

A Study into the Challenges of Subtitling English into Arabic

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Abstract

This study examines the quality of subtitles from English into Arabic. The motivation behind selecting this topic area is that subtitling of English language programmes into Arabic is under-researched. Therefore it is in need of further research in order to enhance subtitlers' skills and performance.

The study explores the main challenges that translators face in the subtitling of English language films into Arabic and addresses the key issues, by examining the common features hindering audio-visual translation and highlighting particular cultural limitations intrinsic to translation for Arabic speaking audiences, assuming that particular fundamentals of translation theory can be beneficial in overcoming the linguistics, technical and cultural challenges. A qualitative approach is adopted in the study. The rationale for adopting a qualitative research approach is related to the purpose of the study, the nature of the problem and research questions. Thus the study data have been collected using a thematic questionnaire for general viewers who are interested in watching subtitled programmes to gauge their perceptions on the current quality of English into Arabic subtitling.

The findings of this study have practical contribution to enhance the quality of subtitling. They also benefit academic research through expanding the literature in the field of subtitling which in turn will benefit future researchers.

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Declaration

This submission is my own work and contains no material previously published or written by another person nor material which has been accepted for the award of any other degree or diploma of the University or other institute of higher learning, except where due acknowledgement has been made in the text, in the United Kingdom or overseas.

SIGNATURE *Kamal*

DATE: 6.6. 2016

Dedication

To The Soul of My Tender-hearted Parents

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List of Abbreviations

AVT.....	Audio Visual Translation
MSA.....	Modern Standard Arabic
SL	Source Language
ST.....	Source Text
TL.....	Target Language
TT.....	Target Text
TQA.....	Translation quality assessment

Chapter One

Introduction

Introduction

The appearance of satellite channels in the Arab world since the 1990's, the substantial increase in communication and the amount of viewing time have led to the import of a large number of foreign programmes, to attract viewers as well as to fill in time and make various programme schedules. The main obstacle that hinders viewers from enjoying these programmes is the language barrier. Audio-visual translation (AVT) i.e. subtitling and dubbing, seems to be the medium that enable the understanding of foreign programmes. This relies on an adequate knowledge of the source language (SL) as the language always reflects the culture of the people who speak it, and is always inseparable from culture (Menacere, 1999; Gamal, 2008).

Many academics assert that subtitling, as a subject area is relatively new. It has evolved into a fully-fledged practice only recently and as De Meo (2010:19) points out that the area of AVT such as subtitling, interpreting and dubbing *“has only recently fully been recognized in translation study research as previously it was merely considered as an inferior form of adaptation”*.

In the Arab world, there is little research about the challenges and problems of subtitling particularly on culture-bound words or phrases, when subtitling, from English to Arabic or vice versa. In contrast, there is a growing interest in AVT research in many European countries such as Italy and Spain, this interest is due to the common use of technology such as electronic games, internet, and DVDs (De Meo, 2010).

1.1 Aim of the study

This study aims to examine the challenges of subtitling English into Arabic. It highlights the constraints facing the subtitler in terms of information processing and explores the complex nature of one of the most intricate forms of translation which is subtitling. The study also assesses the quality of Arabic subtitles of English language films.

It starts by investigating the common features of audio-visual translation. This study argues that elements of theoretical knowledge of translation can be beneficial in understanding the root problems of subtitling.

This research focuses on film subtitling, as dubbing will be beyond the scope of this study. It examines the challenges that the audio-visual translators face in their attempts to subtitle English language films into Arabic. In addition, it explores the challenges of rendering culture-specific words.

1.2 Background of the study

The first attempt to translate the discourse of the actors to the audience started just a short time after the invention of films. They began with “intertitles” i.e. *“texts, drawn or printed on papers, recorded and placed between sequences of the film. They were first seen in 1903 as epic, descriptive titles in Edwin S. Porter’s Uncle Tom`s Cabin”* (Ivarsson, 1992:1).

The lack of a spoken dialogue was the main limitation in the primary cinema therefore the filmmakers had to depend mainly *“on visual semiotics to construct an experience of artistic expression for the benefit of their audience”* (Perez-Gonzalez, 2014:35).

Similarly, Nornes, (2007:89-90) argues the initial film was considered as a soundless medium as “*stories were told through visual means. The actor’s only resource was his or her body*”.

At the time of intertitles, it was not difficult to solve the translation difficulties of films. A translator used to give an immediate interpretation of the intertitles, or the original titles were removed, decoded, recorded and re-inserted.

Sound film was released in 1927 and the audiences could listen to the film actors’ dialogue, so intertitles put between scenes disappeared and new problems and challenges emerged. The introduction of sound according to Perez-Gonzalez, (2014) had an important effect on the semiotic fabric of the new ‘talking pictures’ or ‘talkies’ and as Jacobs (1968:435) stresses “*the public, fascinated by the novelty, wanting to be sure they were hearing what they saw, would have felt that a trick was being played on them if they were not shown the words coming from the lips of the actor*”.

Solving the problem of the sound of film was a key point for the filmmakers in order to find a way to transfer the meaning to other languages therefore gain new cinema markets. Norway, Sweden, Hungary, and France were the pioneers in developing methods for subtitling. In January 1929 the first attested showing of a sound film with French subtitles, was the *Jazz Singer* in Paris. Later in the same year the *Singing Fool* film opened in Copenhagen with Danish subtitles. After that the subtitling industry grew and developed rapidly and new techniques were used to show on screen texts (Gottlieb, 2002).

Subtitling is considered more common than dubbing; although in the past few years, the dubbing of foreign TV series mainly from Spanish and more recently from Turkish into Arabic has gained popularity because it provides a chance for the masses to enjoy these TV series without language barriers (Gamal ,2008).

Although the subtitling industry is encouraged by some governments as it provides the opportunity for people to access and interact with other cultures and to learn another language while watching foreign programmes, it was not considered as an academic field of study as Gamal (2009:3) states “*AVT was neither taught nor considered as a specialisation of translation studies*”. This can explain the low output of academic papers published in peer-reviewed translation journals.

Many studies claim, that professional subtitlers’ training as well as familiarity with both SL and TL culture can reduce the cultural boundaries. Present debates concentrate on the quality of the translation on screen (subtitling). The training of subtitlers and the development of subtitling standards that best suit the native viewership is always a necessity. As the application of audio-visual translation increases with the opportunities provided by technology, audio-visual translation (AVT) studies seek to involve not only linguists, translators and sociologists but also the cinema, broadcasting and advertising industries.

It could be argued that for clarity and conciseness subtitlers should follow certain translation processes such as breaking the SL message into several understood units, then translating them one by one, using simple common words, phrases, and expressions which are easily understandable. To modify

the subtitles into fluent and smooth TL written texts the subtitler also should use known words, use as few words as possible and use equivalent colloquial and idiomatic expressions when possible. Subtitles must also be clear and easily comprehensible for audiences (Li Kao, 2011).

As there is no perfect translation, translators and subtitlers should take into account the influence words have in the target culture and always interpret SL cultural concepts into TL acceptable equivalent terms in order to convey the nearest proper meaning (Baker1992).

1.3 An overview of key subtitling literature

Subtitling as a research topic has only recently started to generate some interest from academics as well as practitioners as it has been neglected by translators and translatology scholars (Reich, 2006).

The breadth and scope of the literature related to subtitling is less extensive than that of translation. Many definitions of subtitling have been provided. Most converge on it being a form of translation. In general, subtitles are written forms of the dialogue or commentary in films, television programmes, video games which are usually shown at the lower part of the screen. Subtitles can also be a form of written translation of a dialogue in another language or in the same language, with or without additional interpretation to assist viewers who are deaf and hard-of-hearing to follow the dialogue, or people who are unable to comprehend the spoken dialogue or who have accent recognition problems.

Many researchers such as Luyken, et al. (1991), Diaz-Cintas and Rameal (2008), Gambier (2003) and Perego (2003) emphasise subtitling of foreign programmes and films as an area of translation. It is a part of a broader field of AVT which includes dubbing, voiceover and audio description. Subtitling is divided into two types: intralingual subtitling within the same language, for the deaf and hard of hearing (also called captioning) and interlingual between two different languages. Intralingual subtitling consists of transferring spoken dialogue into written form of the same language i.e. to change mode but not language (Baker, 1998), whereas interlingual subtitling is across languages for foreign-language films and television programmes and it normally means a shift in mode and language (Dries, 1995).

Subtitling is not just a translation of the dialogue, but also of meaningful language features in films such as signs, letters, captions and other written words. When a film has much written language and dialogue happening together, this can result in some very difficult choices for the subtitler as he/she needs to explain every meaningful unit (Diaz-Cintas and Rameal, 2008).

There is a general agreement among many academics that subtitling is a form of translation and as Diaz-Cintas and Rameal, (2008:8) point out that subtitling is a type of translation that involves providing a written text normally in the bottom of screen that tries to narrate *“the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, and the like) and the information that is contained on soundtrack (songs, voices off)”*

Gambier (2003) considers subtitling as one of several audio-visual language translations which take place between oral dialogue and written text. Similarly, for Perego (2003) subtitling is the interpretation of the verbal source language text of an audio-visual product into a written text which is placed-over the image of the original product, usually at the lowest part of the screen. Gottlieb (1992) described subtitling as written texts of film or TV dialogue, appearing instantaneously on the screen. Luyken, et al. (1991) conclude that subtitling and dubbing are part of translation. Nevertheless, there are distinctive features that make them dissimilar from written translation. In written translation, the whole text is transferred and substituted by the new text. On the other hand, the screen programme message is expressed by several fundamentals such as image, acting, sound or a language as Reich, (2006) points out that unlike written translation where footnote can be used, the subtitler is surrounded by space restrictions that make adding explanations where necessary a very complicated task.

This above argument suggests that subtitling is a form of translation, with more restrictions than written translation and like voice-over, presents the translated and source languages simultaneously; nevertheless it transfers speech into writing without changing the source sound track.

As media with translation is still a relatively new discipline in terms of research, subtitling was not investigated in depth until 1995. However, significant attention to the study of audio-visual translation has been received recently, and a growing number of studies have started to emerge to investigate the challenges of subtitling. Subtitling and dubbing are the main ways to make

most films and TV programmes comprehensible to different language speakers (Li Kao, 2011).

AVT is an umbrella term for the meaning transfer that takes place between a source text ST and a target text TT, the recent improvement of the AVT quality is related to the help provided by research conducted in this topic area. Nevertheless, the AVT quality is affected by reductions that affect the subtitling quality of foreign programmes, such as the change of medium, channels, and code, i.e. the change from spoken register to written register. As a result, spoken features of the source language are often omitted. Reductions also may be due to the selection criteria characteristic because of the time and space allowed for subtitling (Assis - Rosa, 2001).

Censorship is an additional factor for subtitling reduction and as Scandura (2004) indicates there are reasons for censorship on subtitling in some countries, such as politics, political correctness, religion, taboo and self-censorship. The censorship factors increased significantly in the Arab world due to the conservative Islamic culture and therefore create additional challenges to subtitlers from English into Arabic.

Several recent studies suggest that although subtitling and translation share a similar goal which is to make information from SL available in TL, subtitling is rather distinctive because it requires specific techniques which are not applicable in translation. For example, Kruger (2008:8) argues that skills, which are needed for subtitling, are different from those required for translation. *“Subtitling requires all the skills that other modes require in terms of text analysis, subject expertise, language awareness of context, quality*

control and so forth". The subtitler should also be able to apply these skills within very rigid constraints of time and space, while adhering to specific conventions of quantity and form, mastering and applying these skills take a long time (Kruger, 2008)

Despite the new interest of research in AVT, research does not cover all aspects of subtitling. Some recent related studies were carried out to explore subtitling procedures in the light of cultural studies highlighting subtitling as a cultural practice, and they pointed out the need for further research in this regard to solve subtitling problems (Espindola, and Vasconcellos, 2006; Perez-Gonzales; 2014 and Suzanne and Tiokou, 2015).

Unlike subtitling, translation as a practice started long time ago and the literature in the field of translation is extensive, as there are ongoing broad debates. In his seminal work Newmark (1976) believes that the first translation goes back to 3000 BC, in the old Egyptian kingdom, where the first two languages have been found. It is also believed that early translation for the Bible was from Hebrew to Aramaic, Greek and later Latin then into more than 450 languages, and has been translated into over 2,500 languages. During the Middle Ages, translation was discouraged. However, there were some fragmentary old English Bible translations from Latin. Translation was used significantly in 300 BC when the Romans took over many elements of Greek culture (Newmark, 1976).

The Old Testament was translated 'in formal written form' from Hebrew into Greek about 250 BC by more than 70 translators. In the West, the Church mainly used Latin after the end of the second century and informal

interpretations were made. Printing was invented in 1443 and the commencement of the Protestant Reformation in 1517 encouraged great interest in Bible translation (Newmark, 1976).

As subtitling the field of written translation evolved rapidly in the twentieth century (the age of translation), many studies have been conducted and many theories have been created, a variety of linguistic, philological, ideological approaches to translation have been used such as dynamic equivalence translation and formal equivalence (literal translation) to overcome the special difficulty of translation (Guthrie, 2010).

The early Arabic translations go back to the time of the Syrians who translated a considerable amount of heritage books that belong to the period of Paganism in the first half of the second century AD. Their adapted translation was influenced by the Greeks as they were more literal and faithful to the original (Zakhir, 2008).

Unlike subtitling, translation in the Arab world has had a considerable interest and translation activity was encouraged in the time of the early Islamic era as the period of the prophet Mohamed was one of the most important era for translation history, the spread of Islam during Righteous Caliphs and the contact with non-Arabic speaking people such as Jews, Romans, Persians and others encouraged them to search for translators and to support the learning of foreign languages (Zakhir, 2008).

The Ruler Caliph Al- Mansour continued the work of the by Righteous Caliphs supporting foreign language learning and translation activities. Therefore

translation was improved during the period of the Abbasid state (750-1250). 'Bait Alhikma' (the Home of Knowledge) was built by Caliph Al-Mansour in the city of Baghdad which was considered as the greatest translation institution of the time. This period also was distinguished by its noteworthy variations in Arabic translations such as the translation of the Holy Qur'an as the emphasis was on the translation of meaning rather than literal translation (Zakhir, 2008).

As translation progressed by the passage of time, many obstacles have been developed and the research in this field became necessity to understand and consider them. It was argued (Culler 1976 cited in Baker, 1992) that translation among languages would not be difficult, if languages are just a nomenclature for a set of general thoughts. *"One would simply replace the French name for a concept with the English name"* (Baker, 1992:10). The linguistic problems are the problems of non- equivalence at word level such as culture-specific concepts, and above word level such as collocations, proverbs, idioms and fixed expressions, in addition to grammatical equivalence, and textual equivalence (Baker, 1992).

Newmark, (1988) argues that each language has its own culturally-specific features that make translators require some strategies to overcome this challenge. This problem constitutes a challenge for the translator or subtitler in their work, and of course there are techniques to overcome these problems. Translation by the dictionaries' definitions consists of changing from one state or form to another. *"It is the structural part of language which is actually seen in print or heard in speech"* (Larson, 1998:3). Translation is basically a change of form i.e. the real words, phrases, clauses, sentences, paragraphs, etc. This

change of form should be done preserving the original meaning of the word or the sentence (Larson, 1998).

Nida and Taber (1969:26), believe that *“the process of translation consists of reproducing in the translation language the closest natural equivalent of the source language message firstly in terms of meaning and secondly in terms of style”*. This could be achieved by transferring the meaning of the SL into TL preserving the structure and the style of the original rather than just literal translation of words.

Brisling (1976:1) asserts that the translator should transfer the effect of the original and considers translation as *“the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form.”* This constitutes a great challenge to the translators and subtitlers.

In fact, the subtitlers' task is more complicated than the translators', because subtitles are so limited in space and time. The result is that the content of the dialogue has to be cut down to fit in the subtitles size. Not only that, but the content has to be translated, and the subtitles also have to be 'spotted' or timed carefully to match the dialogue. There is a real art to this, and it takes much training and practice. All forms of translation including subtitling face similar challenging areas such as linguistic and cultural problems, with more technical restrictions in audio-visual translation rather than written translation, and this creates additional challenges to the subtitlers.

1.4 Statement of the research problem

In AVT, the difficulties which emerge are rather comparable to those of literary translation with the additional stress that the trustworthiness issue is imposed by restrictions that lie beyond words or languages. However, in written translation faithfulness is associated with two significant points, the SL or the TL, and as Neves, (2004:135) argues in AVT *“fidelity is particularly due to an audience that is in need of communicative effectiveness, rather than in search of artistic effect as is the case of literary translation - or of exact equivalence – as happens with technical translation”*.

The main difficulties that complicate the subtitler’s task are as follows: -

Linguistic challenges: These can be problems of syntax, lexical choice, and collocations. This is due to the scale of the differences that exist between Arabic and English at the structural level. Some areas of experience may be lexicalised and distributed completely differently (Menacere, 1999). For example, words which have no equivalence or unknown in Arabic, also the word order which is more flexible in Arabic than English (VSO Vs SVO), moreover; different word orders are possible (SVO, OSV, VSO). The way words collocate in English is different from Arabic. All these difficulties create a big challenge for the subtitlers, where additional technical limitations are found, and the effect of them is considerable.

Cultural-related words and phrases difficulties: Bridging the cultural gap between source language (SL) and target language (TL) is the most important challenge of the translator and this gap appears significant in subtitling when

translating cultural patterns such as idioms, proverbs, humour, swear words, name of places, food, and cultural events.

The cultural gap has always *“produced the most far-reaching misunderstandings among readers”* (Nida and Reyburn, 1981:2). As for languages with little cultural similarities such as Arabic and English, the problems and difficulties increase significantly.

Technical problems: These are problems which are related to the outer appearance of subtitles such as font typeface and distribution, font size, colour and speed number of words and number of subtitles lines. De Linda and Key (1999) argue that the dialogue should be summarised to fit the limited space available on the screen and the reading ability of different viewers. So the subtitlers' task goes beyond the translating process but they must be aware of technical aspects for instance the subtitler is constrained by space limitation and word count imposes certain restrictions when subtitling. So it is crucial that these problems and difficulties should be investigated to enhance subtitling.

Segmentation which is line breaks between subtitles is an important factor for subtitling because it enables good understanding and develop reading ability *“If segmentation is done into a noun or verb phrase, rather than smaller units of sentences or clauses”* (Orero,2004:151). Good segmentation is usually based on the making of well-ordered syntactic sentences. *“Spotting and segmentation can also contribute to rendering the prosodic feel of a passage”* (Diaz-Cintas, 2008:60).

Space is also very important in subtitling and plays a vital role in this process and as Thawabteh, (2011:37) argues, *“a space in need is a friend indeed can be true for professional subtitlers. And every single space is highly needed for other communicative purposes”*

Lack of standardisation due to Arabic varieties: different regional varieties of Arabic are spoken throughout Arab countries such as in Egypt, Algeria, and Libya. Therefore subtitling should be conducted in standard Arabic language otherwise it will not be understood by many Arab people as regional varieties are different in terms of vocabularies, and grammar. However, following the standard Arabic language grammatical rules while subtitling is not easy and constitutes a problem to the subtitlers.

This study aims to analyse the above subtitling problems and make recommendations based on the findings of this study on how to overcome subtitling challenges.

1.5 Research questions

In order to address the challenges of English into Arabic subtitling, this study has formulated the following research questions:

- Why the current English into Arabic subtitling is not up to the standard level
- What are the perceived problems and constraints that affect the quality of current English into Arabic subtitling?
- How can the quality of subtitling be improved?

1.6 Research objectives

In order to answer the above questions, the following research objectives will be set:

- To critically review the theories, concepts and models of subtitling and translation.
- To compare and contrast subtitling with other forms of translation and outline briefly the evolution and development of subtitling research.
- To identify and analyse the perceived problems and constraints of the Arabic subtitling from English language films through perceptions and opinions of viewers of subtitled films.
- To make recommendations based on the findings of this study on how to improve the quality of subtitling English into Arabic.

1.7 Rationale of study

This study responds to an urgent need to expand the literature on subtitling and translating Arabic/ English which is under-researched. The purpose of this study is closely related to the nature of the problems and challenges facing subtitlers from English into Arabic.

It is worth mentioning that American films are the most dominant subtitled films and the most viewed in the Arab world, thus other English language films and programmes will be beyond the scope of this study.

1.8 Gaps and expected contribution to knowledge

There is little research regarding subtitling problems in general and from English into Arabic in particular, and viewers-oriented research is very rare.

This study has three main practical implications. Firstly, it will benefit English/Arab subtitlers, based on findings of this study which will contribute to address the problems highlighted. Secondly, this study will also bridge the gaps of the knowledge and benefit academic research through expanding the little literature in the field of subtitling which in turn will benefit future researchers. Thirdly, as there are no particular theories and models for quality of subtitling, the study will provide a platform by shaping a specific model of subtitling which can be developed and improved in future in order to minimise the subtitles constraints and challenges.

1.9 Structure of the study

This study consists of six chapters as follows: -

- Chapter one: presents the aim of the study, a brief background of study, an overview of the key literature, the statement of the problem, research questions, research objectives, and the rationale of the study.
- Chapter two: provides a brief overview of the evolution of subtitling, critical review of the theories concepts, processes of subtitling and establishes the link between subtitling to some common translation theories. Furthermore, it draws a comparison between subtitling and

written translation. It also provides a summary and identifies gaps of literature.

- Chapter three: Discusses the appropriate methodology and methods, i.e. the study philosophy as well as the methods used in this study. It explains and justifies the methodology used and the tools used to collect data.
- Chapter four: presents and analyses the data collected for this study.
- Chapter five: Discusses the study findings and draws conclusions. It also explains and interprets the data and findings of the study as well as develop a model.
- Chapter six: provides the study conclusions, highlights the limitations and provides recommendations and suggestions for further research.

Chapter Two

Literature Review

Literature Review

This chapter discusses the forms of AVT in order to understand the notion, the purpose, the nature and the process of this form of translation in general and subtitling in particular. The main aim of this chapter is to critically review a number of different definitions of subtitling to understand the concept, models, and theories of this process of audio-visual translation. It compares and contrasts different authors' views on subtitling, and assesses causes of conflicting views. Furthermore, this chapter identifies patterns and trends of subtitling; some common translation theories and their relevance to subtitling; finally, it provides a summary and highlights gaps in subtitling research.

2.1 Models and types of audio – visual translation (AVT)

It is believed that the first attempt to transfer the meaning of a film appeared on screen in 1903. It was named '*intertitles*' and was introduced between the different scenes in silent films as a means to reflect the dialogue between the actors. The text was drawn or written on a piece of paper; consequently, the paper was imaged and edited between the scenes. The term '*subtitle*' was used for the first time in 1909. However, it was rare to place subtitles at the lower part of a screen on which a moving image was projected (Diaz-Cintas and Remael, 2007).

In the beginning of the 20th century, it was common for performers to speak the dialogue directly behind the screen during the screening of a film. This was called '*double version*' and this was an early subtitling (Gottlieb, 1997).

Karamitroglou, (2000) claims that the first sound film, 'The Jazz Singer' was screened in theatres in the United States of America in 1927. The films' language was the main obstacle for American films to be exported to foreign countries. The solution was found between 1929 and 1933 in the form of dubbing and subtitling. Gottlieb (1997) describes further alternative procedure of AVT i.e. viewing a film in the cinema at the same time as listening to a voice translation of the film discourse through small earphones. This technique permits the viewer to hear the original dialogue along with a translated version of the dialogue, without disturbing the image by means of subtitles. However, this technique according to Gottlieb, (1997) was not preferred as subtitling and dubbing were the norms in western countries.

In order to make audio-visual programmes understandable to spectators unfamiliar with the language of the programme, diverse methods of language transmission on the screen have been mandatory since the beginning of the cinema industry.

According to Diaz (2009) there are two main translation methods of the spoken language of the original TV programme: the first is re-voicing method i.e. to keep the original dialogue as a spoken dialogue, the original dialogue is substituted by a new soundtrack in the target language. The replacement may be total whereby the original discourse cannot be heard, as in lip synchronization dubbing and narration, or partial, when the original soundtrack

can still be heard in the background, as in voice over and interpreting. All these modes are available to the profession and some of them are more suitable to particular audio-visual categories than others. Lip sync dubbing, for instance is basically used in the translation of films and TV series and sitcoms, documentaries, interviews and programmes on current affairs.

Re-voicing is *“the replacement of a program’s voice track by a version, either of the same or new dialogue, translated into another language or dialect.* (Luyken et al., 1991:39). Perez-Gonzalez, (2014:19) views re-voicing as *“a generic term encompassing a range of spoken translation methods, including simultaneous interpreting, free commentary and narration”*. He (2014) argues that there are also other types of re-voicing which is usually dealt with and described separately such as a voice-over and lip-synchronized dubbing.

The following table adopted from Perez-Gonzalez, (2014:20) illustrates briefly these types:

Table2. 1 Models and types of audio–visual language transfer

Simultaneous interpreting	Is normally a live versioning method used to translate films or documentaries in settings where more elaborate forms of re-voicing are not an option
Free commentary	A re-voicing technique performed on the spot by presenters or commentators broadcasting a high profile event.
Narration	is a live or pre-recorded form of oral transfer aiming to provide a summarised but faithful and carefully scripted rendition of the original speech

(Source : Perez-Gonzalez, 2014)

Luyken, et al. (1991) argue that the most common problems of re-voicing are accent and dialect as areas of origin class can be conveyed in a different way and this difference may cause a difficulty in translation to other languages and cultures.

The process of re-voicing in the case of animation is easier than the other cases as the sound track is recorded before animation, re-voicing can be significantly assisted by *“re-animating close-up lip-sync sequences. This is only feasible if two or more language versions are produced by the originator of the animated programme, thus introducing the inverse transfer process of audio-visual productions”* (Luyken, et al. 1991:84).

Luyken, et al. (1991) point out three possible methods for re-voicing: open terrestrial transmission along with a videotape, simulcasting, that openly transmitting the programme in its original form and, in addition, transmitting the re-voiced sound-track by radio. They also state that re-voicing will continue to have different forms, from the expensive lip-sync dubbing to the much cheaper free commentary. And the method chosen depends mainly on the kind of programme which is being broadcasted. *“The requirements of a sophisticated drama are obviously different from those of a brief news commentary. Further, the method selected is inevitably closely related to economic considerations”* (Luyken, et al. 1991:85).

