226) argue that conjunctions "express certain meanings which presuppose the presence of other components in the discourse." Unlike reference, substitution and ellipsis, conjunctions do not have that preceding or following relation to other text components. "Conjunction signals the way the writer wants the reader to relate what is about to be said to what has been said before" (Baker, 1992, p.190).

Baker (1992, p.191) summarizes the main relations expressed by conjunctions with examples as follows:

| | |
|---|---|
| a. additive | and, or, also, in addition, furthermore, besides, similarly, likewise, by contrast, for instance; |
| b. adversative | but, yet, however, instead, on the other hand, nevertheless, at any rate, as a matter of fact; |
| c. causal | so, consequently, it follows, for, because, under the circumstances, for this reason; |
| d. temporal | then, next, after that, on another occasion, in conclusion, an hour later, finally, at last; |
| e. continuatives (miscellaneous) | now, of course, well, anyway, surely, after all |

The conjunctions in the last category above do not express any particular conjunctive relation as is the case in the others in categories a, b, c and d, yet they do have a cohesive tie in the text (Halliday & Hasan, 1976, p. 267).

**General nouns**

Halliday and Hasan (1976, p.274) indicate that "the class of general nouns is a small set of nouns having generalized reference within the major noun classes, those such as "human noun", "place noun", "fact noun" and the like." Some examples of these include the following: people, boy, woman, creature, thing, stuff, matter, move, place and question.

They argue that such nouns have an important role in cohesion, particularly in spoken language.

## 2.1.2 De Beaugrande and Dressler

De Beaugrande and Dressler offer the following definition of cohesion and coherence:

> Cohesion is related to the continuity of occurrences realized by syntax, and operates in short-term or working memory. Coherence is related to the continuity of senses encoded in a configuration of concepts and relations, and operates in long-term or semantic memory (Mubenga, 2010, p. 42).

They also identify the following elements as cohesive devices: recurrence, partial recurrence, parallelism, paraphrase, pro-forms, ellipsis, tense, aspect, junction Functional Sentence Perspective (FSP) and intonation (Mubenga, 2010).

## 2.1.3 Brown and Yale

This theory adopts the pragmatic approach, according to Brown and Yule (1983, p. 205): "Successful reference depends on the hearer's identifying for the purposes of understanding the current linguistic message, the speaker's intended referent, on the basis of the referring expression used." They adopt Gricean Maxims.

Brown and Yule (1983, p. 225) propose three basic strategies for interpreting the intended meaning of any spoken or written discourse: (1) computing the communicative function, (2) using general socio-cultural knowledge, and (3) determining the inferences to be made.

## 2.1.4 Baker

Baker adopts Halliday and Hasan's theory with respect to cohesion, but the approach of Brown and Yale regarding coherence. "Cohesion is the network of surface relations which link words and expressions to other words and expressions in a text, and coherence is the network of conceptual relations which underlie the surface text" (Baker, 1992, p. 218). From these definitions, it is clear that cohesion is a textual element, while coherence is mental one.

## 2.1.5 Hatim and Mason

This approach is consistent with the theory of De Beaugrande and Dressler. Coherence depends on logical relations, the organization of events, objects and situations, and continuity of human experience (Mubenga, 2010, p. 47). Hatim and Mason suggest that context in translation consists of three dimensions: (1) communicative transaction, (2) pragmatic action, and (3) semiotic interaction. Communicative transaction involves register analysis, which consists of the following three elements: (1) field, (2) tenor, and (3) mode. Pragmatic action involves the following three pragmatic approaches: (1) speech acts, (1) the cooperative principle and (3) Gricean Maxims. Finally, semiotic interaction involves the interplay of text, discourse and genre. Semiotic interaction in subtitling also involves picture and sound as signs (Kao, 2011, p. 14-15).

## 2.1.6 Cohesion in Arabic

One of the most significant contributions of Arab scholars to the field of linguistics is that of Al-Jirjani (1010), 'Al-Nadhm Theory', the theory of cohesion (assabk/ السبك) and coherence (alhabk/ الحبك), proposed in his book *Dala'il Al-E'jaaz* (Signs of Inimitability) (Abu-Krooz & Al-Hindawi, 2017). According to this theory, the unity of discourse is based on syntactic, semantic, and pragmatic levels. Al-Jirjani (1010, p.44 cited in Abu-Krooz & Al-Hindawi, 2017, p.9) states that "an utterance is meaningful only when it coheres with other words in the context and relates to its social context." Thus, there are two types of context; the linguistic context (neighboring words الجارات) and the situational context (al-maqam المقام) (Abu-Krooz & Al-Hindawi, 2017). The situational context is defined as "the context setting in which communication occurs between two speakers. It comprises the conversational spatial and timing features, the relationship that brings the speakers altogether, the shared values of the conversationalists, and the conversation, which have already been made" (Al-Kholi, 1982, p.259 cited in Abu-Krooz & Al-Hindawi, 2017, p.11).

The context of situation refers to the nonlinguistic elements of conversations, elements such as place, time, the relationship of speakers and their values. Hence, the meaning of any expression or utterance depends on the situation in which it occurs. Al-Kholi (1982,

p.156 cited in Abu-Krooz & Al-Hindawi, 2017, p.11) also defines linguistic context as "the linguistic surrounding that embrace a sound, a phoneme, a word, a phrase, or a sentence." To understand the meaning of words, they must not be isolated from the context in which they occur. Al-Jirjani points out that the essence of a word is determined through its relationship with other linguistic elements in the text (Abu-Krooz & Al-Hindawi, 2017).

"Cohesive ties in Arabic, according to Al-Jirjani, are taxomonized on three fundamental levels: namely, the phonological, lexical and grammatical" (Abu-Krooz & Al-Hindawi, 2017, p.13). Halliday and Hasan identify two main categories of cohesion in English that differ from those of Arabic: the grammatical and the lexical. The phonological level includes both al-jinas (Homonymy) and assaj' السجع (Assonance). There are various forms of al-jinas and assaj', as in the following (Abu-Krooz & Al-Hindawi, 2017, p.13-14):

1. (فأقم وجهك للدين القيم) (But set thou thy face to the right Religion.)

    In this example, there is a homonymy relation of derivation between two words which are أقم and القيم.

2. (فيها سرر موضوعة وأكواب مرفوعة) Therein will be Thrones (of dignity), raised on high. Goblets placed (ready). Both موضوعة and مرفوعة have the same rhyme and meter. This is an example of the parallel type of assaj' (al-mutawazi).

The lexical level of cohesion has two basic cohesive devices in Arabic; reiteration and collocation. Repetition (التكرار) involves repeating lexical items, including words, phrases, and clauses either partially or entirely, as illustrated here:

(فإن مع العسر يسرا إن مع العسر يسرا)

In this example, the same clause is repeated twice. Meanwhile, antithesis (المقابلة), system congruence (المطابقة) and lexical harmonizing of peers (مراعاة النظير) fall within the framework of collocation (التضام).

The grammatical level of cohesion is necessary to the production of a highly cohesive text. The manner in which a text is formulated and organized influences the meaning and

comprehension. There are different and important grammatical ties in Arabic, among them are the following:

a. Fronting (التقديم) and postponing (التأخير): This concerns the order of words within sentences: Sometimes the natural order of is altered purposefully, for instance, for emphasis (Abu-Krooz & Al-Hindawi, 2017).

b. Ellipsis (الإضمار): (Al-Jirjani 1984, p.146) Al-Jirjani points out that ellipsis may assume different forms; therefore, there are elliptical clauses, phrases, words, letters and radicals in Arabic texts.

In a paper entitled "A Contrastive Study of Cohesion in Arabic and English Religious Discourse," Al-Shboul, Al-Shdaifat, Huneety and Mashaqba, (2017) establish a comparative framework for the study of cohesion in Arabic and English religious spoken texts. Their analysis of 12 speeches on religious themes demonstrates the differences between the two languages in their use of cohesive devices. The results of the study indicate that lexical cohesion is the predominant type of cohesion in Arabic religious discourse in its use of lexical repetition, collocation, reference and conjunctions. English religious discourse, on the other hand, is characterized chiefly by the grammatical aspects of cohesion and coherence, most often using reference, lexical repetition and then conjunctions. The analysis also reveals the significance of two other devices that mark cohesion in Arabic discourse: rhyming patterns and parallelism. These devices constitute a form of phonological cohesion.

Another study conducted by Farghal (2017) examines the preferences for stylistic conventions and textual patterns involving cohesion and coherence in English and Arabic. Different text types in English/Arabic translation are analyzed. "English discourse has been shown to be as lexically repetitive as Arabic discourse and Arabic discourse has been argued to be as hypotactic as English discourse" (Farghal, 2017, p. 29).

The study demonstrates conclusively that both languages are pronouns-dense, but that their profiles differ in their use of subject versus other pronominal elements. "Arabic discourse, however, proves to be more conjunctions-dense due to the frequent

employment of wa and fa as default markers which carry little semantic content and are mainly meant to smooth and naturalize the flow of discourse" (Farghal, 2017, p. 29).

## 2.2 Definition of subtitling

Subtitling is a type of audio-visual translation with its own particular characteristics and set of constraints. Gambier "characterizes subtitling as a kind of simultaneous written interpretation" (De Linde & Kay, 1999, p. 2), and he regards subtitles as:

> Condensed written translations of original dialog which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialog and are almost always added to the screen image at a later date as a post-production activity (Luyken et al. 1991, p. 31).

Gambier's definition is useful for our purpose as it highlights various important characteristics of subtitling and subtitles. First, subtitling deals with two different modes of language since it requires the need to change the spoken language into written discourse. Secondly, subtitles usually appear at the bottom of the screen, so as not to obscure the images and ruin the cinematography. Finally, they need to be significantly condensed, due to space and time constraints.

Another definition of subtitling, that suggested by Díaz Cintas and Remael (2007, p.8 cited in Thawabteh & Musallam, 2016, p.110), warrants attention here. For these theorists, subtitling is perhaps best regarded as:

> A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original [dialog] of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, and the like), and the information that is contained on the soundtrack (songs, voices off).

Díaz Cintas and Remael point out that information is conveyed not only in dialogs, but also in other visual and aural elements, such as captions and music. Subtitlers, then, must necessarily take such alternative information sources into account and try to render them in a manner adequate to the complexity of the original, nuanced meaning.

## 2.2.1 Constraints of subtitling

Subtitling involves both technical and contextual constraints. "Gottlieb (1992) uses different terminology, and points out that a subtitler is faced with formal (quantitative) and textual (qualitative) constraints" (Benyamin & Ghaemi, 2010, p.41). Textual constraints pertain to the visual context of the film, whereas formal constraints concern factors of space and time.

Subtitlers must deal with technical, textual and linguistic constraints. Technical constraints in this context may refer to the need for subtitles to be readable and brief: They should not be unnecessarily long. They also should not occupy excessive space on the screen because long blocks of space will prevent the reader from seeing potentially important visual content. Textual constraints derive from the fact that subtitling requires a shift from the spoken to written mode (Anderman & Díaz Cintas, 2009, p. 21-23).

Viewers of subtitled material may not enjoy a film, which is, after all, intended to entertain, since their attention must of necessity be split between the images and the subtitles. They have to concentrate on both the scenes on the screen and the subtitles. In order to function successfully, subtitlers should take the following into consideration:

> a) When the visual dimension is crucial to understanding a particular scene, subtitlers should offer only the most basic linguistic information, leaving the eyes of the viewers free to follow the images and the action.
>
> b) Conversely, when important information is not contained in the images, but rather in the soundtrack, one must try to produce the fullest subtitles possible, to ensure that the viewers are not left behind.
>
> c) The presentation of the subtitles, the way in which the words of each subtitle are arranged on the screen, and on each subtitle line, can help enhance readability (Anderman & Díaz Cintas, 2009, p. 23).

The language of subtitles and the manner in which they structured should be as simple and as straightforward as possible to enable viewers to read and comprehend quickly and easily.

In order to know when to add and when to omit, subtitlers should be familiar with the concepts of explicitation and implicitation. Vinay and Darbelnet (1995, p 8-10) define these concepts as follows:

> [Explicitation is] the process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situation, [while implicitation is] the process of allowing the target language situation or context to define certain details which were explicit in the source language.

The strategies of expansion, paraphrase, transfer, imitation, transcription, and dislocation all involve explicitation, while condensation, decimation, and deletion involve implicitation (Kao, 2011, p. 44).

## 2.2.2 Standards of subtitling

Technical dimensions cannot be ignored in subtitling. Karamitroglou (1998) proposed a set of subtitling standards to be used in Europe. These standards aim at producing readable and comprehensible subtitled material. The focus of attention is on viewers and their reading ability, on the one hand, and subtitling and its features, on the other one.

Concerning spatial parameters and layouts, subtitles should be placed on the lower portion of the screen. He points out that this part of the screen isn't normally used for important visual information and therefore subtitles positioned here should not entail an unwarranted distraction. In order to keep the gaze of the viewers focused on in the central portion of the screen, the lowest line of the subtitles should occupy at least 1/12 of the total screen height above the edge. Subtitles may be positioned in the upper portion of the screen only when a vital visual material appears below (Karamitroglou, 1998).

"A maximum of two lines of subtitles should be presented at a time" (Karamitroglou, 1998, p.2) to allow viewers read them and yet not hide a large part of the screen. Each line should be composed of approximately 35 characters. The subtitles should be centered, "this would enable the eye of the viewer to travel a shorter distance in order to reach the start of the subtitle" (Karamitroglou, 1998, p.2). The color of the subtitles should be pale white, not bright white, for the comfort of the viewed (Karamitroglou, 1998).

