Deanship of Graduate Studies
al-Quds University

Towards English/Arabic Subtitling Standards

Maysa Azzam Jibril al-Junaydi

MA Thesis

Jerusalem/Palestine

July 2012

Towards English/Arabic Subtitling Standards

Prepared by

Maysa Azzam Jibril al-Junaydi

BA in English Literature, Bethlehem University

(Bethlehem)

Supervised by

Dr. Mohammad Thawabteh

Thesis submitted in part fulfilment of the requirements
for the degree Master of Arts in Translation and Interpreting

July 2012

al-Quds University

Deanship of Graduate Studies

Translation & Interpreting Program/ English Department

Towards English/Arabic Subtitling Standards

Author: Maysa Azzam Jibril al-Junaydi

Registration No: 20912540

Supervisor: Dr. Mohammad Thawabteh

Viva date:15 July 2012

Examining committee members

1	Head of Committee	Dr. Mohammad Thawabteh	
2	Internal Examiner	Dr. Omar Najjar	
3	External Examiner	Dr. Samir Rammal	

Jerusalem / Palestine

July 2012

Dedication

This thesis is dedicated to my family, without whose support, I could not have accomplished it.

May Allah protect them all.

Maysa A. al-Junaydi

Declaration

I certify that this thesis, submitted for the degree of Master in Translation and Interpreting 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.

Signature:

Name: Maysa Azzam Jibril al-Junaydi

Date: 15 July 2012

Acknowledgements

It is an honor for me to be supervised by Dr. Mohammad Thawabteh who gave me the strength to do this work, provided me with reference, and offered me advice throughout this project. I would like also to thank Dr. Omar Najjar, who spared no effort to guide me since I have enrolled in al-Quds University. I also owe gratitude to Dr. Samir Rammal, from Birzeit University, for his remarks and his enriching comments. Special thanks also go to Prof. Rosa Agost, from the University of Jaume, Spain for making many helpful comments to this research. Finally, I would like to thank Robin Abu Ghazaleh, Assistant Professor at Palestine Polytechnic University for editing this work.

Abstract

This study re-examines the appropriateness of English subtitling standards to Arabic. It reviews the major current standards adopted by the European Association for Studies in Screen Translation (ESIST) and suggests other sets to be adopted in the Arab World. Following the qualitative approach, the study explores current subtitling models used by different Arab channels and checks the violations of subtitling standards adopted in Europe. Relying on the norms of Arabic, Four subtitling standards are investigated throughout the study.

The first one is spatial parameters. The researcher mainly suggests more than 37 characters per line for Arabic subtitle since Arabic texts are shorter than their English counterparts. The Second one is temporal parameters. The researcher manifests that subtitling process is supposed to be synchronized with both verbal spoken words and with the non-verbal images. The third standard is the font of subtitling. The researcher suggests the use of certain Arabic fonts on Arab screens. The last one is the use of punctuation marks in both languages. The researcher highlights the fact that punctuation marks not only have language specifications, but they have cultural implications too.

The results of the present study indicate several differences between English Audio Visual Translation (AVT) standards adopted by the ESIST and Arabic AVT suggested in this paper. The outcomes of this study provide a constructive view to Arabic-English AVT that is built and offered to unify and control the subtitling practices in the Arab World.

Table of Contents

Definitions of Terms ix
List of Tables xi
List of Figures xi
Chapter I 1
Introduction 1
1.1 Overview 1
1.2 Methodology 1
1.3 Questions of the Study 2
1.4 Hypotheses 2
1.5 Statement of the Problem 2
1.6 Purpose of the study 3
1.7 Significance of the study 3
1.8 Limitations of the study 3
Chapter II 4
Literature Review of subtitling standards 4
2.1 The Political Dimension of Subtitling ..... `4
2.2 Subtitling Standards as seen by Arab and foreign researchers 5
2.3 Subtitling standards: Ivarsson and Carroll (1998) 6
2.4 Subtitling standards: Pederson (2011) 6
2.5 Subtitling standards: Schwarz (2002) 7
2.6 Subtitling standards: Díaz Cintas (2008) 7
2.7 Subtitling standards: Karamitroglou (1998) 8
Chapter III 9
Analysis and Discussion 9
3.1. Spatial parameters 9
3.1.1 Number of characters per line 10
3.1.2 Position on screen 16
3.2 Temporal parameters 24
3.3 Font of Subtitling 35
3.4 Punctuation within subtitling 44
Chapter IV 64
Conclusions and Recommendations 64

Definitions of Terms

What follows are definitions for a few basic technical terms in subtitling as cited from different resources from Glossary of subtitling terminology retrieved from www.transedit.se/**glossary**.htm**,** Copyright Screen Subtitling Systems Limited ©2005 and CPC Glossary of Terms retrieved from www.cpcweb.com/glossary.

AVT: Audio Visual Translation

Cut or Shot: A sudden change from one image to another. Hard cuts are sharply different scenes, e.g. day to night. Soft cuts are less startling changes of scene or color, a fade, or a pan. Cuts or shots play an important role for subtitling.

Digital Technology: Text that has been inserted in the original picture by the maker of the film or program (or a title that replaces it). Note that in the USA, the word usually denotes subtitles for the hard-of-hearing analogue technology, each value of a video and audio signal is transformed into binary information with only two levels 1 and 0. This permits transmission, recording, copying, and storage without any loss of quality.

Font: A set of typographic characters that share certain design characteristics. It belongs to a typeface family: It can have different styles, italic, bold, etc.

Monospaced Font 'Typewriter font': each letter occupies the same space.

Sans serif: Letters with straight lines without short 'adorning' strokes, serifs, at the ends.

Subtitle: Text which represents what is being said on the screen.

Timing or Leading in/out time: The process of defining the in and out times of individual subtitles.

Subtitle-box: A subtitle style where the subtitle text is surrounded by a solid box to aid readability against different backgrounds.

High Definition (HD): High Definition is a television standard with either 720 or 1080 lines in the video signal. Closed captioning for HD is sometimes called Line 9 or VANC, and is codified under the 708 standard.

Standard Definition (SD): Standard Definition is a television standard with (typically) 480 lines in the video signal (486 when NTSC). Closed captioning for SD sometimes called Line 21 and is codified under the 608 standard.

List of Tables

Table1: Common errors used by Arab media. 34
Table 2a: Arabic Fonts used in Subtitle Workshop 37
Table 2b: The proposed font in the study. 37
Table 3: Some Arabic fonts. 39

List of Figures

Figure 1. A two line subtitle with more than 37 characters per line. Documentary. al-Jazeera 2011. 10

Figure 2. A two line subtitle with more than 37 characters per line. al-Tawazon 2011. .. 11

Figure 3 . A two line subtitle with less than 37 characters per line. al-Malakoot 2011.... 11

Figure 4. One line subtitle with 52 characters. Time Mix 2011. 12

Figure 5. Subtitle Workshop as a technical tool counting the number of characters..... 12

Figure 6. Different Arabic fonts with different condensations. 14

Figure 7. Arabic equivalences are shorter than their English counterparts. Sequence dots are used only to highlight the space provided. 15

Figure 8. A subtitle of two line is placed in the middle of the screen as consequence of inserting explanatory English items. Dubai One 2011. 17

Figure 9. Both languages are centered on the screen. Dubai One 2011. 18

Figure 10. Consecutive shots with different subtitles and different. positions on screen. Dubai One 2011. 19

Figure 11. Different positions for subtitling within the same dialogue. The Bites. FX TV 2011..... 20

Figure 12. The bottom third of the screen is left empty placing the subtitled lines in an unfamiliar position. Celebrity Near Death Experiences. Fox Movies 2011. 21

Figure 13. Different initiative points for each sentence within the same dialogue. Bride Wars. Fox Movies 2011. 22

Figure 14. Changeable position for subtitling to mark the source of the utterance. The Incredible Hulk. Time Mix 2011. 23

Figure 15. "name?" the man is asking and his mouth is closed by the final "m". The Bites. FX TV 2011. 27

Figure 16. Short pause.The Bites. FX TV 2011. 27

Figure 17. The boy is about to respond verbally, but he has not spoken yet. The Bites. FX TV 2011. 28

Figure 18. "Hay!". The Bites. FX TV 2011. 28

Figure 19. "it is me". The Bites. FX TV 2011. 29

Figure 20. "Bart". The Bites. FX TV 2011. 29

Figure 21. Short pause. The Bites. FX TV 2011. 30

Figure 22. Short pause. The Bites. FX TV 2011. 30

Figure 23. "your biggest fan!" The dialogue is completed.The Bites. FX TV 2011. 31

Figure 24. Leading in time is 00:07. The Bites. FX TV 2011. 32

Figure 25. Leading out time is 00:10. The Bites. FX TV 2011. 33

Figure 26. al-Tigariyya 2011. 35

Figure 27. Very small font. Breakaway. Time Mix 2011. 40

Figure 28. A relative big font with 'position' violation Call Me Mrs. Miracle. Sat 7 2011. 41

Figure 29. Incorrect positioning for the given font. FX 2011. 42

Figure 30. Irregular fonts on Arab screen. One girl revolution. al-Thaniya 2011. 42

Figure 31. "الذاكرة السياسية". al-Arabiyya 2011. 43

Figure 32. Font settings via subtitle workshop version 2.51. 44

Figure 33a. Sequence dots at the end of the second line. High Crimes. 47

Figure 33b. Image on screen illustrates the reason of the incomplete sentence. High Crimes. Dubai One 2012.....47

Figure 33c. Three sequence pictures from the same movie. High Crimes. Dubai One 2012……..…….48

Figure 34. Overuse of sequence dots. Boogeyman. Top Movies 2012. 49

Figure 35. Double quotation mark with proper names. Everest. Future TV 2011. 50

Figure 36a. Translating verbal visual message with a double quotation mark. Star Trek. MBC2 2012..... 50

Figure 36b.Translating a verbal auditory message between a double quotation mark. Star Trek.MBC2 2012……..……51

Figure 37a. "الشاشة الكبيرة". al-Arabiyya 2012. 51

Figure 37b. "الشاشة الكبيرة".al-Arabiyya 2012…….52

Figure 38a. Double quotation mark used to embrace quotes. al-Malakoot 2012. 53

Figure 38b. Double quotation marks used to embrace proper names. al-Malakoot 2012……53

Figure 39. The Mask of Zorro. Infinity 2012..... 54

Figure 40a. Star Trek. MBC2 2012. 55

Figure 40b. Star Trek. MBC2 2012……..……55

Figure 41. Boogeyman. Top Movies 2012. 56

Figure 42. The Mask of Zorro. Infinity 2012..... 57

Figure 43. Proper nounsand parenthesis. Documentary. MBC4 2011. 57

Figure 44. Linguistic mistake in using comma. Afaq. BBC Arabic 2011. 58

Figure 45. Technical mistake in using the comma. The Water Boy. Amwaj 2011. 59

Figure 46. Unnecessary space before the mark. Amwaj 2011..... 60

Figure 47. Unnecessary space before the mark. MBC Max 2011. 60

Figure 48. Inconcise technical usage for fullstop. The Water Boy. Amwaj 2011. 61

Figure 49. Incorrect linguistic usage for fullstop. The Water Boy. Amwaj 2011. 62

Chapter I

Introduction

1.1 Overview

Instead of following other languages conventions related to subtitling. The study proposes a set of subtitling standards that coexist with the norms of Arabic. **Chapter II** reviews related literature for English subtitling standards adopted by (ESIST), namely, Ivarsson and Carroll (1998), Pederson (2011), Schwarz (2002), Díaz Cintas (2008) and finally Karamitroglou (1998). **Chapter III** investigates some of the more obvious violations of the earlier standards. It also highlights the absence of standardized conventions for Arabic subtitling. A number of Arabic subtitles selected randomly from various Arab channels is analyzed and some solutions are offered. **Chapter IV** shows the results of the analysis and suggests some recommendations for both the academic and commercial fields.