The second language transfer method is subtitling i.e. to keep the original soundtrack and to shift from the spoken to the written mode by adding text to the screen. Subtitling is generally viewed as a progressed variety of the *“primitive intertitles, subtitles are snippets of written text superimposed on*

visual footage that convey a target language versions of the source speech”.
(Perez-Gonzalez, 2014:16)

Subtitles are mostly summarised translations of original dialogue (or on screen translation) which appear as lines of text usually located near to the bottom of the screen. The subtitles appear and disappear at the same time as the original dialogue or text. Subtitles can be of more than one language and can be classical i.e. in complete sentences and coordinated with the original dialogue. This type of subtitles is the most widely used. However, there is another type of subtitles i.e. summarized subtitles and they are normally used in educational programmes and sometimes in films (Luyken, et al., 1991).

These two methods can be illustrated by this figure: - (adapted from Luyken et al, 1991)

Figure2. 1 Re-voicing and subtitling



(Source : Luyken et al. 1991)

2.1.1 Types of subtitling

There are two types of subtitling the first, interlingual subtitling that is the technique which is used to translate the meaning of foreign TV programmes and films into the audience's native language (the focus will be on this type since it is related to the study). The second type of subtitling is intralingual subtitling that is used for deaf and hard-of-hearing. This intralingual technique

is also, according to Gottlieb (2005) considered as a screen translation “*screen translation is not necessarily interlingual-with dubbing, subtitling and voice-over as three dominant types. Catering for special audiences, subtitling for the deaf and hard of hearing and audio description also qualify as screen translation*” (Gottlieb, 2005:45).

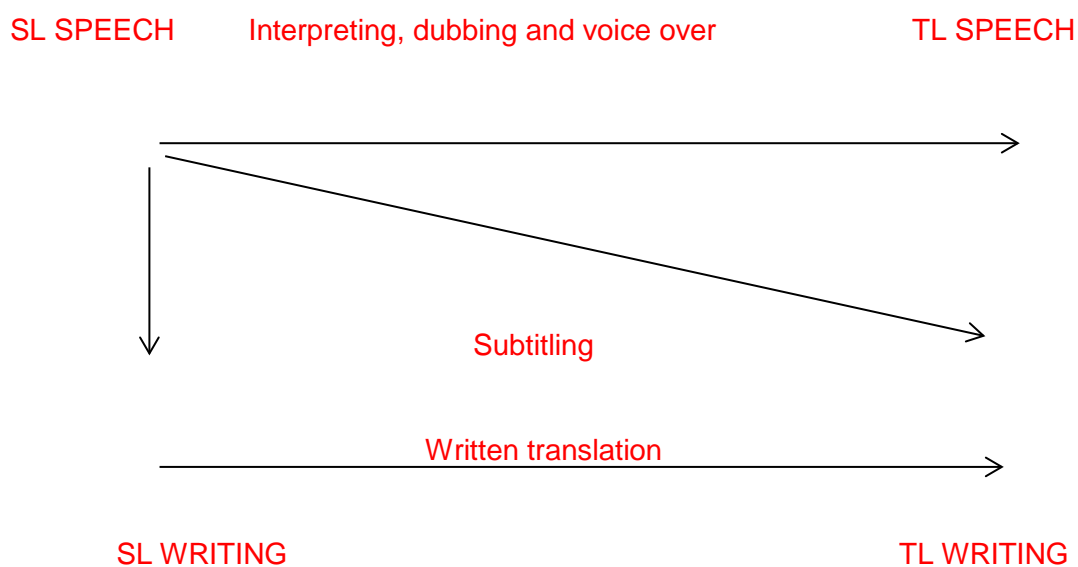
Intralingual subtitling is “*a technique in which a re-speaker listens to the original sound of a live programme or event and re-speaks it, including punctuation marks and some specific features for the deaf and hard of hearing audience*” (Romero-Fresco, 2011:1)

Self-description is also another technique of AVT which is intended for blind or sight-impaired viewers that describes what is happening on screen. It is usually for domestic TV programmes to satisfy the local needs.

Gottlieb (2004:219) argues that all types of interlingual transfer share one main quality that is “*verbal messages are recreated in another language*”, though he distinguishes two types of this transfer ‘Isosmiotic translation’ and ‘Diasemiotic Translation’. Isosmiotic translation uses the same semiotic channel (channel of expression) as the original, and therefore conveys speech as speech and writing as writing. This means that processes as varied as conference interpreting, post-synchronization (dubbing), technical translations, and literary translation are all examples of isosmiotic translation. On the other hand, translations that cross over from writing to speech (semiotic translation), or as in the case of subtitling from speech to writing (diasemiotic translation) (Gottlieb, 2004).

Interlingual transfer can be better illustrated with this figure adopted from Gottlieb, (2004:220)

Figure2. 2 Interlingual transfer



(Source Gottlieb, 2004)

According to many studies, language transfer practice such as voice over, dubbing, and subtitling differs not only from one country to another, but sometimes varies within the same country depending on the broadcast medium (cinema or television) or the target public (general public, cinema-enthusiast public, young people, public with accessibility problems).

Gottlieb (2004) highlights six different patterns of subtitling that apply in subtitling countries i.e. Firstly, from a foreign language to the local common language: in countries such as Denmark, Sweden, Norway, Iceland, the Faroe

Islands, the Netherlands, Portugal, Estonia, Slovenia, Croatia, Romania, Greece, Cyprus, Argentina, and Brazil. Secondly, from a foreign language to two local languages such as Finland (Finnish and Swedish), Belgium (Flemish and French), and Israel (Hebrew and Arabic). This kind is common in cinemas (Bilingual subtitling). Thirdly, from minority languages to the common language such as Gaelic and Welsh into English, from the popular language to a migrant language such as Hebrew into Russian, and from non-preferred languages to the preferred language such as South Africa and India into English. Finally, replacing the original dialogue with voice-over of local language such as Latvian and Russia.

2.1.2 Subtitling vs dubbing

Subtitling and dubbing are two different approaches for AVT. The two techniques have different properties and according to many scholars such as Dires (1995) and Serban (2004), they have not received an adequate consideration in translation studies. The core purpose of dubbing is to make the audiences feel as if they are listening to the original dialogue as it is the approach in which *“the foreign dialogue is adjusted to the mouth and movements of the actor in the film”* (Dires, 1995:45).

According to Serban (2004) dubbing has some advantages as it does not track attention from the scene and provides the perfect form of film translation in terms of accuracy. The problem with dubbing is that it may include loss of the original dialogue and it is costly compared with subtitling. Dubbing also creates cultural problems in some conservative societies and as an Indonesian author Ali, (1997 cited in Perez-Gonzalez, 2014:22) argues dubbing can *“create gaps*

in family communication. It can ruin the self- image of family members as a result of adopting foreign values that are "indonesianized"

On the other hand, subtitling is considered as the most accepted, slightly mediated technique that comprises the least interference with the original (Szarkowska, 2005). As the soundtrack is preserved, subtitling provides the flavour of the foreign languages as well as the sense of other culture. Subtitling enhances the language learning (Serban, 2004) and provides a good understanding of a film and as Mera (1999:75) argues that to listen to the speech of the actors "*not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to statuses, class and relationship*". It is also an adequate method for the hard-of-hearing, immigrants and tourists (Serban, 2004).

Information processing is normally affected by both dubbing and subtitling and as Wissmath et al. (2014:115) argue programme dialogue and sound are normally lost in dubbing whereas subtitling carry eye-tracking elements as it covers parts of the screen, therefore "*subtitling might result in loss of information as the dialogues are condensed, parts of the screen are covered with text, and attention might be drawn away from the centre of the screen*".

The argument against the use of subtitles is that they attract attention away from the middle of the scene. However, research on eye-tracking has found that the attention is usually moved unconsciously and efficiently from the scene to the subtitles and vice versa. Moreover, subtitles are followed even if the discourse is accessible in the viewer's language (Wissmath et al., 2014).

Unlike dubbing, subtitles are also used as a means to enhance language learning (Kovacs, 2013). Koolstra and Beentjes (1999) argue subtitles improve learning meanings, terms, pronunciation, syntax and vocabulary. For Koolstra and Beentjes (1999) subtitling is better than dubbing for many reasons such as the cheaper cost, the actor' original voices, which positively affect understanding and the most significant is that it could result in incidental language learning. Nevertheless, a number of fears about subtitling have been highlighted by Koolstra and Beentjes (1999) i.e., distracting audiences and difficulty may be created for poor readers and children because it is usually fast. In addition, Diaz-Cintas (2005) claims that even though subtitling is a decent language teaching tool, many people cannot benefit from it because of the high price. Zanon (2006) argues that subtitling has many advantages; it encourages students and makes them secure and self-confident. In addition, it may help language students to review their vocabulary and recognise new lexis. Zanon (2006) also states that although subtitling has many advantages, the problems of subtitling should not be ignored. For instance, reading subtitles may progressively become a habit and gives false confidence for language learners.

As subtitling and other language transfer methods are widely used to bridge the languages gap in foreign programmes (Zanon, 2006 and Diaz-Cintas, 2005), it is important to understand the use of subtitling against other AVT forms in many European countries. The following section gives a brief idea about the use of these methods in Europe.

2.2 The use of AVT methods in Europe.

A final report titled (Study on the use of Subtitling) requested by the European Commission issued in 2011, indicates that audio-visual translation practice is used most widely in Europe. The report highlights the use of different language transfer practices in European countries as follows:

Dubbing is used extensively in Eastern Europe countries whereas it is used to diverse degrees in countries like France (French-speaking) and Switzerland (French and Italians speaking). It is widely used in Italy, Austria, Germany, Spain, and Belgium.

Dubbing considered as a leading practice for American European films in Spain. As all European box-office films released in 2009, 53% were produced only in a dubbed form and 29% were in both dubbed and subtitled forms. The number of American films produced only in a dubbed form is greater, about 69% of the total. Spain includes independent communities that have a special language other than Spanish. Some of these groups have particular language transfer practices. *“In Catalonia, for example, the 'Ley del Ciné Català'* (Catalan Cinema Act) adopted by the Autonomous Parliament of Catalonia on 30 June 2010, establishes that a foreign film released to box offices must have the same percentage of prints dubbed in Catalan as in Spanish” (Li Kao,2011:7).

Dubbing is the main language transfer method in Italy (about 63% of US films and 89% of European films), although some films are also produced in a subtitled form, the most extensive method is the 'dual version': foreign films in France, whether American or European, are usually produced in a number of

both subtitled and dubbed designs. Yet, very few cinemas broadcast the films in both forms (2.3% for American films and 3.5% for European films). Most programmes and films are dubbed (around 53% of cinemas for European films and 82% for American films). It can consequently be claimed; the dubbing practice is predominant in this country.

Dubbing is the main transfer practice nevertheless some films are produced in both forms in Germany. Subtitling is a demand of some parts of the viewers, mainly for art-house films. In Austria, methods of language transfer are related to those in Germany. Though dubbing remains the most common practice for television broadcasting in Hungary, it is gradually moving to subtitling.

There is a progressive shift to subtitling methods in the Czech Republic as all European films produced in 2009 were subtitled and approximately 75% of American films were broadcast in subtitled form and just 25% were produced in both subtitled and dubbed forms. Subtitling in Croatia is a very common method; nevertheless, a few "*foreign movies are distributed in dubbed form or in both dubbed and subtitled versions*" (the final report on the use of subtitling, 2011). Bilingual subtitling is common in some countries such as Belgium, Finland Luxembourg and Switzerland. The case of Switzerland is special as 'French and Italian speaking Swiss' like dubbing while 'German-speaking Swiss' prefer subtitling.

In fact, dubbing is the common language transfer method in eleven countries: Austria, Belgium (French-speaking), Czech Republic, France, Germany, Hungary, Italy, Slovakia, Spain, Switzerland and Turkey. Voice-over is dominant in four countries: Poland, Bulgaria, Latvia and Lithuania. It is

practiced to a lesser extent in Estonia as well, where one third of programmes are broadcast in voice-over and the remainder with subtitles.

Subtitling is used in the countries such as Belgium, Croatia, Cyprus, Denmark, Estonia, Finland, Greece, Iceland, Ireland, Netherlands, Norway, Portugal, Romania, Slovenia, Sweden and the United Kingdom.

Dubbing and subtitling for foreign programmes are widely used in Europe. In the Arab world subtitling and dubbing are also common nowadays as it will be briefly presented in the following section.

2.3 The use of subtitling in the Arab world

According to Gamal (2008) Egypt was the pioneer in subtitling foreign films as the first subtitled films in the Arab world emerged in Egypt in 1932. Gamal (ibid) states that although the circumstances of the early stages of Arab subtitling of foreign programmes was not expedient, dubbing was not the first choice at that time in Egypt because dubbing *“was deemed too dangerous to the cinema industry in Egypt”* (Gamal, 2008:2). Accordingly, subtitling was considered as the best choice to preserve the Egyptian film industry from foreign competitors. Subtitling also provides an easier and cheaper alternative than dubbing.

Gamal (2008) also adds that the censorship body usually deals strictly with three core concerns in film subtitling, since a large number of foreign films are imported from America (i.e. swear words, sexual references, and violence) to ensure that are translated appropriately.

Subtitling is a means of transferring the programme messages into the target language and it has been defined in a number of ways. The idea of subtitling will be discussed in the following section.

2.4 The concept of subtitling

Perez-Gonzalez (2014) views subtitling as a new and developed version of the basic intertitles, and defines subtitling as pieces of written text placed over the lowest part of the screen and used to convey meaning of SL programme message into TL

Perez-Gonzales (2014:16) also adds that in countries where more than one language *“co-exist bilingual subtitles’ convey two language versions of the same source fragments, one in each line of the subtitle”*.

Subtitling (screen translation) is one of the common AVT methods which refers to the process of written translated texts produced through screen such as TV, cinema, and computer screen (Diaz-Cants and Remael, 2007).

Luyken, et al. (1991:39) defines subtitles as summarised written texts that carry the meaning of the foreign programme message at the lowest part of the screen, they *“appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity”*.

The above definition draws an overall picture of this process with its main features. First; that subtitling is a real form of translation, second that subtitling unlike written translation is brief, third; that it coincides with the SL dialogue, and finally that subtitling has extra technical features rather than other forms

of translation. Gottlieb, (2004:220) uses more specific terms to describe the same notion of subtitling *“a diasemiotic translation in polysemiotic media (including films, TV, video and DVD) in form of one or more lines of written text presented on the screen in sync with the original dialogue”*. Subtitles deal with the verbal words that are heard and seen, as they occur in tandem with dialogue inseparable from the sounds and the images of the film (Bannon, 2010).

Subtitling as process is a technique to make films and TV programmes comprehensible in foreign languages. This technique is considered by Luyken, et al., (1991) and Egoyan and Balfour, (2004) as exceptional dexterity: *“subtitling is a dynamic craft. It can never achieve conveyor-belt uniformity because the subtitler is always faced with a multiplicity of choices. These are, in the main, linguistic and technical options”* (Luyken, et al .1991:41). Subtitles are an exceptional and compound formal device that provide the viewer with interactive degree of access and communication, (Egoyan and Balfour, 2004). In addition, this is the way subtitles offer a viewer of a film or TV programme an admission to another world.

It is clear from previous definitions that subtitling is very important as it is one of the main two ways to translate a foreign programme and it cannot be constant, because of the linguistic, cultural and technical difficulties.

It was argued by Gilbert, (2010) (cited in Bannon, 2010:2) that *“subtitling is cross-media transference of meaning and message: the process involves a double conversation traversing from one language to another and from one medium to another”*.

Schioldger, et al. (2008) provides some technical details on this re-presenting dialogue, as he considers subtitling is a summarised textual translation of a dialogue or a commentary in TV programmes. This textual translation flows simultaneously or interacts through a number of semiotic channels i.e. the visual and auditory signs and codes of a film. Therefore, subtitles are diamestic translations with a polysemiotic nature as they communicate through more than one channel at the same time. This means that subtitles permit the target viewers to have contact with the original dialogue and the subtitles at the same time; accordingly, it is an obvious translation.

Schioldger, et al. (2008) and Tviet, (2009) all agree that subtitling is a translation. Schioldger, et al. (2008) consider subtitling (unlike dubbing) as a clear translation and distinguishes between overt and covert translation. Overtiness refers to whether translation is overt (subtitling) or covert (dubbing). Tviet, (2009:95) states that *“subtitling is normally a better approach to screen translation than, for instance dubbing, as the original mood and atmosphere of the ST is kept in subtitling”*.

Subtitling is a language transmission, which takes place between a source language SL and a target language TL. This transfer goes through concurrent channels such as sound, image, and writing. It is the transfer from a spoken dialogue to a written text in a film or TV programme. According to Ying-Ting (2001), subtitles include a diversity of ‘semiotic modes’ that give the form to the film transcript and the subtitled film text subtitles deal with the spoken word. They occur in tandem with dialogue, inseparable from the sounds and images of the film, as (Ying-Ting, 2001, cited in Bannon, 2003:2) claims that all

semiotic modes are available and it is important for the subtitler to grasp the meaning not just from the dialogue but also from different modes of the programme.

The concept of the semiotic mode of subtitling is defined as *“the material substance which is worked on or shaped over time by culture into an organized, regular, socially specific meaning of representation, i.e. a meaning-making resources or a mode”* (Kress et al. ,2001:15). The concept of multimodality is also described by Kress and Van Leeuwen, (1996) as follows: written and verbal language usually occurred as one type in the whole of modes participated in construction of any text verbal or written. Verbal text can be also graphic not just spoken joining with non-spoken modes of the programme message. For instance, *“facial expression, gesture, posture and other forms of self- presentation”*. (Kress and Van Leeuwen, 1996:39)

Although, new audio-visual technology provides help to overcome the semiotic mode of subtitling, this method, which consists of more than one modes, always constitutes a problem for subtitlers, and much research should be devoted to study these modes in order to help producing acceptable subtitling.

Ying-Ting, (2006) considers certain theoretical points about mode and multimodality are devolved: modes are not always obtainable to or overtly understood by the audience as they have different direct and indirect meaning. As all modes have unambiguous social evaluations and difficulties, meaning capabilities of modes are reliant on the applied requirements of different groups and on different common backgrounds. All modes senses are created via their connection with each other and their interlacing in the communicative

context. Modes are not still but changeable as they are formed, shaped, and transferred according to the requirements of social semiotic processes.

Accordingly, five semiotic modes are frequently represented in the film text: the verbal mode, the printed mode, the mode of music, the mode of sound effects and the mode of moving images (Ying-Ting, 2006).

Gottlieb (1994b) considers polysemiotic as a more precise term than either audio-medial and multi-media, which was introduced in order to widen the denotation of audio-medial. Both iso- and diasemiotic transfer are still interasemiotic, because the semiotic system, namely cultural language remains the same.

In conclusion, most of authors agree that subtitling is a form of translation by means of transferring the meaning between two languages. Nevertheless, some authors consider subtitling as an adaptation as it includes change in modes to fit a new condition or environment and unlike other forms of translation, subtitling has special technical features that complicate the task of subtitlers and makes it different. The following section aims to compare and contrast written translation and subtitling, their concepts, differences and similarities to understand what distinguishes subtitling from written translation.

2.5 Written translation vs. screen translation (subtitling)

There are many different interpretations of what constitutes translation as it has been defined in a number of ways. Some scholars consider translation as a science while others view it as a craft. Translation as a process has been defined in similar and dissimilar ways. For Newmark (1981:7) translation is “a

craft consisting in the attempts to replace a written message and/or a statement in one language by the same message and/or a message in another language". For Ghazala, (1995:1) it is *"all the process and methods used to convey the meaning of the SL into the TL". "It is the actual process of decoding the source language text and encoding the target language text"* (Shaheen, n.d:14).

Catford, (1965) argues that translation is *"the replacement of textual material in one language by equivalent material in another language"*. It is clear from the definition that culture has not been taken into consideration by Catford, as he describes the translation process as just the replacing of SL text by another text in TL.

Nevertheless, Hatim and Mason, (1991:1) consider culture as an important factor in translation when defining translation. They stress that translation is a *"communicative process which takes place within a social context"*. They consider it as *"a useful test case for examining the whole issue of the role of language in social life and creating a new act of communication of a previously existing one"* (Hatim and Mason, 1991:1).

Al-Jahiz, (1969 cited in Zakhir, 2012:4) also emphasises the cultural and linguistic component in translation: *"the translator should know the structure of the speech, habits of the people and their ways of understanding each other."* In his two books, (Al- Hayawan (1969) and Al- Bayan wa al-tabyin, (1968), he highlights the significance of the translation revision as a vital step in the translation process and puts forward a formal extensive range of theories.

Sanher (2009:36) defines translation as *“a process, an operation, and an act of transferring. It is mainly a skill, a technology that can be acquired in the meantime; it often involves using language in a creative manner so that it is also an art”*.

Gottlieb (1994:219) argues that subtitling is a form of translation that has special characteristics such as polysemiotic media, i.e. two or more semiotic channels (in case of film media) take part to the message and diasemiotic form of translation, *“because of the shift from the oral to the written mode. Most other forms of translation are isosmotic, e.g. dubbing or literary translation”*. Subtitles are brief unlike written translation and *“the original is accessible at the same time as the translation”* (1994:219).

However, there is a strong debate over whether translation is a science or an art as some academics do not consider translation as a science such as Chukovskii (1984:93) who claims *“translation is not only an art but a higher art”*. Zaixi (1997:339-340) argues that translation is *“a process, an operation, a technology that can be acquired. In the meantime, it often involves using language in a creative manner so that it is also an art; however it is by no means a science”*.

Bassnett (1991:37) affirms that translation is a science as the *“process of translation, attempting to clarify the question of equivalence and examining what constitutes meaning within that process. But nowhere is there a theory that pretends to be normative”*.

Translation for Nida (1969) is creating the closest natural equivalent as he states that translation is “*producing in the receptor language the closest natural equivalent of source language message, first in terms of meaning and secondly in terms of style*” (Nida, 1969:12). Nida’s definition supports the view that translation is a craft, and many translation components should be taken into consideration when translating in order to create an acceptable translated version.

Nida’s components are classified by Hatim and Munday (2004) as cognitive, linguistic, visual, and cultural i.e. preserving the meaning and the form of the source language.

2.5.1 The concept of translation in Arabic sources

In general, the idea of translation in the Arabic language carries similar meaning to that in English. For Al-Humaidan (n.d:14)

الترجمة هي التبيين والتوضيح والتفسير وذلك باللغة نفسها او بلغة غيرها.

‘Translation is clarifying, explaining and interpreting in the same language or another language’. (All translations from Arabic will hereafter be seen are the author’)

Translation for El-Magazy, (2004) is the explaining or remarking on a discourse interlingually; moreover, it is conveying a discourse from one language to a different language.

Al-Jahiz (n.d) suggests some requirements that are needed for any translator:

ولا بدّ للترجمان من أن يكون بيانه في نفس الترجمة، في وزن علمه في نفس المعرفة، وينبغي أن يكون أعلم الناس باللغة المنقولة والمنقول إليها، حتّى يكون فيهما سواءً وغاية ومتى وجدناه أيضاً قد تكلم بلسانين، علمنا أنّه قد أدخل الضيم عليهما، لأنّ كل واحدة من اللغتين تجذب الأخرى وتأخذ منها، وتعرض عليها

‘As the differences between the two languages affect and contrast each other, the translator should be bilingual and competent to convey the meaning’.

In fact, like many other scholars, most Arab academics assert the same notion of translation and see translation as a technique or approach which is used to transfer the meaning between two languages and acknowledge that this transfer requires competence as differences such as cultural, syntactic, and stylistic always constitute barriers in translation.

Different forms of translation have been used through the ages; these forms are written translation of books and documents, consecutive interpreting through meetings, and lately, simultaneous conference interpreting, dubbing and subtitling (screen translation). These forms will be discussed in the following section to understand their differences and similarities.

2.5.2 Forms of translation

Translation is often an umbrella term for written translation i.e. the transfer of written text from one language into another, although the terms translation and interpretation are often used interchangeably. Researchers point out that, translation refers to the written language, whereas interpreting refers to the verbal language, dubbing refers to voice replacement and subtitling refers to screen translation. Translation is the action of interpretation of the meaning of a text, and the subsequent production of an equivalent text, also called a

translation, that communicates the same message in another language. The language to be translated is called the source language SL, and the language it is to be translated into is called the target language TL.

All forms of translation must take into account constraints that include context, the rules of grammar of the two languages, their writing conventions, and their idioms. A common misconception is that there exists a simple word-for-word correspondence between any two languages, and that translation is a straightforward mechanical process. A word-for-word translation does not take into account context, grammar, conventions, and idioms, such as 'over the hill'. If a person is 'over the hill', he/she has reached an age when he/she can no longer perform as well as before. Such idiom cannot be translated into Arabic literally as على الهضبة which has a totally different meaning. Proverbs are another example is such as 'a burnt child dreads the fire', meaning a bad experience will make people stay away from certain things. This cannot also be translated literally but might be translated freely into an equivalent standard Arabic proverb.

Subtitling is not an exception; it has translation constraints in addition to its own constraints as many authors such as Baker (1998) who agrees that subtitling is a form of translation that deals with oral-written transfer and all translation difficulties can be applied to this method of transfer with additional restrictions according to the special nature of this language transfer.

O'Connell, (2007) argues that translation has always been a dominant part of communication and translation studies as a field of research has been established over the last two decades. O'Connell, (2007) asserts that although

types of AVT such as dubbing and subtitling are very popular unlike translation studies, audio-visual translation developed gradually and slowly as a field of research.

Subtitling and dubbing are methods of translation and they differ from other methods in that *“subtitling is visual, involving the superimposition of a written text onto the screen. Dubbing on the other hand is oral; it is one of a number of translation methods which makes use of the acoustic channel in screen translation”* (Baker and Hochel, 1998:74).

Diaz-Cintas (2009) points out that subtitling is a growing concept in translation field that has attracted much interest lately since it is considered as a fast and economical method to implement.

Ghaemi and Benyamin (2010:40) state that:

In technical terms, the translation of films is called language transfer. In other words, audio-visual language transfer denotes the process by which a film or television programme is made comprehensible to a target audience who is unfamiliar with the original source language.

Thus, there is an additional argument that subtitling is a form of translation as it conveys the meaning from one language to another, and despite the different methods of subtitling, subtitling and translation both serve the same purpose i.e. to make a source language understood by target language speakers.