Regarding the temporal parameter and duration, the suggested durations have been reached out after studying the reading speed of viewers: a full two line subtitle should remain on the screen for a maximum of 6 seconds while a full single-line subtitle should remain 3- 3 1/2 seconds. "The minimum duration of a single-word subtitle is at least 1 1/2 seconds, however simple the word is" (Karamitroglou, 1998, p.3). He also recommends that it is better to segment a long single-line subtitle into a two-line subtitle to accelerate the reading process (Karamitroglou, 1998).

Karamitroglou (1998, p.8) points out that "The subtitler should not attempt to transfer everything, even when it is spatio-temporally feasible." His point is that subtitlers should maintain a balance between the linguistic and the non-linguistic aural and visual elements of the film. All essential information, that which plays an important role in understanding the film as a whole, must be retained. By contrast, they should omit unimportant content and allow the viewer to appreciate the aesthetic qualities of the film. Categories of linguistic items that might be omitted are as follows:

Padding expressions (e.g. "you know," "well," "as I say" etc): These expressions are most frequently empty of semantic load and their presence is mostly functional, padding-in speech in order to maintain the desired speech flow.

Tautological cumulative adjectives/adverbs (e.g. "great big," "super extra," "teeny weeny" etc): The first part of these double adjectival/adverbial combinations has an emphatic role which can be incorporated in a single-word equivalent (e.g. "huge," "extremely," "tiny").

Responsive expressions (e.g. "yes," "no," "ok," "please," "thanks," "thank you," "sorry"). The afore-listed expressions have been found to be recognized and comprehended by the majority of the European people, when clearly uttered, and could therefore be omitted from the subtitle. It should be noted, however, that when they are not clearly uttered or when they are presented in a slang, informal or colloquial version (e.g. "yup," "nup," "okey-dokey," "tha" etc) they are not recognizable or comprehensible and should, therefore, be subtitled. (Karamitroglou, 1998, p. 8)

Using acronyms, apostrophes and symbols can save precious character space; nevertheless, they should be used with caution, sparingly, and only if they are

recognizable and comprehensible. We should note that using acronyms is not common in Arabic.

## 2.2.3 Strategies of subtitling

Gottlieb (1992) proposes ten strategies of translation that are designed especially for subtitling. They are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation. Gottlieb (1992, p. 161-170) describes these strategies as follows:

1. Expansion is used when the original text requires substantial explanation due to cultural nuances irretrievable in the target language.

2. Paraphrase is used to cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.

3. Transfer refers to the strategy of translating the source text completely and accurately.

4. Imitation signifies the use of identical forms, typically with proper names.

5. Transcription is used in those cases where a term is unusual even in the source text, as is the case using a third language or a nonsense language.

6. Dislocation is deployed when the original involves some sort of special effect, e.g., a silly song in a cartoon film where the translation of the effect is more important than the content.

7. Condensation would seem to be the typical strategy used, that is, the shortening of the text in the least obtrusive way possible.

8. Decimation is an extreme form of condensation in which where, perhaps for reasons of discourse speed, even potentially important elements may be omitted.

9. Deletion refers to the total elimination of parts of a text.

10. Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.

In the course of preparing the subtitling, potentially troublesome cultural differences may complicate the task of the translator. Tomaszkiewicz (1993) lists the strategies for translating culturally specific items as follows:

1. Omission, whereby the cultural reference is omitted altogether.

2. Literal translation, where the solution in the target text matches the original as closely as possible.

3. Borrowing, where original terms from the source text are used in the target text.

4. Equivalence, where the translation has a similar meaning and function in the target culture.

5. Adaptation, where the translation is adjusted to the target language and culture in an attempt to evoke similar connotations to the original. Strictly speaking, this can be considered a form of equivalence.

6. Replacement of the cultural term with deictics, particularly when supported by an on-screen gesture or a visual clue.

7. Generalization, which might also be referred to as neutralization of the original.

8. Explication or a paraphrased explanation of the cultural term.

Karamitroglou (1998) highlights the significance of syntactic structures in comprehension. Simple syntactic structures are preferred and they could take the place of complex ones because they are shorter and easier to understand, as long as the fine balance is achieved between semantic aspects, pragmatic aspects (maintaining the function of the original) in addition to the stylistic aspects. Categories of complex syntactic structures could be replaced by simplified ones as follows:

Active for passive constructions: "It is believed by many people." (30 characters) => "Many people believe." (20 characters).

Positive for negative expressions: "We went to a place we hadn't been before." (41 characters) => "We went to a new place." (23 characters).

Temporal Prepositional Phrases for temporal subordinate clauses: "I'll study when I finish watching this movie." (46 characters) => "I'll study after this movie." (28 characters).

Modified nouns for the referring relative clauses: "What I'd like is a cup of coffee." (33 characters) => "I'd like a cup of coffee." (25 characters).

Gapping for double verb insertion: E.g. "John would like to work in Germany and Bill would like to work in France." (73 characters) => "John would like to work in Germany and Bill in France." (54 characters).

Straightforward question sentences for indicative pragmatic requests: E.g. "I would like to know if you are coming." (39 characters) => "Are you coming?" (15 characters).

Straightforward imperative sentences for indicative pragmatic requests: E.g. "I would like you to give me my keys back." (41 characters) => "Give me my keys back."(21characters) (Karamitroglou, 1998, p. 9).

## 2.2.4 Levels of competence in subtitling

Gottlieb (2004, p. 222) describes the good subtitler as follows:

> A good subtitler needs the musical ears of an interpreter, the no-nonsense judgment of a news editor, and a designer's sense of esthetics. In addition, as most subtitlers do the electronic time-cueing themselves, the subtitler must also have the steady hand of a surgeon and the timing of a percussionist.

This description frames the different aspects of subtitling and the skills required to be a good subtitler in a brief and beautiful way. Subtitlers should be skillful, objective, artistic and accurate. Given the importance of measuring such qualities, Erik Skuggevik (2009, p.198) delineates five levels of competence:

> 1. The first level is technical competence, or the ability to deal with the sheer practical demands of the job as it appears to most working subtitlers: use of software, line breaks, positioning on the screen, time and space restrictions, use of italics, etc. This is an area where mistakes are easily quantifiable, as there are clearly identifiable rights and wrongs.
>
> 2. The second level concerns the linguistic skills of the students; the translators' expertise and sensitivity to their own and to the Source Language (SL). These are language skills that students will have to draw on in any translation work.
>
> 3. The third level refers to the translators' understanding of social and cultural (non-linguistic) aspects and the awareness of their relative values. Any number of dictionaries cannot be a substitute for the hands-on experience of living and breathing the way of life of another culture, its language use and the hierarchies of social values.
>
> 4. The fourth level is possibly the most elusive analytically but also the most universal: comprehension of the psychological or emotional dimension inherent in the action that accompanies the spoken words.
>
> 5. There is, in my opinion, a fifth level which is the competence which allows taking all these previous areas into consideration in a holistic exercise of determining strategies based upon the limitations and possibilities on offer, in order to formulate any given subtitle.

Accordingly, subtitling has technical and linguistic dimensions on the one hand and non-linguistic dimensions on the other. Therefore, subtitlers must have technical competence, linguistic skills in addition to the ability of understanding the social, cultural, psychological, and emotional aspects. Skillful subtitlers must be aware of all that to be able to produce a well-organized subtitled material.

Pragmatics is essential in subtitling. Skuggevik (2009) points out that Grice's cooperative principle and its maxims can be associated with the third level relating to the social and cultural values; while Jakobson's speech act theory can be aligned to the fourth level
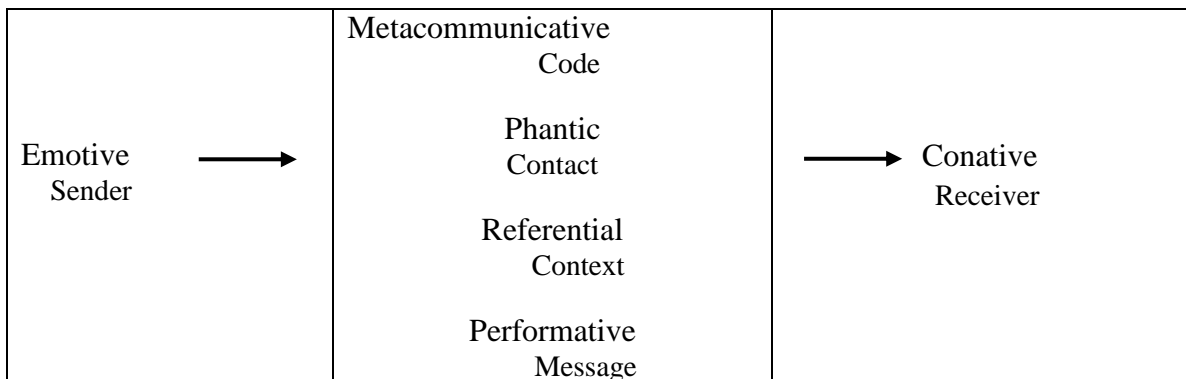
concerning the comprehension of the psychological element accompanies the spoken words.

'Implicature' is a term suggested by Grice (1975). It refers to what the speaker means rather than what is literally said. For efficient communication, he suggests a general principle of communication called the Co-operative Principle that has four maxims: Quantity, Quality, Relevance and Manner. The Cooperative Principle urges the participants of a conversation to make their contribution as much as what is required:

1. Maxim of Quantity: Be as informative as required.
2. Maxim of Quality: Make your contribution true; so do not convey what you believe false or unjustified.
3. Maxim of Relation: Be relevant.
4. Maxim of Manner: Be perspicuous; so avoid obscurity and ambiguity, and strive for brevity and order (Baker, 1992).

These maxims could be flouted purposefully to imply something. To be able to infer the implied meaning, the participant must pay attention to the conventional meaning of words and their structure in addition to the context and linguistic aspects of the utterance. That person must also have some background knowledge and shared experience with the other participant in the conversation (Baker, 1992).

Jakobson (1960) proposes six necessary components of any speech act which are sender, code, contact, context, message and receiver. He also assigns a function to each one of these components as shown in the following figure (Skuggevik, 2009, p.204):

| Emotive Sender $\longrightarrow$ | Metacommunicative Code<br><br>Phantic Contact<br><br>Referential Context<br><br>Performative Message | $\longrightarrow$ Conative Receiver |
|---|---|---|

Subtitlers should be aware of these components and their functions. Here are six examples to illustrate the importance of that:

> 1. Referential: factual response to context. Nate asks Lisa whether she wants another drink. She smiles, shakes her hand and replies: 'I'm OK' –Nei, takk [No, thanks].
>
> 2. Conative: seeking to reassure. Claire puts her arm around Russell, who is visibly upset following an emotional ordeal. He is shivering, looks blankly straight ahead and says quietly: 'I'm OK' – Det går bra / Jeg klarer meg [It goes well / I'll manage].
>
> 3. Performative: the delivery of the message is rhythmically adapted to give sensual or poetic expression to the words. Asked how he is feeling, John, sitting in a hot Jacuzzi, sipping champagne, replies in an overly slow, breathy voice, pausing between each word, lingering for a long time on the letter 'o': 'I ... am ... ooooo ... kay' – Jeg ... har det ... deilig! [I have it lovely].
>
> 4. Emotive: statement of feeling. Someone runs jubilantly out from a doctor's surgery, having just received news that s/he does not have some suspected disease, shouting to a friend: 'I'm OK!' – Jeg er frisk! /Alt er bra! [I am well (healthy)! / All is good!].
>
> 5. Phatic: confirming that the communication channel works. The chairman of a telephone meeting checks that all the connected participants are hooked up, and asks: 'Can everyone hear me?' Several of the participants answer: 'I'm OK' – Alt i orden [All is in order].
>
> 6. Metacommuncative: terms used to illuminate other terms. A confused foreigner asks a friend: 'What does "I am swell" mean?' The friend replies: 'It means "I'm OK" ' – Det betyr: Jeg er ok [It means, I am OK] (Skuggevik, 2009, p.206).

The same expression "I'm ok", is rendered using different phrases according to its connotative meaning and function. Understanding the communicative function of expressions helps subtitlers formulate accurate and related subtitles.

## 2.2.5 Features of films

Watching films is one of the popular ways of entertainment and enjoyment. There are wide choices and plenty of genres to suit all tastes, such as drama, action, comedy, horror, fantasy, science fiction and mystery. There is no need to go to the cinema to watch them; they can be watched at home on TV or internet. In fact, film makers and producers aim at marketing their films all over the world, so they know the importance of translation to achieve their goal; good translation means more profit.

Let's compare between the experience of reading a novel and the experience of watching the film built on that novel. Readers of novels have only the text and their free mind and

imagination, so they can vision the characters, settings, places, actions, feelings, even sounds and voices the way they want. That is possible because the writers of novels provide accurate and detailed explanation of all of that. While watching films is something different because everything is portrayed, so you can see the characters and places and you can hear their voices and intonations.

Generally speaking, novels have more words than films because many parts of novels are transferred using a variety of channels; verbal, nonverbal, audio and visual channels. Novels are monosemiotic texts since they have one channel whereas films are polysemiotic texts as they involve several channels.

The purpose of this comparison is to stress that verbal auditory channel including dialogs is not the only source of information in audiovisual material. Images, sounds, intonations in addition to verbal and nonverbal elements are important to understand the events of the film. Subtitlers make effort to produce cohesive subtitles that could be understood smoothly and allow viewers to keep up with both subtitles and scenes. Subtitles could cover some parts of the screen and they also could distract the attention of viewers, so they may miss some significant visual elements. Besides, Subtitles could put viewers under pressure consequently they might not enjoy watching the film.

At the early stages of film industry, silent films were the first form of films. Yet, they were communicative and easy to understand. Subtitling is an additive type of translation and its purpose is to help people grasp the meaning and the message. Film subtitlers must keep that in their minds and make sure that viewers will get both understanding and entertainment.