1.2 Methodology

The authorized subtitling standards of some western scholars like that of Karamitroglou (1998), Schwarz (2002), and Ivarsson and Carroll (1998) are provided. Then, representative examples collected at random from various TV channels are presented to show the phenomenon of diversity as well as the absence of a unifying formula for subtitling. Therefore, the selected examples from various Arab channels are limited to English-Arabic subtitling and they are categorized to exemplify all standards such as the spatial and temporal parameters, font, and punctuation. Then, the data is analyzed by highlighting the diversity on the one hand and by introducing the proposed standards on the other hand. Unlike Arabic language scholars, a number of

English language scholars have proposed standards of AVT like Ivarsson and Carroll (1998), Karamitroglou (1998) and Schwarz (2002). Their Guidelines for Production and Layout of Subtitles give a considerable account of punctuation as an indispensable part of any written text, and hence to any translated text or even to any sentence in subtitling.

1.3 Questions of the Study

This study aims to answer the following questions:

1. What are the subtitling norms adopted by Arab channels?
2. What are the subtitling standards adopted in the western countries?
3. What are the initiative principles suggested as standards of English-Arabic subtitling?
4. Do the English subtitling standards suit the Arabic language?

1.4 Hypotheses

1. ESIST was established to fulfil the requirements of the West in terms of language, culture and political unity.
2. English and Arabic are related to two different families and hence may have their own criteria in subtitling.
3. The suggested standards in this study are proposed to be debated by the Arab region in both academic and practical fields of subtitling.

1.5 Statement of the Problem

1. What is applied to the norms of English subtitling is not necessarily feasible in Arabic.
2. There are violations for the official ESIST standards in English /Arabic subtitling practices.
3. The Arab audiences are exposed to translated films with inconsistent representations.

4. Arab channels do not have a unifying formula to be followed as official conventions in the field of subtitling.

1.6 Purpose of the study

The present study suggests principles for a unified formula of English-Arabic subtitling standards that rely on the norms of Arabic language and coexist with the culture of the Arab World.

1.7 Significance of the study

For any language, being qualified to be introduced in a global context requires certain conditions. Nevertheless, having standardized conventions definitely makes a language more universally appealing. Not only do standards facilitate communication, they also help globalize the language of strong nations since these standards may be implemented with other related languages. In the present study-where the mature Arabic language is dealing with the immature discipline of subtitling- the absence of Arabic subtitling standards paves the way for adopting English standards that are expected to contradict with the nature and culture of Arabic language since Arabic and English are related to two different families. The outcomes of this study provide a constructive view to Arabic- English AVT and pave the way for later insights in the field. It could be also considered a point of departure for subtitling companies to adopt and practice a unified set of AVT standards when translating to Arabic and it could be put as a major contribution to the academic field of subtitling in the Arab World since subtitling is still an immature discipline in the region.

1.8 Limitations of the study

This study is limited by two factors. First, the data used are taken only from TV subtitling, while there is no room to represent cinema and theatre subtitling. Second, not all TV channels are represented. The study covers about twenty Arab channels among many others.

Chapter II

Literature Review of subtitling standards

This chapter aims to achieve two goals. To present what necessitates the adoption of subtitling standards, and to display the significant and relevant literature published on the topic of standardized subtitling. Achieving these goals represents both a practical and theoretical framework for the study.

2.1 The Political Dimension of Subtitling `

It could be argued that the notion of standardized subtitling in Europe fulfils both academic and political needs. Karamitroglou (1998: introduction) states: "However, there are a few undeniable realistic parameters that cannot pass unnoticed: a) the movement towards a United Europe necessitates the adoption of common practices that would enable the participating countries to operate as a unified body".

Karamitroglou adds a political dimension of subtitling, operating as a unified body, which he claims is an important aspect of having subtitling standards in Europe. Probably, many subtitlers in the Arab World practice subtitling without paying much attention to the previous prospective. In fact, Arabs are in need for such academic leaders who work for fulfilling the demands of their societies and understand the eclectic nature of translation in general and the political goals of subtitling in particular.

Accordingly, the present study raises the following question: is there any chance for Arab countries to work as a 'unified body' in terms of subtitling? Is the call for a unified nation in our region is considered as a call for fundamentalism though it is

initiated in the era of Arab Spring after which such a call becomes a demand for many rebellious. It is time for junior translators in the Arab region tore-establish the identity of Arab nation by re-establishing the identity of language and displaying real contributions to every branch of knowledge related to Arabic in general and to the immature but significant field of subtitling in particular. The present study puts an effort to initiate the first step toward the movement of unified channels across Arab countries that facilitates, in one since or another, the notion of unified nation.

2.2 Subtitling Standards as seen by Arab and foreign researchers

The researcher in this section raises the question, does Arabic also have a considerable contribution to the field of subtitling? In fact, though until the current times, Arabic being the most dominant Semitic language as it is spoken by more than 280 million people stretching across the Middle East and North Africa, a step toward a notion of standardized subtitling in Arabic language has not been taken. Having said this, it could be argued that although research in this particular field is minimal it has paved the way for the notion. For instance, Abd-el-Kareem (2010: 11) in her thesis stresses the fact of subtitling inconsistency and the lack of streamlined subtitling in Arabic as she points out:

> [H]owever, in right to left languages, such as Arabic, subtitles are either centred or right aligned. Other rules such as those concerning subtitle punctuation or the type, color, and size of font are likely to be different according to the country, language, and purpose of subtitles.

Alkadi (2010), also discusses technical, linguistic and a cultural barrier that constitute a challenge to subtitlers for Arabic-speaking audiences and offers some solutions to overcome the obstacles that appear during the subtitling of dialect, swear words and humor into Arabic.

Gamal (2009: 4) also highlights the importance of adopting professional subtitling standards in Arabic as he says: “As the Arab World is witnessing a revolution in media production as exemplified by the proliferation of satellite channels, establishment of media production cities and the launching of film festivals, the demand for professional audiovisual services is sorely felt”. Gamal (*ibid*: 4) also states: “Despite the fact that Arab viewers have been watching programs subtitled into Arabic for more

than seventy years, little examination has been conducted into the process of subtitling foreign programs into Arabic". It could be said that there is need for adopting a practical and unified formula for Arabic subtitling standards since a serious step to fulfil that need has not been taken yet and both the AVT market and AVT academic institutions are paying the bell. It could also be argued that the notion of English standardized subtitling has lately been given due attention as a number of scholars namely: Ivarsson and Carroll (1998), Karamitroglou (1998), Schwarz (2002), Díaz Cintas (2008) and Pederson (2011) have proposed standards of AVT.

In the following pages, the standards will be presented with regard to the hypothesis of the study and in the light of the research questions. These standards are mainly related to spatial parameters, temporal parameters, font and punctuation.

2.3 Subtitling standards: Ivarsson and Carroll (1998)

Ivarsson and Ivarsson and Carroll (1998) discuss the art and techniques of subtitling in a systematic manner. Their study deals with a number of practical aspects like readability, layout, editing, timing, subtitling equipment, multilingual subtitling, subtitling for the hard-of-hearing, and finally devote a considerable area for the '*do's and don'ts'* for subtitlers aiming to achieve the quality for the viewers. Along with the study, the do's and don'ts for subtitlers-as they compose a standardized formula-will be presented and discussed while analyzing the data. Actually, what are proposed by Ivarsson and Carol (ibid) is a set of subtitling codes which have been approved at the meeting of the ESIST in Berlin 17.10.1998 and have been since then considered as a handbook for both subtitlers and scholars of AVT like Jan Pederson whose contribution to subtitling will be presented in the following lines.

2.4 Subtitling standards: Pederson (2011)

Pederson (2011) provides a general view of television subtitling norms across non-anglophone European countries and judges them according to '*The Code of Good Subtitling Practice'* proposed by Ivarsson and Ivarsson and Carroll (1998). The study

investigates 100 Anglophone films and programs highlighting the features of extralinguistic references like people, places, customs, institutions, food, etc. Pederson, in his hypothesis, assumes expected problems relating to subtitling norms when the message is transferred from the Anglophone countries to non-anglophone ones (Scandinavians) within the same continent due to some relative differences across Europe. In the light of this, having obstacles when transferring message across different continents is highly expected in regard to English- Arabic subtitles.

2.5 Subtitling standards: Schwarz (2002)

Schwarz (2002) starts by alerting the academic research into a fact that related to the production of subtitled films even within Europe as she states "[t]he vast range of languages, even within Europe, has often been seen as a barrier when producing films". With the aim of demolishing the said barrier among European countries, defaults of highly specialized area for film subtitling are examined, streamlined, and theorized in her monograph. Along with the present study, Schwarz (2002) rules will be consulted on many occasions e.g. spatial constraints, technical aspects, syntax including segmentation, punctuation and other problems further in this work.

2.6 Subtitling standards: Díaz Cintas (2008)

Díaz Cintas (2008) proposes practical ideas for teaching and learning in areas such as subtitling, dubbing, and voice-over making a combination between theory and practice. Díaz Cintas (ibid: 103) also brings the responsibility of academic sector regarding subtitling into focus as he states:

> I would like to argue, therefore, that the role of properly training newcomers is essential if high standards are to be maintained in subtitling and in this respect the academic sector has the social responsibility of offering translation and language students' solid preparation for successful career in the audiovisual industry.

This implies that the key issue in subtitling is maintaining high standards as a fundamental work in preparing subtitling trainees and that represents a core structure for the domain. Therefore, his practical ideas in subtitling will be consulted in the present study.

2.7 Subtitling standards: Karamitroglou (1998)

Karamitroglou (1998) suggests a series of standards that build a bridge between theory and practice**.** His study maximizes the legibility and readability of the inserted subtitled text. It answers a number of questions related to the spatial and temporal parameters, font and punctuation. Accordingly, Karamitroglou will be consulted in many occasions in the present study in a comparative context, as many aspects will be discussed in regard to Arabic norms. For example, the use of punctuation as stated by Karamitroglou will be compared with the use of punctuation in Arabic. Therefore, following the conventions of Arabic writing conventions will raise some questions to be answered in the study.

Chapter III

Analysis and Discussion

3.1. Spatial parameters

Subtitling has a complete set of features that characterize its context. In other words, subtitling has its own environment and its own parameters. De Linde and Kay (1999: 6) argue that: "the transfer of dialogue into written captions is not a straight-forward matter of transcribing a lexical sequence". This description of message transfer implies the inevitable existence of obstacles. In fact, spatial and temporal parameters are the main obstacles a subtitler encounters. This illustrates text reduction on the screen if what is heard is compared with what is seen. In accordance with the communicative approach in translation, the ultimate goal of subtitling is to convey what the speaker intends to say rather than conveying what the speaker actually says. While in relying on the audience, there are a number of factors that decide how correct decisions are. For example, when the subtitler decides to omit the least significant part of the message in response to spatial and/or temporal limitations. Viewers' perception of the subtitled message is highly affected by the influence of their age on the one hand and by the average of their reading speed on the other hand. The second factor, however, is of great importance particularly in the Middle East, as fight against literacy is still existent. It is expected that more people of weak reading skills in the Arab World will face more problems in reading subtitles comparing with their counterparts in Western countries.