It is believed that, subtitling is a sort of audio-visual translation that has its own stipulations, rules and standards. It is essential to recognise that this type of translation belongs to "subordinate translation". Therefore, it is a translation

that has restrictions of time and space, which directly affect the final result. The subtitler's task depends on these parameters and it does not only consist of translating the textual context, but also the image and the audio, with determined time and space.

Yet some authors do not consider subtitling as a form of translation. Snell-Hornby (2006:90) for instance states that "*subtitling is not translating. It is a lot harder, but it is a lot more fun*". This is somewhat untrue as interlingual subtitling contains a transfer between two languages and of course, it has its own characteristics and problems that make this process different from other translation methods.

Gottlieb (2004) relates this academic disagreement to two main reasons: firstly; known and unknown restrictions of subtitling such as time and space which means that no more than seventy letters can be put in one subtitle, and secondly; time restrictions as subtitlers have an approximate time of not more than twelve characters per second in order to give audiences an adequate reading time. This leads to a reduction of the programme dialogue, which is unusual in translated texts.

The point is that to many publics the term 'translation' or its equivalent terms mean "*the transfer of written text in one language into written text in another*" (Gottlieb, 2004:219).

Interlingual subtitling is a form of translation as it contains a transfer of the meaning and takes a place between two languages regardless of the form of the two languages whether they are written or verbal and regardless the

techniques and methods adopted. Of course, forms of translation i.e. written translation, interpreting, dubbing, and subtitling are different in the methods followed to perform their process, but they share one basic task that they convey the meaning between two languages and make the transfer of the source language features into the target language. Moreover, the main part of the subtitling process which is transferring the meaning, is usually done by professional translators. Intralingual subtitling also contains a shift and transfer from verbal mode into written mode, and this is considered as a sort of translation.

There are some differences between written translation such as time limitation i.e. enough space that is found in written translation is normally restricted into just two lines of subtitles, which are usually positioned and commonly placed at the bottom of the screen. Each line cannot contain more than 35 characters (any letter, symbol or space). The subtitle which is formed by two lines can have up to 70 characters.

Most of academics such as De Linde and Kay (1999), Delabastita (1989), Gottlieb (2005) and Diaz-Cintas and Rameal (2007) agree that in terms of the limits of time, a subtitle has a minimum period of a second and a maximum duration of six seconds on screen. Nevertheless, there is a direct relation between the duration of a subtitle and the number of characters that it can contain, so that it can be read. These restrictions are grounded on an average reading speed. The same amount of text cannot be read if there are six seconds or less. It is estimated that the existing average reading speed is three words a second. So to read a whole subtitle of two lines and 70 characters,

four seconds is needed for at least to read twelve words. Fewer characters must be calculated if there is less time.

Unlike the translation process, the subtitling process carries a technical part i.e. the spotting of the subtitles, the moment in which the subtitles appear and disappear on the screen is calculated, so that synchronisation occurs with the audio-text. In addition, the duration of the subtitles and the changes of the camera shot which give the image must be taken into account. When a change of shot is produced, the viewer tends to return to lowering their view and re-reading the subtitle, so one must respect, where possible, the shot and scene change.

According to Luyken, et al. (1991) differences and similarities between the two forms of translation i.e. written translation and subtitling can be summarised as follows: Firstly, spotting, 'this technical procedure is found in subtitling but not in written translation', secondly translation (adaptation). This phase is found in the two forms of translation but with an extra procedure due to the nature of subtitling. Thirdly simulation which is just done in subtitling. Finally, correction of mistakes and modification of the text 'this step is also important in written translation for the same purposes'.

For many academics, subtitling has not only the common translation problems such as the problem of equivalence at word level and above word level in addition to the problem of non-equivalence, but also the specific problems and constraints. Gottlieb (1992) for example, states different terminology and clarifies that subtitlers compromises both formal quantitative and textual qualitative constraints.

Ghaemi and Benyamin, (2010:41) give an explanation for these constraints, *“textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factors (maximum of two lines and thirty-five characters)”*.

Unlike written translation where there is no shift in the mode between the source and the target language, the core problem in subtitling according to Schwarz (2003), is caused by the difference between the speed of the verbal language and the speed in reading; both necessitate a decrease of the text.

In conclusion, subtitling is a form of translation as it has the same key features of the translation process, with extra technical restrictions. These technical restrictions and other constraints such as linguistic and cultural have started to generate a considerable attention in research lately to understand the nature of this form of translation and find possible solutions.

It is obvious that the research into audio-visual translation started relatively late and this makes it less distinctive than other forms of translation research. The following section critically discusses the evolution of subtitling research to gain a better understanding of the concept and process of subtitling as well as the development of subtitling research from its inception to current publications.

2.6 A brief overview of the evolution of audio-visual research

Perez-Gonzalez (2009:14) argues that in 1920s it was usual to use subtitles *“to provide a translation of the source dialogue in synchrony with the relevant*

fragment of speech, thus paving the way for the development of modern subtitling”.

This is due to the fact that the simultaneous improvements in *“the manipulation of celluloid films during the 1920s allowed distributors to superimpose titles straight on the film strip images through optical and mechanical means”* (Ivarsson,2002:46). As the use of subtitles was widely encouraged by the technology progress, problems and challenges of subtitling arose concurrently therefore research to understand and minimise them in this field became significant.

According to Diaz-Cintas (2004) in the late 1950s and early 1960s academic articles on AVT appeared under the title ‘cinema and translation’. Little research was carried out on subtitling between 1960s and 1970s; nevertheless there were some articles on dubbing. The first noteworthy article on subtitling was published in 1974. This article dealt with different sorts of errors that occur in the subtitling television programmes from English to Danish.

The educational value of subtitles i.e. the role of subtitling in enhancing foreign language learning was highlighted by many authors such as Danan (1992) and Caimi (2002) but according to Diaz-Cintas (2004) it still needs a more systematic and detailed analysis.

Luyken et.al (1991) published ‘Overcoming language Barriers in Television’. This book analysed the various translation styles applied to the linguistic transfer of audio-visual products.

'Subtitling for the Media' (Ivarsson, 1992) was the first book that dealt with subtitling in particular providing a detailed background and general overview of the technical aspects of subtitling for the deaf and hard-of-hearing.

The European Association for studies in screen translation (ESIST) was set up in Cardiff in March 1995 by a group of academics and professionals with an interest in Audio-Visual Translation, who realized that there is no an adequate attention for AVT. The ESIST was a meeting and reference point for researchers, teachers, and professionals of AVT. The association was not just for European members but also worldwide as shown by the membership of people from other parts of the world, such as America, Asia, and Austria.

Diaz-Cintas (2004) argues that the golden age of audio-visual translation was from 1990 to 2000 as a true development in the field has been noticed.

In 2014, Perez-Gonzalez discussed audio-visual translation as an academic discipline describing different issues related to the field.

'Subtitles Translation of Foreign Films TV Series under Skopos Translation Theory' was an article published in 2014 the main aim was to implement this translation theory to enhance the quality of English into Chinese subtitling. The main argument of this theory is that '*the end justifies the means*' (Lianqiu, et al, 2014:902). Therefore, free translation was strongly suggested to minimise the constraints of subtitling.

An article titled 'Filming translation' was published by Besnard-Scott (2015), highlighting the importance of reducing linguistic differences in subtitles and dubbing to bridge the gaps between viewers' cultures.

A study into Explicitation strategies used in English into Persian crime films was published by (Tabrizi, et al., 2015) highlighting different types of expansion strategy to explain some cultural nuances of SL dialogue. Nevertheless this strategy is open to criticism and can hardly apply due to eye-tracking element.

In late 2015 a published study by Suzanne, and Tiokou pointed out the significance of subtitling in enhancing foreign language learning also they discussed technical issues such as subtitling speed emphasising the importance of further research regarding problems of quality of subtitling.

In fact, although research in subtitling is scarce in comparison with other types of translation research, it has no doubt helped in improving the process of subtitling to meet the norms of meaning transfer. AVT in general gained some attention lately as there are several conferences and research in this field at the international level in most of European countries, Australia, and the United States of America and as Perez- Gonzalez (2014:12) states during the last decade, AVT has grown rapidly *“as attested by the burgeoning body of domain-specific research literature, the development of undergraduate modules inducting students to relevant practices in the field”*.

This development according to the same author is encouraged by ‘communication technology’ and the ‘relationship between audio-visual translation and technological innovation’, which create the need to establish solid theoretical frameworks to overcome the challenges in the field.

Similarly, Diaz–Cintas (2009:7) argues that audio-visual translation *“has now developed its very own theoretical and methodological approaches, allowing it to claim the status of a scholarly area of research in its own right”*.

Despite the previous arguments, there are no solid theories for subtitling as a dependent branch of translation, therefore, subtitling research might depend on some common translation theories in order to minimise subtitling challenges and problems. The following section discusses the most common translation theories and their relevance to subtitling, and as Diaz-Cintas, (2004:165) argues if we need subtitling area of research to be improved and given a suitable attention *“more analyses are needed with a more theoretical and less anecdotal approach. I personally believe that descriptive translation studies offer an ideal platform from which to launch this approach”*.

2.7 Theories of translation and their relevance to subtitling

The issue whether translation theory can really include AVT within its general scope was often highlighted. Nevertheless it is a common fact that audio-visual translation *“has always been considered inferior to (written) literary translation, most probably because of the lack of cultural prestige in audio-visual mass-media, compared to canonised literature”* (Karamitroglou, 2000:10).

Lack of cultural prestige was just one of the reasons why researchers struggle to consider AVT as part of translation studies. In fact, there are other whys and wherefores related to translation studies that caused AVT to be measured as either a negligible field or independent discipline, essentially media studies were not clearly expressed and approved in translation studies. Likewise, there is a disagreement among scholars about translation studies boundaries i.e.

when is a certain text translation and when is it an adaptation due to the fact that translation normally involves sort of adaptation, translation research especially at the beginning focused on the issue of 'faithfulness' to the ST "so when the translation of films and television programmes became the object of more and more studies, these linguistic transfers were considered beyond the scope of TS. (Karamitroglou, 2000:10).

The above reasons influenced the discipline and created little research in the field of subtitling leading Ivarsson (1992:9) to wonders "it is extraordinary that an activity involving such large volumes has attracted so little attention and is regarded with such disdain". On the other hand, translation studies as an umbrella field has many common theories, therefore, the aim is to review, discuss, and link the most common theories of translation and their possible relevance to subtitling.

Baker (1998:277) claims that the attention to translation started a long time ago since early human evolution. She states that "the interest of translation is as old as human civilization". Therefore, it is normal that the field of translation study developed over the passage of time, however it is unusual that this interest reached audio-visual translation lately.

Unlike other translation methods subtitling is new as it started in 1929 as intertitles development (Gottlieb, 2004) when talking films first reached Europe (Baker, 1998).

Baker, (1998a) argues that translation as a research study was widely known and has been identified in different eras by different names. The branch of

translation study has been given different names for instance *'translatology'* in English and *'traductologie'* in French.

Translation theory, science of translation, or translation studies are popular names for this field (Sanchez, 2009). According to Baker (1998a), the most common name for this field is translation study. She defines translation studies as *"the academic discipline concerned with study of translation at large, which includes literary and non-literary translation, various forms of oral interpreting, as well as dubbing and subtitling"* (Baker1998a:277).

According to Sanchez (ibid) in the 1950s, translation study was known as a related linguistic branch in the division of applied linguistics. The attention since then has moved towards the relationship between linguistics, culture and translation. In the1970s, different ideas and thoughts from other disciplines, such as psychology, communication, and literary theories emerged in translation studies, so many methods have been implemented (Baker, 1998a). Translation studies as an independent discipline interrelates with the progress of other disciplines but *"this does not mean that it is not developing or cannot develop a coherent research methodology of it is own"*. (Baker, 1998a:279)

2.7.1 Pre-linguistic theory

In general, most translation theories are created within the area of language studies. The role of linguistics in building different translation definitions has been highlighted by Newmark (1981:5) who argues that *"translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics, all questions of semantic relate to translation theory"*.

In the second half of the 20th century a real and rapid development of translation research was observed (Newmark, 1981). The recurring theme that dominated the theory of translation of the 'pre-linguistic period'; as termed by Newmark (1981:38) is the literal translation approach and free translation approach.

2.7.1.1 Word-for-word translation theory

Robinson (1997) points out literal translation was called word-for-word translation by Cicero (106-46 BC) i.e. to translate formally every single word in the source text into its equivalent in the target text and stressed to be as close as possible to the ST word order. Cicero highlighted the significance of translating the thoughts and forms of the ST with language, which followed the audience's usage Cicero also claims that the translator is supposed to be able to understand the target text audience's principles, opinions, attitudes, ethics, feelings and needs; in other words, the translator should be able to render the source text through his addressees' culture and thought.

Robinson (ibid) also claims that although the earliest translations that survive today, Greek-to-Latin translations by Gnaeus Naevius (c.270-c200Bc) and Lucius Livius Andronicus (c. 284-c.204 BC) from the third century, are literal translations, Cicero (106-64-BC) and later Horace (65-8-BC) warned against translating word-for-word. They said that in order to convince TL addressees you have to translate more effectively by translating something altogether (sentence by sentence). However, the literal translation approach has advocates even more recently; for instance, Vladimir Nabokov, (1955 cited in Baker, 2001) emphasises this early conception of translation as some texts

need to be translated literally. The term 'literal translation' is repetitious since anything but that is not actually a translation but an imitation, an adaptation or a parody.

The idea of literal translation seems to be identical to word-for-word (Barbe, 1996), even though, it has dissimilar expressions to literal translation idea; Nida (1964) denotes this approach as "formal equivalence" which focuses on the communication itself in both form and content. The translator is concerned with such correspondence as poetry-to-poetry, sentence-to-sentence, and concept-to-concept. Furthermore, the message in the receptor language should reflect as closely as possible the direct elements in the SL.

Literal translation is the translation that keeps surface features of the message, both in meaning and in structure, following closely to source-text style of expression (Hatim, 1997).

Similarly, Catford (1965) states that literal translation initiates from a word-for-word translation, but makes variations in conventionality with target language grammar introducing added words and modifying structures at any rank.

Menacere (2009) criticises the ideas of literal translation by asking the question on the basis of the word-for-word approach, how can certain expressions and words which are not lexicalised in certain languages be translated literally? He gives an example of the word 'bread' which has no equivalence in the Amazon River tribes' language, because it is unknown to them.

Although this approach does not help much in subtitling, as it does not solve the problem of non-equivalence, it is very common in film subtitling as subtitlers

usually resort to this approach of translation and the reasons behind that are the time and space limitation and the lack of translation theoretical knowledge and techniques of the subtitler.

2.7.1.2 Free translation theory

The free translation approach is a concept, which appeared after the criticism of the word-for-word approach. According to Robinson (1997), one of the pioneers of this approach was St. Jerome (c.347-419/420). He adopted this approach as a defence of himself against word-for-word approach criticism *“now I not only admit but freely announce that in translating from the Greek-except of course in the case of the Holy Scripture, where even the syntax contains a mystery, I render not word for word but sense for sense”* (Robinson, 1997:25).

According to Robinson (1997) St. Jerome considers the reason behind his criticism of literal translation theory the irrationality in the translated text which is produced by the word-for-word approach and that the most expressive of poets will be barely coherent, therefore, the free translation approach is preferred because it permits the sense or the content of the ST to be rendered clearly.

The debates over literal vs. free translation theory is sustained to the present day. Arabs used both methods in the Abbasid period to translate scientific and philosophical work (Mouzughi, 2005).

Munday, (2001:18) also claims that these debates are strong and prolonged: *“a debate that dominated much of translation theory”*. Snell-Hornby (1995)

argues that the most significant idea in the history of translation is that age-old opposition of word and sense, which old-style translation theory never achieved to overcome, and which still harasses translation studies today.

Baker and Malmkjaer (1998:320) highlight the two approaches of translation as the first approach related to 'Yuhanna Ibn al-Batriq' and Ibn 'Na'ima AlHumsi' was really word for word and involved translating "*each Greek word with an equivalent Arabic word*" the second approach was 'Ibn Ishaq and al-Jawhari' which was not literal but rather sense for sense translation method.

Consequently, the free translation method can be summarised as an approach where a translator translates freely without restrictions. Nevertheless, the translator translates the way he comprehends rather the way he enjoys (Ghazala, 1995). This free translation approach is a variety of different procedures depending on what is opposed to it (Robinson, 2001). Terms such as 'communicative, dynamic, creative and pragmatic' for Ghazala (1995) are more or less equivalent to the word 'free'. Nevertheless, the free translation approach also has its limitations in subtitling, as some cultural terms need explanations, which are inapplicable due to the nature of subtitling i.e. space limitation. In subtitling free translation method could be applied to minimise the cultural nuances of SL dialogue.

2.7.2 Non-discourse translation theories.

2.7.2.1 Nida's approach

The theory discusses the notion of formal vs. dynamic equivalence. Nida (1964) agrees with linguistic philosophies derived from transformational

generative grammar such as surface and deep structure in his translation method. Nida (1964) demonstrates the differences between surface and deep structures as in the following example: *“the fat major’s wife”* in a single surface structure, which includes the following two deep structures *“the fat major has a wife”* or *“the major has a fat wife”*. Nida (1964:8) describes his approach as *“linguistic, as it must be in any descriptive analysis of the relationship between corresponding messages in different languages”*. Nida’s intention is to convey the deep structure of the source texts to the deep structures of the target language and then create a surface structure, which is considered the translated version. He also proposes some practical techniques for a linguistic translation theory geared towards competent translation. One of his techniques is to reduce the SL text to its simplest and most meaningful units.

For Nida (1964) two different types of equivalence can be categorised in translation i.e. formal equivalence vs. dynamic equivalence. Formal equivalence is an instrument for providing some degree of insight into the lexical, grammatical, or structural form of a source text, and focuses on *“the message itself in both form and content”* (Nida, 1964:159). Formal equivalence is suitable in specific conditions, i.e. the translation of sacred books and diplomatic correspondence. Nevertheless, Nida and Taber (1969) highlight that in certain cases there could be no formal equivalence between language pairs.

Nida and Taber (1969) claim that formal equivalence misrepresents the message and causes the receptor to misapprehend or to labour excessively hard. Instead, Nida and Taber (1969:4) give emphasis to dynamic

equivalence, which they define as *“the degree to which the receptors of the message in the receptors language respond to it in substantially the same manner as the receptor in the source language”*.

Nida (1964:159) asserts that a translator must attempt to find the closest possible (dynamic) equivalent in translation that is *“the closest natural equivalent to the source language message”* because it is impossible to achieve an *“identical response”* due to the differences in cultural and historical settings (Nida and Taber, 1969: 24).

Nida’s approach has been criticised by many academics for many reasons. Nida’s equivalence is still *“clearly concerned with the word level”* (Lefevere, 1993:7). An equivalent effect is considered to be impossible by Broeck (1978). Realizing dynamic equivalence may be understood as *“verging on the sacrilegious”* from a religious perspective (Munday, 2001:43).

In fact, despite the above criticism, formal and dynamic equivalence ideas introduced by Nida’s approach played an important role in showing a new technique, away from the word-for-word translation method. The researcher believes that this approach is suitable for subtitling cultural-bound words and items as this approach gives margin for the subtitler to seek the closest intended meaning in order to convey the spirit and the sense of the dialogue to have a similar effect on the viewers.

2.7.2.2 Catford’s approach

In general, this model highlights the idea of formal vs. textual equivalence. Catford (1965) considers translation as a branch of ‘comparative linguistics’;

he states that there is a common interaction between language and translation. The concept of translation is concerned with a specific relationship between languages. Catford (1965) also asserts that translation is associated with language. Consequently, the analysis and description of the translation process is divided into descriptive language categories.

Translation for Catford (1965) is the replacement of textual material in one language SL by equivalent textual material in TL i.e. SL meaning substituted by TL meaning that can have the closest connotation. Two types of translation equivalence were highlighted by Catford i.e. 'textual equivalence and formal correspondence'. A textual translation equivalent is a TL form as a 'text or a portion of a text', which is observed to be the equivalent of a given SL form as 'a text or a portion of a text'. Formal correspondence on the other hand is any target language category, which may be said to have, as nearly as possible, a similar place in the target language as the given source language category occupies in the source language. Accordingly, formal correspondence between languages is always closely estimated and it can be most easily established at relatively high levels of abstraction. Formal correspondence can only be established ultimately on the basis of textual equivalence at some point.

Catford (1965) highlights translation shifts as a technique used to achieve ST textual equivalence when translation cannot be carried out by following faithfully the linguistic form of the ST. Catford, (ibid:73) argues that translation shifts are "*departures from formal correspondence in the process of going from the SL to TL*". Catford (ibid:73) categorises translation shifts into four

subdivisions i.e. structural shift '*in grammatical structure, class shift from one part of speech to another*', unit shift or rank shift 'the equivalent in the TL is at different hierarchical linguistic unit of a sentence', intra-system shift 'where the translation involves selection of a non-corresponding term in the TL system'.

Catford (ibid) also suggests a very comprehensive type of translation in terms of three criteria: The amount of translation (*full translation vs. partial translation*), the grammatical rank at which the translation equivalence is established (rank-bound vs. unbound translation), and the levels of language involved in translation (*total translation vs. restricted translation*).

Long time after the appearance of Catford's theory, Henry (1984) appreciates the restrictions of translatability in which he highlights that equivalence relies on communicative structures such as relevance and culture. Catford's linguistic approach is considered by Henry (1984) and many other scholars to be the outline of forms and shifts of translation with the main emphasis on linguistic aspects. However, some theorists such as Snell-Hornby (1988) argue that the translation process cannot be narrowed to a linguistic exercise, since many textual, cultural, and situational features should be borne in mind when translating to another language as cultures and situations are not usually the same. Catford's 'idealised' and 'decontextualized' examples were the core criticisms for this approach (Munday 2001).

Likewise, Snell-Hornby (1988:14) considers Catford's approach "*dated and of mere historical interest*". Sanchez (2009:53) supports Monday's viewpoint as he considers Catford's analysis "*does not go beyond the limits of the sentence*".

Catford's definition of equivalence is considered "*not clear*" (Hatim, 2001:16) and "*general and abstract*" (Snell-Hornby, 1995:19). Abdul Raof, (2001) goes further when he claims that this approach is not appropriate for some languages such as the Arabic language.

Catford (1965) argues that TL equivalence is not attained at all, when lexical shifts are not available, for example, some cultural specific terms cannot be translated as they are not lexicalised in TL such as the names of food, dances, clothes ... etc.

Unlike written translation where enough space is normally found to write an explanation as a footnote, in subtitling the usual way to translate them is by the transliteration technique which allows the viewer to guess the meaning from the context.

2.7.3 Discourse-related translation studies

2.7.3.1 De Beaugrande model, 1978

The main concept of this model is textuality and equivalence model that equivalence relations are attained when a translation is shaped in such a way that an effective image of the original can be produced in the communicative act in question. De Beaugrande (1978) highlights the importance of the interaction between the writer, the translator, and the reader in the process of translation and claims that the whole text should be considered as a unit for translation. The interaction according to De Beaugrande (ibid) should be the attention of translation studies rather than the dissimilarities between a ST and a TT.

De Beaugrande and Dressler (1981:139) introduce the term 'informativity' i.e. "*the extent to which a presentation is new or unexpected for the receiver*". De Beaugrande's attention to the whole text as a unit of translation has had significant implications not only on the practice of translation, but also on the process of translation itself (Hatim and Mason, 2001). For De Beaugrande and Dressler (1981) the evaluation of how texts are produced and how they affect the readers confirm a vital concern to the analyst superseding the old concern of just confronting text with text.

This model can be recommended for subtitling studies as it provides the chance to focus on how to create the interaction between the original dialogue, the subtitles and the viewers, which is very significant to understand and enjoy the subtitled programme message.

2.7.3.2 Koller's model

The main idea of this theory is the 'equivalence relation model', Koller's (1965) model raises a vital issue i.e. the variance between 'translation and non-translation'. He explains that between ST and TT there is a connection i.e. a 'translational, or equivalence relation'. Koller (1979) views equivalence as more related to the use of language level rather than between systems of languages.

Koller (1977) expands the most stimulating and expressive vision in the idea of equivalence. His point of departure links to the textual nature of translation, which is placed in the domain of '*la parole*' 'the speech' and not '*la langue*' 'the language'; so equivalence for Koller exists on the level of language use rather between language systems. What is translated are words and texts; the

translator creates equivalences between SL word/text not between structures and sentences of two languages. Koller (1979) emphasises that there is a 'double linkage' to the ST and to communicative situations on the listeners' side. Koller (ibid) claims that translation equivalence may be attained at any level of the five contexts of equivalence: denotative equivalence which is linked to 'equivalence of the extra linguistic' content of the text. Connotative equivalence that is correlated to the 'lexical choices', particularly among the close synonyms. Text-normative equivalence that is associated with text typology, with diverse classes having, in various means. Pragmatic equivalence or communicative equivalence that is the TL audiences or the message oriented (Nida's dynamic equivalence). The last equivalence is the formal equivalence that is linked to the form and 'aesthetics of the text' and comprises word play and the specific stylistic structures of the ST.

Although Koller has made up a manifold concept of equivalence, still demanding more 'equivalence frameworks' to be carried out and "*a number of meaning components can be accommodated in the model*" (Koller, 1995:198). He also argues that equivalence should be reflected according to the 'communicative situation' and that is considered as a new tendency in translation studies. According to Hatim, (2001:30) "*his theory has put its mark on translation studies as 'form' is no longer highly regarded over 'meaning', nor language 'system' over communicative 'context'*". He also considers Koller's theory to have given the lead in evolving equivalence into a relative idea, as there are two types of equivalence: minimum and maximum equivalence. In relation to subtitling, Koller's approach is valid, (it will be further

discussed in the data analysis chapter) as it preserves ‘interaction’ that is needed in subtitling.

2.7.3.3 Vinay and Darbelnet model

Vinay and Darbelnet (1995) describe the ‘equivalence-oriented method’ as an imitation of the same state as in the original, though using totally different language. They believe if this technique is adopted while translating, it may preserve the stylistic effect of the ST in the TT. Therefore, equivalence is the adequate technique when the translator has to deal with cultural items such as idioms, proverbs, clichés, or adjectival phrases.

Vinay and Darbelnet (1995:255) argue that *“the need for creating equivalences arises from the situation and it is in the situation of the SL text that translators have to look for a solution”* and expressions in both ST and TT are acceptable if they are itemised in a bilingual dictionary as “full equivalents”.