Film techniques such as camera positioning, lighting, sound effects and music are purposefully used and they are meant to contribute in the comprehension of the plot and actions. Furthermore, they are employed to take the attention of viewers and keep them engaged.

## 2.2.6 Subtitling and semiotic channels

"Semiotics is the field of research that studies signs as an essential part of cultural life and communication" (Huhtamo, 2003, p. 3). It has two founders: the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sandres Peirce (Huhtamo, 2003).

Here are the definitions of semiotics and subtitling from semiotic perspectives according to Gottlieb (1992, 2004):

Semiotics is the study of signs and symbols as elements of communicative behavior such as language, gestures, or clothing, and subtitling is a:

   a. prepared communication

   b. using written language

   c. acting as an additive

   d. and synchronous semiotic channel

   e. as part of a transient

   f. and polysemiotic text (Huhtamo, 2003, p. 36).

According to Gottlieb (1994, p. 265), subtitlers have to consider four simultaneous channels when translating films and TV programs; the first one is the verbal auditory channel, it includes dialog, background voices and lyrics. The second one is the non-verbal auditory channel and it includes music, natural sound and sound effects. The third one is the verbal visual channel such as captions, superimposed titles and written signs on the screen. The last one is the non-verbal visual channel which includes gestures, facial expressions and pictures (Gottlieb, 1994, p. 37). Hence, subtitling is a huge challenge as subtitlers have to deal with these four channels to produce a complete semiotic context taking into account the technical constraints.

## 2.2.7 Inter-semiotic cohesion

Language and image complement each other as they have the same semantic function, so there should be agreement between subtitles and images.

> Inter-semiotic Texture refers to a matter of semantic relations between different modalities realized through Inter-semiotic Cohesive Devices in multimodal discourse. It

is the crucial attribute of multi-semiotic texts which creates integration of words and pictures rather than a mere linkage between the two modes (Liu Y; & O'Halloran, K. L, 2009, p. 5).

Regarding the auditory channel, sometimes songs are included in movies. Franzon (2008) discusses the issue of singability in song translation in print, subtitling and sung performance. That entails considering both music and lyrics to achieve conformity. In subtitled movies, songs are not meant to be performed. In general, subtitlers sometimes do not translate songs and if they translate them, they focus on meaning and mostly apply literal translation. I think such decisions are based on the role of lyrics, so if they are important and related to the scene they are translated.

There are two models to investigate image-text relations; the grammar-based approach and the discourse-based framework. Martin (1992) proposes implication sequence to map out the logical relation between language and image. These relations could be comparative, additive, consequential and temporal (Martin, 1992).

There are insufficient studies discussing the relation between text and moving image. Ngamsa (2013) investigates the patterns of intersemiotic cohesion in the moving image and he finds that this type of cohesion is achieved when linguistic and extra linguistic features meet. The use of person and place deixises is related to referential explicitness, so visual items can clarify implicit lexical items.

Concerning Arabic studies on coherence in relation with subtitling, they are thin and unsatisfying. Thawabteh and Musallam (2016, p.111) state that "it is of paramount importance for the subtitler to ensure synchronization of the subtitles with the dialog and the moving image as a lack of synchronization may lead to a breakdown in communication." Hence, the accurate synchronization of both verbal and nonverbal elements enhances coherence and understanding.

# Chapter III

# Methodology

## 3.1 Procedures of the study

This study is based on both the descriptive and the analytical approaches of research. First of all, a general overview of translation models and methods is provided as they are involved in subtitling and subtitlers should be aware of them to do their job in a perfect way. Indeed, to some extent, these models are important for the analysis of the examples. Then, the distinctive features of subtitling are explored in order to demonstrate the reason why it should be treated as a special type of translation. Subtitling deals with two different modes of language, the spoken and the written. It also differs from other types of translation because it involves a multi-semiotic blend of different components: images, sounds and written captions. In practice, subtitles should be clear in terms of language, structure and font color and size and condensed so that viewers can keep up with both subtitles and images.

This study has two cornerstones: subtitling and cohesion. Therefore, cohesion is discussed from differing perspectives. Halliday and Hasan's theory of cohesion is the basic framework of this study, so it is given more attention. The analysis of dialogs is based on this theory. Halliday and Hasan discuss cohesion in terms of its grammatical and lexical aspects. They identify five general categories of cohesive devices: reference, ellipsis, substitution, lexical cohesion and conjunction (Halliday and Hasan, 1976).

In general, cohesion in mono-semiotic texts, such as books, is achieved through the lexical and grammatical cohesive ties while other verbal and nonverbal elements are interrelated with the cohesive devices found in polysemiotic texts such as audiovisual materials. The outcome of blending cohesion and subtitling is 'intersemiotic cohesion'. Intersemiotic cohesion is affected by the four simultaneous channels of communication: the verbal auditory channel, the non-verbal auditory channel, the verbal visual channel and the non-verbal visual channel. In brief, inter-semiotic cohesion refers to the relation between language on the one hand and image and sound on the other one. In order to investigate cohesion in subtitling, illustrative examples are taken from a subtitled movie entitled 'The Secret Life of Walter Mitty'.

The analysis of the examples is conducted with reference to the cohesive devices suggested by Halliday and Hasan and the four intersemiotic channels mentioned above. After providing theoretical background on cohesion and subtitling and analyzing the examples, the final results and findings are shown in the conclusion and recommendation chapter.

## 3.2 Data of the study

The data are excerpted from a movie entitled 'The Secret Life of Walter Mitty'. The original transcript of the movie is taken from a website but locating an authentic Arabic subtitled copy was the major practical difficulty. There are various versions of subtitles available on the internet, but they are not professional. They are produced by means of crowdsourcing, often by movie 'fans' acting as amateur subtitlers. I have tried to communicate with TV channels to get a copy of the subtitled movie or a copy of the subtitle file, but they could not help me; however, I was able to record it using a computer software (Screen Recorder) as it was broadcasted on TV. Long time and significant effort were put towards manually extracting the subtitled script. Regarding the pictures used in the analysis, they are cropped by a computer software (Paint).

'The Secret Life of Walter Mitty' is an adventure, fantasy, comedy-drama film, released in 2013. Walter Mitty (Ben Stiller) lives his life through daydreams, but when his job is threatened, he takes action in the real world and embarks on a global journey that turns into an adventure more extraordinary than anything he could have ever imagined.

When world famous photographer Sean O'Connell (Sean Penn) submits his master work to be considered for the cover of the final printed issue of the magazine '*Life*', he finds that the most important photograph is missing from the negative reel. Walter Mitty goes around the world looking for Sean and his master photograph, only to find that he had the print in his wallet the whole time. In the process, he becomes the kind of person he always wants to be and finally gets the girl he loves, Cheryl Melhoff (Kristen Wig).

This film is suitable for this study since audio-visual features and techniques play a very significant role in it. In 2013, it won the award of best audio visual technique at the Key Art Awards. Indeed, it was nominated for the award for outstanding supporting effects in a feature motion picture at the Visual Effects Society Awards.

## 3.3 Purpose of the study

This study seeks to understand the nature of interaction between images, sounds, lyrics and subtitles. It investigates the methods of maintaining cohesion throughout the movie. Subtitlers should be aware of the significance of images and sounds in their job; sometimes images are more expressive and important than subtitles; in this case, subtitles should be short and condensed. Hence, in this case when images are not clear, i.e. they are not self-explanatory, the subtitler has to add captions to illustrate them. Concerning the connection between sounds and lyrics, this research indicates that they should be captioned and rendered if they are pertinent to the unfolding of the plot.

# Chapter IV

# Discussion and analysis

## Overview

The first section of this chapter is entitled 'Verbal visual channel'. It highlights the importance of translating the discursive elements appearing on the screen. It includes some scenes in which communication is achieved through the visual channel. Rendering those written words and captions helps viewers understand the related dialogs and actions. The second section of the discussion aims at investigating the ways in which lexical cohesion is attained and to see if the lexical items are conveyed literally or changed. The third one includes examples in which dialog and image complement each other in order to understand the procedures for maintaining semiotic cohesion. The fourth section is meant to show the significance of gestures and body language as nonverbal elements of communication. The last two sections concern the verbal auditory and the nonverbal auditory channels. They examine the ways of deciding whether they should be rendered or not.

## 4.1 Verbal visual channel

This section highlights the importance of translating the written words and captions displayed in audiovisual material in general and in movies in particular. Discursive elements can have a considerable effect on cohesion and understanding.

Not a single word is uttered at the beginning of the first scene, which lasts about three minutes. Though it is a very important scene, many conversations and actions ahead depend on it, so it is more like an introduction.



Figure 2: Additional information is needed to clarify the function of the website.

Native English speakers are more likely to recognize and understand allusions to English-language popular culture, such as *eHarmony*. Hence, the subtitler's job is to provide the target audience with an idea of what other viewers might take for granted as common knowledge. Apparently, *'eHarmony'* has to be rendered with some explanation, such as 'online dating website'. The name of the website is subtitled 'إي هارموني', but no additional information is added.



Figure 3: Nonverbal gesture.
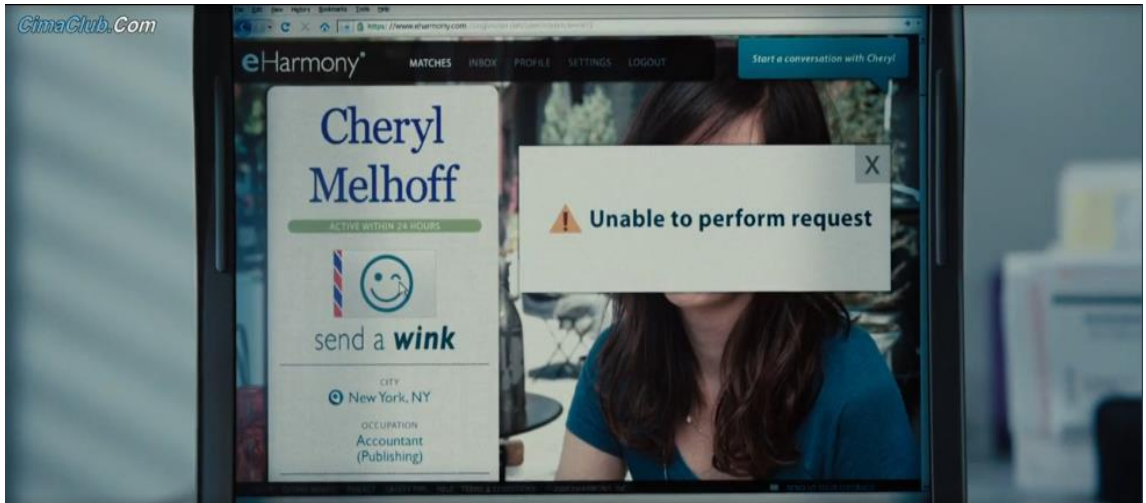
Figure 4: Caption translation "error alert".

The two pictures above show the action of sending what amounted to an 'aborted' wink to Cheryl Melhoff. The wink in this context is a nonverbal gesture intended to communicate a sense of shared purpose or understanding, in this case, frustration with modern technology. A wink is generally used with affection and it seems to be a transcultural gesture. In order to understand its underlying intention, viewers must recognize the problem. Thus, it is necessary to translate the icon 'send a wink' and the error message 'Unable to perform request'. This may also communicate less immediately recognizable, unarticulated meaning which may resonate only among certain English-speaking communities.

The phone call between Walter Mitty and Todd Mahar, an employee at *eHarmony*, relates to the above pictures:

| Tod: | Hi! Todd Mahar, **eHarmony**. How can I help you today? | مرحباً، أنا (تود ماهار) من (إي هارموني) كيف أساعدك؟ |
|---|---|---|
| Walter: | Hi. **I can't seem to leave a wink for someone**. **I don't know, is my page broken?** **Do I maybe have** | مرحباً، **لا يمكنني إرسال غمزة لأحدهم في موقعكم** هل صفحتي معطلة؟ هل لدي صفحة معطلة أو... |
| Tod: | **a broken page, or...** I've never heard of that, but, okay. You're trying to use your **eHarmony** | لم يسبق لي سماع شيء كهذا لكن لا بأس أتحاول استخدام حسابك على **(إي هارموني)** |
| Walter | **account** for the first time? | لأول مرة؟ |
| Tod: | I am. Okay. | نعم حسناً أنا أتحقق من بياناتك الشخصية |

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| | | |
|---|---|---|
| **Walter:** | I'm looking at your profile.<br>**We** have a pretty intricate<br>matching algorithm.<br>That's what distinguishes **us** from<br>other online dating services. | لدينا نموذج معقد لاختيار الأشخاص المناسبين لك<br>نتميز بذلك عن بقية خدمات المواعدة على الإنترنت |
| **Tod:** | Yeah, I like that.<br>Actually, I'm just trying to<br>leave a wink for **one person**.<br>**Cheryl Melhoff**.<br>She started in my division<br>at work about a month ago...<br>and I overheard her <u>near the bagels</u><br>saying she was on your site. | نعم، يعجبني ذلك<br>في الواقع أحاول إرسال غمزة **لشخص واحد**<br>( **شيريل ميلهوف**)<br><br>بدأت العمل في قسمي قبل شهر<br><br>وسمعتها مصادفة تقول أنها تستخدم موقعكم |
| **Walter:** | Okay, that's unique.<br>But let me ask you.<br>You left a lot of this stuff...<br>like the "Been There, Done That"<br>section, you left it blank. | حسناً، هذا أمر فريد من نوعه<br>لكن اتركني أسألك<br>لقد تركت الكثير من الحقول فارغة<br>كحقل ''الأسفار والتجارب السابقة'' |
| **Tod:** | Yeah, I think I skipped it. | نعم، أعتقدني تجاهلتها |
| **Walter:** | Okay, you got to<br>help me out here, man.<br>Don't skip stuff. | عليك أن تساعدني يا صديقي<br>لا تتجاهل هذه الأمور |
| **Tod:** | Okay, well, I haven't really been<br>anywhere **noteworthy**<br>or **mentionable.** | لكنني لم أذهب إلى أي مكان **يستحق الذكر** |
| **Walter:** | Have you done anything<br>**noteworthy**, **mentionable**? | ألم تفعل أي شيء **يستحق الذكر؟** |

Viewers have basic background information about the problem, so that they can understand this conversation easily. At the beginning of the conversation, Walter refers to Cheryl Melhoff using the general word 'someone', and it seems the viewers have no problem inferring that.