3.1.1 Number of characters per line

Díaz Cintas (2002: 98) states: "the maximum number of characters per line varies according to alphabets". He suggests 34 for Arabic and Greek, 14 for Japanese, Korean and Chinese etc. For English, however, he suggests a maximum of two lines and a maximum of 37 characters per line. Unfortunately, there are no reasonable explanations to show the basis of such suggestions. Meanwhile, Karamitroglou argues:

> Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimi[z]e the need for original text reduction and omissions. An increase in the number of characters, attempting to fit over40 per subtitle line, reduces the legibility of the subtitles because the font size is also inevitably reduced. (1998: Number of characters per line).

Hence the maximum number of characters per line is 35 to 37 for English subtitling. Karamitroglou (ibid, Number of characters per line) believes that any addition to this number may affect the visibility of the screen taking into consideration the significance of font size as well. Applying this to Arabic subtitles, it seems that this standard has not received much attention as per the following example:

Figure 1. A two line subtitle with more than 37 characters per line. Documentary. al-Jazeera 2011.

Figure 2. A two line subtitle with more than 37 characters per line. at-Tawazon 2011.

Figure 3. A two line subtitle with less than 37 characters per line. al-Malakoot 2011.

Figure 4. One line subtitle with 52 characters. Time Mix 2011.

The scenes above show striking discrepancies as concerns the number of characters per-line. Subtitle Workshop (version: 2.51), however, could be seen to be reliable as it counts the number of characters per line. In Figure 1, for instance, we have 62 characters in the first line and 54 characters in the second line as the following figure illustrates:

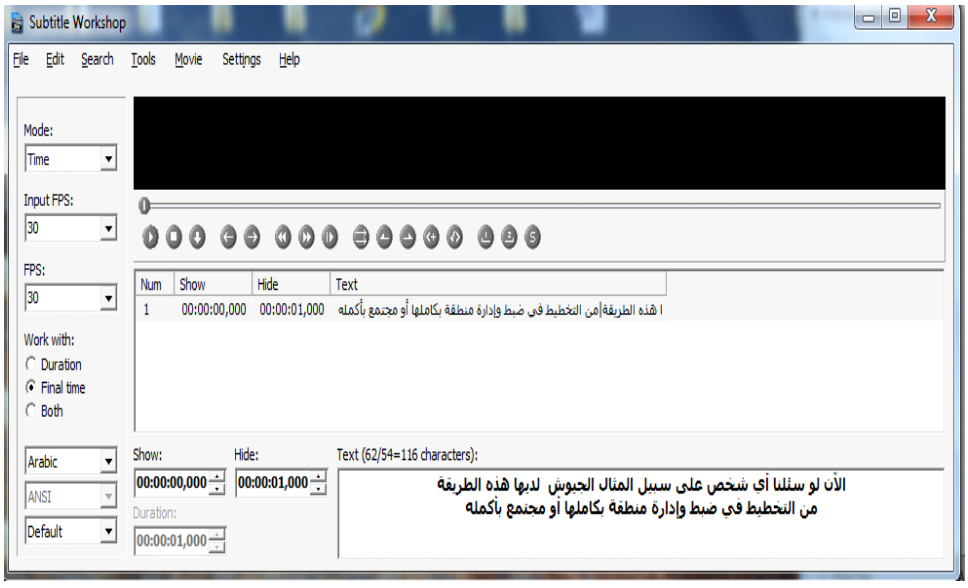

Figure 5. Subtitle Workshop as a technical tool counting the number of characters.

The redundant translation in Figure 1 above is due to the literal translation on the one hand, and due to the absence of unified conventions adopted by Arab channels on the other hand. The message could be easily reduced and delivered as follows:

هل بإمكان الجيوش: ولو سألنا أحدَهم
إدارة مجتمع وضبطه بهذا الأسلوب؟

Opting to paraphrasing in such a way not only reduces the number of characters but also saves the legibility on the screen. In the suggested translation above, there are only33 characters in the first line and 35in the second. Consequently, the subtitling presentation inFigure1is not justified. Moreover, the subtitler not only exceeds the number of characters allowed per line, but also makes a number of other mistakes. For example, spelling in سئلنا, unnecessary space after الجيوش and the superfluous use of . على سبيل المثالFigure 2,is another example from yet another channel and different genre since we have a condensed message with a redundant style. Semantically, the message is brief but it is expressed in a redundant way. As for al-Malakoot in Figure 3, there is a technical separation between the noun and the adjective. The subtitler makes a wrong decision in terms of segmentation though he/she has another correct choice where both semantic and syntactic units are maintained. Bin Hisham (in Mughni al-Labib) discusses this textual parameter, which may be highly correlated with spatial parameter in subtitling, as he claims that subjects and nouns should not be separated. If we extend the concept of separation argued by the Arabic scholar to the technical separation, we can argue that in Arabic subtitling, separating between the nouns like المناصب and the adjectives like القيادية is not allowed. In Figure 3, we have sufficient space with limited number of characters in. Therefore, a complete semantic and syntactic load of the rendered message may be presented within the limits of spatial parameters in the first subtitled line with 32 characters as follows:

هل يستعمل أصحاب المناصب القيادية
هذه اللغة؟

As for Figure 4, another case for the relative segment is observed Comparing Time Mix subtitles with the previous ones, the translator goes for a one line subtitle with 52 characters rather than a two line subtitle with a fewer characters. However, it would be correct to assume that the subtitler's choice is not reasonable since the message could

be rendered in amore condensed structure with only 34 characters as suggested in the following sentences:

إن نويت معاودة أسره
فإني مشاركك.

In fact, spatial parameters in general, and number of characters in particular are highly interrelated with the structure of Arabic sentence. Any attempt to have a standardized number in subtitling will have to be consistent with the linguistic norms of Arabic. In fact, there is no further room in this study to discuss both segmentation and translation strategies with the aim of mending the given texts in the above selected data. It seems that the absence of any norms is the norm for Arabic subtitles. To be more specific, Arab channel are different concerning the allowed number of characters per subtitled line. Consequently, what is the proposed standard related to the point for Arabic subtitling? Before answering the question, some facts have to be stated. Unlike English, Arabic writing has a number of distinguishing features: dotted and undotted letters like س and ش, separated and linked, letters and most importantly diacritic. A serious step toward distinguishing Arabic writing in the subtitling field is that of Thawabteh (2011: 36) in which the exact size of various Arabic fonts used by subtitling trainees is presented via the following graph:
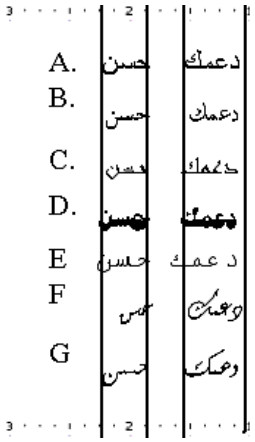
Figure 6. Different Arabic fonts with different condensations.

Highlighting the different levels of condensation among various Arabic fonts -from A to G in the previous figure- within the same language, the traced segment is highly observed across different languages. In other words, both Arabic and English letters

have also differences in terms of size and layout on screen. If this is the case, the more condensed the letters are within a given language, the more letters are added per line to a screen subtitle. For more illustration, let us look at the following sentences in both languages

No.	Sentence	Structure Type
1	ماذا تفعل؟ What are you doing?	Question
2	نصلي خمس مرات باليوم We pray five times a day.	Statement
3	ما أجمل البحر! What a beautiful sea!	Exclamation
4	نتوقع منه المزيد! More is expected of him!	Comparative
5	هذا الرجل يفوق الآخر كفاءةً.. This man is more qualified than the other.	Comparative with exophoric reference
6	أنا لا أتفق معه I don't agree with him.	Negation

Figure 7. Arabic equivalences are shorter than their English counterparts. Sequence dots are used only to highlight the space provided.

The table above highlights rhetoric in Arabic which is called ‘albayan’ or the ability to express a given thought by fewer words. All sentences in the table above are written in Times New Roman size 12, and all are left aligned only for the sake of comparison between English and Arabic layouts. In addition, the table exemplifies six common types of sentence structures that may appear in a subtitle form. Seeking for more accurate results, we used various possible contents structures for Arabic sentences. It can be argued that Arabic texts with different structures are more condensed than those in English. Hence, while Arabic is relatively shorter, English needs more spaces. However, this feature would be a topic for an empirical research to trace and compare the number of spaces needed for other Semitic languages and compare them with the spaces needed for Indo-European languages for special purposes.

The table above also shows that the number of characters allowed for Arabic subtitling may be raised by taking into consideration both screen legibility and viewers' reading speed. For the sake of professionalism, it is not the matter of x or y in terms of number, what matters is what serves the viewers and conveys the transferred message

at the same time. Accordingly in this monograph, I go for increasing the number of character to the extent that provides professional subtitlers with one further word-regardless of the exact spaces it occupies on the screen-with intension to commit neither a false choice in terms of segmentation such as that which occurs in Figure 3 nor to cause a reduction to the original message.

Nevertheless, further research could be suggested to examine reading speed of different audiences for different genres of films since the level of education and hence reading skills are different, for instance, between those interested in documentaries on the one hand, and those interested in advertisements on the other hand.

In the light of the above the suggested 35 characters per line, proposed by Karamitroglou (1998), could be questioned as far as Arabic is concerned. (Díaz Cintas's (2002) claim that the number of character is varied among alphabets and hence 34 for Arabic and 37 for English again could be questioned. In fact, I do agree with Díaz Cintas that this standard has to be checked individually across different languages but I strongly oppose his proposed number to Arabic subtitling, 34, since no reasonable justifications in regard to Arabic specifications have been introduced. Therefore, the argument remains upon what basis should English gain 3more characters than Arabic.

3.1.2 Position on screen

Subtitles are usually presented on the bottom of the screen but there is not a consensus about which side of the screen a given subtitle should be aligned. In fact, there are two major conventions in this regard, precisely; a subtitle should be located on the bottom of the screen. Schwarz (2002) states: "Sub-titles are conventionally placed at the bottom of the screen (for translations into Roman script) either left-aligned or centred. Sub-titles must not stay on the screen across a picture edit as this disturbs the visual experience too much".

Having a more flexible view, Pederson (2011: 8) states that "subtitles may be placed in other positions than at the bottom of the screen". Karamitroglou (1998) also suggests a more detailed standard for the case as he states:

> The subtitled text should be presented centered on its allocated line(s). Since most of the image action circulates around the centre of the screen, this would enable the eye of the viewer to travel a shorter distance in order to reach the start of the subtitle. An exception is the case of "double text" (i.e. dialogue turns initiated by dashes and presented simultaneously on a two line subtitle) which should be aligned to the left side on the screen.

The following cases are witnessed in regard to Arabic text positions on screens. The first one is recorded from Dubai One (Figure 1) where a subtitle of two lines is placed in the middle rather than in the bottom of the screen. Along with the documentary program, the same position is occupied whenever English texts are inserted for advertising purposes.

Having looked at Figure 8, the English words are observed in the bottom of the screen taking the space usually devoted for the Arabic translation for the English spoken utterances. The researcher also observes that Arabic text is centred, but English text is surprisingly right justified on the screen.

Figure 8. A subtitle of two line is placed in the middle of the screen as consequence of inserting explanatory English items. Dubai One 2011.

Observing the same program, another example is presented in Figure 9 to show that both spoken English utterances and their Arabic counterparts are written on the centre of the screen yet at the same time as follows:

Figure 9. Both languages are centred on the screen. Dubai One 2011.