Vinay and Darbelnet (1995) claim that a word-for-word translation method is common between languages of the same family. Nevertheless, a literal translation technique may be considered inappropriate as it gives diverse meaning or has no meaning, and it is impossible for structural reasons. It does not have a corresponding expression within the metalinguistic expression of the TL. Furthermore, it corresponds to something at a different level of language.

Two translation strategies are suggested by Vinay and Darbelnet (1995)

- Direct translation: Borrowing, Calque (Literal translation).
- Oblique translation : Transposition, Modulation, Equivalence.

These translation techniques are applicable in subtitling as they enhance the subtitler's ability to overcome cultural constraints as will be discussed later in this study.

2.7.3.4 House's translation quality assessment model 'TQA'

House (1997:31-32) defines translation as *"the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language"* and differentiates among the three aspects of meaning: the semantic, the pragmatic, and the textual. The semantic meaning is described as the representation of a specific word or speech in some 'possible words' where 'possible words' means any words that the human mind is capable of creating. The pragmatic meaning can be the 'illocutionary force' that a speech may have, i.e. the certain use of an expression on a specific case. The illocutionary force could be grasped from grammatical features, e.g., mood of verb, word order, intonation, stress or the occurrence of the performative verbs. In real speech situations, only the context will make the pragmatic meaning of any speech pure. House (1997) also adds that pragmatic meaning has significant implications for translating because translating operates within units of language in use i.e. utterance. The translator's main job is to have equivalence to pragmatic meaning in order to convey the intended meaning of the source language. Pragmatic meaning according to House (1997) should target the expense of semantic meaning and therefore dominates it.

House (1997) points out that texts are usually created by the use of cohesive devices, e.g., 'theme- rheme sequences, existence of pro-forms, substitutions, co-reference, ellipses and anaphora' that describe textual meaning which must

be retained equivalent in translation. Nevertheless, many of the critical difficulties of translation lie in rendering the message and achieving ties between sentences, without the textual meaning being ignored.

House (1997:35) assumes that Holliday's model (1985) "*seems to confirm that basic split of language use into a referential or content-oriented function and non-referential interpersonal function*". It is conceivable to find unlike functions presenting in a text. It is clear that most methods concerning text function take the major language function in a text as a basis for deciding text kinds; however, text functions cannot be determined precisely by the probabilistic nature of text typology but text typology is valuable in choosing and categorizing text for analysis (House, 1997).

House (1997) says that the target language text should not only meet source language text function but also make use of equivalent situational dimensional means to achieve that function. These two situational dimensional means are dimensions of language user i.e. geographical origin, social class, and time, and dimensions of language use i.e. medium: simple/complex, participation: simple/complex, social role relationship, social attitude, and province. These two dimensions should be taken into consideration by subtitlers as they always exist in spoken language in general and film dialogue in particular.

House (1997) argues that a quality assessment scheme for any translated text has to achieve the requirement of dimensional and functional match in order to be acceptable. Accordingly, any incongruity for these two situational dimensional means is considered an error in translation. House (ibid) also points out that there are two types of translation errors: 'covertly erroneous

translation' that contains mismatches along situational dimensions and 'overtly erroneous translation', which includes errors subsequent from a disparity of the denotative meaning of the ST and the TS elements. The qualitative assessment of TT according to House (1997) involves listing a statement of the mismatches of both types of errors and a statement of the resulting mismatches of pairs of functional components. She categorises translation into two types: overt translation and covert translation. The covert translation "*is a translation which enjoys the status of an original source text in the target culture*" (House.1997:69). She explains this translation type function as to "*recreate, reproduce, or represent in the translated text the function the original has, its lingua-cultural framework and discourse world*" (House.1997:114). This kind of translation is the aim in subtitling as it recreates the same situation of the original dialogue and makes the viewer live it. However, it is difficult to achieve due to the nature of subtitling where time and space are limited.

The overt translation on the other hand, is a target text that is not supposed to be an original, "*one in which the addressees of the translation text are quite 'overtly' not being directly addressed*" (House.1997:66). House (ibid) suggests a second level functional equivalence that allows access to the function the original text has in its discourse world.

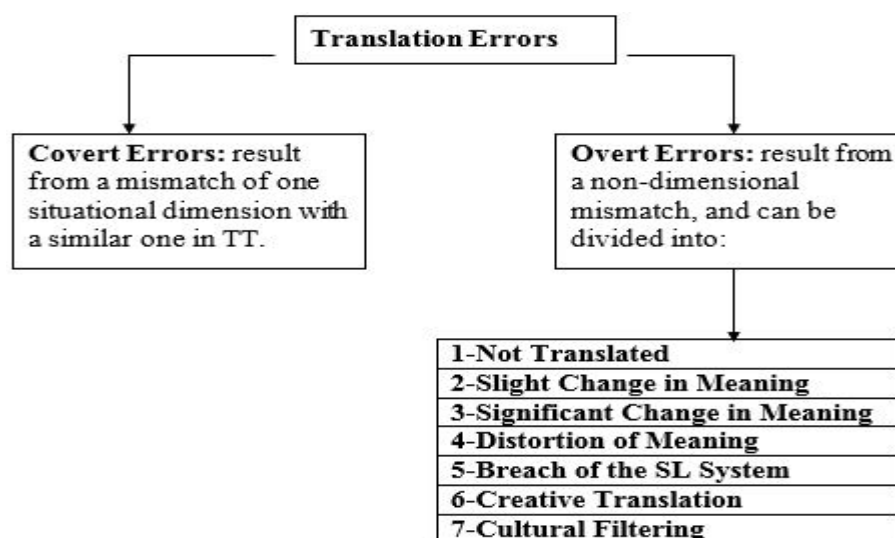
Due to technical restrictions, the overt translation is adopted by subtitlers where some translation techniques are used such as, omission, additions, and substitutions consisting of either wrong selections or wrong combinations.

In fact, House (1997) provided details of 'functional equivalence' between SL and TL by highlighting that the translator has to translate the text functions i.e.

to deal with text situation and culture rather than translating words or structures in order to achieve the proposed purpose of the text successfully. Applying House's view on subtitling means that a good subtitler should maintain as much as he can the functional equivalence of ST.

House's TQA model can be better illustrated by the following figure

Figure2. 3 House's TQA model



(Source House, 2009:35)

This model of assessment will lead the qualitative data analysis of this study as the main purpose of the subtitler is convey the function of the words in order to achieve a similar affect that SL have in the TL.

2.7.3.5 Baker's theory

Baker combines both linguistic and communicative methods to address the notion of equivalence at many levels linked to translation studies. Baker (1992) identified different types of equivalences i.e.

Equivalence at word level: Baker (1992) argues that the primary task for the translator is to search for equivalence for the SL vocabularies. Baker (ibid) adds that translators usually consider words as a unit of translation to find a direct TL equivalence at word level. Nevertheless, Baker (1992) emphasises that a single word may have more than one meaning or have different meanings in different languages. In addition; there are certain factors that should be taken into consideration when looking for the word equivalence such as gender, tense ...etc. Baker (ibid) suggests a number of techniques to overcome problems of non-equivalence.

Equivalence above word level: Baker (1992:46) asserts that words hardly *“occur on their own; they almost always occur in the company of other words. But words are not strung together at random in any language; there are always restrictions on the way they can be combined to convey meaning”*. These limits according to her have no exceptions and *“those which apply to classes of words rather individual words are usually written down as rules”* (1992:46). She gives the example of a determiner in English language which cannot come after a noun a sequence *‘beautiful girl the’* is thus unacceptable.

Baker (1992) categorises lexical patterning which constitutes problems of equivalence above word level into two main headings: collocations, idioms and fixed expressions.

Grammatical equivalence: Baker (1992) says that grammatical rules may differ among languages and this may cause some difficulties in terms of finding a suitable equivalence in the TL. She argues that different grammatical structures in SL and TL may cause unexpected changes in the way the

information or message is transferred. These changes may encourage the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself.

Textual equivalence: Baker (1992) considers 'Texture' as a crucial feature in translation as it offers beneficial guidelines for the understanding and analysis of the ST which can assist the translator in his endeavours to translate a cohesive and coherent text for the target culture readers in a certain context. She adds that it is the translator's choice to agree whether or not to preserve the cohesive ties as well as the coherence of the TLT.

Pragmatic equivalence: Baker (1992) states that pragmatic equivalence means approaching the hidden meaning or indirect meaning of the SL to make it clear to the TL audience. Baker clarifies that translators find pragmatic equivalence when referring to 'implicatures' i.e. the implicit meaning which can be part of sentence meaning or dependent on conversational context, and strategies of avoidance through the translation progression. Consequently, translation requires the working out of the 'oblique meanings' in translation in order to render the ST message clearly. The pragmatic equivalence should be taken into consideration while subtitling as it sometimes misleads and creates misunderstanding in the subtitled programme message.

2.7.3.6 Hatim and Mason model

Hatim and Mason (1990, 1997) consider the text from an ST orientation perspective and suggest a broad model of context, which involves the pragmatic, communicative and semiotic scopes; the semiotic dimension *"regulates the interaction of the various discoursal elements as signs"* (Hatim

and Mason, 1990:101). The message takes place between several signs within text and between the creator of these signs and the proposed receivers, therefore, a suitable experience of the target text culture should be owned by the translator in order to translate the varied signs both within and among cultural restrictions.

Hatim and Mason's model refers to the 'socio-textual practices' in relation with the 'genre-text-discourse triad' along with the semiotic viewpoint of translation. 'Genre' is considered as conventional forms of texts related to specific categories of social cases; 'text' discusses the order of sentences that assists an overall linguistic purpose, and discourse are methods of speaking and writing which include social assemblies in approving a certain attitude to parts of socio-cultural activity (Hatim and Mason, 1997).

A central argument in translation studies i.e. ideology, was discussed by Hatim and Mason (1997). The strong relationship between ideology and translation was highlighted by translation studies. The focus was also on ideology from two different approaches: first, the ideology of translation and the second, the translation of ideology.

It was argued that the ideology of translation is the translator's selection of a certain approach for translation is in itself philosophical. Three methods of translation can be identified according to Hatim and Mason (1997) i.e. Minimal translator mediation: when the properties of the ST are created totally observable (foreignizing translation), the second is Maximal translator mediation when the translation is an essential transfer from the ST in terms of register membership, intentionality, socio-cultural and socio-textual practices.

Accordingly, the different text world of the TT creates changed ideology from that of the source text. The last is Partial translator mediation when the translator tries to keep the content of the ST shifting in the style of writing. In subtitling, this model could be followed as the content of the source language message is preserved as much as possible; however, the shift of the writing style in target text consequently affects interaction with the viewer (Hatim and Mason, 1997).

2.7.3.7 Bayars' classification of equivalence.

Bayars (2007) presents four types of equivalence:

Formal equivalence: discusses pairs such as noun-to-noun, verb-to-verb, lexical correspondence, stylistic aspects, and rhythm and rhyme. This type of equivalence is normally achieved in subtitling except the last one. Nevertheless, there are reductions due to the space limitation on the screen.

Semantic equivalence: refers to various semantic standards such as 'denotation, connotation and prepositional content'. She (2007) argues that 'explanatory expression' could be used as a useful technique to translate non-equivalent expressions. This is challenging to be achieved in subtitling due to the space limitation on the screen.

Cultural equivalence: that is the act of reproducing any cultural structures the ST holds into TT, such as 'geographical situation, the climate, the history, the tradition, the religion, the interpersonal, or inter-community and social behaviour'. In subtitling, providing cultural equivalence conveys the flavour of the subtitled programme. For example, the idiom "the good news has warmed

the cockles of her heart” might be translated "الاجبار الجيدة اتلجت صدرها". Meaning, “The good news cooled down her chest” because unlike English culture “cold” usually has positive connotation in Arabic (Baker, 1992).

Pragmatic equivalence: is the act of reproducing the intended ‘indirect or hidden’ meaning of SL text. This is very important to achieve in subtitling to transfer the intended meaning of the film dialogue to convey the message clearly.

In fact, Bayar’s (2007) contribution is to some extent important, as there is a demand for translation studies in the Arabic studies.

2.7.4 The debate over the term equivalence

On the one hand, the term equivalence is rejected by some translation academics, such as Mehrach (1997:16) who views equivalence as ‘*an impossible aim*’ in translation. Instead, he suggests another term he calls ‘*adequacy*’ which he defines as “*a translation that has achieved the required optimal level inter-language communication under certain given conditions*”. Broek (1978) is also against the term ‘equivalence’ as he suggests another name i.e. ‘*true understands*’ and argues that there is no ‘equivalence relation’ in translation.

Equivalence was also rejected by Snell-Hornby (1995), and Aziz and Lataiwish (2000) as they consider it as vague and unclearly defined. The notion of ‘equivalence’ was discarded among translation theorists and as Abdul-Raof (2001) argues that the idea of ‘approximation’ has become the overriding principle in translation studies.

On the other hand, Zakhir (2009:5) and Armstrong (2005) were not totally against the idea of 'equivalence' Zakhir (2009) believes that the concept of equivalence is "*arbitrary and relative as well*", but he approves of Abdul-Rauf's (2001) view that equivalence should be considered as "a form of approximation". He states that "*no one could objectively define the point at which the TT becomes equal to the ST*" (2001: 5-6). Armstrong (2005) argues that realising the equivalent effect in translation is problematic as the effect on different people is not the same. Armstrong (ibid) adds that the only effect translators can actually achieve is that which is created in their own minds, and consequently the only equivalence imaginable is what seems satisfactory to every translator.

In conclusion, it is very obvious that the idea of equivalence and its importance in translation theory was approached from diverse perspectives and it is problematic to achieve a worldwide method for the conception therefore the translator should aim to transfer as close and clear as he can the meaning.

The significance of achieving cultural equivalence in translation was emphasised by many scholars such as Baker (1992), Hatim and Mason (1997), and Bayars (2007). In the following section the concept of culture, the importance of learning culture for translators, the obstacles that it may pose by lack of understanding culture in translation will be presented and discussed briefly.

2.8 The challenge of culture in translation

It is argued that language and culture are two faces of the same coin and as Bassnett (1991) argues it is fundamental for translation to take place within a

framework of culture. Snell-Hornby (1988) also believes that the process of translation can no longer be imagined as being between two languages but between two cultures. Accordingly, the translation process involves “cross-culture transfer” (Katan, 1999). This transfer was pointed out by Candlin (1990: ix) in his introduction to Hatim and Mason’s book who highlighted “*the need to extend beyond the opposite selection of phrases to an investigative exploration of the signs of culture*”. Assumption of ideology and culture recurrently appear in people’ behaviour, speech and writing.

It is well known among academics such as Baker (1992), Hatim and Mason (1997), and Bayars (2007), as well as translation practitioners, that cultural related issues are one of the most challenging area in translation as language and culture are inseparable. It is always reflected in everyday language. Culture is “*the set of general meaning that people use to explain their origins, and to predict their future*” (Abed Alatif, 2003:32).

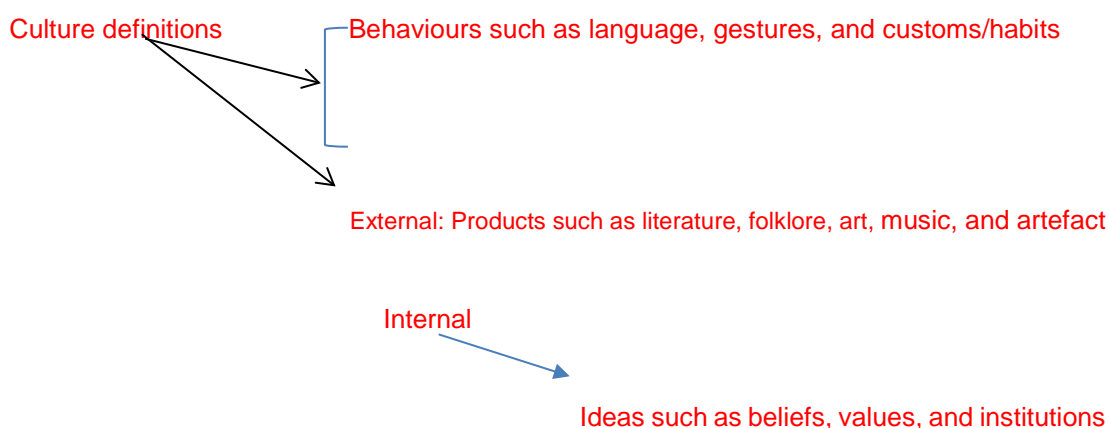
Kroeber and Kluckhohn, (1961:181) argue noticeable and unnoticeable cultural acquired forms are transferred by symbols “*constituting the distinctive achievement of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values*”.

The above quotation considers culture as forms (of and for) a clear and implied acquired behaviour as well as traditional thoughts and concepts which are always transferred by symbols which need to be grasped by translators in order to achieve the closest equivalence.

Similarly the Encyclopaedia Britannica defines culture as “*that complex whole which includes knowledge, belief, art, morals law, customs, and any other capabilities and habits acquired by man as a member of society*” (Encyclopaedia Britannica, vol 4 :657).

Cultural relations according to Katan, (1999) can be illustrated by the following figure:

Figure2. 4 Culture relations



(Source Katan, 1999)

As culture patterns in language usually create gaps in translation, they should be recognised and grasped by translators in order to establish as close an image as possible in the TL, thus achieving good translation. The following section discusses the significance of understanding the culture forms by translators.

2.8.1 The importance of grasping culture by translators

Realizing the culture aspects are very vital for translators and as Akbari (2013:13) argues that a competent translator must be aware of *the* culture, traditions, and social values of the SL and TL speakers. Translators should

also be aware of various speaking registers. Similarly, Wittgenstein (1958:58) asserts *“the limits of my language are the limits of my world”*.

Translators always deal with a foreign culture which is reflected by the SL message. This message needs to be translated in an acceptable way to have the same effect in TL as in the original and as Akbari (2013:14) argues there are two ways that culture can be shown through first the notion or the position of vocabulary *“items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture”*. Practically the aim of translation as well as the translation procedures should be taken in to a consideration in translating ‘cultural specific phrases’ (Akbari, 2013).

It is crucial for these two concepts mentioned above to be recognised in order to be reproduced in a proper way. This is the role of the translator who is acting like a bridge between cultures. And as Katan (1999) argues the translator is now considered by theorists as a mediator between cultures.

Steiner (1975:45) argues that: *“the translator is a bilingual mediating agent between monolingual communication participants in two different language community”*.

Many academic such as Katan (1999), Steiner (1975), and Hatim and Mason (1990) consider a translator as a culture mediator. Nevertheless, this term was first clearly introduced in 1981 by Stephen Bochner, he considered a translator as *“a mediating agent”* whose role is rather an arbitrator or therapist than just translation or interpretation. This role is also defined as: *“A person who*

facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intensions, perceptions, and expectations of each cultural group to the other” (Taft, 1981:53).

In order to ensure his role adequately, the mediator must have several skills i.e. communication skills such as written, spoken, non-verbal, and social skills such as knowledge of traditions that rule social relations in society and emotional competence e.g. suitable level of self-control. He/she also must have adequate familiarity of society’s history, folklore, backgrounds, customs; morals, taboos; the ordinary environment and its significance; neighbouring people, VIPs in the society, etc.(Katan, 1998).

Katan (1998) argues that the mediator should obtain a sufficient degree of sensitivity to grasp the level of contextual evaluation and he/she *“has to be flexible in switching his culture orientation”* (Taft 1981:53).

Hatim and Mason (1990:223-224) argue that the mediator is more than a translator and they look to a translator from mediation prospective that *“the translator is first and foremost a mediator between two parties for whom mutual communication might otherwise be problematic and this is true of the translator of patents, contracts, verse, or fiction just as much as it is of the simultaneous interpreter, who can be seen to be mediating in a very direct way”*. Hatim and Mason (1990) identify two ways in which a translator is a mediator i.e. First he/she is “a critical reader” that the translator has the chance to read the ST sensibly before translating to assist the target reader by creating as clear as possible translated version. Secondly he/she has “a bicultural-vision” that the

translator should be able to recognize and analyse the difference between symbol and value across culture.

The translator has been referred to as “bi-cultural” (Vermeer, 1978) or “cross-cultural specialist” (Snell-Hornby, 1992). Hewson and Martin (1991:133) consider the translator as “*a cultural operator*”. They were very distinct on the point that “*our aim is simply to underline once again the translator operator’s socio-cultural identity as being one of the many factors which account for translation being what it is*” Similarly Hatim and Mason (1990:11) highlight the same point “*inevitably we feed our own beliefs, knowledge, attitudes, and so on into our processing of texts, so that any translation will, to some extent, reflect the translator’s own mental and cultural outlook, despite the best of impartial intentions*” . Therefore translators ‘cultural operator’ should be “*extremely aware of their own cultural identity; and for this reason will need to understand how their own culture influences perception*” (Katan, 1999:14).

Nida (1964) classifies culture features into political, social, religious, material and ecological. The first culture feature is the political one, this includes political terms such as names of parties, political terms, names of governmental institutions, and terms of the political system in general. Social culture is the second feature i.e. “*the totality of inherited ideas, beliefs, values and knowledge of a society, which constitute the shared bases of social action*” (Abed Alatif, 2003:41). Abed Alatif (ibid: 42) argues that being unable to understand “*foreign social culture can be related to mismatch in the social norms in the two different communities*”.

The third cultural feature is the religious and as Aziz (1982) claims religion has a significant role determining the life of individuals. Religious culture has a great effect on the language of majority of believers in the society and as Abed Lateif, (2003:54) argues spiritual religious beliefs are considerably different in the way and the extent they impact culture *“human way of thinking vary from nation to nation. Thoughts maybe a human universal, but there are thoughts, which are peculiar to specific nation due to its religion”*.

The last culture feature is material and ecological, which is related to the place, the way and the circumstances of life that people live in. All these culture features constitute a difficulty which faces translators and complicates their task while translating or subtitling and it is significant to be understood by translators. Interlingual subtitling (screen translation) is not an exclusion and faces many cultural challenges while conveying the meaning of the SL programme dialogue as will be briefly highlighted and discussed in the following section.

2.9 Subtitling challenges.

Ivarsson (1998) claims that language is so much more than a dialogue, when different intonation, gaps and vocabularies are used to present the actor's dialogue in a film, the result is mostly unclear. Baker, et al. (cited in Ivarsson, 1992:5) argue that trying to perform flawless subtitling has some *“affinity to the search for the Holy Grail. The differing design features of written and spoken languages dictate that a perfect correspondence between the two cannot be obtained”*

For Tveit (2004) subtitling is significant even for individuals who comprehend almost all the dialogue but can find it tremendously hard not to read subtitles which can be a disturbing element. Tveit (2004: 20) considers subtitling as a distracting element, and he refers to eye-tracking and *suggests “condensing the subtitles as much as possible, and whenever possible using one- liners instead of two-liners”*. This abbreviating due to eye-tracking or space and time limitation of course causes meaning loss in subtitles and is considered as one of subtitling’s problems i.e. technical constraints.

The transfer or the shift in subtitling which takes place between spoken language ‘dialect’ into written language ‘standard’ is one of the challenges that face the subtitler and as Diaz-Cintas and Rameal (2007) argue that dialect and slang are usually categorised by non-typical grammar, fixed lexical structures, and an idiosyncratic pronunciation. Consequently any dialect should be located within the social and geographical layout of the target culture. Then a choice about whether it should be reflected in subtitles or not according to its function should be decided.

One of the suggested solutions to overcome this challenge is to use written dialect i.e. to translate from SL oral dialect into TL dialect instead of modern standard language. However, this suggestion is strongly disapproved by many scholars such as Jaskanen (2001) who argues that dialects are usually challenging to read by viewers. It is argued that there is a reason for excluding the subtitling of the dialect i.e. to keep the flavour of the source text reality. Karamitroglou (1997) is also against the use of the local dialects in subtitling

and claims that dialects should not be used unless they have written known forms.

Likewise, Assis Rosa (2001) argues that subtitling has already difficulty in providing cultural and linguistic equivalence between languages and there is no need to create another obstacle as the native speakers usually appreciate the formal written standard rather than non-standard informal speech which is according to her "*pushed to the edge*".

It can be concluded that the use of dialects in subtitling is not preferable as it is always hard to read.

Culture words and phrases are another challenge which face subtitlers, many academics such as Tiveit (2004), Ivarsson, (1992), and Perez-Gonzalez (2014) consider culture specific concepts in the original dialogue as the most challenging area in subtitling, as most cultural concepts such as proverbs, idioms, food, kinship, birth, marriage, religious beliefs ...etc. always cannot be translated literally and need appropriate techniques and strategies to transfer the meaning properly.

Humour is an essential part of everyday language and a significant part of any literary work and films. "*It is rooted in a specific cultural and linguistic context, but it is also an indispensable part of intercultural communication and mass entertainment*" (Spanakaki, 2007:1). Spanakaki (ibid) also argues that there are various jokes, which semantically provide similar meaning, nevertheless in terms of pragmatics and culture, there is loss of cultural meaning which makes the joke untranslatable as there is no method to transfer the sense of all jokes.

Similarly, Menacere (1991:14) argues that because truth is viewed in a different way it is not possible to “ask two different languages to express thoughts in similar manner because each one possesses a mode of expression using the linguistic devices available in the language according to its needs”.

Vandaele, (2002) asserts that the translator needs to realise the intended effect of humour and its probable ineffective transfer of the meaning.

Norrick (2007) also suggests strategies to translate cultural-specific phrases such as humour i.e. contrast, merging and accommodation. Norrick (2007:392) explains the ‘contrast’ strategy as the comedian makes a personality with specific character which provides “an outsider’s perspective on some discourse system”. However, this might create confusion or a lack of understanding for foreigners as the ‘characteristic perceptions’ which are essential for humour might be missed.

The second strategy introduced by Norrick (2007:397) is ‘Merging’ as “a mixing of languages and/or cultures for humorous effect”. The third strategy to overcome the cultural barrier in translation is ‘accommodation’, which attempts to reduce variance speakers of dissimilar languages and consequently avoid misinterpretation, when different speakers interact (Norrick, 2007).

Nevertheless, these strategies can be applied partly on subtitling, as there is no direct interaction between the programme speakers and the audiences.

Yang (2010:20) suggests two strategies to translate cultural items such as humour the first strategy is ‘domestication’ i.e.

An ethnocentric reduction of the foreign text to target-language cultural values, brings the author back home while the second strategy is foreignisation an ethno- deviant pressure on those (cultural) values to register the linguistic and cultural differences of the foreign text, sending the reader abroad.