Regarding the strategies of subtitling, both 'noteworthy' and 'mentionable' are synonyms; they are rendered once 'يستحق الذكر'. In this part 'I don't know, is my page broken? Do I have a broken page?' there is some kind of redundancy, so condensation might be an acceptable strategy in this case. There is no need to mention the same idea twice as long as that will not affect cohesion. This way, the subtitle would be shorter. Omission is also applied: 'Near the bagels' is not included in the subtitle. The point here is how he knows about the website, the place is not something remarkable and it does not relate to the plot.

In reality, Walter Mitty is an ordinary person, a normal employee. His life revolves around his job and his family and, it seems, he has never done anything extraordinary in his life. Consequently, he skips the section of 'Been There, Done That'. So far, nowhere and nothing in his life is noteworthy or mentionable. However, he has experienced many adventures and extraordinary things in his mind.

MY PERFECT MAN

Adventurous, Brave, Creative
(or employed)
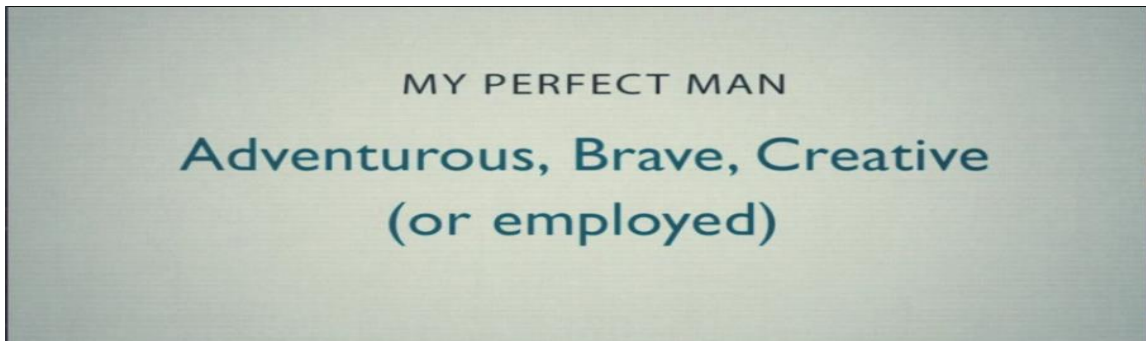
Figure 5: Caption translation

YOU SHOULD KNOW

I have one of those three-legged dogs
...and a child (two-legged)
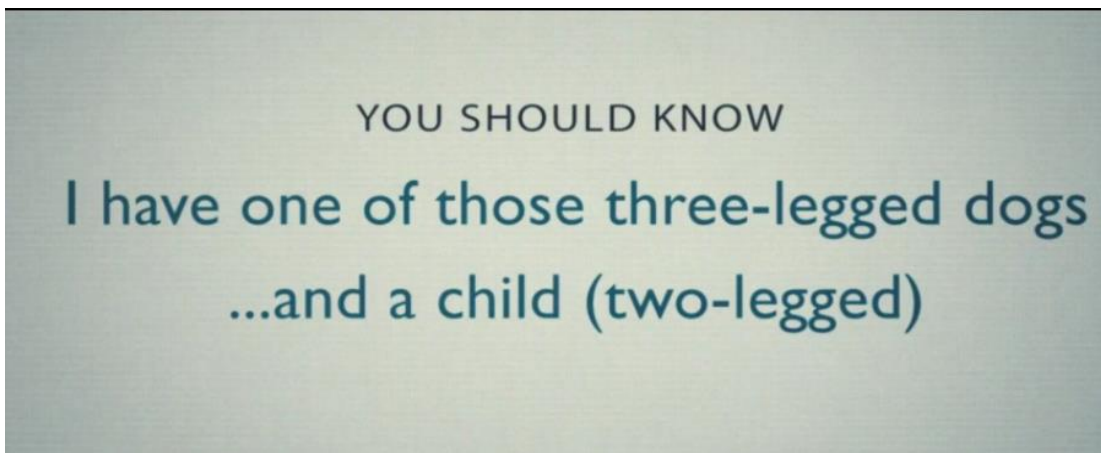
Figure 6: Caption translation.

These two captions are also taken from the first scene. The first description illustrates the qualities of the perfect man from Cheryl's perspective. The second includes a remark about Cheryl's dog; it does not have four legs. The following scene, or should we say 'daydream', is constructed around these captions.

| Cheryl: | Chips! | (تشيبس)! |
| Walter: | Over here! | من هنا! |
| Cheryl: | Chips! Thank you! | (تشيبس)! شكراً لك! |
| | How did you know | كيف علمت ما سيحصل في المبنى |
| | about the building? | |
| Walter: | I heard barking, | سمعت نباحاً، واشتممت رائحة غاز |

| | thought I smelled gas.<br>I hope it's okay.<br>I engineered<br>**a prosthesis** for Chips<br>while I was sprinting<br>down the stairwell.<br>**A little hip-joint assembly**<br>**with a drop-ring lock and**<br>**an anterior pelvic band**. | آمل أنك لا تمانعين<br>صنعت له قائمة اصطناعية حين كنت أنزل السلالم<br><br><br>مفصل للورك مع حلقة *وأنشوطة* داخلية للحوض |
| Cheryl:<br>Walter:<br><br>Cheryl: | God, you're **noteworthy**!<br>I just live by the **ABC's**:<br>**Adventurous, Brave, Creative**.<br>**That's everything I want in a man.** | يا إلهي، أنت تستحق الذكر!<br>مبادئي في الحياة هي المغامرة والشجاعة والإبداع<br>هذا كل ما أوده في الرجل |

In this scene, Walter imagines himself saving 'Chips', Cheryl's dog, and other people from getting hurt because of a gas explosion. Depending on the previous caption, 'a prosthesis' is related and it makes sense. Moreover, that indicates his creativity. 'The ABC' principle is taken from Cheryl's description of the perfect man 'Adventurous, Brave, Creative'. It is advisable to use simple words because they are easily understood, the word 'أنشوطة' is not a common word and it will not be understood by everybody. It can be replaced by 'حزام'.

On the other hand, visual elements are essential in this scene, they complement the conversation. It is necessary to see the way Walter jumps in the building, 'Chips', the prosthesis, the building, the explosion and people running away from the building. Besides, sounds are also a vital part here; the sound of barking, shouting and explosion.

Rendering captions and written words is not always possible because of limited space and time. Moreover, they could be concurrent with verbal elements. The motto of the magazine '*Life*' is the core of the film, it is the message that is intended to be passed to the audience. The first time it appears on the wall when Walter reaches his work place. At that time there is a conversation going on between him and his sister, Odessa, so it is not possible to translate it.
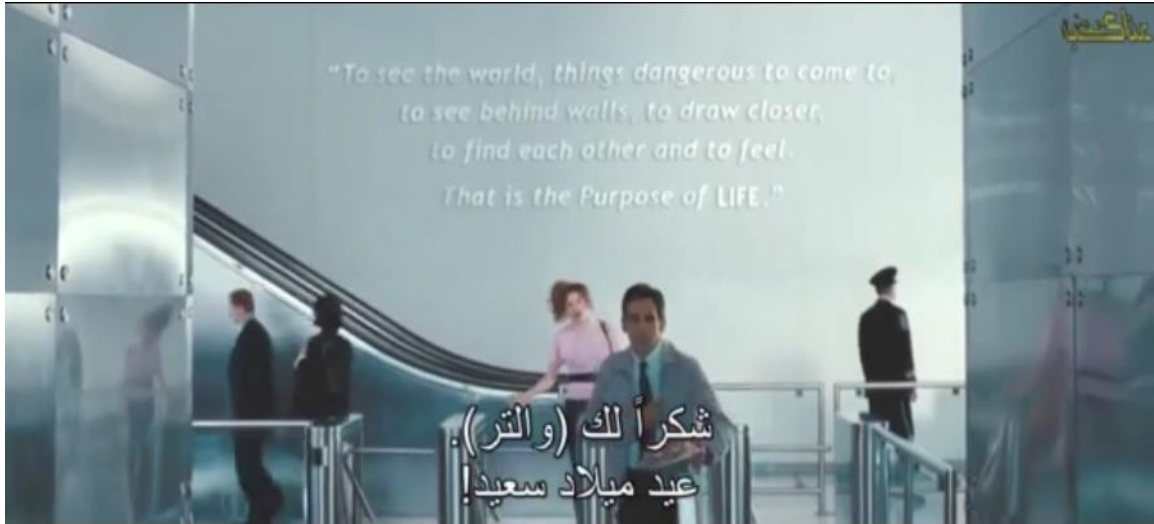
Figure 7: Untranslated caption as it coincides with a conversation.

The second time is when Walter gets a gift from Sean O'Connell; it is engraved on the wallet. Here also there is no space to translate it.
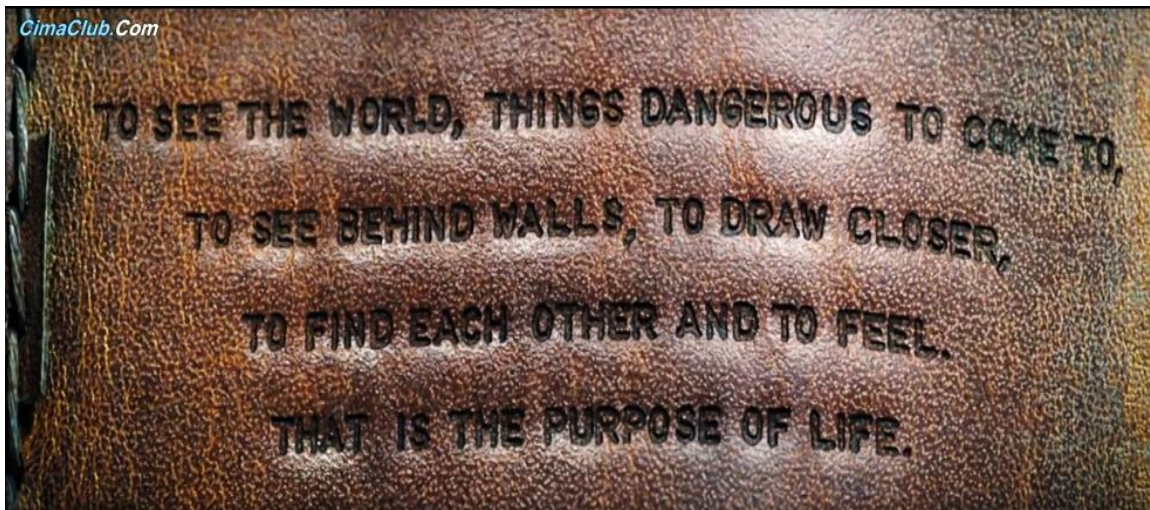


Figure 8: Untranslated caption due to insufficient time and space.

The third time is at the airport, when Walter has decided to travel to Greenland to find Sean O'Connell by himself. It is not shown completely at once as the previous times, it is displayed in the form of small captions all along the way until the plane takes off. The captions are translated except one and there is integration between them and the event. In fact, they are meant to be part of this scene as if life is given to them. For Walter, it is time to live by the motto.

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Furthermore, the motto is mentioned in some dialogs. The following conversation between Walter and Cheryl takes place while they are going to the park. Cheryl is talking about the reason why she has decided to work in the magazine.

| **Cheryl:** | I used to work at Nabisco.<br>And then, I had a change...<br>and I decided to apply to LIFE.<br>Thought it would be more<br>colorful, less regular, I guess.<br>You know, I just like<br>the idea of it.<br>**I like the motto of the company**.<br>Do you know it?<br>**"To see the world**... | كنت أعمل في (نابيسكو)<br>ثم حدث تغيير في حياتي<br>وقررت أن أتقدم بطلب توظيف في مجلة (لايف)<br>ظننت أن العمل سيكون أكثر تنوعاً وأقل رتابة<br><br>أحببت تلك الفكرة<br>إنها تشبه **شعار الشركة** هل تعرفه؟ |
| **Walter/** | **"Things dangerous to come to...** | **رؤية العالم** |
| **Cheryl:** | **"To see behind walls."** | **وخوض المخاطر** |
| **Walter:** | Yeah, I...<br>I got **this**, from Sean.<br>He gave this to you? | **وكشف المستور**<br>نعم، أنا...<br>حصلت على **هذه** من ( شون)<br>هو أعطاك إياها؟ |
| **Cheryl:** | Yeah. | نعم |
| **Walter:** | I like that, | تعجبني تلك الكلمة، **(التقارب)** |
| **Cheryl:** | **"TO DRAW CLOSER."** | |

The demonstrative pronoun 'this' refers to a visual item, the wallet. There is addition in two places: The first 'I had a change'= 'حدث تغيير في حياتي' and the second 'that'= 'تلك الكلمة' the purpose of that is to make the sentences clear and cohesive. Moreover, the subtitler translates the motto in a parallel way using nominal clauses ( رؤية العالم وخوض المجهول وكشف المستور). In addition, the conjunction 'و' = 'and' is added to comply with the Arabic language style.