In this example, two types of subtitles are observed, namely intralingual and interlingual. The former is didactic. Caimi (2006: 86) argues:

> Monolingual or intralingual subtitling is a form of screen translation which involves the transfer from oral language into written language. There are two kinds of intralingual subtitling: one is used as an accessibility aid for a target audience which is deaf or hard-of-hearing, the other is used as a didactic aid for those who are not familiar with the language spoken in the audiovisual text.

The above shows a problem of inconsistency in regard to subtitling presentation on the screen since there are different ways of subtitling along with different pictures within the same film. For more illustration, only some cases are observes like that of Figure9 while the rest of the show is subtitled interlingually.

Another example of inconsistency is shown in the following Figure:

Figure10. Consecutive shots with different subtitles and different positions on screen. Dubai One 2011.

This explains the arbitrariness in subtitling in Arab TV channels. Consistent subtitling occurs neither within the same channel nor among different channels. As for the former, it is clear in Figures 8, 9, and 10 that will be presented later. As for the later, let us observe the following shots in Figures 11, 12 and 13, and 14 that are videotaped from FX, Fox Movies, and Time Mix TV respectively:

Figure 11. Different positions for subtitling within the same dialogue. The Bites. FX TV 2011.

Despite the fact that both pictures in Figure 11 deal with translating dialogue, subtitles are not placed in the same position. It is right justified in the first picture and it is centred in the second one. In the following example, we have another case where a subtitle of two lines is not placed at the bottom of the screen. Instead, one third of the screen is left as follows in Figure 12:

Figure 12. The bottom third of the screen is left empty placing the subtitled lines in an unfamiliar position. Celebrity Near Death Experiences. Fox Movies 2011.

Fox Movies, however, presents a different case in Figure 13 where the subtitler uses different initiative points for the same couple of translated sentences that form a dialogue. In the first line in Figure 13, the dash is initiated from the right side of the screen. In the second line, it is initiated from rather a centred position. This also can be added to the account of inconsistency in regard to Arabic subtitling.

Figure 13. Different initiative points for each sentence within the same dialogue. Bride Wars. Fox Movies 2011.

Time Mix, went further distance in 'the Incredible Hulk' by using 'up-subtitles' as a means to mark the source of the utterance. In other words, in the first picture in Figure 14, the subtitled line is temporarily placed at the upper part of the screen to show the unpredicted occurrence of a third language in the source text (French). In the second picture, however, it is also placed at the upper part of the screen but for different reason. This time to show that we are reading a translation for off-screen utterances (TV news) as follows:

Figure 14. Changeable position for subtitling to mark the source of the utterance. The Incredible Hulk. Time Mix 2011.

All the above Figures demonstrate the irregular features of Arabic subtitling. It evidently embodies the gap and accordingly necessitates the unity. Going with the literature of Arabic writing conventions in one hand and saving screen legibility on the other hand, Arabic subtitling should be right justified at the bottom of the screen. Dialogue subtitles are already marked by dashes and hence there is no need to violate the convention. As for the exceptional cases of third language transfer, this could be

marked by using a vertical subtitle that is still right justified. This is one way to mark the difference.

3.2 Temporal parameters

De Linde and Kay (1999: 6) state that "the restriction on time derives from the need for synchronization and the reading speed of the viewers". In fact, there are different groups of addressees who may be categorized differently. If they are formed according to age, we mainly have child, adult, and elderly viewers. These could be categorized according to physical capacity, and thus there are hard-of-hearing viewers, deaf viewers, hard of seeing viewers. When categorized according to gender, there are male and female viewers. Moreover when categorized according to level of education, there are different levels ranging from educated to non-educated viewers. In this little monograph, there is no room to discuss audiovisual translation issues in regards to each group, but it could be an evocative topic for later insights. Accordingly, it is inflexible to know the precise reading speed for Arab audiences with such diversity. In this case, significant information may help to form a broad view about the audience in the Arab World. According to the statistics stated in ash-Sharq al-Awsat, 2003, 40% of the Arab population is suffering from poor literacy and most of these are women. In regard to the gender problem, it is a widespread phenomenon since two thirds of women in the world are facing the same problem. This may lead to an international trend when it comes to addressing females rather than males in any subtitled materials. Going back to the first line, the level of time restriction to the subtitling performance may be increased when addressing Arab viewers. As for European viewers, however, Karamitroglou (1998: Spatial parameter) states:

> [A] full two line subtitle containing 14-16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, we would actually have to expand the estimate to around 6 seconds because one should also add about 1/4-1/2 of a second that the brain needs to start processing the subtitle it has traced.

A comparable view is also suggested by Linde and Kay (1999: 7) as follows: "Actual subtitle presentation rates vary from company to company but in general correspond to roughly three seconds per line…five to six seconds for two lines, and eight seconds for three lines".

What is noticeable in the second view is the possibility of having a subtitle with three lines and hence increasing the subtitling duration to 8 seconds. It is also groundless to add only two seconds for the third line taking into consideration that eye proficiency is expected to decrease when it reaches the farthest items on the screen. A relevant point of discussion is also raised by Minchinton (1993) as cited in De Linde and Kay (1999: 6): "viewers rarely complain of the speed of the detailed titles …perhaps because the story is exciting and viewers' reading speeds are boosted". In fact, this could vary according to viewers' age on the one hand and their special needs on the other. Consequently, it is difficult again to standardize this parameter in subtitling unless the above-mentioned studies are carried out and more accurate results are found.

If we consider the temporal restrictions and the need for synchronization as suggested by De Linde and Kay, one question should be raised: which type of synchronization is required and hence imposes a sort of restriction on the performance of subtitling? Before answering the question, we have to dig again into the environment of subtitling in order to recognize the four channels in which a subtitle pass through. Baker (1998: 245) points out these channels, which can be summarized in the following chart:

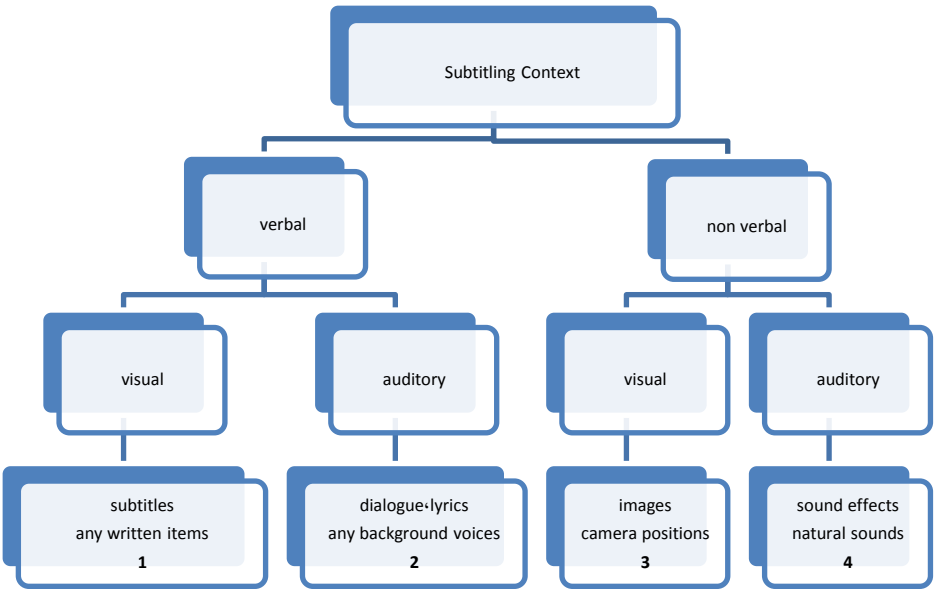

Chart 1.The Context of Subtitling.

Observing the above chart, one can easily infer the relationship between verbal and non-verbal channels since they both form the context of subtitling. They are correlated to the extent that subtitles, as a verbal visual product, should be synchronized with other elements in the last row of the chart. In other words, subtitles (Rectangle 1) should be synchronized with both verbal spoken words (Rectangle 2) and with the non-verbal images (Rectangle 3). As for (Rectangle 4), the non-verbal auditory elements, it is excluded by function since sound effects do not have to be subtitled. It would be argued that the absence of subtitling itself is a synchronized feature when sound effects are the only vocal element produced in a given clip.

To sum up, there are two types of synchronization required for professional subtitling. The first one is synchronization between verbal visual products with verbal spoken words. The second one is synchronization between verbal visual products with the non-verbal images.

Apart from theory, the following section addresses the question of what happens in a real performance. Are subtitlers aware of both types of synchronization? In fact, it is difficult to trace temporal parameter's features in a realistic mode. In spite of this, the following attempt is carried out in order to present a more detailed picture about the subtitling act in a given Arab channel. In this research, the temporal segments are observed by picking out a random nine camera shots for the same subtitle. It was recorded from FX TV and picked out from a children's' program namely, The Bites. The nine pictures below are presented individually and consecutively (in Figures 15-23). The series of pictures demonstrates a dialogue between an arrogant actor and one of his fans who is furious for being ignored by the actor. The dialogue lasts for three seconds and that will be proved later on. The nine pictures demonstrate both verbal and non-verbal channels that the given subtitle passed through. As for the former, it is presented by writing the spoken utterance in the SL under each picture. As for the latter, it is presented via image components, mainly facial expressions. Along with the nine camera shots, a subtitle of two lines appears on the screen as follows:

Figure 15. ‘name?’ the man is asking and his mouth is closed by the final ‘m’. The Bites. FX TV 2011.

Figure 16. Short pause. The Bites. FX TV 2011.

Figure 17. The boy is about to respond verbally, but he has not spoken yet. The Bites. FX TV 2011.

Figure 18. ‘Hay!’.The Bites. FX TV 2011.

Figure 19. ‘it is me’. The Bites.FX TV 2011.

Figure 20. "Bart". The Bites. FX TV 2011.

Figure 21. Short pause. The Bites. FX TV 2011.

Lack of synchronization between Verbal and visual channels.

Figure 22. Short pause. The Bites. FX TV 2011.

Figure 23. ‘your biggest fan!’ The dialogue is completed. The Bites. FX TV 2011.

As should be clear above, the transfer of this little dialogue into a written caption is not a straightforward course of action. Before analyzing the example, it is preferable to write the source text as it is originally spoken taking into consideration that sequence dots are used to mark the *four* occurrences of short pauses as cited from the clip.

-Name?

- Hay! It's me…Bart…,…your biggest fan.

Regarding synchronization between the verbal visual channel and verbal auditory channel, the problem starts from the very beginning. In Figure 15, the actor does only ask by uttering ‘Name?’ then we witness a short pause that serves the context since the busy actor is waiting for a quick answer and the boy is astonished at not being recognized by the person who he adores. Surprisingly, the full dialogue is attached, rather than transferred, to the screen and stuck to it along with the nine camera shots presented above. While the boy responds to the question in a gradual manner relying on different expressive pauses in Figures16, 17, 21 and22 the dialogue is fully inserted in one portion. To sum up, there is a lack of synchronization between the leading in of subtitle that represents the verbal visual channel and the spoken utterance that represents the verbal auditory channel.

As for to synchronization between verbal visual channel and non-verbal visual channel, another problem is witnessed. As a matter of fact, there is no consistency between sounds and images since various facial expressions –or body language (Figure19) in the nine images are neutralized by being subtitled with same semantic load though they are originally varied and divided via functional pauses at the original version of the film. To conclude, there is a lack of synchronization between the image that embodies the non-verbal visual channel and the subtitle that represents the verbal visual channel.

What is interesting about the whole process of subtitling is the temporal unit of measurement used to control the duration of subtitling from the leading in point till the leading out point. This unit is the second or sometimes the millisecond (one thousandth of a second) which, in many occasions when subtitling, puts the subtitler under the fatal pressure of time since a lot of decisions have to be made under such constraints. In Figures 24 and 25, the subtitle duration of three seconds on screen will be presented by highlighting it at the bottom of the two pictures.