Dealing with English into Arabic translation of humorous literature is very rare and as Ageli (2014) asserts “*as far as translation of humour from or into Arabic is concerned, there seems to be a dearth of literature on this area*”.

Hamdi (2007: online) uses a well-known local Egyptian dialect in translating cultural specific words “domestication strategy” as follows:

You can tell a book from its cover الجواب باين من عنوانه, you can bet your bottom dollar حط في بطنك بطيخة صيفي, the shoemaker's wife is ill shod باب النجار مخلص. The sooner the better خير البر عاجله, the spirit is willing but the flesh is weak العين المال السائب يعلم السرقة, the hole calls the thief المال السائب يعلم السرقة،

Although the meaning of the previous examples was transferred clearly and correctly into the Egyptian dialect, this ‘domestication’ translation strategy will not be easily understood by some speakers of other local varieties of Arabic even though the Egyptian dialect is the most prominent dialect among Arabs due to the wide spread of Egyptian films, TV series and soap operas in the Arab world.

Domestication strategy is preferred by some Arab scholars as a way of solving the cultural translation problems such as Maher (2007) rather than the foreignisation one. This study will gauge the viewers’ perceptions about the use of local dialects in subtitling to solve the cultural problems later on.

On the one hand Maher (ibid) claims that SL humorous language should be translated into TL language humorous otherwise it will lose its effect, and argues that the translator has to choose either Domestication or Foreignisation strategies of translation. The domestication strategy according to Maher (ibid) should be followed by the translator if the two cultures are so different from each other in order to have texts in the target culture that can be understood well by the target audience. The translator resorts to adaptation in order to get the same effect on the target audience as on that of the source audience. On the other hand, Maher (op.cit:378) stresses that even though cultural items such as *“humorous styles and traditions differs across cultures, this need not mean that a text has to be totally domesticated in order to be appreciated by a new target audience”*.

The ideology of the translator or the subtitler has also a vital role to play in translating cultural words. The ideology of the translator is *“the tacit assumptions, beliefs and value systems which are shared collectively by social groups”* (Hatim and Mason: 1997:144). It is argued that AVT is always affected by ideology since it is accessible by a large number of viewers. The subtitler should strive for a balance between faithfulness to both the ST and the factors in the TC that affect conveying the meaning to avoid any clash”. This conflict according to Baker (2006) raises a case in which two or more parties try to destabilize each other since they have different aims, interests, or basically different morals. The concept of censorship is to reduce this situation of disagreement by means of translation as one of the significant methods to do so.

Al-Himei (2014) claims that the daily language of communication in Western societies normally has many swear words. Two years ago the BBC conducted a study to gauge people's perceptions for these kinds of words as there are several types such as abuse to race, origin (*nigger, paki*) or personal insults such as (*slag*), minorities insulting (*spastic, puff*) and offensive reference to God. Most of the respondents did not accept such words. It is understood that the British television does not broadcast films and programmes that contain offensive and swearing language until after nine o'clock in the evening. Moreover, usually if it is necessary to broadcast material that contains offensive language or profanity then the word/phrase of dialogue is deleted and a whistle is heard instead to indicate that a certain part was omitted because of children viewers.

Al-Himei (2014) also claims that most of the foreign films display nudity and violence, and consequently a lot of phrases or obscene language, so channels are resorting to deletion or distortion of the Arabic subtitles while retaining the original text (sound) on the film which is according to him not acceptable as some viewers know the two languages and also considered as a neglecting of the faithfulness principle in translation. Al-Himei (2014) goes as far as to suggest a deletion of the translation as well as the original dialogue as these films are watched by some viewers and many of them understand the dialogue language. This kind of films enters into the homes of millions of people so those phrases are heard without viewer's choice.

Deletion of swear words when translating into Arabic is also stressed by Athamneh and Zitawi (1999:135) as they argue that "*such omissions do not*

fall under the category of errors; rather they reflect the translators' conscious attempts to adapt the text in accordance with cultural, social, and marketing considerations".

As translation is always driven by culture, one of the most significant roles of the translators is to convey different cultures to each other. Change of meaning of world cultural texts can be selected and as a result, TL audience can recognize that there are different ways of considering the other world traditions which might be accepted and valued (Thomas, 1998).

One of the suggested solutions is to use dynamic equivalence instead of formal correspondence or complete deletion of swear words (Khuddro, 2000).

Euphemism is another strategy, which might be used by translators and subtitlers of swear words in Arab world (Al-Himeï, 2014) as well as in Asia (Chen, 2004). Euphemisms are normally used to avoid rude words, though still transferring their meaning. However, these strategies should not distort the original film dialogue.

Al-Himeï (2014) gives some examples of the distortion of the original film dialogue either because the misuse of euphemism strategy or the lack of general cultural knowledge by subtitler as follows: a mistranslation of the word "sexy" as in a trial of rape scene, the attorney was trying to defend and justifying the offender by saying "She was wearing sexy clothes" this sentence was translated into "She was wearing distinctive clothes. ترتدى ثيابا مميزة which distorted the intended meaning as it should be translated into ترتدى ثيابا تبرز فتنتها she was wearing thrilling/ breath-taking clothes". A deliberate

deletion of the word rape can be easily noted. As a purely legal phrase is: ‘a charge of rape of first degree’. Subtitle: ‘charge of assault of first degree,’ تهمة بالاعتداء من الدرجة الاولى

A literal translation of the word “free” into حرة as someone asks a girl whether she is able to go out with him in the evening he said to her: “Are you free this evening”. Subtitle: “هل انت حرة هذا المساء؟”. A literal translation of the word “free” into حرة has distorted the meaning in Arabic.

The misinterpretation of the phrase “sexual assault” and the verb “raped” as a detective asks: Is there a sexual assault? Subtitle “هل جرى اعتداء حميم عليها؟”. Which means ‘Is there an intimate assault? The girl answered: “They raped me” لقد تم اغتصابي او لقد اغتصبوا علي . Although the events of the film are about the facts of the rape and the dialogue contained a clear legal language, the subtitler ignored some words and substituted them by more general words that do not give the exact meaning.

A man has been asked to do something illegal he explained that he is unable to do that. He says “I could lose my job for this”. أستطيع ان أفقد وظيفتي بسبب ذلك which means “I am able to lose my job for this”. The correct translation should be من الممكن ان افقد وظيفتي بسبب ذلك

Alhimei (2014) also gives some examples of mis-subtitling of culture and idiomatic expressions of the English language, for example:

A Policeman reports a car number by radio: “India, Romeo, Juliet 534” Subtitle: India 534 Romeo Juliet.534 انديا روميو جوليبيت this is clearly wrong; it is well known

that the license plate numbers usually consist of alphanumeric characters and numbers. The words, which was spoken by the policeman is to inform the Centre of the letters of the alphabet so he resorts to saying India and intended the first letter of the word an "I" as an explanation for the character and in order to avoid confusion of the similarity of pronunciation of some of the characters over the radio, so the car number is IRJ 534. And should be subtitled into ای 3 جی.

The American idiomatic expression: "he is trying to fly a kite" is said to get rid of annoying people, nevertheless it was subtitled literary into انه يطلق طائرة ورقیه may be due to unfamiliarity with the American –English culture.

Quality of subtitles is the main duty of the subtitler and as Mueller (2001) claims that regular evaluating and training of subtitlers are very crucial issues that should be taken into consideration by subtitling companies. That means good subtitles should be well organised, and smooth and fluent "unseen" in order to be read effortlessly by the audiences and do not distract the viewers' attention.

Diaz-Cintas (2001) argues that low-quality subtitling is related not only to lack of proficiency of the subtitler but also to the lack of a good dialogue list such as 'metatextual information on the implied socio-cultural meanings, jokes explanation, pun, like double entendre i.e. various meanings of words, or different interpretations of the same main meaning, colloquialism, and dialectalisims. This dialogue list according to Diaz-Cintas (2001) is normally provided to subtitlers by the film companies. However, it is argued that skilled and expert subtitlers may cope with the lack of a suitable dialogue list.

Likewise, James (2001) highlights the significance of providing a good quality SL film script as that allows the subtitler to avoid ambiguity, bridges the gaps, and translate the film dialogue in a good and a clear way. In the Arab world providing 'a dialogue list' is problematic as subtitlers and subtitling companies do not usually provide it and this certainly affect the quality of subtitling therefore subtitling companies need to look for alternatives to compensate the lack of it. Dialogue lists normally guarantee good, and quicker work and as Minchinton (1987:281) argue that *"no matter what style of tiling is used, for film or television, glossaries in dialogue lists and scripts will ensure faster work, more accurate translation, and greater audience appreciation"*.

The main purpose of the translation in general and subtitling in particular is to have the same effect of the SL message on the TL audience and readers. This affects the decision of the degree of domestication or adapting by the translator. The TL audience may be able to recognize and enjoy cultural items produced by members of a different national group however it will be probably related to it in quite the same way as those who live within the group and consider that culture code their own (Maher, 2007).

Diaz-Cintas (2007:206) tries to solve the problem of culture-bound words and recommends some translation techniques to deal with them in subtitling such as loan: which is a transfer of the ST word into TT word which might be applied into English into Arabic subtitling for example "perestroika, بروترویکا", sandwich, ساندوويتش and Model موديل.

Calque: i.e. a literal translation, Diaz-Cintas (2007) gives as an example of translation 'Secretary of State' into Spanish 'Secretario de Estado' instead of

'Ministro de Asuntos Exteriores'. Nevertheless, this cannot be applied widely as Arabic and English belong to different language families, Other possible approaches include Explication: which is "*translation via specification (using hyponym) or generalization (using hyperonym or superordinate)*", and Substitution: "*when spatial constraints do not allow for the insertion of a rather long term, even if it exists in the target culture*" (Diaz Cintas 2007:206).

Transposition is also suggested by the same author i.e. to substitute culture perceptions from source culture into a concept from the target culture. This technique is to some extent applicable between English and Arabic for example 'it rains cats and dogs' translated into انها تمطر بغزارة او انها تمطر كأفواه meaning 'it rains heavily. And 'a stitch in time saves nine' translated into القرب meaning 'prevention is better than cure'.

Lexical creation is another technique suggested by Diaz-Cintas (2007) i.e. the use of neologisms in the target language when words are made up in the source one. This also can be applied in Arabic for example the word 'cool' has no equivalent in Arabic so بارد قليلا meaning 'less cold' is created as a semantic equivalent in Arabic language.

Compensation "*making up for a transitional loss in one exchange by overtranslating or adding something in another*" (Diaz-Cintas 2007:206). This technique is applicable between Arabic and English. For example English language has only pronoun 'you' and it is used for both males and females, while Arabic has two pronouns one for males and another for females انتَ للمذكر. Also the dual form 'Mothana' مثنى which does not exist in English language.

The last translation techniques are omission and addition: omission is used when the target language does not have an equivalent for a culture-specific term. In the source language whereas addition is used when comprehension might not be clear enough Diaz Cintas (2007) gives example “*now you can send him to the chair*” could be subtitled into “*now you can send him to the electric chair*” as the word ‘electric’ can be added to make it easier to understand.

Another important and challenging area in subtitling is to produce cohesive and coherent subtitling, Baker, (1992: 218) views cohesion as “*the network of surface relations which link words and expressions to other words and expressions in a text, and coherence is the network of conceptual relations which underlie the surface text*”.

De Beaugrande and Dressler, (1981:3) make a distinction between text cohesion and coherence, as cohesion “*concerns the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within a sequence.*” Surface components rely on each other by grammatical systems; consequently, De Beaugrande and Dressler, (1981) relate cohesion to grammatical structures. Whereas coherence associated with meaning as it “*concerns the ways in which the components of the textual world, i.e. the configuration of concepts and relations which underline the surface text, are mutually accessible and relevant*” (De Beaugrande and Dressler 1981:4).

Van Dijk, (1977:96) considers coherence as “*a semantic property of discourse, based on the interpretation of each individual sentence relative to the*

interpretation of other sentences". He also argues that coherence of discourse is characterised by two levels: linear or sequential coherence and global coherence. Linear coherence means "*coherence relations holding between propositions expressed by composite sentence and sequences of those sentences*" Global coherence is broad in nature, and shapes the whole discourse or bigger parts of a discourse (Van Dijk, 1977:95).

Halliday and Hasan, (1976) argue that two conditions should be established in any text to be considered as a coherent text the firstly a text must be consistent with context which it is shaped, secondly a text should have cohesion, i.e. all its parts should be linked by cohesive devices.

Dancette, (1997: 78) explains that the idea of coherence in a translated text is

To understand a text is to build a meaningful and coherent representation of its conceptual content, or text world. It is to actualize links that may or must be established between linguistic elements in the textual structure, and non-linguistic elements pertaining to intertextual and extra textual information.

Velde, (1989) highlights some factors such as pragmatic information, conversational maxims, sociocultural information, schema-based knowledge, grammar rules, and inference that should be involved in the construction of coherence in order to produce a coherent translated text.

"Coherence is something that depends on the mental activity of the reader or listener, on their capacity to understand the message that the producer of the text is trying to convey" (Sanford, 2006:585).

Sanford, (2006) also argues that coherence is a basic property of a text *“where each part of a text is connected to one other part by some sort of relation to form a coherent discourse e.g. cause-consequence. Hence, coherence in text is made manifest by coherence relations and is referred to as textual coherence”*. Coherent discourse *“derives from the mental representation of the text rather than the text itself”* (Sanders and Pander Maat 2006: 592).

Coherence relation is presented by connectives which according to Likao (2011:4) are *“one-word items or fixed word combination that express the relation between clauses, sentences, or utterances”*. A connective always refers to *“how its host utterance is relevant to the context”* (Sanders and Pander Maat 2006: 33).

Likao (2011:5) argues that connectives have a significant part to guide the reader in creating *“a coherent representation of the discourse by signalling the semantic relation between two discourse segments”*. However there is no agreement among academics on the effect of them.

2.10 Summary and gaps in the literature

The conclusion that can be drawn is as follows: Gottlieb (1992) classifies subtitling constraints into two types; formal (quantitative) and textual (qualitative): formal constraints are technical such as space factor and time factor, whereas textual constrains are those imposed on the subtitles by the visual context of the programme. These constraints have not been fully investigated with regard to Arabic language, which has different characters and different writing system as well as different culture.

It is argued that dealing with subtitling constraints and challenges need competent subtitlers with certain criteria such as comprehension near to native-speaker level listening of most of registers of the SL, an adequate degree of written capability with the TL, extensive range of vocabulary in language, a necessary knowledge and familiarity with both SL and TL cultures and their references, suitable study, trainings and experience, and appropriate grasping skills in the most common varieties of slang, half-finished sentences, body language, irony, puns, etc. (Gottlieb, 1992) and (Likao,2011).

Recent studies in the field highlighted the importance of improving quality of subtitling and suggested that there is still lack of research in this regard and the problems and challenges of ‘understanding of subtitled programmes’ should be further investigated (Suzanne and Tiokou, 2015).

The lack of empirical viewers-oriented studies from English into Arabic subtitling was the main gap. The previous English into Arabic subtitling studies have just focused on certain elements such as humour and swear words as case studies without assessing viewers’ perceptions in general as well as the ‘*difficulty of involving women*’ due to cultural issues as some researchers justify that the participants who were involved in the experiments, were all males. This is because asking women to be part of a group and watch a film which is considered as taboo and culturally unacceptable in most Arab countries. The researchers of some related studies also highlights place restrictions to gather both males and females to watch a film together.

Research into subtitling in general and in the Arab world in particular is scarce. Arabic TV channels have used subtitling and dubbing since Arab satellite

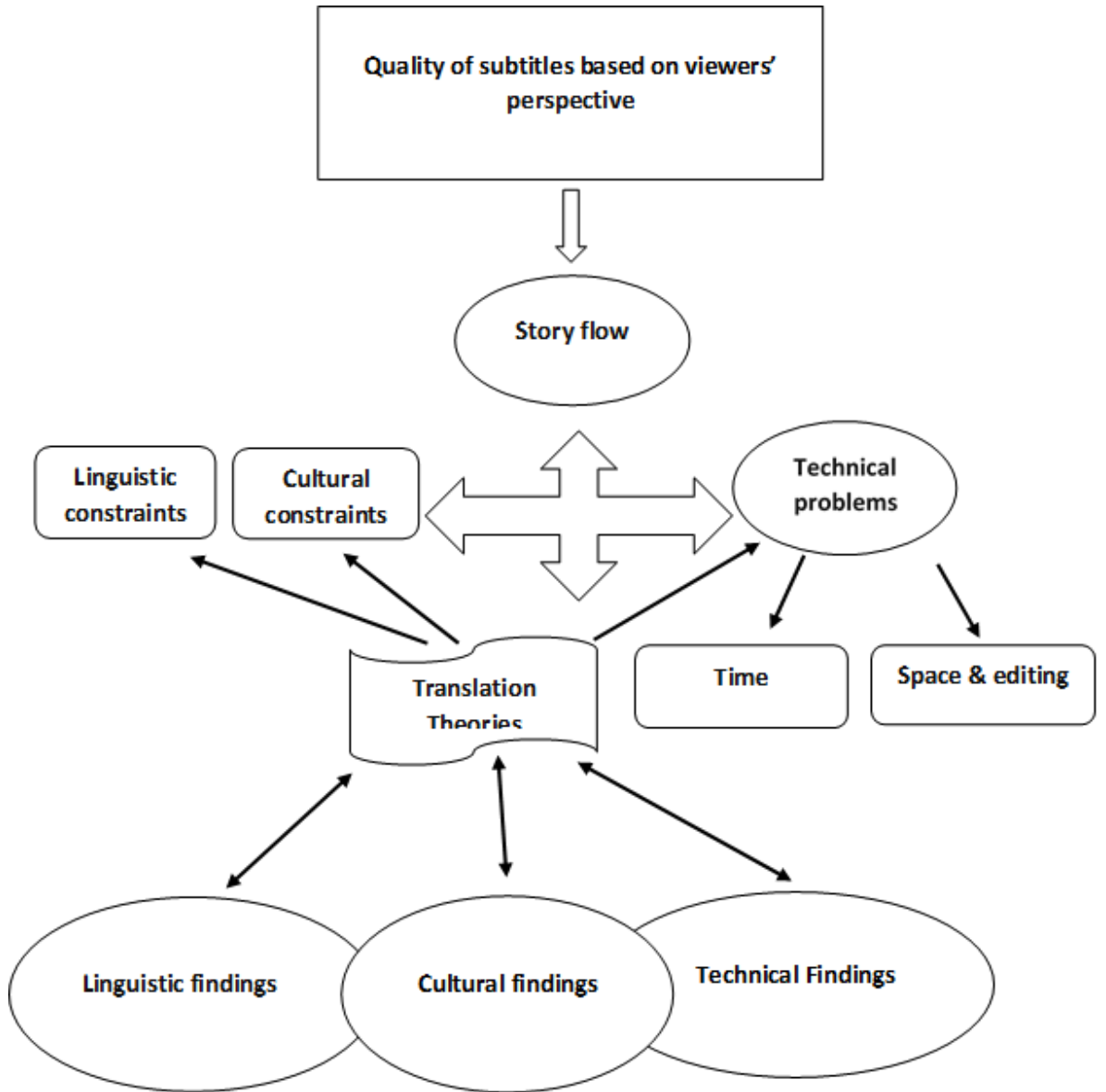
began and the use of imported media increased in the early 1990s. Subtitling in the Arab world is not new. The first company involved in AVT was in Egypt in 1944 as its name appeared on almost every foreign film broadcasted in Egypt and the other Arab countries. The first form of AVT used for foreign films was subtitling because it is cheaper and faster than other forms of AVT. Speed was significant as films were subtitled in Egypt then distributed to other Arab countries (Gamal, 2008).

In conclusion, research on subtitling English into Arabic suggests the following gaps for further investigation:

- 1- Unlike other forms of translation, little research has been carried out in general and in the Arab World in particular.
- 2- There is little agreement whether subtitling is a form of translation or a separate and distinct method of translation therefore there are no clear and specific subtitling theories, strategies or techniques.
- 3- There is lack of research involving public viewers as subtitling consumers (viewers- oriented studies).
- 4- No English into Arabic subtitles framework for researchers and practitioners has been found.

The work will be conducted according to the following theoretical framework which has been developed from the literature:

Figure2. 5 Study theoretical framework



Chapter Three

Methodology and Methods

Methodology and Methods

This chapter discusses the research methodology used in this study. It also justifies the research methods chosen and the data collection instruments used. This chapter also highlights the motive behind the choice of approach selected. Furthermore; it examines a variety of definitions and type of research; this includes different research patterns and approaches.

3.1 Research methods of the study

The qualitative research method which will be used in this study permits the investigator to study complex issues such as language meaning loss and formulate a theory using a number of research methods like interviews, case studies, and participants' observations.

Bouma and Atkinson (1995: 207) describe this method as: *“any social science research that produces results that are not obtained by statistical procedures or other methods of quantification. Some of the data may be quantified. But the analysis is qualitative”*.

According to Burn (2000:11) the job of the qualitative researcher is to find out people's views *“as a product of how they interpret the complexity of their world, to understand events from the viewpoints of the participants”*. And it is defined as *“a situated activity that locates the observer in the world”* (Davies, 2007:146). Qualitative methods *“involve a researcher describing kinds of characteristics of people and events without comparing events in terms of measurements or amounts”* (Thomas, 2003:1). It contains a set of interpretive and material practices which make the world observable, and which convert

the world into a series of presentations, including interviews, conversation, photographs, and recordings. Qualitative research which includes explanatory and realistic methods tries to make sense of or interpret a phenomenon in terms of the connotations people bring to them.

Hakim (1989) argues that this method is concerned with people's attitudes, motivations, and behaviours as it provides comprehensive descriptive reports of people's perceptions, attitudes, beliefs, views and feelings, the sense and clarifications given to actions and things, as well as their behaviour; it shows how these are combined in a comprehensible and sensible way into outlines that provides logic of their knowledge and *"illuminates the motivations which connect attitudes and behaviour, the discontinuities, or even contradictions, between attitudes and motivations are resolved in particular choices made"* (Hakim, 1989:26).

Moreover, this method has advantages that according to Johnson and Onwuegbuzie (2004:20) the participant's own classifications of meaning are significant for the study data, it is suitable for investigating a small number of cases in depth, significant in investigating complex phenomena, separate case information can be provided, 'Cross-case information' can be conducted, explanation of people's personal knowledge of phenomena (*i.e. insider's viewpoint*) can be provided, also contextual and setting aspects and the phenomenon of interest relation can be identified by the researcher.

However Onwuegbuzie (2004) highlights a number of inadequacies such as the issue of generalisation of the findings to other people or other settings,

making quantitative calculations is not easy, and testing hypotheses and theories is more challenging.

Many academics such as Johnson and Onwuegbuzie, (2004), Saunders et al. (2012) and Dornyei (2011) agree that the qualitative research is usually an effective way of discovering new unexplored areas. Especially if very little is known about a phenomenon, the comprehensive study of few cases is particularly suitable for the reason that it does not rely on previous literature or prior empirical findings. However, in many cases the collected data does not provide any real explanation as to the causes so there is always need for further research. Moreover; the study results depend mainly on the competence of the research in carrying out the analysis.

3.1.1 Justification of the selection of research method for this study

On the basis of strengths of the qualitative method, this method will be adopted as a method in this study as recommended by the research methodology authors (Robson 2002; Johnson and Onwuegbuzie, 2004; Easterby-Smith et al 2002, and Saunders, et al 2012). Also based on the nature of the problem to be addressed, and the research questions and objectives.

According to Burns (2000) two main selections are obtainable to the researcher: to either choose qualitative or quantitative research method, or to make use of both methods (mixed methods approach). Burns (2000:14) argues that *“many researchers will use both approaches as appropriate within one investigation. It is up to the researcher to choose specific methodologies that will enable a clear understanding of the topic to emerge”*.

It is believed that the methodology of this study should be dictated by its objectives and the type of the research questions as Denscompe (2003:3) stresses that the methods and strategies should be *“appropriate for specific aspects of investigation and specific kinds of problems”*. Denscompe (2003) also states that the researcher is faced with many choices and alternatives and has to make calculated decisions about which method to select.

A quantitative method collects and investigates numerical data, and applying statistical techniques. In contrast a qualitative approach, tests and reflects on perceptions to gain understanding. Qualitative approach is commonly used in research; therefore the researcher implements qualitative approach (Hussey and Hussey, 1997).

An open-ended questionnaire is adopted as data collection method, in order to examine and assess the viewer’s understanding of subtitling. The questionnaire will be used as a qualitative instrument to assess the English into Arabic subtitling as Bell (1993:64) explains that a researcher *“may consider that a study making use of a questionnaire will be inevitably be quantitative, but it may also have qualitative features”*. Also Bouma and Atkinson (1995) asserts that some of the data may be quantified but the analysis can be qualitative.

The aim of the qualitative viewers’ questionnaire is to have in terms of clarity, meaning, and accuracy data explain to what extent the viewers are satisfied with the quality of the present subtitles.

The questionnaire will be used to gain access to a large number of viewers, and it will be instead of interviews. It was recommended by some relevant studies that methods of future studies should be totally audience-oriented because there is a lack of such type of research especially in the Arab world. Applying this instrument of study covers some previous studies gaps as it is believed that answering questionnaires' questions is easier, open and more truthful than answering interviews' questions as confidentiality and sufficient time is guaranteed, also the possibility of accessing a larger number of respondents.

As the attention in this study is focused upon perceptions, views, and theories, this research is consequently subjective, and will be mainly qualitative as a mono qualitative method will applied in this study

The data collection design allows data to be obtained simultaneously and effectively.

3.1.2 Research instrument of this study

A qualitative questionnaire will be used as instruments for collecting data for this study and that is because it is not difficult to develop, to a great degree adaptable, and extraordinarily able to gather a large data rapidly and in a structure that promptly processable (Dornyei, 2003). A researcher selects a questionnaire as Brace (2008:5) argues that it is "*one of range of ways of getting information from people (or answer to our research questions), usually but not always by asking questions*".

Many academics such as Brace (2008/2013); Moore (2000); and Denscombe (2003) claim that the questionnaires are a common and easy method of collecting primary data. They are simple to manage and flexible in that can be used to collect an extensive variety of data in different conditions (Moore, 2000). The questionnaire which is used in this research matches its purpose that is to investigate and evaluate the weaknesses of Arabic subtitling, any mistranslation of specific terms and concepts as well as to assess the level of understanding and the viewers' perceptions of some concepts through subtitling.