Furthermore, the way of displaying the adventure of Walter in the Himalayas in Afghanistan completely based on the 'verbal visual channel'. Audience can only see pictures and actions with some captions. Here are some of them:

Figure 9: Lack of graphic effects in subtitling.

Graphic effects are very influential, they make written words part of the scene. In the photo above, viewers can feel the verb 'drifts' as if it is moving in harmony with the snow and Walter. Subtitles are fixed no such effects could be added.



Figure 10: Localization "length unit"

Localization is important to give audience a clear image: '18000 feet = 5500 meters'. Concerning the length unit, the target audience is more familiar with 'meter'. According to Vermeer (1989) the purpose and the function of translation must be realized to help the target audience feels related.

## 4.2 Lexical Cohesion

The missing negative of the cover photo of the last printed issue of the magazine is the main motivation that encourages Walter Mitty to get out of his comfort zone and experience great adventures in real life. In the movie, various expressions are used to refer to it.

| | |
|---|---|
| but **number 25** is my best ever.<br>**The quintessence**<br>**of life**, I think.<br>I trust you'll get **it**<br>where **it** needs to go...<br>you always do. | لكن **الصورة السلبية رقم 25** هي الأفضل على الإطلاق<br>**إنها** تعبر عن جوهر الحياة برأيي<br><br>أنا متأكد من أنك ستضعه<u>ها</u> في مكان<u>ها</u> المناسب<br><br>كما هي عادتك |

This text is taken from the note sent by Sean O'Connell to Walter Mitty. He refers to that photo as 'number 25' and 'the quintessence of life' in addition to the pronoun 'it'. In Arabic, more details are added; it is the first time to mention the photo, so it is a good decision to give full translation **(الصورة السلبية رقم 25)** = (negative number 25). Furthermore, while reading the note, viewers can see Hernando mounting the negative reel. Concerning (**إنها** تعبر عن جوهر الحياة) = (It represents the quintessence of life), this addition is due to Arabic syntax. Pronouns stay the same (ها), attached pronoun.

The word negative is recommended to be translated as (مسودة) since the new generation is not familiar with this type of pictures that need to be processed and developed in a special lab. Word choice is essential to help viewers understand smoothly. (الصورة السلبية) literally means (negative picture), so there could be misunderstanding.

| | | |
|---|---|---|
| **Ted: "reading Sean's letter"** | "I expect full consideration<br>of **negative 25** for cover.<br>"**My most grand**."<br>"**The quintessence of life**."<br>What is that? | أتوقع منكم اختيار **الصورة السلبية رقم 25**<br>للغلاف<br>**إنها أعظم صوري** على الإطلاق<br>**تعبّر عن جوهر الحياة**<br>ما معنى ذلك؟ |
| **Tony:** | It means like the<br>fullest and most rich. | أي الكامل والأكثر ثراء |
| **Ted:** | Okay. So our cover will probably<br>be the most famous ever...<br>because it really will have **the**<br>**big quintessence** of all time.<br>Very full and so rich.<br>So let's see **this thing**. Huh? | إذاً سيكون هذا الغلاف هو الأشهر على<br>الإطلاق<br>لأنه سيحمل فعلاً **أهم جوهر** على الإطلاق<br>الكامل والأكثر ثراء<br><br>دعونا نرى **تلك الصورة** إذاً، ما رأيكم؟ |

Here, Ted Hendricks, the managing director of the transition, is reading the telegram sent by Sean O'Connell during the meeting. There is a missing causal conjunction before 'My most grand'; Sean is giving reasons why negative 25 should be considered for the cover. Yet, that relation is logically understood and no need to use any conjunction.

'My most grand' is translated as 'إنها أعظم صوري على الإطلاق'. 'إنها' is an anaphoric pronoun, it refers to '25. الصورة السلبية رقم' 'تعبر' = 'it represents', there is an implicit pronoun referring to that negative. 'The big quintessence of all times' is translated as ' أهم جوهر على الإطلاق'. The general word 'thing' is rendered as 'picture', it is not translated literally to keep consistency. However, the attached pronoun 'نراها' /'ها' is enough.

| Cheryl: | You're processing **the last cover photo**. | أنت تحمض **صورة آخر غلاف** |
| Walter: | That's a big deal.<br>Yeah, it's... there's a...<br>we have a glitch. | هذا أمر مهم<br>نعم، **لكن** لدينا مشكلة |

Literal translation is applied with 'the last cover photo'. On the other hand, the conjunction 'لكن'= 'but' is added in Arabic. The incomplete phrases, 'it's… there's a…', are deleted. That is fine as it does not affect cohesion and understanding.

| He took them around the<br>same time he took **25**. | تم التقاطها في الفترة نفسها مع **الصورة 25** |

In this scene, Walter Mitty is looking at the contact sheet to see the photos that could be taken around the time of taking 25. In Arabic, the word 'picture' is added to 25.

| Cheryl: | Is that **25**? Can I see? | هل هذه **الصورة 25**؟ أيمكنني رؤيت**ها**؟ |
| Walter: | That's... No. | تلك... لا |
|  | I can't quite find **25**... | لا أستطيع العثور على **الصورة 25** |
|  | just now. | في الوقت الراهن |
| Cheryl: | You can't find **it**? | لا تستطيع العثور **عليها**؟ |
| Walter: | Yeah. | نعم |

Similarly, '25' is translated as 'picture 25'. There is nominal ellipsis in this question 'Can I see (it)?' In Arabic, the attached pronoun 'ها'is added.

| Ted: | Final cover.<br>Big responsibility. | الغلاف الأخير<br>إنها مسؤولية كبيرة |

| Walter: | Oh, is that **my quintessence**?<br>No.<br>We're prepping the wetting agents<br>on that to start the process. | هل هذه **صورة الجوهر** التي أبحث عنها؟<br>لا<br>نحن نحضر العامل المبلل لنبدأ عملية التحميض |
|---|---|---|
| Ted: | Really? Because it looks like<br>you're playing with toys. | حقاً؟ إذ يبدو لي أنك تلعب بالدمى |
| Walter: | No, this is a gift.<br>Yeah, **the negative** needs to<br>go through a very technical... | لا، هذه هدية<br>نعم، يجب أن تمر **الصورة السلبية** بعملية تقنية... |

'Quintessence' rendered as 'صورة الجوهر'. The possessive adjective 'my' is not translated. Obviously, 'التي أبحث عنها'= 'which I'm looking for', this relative clause is added to show the interest of Ted Hendricks in the photo as a substitution of 'my'. There is no need to add this clause since it does not affect the meaning and it makes the subtitle longer. In fact, word choice is important, so it is appropriate to translate the word 'negative' as 'الصورة السلبية' or 'المسودة' because it is a technical one.

| Ted: | Where's **my thing**? | أين **صورتي**؟ |
|---|---|---|
| Walter: | **It**'s in a silver bath. | **إنها** في الحوض الفضي |
| Ted: | I don't even know what language<br>you're speaking right now.<br>You know, you got<br>to take me seriously.<br>I got a magazine to execute here.<br>And bosses to answer to.<br>So next time I see you,<br>I see **that picture**. Okay?<br>Hey! Dream Machine!<br>Hello?<br>I want proof you heard me.<br>Next time I see you... | لا أفهم اللغة التي تتكلمها الآن<br><br>عليك أن تأخذني على محمل الجد<br><br>عليّ إصدار مجلة هنا<br>وأنا مسؤول أمام مدرائي<br>عندما أراك ثانية أريد رؤية **تلك الصورة**، مفهوم؟<br>مهلاً أيها الحالم!<br>مرحباً؟<br>أريد برهاناً على أنك سمعتني<br>عندما أراك في المرة المقبلة |
| Walter: | You see **the picture**. | سترى **الصورة** |
| Ted: | That's right! | ذلك صحيح! |

'Thing' is a general word, but in this context it refers to that photo. In Arabic, it could be confusing to translate it literally, so it is better to mention the intended thing. The demonstrative 'that' indicates far distance. 'Next time I see you' is a temporal deictic expression. 'Hey!' = 'مهلاً' is translated in terms of its function.

| Walter: | Any luck, Hernando? | هل حالفك الحظ يا هيرناندو؟ |
|---|---|---|
| Hernando: | I turned *the place* | قلبت المكان رأساً على عقب **الصورة** |

| | upside-down. **25** is not *here*.<br>I searched Receiving, too, man.<br>**This** never happens!<br>I'm telling you...<br>**it**'s nowhere, Walter.<br>I mean, maybe he<br>didn't even send **it**.<br>Maybe **it**'s still on him. | **25** ليست هنا<br>بحثت في البريد الوارد أيضاً<br>لم تصل **الصورة** أبداً<br>صدقني<br>**إنها** ليست في أي مكان يا (والتر)<br>لعله لم يرسل**ها** أصلاً<br><br>لعل**ها** ما زالت معه |
|---|---|---|

In Arabic, '25' by itself does not make sense, so 'الصورة' should be added. 'The place' and 'here' are spatial deictic devices, they refer to the office. 'I'm telling you..' is rendered as 'صدقني' according to its connotative meaning.

| **Ted:**<br><br><br><br><br>**Walter:**<br><br><br>**Ted:**<br>**Walter:**<br><br>**Ted:** | What did I say?<br>I see you.<br>**The photograph.**<br>Now. Let me see **it**.<br>He looked it up. There's no<br>such thing as a silver bath.<br>Listen, there was uncertainty<br>about **the negative**.<br>I understood that, hopefully,<br>**it** was in Iceland.<br>**It** was in your care.<br>If you just give<br>me some more time...<br>You're fired.<br>We'll make another cover. | ماذا قلت لك؟<br>أنا أراك<br>**الصورة**،<br>أرني إياها الآن<br>لقد أجرى بحثاً، لا وجود لشيء يدعى<br>الحوض الفضي<br>كان هناك شك بخصوص **الصورة السلبية**<br><br>وكنت آمل أن أجد**ها** في (آيسلندا)<br><br>كانت (**الصورة**) في عهدتك<br>إن أعطيتني مزيداً من الوقت<br><br>أنت مطرود<br>سنصمم غلافاً آخر |
|---|---|---|

Here, Ted Hendricks is talking to Walter; the last time they meet, Walter promises to show him the picture next time they see each other. 'What did I say?' He means last time 'I see you' this is the time to fulfill the promise. 'The photograph'= 'الصورة' and 'the negative'= 'الصورة السلبية' are rendered literally. However, the pronoun 'it' is replaced by the noun 'الصورة' to make the statement clearer and stronger, '**it** was in your care' = 'كانت **الصورة** في عهدتك'. The decision of dismissing Walter and making a new cover based on that statement.

| **Mom:**<br>**Walter:**<br><br>**Mom:**<br>**Walter:** | What's the matter?<br>I got fired.<br>I lost **a picture** of his.<br>Can you find **it**?<br>No, I don't know where he is. | ما الأمر؟<br>لقد طردت من عملي<br>فقدت **إحدى صوره**<br>أيمكنك العثور علي**ها**؟<br>لا، لا أعرف أين هو |
|---|---|---|

In this scene, Walter and his mother are the two parts of the conversation. What is really considerable here is using the indefinite article 'a picture'. In Arabic, it is rendered as 'إحدى صوره'= 'one of his pictures'. Walter's mother does not know anything about that photo and its importance, so it is appropriate to use an indefinite article.

| Walter: | Sean, there was **a negative** that got separated from your roll. I'm taking a lot of heat over **it** at work. **It** never came with the roll that you sent. | كانت هناك **صورة سلبية** مفقودة في فيلمك الأخير أواجه الكثير من الضغط بسببها في العمل لم تصل مع الفيلم الذي أرسلته |
| Sean: | The last roll you're talking about? | أتتكلم عن الفيلم الأخير؟ |
| Walter: | Yeah. | نعم |
| Sean: | **The 25**. | **الصورة 25** |
| Walter: | Yeah. | نعم |
| Sean: | You're sitting on **it**. | أنت تجلس <u>عليها</u> |
| Walter: | Why am I sitting on **it**? | ماذا تعني بأنني أجلس <u>عليها</u>؟ |
| Sean: | **It**'s in your wallet. **That** was the gift. **The photograph.** | إنها في محفظتك **تلك** كانت الهدية **الصورة** |

Both 'a negative' and 'the photograph' are translated literally. In this scene, the indefinite article 'a' is used purposefully; Walter does not ask about 'negative 25' directly, he refers to it as 'a negative'. In this statement, 'You're sitting on it', the maxim of relation is flouted: Walter cannot see the relation that is why he asks 'why am I sitting on it?' The subtitler makes use of the presence of Sean on the screen that is why his name is elided in the first subtitle.

| Sean: | So, you have no idea what **it** was? | إذاً فأنت لا تعرف ماذا <u>كانت</u>؟ |
| Walter: | **The photograph**? | **الصورة؟** |
| Sean: | It's a shame. **It** was a beauty. | هذا مؤسف <u>كانت</u> جميلة |

This conclusion is reached out after revealing the fact that Walter has thrown away the wallet. Walter wants to make sure that Sean means the photograph. Using 'photograph' instead of 'negative' is professional and functional as it is the outcome of processing the negative.

| Walter: | There's **the picture** Sean wanted. **25**. You have two days to print for cover. There's **your quintessence**. | ها هي **الصورة** التي أرادها (شون)، **الصورة 25** لديك يومان كي تحمض<u>ها</u> وتطبع<u>ها</u> على الغلاف ها هو **الجوهر** الذي أردته |
|---|---|---|

Thanks to Walter's mother, she takes the wallet out of the trash and gives it back to Walter. In this scene, Walter gives the negative to Ted Hendricks to be the final cover of the magazine as Sean wants. 'The picture, 25, your quintessence' all refer to that photo.