Figure 24. Leading in time is 00:07. The Bites. FX TV 2011.

Figure 25. Leading out time is 00:10. The Bites. FX TV 2011.

In fact, the subtitler has made a wrong decision when he/she opts to attach the whole dialogue in one subtitle. The mistake is done when the spoken utterance comes to the screen before reaching the ears of viewers. It was clear that the answer was written on screen before being spoken. According to the conventions set before, the maximum duration for a two line subtitle is six seconds. So, and it was possible for the subtitler to divide the portion, just for instance, by introducing the question in one subtitle and introducing the answer in another one. It is not a must to introduce the two parties, the actor and his fan, at the same time at the expense of synchronization which is one of the ultimate goals in an acceptable performance. Besides, the subtitler may take advantage of having the minimum duration of a one-word subtitle (‘Name?’ in the above example), which is estimated by one second and a half Karamitroglou (1998). Before leaving this point, it would be reasonable to support the way we mend the subtitled text by what is stated by Gambier and Gottlieb (2001: 73): “Short camera shots, a fast moving dialogue and frequent speaker changes will result in shorter subtitles of a shorter duration”.

Linguistic Facilities

Because ‘quantity speaks’, as suggested by Pym (1992: 69), and because subtitlers are limited by both spatial and temporal constraints, this study proposes some linguistic facilities that may be of assistance. In other words, there are a number of more sufficient choices that subtitlers would pursue, as in Modern Standard Arabic (MSA), still saving more spaces and time. In fact, one can find many examples of incorrect linguistic patterns used by Arab media, which should be replaced with the correct and, most importantly, more economic alternatives. Many such errors are discussed by (Aumer 1993) when reviewing the language of Arab media and collecting real errors commonly used. In Table 1, a number of useful alternatives for subtitlers will be introduced in a rather handy mode as follows:

No.	The common error used by Arab media	Correction of errors	Characters reduced by correction
١	تتفق مع إدراكه	تتفق وإدراكه	1
٢	سوى نحن	سوانا	2
٣	محمد ابن عبد الله	محمد بن عبدالله	1
٤	أبقي على مودته	أبق على مودته	1
٥	أدلي بصوتك	أدل بصوتك	1
٦	العناوين الرئيسية	العناوين الرئيسة	1
٧	بيضاوية الشكل	بيضية الشكل	2
٨	الدولتان العظميتان	الدولتان العظميان	1
٩	انخفاض اليورو بالنسبة للدولار	انخفاض اليورو مقابل الدولار	2
١٠	ما كاد أن يُشفى	ما كاد يَشفى	3
١١	يجب ان تُقتصر على	تَقتِصر على	7
١٢	ليس ثمة هناك ما يدعو للقلق	ليس ثمة ما يدعو للقلق، أو ليس هناك ما يدعو للقلق	5
١٣	كلما اقترب الموعد، كلما زاد الخطر	كلما اقترب الموعد، زاد الخطر	6
١٤	خمسون الف رأس نووية	خمسون ألف رأس نووي	1
١٥	سوف لا تُخفض	لن تُخفض	4
١٦	لن ندخلها أبداً	لن ندخلها قط	3
١٧	لم يتعداها	لم يتعدها	1
١٨	إذا لم تواتيك الفرصة	إذا لم تواتك الفرصة	1
١٩	لم تراق فيها دماء	لم ترق فيها دماء	1
٢٠	دون أن تدرين	دون أن تدري	1
٢١	فلم ينساه الله	فلم ينسه الله	1

Table1: Common errors used by Arab media.

In fact, to avoid linguistic errors, mastering Arabic is essential. In the following example, the subtitler uses the imperative form of the verb incorrectly:

Figure 26. al-Tigariyya 2011.

In fact, I have many examples that are related to Arabic structures like that of at-Tigariya above. Since the verb is imperative, the final letter should be deleted as a marker case.

3.3 Font of Subtitling

In the previous sections of the study, we have discussed the concept of environmental limitations that surrounds the process of subtitling. This environment has an impact upon other interrelated issues in subtitling like that of typefaces. According to Karamitroglou (1998: 2)

> Typefaces with no serifs are preferable to fonts with serifs, since the visual complexity added to the latter results in a decrease in the legibility of the subtitled text. Typefaces like Helvetica and Arial are qualified. Proportional distribution […] rather than Mono-space distribution (usually used on typewriters) saves the space required to fit the desired 35 characters into a subtitle line.

As shown above, font simplicity is preferable to font elegance since it saves legibility on screen. Besides, saving spaces stills one of the permanent criteria that impose its shadow wherever we make decisions on subtitling standards. Several observations should be made when applying this to so many of the Arabic fonts available on line. First, the richness of Arabic font types allows more than one option to be a model in

subtitling software if it fulfills the needs of Arab viewers and saves spaces on screen as well. Thus, in this study, one decision is to be made but with different objectives. In a reasonable manner, one font has to be chosen from among so many alternatives for the sake of having regular conventions in subtitling. Second, subtitling software designers are encouraged to conduct their own viewer tests to help determine if this font applies to their anticipated audience. Finally, font popularity is not considered when choosing the most suitable font for Arabic subtitles, since we may find a frequent usage for a given font in one language rather than other languages. A font type that fits a given language does not necessarily fit another one. I do believe that each language must be tested individually in regard to the standardized font for screens since each language has different layouts for its letters. So, subtitle font in a given area is a language-specific issue. It is of great value to mention that only a few Arabic defaults (out of 2239 types) are presented for word processing packages in general and for subtitling software in particular. According to Thawabteh (2011: 35), some legible fonts presented in a famous subtitling software are in the following statement:

> As for Arabic, Subtitle Workshop (version 2.5) uses fonts […] and may include Tunga, Akhbar MT, Deco Type Naskh, MS Sans Serif, Faris Simple Bold, Arabic Transparent, Deco Type Naskh Special, Traditional Arabic and Simplified Arabic

These nine Arabic fonts are not the only once used in Subtitle Workshop (version 2.5); there are others with less legibility, such as Andalus, Kufi, Arabic Typesetting and Diwani. If we compare these fonts to the numerous number of fonts (2239) available at the Free Encyclopaedia of Arabic Calligraphy, we will find that only a few types are introduced to Arab subtitlers and we have better choices than those available on Subtitle Workshop. In the following section, a little comparison will be made for two reasons. The first one is to show a variety of fonts used by subtitle workshop trainees. The second reason is to have an opportunity to judge the proposed font in the study along with other fonts. The following typefaces are investigated by Thawabteh (2011: 35) in al-Quds University and presented in Table (2a):

A	كيف تبرر دعمك لحزب الله وقائده الشيخ حسن نصر الله؟
B	كيف تبرر دعمك لحزب الله وقائده الشيخ حسن نصر الله؟
C	كيف تبرر دعمك لحزب الله وقائده الشيخ حسن نصر الله؟
D	**كيف تبرر دعمك لحزب الله وقائده الشيخ حسن نصر الله؟**
E	كيف تبرر دعمك لحزب الله وقائده الشيخ حسن نصر الله؟
F	كيف تبرر دعمك لحزب الله وقائده الشيخ حسن نصر الله؟
G	كيف تبرر دعمك لحزب الله وقائده الشيخ حسن نصر الله؟

Table 2a: Arabic Fonts used in Subtitle Workshop (Version: 2.51)

كيف تبرر دعمك لحزب الله و قائده الشيخ حسن نصر الله؟

Table 2b: The proposed font in the study.

One can easily distinguish the great differences among the above fonts used by subtitling trainees in terms of visibility, spaces between letters within one word and spaces among different words and other features. As to the types of fonts used above, Thawabteh (2011: 35) states: "[T]his font selection by students goes respectively as follows: (A) Arabic Transparent; (B) DecoTypeNaskh Special; (C) Andalus; (D) PT Bold Arch; (E) Courier New; (F) Diwani Letter; and (G) Farisi Simple Bold".

The sentence in Table 2b above, is a representative sample for the font adopted in the study namely MCS Taybah S_U normal. It was downloaded in Microsoft Word menu of font as well as other new fonts. Then, a sample sentence is initiated to apply these types as shown in Table 3. When looking at the previous fonts Table 2, we find that MCS Taybah S_U normal is both a legible and a compacted font and hence it is suggested to be the qualified font for Arabic subtitles. Unlike other fonts, its compressed layout, especially in width, helps reduce interference with background image on screen. Besides, its proportional distribution helps minimize the number of spaces needed to fit the restricted number of character within a subtitled text. Thus,

software designers are encouraged to attach it to subtitle software as one of high quality. Calligraphy designers are also encouraged to highlight the usage of this font for other purposes, such as the ease with which it may be read from a relatively far distance. Moreover, the thickness of this font fits with the recent digital technology of HD (High Definition) receivers, which are becoming more widespread now. In other words, it enhances legibility of fonts without any consequences to the image. According to Copyright Screen Subtitling Systems Limited ©2006: "It is noted that in HD slightly more information can be displayed". It means that we can transfer a message with a little heavier burden via HD. This burden is interpreted by both the vocal signal and the visual signal. In this point of the study, we are interested in the visual signal since subtitles are part of the verbal visual channel. This slight increase in thickness of the adopted font above, will not add to the burden of subtitle flow for HD unlike the older Standard Definition format SD. So far, in the analysis, we have introduced the adopted fonts in European Association for Studies in Screen Translation ESIST, suggested the proposed font for Arab screens and presented the fonts used in famous subtitling software.

No.	Type of font	Sample sentence
1	MCS Taybah S_U normal.	ألم يأن الأوان لشاشات الأمة أن تتوحد شكلاً و مضمونا!
2	MCS Madinah S_U normal.	ألم يأن الأوان لشاشات الأمة أن تتوحد شكلاً و مضمونا!
3	AL-jass	ألم يأن الأوان لشاشات الأمة أن تتوحد شكلاً و مضمونا!
4	A- Amir 1	ألم يأن الأوان لشاشات الأمة أن تتوحد شكلاً و مضمونا!
5	Arabic Transparent	ألم يأن الأوان لشاشات الأمة أن تتوحد شكلاً و مضمونا!

Table 3: Some Arabic fonts.

At this stage, a question is to be raised. What are the subtitling fonts presented in real practices via Arab channels? To answer the question, consider Figures 27, 28, 29, 30, 31 and 32.

Figure 27. Very small font. Breakaway. Time Mix 2011.

In Figure 27, the font used may not be convenient to the eye of the viewers since it is very small. Besides, the absence of shadow boxing behind the subtitle further decreases the readability of the subtitled lines, since we witness a sort of overlapping between words and vision. In fact, white color interference creates some ambiguity on the screen. To be more specific, we see a white pale font that appears over the 'car's window' on which we also see some white lines and that makes the situation even worse. This leads to a minor aspect in regard to font applications which is having a shadow box as a background for a given subtitle as a matter of convention. In actual experiences from a viewer's point of view, subtitles that are presented against transparent boxes are clearer than those behind which the picture view is floating constantly without any boundary. Actually, the lack of fixed surroundings behind the written message disturbs viewers' concentration and hence decreases the text readability on screen. To sum up, we suggest MCS Taybah S_U normal to be the standard font for Arabic subtitle. We suggest a black color font with a transparent box for the sake of more legibility. As to English subtitles, however, Schwarz (2002) suggests a white or yellow font with a dark drop-shadow.