A self-administered questionnaire will be implemented in this study to give the participants sufficient time and make them feel less pressure in order to concentrate and give their answers freely. There are different ways to put questions in questionnaire and this variety has more than one advantage, *“it stops the respondent becoming bored and it stops the respondent falling into patterns of answers”* (Denscombe, 2003:155).

3.1.3 Qualitative vs. quantitative questionnaires

Many academics such as Bell, (1993); Bouma and Atkinson, (1995); and Yin, (2009) assert that the questionnaire's questions might be designed to collect quantitative data (closed-ended questions) or to obtain qualitative data (open-ended questions) depending on the type of data required Therefore; two forms of questions can be identified in self-administered questionnaire i.e. open-ended and closed-ended question types. The former can be described as a question that lets the respondent free to answer in a comparatively unrestricted manner (Smith, 1981). This type also can be defined as *“those that leave the*

respondent to decide the wording of the answer, the length of the answer and the kind of matter to be long" (Denscombe, 2003:155). In open-ended questions the researcher lays the responsibility on the participants to express responses using their own words (Moore, 2000). Similarly; Dube, (2010:1) argues that qualitative questionnaires can be implemented to gather evidences *"about people's beliefs, feelings, experiences in certain jobs, service offered, activities and so on"*. Qualitative questionnaires usually give freedom for participants to explain their assessments.

The advantage of the open-ended questions type is that the information collected *"by way of responses is likely to reflect the full richness and complexity of the views held by the respondent"*. And their coding and arrangement is forthright and *"leaves no room for rate subjectivity"* (Denscombe, 2003:156). However the same author also highlights some shortcomings of this type of questions i.e. time consuming as they mostly produce a raw data that need investigation before it can be used, and it requires much effort on the part of respondents which might affect their readiness to take part in the study.

On the other hand, in closed-ended questions, the participant is asked a question and should answer by selecting between a limited numbers of answers, so it limits selections of answer by leading the participants to respond in terms of given categories.

Denscombe (2003:156) describes closed-ended questions as they *"allowing only answers which fit into categories that have been established in advance by the researcher"*.

The main limitations of closed-ended questions i.e. the first limitation is that there is less scope for participants to provide responses which reproduce facts or accurate feelings on a topic if the facts or views happen to be complex or do not precisely fit into the range of choices provided in the questionnaire. The second limitation is that the respondents might get unsatisfied by not being permitted to express their interpretations “*fully in any that accounts for any sophistication, intricacy or even inconsistencies in their views*” (Denscombe: 2003).

3.2 Design of the research questionnaire

Borgatti (1996) highlights when designing a questionnaire certain principals should be taken into consideration, these principals are: choosing a good easy language and vagueness, confusion, and imprecision must be avoided. What is being asked and the way of answering should be clear, expressive language and leading questions must be avoided, questions should be referred to one theme by avoiding ‘double-barrelled questions’, and participants should not be expected as experts on themselves.

The qualitative questionnaire is divided into three sections (Borgatti, 1996 and Denscombe, 2003), the first section provides a brief idea of what is the research about. The second section contains the respondent profile and the third contains the questions: most of the questionnaire questions are open ended questions. The scale which is usually used in the questionnaires is a ‘balanced rating scale which is “*a fixed- alternative rating scale with an equal number of positive and negative categories, a neutral point or point of*

indifference is at the centre of the scale" Zikmund et al., 2013:328) consequently the neutral point is (3) in the study questionnaire five scale.

To better serve the purpose of the study most of the questionnaire questions are open-ended questions. In addition the study questionnaire will be available in two languages i.e. English and Arabic and the selection is the respondents' choice.

The study questionnaire consists of several themes that have been highlighted by the literature. The design of this questionnaire questions is different from typical questionnaires as a selection of films screen shots is included with it. The questionnaire will be administered to general Arab viewers who are interested in watching subtitled films in order to assess their attitudes and perceptions of subtitles.

To ensure confidentiality the questionnaire were sent by emails or given to the respondents in an envelope and enough time to answer will be given. A consent form was given to participants, the study aims and some details were explained to them before deciding to participate which will be optional

3.2.1 Sampling population selection

According to Dornyei (2011:96) the meaning of both words sampling and population. *"The sample is a group of participants whom the researcher actually examines in an empirical investigation and the population is the group of people whom the study is about"*. A suitable sampling should be very comparable to the target population in its most significant general properties

“for example age, gender, ethnicity, educational, background, academic, capability, social class, or socioeconomic status” (Dornyei, 2011:96).

Proctor, (2003:100) views samples as *“some portion of a population. Because many populations of interest are too large to work with directly, techniques of statistical sampling have been devised to obtain samples taken from larger populations”*. Sharp et al. (2002) view sampling as any factual strategy that requires a specific size of participants to be gathered to fulfill imperative levels of certainty

Cohen, et al. (2007:117) argue that there are many steps should be decided before selecting the sample strategy for a study such as the choice whether a sample is needed, or the complete population can be managed, the sampling frame and size are significant features of the population to identify, identify the kind of sampling approach you need to identify, once data were gathered the researcher should be ready to evaluate and modify them and the confidence level and confidence intervals a researcher needs should be identified for probability sampling. For non-probability sampling, the people whom the researcher needs in the sample should be identified.

Sampling can be divided into two types: probability or representative sampling and non-probability sampling. Probability sampling is usually used with study research plans where it is essential *“to make inference from your sample about a population to answer your research questions and to meet your objectives”* (Saunders, et al. 2012:262). The course of probability sampling can be classified into four phases i.e. categorising an appropriate sampling frame established on the research questions and aims. Second is selecting a proper

sample size. Third choosing the most suitable sampling method and choose the sample. Fourth, testing whether the sample is representative of the population (Saunders, et al. 2012; Cohen, et al. 2007; and Proctor, 2003).

Cohen, et al. (2007) explain the difference between a probability sample which is according to them useful if the researcher needs to be able to make generalizations since it is usually selected randomly from the bigger population. It normally looks for representativeness of the whole population. *“It also permits two-tailed tests to be administered in statistical analysis of quantitative data. Probability sampling is popular in randomized controlled trials”*. Whereas, a non-probability sample purposely seeks to present certain groups regardless the sample size, *“such as a class of students, a group of students who are taking a particular examination, a group of teachers”* (Cohen, et al., 2007:110).

According to many academics such as Dornyei (2011) and Cohen, et al. (2007) probability sampling can be divided into several types such as random sampling: this includes choosing members of the population to be involved in the sampling on a totally random base. Stratified random sampling: where the population is classified into assemblies and a random sample of an equal size is chosen from each group. Stratified sampling includes separating the population into similar groups, each group having subjects with homogenous features. Systematic sampling: it is adopted when it is hard to make random sampling choice; systematic sampling technique includes selecting every participant of the target group and cluster sampling: it is normally used when

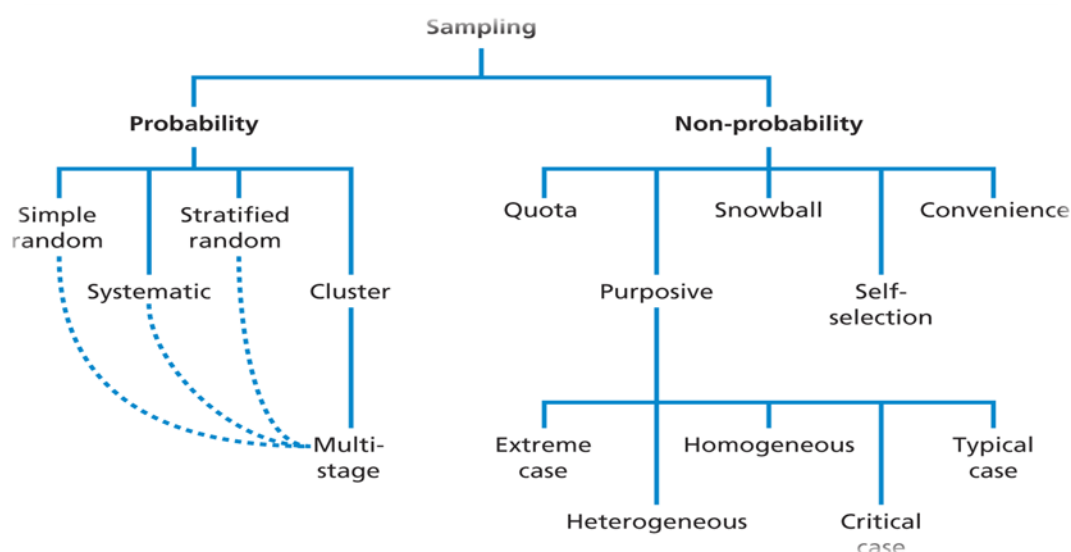
the target population is extensively discrete Cluster sampling is usually used when collecting a simple randomly sample poses administrative problems.

Non-probability sampling involves quota sampling where the sample is defined by certain parameters included in the study frame, dimensional sampling i.e. a difference of quota sampling as the researcher should be certain that *“at least one representative of every combination of various parameters in the sampling frame is included in the sample”* (Dornyei 2011:98). Quota sampling begins with *“a sampling frame and then determine the main propositions of the subgroups defined by the parameters included in the frame. The actual sampling then is selected in a way as to reflect these proportions”* (Dornyei, 2011:98).

Snowball sampling which is a ‘chain reaction’ is suitable when studying groups whose membership is not easily recognizable. The last non-probability sampling type is convenience or opportunity sampling where a significant standard of sample choice is *“the convenience of the researcher: members of target population are selected for the purpose of the study if they meet certain criteria, such as geographical proximity, availability etc.”* (Dornyei 2012:98-99).

Types of sampling methods may be better illustrated by the following Saunders, et al (2012:261) figure: -

Figure 3. 1 Sampling methods



(Source Saunders, et al. 2012)

It is argued that non-probability sampling is the most suitable sampling for applied linguistic studies; for instance, (Dornyei 2011) argues that “*most actual research in applied linguistics employs non-probability samples*”. For Saunders, et al. (2012:281) a “*non-probability sampling provides a range of alternative techniques to select samples, the majority of which include an element of subjective judgement*”. Although non-probability samples are usually non-representative, they are easier and cheaper to allocate especially when generalisation is not intended (Cohen, et al 2007). Therefore this study adopts the non-probability sampling method to select the study samples.

In conclusion; the advantages of sampling according to (Brown, 2006) are as follows: the research type and size can be managed, sampling saves the expenses of the study, results and finding are normally accurate, and offers a chance to deal with the information in a more effective way and Increases the speed of the collection of primary data.

3.3 Sampling population of the study

The target population of this study are general Arabic speaking viewers of subtitled films, the aim is to gather qualitative data and to gauge their views on the quality of English into Arabic subtitling in general. The purposive sampling technique is adopted in selecting some studies questionnaire sampling population. In this method of sampling a feature of qualitative research is often included, as *“researchers handpick the cases to be included in the sample on the basis of their judgement of their typicality or possession of the particular characteristics being sought. In this way, they build up a sample that is satisfactory to their specific needs”* (Cohen, et al 2007:115). Purposive or judgemental sampling allows you to use your view to choice cases that will assist you to answer your study question(s) and to achieve your aims (Saunders, et al. 2009).

Therefore the researcher should use knowledgeable participants about the issue which is being investigated. As this study seeks to determine and confirm the key issues of subtitling problems English into Arabic which have been emerged from the related study literature, some of the students of translation department at Tripoli University are also among the target sample of the study questionnaire due to their reasonable knowledge and familiarity with translation problems, theories, and techniques.

The parameters of the choice of this sample are: They are encouraged to watch subtitled films and programmes as a part of their study curriculum and they share the same language and culture and they can read Arabic subtitles' language easily.

As these selection considerations can hardly apply to the general viewers due to the unknown number and the great difficulty of locating them, therefore the snowball sampling strategy will be implemented in the sampling selection for the rest of targeted samples as it is the most suitable technique. It is a non-probability sampling procedure which is normally adopted by researchers to categorize probable subjects in research where subjects are not easy to determine. Snowball sampling is *“whereby the researcher identifies a few people who meet the criteria of the particular study and then asks these participants to identify further appropriate members of the population”* (Dornyei, 2011:98). The identification of new appropriate members should stop when *“either no new cases are given or the sample is as large as is manageable”*. The snowball technique *“is commonly used when it is difficult to identify members of the desired population”* (Saunders, et al. 2012:289).

The process of this technique is much like asking the participant to suggest another one with similar attention as your next respondent. The researcher then detects the chosen subjects and carries on in the similar method till reaching an adequate number of participants.

To achieve the desired results certain considerations have been set by the researcher in order to select a suitable sampling population for the thematic questionnaire, these considerations are as follows: they are interested in watching subtitled films and programmes, the respondents' first language is Arabic language, they share the similar Arab- Islamic culture, and they depend only or mainly on the Arabic subtitling to understand the subtitled program or movie dialogue.

3.3.1 Justification of the sampling methods

Cohen, et al. (2007:100) point out that *“judgements have to be made about four key factors in sampling: the sample size representativeness, parameters of the sample, access to the sample, and the sampling strategy to be used”*. And the decision of selecting sampling strategy will be affected by one or more of these factors.

The specific parameters of the study as well as the accessibility were significant in choosing the study sampling and as Cohen, et al. (2007) assert that access is a main concern and is an early component that must be chosen in a study. Scientists should guarantee that get to is allowed as well as, actually, practicable. Therefore; the purposive sampling strategy was implemented to select the student of third and fourth years in translation department at Tripoli University as they are accessible and they have the considerations mentioned earlier. Purposive sampling is implemented to access ‘knowledgeable people’, i.e. those who have an adequate knowledge about specific topics, due to their study.

For the rest i.e. general viewers, snowball sampling strategy is adopted as Saunders, et al. (2012) and Dornyei, (2011) argue that snowball is a non-probability sampling method that is suitable to use when members of a population are hard to find. The researcher gathers data on the few members of the target population he can locate, and then asks those persons for help to identify other members of that population whom they know. And as Crossman (online) argues that: snowball sampling does not usually provide a *“representative sample, but there are times when it may be the best or only*

method available. For instance, if you are studying the homeless, you are not likely to find a list of all the homeless people in your city”.

Snowball technique is the best if it is not the only technique obtainable when the target population parameters are difficult or impossible to identify nevertheless it is hardly leading a representative sampling. “*This method is useful for sampling a population where access is difficult, maybe because it is a sensitive topic (e.g. teenage solvent abusers) or where communication networks are undeveloped*” (Cohen, et al 2007:116). As the target population is general viewers who watch subtitled movies and it is not expected that there is a list of people who are watching these programmes, it is believed that this method is the most appropriate method to carry out this study as the target population cannot be identified.

3.3.2 Types of snowball method

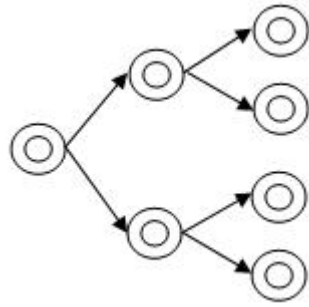
There are basically three main types of snowball sampling technique as follows: -

Figure 3. 2 Snowball sampling techniques

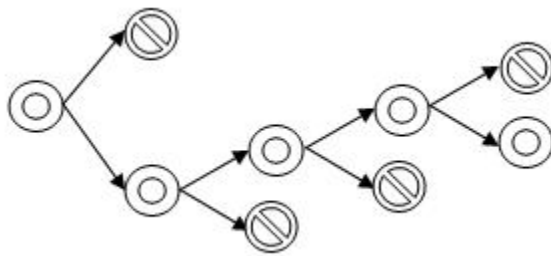
1- Liner Snowball Sampling



2- Exponential Non- Discriminative snowball sampling



3- Exponential Discriminative Snowball Sampling



(Source: Dornyei, 2011)

The exponential non-discriminative snowball sampling will be used in this study as both males and females and different age groups are targeted.

3.3.3 Advantages and disadvantages of snowball sampling technique

According to Dornyei, (2011) and Saunders, et al. (2012) advantages of snowball method are: it is the best if not the only way to reach populations that are so uneasy to locate compared to other sampling methods, the method is low-priced, simple and cost-efficient, and snowball method requires little planning and fewer workforce.

However there are some disadvantages of this method such as there is no clear list of the population you are interested in so it can be hard to classify

components to include in your sample, the sensitivity of deciding to participate in research is more serious in such research contexts. As sometimes People that are practicing certain jobs are likely to be less willing to locate themselves and contribute in a piece of research than many other social groups. However, common social factors among those people may help to break down some of the normal obstacles, some social groups may also make it difficult to identify sub-groups within a population that grantee research.

3.4 Pilot study

A pilot study is a significant part of any research, and central to it as it may be considered as a pre-study process which permits the researcher whether his selected strategies and procedures are accurate or not. Smith (1981) considers this procedure as '*sampling*', which usually allows the researcher to reduce costs, decreases work force requirements, collect data more rapidly, and get more comprehensive statistics. The pilot study gathers preliminary data, improves and examines suitability of research instruments; it also identifies possible logistical problems which might occur by using methods (De Vaus, 2005).

The pilot study is a small investigation which is usually designed to test and gather information prior to the main study; in order to expand the latter's quality and efficiency. It may reveal deficiencies in the design of a planned experiment or process and these can then be addressed before time and resources are expended on large scale studies research. A good research strategy requires careful planning and a pilot study is a normal part of this strategy. The pilot study is normally small in comparison with the main experiment and therefore

can provide only limited information on the sources and magnitude of variation of response measures. The pilot study may, however, provide vital information on the severity of proposed procedures or treatments (Smith, 1981).

For the purpose of the pilot study the study questionnaire was handed out to 15 general viewers. The respondents' feedback revealed the following: -

- The questionnaire's words and structures are clear.
- Some respondents have asked that the scenes pictures should be in colour and to increase their size.

The questionnaire was available in both Arabic and English language and the respondents were free to choose their preference.

The results of the pilot study show that there are problems regarding subtitles quality. They have also revealed that most respondents agree that there is meaning loss in subtitles.

3.4.1 Response rate of the pilot Study

Table 3. 1 Number of pilot study questionnaire copies

No of questionnaires administered	Uncompleted	Valid	Responses Rate
15	2	13	86.7%

3.5 Circulation of the study questionnaires

The questionnaire copies were distributed by emails and post in many different places, some of them were handed out in different cities of Libya and the rest were administered to the Arab community in Liverpool, Huddersfield and Manchester through the snowball sampling method, as a result different Arab

nationalities contributed in the investigation to confirm validity and reliability. During the process of distribution some considerations were taken into account i.e. it was made clear that the participation is voluntary, the study purpose was clearly introduced, a pre-paid envelope was attached to make it easier to return the questionnaire (s). Though, most of the distributions of the questionnaires were made directly to the respondents through a chain as this is the nature of the snowball sampling method.

The number of received questionnaire was 83 copies. This matches the researcher's expectation that this would be a manageable number and suitable for data analysis.

3.4.2 Response rate of the main study

Table 3. 2 Response rate of the main study

	No of questionnaires administered	incomplete or unreturned copies	Valid returned copies	Responses Rate
The viewers' questionnaires	120	37	83	69.1%

3.5 Reliability and validity of the study questionnaire

In the one hand reliability is equal to consistency. For Sarantakos (2005) reliability means the capability of measurement to provide trustworthy results. He points out that reliability is *“a measure of objectivity, stability, consistency and precision, measures the quality of indicators and instruments, refers to the ability to produce the same findings ever time the procedure is repeated”* (Sarantakos, 2005:88)

Bell (1993/ 2005) views reliability as the degree to which an investigation or a procedure produces comparable results under constant circumstances on all cases. It refers to the capability to gain results in consecutive measurements of the same phenomenon (Jacob, 1994). O'Leary (2004:56-57) argues that reliability occurs when *“the extent to which a measure, procedure, or instrument provides the same result on repeated trails”*. It is based on the idea that *“there is some sense of uniformity or standardization in what is being explored”*. The meaning of reliability for Denscombe (2003:300) is that *“the research instrument produces the same data time after time on each occasion that is used, and that any variation in results obtained through using the instrument is due entirely to variations in the thing being measured”*.

Payne and Payne (2004) consider the reliability as *“property of measuring device for social phenomena [...] which yields consistent measurements when the phenomena are stable, regardless of who uses it, provided the basic conditions remain the same”*.

In other words, reliability is about being assured that the way data was collected could be constant without the methods themselves producing different results.

On the other hand, validity assists the study researcher to know *“whether an item measures or described what it is supposed to measure or describe”* nevertheless if the item is untrustworthy, *“then it must also lack validity, but a reliable item is not necessary also valid”* (Bell, 2005:65). Validity takes more than one form and it refers to *“capacity of research techniques to encapsulate*

the characteristics of the concepts being studied, and so properly to measure what the methods were intended to measure” (Payne and Payne, 2004:233).

The assumption of validity for O’Leary, (2004:61) is that *“what is being studied can be measured or captured, and seeks to confirm the truth and accuracy of this measured and captured ‘data’, as well as the truth and accuracy of any findings or conclusions drawn from the data. It indicates that the conclusions you have drawn are trustworthy”*

Sarantakos (2005:83) concludes the validity notion as “a measure of precision, accuracy and relevance, reflects the quality of indicators and instruments refers to the ability to produce findings that are agreement with theoretical or conceptual values”.

In order to assure the study instrument validity and reliability two steps were taken

- 1- Content validity i.e. to assess whether the questions are useful or not (Saunders et al., 2009). Therefore the content of this questionnaire was judged by a panel of academic in three big universities in Libya: Tripoli University, Benghazi University and Zawea University.
- 2- Linguistic validity which according to Saunders et al. (2009) refers to the questions wording and structure clarity that should be considered carefully, consequently, an evaluation of questionnaire wording and structure was made by linguistic scholars and translation practitioners to guarantee the words meaning and clarity, readability, feasibility,

layout and style, i.e. content validity which confirms that all participants will comprehend the questions in the same way.

3.5.1 Ethical considerations

To make any study systematic and accountable, laws have been passed to regulate accessing information within each research institution. Ethical approval in research has become one of the main required documents that the researcher has to obtain before establishing the right to access respondent's information. Sarantakos (2005:16) points out a number of common practises such as *“research records must be securely kept for future reference and evidence, respondents must be fully informed about research details that may affect them, and research proposals must obtain approval from relevant ethics committees”*.

This study followed the ethical guidelines procedures of the Research Ethics Committee of Liverpool John Moores University (REC). Respondents in this study were therefore informed of the aim and nature of the study; participation in the study was optional, and the possibility to withdraw at any time was offered.

3.5.2 Generalizability

It is known as the ability to generalise something nevertheless in research it means *“generalising the findings beyond the boundaries of the group studied. It is the other side of representativeness: high representativeness is associated with high generalizability, and vice versa”* (Sarantakos, 2005:88).

Generalisability means the capability of the study to extrapolate the relevance of its findings beyond the limits of the sample. In other words it reproduces the extension which a study is capable to generalise its findings from the model to the total population, clearly, the higher the generalisability the higher the significance of the study (Sarantakos, 2005).

Generalisability can also relate to “*drawing some conclusions about a whole group or category of things on the basis of information drawn from particular instances or examples*”. (Denscombe, 2002:140)

Correspondingly Denscombe (2002:150) defines generalizability as “*the methodological application of findings from one set of data, one piece of research, to other instances of the phenomenon*”.

In fact, generalisability means the fact that the findings could be generalised and go beyond a small samples. And as this study seeks quality assessments by adopting interpretivism philosophy and using non-probability samples (snowball sampling method) generalising the study results is beyond the scope of the study.

3.6 Summary of the chapter

It can be decided that research is considered as the first phase towards finding answers to one’s questions. However, there is a variety of methodological approaches that can be employed, and the select of method is open to the researcher himself. Furthermore, the methodology of any study is likely to develop, and be determined by the nature of the research questions.

This research adopts interpretivism philosophy in nature which means that the consideration of the research emphasis upon perceptions and views. The emphasis is not firmly placed on measuring, counting and statistical manipulation of quantities and numbers. On the contrary, the purpose of this research is to find out whether the English Arabic subtitles meet the viewers' expectations in terms of overall quality.

Quantitative strategy analysis is also implemented to link the attitudes and assessments of the individuals concerned and to identify the answers means. However, in order to improve this study results, the questionnaire which normally carries quantitative features was adopted the principal methods of qualitative data collection, and used to rate general Arabic viewers' understanding of film subtitles as well as their assessments.

To conclude the philosophical paradigm underpinning this study is predominantly interpretivist. Philosophies are neither better nor worse than each other, but they are better in terms of suitability for research questions (Saunders et al. 2009). The interpretivism–qualitative approach is appropriate for this study because it is concerned with how viewers of English Arabic subtitles feel, understand, experience or cope with the wide variety of subtitles with little consistency and standardisation.

Chapter Four

Data Analysis

The analysis of the study questionnaire

4.1 Introduction

This section aims to present and discuss the data of the general viewers' questionnaire which was used to gauge the respondents' perceptions regarding the quality of subtitling. The objective of this study is to assess the quality of the Arabic subtitling of American-English films, in line with the research aims, which consists of examining the constraints and challenges of subtitling English in to Arabic movies' dialogue into Arabic, and assesses the impact of the subtitling quality on the receptors (general Arab audiences) by highlighting the problems and difficulties that affect subtitling quality.

The questionnaire is divided into two main sections. The first section provides an overview on the profile of the respondents who are general viewers of subtitled films across several Arab communities. Those participants were both males and females and have various levels of education, they also belong to a number of Arab countries such as Libya, Jordan, Bahrain, United Arab Emirates, Saudi Arabia, Tunisia, Algeria etc. the diverse sample of participants combining of Arabic speakers of different nationalities and cultural backgrounds is likely to yield an in depth view and rich data about quality of subtitling from English into Arabic.

The second part of the questionnaire contains selected movies screenshots with subtitling involving open-ended questions.

As mentioned in the previous chapter the snowball sampling strategy was used in distributing the questionnaire and to assure that the participants feel

confident answering the questionnaires, the questionnaire copies were circulated confidentially by post and emails and mentioning the name of the participant was optional.

The following table shows the number of the circulated questionnaires and the number of returned questionnaires with their respective response rates.