In English, there is ellipsis 'to print…', in Arabic, the attached pronoun is added. Same style is applied here; (25) = (picture 25), 25 does not stand alone and the possessive adjective (your) is replaced with a relative clause (الذي أردته) = (that you wanted).

| Hernando: | What was **it**? Sasquatch? A unicorn? | ماذا كانت **الصورة**؟ رجل الثلج؟ الفرس وحيد القرن؟ |
|---|---|---|
| Walter: | **The negative?** | **الصورة السلبية**؟ |
| Hernando: | Yeah. | نعم |
| Walter: | I didn't look. | لم أنظر |

The pronoun 'it' is replaced by the noun 'the picture' in Arabic. However, the following question 'The negative?' demonstrates the intended meaning of 'it'.

In English, many variable words and expressions are used to refer to that photograph. (Number 25, the quintessence of life, negative 25, most grand, thing, the last cover photo, 25, the negative, the picture, the photograph). Meanwhile, fewer words and expressions are used in Arabic. (الصورة السلبية رقم 25، الجوهر (صورة الجوهر)، الصورة، صورة آخر غلاف، الصورة 25، الصورة السلبية). The use of the word 'صورة'= 'picture' all the time throughout the movie is a way of keeping consistency so that viewers can understand the subtitles easily.

## 4.3 Semiotic cohesion

"Intersemiotic cohesion is a concept which explains the interaction of numerous linguistic features that form text and make meaning in film discourse" (Ngamsa, 2013, p. 11). In subtitling, cohesion is achieved through the unity of dialogs, images, signs, captions and even sounds and lyrics. The following examples illustrate the importance of pictures in complementing the conversation.

| Walter: | Hey, how long has **this** neg roll been **here**... out in the open?<br>**It says** "Sean O'Connell." | كم مضى على وجود **هذا** الفيلم السلبي **هنا** في العراء؟<br>**مكتوب عليه** (شون أوكونيل) |
|---|---|---|
| Hernando: | It came in **this morning**. | وصل **هذا الصباح** |

The speaker is Walter Mitty and the addressee is Hernando. 'Hey' is said to take the attention of Hernando, it could be rendered as 'قل لي/ أخبرني'. Yet, it is fine to delete it. 'This' indicates the closeness of the negative roll, and as it is shown in the picture, Walter is holding it in his hands and looking at it. 'Here' is a spatial deictic device and it can be understood from the picture; the negative roll is on the desk and that may damage it, it must be kept in a special place. 'In the open' could be translated as (مكشوفاً).

Concerning the phrase 'it says', 'it' refers to a note found in the box of the negative roll. Logically, rendering it as 'مكتوب عليه' = 'it's written on it' is appropriate. However, it can be subtitled as 'it's from' and 'it' here refers to the negative. 'This morning' indicates time; Walter has just arrived at his office, so it is not too long time. Moreover, there is a clock on the wall and the time is 9:20.



Figure 11: Verbal visual channel.

| Walter: | Hey, you want to mount **these**? | هل تريد وضعها في إطار؟ |
|---|---|---|
| Hernando: | Seriously? | هل أنت جاد؟ |
| Walter: | Sure. | بالتأكيد |

'These' is a plural demonstrative for near things. It refers to the negatives in the roll. The image and utterance are one unit.

Figure 12: Unity of utterance and image.

| **Ted:** | And for the final issue, <br> we just received a telegram. <br> Come on. <br> From Sean O'Connell...who has never, <br> I'm told, been willing... <br> to speak with the executives **here**. <br> Well, he broke his long silence <br> and shared his thoughts with us... <br> through **that old man**. | وقد تلقينا برقية بمناسبة العدد الأخير <br><br> هيا <br> من (شون أوكونيل) <br> الذي قيل لي أنه لم يرغب قط في <br> التكلّم مع الإداريين **هنا** <br> لقد كسر صمته الطويل، <br> وشاركنا أفكاره <br> من خلال **ذلك العجوز** |

'Here' is a spatial deictic device and it means 'in the magazine'. The picture presents an old man carrying a bag and wearing a uniform behind the crowd. The phrase 'That old man' refers to him, he is the postman who has brought Sean's telegram. 'That' is a spatial deictic device indicating far distance. The eyes of viewers must be free to be able to see this man as that indicates the fact that Sean is old fashioned, he is not in favor of modern technology and new life style.

Figure 13: The importance of giving the viewers a chance to see significant visual items.

| Hernando: | What do you see? | ماذا ترى؟ |
|---|---|---|
| Walter: | **This photo cluster.** | **مجموعة الصور الثلاثة هذه** |
| | **These three**. | |
| | **They**'re the only printable **ones**. | **إنها** الوحيدة التي يمكن طبع<u>ها</u> |
| | He took **them** around the same time he took 25. | تم التقاط<u>ها</u> في الفترة نفسها مع الصورة 25 |
| | **They** could give **us** a clue to where Sean is. | قد تدل<u>نا</u> على مكان وجود (شون) |
| | Blow **them** up, all right? | هلا تكبر<u>ها</u> |
| Hernando: | Cool. | حسناً |

'This' and 'these' indicate near distance, the first for singular and the second for plural. In Arabic translation, there is condensation; 'this photo cluster' and 'these three' are put together 'مجموعة الصور الثلاثة هذه'= 'this three-photo cluster'. 'Ones' substitutes for 'the three photos'. The personal pronoun 'us' can be understood from the context and image: Walter and Hernando.

Figure 14: Make use of the image to make the subtitle shorter.

| Cheryl:<br>Walter: | Cool glasses, very Sand People.<br>**These**? No,<br>**these** are loupes.<br>They're for work. | نظارة جميلة، تذكرني بشخصيات (شعب الرمل)<br>هذه؟ لا،<br>إنها عدسة مكبرة<br>استعملها للعمل |

'These' refers to the loupes and their strange shape can be seen. In English, the words glasses and loupes are plural, but in Arabic they are singular. There is an exospheric reference here 'Sand People' which are fictional creatures in 'The Star Wars Universe'. No space to explain that for the viewers. Adding the word 'شخصيات' = 'characters' is a good technique that helps audience realize that those people are film characters. Though, it is not a significant element in the movie so it could be omitted.



Figure 15: Cultural reference.

| Odessa: | Happy birthday. | عيد مولد سعيد |
| | **Stretch Armstrong!** | (آرمسترونغ) المطاط |
| Walter: | That's cool. | هذا جميل |
| Odessa: | Yeah. Isn't that awesome? | نعم، أليست رائعة؟ |
| | **This** was **your** favorite **thing** when **we** were little. Do you remember? | كانت دميتك المفضلة في صغرك، هل تتذكر؟ |
| | You want to do it? | أتريد أن نلعب بها؟ |
| Walter: | Yeah, all right. | نعم، حسناً |
| | Come on, Stretch! | هيا، مطه |

'Stretch Armstrong' is a toy, the image is essential here to understand that. 'This' is a demonstrative pronoun stands for the toy 'Stretch Armstrong. 'Your' and 'we' are personal deictic devices; 'your' refers to the addressee 'Walter' while 'we' refers to both 'Walter and his sister Odessa'. The action of stretching and playing with the toy can be viewed smoothly.

In English, the general word 'thing' is used meanwhile it is rendered as 'toy' in Arabic. Similarly, the phrase 'do it' is translated as 'play with it' and it could also be translated as 'stretch it'. That will help viewers understand the situation fully.



Figure 16: Image is significant to understand the dialog.

| Odessa: | Walter! | (والتر) |
| | **Look what I found!** | **انظر ماذا وجدت!** |
| | **This** is from you and Tim Linderman. | **هذه** من رحلتك مع (تيم لندرمان) |
| | Do you remember, we were gonna backpack Europe? | أتتذكر؟ كنا سنذهب في رحلة إلى (أوروبا)؟ |
| | That June Dad died? | في شهر يونيو عندما توفي أبي؟ |

| | Man! What is in **here**? | رباه! ماذا يوجد **هنا**؟ |
|---|---|---|

'Look' draws attention into what is going on the screen. The backpack is not mentioned: it can only be seen. 'Here' is a spatial deictic device indicates the bag. There is a strong cohesion between the verbal statements and the visual item.



Figure 17: Integration of image and references.

| **Mom:** | **Look** at you and your dad! | **أنظر** إلى صورتك مع أبيك! |
|---|---|---|
| **Walter:** | Is that my tournament **one**? | أهذا **مقال** البطولة؟ |
| **Mom:** | He was so proud of this. | كان فخوراً به للغاية |
| | Sharing your accomplishments with the whole world. | لقد تباهى بإنجازاتك أمام العالم أجمع |
| **Walter:** | **It**'s from the Fairview Small towner, Mom. | إنه **مقال** من صحيفة محلية صغيرة يا أمي |

Similarly, 'Look' makes the screen the center of attention. In English, there is focus on the visual aspect unlike Arabic. The Arabic subtitles include those visual items ' صورتك مع أبيك'= 'your photo with your dad' and 'مقال'= 'article' instead of 'one' and 'it'. It is preferable to mention them in Arabic to avoid ambiguity and misunderstanding. Adding the kind of the tournament sport would create coherence as this scene is related to other ones ahead.

Figure 18: Unclear image.

| Ted: | Really? Because it looks like **you're playing with toys**. | حقاً؟ إذ يبدو لي **أنك تلعب بالدمى** |
| Walter: | No, **this** is a gift.<br>Yeah, the negative needs to<br>go through a very technical... | لا، **هذه** هدية<br>نعم، يجب أن تمر الصورة السلبية<br>بعملية تقنية... |
| Ted: | I'm sorry. I can't have a<br>professional conversation with you.<br>You and your **little blonde pal**. | آسف لا أستطيع خوض نقاش مهني<br>معك<br>أنت **وصديقك الأشقر** |

This scene takes place in the elevator, the participants are Walter Mitty and Ted Hendricks. The viewers can see Walter carrying the toy 'Stretch Armstrong' in his hand, so the image complements the dialog. When Ted says 'it seems you're playing with toys', he is looking at the toy. Ted does not have a good impression on Walter from the first time they meet that is why he always underestimates him. 'This' refers to the toy as well as 'little blonde pal', the word little is not translated but it can be figured out from the gesture of Ted's hand.

Figure 19: The dialog is not meaningful without the image.

| Cheryl: | Is **that** another clue? | هل **هذا** دليل آخر؟ |
|---|---|---|
| Walter: | Yeah. **This one**'s okay. | نعم، **هذا** دليل جيد |
| Cheryl: | Yeah? | حقاً؟ |
| Walter: | There's a boat **there**, I think. | توجد سفينة **هناك** على ما أظن |
| Cheryl: | "Erkig... " | (إيركيغ...) |
| Walter: | Snek. | (سنيك) |
| Cheryl | Erkigsnek? | (إيركيغسنيك) |
| Walter: | Yeah. | نعم |

Cheryl is pointing to the picture -asking- 'Is that another clue?' Consequently, 'that' refers to the picture with Walter. There is a substitution; 'One' stands for 'clue', in Arabic it is mentioned. 'There' is a spatial deictic device indicating a far distance.



Figure 20: Gesture indicates the references.

| | | |
|---|---|---|
| **Walter:** | Want me to **show** you something? | أتود أن **أريك** شيئاً؟ |
| **Rich:** | Sure. | بالتأكيد |
| | Here. | تفضل |
| **Walter:** | I like your trucks. | تعجبني آلية التعليق |
| **Rich:** | Thanks. | شكراً |
| **Walter:** | **Now check** this out. | **أنظر** إلى هذا **الآن** |

The verbs 'show' and 'check' draw attention to the image and the actions that will take place. Viewers can see Rich giving his skateboard to Walter. Previously, viewers have the idea that Walter was interested in skateboarding and he once won a competition when he was younger. 'Now' is a temporal deictic device, so it is time to see some of Walter's skills.



Figure 21: The verbs (show and check) draw attention to image.

| | | |
|---|---|---|
| **Cheryl:** | Hey, buddy! Here! | عزيزي! خذ هذه! |
| | Rich, Rich! Not so fast! Here! | (ريتش)، (ريتش)! ليس بهذه السرعة! |
| | **Take that.** | **خذ هذه!** |

In this scene, Cheryl is calling her son 'Rich' to give him the helmet. 'This' refers to the helmet and that could not be understood without paying attention to the image. 'Here!' in the first subtitle is translated as 'خذ هذه'= 'take this' to draw the attention of viewers to the helmet.

Figure 22: Image is necessary to understand the situation.

| A sailor: | Will **this** work? | هل سيفي **هذا** بالغرض؟ |
| | For your items? | لوضع أشيائك؟ |
| Walter: | Oh, yeah. | نعم |
| | Thank you. | شكراً |

The verbal statements depend on the image to be understood. 'This' refers to the bag the sailor carrying; Walter's bag is not in a good condition after the shark attack.



Figure 23: "This" refers to an unmentioned visual item.

| A sailor: | Hey, I'll take this, buddy. | اسمع، سآخذ هذه منك يا صديقي |
| Walter | Okay. | حسناً |

'Hey' is rendered as 'listen', there would not be any problem if it is omitted. 'This' refers to the old bag as can be seen.