In Figure 28 below, the font size is relatively big. A notable shortcoming for the chosen font below is highlighted when the 'hamsa -or the upper attached part to the first alphabetical letter- in the second line is about to be overlapped with the upper letter ‘alyaa’ in the first line. This choice also leads to another problem in regard to font presentation on screen since subtitles must not appear on the lower border of the screen. According to Karamitroglou (1998: 2):

> The lowest line of the subtitles should appear at least 1/12 of the total screen height above the bottom of the screen… image space of at least 1/12 of the total screen width should be provided to the left of the first character and at least 1/12 of the total screen width to the right of the last character, for each subtitle line.

In fact, the above-suggested measures have to be revised especially in width for a very simple reason: HD technology allows for more width in TV screens. Software designers are encouraged to carry out mathematical studies to determine optimum fonts needed in translation field tracing the best technical atmospheres that subtitles may pass through.

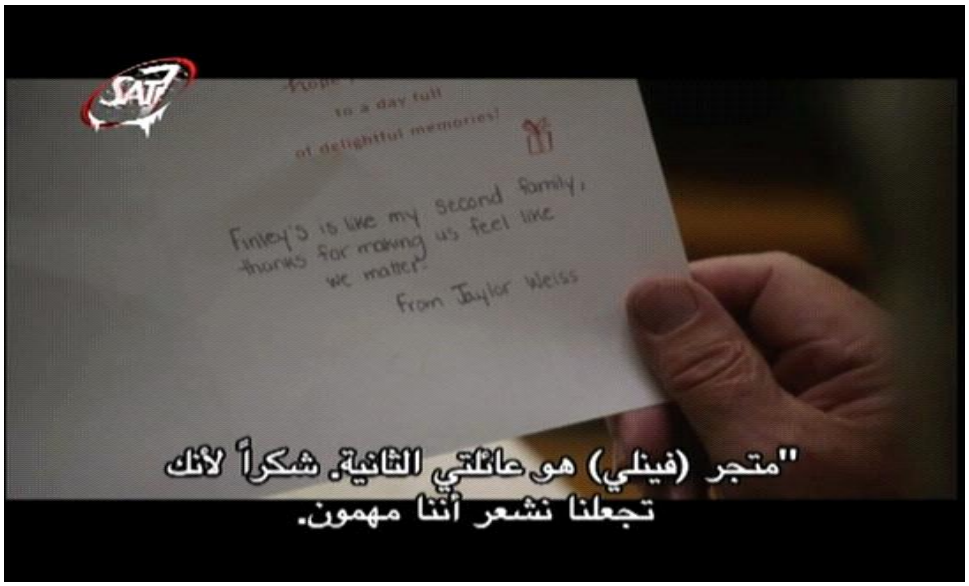

Figure 28. A relative big font with 'position' violation Call Me Mrs. Miracle. Sat 7 2011.

In the following example, the same case is presented but from a different channel, as follows:

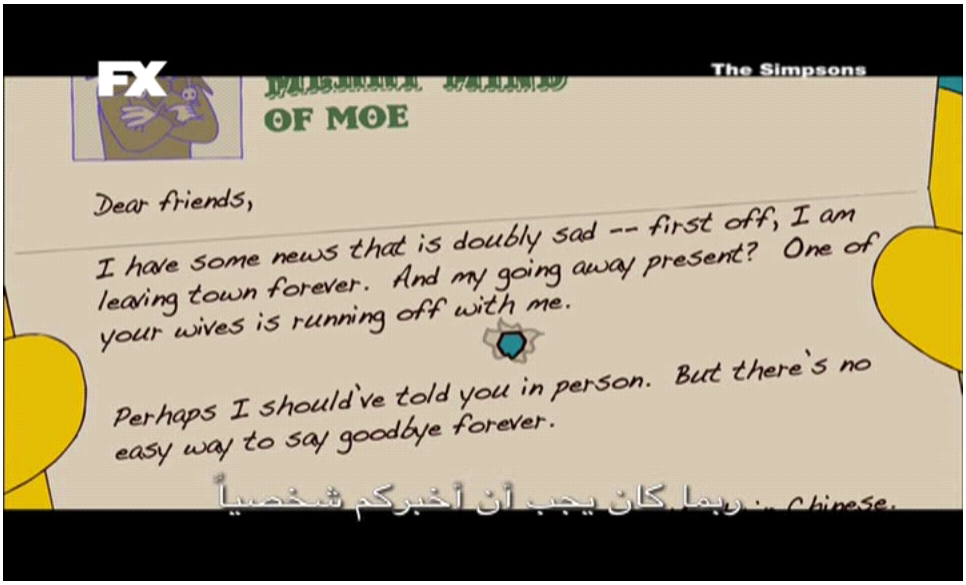

Figure 29. Incorrect positioning for the given font. FX 2011.

In Figure 29, the subtitler in FX TV also makes some wrong decisions: illegible font color and incorrect positioning on the screen border.

In the following example, uncommon font is presented on ath-Thainya TV as follows:

Figure 30. Irregular fonts on Arab screen. One girl revolution. al-Thaniya 2011.

In my view, some critical observations about the above chosen font are merited. First, there is a lack of dots under the letter ى not only in the given examples, but also

throughout the whole film. Second, the unclear presentation of *tanween al-fath* or the Arabic accusative case in the word أيضاً, and, finally, the unnecessary spaces left between words. So, in my view, this font is not of great value for subtitling purposes.

Figure 31. الذاكرة السياسية . al-Arabiyya 2011.

In Figure 31, the lack of simplicity is the only point that could be mentioned since the above font seems to be elegant. In any case, al-Arabiyya is distinguished by using this typeface and that could be added to the phenomena of font variations in Arab channels. Before leaving this example, it would be of great value to add one point related to font legibility, which is the implication of background bar behind the subtitle lines as clear in Figure 31. If a subtitler opts for using any background box available in a given software, there should be a sort of harmony between the color choice for the background box and the color choice of the font used. As to English conventions, However, Karamitroglou (1998: 2) suggests the following:

> [It] has been proven that it [is] easier for the eye to read against a fixed rather than a varying/moving background. In addition, the color of the "ghost box" (grey) is both neutral to the eye and gives the impression that it does not entirely block the background image.

Applying this to Figure 31, we find that the lack of transparent 'ghost box' blocks the total screen image in al-Arabiyya screen. Therefore, this dimension of font legibility must be made out of more conscious decisions.

So far, in the analysis, there are varieties of font types used by different Arab channels with different settings and that would be further evidence for the irregular state we witness in Arabic subtitles.

In the following section, we have a screen taken from the Subtitle Workshop. It aims to highlight the facts that both font types and font settings are technically under control. What we need is only to study the possible choices in order to adopt the most suitable ones.

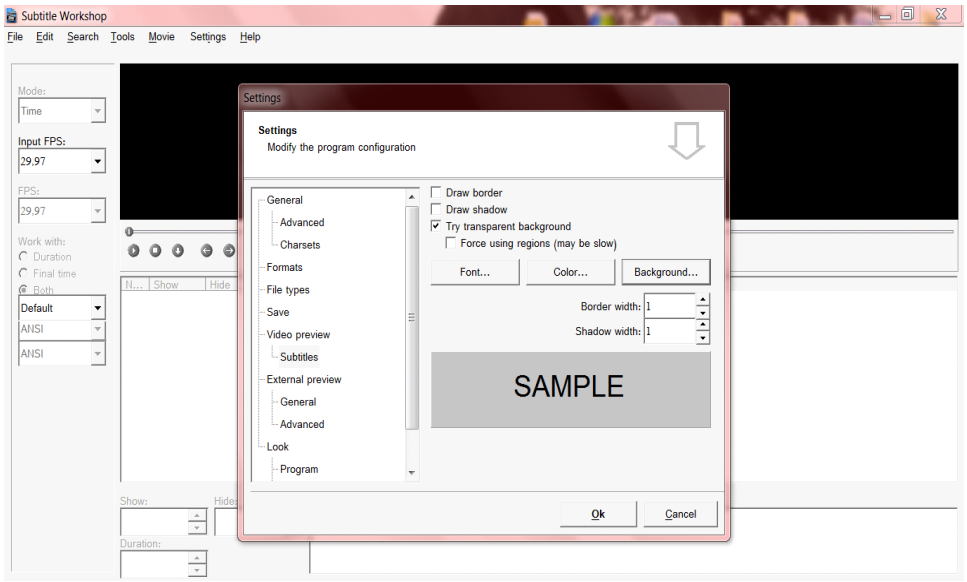

Figure 32.Font settings via subtitle workshop version 2.51.

Subtitlers are encouraged to be familiar with all features of subtitle software. As to subtitle workshop, font control feature could be utilized as follows: open 'settings'. Then, open 'subtitles'. Now, we can mark the preferable choices in terms of font shadow, font borders, and transparent background as shown in Figure 32.

3.4 Punctuation within subtitling

It is not arguable that punctuation has a significant impact upon any piece of writing. As to subtitling, punctuation marks not only affect the content of the written utterances, they also affect the form of the subtitled lines on the screen. Not surprisingly, subtitlers should be wise when inviting them to the screen since they

occupy a number of the limited spaces available when translating in a "confined space" Schwarz (2002). In fact, though punctuation presence may add a heavy burden to spatial parameters, they are as vital as other editing features in the subtitled text. Haj Mohammadi (2004, as cited in Gamal 2009: 8) argues: "The linguistic and cultural differences between Arabic and English require that a well-developed editing policy should be in place to ensure that viewers do not resort to the image in order to understand the subtitles".

As implied above, a well-developed editing policy will bridge the linguistic and cultural gap between Arabic and English and hence boost the readability of subtitled lines. This process typically involves technical revision for the in concise use of punctuation as well as other stylistic features. Gambier and Gottlieb (2001: 18) have a similar view in stressing the significant role punctuation plays in subtitling as they claim "subtitle punctuation establishes a certain rhythm in reading and makes immediate processing and comprehension of the subtitles easier". However, Gambier and Gottlieb (2001) also argue that punctuation conventions do vary from one language to another and that applies to subtitling. If this is the case, punctuation conventions adopted for English subtitling, namely, Schwarzs and Karamitroglou, (1998) do not necessarily work for Arabic subtitling.

One example would be the different usage of sequence dots in both Arabic and English. As for Arabic, Manasra (2009) argues that sequence dots may be used in Arabic to imply two meanings. First, it implies that what is mentioned before is enough to render the message without a need to mention further items. Second, it implies a negative attitude toward mentioning the deleted items. So, it is immoral to mention these items. As for English, according to Schwarz (2002: Presentation on screen), "Hesitation or insecurity can be visualized by inserting an ellipsis ()". Another view related to the English usage of sequence dots in subtitling presented by Karamitroglou (1998: Linking dots) as he argues that they have "a particular function as signifiers of sentence continuation". To sum up, while hesitation, insecurity, and sentence continuation are three major usages for presenting sequence dots in English

subtitling, Arabic has a very different usage. To be more specific, Arabic presents them either to summarize or to avoid mentioning taboos.

The Second Arabic usage for sequence dots, however, leads us to discuss another interrelated thought that may go under subtitling standards which is the concept of censorship. It is not arguable that any given language is highly affected by its culture. Therefore, it is not strange that Arabic, as the language of the Qur'an, may propose some conservative standards that limit the use of taboo words or taboo thoughts either. al-Qadi (2010: abstract) refers to: "[T]he problem of culture which restricts them [Arabic subtitlers] when they want to translate taboo expressions. This results in a loss (partial or complete) of the source film's message".