Table 4. 1 Viewers' questionnaire response rate

Group	Distributed questionnaires	Returned questionnaires	Valid, fully completed questionnaires	Invalid, and incomplete questionnaires	Response rate
General viewers	120	92	83	9	69.1%

4.2 The Analysis of Data

Based on the three main study themes which emerged from the literature, a thematic qualitative questionnaire to explore the problems in depth was developed. Subtitled screenshots from recent films were chosen and attached to this questionnaire according to the three main themes (challenges) identified i.e. linguistic, cultural, and technical challenges. The analysis of data of the study questionnaire will be qualitative as text-based descriptive analysis strategy will be implemented in this analysis. The attitudes, views, perceptions, and understandings of the general viewers will be described and analysed.

Descriptive research can apply elements of both qualitative and quantitative approach, often within the same study. It refers to the kind of study *“question, design, and data analysis that will be applied to a given topic. Descriptive statistics tell what is, while inferential statistics try to determine cause and*

effect” (Glass et al., 1984:30). The qualitative text-based descriptive strategy is implemented as a data analysis approach for the viewer’s questionnaire because a clear and authentic discernment of the problems of the current English into Arabic subtitles is needed to answer the research questions and as Sandelowski, (2000:339) argues *“the qualitative descriptive study is the method of choice when straight descriptions of phenomena are desired [.....] Qualitative descriptive studies comprise of a valuable methodological approach in and of themselves”*.

Researchers can select qualitative description, if their studies were planned with implications from other methods, they can describe what these implications were, instead of wrongly naming or implementing these other methods. A qualitative description method is a strong technique which was selected as it has the *“ability to provide complex textual descriptions of how people experience a given research issue. It provides information about the “human” side of an issue”* such as principles and views (Mack et al., 2005:1)

There are three main themes in the general viewers’ questionnaire as follows:

Table 4. 2 Themes of the study questionnaire

Linguistic challenges	Cultural challenges	Technical challenges
Subtitled sentence grammatical structure, lexical choices , and the link between its parts	Subtitling proverbs, Idioms, quotes, swearing and offensive language	Subtitles space on screen , number of lines, font, colour and size

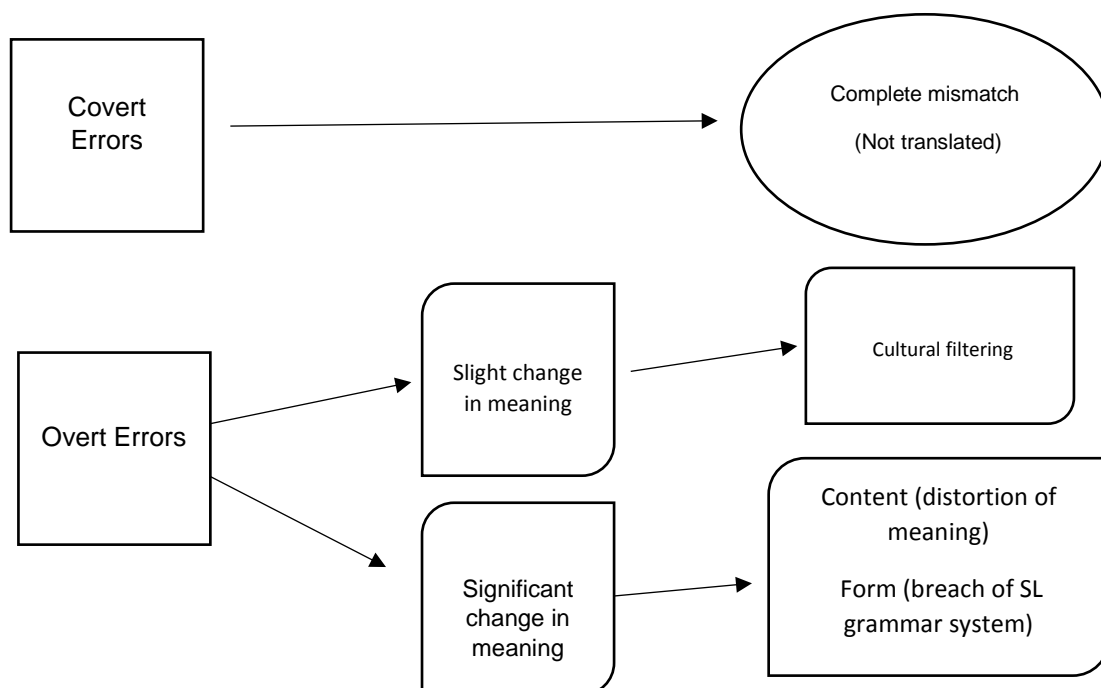
There is also a subtheme which is related to linguistic i.e. the use of local Arabic varieties instead of the modern Arabic. Under each category there are

more than one selected dialogue and some related questions. Each theme of the questionnaire consists of screenshots of subtitled movies; the screenshots represent 3-5 minutes movie dialogue with their Arabic subtitles. A group of questions and a space for comments followed each screenshots to gauge the general viewers' perceptions and opinions.

4.3 The TQA model adapted in the analysis

House's model of TQA will be adapted in order to direct the qualitative data analysis evaluation as the aim is to assess the quality of the subtitled samples.

Figure 4. 1 TQA model for analysis



(Source: House, 2009)

4.4 Linguistic challenge assessment

The following screenshots from different films were selected to assess the linguistic difficulties that were highlighted by both the literature as well as the

students' questionnaire findings. The linguistic difficulties are problems of the translated sentence structure (form), lexical choice (content) i.e. equivalences at word level and above word level. This is due to the scale of the differences that exist between Arabic and English at the structural level. Participants were asked to read the subtitled screenshots and to answer the related questions. The questions were about their general understanding of the subtitled dialogue, also they were asked to identify the type of problems in their views as well as general assessment of the overall quality of the subtitled dialogue.

The following screenshots were selected from *Fast and Furious 5* (2011) film. It has some unsuitable lexical choices and inadequate equivalences at both word level and above word level.

This screenshots represent a dialogue between a detective and his female assistant who were chasing a gang and they were followed by three open ended questions.

The Detective: They stay when they're supposed to run, they steal gas then give it away? And now they kill federal agents!

بقوا عندما يكون من المفترض أن يهربوا ويسرقوا الغاز ليهبوه والآن يقتلون العملاء الفيدراليين

His assistant: It doesn't make any sense.

هذا غير منطقي

The Detective: Here's what makes sense.

إليك ما هو منطقي

All these guys' names are on a list.

اسماء هؤلاء الاشخاص على لائحة

They come up, we take them down.

عندما يظهروا سنسقطهم

Not a phone call more, not a bullet less

بدون مكالمة زائدة أو رصاصة أقل

His assistant: Wilkes, we get anything?

ويلكس هل وجدت شيئا

Standard forensics.

أدلة قياسية

Shoe prints

بصمات ممسوحة

Hair and fibre.

ألياف شعر

Prints are all over the car.

وبصمات في جميع أرجاء السيارة

Anything else?

أيّ شيء آخر؟

Yeah, we tracked the owner off the vehicle ID

أجل، تعقبنا هوية مالك السيارة

There are a couple of shell companies in between but we finally traced it back to a corporation

إنهما شركتان كواجهة لشركة

Owned by an investor down here named Hernan Reyes

مملوكة لمستثمر يدعى هيرنان رياس

Investor?

مستثمر؟

If there's anything illegal happening in Rio, Reyes is involved.

لو أن هناك عملاً غير قانوني يحدث في ريو ف رياس متورط به

(Source, subsence.com)

Q1- How do you rate your understanding to the previous screenshots subtitles?

This question was to rate the degree of participants' understanding. This dialogue has some linguistic challenges (overt errors) such as syntaxes, lexical choices, and collocations, this is related to the differences that exist between Arabic and English at the structural level. According to the respondents' answers just a small part of the participants fully understood the subtitled dialogue, while a reasonable group of them indicate that they partly understood the film dialogue. However some of the respondents were unable to understand it completely.

Q2- What do you think the problem in the previous subtitles is (if any)?

This question was to make respondents try to identify the kind of the difficulty whether it is related to the form (the sentence cohesion) or to the content (the sentence coherence). Some of the participants believe that the problem of the

subtitles in this dialogue was associated with the unusual use of language and the incorrect choice of the Arabic equivalence which made it difficult to understand such as

ادلة قياسية، سنسقطهم بدون مكالمة زائدة او رصاصة اقل، بصمات ممسوحة، عملاء فدراليين

Participants attributed the low quality of the subtitles of this dialogue to both the sentences cohesion and coherence i.e. the grammatical and lexical connection within a text or a sentence that holds a text together and gives it a meaning. With references to House's TQA this indicates (overt errors) i.e. significant change in meaning as it contained distortion of meaning related to the wrong lexical choice as well as lack of cohesion which is related to the form of the translated sentences.

Q3- How do you rate the overall quality of the previous subtitles?

This question seeks to rate the overall quality of subtitles of the dialogue in the participants' opinions. The majority of the respondents were certain that the overall quality of the subtitles is not up to the required standard. While view the quality as passable and morally acceptable, just a few rate the quality of the previous subtitling as a good quality.

In fact; the majority preferred not to comment, yet some participants explained that there are some words they cannot understand as they feel that these words do not carry a clear meaning, for example; some of them believe that is due to the use of the machine translation and other translation software in subtitling, this leads in their views to the poor grammar as well as the ambiguity in some sentences.

The second sample of chosen screenshots was from Footloose 2011. A dialogue between a young man who came to stay with his uncle and his family.

Uncle: This used to be my office

لقد كانت هذه حجره مكنتي

Young man: but Lulu fixed her up for you.

ولكن قامت (لولو) بإصلاحها لك

Uncle: It's got all the essentials. Water, power, bed.

كل ما تحتاجه ستجده هنا الماء والطاقة والفرش

Young man: Look, I appreciate what you've done here. Taking me in and all

أقدر لك كل ما فعلت استقبالي وكل شيء

There, at the end, the money... You sent us... It really helped.

وفى النهاية، المال الذي كنت ترسله الى لقد نفعتي جيدا

Uncle: I wish I could have done more. Now, look... there's rules in my house.

اتمنى لو كنت أستطيع أن افعل أكثر والان اسمع هناك قواعد في منزلي

They're not written down, they're just common sense.

انها ليست مكتوبة انها حسية شائع

Do your schoolwork. Don't stay out late, that's not just my rule, that's the law

افعل واجبات مدرستك لا تبقى لوقت متأخر انها ليست قواعدي، انها القوانين

And don't give people attitude. This ain't Boston.

ولا تأخذ من الناس هنا موقفا هذه ليست بوسطن

Young man: I really want to pull my own weight around here... Cooking meals, getting work, helping out.

حقا أريد أن أفعل شيئا هنا او المساعدة في أي شيء اعداد الوجبات، الحصول على عملاً

Uncle: My buddy, Andy Beamis runs a cotton gin up on Chulahoma. He said you can start in the middle of next week.

ان صديقي أندی بيمس لديه محلج قطن في شولاهوم لقد قال إنك يمكن ان تبدأ ف منتصف الأسبوع

Young man: Couldn't I work at the car lot with you? I'm good with engines, oil changes. That's how I made money back home.

ألا يمكنني أن أعمل في السيارات معك؟ وهكذا يمكنني جنى المال من المنزل

The uncle: In this economy, that's the best I got.

في هذا الاقتصاد هذا أفضل ما يمكن

(Source, subsence.com)

Participants were asked to evaluate this subtitled screenshots and to answer the related questions:

Q1- How do you rate your understanding of the subtitles in the previous screenshots?

Based on the answers, just little portion of participants have fully understood the subtitled dialogue, while the majority of respondents indicated that they partly understood the film dialogue as they commented that they had a difficulties understanding some sentences such as

انا جيد مع المحركات، لا تأخذ من الناس موقفا، محلج قطن وهكذا يمكنني ان اقوم بجنى المال من المنزل

In addition to a small number of the respondents claim they were unable to understand it at all. TQA model suggests that this difficulty is due to overt errors i.e. breach of SL grammar system.

Q2- What do you think the problem in the previous subtitles is (if any)?

A small number of the respondents view the nature of the problem of understanding due to a grammatical structure (form). Some of the participants think that the problem of the subtitles in this dialogue are linked to the use of unusual language and wrong choice of equivalence, most of respondents attributed the low quality of the subtitles to both poor grammar, the sentences cohesion and the use of odd language such as حسية شائعته ، جيد مع المحركات ، which according to their answers affected the meaning of sentences and coherence negatively.

Participants expressed their dissatisfaction as they made additional comment expressing their concern such as *“the subtitler should take care of the sentence grammar”* *“the subtitler should use easy and common words”*, and *“the Arabic sense is absent in some sentences”*. In relation to the model of assessment adopted for this study it can be noticed that this part of subtitles

has a noteworthy change of meaning related to non-preserve of both form and content.

Q3- How do you rate the overall quality of the previous subtitles?

The majority of the respondents were unhappy as they consider the overall quality of the subtitles is not up to the expected level. Nevertheless, some of them view the quality of subtitles as an acceptable quality as they comment that they are able to understand most of the dialogue parts and guess the meaning regardless some difficulty they encountered in understanding 'small parts'.

The third sample of screenshots was taken from (*Into the storm 2014*) film. A man is describing the unique features of his storm- chasing vehicle:

Pete: Let's take a tour of the ultimate Storm-chasing vehicle, the Titus.

لنأخذ نظرة عن عربة ملاحقة العواصف تايئوس

She's equipped with 24 surveillance cameras, so we have eyes from every angle.

انها مزودة بـ 24 كاميرا مراقبة إذا لدينا عيون من كل الزوايا

A gyroscopic stabilized camera. A five-ton winch Four-millimetre solid steel armour.

الجيروسكوب, كاميرا متزنة رافعة خمسة أطنان اربعة ملم من الدروع

Now, back here, we have a mini weather centre, complete with. an anemometer, humidity sensor and potentiometer.

وهنا لدينا مركز صغير للطقس متكامل مع مقياس شدة الريح، واستشعار الرطوبة والجهد

But the thing that makes her really special are these grappling claws. Ah.

لكن الشيء الذي يجعلها متميزة هو هذه الاذرع

They can stabilize us in winds up to 170 miles an hour We're not going anywhere with those suckers dug in.

تستطيع تثبيتنا في الرياح حتى سرعة 170 ميل في الساعة لن نذهب الى اي مكان باستخدام هذه المثبتات

Clear! This is the culmination of my life's work.

خالي هذا هو تتويج لعمل حياتي

His friend: What about the turret, Pete? Pete: Right. The turret is up here which gives us a 360-degree view of outside.

ماذا عن البرج، بيت؟ صحيح. البرج هنا يمكننا من النظر 360 درجة الى الخارج

It's fitted with a digital cinema camera that will, when we find one of these bad boys give us the shot of the century. A sight nobody but God has witnessed.

مثبت بها كاميرا ديجتال عندما نجد أحد الفتيان السيئين تمكننا من التقاط لقطة القرن منظر لم يشهده أحد الا الله

(Source, subsence.com)

Q1- How do you rate your understanding of the subtitles in the previous screenshots?

An insignificant number of the participants claimed that they comprehended the subtitled dialogue with no problem, though a considerable number of

respondents indicated that they partially understood the film subtitles. Some of the respondents pointed out that they were unable to understand some parts such as “*when we find one of these bad boys*” “*A sight nobody but God has witnessed*” “*We're not going anywhere*”

عندما نجد أحد الفتيان السيئين، لن نذهب الى أي مكان، منظر لم يشاهده إلا الله.

Also the word ‘clear’ which is translated into خالي gave no sense according to many of respondents. TQA model adopted in the study analysis suggests that this is a (covert error) caused a significant change of meaning because of wrong lexical choice which completely changed the meaning.

Q2-What do you think the problem in the previous subtitles is (if any)?

The respondents view the problem as pertaining to a grammatical structure problem. They also think that the problem of the subtitles in this dialogue is associated with the use of unnatural language and wrong choice of equivalents. In fact, a considerable number of them related the low quality of the subtitles to both the grammar and the sentences structure i.e. the sentence cohesion and the sentence coherence also the use of uncommon language. The previous subtitles have obvious errors as the meaning distorted completely such as one *of these bad boys* عندما نجد أحد الفتيان السيئين which gave a completely wrong literal meaning.

Q3- How do you rate the overall quality of the previous subtitles?

The participants of the study consider that the overall quality of the subtitles is not up to their expected level as they pointed out that “*the meaning of some*

words are not clear” and “some sentences do not make sense in Arabic”.

Nevertheless, some of them consider the quality of subtitles acceptable.

The fourth sample of screenshots was taken from Fast and Furious5 (2011).

A dialogue between a gangster and his female assistant.

Boss: Then we're going to need a team. Let's run through the bases really quick. Who do we got?

سنحتاج الى فريق حسنا لنستعرض الأساسيات بسرعة ماذا لدينا؟

First we're going to need a chameleon. Someone who can blend in anywhere.

نحتاج الى شخص متقلب لديه القدرة على التمويه

Assistant: What else?

وماذا أيضا؟

Boss: A fast talker. Someone who can bullshit their way out of anything.

متحدث سريع يمكنه ان يخرج نفسه من أي شيء

Assistant: I got that.

اعلم ذلك

Boss: This guy is going to have a lot of surveillance. We're going to need someone who's good with circuits.

لدى ذلك الرجل سيكون هالك الكثير من آلات المراقبة سنحتاج لمن هو جيد مع الدوائر الالكترونية

And with those circuits, Reyes is going to have walls. We're going to need guys to punch through those walls.

سيكون لدى رياس حيطان مانعه سنحتاج رجالا ليخترقوا هذه الحيطان

Assistant: What else?

وماذا أيضا؟

Boss: Utilities and weapons, someone who ain't afraid to throw down.

Someone to back up every position.

معدات واسلحه شخص لا يخاف من المواجهة شخص يدعمك في كل مكان

Gang woman: Yeah, what else do we need?

اجل وماذا نحتاج أيضا؟

Boss: Most importantly. We're going to need two precision drivers ,guys that don't crack under pressure. Guys that never lose.

الأكثر أهمية رجلين لا يخسرا ابدا سنحتاج الى سائقين متمكنين؟

Assistant: You know we got that.

تعلم ان لدينا ذلك

(Source, subsence.com)

Q1- How do you rate your understanding of the subtitles in the previous screenshots?

A minor number of the respondents claimed that they have grasped the subtitled dialogue with no difficulty, however; most of them stated that they moderately understood the film subtitles as they expressed their displeasure by some comments such as “*some words are not clear*”. “*The grammar is poor*”. Some respondents stated that they faced great difficulty understanding the subtitles due to uncommon language used.

Q2- What do you think the problem in the previous subtitles is (if any)?

The respondents of this study believe that the inadequate quality of the subtitles is due to the use of odd language items and inaccurate equivalents. They also agree that the problem is related to grammar, the link between sentences and the use of unnatural language and unsuitable equivalences. According to the TQA criteria adopted in this study there are overt errors related to both form and content, which negatively affected the quality of subtitles.

Q3- How do you rate the overall quality of the previous subtitles?

Although some participants considered the overall quality of the previous subtitling as good quality and think that the quality of subtitles is satisfactory, the majority rate this part of the film subtitles as below the expected level.

4.4.1 Assessment of use of local dialects in subtitling

This study also aims to address the use of standard language vs. local languages subtitling choice challenge which is a subtheme related to linguistic challenges. As highlighted in the literature review chapter, there is an open

debate among scholars whether to use local varieties instead of the modern standard languages (MSA) which is the language of education, press, and media as it is the official language of the whole Arab states.

It goes without saying that different regional varieties of Arabic are spoken throughout Arab countries such as Egypt, Algeria, Libya ...etc. So it is imperative for subtitlers to use the standard Arabic language. Yet following the standard Arabic language grammatical rules while subtitling is not easy and constitutes a challenge to the subtitlers.

Since the participants of this study are from different Arab countries and they speak different local varieties, these respondents were asked whether they prefer standard Arabic or local varieties subtitles. There were two screenshots subtitled in an Egyptian-Arabic local variety. Participants disapproved this technique in subtitling as they preferred modern standard Arabic subtitling. They stressed *“I cannot understand other local varieties”*. *“If they prefer to use local dialects, let them use them in their local country”* commented others. They suggested that translation in local variety will not be understood by speakers who use other local variety due to the lexical differences as well as the sentence structure. Respondents suggested that the subtitles must be in modern standard Arabic (MSA) to be easy to understand by most of the Arabic speakers.

4.5 Cultural challenges assessment

In this part, screenshots were selected to gauge the viewer's assessment in order to identify the difficulty of cultural specific items in translation such as

humour, proverbs, idioms, sayings, etc. The questionnaire general principles were applied therefore; the respondents were not told about these cultural aspects to avoid leading questions (see questionnaire design section).

4.5.1 Idioms, proverbs, quotes, prayers, and humour

The first dialogue was from the (Footloose 2011) movie. The conversation took place between a family and their nephew guest who is going to stay with them. This short dialogue contains many cultural related words which usually constitute a challenge to the translators in general and subtitlers in particular. This dialogue contains a prayer, humour and an idiom i.e. such cultural items require careful attention by the translator in order to grasp their intended meaning and style to have similar effect in the TL. (Further discussion in the following chapter).

Small girl: Momma, it's Ren! He's here! I'm gonna beat you!

أمي، إنه (رين)، انه هنا سوف أهزمك

Hey, girls. How you doing? You guys are huge!

مرحبا، يا فتيات كيف حالكن؟ أنتم يا فتيات، اصبحتن ثقيلتان الوزن

Young man: Get off of me! Attack of the cousins!

ابتعد عني، هجوم الأقارب

The Mother: Who'd you find, Amy? Hey, darling. Hey, how you doing?

من وجدتي يا (ايمي)؟ مرحبا، يا عزيزي كيف حالك؟

Good. Hope you got some sleep on that bus.

حسنًا، أمل إنك قد تحصلت على بعض النوم

Young man: Yeah, I got plenty of sleep. No worries, Lulu.

نعم، لقد حصلت على بعضا منه لاتتلقى بالولو

The father: Hey, boy.

مرحبا يا فتى

The young man: Wesley.

(ويسلى)

You used to call me Uncle Wes. You too big in the britches for that now?

لقد كنت سابقا تقول عمى ويس هل كبرت في البنطال على ذلك

The dialogue continues in the dining room

Mother: Is anybody hungry?

أهناك أحدا جائعا؟

Small girl: I'm hungry! I'm hungry!

أنا جائعه، انا جائعه

Father: Sounds good. Need a hand with that?

هذا يبدو جيدا، أتريد مساعده؟

The young man: I got it, thanks.

انا اهتم بذلك. شكرا

Small girl: Hey Ren, I wanna tell you a joke. How do you make a tissue dance?

Put a little boogie in it.

سأخبرك مزحه يا رين كيف تجعل منديل يرقص قم بوضع القليل من البوجي بداخله

Father: Hey, buddy, I tell you about these baked beans?Your great grandma

Esther. who you didn't know. This is her secret recipe

أتريد ان اخبرك شيئا رجل حسنا، عن الفاصوليا هذا؟ جدتك أيستر التي لم تعرفها ان هذا سرها

Mother: Yeah, you know what .The secret ingredient is?

هل تعرف ما هو سر هذه المكونات

The father: Bourbon.

كحول الزيت

Mother: It's not bourbon. It's a ton of butter.

انه ليس الزيت، انها الزبدة

That's code for bourbon.

انه رمز الزيت

Now, we do burgers on Saturdays. I didn't know if you were a vegetarian, or a vegan or something?

والان، نحن نأكل البرجر في كل سبت وأنا لا أعرف إذا كنت نباتيا أم لا؟

The young man: No, no, no, this is great, it's good. Thank you.

لا، هذا جيدا، هذا رائع شكرا لك

The father: It's grass-fed beef.

انه يأكل لحوم البقر

Young man: Thank you. With a bit of possum.

شكرا لك مع القليل من الابوسيوم

The mother: OK. Whose turn is it?

حسنا على من الدور؟

The small girls: Daddy's!

ابي!

Aba !

The father: Let's join hands. Bow your heads. Most gracious heavenly Father

We ask you to bless this food, Nourishment of our body and

Greater strength for Thy good. Help us be ever mindful of the needs of others.

Amen

لنضم أيدينا، ونخفض رؤوسنا أبانا الكريم في السماء بارك لنا طعاما وشرابنا ولتقوى أجسادنا بطعامك هذ

وبالقوة العظيمة لما هو خيرا واجعلنا دائما قادرين على مساعده من يحتاجوا الى المساعدة

(Source, subscene.com)

Q1- How do you rate your understanding of the subtitles in the previous screenshots?

The first question to the participants was about the general understanding of the subtitled dialogue. The number of the respondents who were unable to understand this part of the film dialogue increased significantly in this category compared with the linguistic challenge as a considerable number of respondents understood them moderately that means they are not able to understand the cultural specific words and phrases of the subtitles. Some of them were unable to understand the subtitles completely, *“we did not understand the joke”* said some participants, *“what is the meaning of بوجي”* asked others. Also they wondered *“who is our father in the sky!”* in the prayer. For the proverb some asked what is meant by كبرت في البنطال. Which literally means ‘you grew up in trousers’. This short dialogue contains a proverb, humour, and a prayer. According to translation theories all these cultural aspects have specific connotations and there are certain techniques to deal with them in translation. As it will be discussed in the following chapter. With reference to the TQA model, covert errors can be noticed as there is complete mismatch between the original and the translated sentences.

Q2- What do you think the problem in the previous subtitles is (if any)?

Respondents were asked to identify the kind of problems that influence the subtitles quality to help the researcher in assessing their views more easily. The use of unusual language and inappropriate equivalence reduced the

quality of the subtitlers was the perception of a considerable number of the respondents as they were unable to understand and the subtitles language. The participants believe that the problem is connected with grammar as sentences structure are not up to the standard level. They also think that the problem of these subtitles because of the poor grammar, the connection between sentences and the use of odd language and the failure of achieving equivalences.

Q3- How do you rate the overall quality of the previous subtitles?

The overall quality was the third question to the research respondents to gauge their overall assessment. The answers revealed that the respondents rated the quality of this part of the movie dialogue as unsatisfactory as they were unable to understand parts of it. However, a few of them view the quality of subtitles as an acceptable quality as they were able to guess the meaning of some parts of the dialogue.

The next sample was from (Non-stop 2014) film. These screenshots were selected as it contains a proverb which is one of cultural specific items that create a challenge to the translator. The aim is to evaluate the viewers' opinions of the quality of the subtitles of this dialogue:

The dialogue took place at an airport between two men during the checking in.