Figure 24: "This" refers to an unmentioned visual item.

| Walter: | Is **this** Sean's? | هل **هذه الورقة** تخص (شون)؟ |
| A sailor: | Yeah, he wrapped the cake in it. | نعم، لف الكعكة بها |
| Walter: | This is a shoot itinerary. | هذا مسار التصوير <u>الذي سيسلكه</u> |
|  | It's a field itinerary | إنه مسار التصوير |
|  | for a photo... |  |

Here, a new clue is found, so it is important to make sure that the audience is aware of that. In English, the word 'paper' is not said, just 'this', but in the subtitle it is written. However, there will not be any cohesive problem if it is not included and the subtitle will be shorter. There is also addition in the subtitle 'الذي سيسلكه'= 'which he will follow' that is also understood.
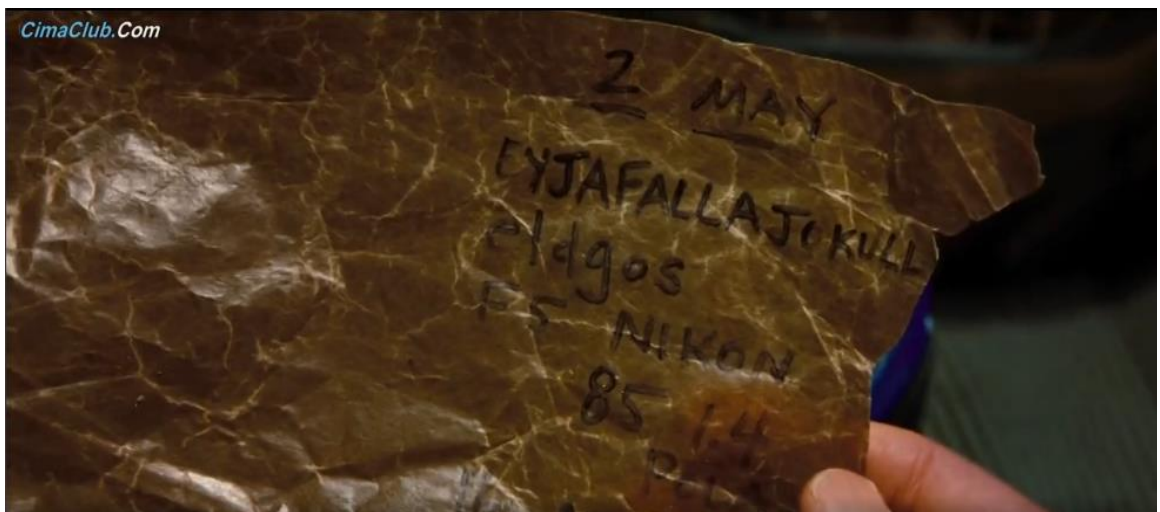


Figure 25: Addition is necessary to clarify the image.

| Walter: | It's a long **board**. | لديك **لوح** (تزلج) طويل |
| The boy: | Yeah. | نعم |
| Walter: | **What is that?** | **ماذا كتب عليه؟** |

The skateboard is the core of this scene, the subtitler can make use of the presence of the item on the screen. 'Board' could be translated literally no need to use the full name 'skateboard'. The utterance of 'that' occurs with the action of pointing at the word written on the board. The question is modified in Arabic, it is rendered as 'What is written on it?'.



Figure 26: Image could be used to shorten the subtitle.

| Walter: | **Hey**, I got more clues. | **اسمعي،** وجدت مزيداً من الأدلة |
| Cheryl: | What did you find? | ما الذي اكتشفته؟ |
| Walter: | There's a date that Sean wrote. | دون (شون) تاريخاً |
| | And some words on a cake wrapper. | وبعض الكلمات على غلاف كعكة |
| | "Rajqawee," "Buzkashi"... | (راجكاوي)، (بوزكاشي) |
| | and "Warlocks. " | و "سحرة" |

'Hey' is translated as 'listen' because Walter is calling Cheryl on the phone and that is a good choice to keep the parallel between the image and the dialog. The date can be seen on the paper as well as the words. There are three words on the paper two of them are rendered just the same because they are not English words and the third one is translated.
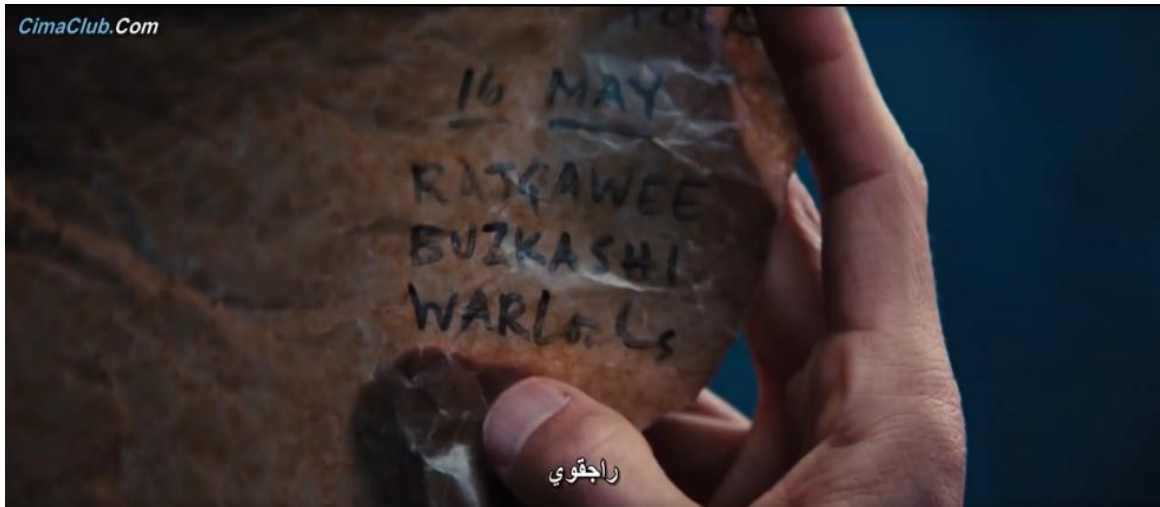
Figure 27: Rendering words without translation for the purpose of the plot.

| Sean: | **That** looks like fun. | تبدو **لعبة** ممتعة |
| | I think I'm gonna jump in. | أعتقد أنني سأشارك |

Viewers can see some people playing football and Sean is talking about the game. They are far away from the place where Sean and Walter are, that is why 'that' is used. In Arabic subtitles 'that' is replaced with 'game'. On the other hand, there is ellipsis in both English and Arabic and that does not affect cohesion, 'jump in the game'.



Figure 28: Clarification is used for better understanding.

| Cheryl: | The last issue, it should be **here**. | العدد الأخير، يفترض أنه وصل هذا الصباح |
| | It came out this morning. | |
| | Man. Walter. | |
| | Should we go buy **one of those**? | هل علينا شراء نسخة؟ |

| Walter: | Yeah. I was probably gonna... | نعم، كنت على الأرجح... |
| Cheryl: | Probably gonna go back later? | سترجع لاحقاً |
| Walter: | Yeah. | نعم |

In this scene, Walter and Cheryl are walking along the street when they see a bookstore. Viewers can realize the meaning of the spatial deictic device 'here' from the picture. In the subtitle, 'here' is omitted and that omission does not affect the meaning. 'One of those' rendered as 'نسخة'= 'a copy'; in English the word 'one' is a substitution of 'a copy' and 'those' refers to the last issue of the magazine. On the other hand, in Arabic the intended meaning of 'one' is used, but 'of those' is omitted. This, however, does not affect cohesion because viewers can see the copies of the magazine.



Figure 29: Visual items and dialog are one unit.

On the other hand, the physical appearance of Ted Hendricks, more specifically his beard, has a considerable effect on cohesion. Both Cheryl and Hernando refer to him as 'beard guy', so the audience must be aware of the intended person. The first time when Walter meets Ted in the elevator, he imagines that he is making fun of Ted's beard saying that the beard does not fit his face.

| Walter: | I was saying, you know who looks good in **a beard**? **Dumbledore**, not you. | كنت أسألك إن كنت تعلم من تناسبه **اللحية؟** **(دامبلدور)**، وليس أنت |

There is an exospheric reference here 'Dumbledore', who is one of the characters in 'Harry Potter'. There is a space to mention that, so that audience could understand.

| Cheryl: | I wanted to tell you, <br> that song, "Major Tom"? <br> **Back there**, when <br> **the beard guy** was... | أردت أن أسألك أتتذكر أغنية "الرائد (توم)؟ <br> **في المكتب**، الطريقة التي ناداك بها <br> **الرجل الملتحي** |

Cheryl says that to Walter while they are at the park. She refers to 'Ted Hendricks' by describing him 'the beard guy'. To make sure that audience could understand that, the subtitler made a good decision by clarifying the meaning of 'Back there'= 'في المكتب'
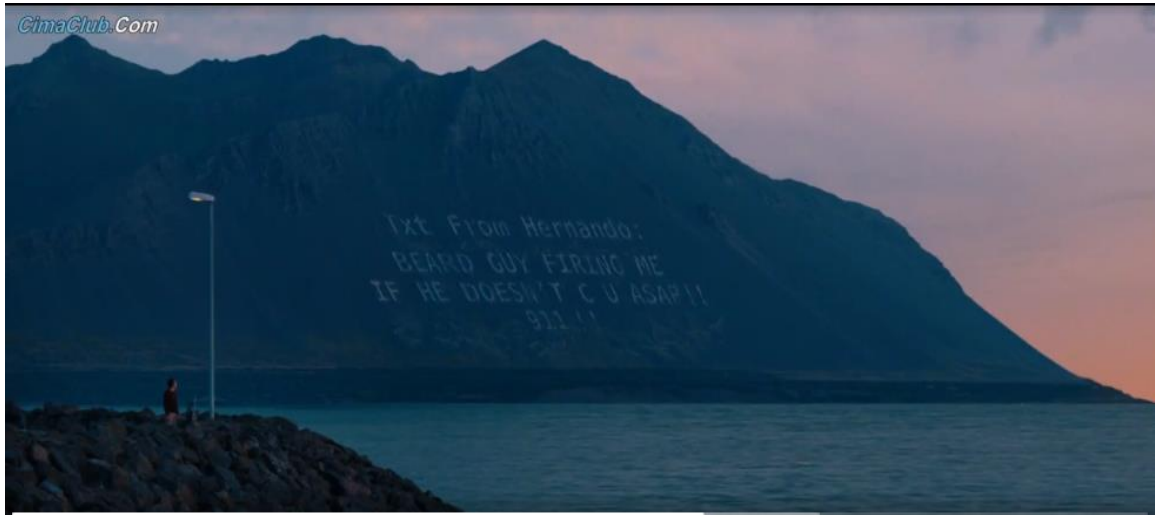


Figure 30: Text message.

| رسالة من (هيرناندو) ... <br> سيطردني **الملتحي** إن لم يرك قريباً! النجدة! |

Hernando sends that message to Walter while he is in Greenland. The word 'guy' is omitted since that will make the subtitle shorter and the meaning will not be unclear.

## 4.4 Gestures and body language

Gestures and body language constitute a form of nonverbal communication; they carry meaning. Sometimes they are expressed in parallel with verbal statements. Sometimes they are conveyed without saying anything. "We speak with our vocal organs…. we converse with our whole body" (Abercrombie, 1963, p. 55).

There are four types of nonverbal signs: paralanguage, such as intonation, kinesics, proxemics and cultural signs (Sanz Ortega, 2011). Subtitlers should be aware of such

things because they can affect the comprehension of incidents. Here, the role of the subtitler is to give audience space to see the gestures and understand them. They also can use them to produce shorter subtitles.



Figure 31: Gesture of hands and face expression.

In this scene, viewers can see the way Walter is moving his hands wondering why he cannot send a wink to Cheryl using his eHarmony account. Furthermore, they can see the signs of shock on his face. This gesture is universal, so it can be easily understood.



Figure 32: Gesture with explanation.

In this frame, Hernando expresses his respect and love for Sean using this gesture while speaking, and so the audience can understand the meaning from the speech.

| Sean O'Connell still shoots on film. | ما زال (شون أوكونيل) يصور بأفلام السيليولويد |
| --- | --- |

| That results for me in a man crush. | وهذا ما يجعلني أحبه |
|---|---|



Figure 33: Universal gesture.

This image is the most distinctive; it relates to the next step, Walter is taking. Here, Walter imagines Sean telling him to "come here" using hand gestures. Immediately Walter leaves his workplace and rushes to the airport.



Figure 34: Confusion.

This gesture indicates confusion; Walter cannot make up his mind to take the risk and go with the drunken pilot to the boat where Sean could be or give up and go home. Before this gesture, he refuses to join the pilot but after that he gets motivated and joins him.

Figure 35: Reaction to realize what happened.

This action takes place after the shark attack. Walter wants to make sure that what happens is real, not a dream. There is an integration between the image and the utterance.

| **Walter:** | Oh, my God. <br> That really happened? <br> Real face. | يا إلهي! <br> هل حدث ذلك حقاً؟ <br> وجه حقيقي |
|---|---|---|



Figure 36: Gestures for communicating with people speaking different language.

Gestures are useful to communicate with people who do not speak the same language. In this scene taking place in Iceland, Walter uses gestures to make the boy understand the meaning of 'trade'. He wants to give the toy called 'Stretch Armstrong' to the boy and take his skateboard in return. In this instance, images and words are well-integrated. Another example comes from the scene in the Himalayas:

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Figure 37: You


Figure 38: will go that way


Figure 39: He

Figure 40: and me


Figure 41: will go that way.

This scene takes place in the Himalayas, and no word is spoken. The participants are Walter and his guides, the two little strong men. They use gestures to tell Walter that it is time to separate and that they will take different direction from his.

Figure 42: Face expression and emotion.

This close up shot is very expressive; it allows the audience to perceive the emotion of this character. Sean looks happy watching the snow leopard and living in the moment.

| Walter:<br>Sean: | When are you gonna take it?<br>Sometimes I don't.<br>If I like a moment...<br>I mean, me, personally...<br>I don't like to have the<br>distraction of the camera.<br>**Just want to stay in it**. | متى ستلتقط الصورة؟<br>أحياناً لا ألتقطها<br>إن أعجبتني لحظة ما<br>أعني شخصياً<br>فلا أحب أن أدع الكاميرا تلهيني عنها<br>**أرغب فقط في البقاء منغمساً فيها** |

Figure 43: Trying to remember someone.