Accordingly, sequence dots would be one way to mark subtitle deletion, which results from cultural differences between Arabic and English. So, we can argue, in this paper, that punctuation marks not only have language specifications, but they have cultural implications too. Consequently, following English subtitling conventions really needs to be reconsidered. For more illustration, Karamitroglou (1998: Taboo words) suggests, "Taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy". Actually, the study adopts a totally different position than that of Karamitroglou for two reasons. First, he puts the material aspect, namely text economy, in the first place while neglecting the great value of text content. Second, he believes that taboo words should be rendered and that contradicts with Arab culture, which is mainly represented by Islamic thoughts.

In the following section, a number of examples will be provided and discussed in order to show how sequence dots are used in Arabic channels. The first one is taken from Dubai One as follows:

Figure 33a.Sequence dots at the end of the second line. High Crimes. Dubai One 2012.

Figure 33b. Image on screen illustrates the reason of the incomplete sentence. High Crimes. Dubai One 2012.

Figure 33c. Three sequence pictures from the same movie. High Crimes. Dubai One 2012.

As noticed in Figures 33 the subtitler uses sequence dots to refer to the incomplete thought of the actor. I presented the next two pictures (b & c) to show that the dialogue is completed with an incomplete sentence. In such cases, it is the viewer's role to derive the remaining part of the message from the whole context but that reminds us of the 'polysemiotic environment' of subtitling suggested by Schwarz (2002). In fact, if translators understand the context of subtitling, the opportunity to make more adequate choices will be increased. Sometimes, as in the previous punctuation or if we want to leave more spaces for the visibility of the image, it would be acceptable to delete the sequence dots since the situation is explained by both auditory and visual channels. Though we recommend having conventions for Arabic subtitling, a subtitler must know that there is a constant room for creativity in order to solve 'on the spot' troubles.

The second example is taken from Top Movies where another case for unnecessary use for sequence dots is noticed as follows:

Figure 34. Overuse of sequence dots. Boogeyman. Top Movies 2012.

In Figure 34, there is no need to use sequence dots. The actor is simply describing how he entered the room. It would be more adequate to present the two subtitled lines as follows:

كان بابك مفتوحاً
فأردت أن أدخل وألقي عليك التحية

Observing the proposed form above, there is an opportunity to save more spaces on one hand, and we have a more cognitive message on the other hand. It is easier for the viewer to process two visions in two separate steps. In the first line, we have the reason of the action. In the second line, we have the result.

Another example that may imply the different usage of punctuation in both languages is the usage of brackets. As for Arabic, Manasra (2009) argues that brackets are mainly used to embrace additive words that are not considered as the core of the message. As for English, "Parentheses and brackets should be used to embrace comments, which are explanatory to the preceding phrase". Karamitroglou (1998: Parentheses and brackets). Though we do not have a drastic difference between the two usages in both languages, we do have two problems in the usage of parenthesis in Arabic subtitling.

The first problem is the inconsistent usage. For more illustration, Arab channels use parentheses for different purposes. In Figure 35 Future TV, for instance, uses double quotation marks to embrace proper names as follows:

Figure 35. Double quotation mark with proper names. Everest. Future TV 2011.

In the following example, MBC2 uses the same mark differently. In Figure36a, it is used to translate written material on screen. In Figure 36b, it is used to translate off-screen or verbal auditory messages as is clear in the following shots:

Figure 36a.Translating verbal visual message with a double quotation mark. Star Trek. MBC2 2012.

Figure 36b. Translating a verbal auditory message between a double quotation mark. Star Trek. MBC2 2012.

In Figures 37a and 37b, the problem of inconsistency seems to be clearer when al-Arabiyya presents proper names differently in the same program " الشاشة الكبيرة ". In Figure 37a, round parenthesis is used to embrace the proper name جاريد while in Figure 37b there is no parentheses at all and the proper name هولمز stands alone.

Figure 37a."الشاشة الكبيرة". al-Arabiyya 2012.

Figure 37b. "الشاشة الكبيرة". al-Arabiyya 2012.

The second problem observed among different Arab channels is the phenomenon of overuse of parenthesis with proper nouns. In fact, there is no need to use either of them to embrace proper nouns-unless a subtitler needs to avoid ambiguity in exceptional cases-for a simple reason. In Arabic, a defining item may precede a proper noun. Therefore, it is clear for the reader that this word is a proper noun. In English, however, having upper cases for the initiatives of proper nouns help avoid any sort of ambiguity. In the following examples, the use of parentheses seems to be redundant as follows:

Figure 39. The Mask of Zorro. Infinity 2012.

In Figure 39, the defining item العريف introduces the name clearly and there is no need for putting the parenthesis. Before leaving this point, we should mention an important point in terms of subtitling semantic load and line break. To be more specific, العريف or the defining item, and ارماندوغاريسا or the name should be considered one semantic load. Accordingly, they should not be divided in subtitling. Schwartz (2002: 7.1. Line-breaks) suggests:

> The split of the officer's rank and name appears very unnatural and demonstrates that there is more to a line-break than the physical constraint of space. There are units in any sentence which must be kept together to help the flow of the text and the understanding of the content.

Figure 40a. Star Trek. MBC2 2012.

Figure 40b. Star Trek. MBC2 2012.

In Figures 40a and 40b, the usage of parenthesis is also redundant since we have clear defining words السيد and مستنقعات. This, however, is interrelated with two previous sections in this study. The first one is spatial parameter since the deletion of any pair of parenthesis will save two spaces in a given subtitled line and then leave more spaces for the content of the message. The second one is temporal parameter since the deletion of unnecessary punctuation-like sequence dots as suggested before- will both

ease the process of reading and raise the reading speed of viewers. Lever (2010: 37) claims:

> [I]t is best to keep punctuation to a minimum and to strike a fair balance between providing enough punctuation for the viewer to understand the meaning and providing too much for it to become a distraction.

In the following examples, we do not have a defining item that precedes a proper noun and the use of parentheses is still redundant because the context clearly tells the reader about the existence of a proper noun as follows:

Figure 41. Boogeyman. Top Movies 2012.

Figure 42. The Mask of Zorro. Infinity 2012.

Figure 43. Proper nouns and parenthesis. Documentary. MBC4 2011.

In Figures 41, 42, and 43 the context is expressing itself. So, if we delete the parenthesis used with the proper nouns: جاك، إيران, بولrespectively, the content of messages will not be affected. Instead, this deletion will both increase the legibility of the screen and boost readability of the text.

So far, in the analysis, we have discussed the usage of sequence dots and parentheses but what about other marks. Though the usage of each mark varies from Arabic to English, one point has to be made. After observing Arab channels' subtitling practices, one can argue that the absence of any convention is the convention. In fact, a number of examples in the following section will be presented in order to exemplify the wrong usage of punctuation marks in Arabic channels as follows:

Figure 44. Linguistic mistake in using comma. Afaq. BBC Arabic 2011.

This example represents a wrong usage for the comma at the end of a subtitled line. In Arabic, a comma is put

" بين انواع الشيء واقسامه وتوضع بعد لفظة المنادى".(المعجم الوسيط: 297)

So, a comma is used between types of an item not at the end of sentences as in the case presented on the BBC Arabic in Figure 44. In fact, there is a consensus about not having commas at the end of sentences in subtitling as Gambier and Gottlieb (2001: 171) argue, "punctuate lightly, consistent with keeping the sense clear. Commas can often be dropped at the ends of blocks". Karamitroglou (1998: Punctuation and letter case) also argues:

> Unlike full stops, sequence dots, exclamation points, and question marks, which could all be used to close a subtitled sentence, no subtitle flash should end in a comma.

To sum up, in Figure 44, the presence of comma is wrong. Because the sentence has been semantically and syntactically completed, the comma must be replaced by a follow stop.

In the next example, we have another case for comma misusing presented by Amwaj TV.

Figure 45. Technical mistake in using the comma. The Water Boy. Amwaj 2011.

In Figure 45, there is a clear technical mistake where English forms of commas are inserted between Arabic words. The correct form of comma that must be used above is (,). This confusion between English and Arabic marks may be due to insufficient technical training for subtitlers. Besides, it is the responsibility of academic institutions to "Prepare translation students, trainee translators, and professional translators to adapt to rapid technological progress" Thawabteh (2009: 172).

In fact, this technical problem will be also exemplified in the use of both question mark and exclamation marks as follows:

Figure 46. Unnecessary space before the mark. Amwaj 2011.

In Figure 46, it is clear that we have a very condensed message rendered in two lines. It seems that the subtitler is not aware of the spatial constraint that limits any subtitling act. Not only does the subtitler exceeds the limited number of characters having 74, but he also leaves an extra space before the question mark. Karamitroglou (1998: 4. Punctuation and letter case) states:

> Question marks and exclamation points should be used to indicate a question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle (no space character inserted).

Figure 47. Unnecessary space before the mark. MBC Max 2011.

In Figure 47, we cannot pass the example without commenting on two points. The first one is the technical problem since the subtitler leaves unnecessary space before the mark. The second one is a linguistic one since the presence of the exclamation mark in the above context seems to be unjustifiable. According to Arabic literature, al-Awwdi (2011: Fourth chapter) claims that:

"وعلامة التعجب او التأثر توضع في آخر الجملة، يُعبَّرُ بها عن فرح او حزنا ودهشة او تعجب او استغاثة او دعاء او تأسف"

Accordingly, there are five usages for exclamation mark in Arabic. It is used to express happiness, sadness, exclamation, asking for help, for making du'aa and to express sorrow. If we study the contextual meaning of the sentence in Figure 47, we cannot find any of these meanings. Therefore, we can argue that it is another case of punctuation overuse in Arab channels. To sum up, comparing English to Arabic, there are many usages for exclamation marks in Arabic and a rather restricted usage in English. Besides, the Arabic subtitler has to be familiar with these usages and needs more technical practice as well.

Concerning the usage of full stop, the same problems are diagnosed. As for the technical one, it is put at the beginning of the subtitled line as follows:

Figure 48. Inconcise technical usage for full stop. The Water Boy. Amwaj 2011.

In Figure 48, the wrong technical placement of the full stop is clear (حسناً) and it should be replaced just to the opposite side (حسناً).

As for the wrong linguistic usage, a representative case is found in the following example:

Figure 49. Incorrect linguistic usage for full stop. The Water Boy. Amwaj 2011.

In Figure 49, not only did the subtitler commit a wrong order for the clauses of the conditional sentence above, but he also committed misplacement for the full stop. Surprisingly, the full stop is put at the end of subordinate clause while it should be placed at the end of main clause. In fact, the sentence clauses must be reordered and recovered as follows:

إذا أردت إمتاع نفسك على حسابي

فهذه سياسة سيئة.

In the suggested translation above, the full stop is reasonably used at the end of the subtitled line since we have a full semantic and syntactic structure.

Finally, it must be acknowledged that punctuation usage is a double-edged sword. A state of ambiguity may occur either by the absence of punctuation marks or by the

misuse of them. Therefore, to improve the effectiveness of subtitling, punctuation presence should not be arbitrary. Instead, it should be a sensible action**.**

Chapter IV

Conclusions and Recommendations

The above discussion has evaluated the presentation of subtitling on a number of Arab screens drawing attention to the necessity of having a rather controlled subtitling performance. It can be concluded that the ideas proposed have a big opportunity to conquer the field of Arabic-English subtitling if the standards discussed above -and summarized in this section-will be used effectively:

1) Arabic does not have yet a sufficient contribution to the immature branch of subtitling. English, however, has a more streamlined discipline by establishing the ESIST with intention to achieve both academic and political goals as stated early in the study Karamitroglou (1998). In a rather general sense, English seems to have a worldwide monopoly over other competent languages and that boosts the trend of linguicide and deculturalization Breton (2000: second paragraph). This geolinguist at the University of Paris also argues (*ibid*: title section) "Major Languages other than English are spoken by over half the people on the planet. What can be done to give them more clout in international body?" This thesis represents one possible answer to the critical question raised; to have a more clout in international bodies means to be a real competent language. A real competent language is the one that can fulfil the needs of its speakers and can add to the immature brand of knowledge like subtitling.