Figure 44: Remembering someone.

This scene takes place at the airport prison, Walter is asked if he knows anyone in Los Angelos that could verify his identity. At first, he says 'No' but then he tries hard to remember-if there just might be someone (the first screen shows that). In the second shot, his eyes seem to suggest that he might indeed have remembered someone. The next scene reveals the identity of that someone, while audience members, those who have been paying close enough attention, would have been able to anticipate just who someone might be from hints they may have recalled from previous conversations.



Figure 45: Holding hands.

The image above is extracted from the last scene. Walter takes hold of Cheryl's hand, a gesture signifying that he has found his dream girl.

## 4.5 Verbal auditory channel: lyrics

The soundtrack includes a number of songs, words and music, though none is translated except for one, 'Space Oddity'. It is the most relevant and expressive song in the film. It is about a fictional astronaut called 'Major Tom'. This song is mentioned first by Ted Hendricks when he quoted from it to refer to Walter Mitty 'Ground Control to Major Tom. Can you hear me Major Tom?' In that scene, Walter is zoned out; stuck in his fantasy world.

| Ted: | Do you think, if I hit him with a paper clip, would he move? | هل تظن أنه سيتحرك إن رميته بدبوس أوراق؟ |
|---|---|---|
| Tony: | I don't know. | لا أعرف |
| | Do it. | قم بذلك |
| | Hello. | تفضل |
| An employee: | I actually threw a toner box at him once. | ذات مرة ألقيت عليه علبة محابر |
| Ted: | Yeah? Did he move? | حقاً؟ وهل تحرك؟ |
| The employee: | No, I missed. | لا، لقد أخطأته |
| Ted: | That's a great story. | إنها قصة رائعة |
| | **Ground Control to Major Tom.** | **من برج المراقبة إلى الرائد (توم)** |
| | **Can you hear me, Major Tom?** | **هل تسمعني أيها الرائد (توم)؟** |

There is sufficient space for additional information, for revealing something about the nature of the song, Yet no such information is added.

'Hello' is translated functionally, not literally in this scene; it is translated as 'تفضل'= 'here you are!' not as a greeting word.

The second occurs in the meeting when Ted Hendricks recognizes Walter as 'Major Tom'. He wants to see the last cover picture, which is in the keeping of Mitty.

| Tony: | We'll receive it now from Negative Assets. This gentleman. The last man in. | سنتلقاها الآن من قسم الصور السلبية السيد الذي جاء متأخراً |
|---|---|---|
| Ted: | Negative Assets. What's that? Ah, **Major Tom**. Can I get that? | ما هو قسم الصور السلبية؟ **الرائد (توم)** هل لي بها |
| Walter: | It's being processed. | إنها قيد التحميض والطباعة |

The third time is when Cheryl clarifies the purpose of that song while she has been at the park with Walter and her son.

| English | Arabic |
|---|---|
| I wanted to tell you,<br>**that song, "Major Tom"**?<br>Back there, when<br>the beard guy was...<br>He doesn't know what<br>he's talking about.<br>**That song is about courage<br>and going into the unknown.**<br>It's a cool song. | أردت أن أسألك أتتذكر **أغنية "الرائد (توم)"؟**<br><br>في المكتب، الطريقة التي ناداك بها الرجل الملتحي<br><br>إنه يجهل عما يتكلم<br><br>**إنها أغنية عن الشجاعة والخوض في المجهول**<br><br>إنها أغنية رائعة |

The last time is when Walter imagines Cheryl singing it in Greenland before boarding the helicopter. The song accompanies the actions in that scene, and it relates to the entire scene. However, only the first part of the song is translated. Literal translation is provided:

| English | Arabic |
|---|---|
| Okay.<br>This **one** goes out to Walter Mitty.<br>**He knows why**.<br>Ground Control to Major Tom<br>Ground Control to Major Tom<br>Take your protein pills<br>And put your helmet on<br>Ground Control to Major Tom<br>Commencing countdown, engines on<br>Check ignition<br>And may God's love be with you<br>This is Ground Control<br>to Major Tom<br>You've really made the grade… | حسناً<br>هذه **الأغنية** مهداة لـ(والتر ميتي)<br>**إنه يعرف السبب**<br>برج المراقبة ينادي الرائد (توم)<br>برج المراقبة ينادي الرائد (توم)<br>تناول حبوب البروتين واعتمر خوذتك<br><br>برج المراقبة ينادي الرائد (توم)<br>بدأ العد العكسي، تشغيل المحركات<br><br>تفقد جهاز الإشعال ولترافقك محبة الله |

## 4.6 Nonverbal auditory channel

Some sounds are very functional: they relate directly to the events and actions depicted at the same time. For example, the computer error alert sounds when Walter tries unsuccessfully to send a wink to Cheryl. At first, the alert accompanies the note, so that the viewers have a clear understanding of the situation. Afterwards, the camera focuses on Walter and his reaction to the sound, which indicates that the problem has not yet been solved.
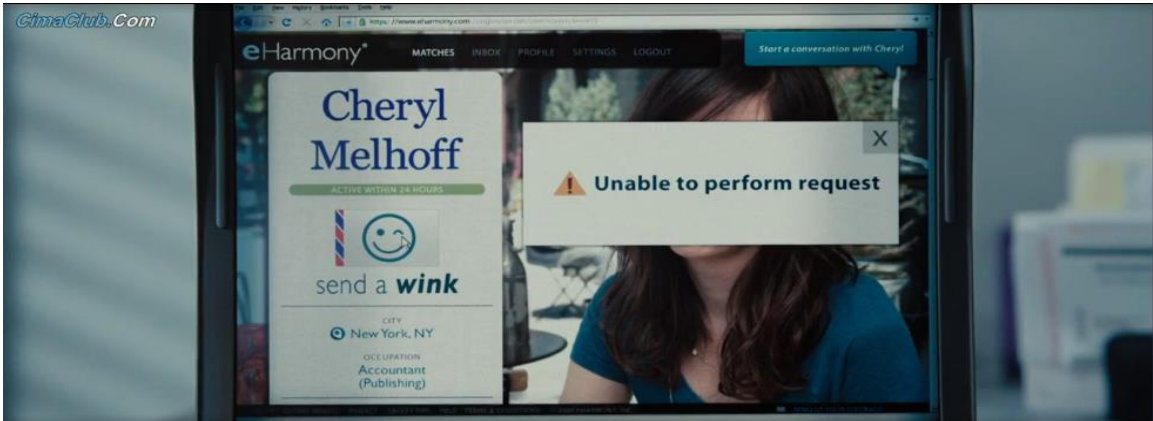
Figure 46: Error alert with sound.

Both the eruption of the volcano and the sound of the eruption are important for understanding why the town is empty and why all of the people he has met along his way to the volcano are leaving.  This reveals the meaning of the word 'eldgos', which is written on the cake's wrapping paper: Walter thinks it is a name of a street, but the meaning of it is 'eruption'.

There is no need to add a caption reading 'Sound of volcano alarm', for example, because the excitement of the scene would be diminished.  In order to fully appreciate a film such as this, viewers must be allowed to experience its suspense and excitement.



Figure 47: Volcano alarm.

# Chapter V

# Conclusion and recommendations

It is a commonplace that Arabic and English are very different languages in terms of vocabulary, grammar, syntax, style and phonology. The degree of difference complicates the task of subtitlers since they also need to deal with the technical, spatial and temporal constraints of subtitling.

Subtitling is a serious responsibility, as Morgan maintains: "Good subtitles cannot save a bad film, but bad subtitles can spoil a good one" (2001, p. 164). Film analysis, therefore, is as essential as the translation of the script. Translation alone cannot be sufficient. Films have a multi-semiotic nature, and subtitlers must keep this fact in their mind as they proceed with their work.

Visual elements including images, captions, signs, gestures and facial expressions could be used to obviate the long subtitles. However, they too can be ambiguous or at least unclear, and it is the function of subtitles to reduce any unnecessary or unintended ambiguity.

| Walter: | Is **this** Sean's? | هل **هذه الورقة** تخص (شون)؟ |
|---|---|---|
| A sailor: | Yeah, he wrapped the cake in it. | نعم، لف الكعكة بها |
| Walter: | This is a shoot itinerary. | هذا مسار التصوير <u>الذي سيسلكه</u> |
| | It's a field itinerary | إنه مسار التصوير |
| | for a photo... | |

This scene takes place on the ship while Walter is eating a cake given to him by a sailor. Here, the visual item could be introduced more efficiently because there is no need to say 'this paper'; 'this' is enough as viewers can see the paper. Meanwhile, adding 'he is following' is intended to help viewers realize that this itinerary is a new clue. In this instance, 'addition' is a device to maintain cohesion.

In fact, "the more characters are displayed and the more complex words and structures are used, the slower it is to read the subtitles" (Tveit 2005, p.105). For example, the word 'أنشوطة' = 'band' is not a simple word and most of the audience will not understand the referent.  Reading speeds are slower than speaking speeds, so 'word for word' translation is not applicable in this case, 'sense for sense' translation is more appropriate. Indeed, pragmatic equivalence is important for helping viewers understand; therefore, it is sometimes necessary to directly address implied meaning.

| Walter: | Can you turn this off? | أيمكنك أن تطفئ هذا؟ |
| The taxi driver: | It stays on. | لا يمكنني ذلك |

The demonstrative 'this' refers to the TV in the taxi. 'It stays on' is rendered as 'I cannot turn it off', [and so] it is not translated literally; rather, it is the implied meaning that is offered in the subtitle.

Subtitling deals with extra-linguistic elements; therefore, meaning is conveyed by other modalities. In this case, strategies such as condensation and deletion are used. Words and images must comprise one unit and not contradict one another.

'My worker bee' is rendered as 'عاملي النشيط', it must be 'عاملتي النشيطة'. In that scene, mom is holding a picture of Odessa working in the KFC. Unlike English, there are feminine and masculine nouns in Arabic.

Modification in general is readily apparent in the target language. The Arabic version includes full sentences and expressions. Expansion is commonly used because of syntax

and style norms. More attention is generally paid to verbal elements, while visual elements could be used more effectively.

In order to produce a cohesive subtitled film, it is essential to translate captions and illustrate unfamiliar gestures wherever technically possible and linguistically necessary. The examples in the first section of the discussion chapter highlight the importance of such translation. The same is applied to exospheric references, such as 'Dumbledore' and 'Major Tom'. Localization is a good strategy for helping viewers better understand.

Pictures or images are vital for understanding references and personal, temporal, and spatial deictic devices such as I, you, us, now, next time, and here. Indeed, some verbs turn the attention of viewers back to the screen and images, words such as look, check and show.

Omission and condensation are recommended wherever possible for allowing viewers to watch more smoothly and comfortably. These strategies could be used more effectively; in many places, addition is applied for no apparent purpose. In most cases, where there is substitution or ellipsis in English, there is expansion in Arabic, especially with 'demonstrative pronouns' and 'one'.

The use of long, full sentences is a common trend in Arabic. Abbreviations are widely used in English, but they are not common in Arabic. Word choice and consistency are important for holding the attention of the viewer, as our discussion of lexical cohesion demonstrates that. In Arabic, the word 'picture' is always mentioned when talking about 'the negative', while other expressions are used in English.

Sounds and song lyrics must also be taken into consideration. Lyrics are sometimes used as background or ambient sound with no particularly important role in the production of meaning in a film. Conversely, they are sometimes highly relevant to the development of plot, and so it is generally preferable to translate them where possible.

The four simultaneous channels, the verbal auditory channel, the non-verbal auditory channel, the verbal visual channel and the non-verbal visual channel, are interrelated. They all have a role to play in communicating information, facts, attitudes and even emotions. It is the job of subtitlers to string these pearls on a thread in an attractive, well organized way.

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# الاتساق والترجمة المرئية في الترجمة من اللغة الانجليزية إلى اللغة العربية

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## ملخص

الترجمة المرئية صعبة ومعقدة لما تفرضه من تحديات تقنية ولغوية كثيرة. تلعب العناصر اللفظية وغير اللفظية دوراً مهماً في فهم الأفلام لذا يتوجب على المترجم مواكبتهما معاً. تبحث هذه الدراسة في طبيعة التفاعل بين الترجمة المرئية والنواحي السيميائية المتنوعة للأفلام وتدرس الاستراتيجيات المتبعة للمحافظة على اتساق المعنى خاصة في الترجمة من اللغة الانجليزية إلى اللغة العربية. كما أنها تلقي الضوء على أهمية القنوات المتزامنة الأربع، القناة السمعية اللفظية والقناة السمعية غير اللفظية والقناة المرئية اللفظية والقناة المرئية غير اللفظية، في استمرار ترابط النص طوال المادة المترجمة. للقيام بذلك، تم توظيف بعض المشاهد من فيلم 'The Secret Life of Walter Mitty' المنتج عام 2013 واعتمد تحليل الحوار على أدوات الاتساق التي اقترحها كل من هاليداي وحسن (1976) مع أخذ النواحي السيميائية بعين الاعتبار. عموماً، فإن ترجمة المحادثات لوحدها ليس كافياً لأن الصور والملاحظات المكتوبة على الشاشة والإشارات والإيماءات والأصوات والأغاني مهمة لفهم المعنى. قد تكون السمات السيميائية المتعددة عاملاً مساعداً حيث تساهم في جعل الترجمة أقصر في حين أنها قد تلعب دوراً مغايراً في حال كانت غير مفهومة واحتاجت إلى الترجمة لتوضيحها. أخيراً، ما يلفت الانتباه هو ظاهرة التوسع والتعديل في الترجمة العربية بسبب قواعدها وأسلوبها ونمطها. أما بالنسبة للاستراتيجيات التي استخدمت للمحافظة على الاتساق فهي الحذف والإضافة والتعريب والدمج والتلخيص.