2) The lack of conventions seems to be the convention in Arabic subtitling presented by variety of Arab channels presented in the study sense a lot of diversity in subtitling presentation is observed on Arab screens.

3) As to spatial parameters, this study presents explicitly the irregular presentation of subtitles on Arab screens in regard to spatial parameters on the one hand and suggests

a standard subtitling presentation on the other hand. It suggests to present subtitles at the lower part of the screen with left aligned text following the convention of Arabic writing. It also allows the presentations of more characters per line (more than 34) since Arabic texts are shorter than their English counterparts offering more opportunity to use diacritics whenever needed. It also highlights that line breaks should be guided by Arabic linguistic units (clause or phrase) rather than calculus restrictions. In other words, the allowed number of characters for Arabic subtitling may be raised to form an additional word (additional to 34) taking into consideration both screen legibility and viewers' reading speed. For the sake of professionalism, it is not the matter of x or y in terms of the exact number of characters per line, what matters is what serves the viewers and conveys the transferred message at the same time. Dialogue subtitles, however, are already marked by dashes and hence no need to make a position shift whenever we have a dialogue case. For the exceptional cases of third language transfer, this could be marked by using vertical subtitles instead of the typical horizontal ones.

4) As for temporal parameters, and after analyzing the context of subtitling, we have found that subtitling process should be synchronized with both verbal spoken words and with the non-verbal images. Applying this to a random selected data videotaped from Time Mix, we found that little awareness by subtitlers is given to this aspect in subtitling. There is a lack of synchronization between the image that embodies the non-verbal visual channel and the written text that represents the verbal visual channel. Data analysis in Time Mix clearly demonstrates how the spoken utterance comes to the screen before reaching the ears of viewers! This qualitative example highlights the need for more streamlined training for subtitlers as the process does not seem to be a simple one. It provides evidence that synchronization is one of the ultimate goals in an acceptable performance. It also provides solution for such situation by presenting shorter subtitles of a shorter duration whenever we have fast moving camera shots.

5) After displaying both spatial and temporal parameters of subtitling, linguistic competence in subtitling is briefly introduced for two reasons. The first one is to

highlight some problematic usages for Arabic in Arab media. The second one is to present more economic alternatives for subtitlers that save both time and space.

6) With regard to typefaces in subtitling, we have found that subtitling software provides only few Arabic fonts though Arabic language calligraphers offer hundreds of fonts that are neglected in Microsoft font's menus but available on line. MCS Taybah S_U normal as a legible and a compacted font is introduced to be a qualified font in Arabic subtitling. Unlike other fonts, its compressed layout, especially in width, helps reduce interference with background image on screen. Besides, its proportional distribution helps minimize the number of spaces needed to fit the restricted number of character within a subtitled text. Apart from this, Arab channels present subtitles with so many different fonts, which are criticized in the analysis section. This study suggests the above-mentioned font to replace all of these fonts in an attempt to achieve uniformity.

7a) As for punctuation within subtitling, it must be acknowledged after analyzing the relevant data that punctuation usage has a double edge sword. A state of ambiguity may occur either by the absence of punctuation marks or by the misuse of them. In addition, this study shows that punctuation set of conventions adopted for English subtitling, namely, Schwarzs and Karamitroglou (1998)are not necessarily work for Arabic subtitling. One example would be the different usage of sequence dots in both Arabic and English. While hesitation insecurity and sentence continuation are three major usages for presenting sequence dots in English subtitling, Arabic has a far different usage. To be more specific, Arabic presents them either to summarize or to avoid mentioning taboos.

7b) Punctuation marks not only have language specifications, but they have cultural implications too. While Karamitroglou (1998) suggests that taboo words should not be deleted, Arab culture which is mainly represented by Islamic thoughts has a different view. According to the convention of Arabic writing, sequence dots would be one way to mark subtitle deletion, which is resulted from a cultural gap between Arabic and English.

7c) Sometimes, the use of brackets is inconsistent within one channel and among different channels. First, al-Arabiyya presents proper nouns differently in the same program "الشاشة الكبيرة". In Figure37a, p.65, round parenthesis is used to embrace the proper noun جاريد while in Figure 37b, p.65 there is no parentheses at all and the proper noun هولمز stands alone. Second, Future TV uses double quotation marks to embrace proper noun and MBC2 uses the same mark differently. In Figure 35, p.63 it is used by Future TV to translate written material on screen. In Figures36a, p.63 and 36b, p.64 it is used to translate off screen or verbal auditory message by the MBC2 channel. Third, al-Malakoot also uses double quotation marks differently. In Figure 38a, p.66 it is used to embrace quotes. In Figure 38b, p. 66 it is used to embrace proper noun موسى. Finally, such diversity in the usage of the same punctuation mark creates a sort of confusion for Arab viewers, and that necessitates the need for uniformity.

7d) There is an overuse for parenthesis with proper names on Arab screen. In fact, there is no need to use parenthesis to embrace proper nouns-unless to avoid ambiguity in exceptional cases-for a simple reason. In Arabic, a defining item may precede proper names. Therefore, it is clear for the reader that this word is a proper noun. This, however, is interrelated with two previous sections in this study. The first one is a spatial parameter since the deletion of any pair of parenthesis will save two spaces in a given subtitled line and then leave more spaces for the content of the message. The second one is temporal parameter since the deletion of unnecessary punctuation will both ease the process of reading and raise the reading speed of viewers.

Bibliography

Abd-el-Kareem, Amani 2010. *Towards Strategies for Translating Idioms in Arabic-English Subtitling.*Unpublished master thesis. Palestine: al-Quds University.

Alkadi, Tammam 2010.*Issues in the subtitling and dubbing of English language films into Arabic.* Unpublished doctoral thesis. Britain: Durham University.

Baker, Mona 1998. Routledge Encyclopedia of Translation Studies. London: Routledge.

Breton, Ronald(2000). *Can English be dethroned?.*UNESCO Courier, Paris: Paris

University.http://findarticles.com/p/articles/mi_m1310/is_2000_April/ai_62382646

Caimi, Annamaria(2006). "Audiovisual Translation and Language Learning: The Promotion of Intralingual Subtitles".*In The Journal of Specialized Translation* Issue 6 – July.

DíazCintas, Jorge 2008. *The didactics of audiovisual translation*. Amsterdam / Philadelphia: John Benjamins Publishing Company.

Gamal, Muhammad Y(2009). "Adding text to image: challenges of subtitling non-verbal communication".*Journal of Multicultural Research*, vol. 1.

Gambier, Yves and Gottlieb, Henrik 2001.*(Multi) media translation*. USA: John Benjamins Publishing Company

Ivarsson, Jan, Carroll, Mary1998. *Subtitling*. Simrishamn: TransEdit.

Karamitroglou, Fotios(1998). "A proposed set of subtitling standards for Europe".*Translation Journal*.Volume 2, No. 2.

Karamitroglou, Fotios 2000. *Towards a methodology for the investigation of norms in audiovisual translation: The choice between subtitling and revoicing in Greece*. Rodopi. The Netherlands: Rodopi.

Linde, Zoé and Kay, Neil1999.*The semiotics of subtitling*. Manchester: St. Jerome.

Lever, Helen J 2010.*MA in translation & interpreting*. Retrieved from http://www.peak-translations.co.uk/ChapterTwo-Subtitling.doc.

Pederson, Jan 2011. *Subtitling norms for television*: *An exploration focusing on extra Linguisticcultural reference*. The Netherlands: John Benjamins Publishing Company.

Pym, Anthony1992. *Translation and text transfer*. Vienna: Peter Lang.

Schwarz, Barbara (2002). "Translation in a confined space"— film sub-titling with special reference to Dennis Potter's "lipstick on your collar" Part 1. *Translation Journal*, vol. 6,no.4.Available at http://accurapid.com/journal/22subtitles.htm.

Thawabteh, Mohammad(2011). "Linguistic, Cultural, and Technical Problems in English-Arabic Subtitling" *Journal of Translation and Interpretation*, vol. 5, no.1 (p 35-36)

Zitawi, Jihan(2008). "Contextualizing Disney comics within the Arab culture". In*Meta*, vol. 53, no. 1, pp. 139-153.

المراجع العربية:١

- العوادي، هاشم، مدى تمكن طلبة قسم اللغة العربية من استعمال علامات الترقيم في الكتابة، جامعة بابل، ٢٠١١.
-http://repository.uobabylon.edu.iq/papers/publication.aspx?pubid=1614

- عمر، أحمد مختار، أخطاء اللغة العربية المعاصرة عند الكتاب و الإذاعيين، عالم الكتب ،القاهرة، ١٩٩٣.

- (مجلة الشرق الأوسط- جريدة العرب الدولية- عدد ٩٠٤٨ – سبتمبر ٢٠٠٣).
http://www.aawsat.com/details.asp?section=4&article=191357&issue no=9048

- مناصرة، حسن، علامات الترقيم، الرياض، جامعة الملك سعود، ٢٠٠٩.

المراجع العربية: ٢

إلكترونيا من قرص المكتبة الشاملة (٢٠٠٥-٢٠١١) الإصدار الثاني ٢,١١، مؤسسة المكتبة الشاملة (مصر):
-ابن هشام، مغني اللبيب عن كتاب الأعاريب، موقع الوراق http://www.alwarraq.com

نحو معايير لترجمة الأفلام (من الإنجليزية إلى العربية)

إعداد: ميساء عزام جبريل الجنيدي

إشراف: د. محمد ثوابته

ملخص:

ترمي هذه الدراسة إلى تفحص، مدى ملائمة معايير اللغة الإنجليزية، المعتمدة في ترجمة الأفلام، إلى واقع اللغة العربية و ضوابطها. وتفترض الدراسة، أنه ينبغي أن يكون هناك معايير ترجمة خاصة لكل من اللغتين حيث أنهما تنحدران من عائلتين لغويتين مختلفتين: الأوروبية والسامية.

هذا وتستهل الدراسة فصولها، باستعراض أبرز معايير ترجمة الأفلام، التي يعتمدها الاتحاد الأوروبي، والتي تعتبر ذات أبعاد متعددة، منها البعد السياسي، حيث تبَيّنَ أنها تصب في بوتقة العمل للوحدة الأوروبية.

ثم تعمَد الدراسة إلى استعراض تطبيقات الترجمة عبر الشاشات العربية، مسلطة الضوء على عدة حقائق أبرزها غياب المعايير المعتمدة في الترجمة أصلاً، حيث تبين أن الترجمة، تظهر على الشاشات العربية، وفق ضوابط تختلف من شاشة لأخرى، وأحيانا تختلف من برنامج لآخر تعرضة نفس المحطة. مما يتوقع أن يساهم في تشويش المشاهد العربي من جهة، وتدني مستوى الجودة في الترجمة من جهة أخرى.

هذا وتقترح الدراسة– أثناء استعراضها لحيثيات الترجمة المتباينة عبر الشاشات العربية– معايير موحدة تنسجم مع ضوابط اللغة العربية من جهة، وثقافة المنطقة من جهة أخرى. كما ترمي الدراسة، إلى تبني هذه المعايير وتفعيلها، في الأروقة الأكاديمية، وكذلك في حقول الترجمة العملية، في منطقة العالم العربي.