Passenger 1: Yeah. Sorry

سَيِّدِي، مَعذِرَةٌ

The airport speaker: May I have your attention, please?

هل من الممكن ان الفت انتباهكم

Passenger 1: So, where you off to? Where you heading?

إذن، إلى أين ستسافر؟ إلى أين تتجه

Passenger 2: I'm heading to Amsterdam.

سأسافر إلى أمستردام

The airport speaker announcement May I have your attention, please?

هل تلفتوا لي، من فضلكم انتباهكم

The white zone is for the immediate loading and unloading of passengers only.

المنطقة البيضاء للتعبئة الحالية والتفريغ للركاب فحسب

The passport control officer: Here you go, sir. Enjoy your flight.

ها أنت يا سيدي استمتع برحلتك

A man is talking on his phone while checking in:

Everyone and their mother's in the game right now. You got Korean phones, Japanese phones, Scandinavian phones.

كل فرد وصناعاتهم في الأمر الآن لديك هواتف كوريّة، هواتف يابانيّة وهواتف اسكندنافية

OS is trying to keep up with the hardware from 15 different manufacturers.

Right!

هذه الهواتف من من 15 مصنع مختلف حسن

That's what I've been saying. No one listens to me!

هذا ما كنت أقوله دومًا ولم يستمع لي أحد

Dude, you're preaching to the choir! It makes absolutely no sense.

يا صاح ان تعظ الجوقة وهذا غير منطقي تماما

Really? I guess I'm in your way.

حقًا؟ أظن أنني في طريقك

New Yorkers, man, I swear to God. Give me two minutes.

رجال نيويورك يا رجل أقسم بالله امهلني دقيقتين

The passport control officer: clear, right this way Sir. Please.

امن. من هذا الاتجاه

(Source, subsence.com)

Q1- How do you rate your understanding of the subtitles in the previous screenshots?

This question aimed to evaluate the participants' general comprehension of the subtitled dialogue. The number of the participants who have partially understood this part of the film subtitles increased significantly in this group

compared with the linguistic theme. It is assumed that the incorrect translation of the proverb was the reason behind that.

Proverbs usually create a great difficulty for translators and subtitlers as it will be discussed in the following chapter. Most of the respondents indicated that they partly understood the dialogue and the reason behind that is mainly the uncommon language as most of them pointed out that they are not able to fully understand the dialogue subtitles. *“What is the meaning of تعظ الجوقة literally ‘Lick choir’ asked some of them. According to TQA model a significant change in meaning can be noticed i.e. an overt error.*

Q2- What do you think the problem in the previous subtitles is (if any)?

Respondents were asked to classify the kind of problems that they believe affect the subtitles quality. A few participants think that the problem is related to the misuse of grammatical rules. The use of uncommon language and unsuitable equivalents was the reason behind the difficulty in understanding the dialogue easily was the view of most of the respondents. They view that the sentence cohesion, and the wrong use of the word equivalent was the reason of the low quality of the subtitles.

Q3- Q3- How do you rate the overall quality of the previous subtitles?

Respondents were asked to rate the overall quality of this dialogue subtitles, the answers showed that the majority of them evaluated the quality of this part of the movie subtitles as below the standard level. However, the minority assessed the quality of subtitles as a good quality, in addition to a small

number of them who considered the overall quality of the previous subtitling quality as satisfactory.

The following dialogue was taken from (She's the Man 2006) film. This subtitled dialogue was between a mother and her (mannish) daughter who resembles men and always challenges the boys and tries to defeat them. This part was selected because it also includes a proverb which is one of the common problematic cultural aspects in translation.

The mother: Sebastian! Were you talking with your brother?

هل كنت تتحدثين مع اخاك للتو؟

The daughter: No. Yes.

لا! نعم

On the phone. He's at Dad's. Bye, Dad.

هو في منزل والدي مع السلامة يا ابي

The mother: Picture this: We're at the country club, they call your name, and you emerge in this (holding a white wedding dress)

تخيلي هذا نحن في النادي الريفي وهم ينادونك وانت تظهرين في هذا

The daughter: No. Sorry, Mom. I have a strict no-ruffles policy.

لا اسفة أُمي عندي سياسة عدم استثناءات

The mother: Sometimes I just think you just might as well be your brother.

أحياناً اتخيل أنك اخاك

The daughter: You know what? If you can't join them, beat them.

هل تعلمين؟ ان لم تستطع الانضمام إليهم اهزمهم

You want me to turn you into your brother?

أتردينني أن أحولك إلى أخاك؟

The daughter: That's right.

نعم

I'm going to Illyria as Sebastian. I'll make the boys soccer team, and in 12 days beat the Cornwall boys' team

سأذهب لكلية سباستيان بإيليريا سأقابل لاعبين كرة القدم هناك سأهزم فريق كرونيل وبعد 12 يوم

(Source, subsence.com)

Q1- How do you rate your understanding of the subtitles in the previous screenshots?

Unexpectedly, the number of the participants who have completely understood this part of the film dialogue increased significantly (78 out of 83 respondents) in this sample compared with the previous subtitles. This is probably due to the fact that this proverb either has an explicit meaning or was subtitled correctly because it is common in Arab culture and has a similar proverb in Arabic language. It is known that proverbs sometimes create no difficulty for translators and subtitlers especially if the SL and TL belong to the same

language family and have equivalents in the TL as it will be discussed in the following chapter. The majority of the respondents indicated that they completely and easily understood the subtitles while just small number of them pointed out that they faced some difficulty to understand the dialogue. In fact; all of the respondents were able to understand the dialogue either fully or partially. With reference to TQA model the subtitles have overt errors i.e. slight change of meaning which does not affect the viewers' comprehension.

Q2- What you think the problem in the previous subtitles is (if any)?

Respondents were asked to highlight the type of problems that affect the subtitles quality from their points of view. Based on their answer to question one most of the participants commented that there is no problem and the subtitles were easily understood. While few of them view that there is a problem with some sentences meaning as they claimed they are unable to understand some subtitles parts.

Q3- How do you rate the overall quality of the previous subtitles?

The objective of question three is to rate the overall quality of these subtitles, the answers revealed that the majority of them appraised the quality of this part of the movie subtitles as a good quality as it was understood without much difficulty. Though some of them considered the quality of the subtitles to be acceptable.

The following dialogue was taken from (Rio 2011) movie, it was selected because it contains an idiom. Idioms as other cultural related phrases sometimes constitute a challenge in translation as it will be discussed in the

following chapter. The purpose was to measure the viewers' comprehension of the translation of this dialogue in general and this SL cultural item in specific in order to identify the translation challenge.

The dialogue takes place in Rio de Janeiro in Brazil where an American lady and her friend are looking for their unique birds (rare species of parrots) which have been stolen by a gang.

Brazilian boy: Lady! American lady! American lady:

ايتها السيدة الامريكية سيدتي

"Blue" where? What?

بلو اين ماذا

The Brazilian boy: I know your birds, sir

اعرف مكان طيوركم

Lady's friend: You got "blue" are you sure? It is his (looking at a blue feather)

انها له "ينظر الى ريشة زرقاء" هل عثرت على بلو هل انت متأكد

The American lady: Let me see. You are right. Ok where is he?

دعني أرى هذه انت محق حسنا اين هو؟

Brazilian boy: Come in let's go I'll take you

هيا تعالى سوف اخذك اليه

The lady's friend: Linda, Linda, wait, we do not know this boy. We can n't trust him.

لا ليندا انتظري نحن لا نعرف هذا الولد ولا يمكننا ان نثق به

American lady: I have to trust him; I have no choice.

على الوثوق به لا خيار لدى

(Source, subsence.com)

Followed by another screenshot subtitled dialogue between the members of the gang after losing the stolen birds, the boss is blaming his assistants.

Boss: Do you think I am an idiot! There were two birds chained together in a cage. How could you lose them?

هل تعتقدون انى احمق لقد كانوا طيرين ومقيدين سويا في قفص كيف فقدتهما

The 1st assistant: They were smart boss, but do not worry we'll get them back, I have a plan.

لقد كانوا اذكاء يا رئيس ولكن لا تقلق سوف نستعيدهم لدى خطة

Boss: Oh great what are you gonna do? Wonder the city calling "here barry here barry"

عظيم ماذا سوف تفعل؟ تذهب للمدينة وتنادى تعالوا هنا أيها الطيور

1st assistant: Well anything sounds damming when you say like that.

أي شى يتم عندما نفعل ذلك

The boss: We have to get the birds to the airport tonight.

يجب ان نذهب بالطيور الى المطار هذه الليلة

The 1st assistant: But it is a carnival and all the roads will be blocked by the parade.

ولكن انه المهرجان وكل الطرق ستكون مغلقة من قبل الموكب

Boss: That's why I wanna go this morning. This bird is 10 times smarter than two of you combined.

هذا هو السبب الذي كنت اريد الذهاب بهم هذا الصباح هذا الطائر اذكى منكم 10 مرات أنتم الاثنان سويا

The 2nd assistant: Ya, well if he's so smart, why do not you put him in charge

حسنا إذا كان ذكي جدا فلماذا لا تجعله المسئول

Boss: I am putting him in charge

انا اجعله المسئول

The 1st assistant: (hitting his colleague) Stop suggesting things.

توقف عن اقتراح الأشياء !

Boss: Go find them NEGAL Em, if we can't get through the parade. We'll have to be in the parade.

اذهب واعثر عليهم يا انيجل ان لم تستطع تجاوز الموكب فسيجب علينا البقاء داخل الموكب

(Source, subsence.com)

Q1- How do you rate your understanding of the subtitles in the previous screenshots?

The answers to this question have revealed that the percentage of the respondents who could not grasp this part of the film dialogue fully was approximately half of respondents. Some respondents explained the difficulty

they faced by commenting *“We cannot understand parts of the dialogue as they make no sense in Arabic”*, what is the meaning of *البقاء داخل الموكب؟*. Literally ‘Stay within the procession’ some of them claimed that they were unable to understand it at all. This is in fact is due to the word-for-word translation of the idiom, ‘if we can’t get through the parade, we’ll have to be in the parade’ as it will be discussed later.

Q2- What do think the problem in the previous subtitles is (if any)?

The main purpose for this question is to understand the notion of the problem that hinders comprehension of the subtitles. This question was formulated with four choices, the last one was open for the participants’ comment and interpretations.

The answers of the respondents showed that most of the respondents relate the problem of the subtitles to the literal translation and feel that the equivalents are incorrect (content). Respondents also related the problem to both the sentence meaning and grammar (form). TQA model considers these errors as an overt error i.e. content distortion of meaning.

Q3-How do you rate overall quality of the previous subtitles?

The objective of this question is to explore the overall quality of the dialogue subtitles in the viewers’ perceptions. Many of them consider the overall quality of this part of the movie subtitles as an average quality since they face some difficulty to understand it. They were also not satisfied with the quality of the subtitles of this dialogue and consider it below their expectations.

Nevertheless, not many viewed the quality of the subtitles as good as they were able to understand the subtitles without much efforts.

The following dialogue was taken from (Into the Storm 2014) movie. This dialogue is a speech was delivered by a university president to the university new graduates. This dialogue contains a quotation. The university president has used a famous person quote to advise his former students in the graduation ceremony. Quotations usually used as an approach to add diversity and to support a person's reasonable advices. Translating quotations is another challenge as they need familiarity with the cultural background of the quotation owner to understand the possible implicit meaning.

The university president: I leave you with (John Updike's) words: "*You cannot help but learn more as you take the world into your hands. Take it up reverently... for it is an old piece of clay with millions of thumbprints on it*".

أترككم مع كلمات جون المقتبسة. ولكن معرفة المزيد يمكنك من أخذ العالم بين يديك. لا يمكنك أن تساعد اخذه باحترام لذلك هو قطعة قديمة من الطين مع الملايين من بصمات الإبهام علي.

The audiences: Oh, great.

عظيم

The president assistant: I guess we should, uh...I guess we should start finishing up.

اعتقد انه يجب. أعتقد أننا يجب. ان ننهي العمل

Then suddenly a thick black storm approached the ceremony place

Graduate 1: Woo! Look at the size of that sucker! Look how fast it's spinning, man!

انظر الى حجمه انظر الى سرعة دورانه يا رجل

Thunder crashing sound

Graduate 2: Shit! Man that was close!

تبا، كان ذلك وشيكا

Graduate 1: Dude. My arm hair.

انظر الى شعر يدي

Graduate 2: No. Dude, it's your "hairs" hairs!

وهل هذا شعرك؟

Graduate 1: They're standing up on your head, bro!

انه يقف فوق راسك يا صاح

Ha-ha-ha.

(Source, subsence.com)

Q1- How do you rate your understanding to the subtitles in the previous screenshots?

The answers of this question have clearly showed that no one of the respondents was able to understand the meaning of the subtitles. It was clear from their answers that they were struggling to understand it as a considerable

number of them indicated that they were not able to comprehend it. Some respondents wrote *“this is not Arabic”*, and *“the language is very strange and meaningless”* was the opinion of many of them.

In fact; this was expected that the viewers might face a great difficulty to understand this film dialogue subtitles as it contains a philosophical literary quotation from (John Updike) the famous American novelist, poet, short story writer, art and literary critic. *“You cannot help but learn more as you take the world into your hands. Take it up reverently... for it is an old piece of clay with millions of thumbprints on it”*.

The literary quotations need trained subtitlers as a special care is needed to understand the implicit meaning. Quotations as other cultural related items sometimes carry indirect meaning therefore; cannot be translated literally as it will be discussed later in the flowing discussion chapter.

Q2- What do you think the problem in the previous subtitles is (if any)?

The core aim for this question is to know the type of the problem that hinder the respondents to understand the subtitles.

The answers of the respondents showed that the respondents attribute the problem of the dialogue subtitles to the use of inadequate language and the incorrect equivalences. A big number were not satisfied with the subtitles grammar as they view the low quality of the subtitles is due to both grammar and the incorrect equivalences used by the subtitler. With reference to the TQA model the errors in this sample are covert as there was a complete mismatch between SL and TL as it will be discussed later.

Q3- How do you rate the overall quality of the previous subtitles?

The overall quality of the dialogue subtitles was one of the questions to evaluate the viewers' perceptions in general. In fact; there was general agreement among the respondents that the subtitles quality is poor as the majority consider these subtitles quality as not up to the desired level. However; a small number of respondents of them view this quality as acceptable. No one of the respondents believes it has a good quality. These perceptions were expected as a big number of them was unable to understand the subtitles of this dialogue.

4.5.2 Offensive use of language with reference to God

Anti-religious use of language was represented in three subtitled dialogues taken from different movies, the aim was to test the respondents' perceptions and reactions towards the literal subtitling of some offensive words and sentences.

The first subtitled dialogue was taken from (I Frankenstein 2014). This dialogue comprises reference to God. It is a dialogue between Leonore the queen of (Gargoyle) and a warrior called Adam.

Leonore: It is not an open battlefield for you to do as you please.

انها ليست معركة مفتوحة لك لتفعل ما تريد

Adam: I'm descending demons, aren't I?

انا اقتل الشياطين، صحيح؟

Leonore: Do not pretend that you are doing this for us or mankind! You care only about yourself, Adam.

لا تدعى بانك تفعل هذا لأجلنا أو لأجل البشر انت تهتم فقط بنفسك يأم

Leonore: Do you know a human was killed in that alley tonight?

اتعلم كم عدد البشر الذين قتلوا في ذلك الحي الليلة

Adam: I didn't kill him.

لم اقتلهم

Leonore: Your actions led directly to his death.

افعالك أدت الى موتهم

Adam: I'll be more careful next time.

سأكون أكثر حذرا في المرة القادمة

Leonore: There will not be a next time.

لن يكون هناك مرة قادمة

Guard: You will remain here until the Queen decides what to do with you.

ستبقى هنا حتى تقرر الملكة ما تفعله بك

Adam: You cannot keep me here, Leonore.

لا تستطيعين إبقائي هنا لينور

Leonore: I can hardly risk unleashing you on the streets of this city.

لا أستطيع المخاطرة بتركك في شوارع المدينة

Adam: My life is my own. You will not take it from me.

حياتي ملكي انا ولن تسلبها مني

Leonore: Your life was not granted to you by the grace of God! It was fabricated in a laboratory! And until you learn to use it wisely, I will do what I must!

حياتك لم يقررها الرب لقد صنعت في مختبر وحتى تتعلم كيفية استخدامها بحكمة سأفعل ما يتوجب على فعله

(Source, subsence.com)

The second part of the subtitled dialogue was taken from (Fast and Furious 5, 2001). A dialogue between members of a wanted gang.

Speaker 1: Oh, no. Guys, guys! Guys, we have a problem. The whole team just got burnt. Now we're all wanted.

يا رفاق يا رفاق لدينا مشكلة لقد تم التعرف على جميع أفراد الفريق الآن أصبحنا جميعاً من المطلوبين

Speaker 2: How did this happen?

الآن أصبحنا جميعاً من المطلوبين

Speaker 1: US Diplomatic Security Service issued the warrants Agent L. Hobbs.

وكيف حصل ذلك قسم الأمن الدبلوماسي الأمريكي هم من أصدروا المذكرة العميل إل. هوبز

Speaker 2: Hold on one second. Hey, Dom. Is that the guy you saw in the favela?

انتظري لحظة يا دوم هذا هو الرجل الذي رأيته في فافيللا

Dom: Yeah Hobbs is the leader of the elite task force for the DSS.

إن (هوبز) ، قائد أفضل فرقة في قسم الأمن الدبلوماسي

Speaker 2: So he's good.

إذن فإنه بارع

Dom: When the FBI wants to find somebody, that's who they call. Because he never misses his mark.

إذا أرادت "المباحث الفيدرالي إيجاد شخص ما يتجهون إليه دائماً لأنه لا يفقد المطلوبين أبداً

This guy is Old Testament. Blood, bullets, wrath of God. That's his style. And right now he's hunting us?

إن هذا الرجل، قديم العهد، دم، رصاص، عقاب الإله هذا هو أسلوبه والآن سيقوم بمطاردتنا؟

Speaker 2: Dom, we got to move up our timeline.

يا (دوم)، يجب أن نتقدم بخطتنا بشكل أسرع

Dom: Yeah, but how?

نعم، لكن كيف؟

Speaker 1: This thing's already been difficult without Wyatt Earp on our asses.
If anything, we need more room to breathe.

إن الأمر من البداية صعب وبدون مطاردة من "وايت إيرب أوي شيء سنحتاجه، هو مساحة أكبر للتنفس"

Speaker 2: Roman's right. Think we need to get some fresh air.

إن (رومان)، محقّ أعتقد بأننا نحتاج إلى الحصول على بعض الهواء المنعش

Speaker 1: We've got a hit. '70s Charger

لقد حصلت على دليل سيارة "تشارجر" عام 70

Speaker 2: Let's get a move on! Eastbound on Avenida Atlantica 90 Move,
move, move, move!

تحركوا، تحركوا، تحركوا لتتحرك في الشرق على الشارع 90

(Source, subsence.com)

Unlike previous parts of subtitles, the questions in this category were not about the general quality of the subtitles but focused on the viewers' satisfaction on the way of translating some English into Arabic challenging cultural items which need special care and certain techniques to deal with by English into Arabic subtitlers as the addressees belong to a very conservative environment. The aim was to gauge the viewers' opinions about the translation of cultural controversial items as some academics are against the omission and suggested some alternative techniques to deal with them while others prefer to filter the translation of such items especially Arab scholars as this theme will be discussed later.

The subtitler of the previous two dialogues translated the whole dialogue without any omission, so the respondents were asked whether they agree or disagree with the subtitler's choice.

Q Do you think there is an offensive use of language in previous dialogues? And what do you think of the subtitler choice to translate the whole dialogue without omitting any word?

All of them consider the reference to God in the previous dialogues as an offensive reference and no one agreed to translate such offensive words as the mainstream of the participants were against the subtitler's decision. In their comments, they stressed that *"Offensive reference to God or to religions by no means accepted and should be neglected in subtitling"*. In fact, this is not surprising as the conservative Islamic-Arab culture which is the background of the whole participants have traditional attitudes and values and cautious especially in relation to politics or religion.

Another screenshot was presented to the respondents where the subtitler had a different decision i.e. to omit the whole dialogue as it contains an offensive reference to God in his view, he instead wrote *"it is a blasphemy cannot be subtitled. I seek god forgiveness"*. As expected all respondents appreciated the subtitler's decision as they prefer not to see subtitles for such words regardless their importance in the dialogue. The problem with the previous samples is an overt error i.e. culture filtering

4.5.3 Offensive language and swear words

The following part of dialogue was selected from (Sabotage 2014) movie as it has a violent language and some swear words. It was presented to the respondents to test their views about subtitling this cultural aspect. Offensive language usually constitutes a big challenge to translators, especially in a culture that considers offensive and swearing words shocking and unacceptable by the majority of people.

Man1: Get his head down. Get your man out of there. Tripod, get in the rig!

لتخرج رجلك من هناك اخفض رأسه لتخرجه من هنا

Man 2: Stay with me.

أبقى معي

Man1: Got it! Monster, hurry up. Monster! Let's go.

لك ذلك مونستر أسرع هيا

We need more money! Breacher, the dude's f***d up!

نريد المزيد من الأموال بريتشرفيقك في وضع صعب

Not getting paid ain't gonna help him.

لن تأخذ المال ان لم تساعده

Yeah? Now we're just like them!

حقا؟ مثلهم تماما

Shut your f***g mouth! This isn't what we f***ng do!

اغلق فمك اللعين هذا ليس ما نفعله

I'll take your cut.

سأخذ نصيبك

Boss: Shut the f***k up! Do your job! Hang in there. Just a little hickey, baby.

اخرسوا وانجزوا عملكم. تماسك انه مجرد جرح صغير

Keep the money coming!

واصلوا احضار المال هيا يا بريتش هيا هيا

A man on the phone: Come on, Breacher. Come on, come on, Mike.

Boss: F***k, open your eyes! How's he doing?

اللجنة تأهبوا كيف حاله؟

Man 1: He's cleaned up.

انه بخير

Boss: We gotta move him, boss! Get him out of here now. Get him up. A little help, Grinder!

يجب ان ننقله أيها الرئيس عليك إخراج هيا قم بأنهاضه. بحاجة لمساعدة صغيرة يا غرندير

Breacher, give me status Stand by. I have men coming out.

بريتشر أعلمني بالموقف تأهبوا لدى رجال سيخرجون الان

Boss: Call up Medical

استدعى الوحدة الطبية

Breacher: Are you in the money room? Let's go! Come on, come on.

انت في غرفة النقود هيا بنا

Get some more, get some more. Lizzy! How much money do we got?

كم من النقود لدينا؟ ليزي. احضروا المزيد من النقود

About \$10 million.

حوالي 10 مليون

That's enough. Go and help Monster. On it!

الى هنا يكفي اذهب وساعد مونستر

Okay, Tripod. Moving

حسنا (ترايبود) تحرك

John. Come on, come on. Moving it in. Let's go. It's in. It's in. Go, go! Move!

هيا بنا جون هيا هيا هيا تحركوا هيا بنا انه في الداخل

Boss: God damn it, John! Talk to me. We're through. All right, stack up.

Team, move.

تكلم اللعنة يا جون الان بوسعنا المرور حسنا تجمع ايها الفريق تحركوا مونستر ابق على اليسار ولينتبه الجميع

Monster, stay left Heads on the swivel

ابقوا على اليسار رؤوسكم للأعلى

Coming out.

All right who dropped ass?

حسنا. من قام بإخراج الريح

Boss: Here we go. Come on, boys. This better be worth it! F***ing nasty.

!ها نحن ذا هيا يا رفاق يستحسن ان تستحق هذه العملية العناء

Man1: F**k. Shit.

انه شيء مقرف تبا ماذا؟

Boss: What? Where's the f***ing money? Are you f***ing kidding me right now?

اين هي النقود اللعينة؟ هل تمزح معي؟

Lizza: What? We should check in the water

ماذا؟ تفقدها في المياه

Man1: What'd she say? Check in the water.

ماذا قالت تفقد المياه

The f***k money gone

النقود اللعينة ضاعت

Boss: What the f***k you mean, check the water?

ماذا تعنى بتفقد المياه؟

Boss: Right behind you. What happened with the money?

انها خلفك ماذا حدث للنقود؟

Boss: What do you mean there's no f***ing money?

ماذا تعنى بأنه ليس هناك نقود؟

Man2: Look at the rope. It's been cut

انظر الى الحبل انه مقطوع

Man1: Just check down there.

تفقد بالأسفل فقط

an2: Check down here. Oh, f***ing shit

تفقد بالأسفل اوه سحقا

Man1: Who the f**k else knew about this shit?

من كان غيرنا يعلم بشأن هذه العملية؟ بالله عليكم

Man1: Come on. It's not in the f***ing water, man! It's not in the f***ing water!

انها ليست في المياه. انها ليست في المياه يا رجل

Man2: No f***ing way!

محال

Man1: Who f***ing cut the rope?

من قطع الحبل بحق الجحيم

Boss: Why don't you all just shut the f**k up and let's go?

لماذا لا يخرس جميعكم ونرحل

(Source, subsence.com)

The short previous dialogue which has 19 swear words was among a group of gang members during an armed robbery to a bank. Such dialogue is expected to have an offensive language so viewers were asked to express their opinions on the way the subtitler followed to translate such challenging items. The question about subtitles of this dialogue was

Q- How do you think should the subtitler deal with the offensive language and swear words in this dialogue?

Surprisingly, unlike the previous category where all of the respondents do not like to see subtitles of offensive reference to God, most of the respondents strongly prefer to keep and subtitle offensive and swear words nevertheless with less offensive equivalents *“they should be translated but with less harsh words”* said many participants as *“I need to understand every single detail in the dialogue”* commented a considerable number of them *“ it is important to realise the situation and the feeling of the people in the scene”* elaborate most

of the respondents. No one of the respondents agree to neglect them from the subtitles to the extent that some of the respondents consider them important and need to be translated literally as they justify that they need to understand and feel *“what is going on in the movie scenes”*. In fact; certain translation techniques can be implemented to translate such debatable items as it will be discuss in the following chapter. With reference to the TQA of this study there is a slight change in meaning related to ‘cultural filtering’ as it will be discussing in the next chapter.

4.6 Technical challenge assessment

The third challenge this study aims to address is the technical challenge which constitutes a difficulty to the subtitler and limits his/her choice significantly. These are problems which relate to the technical external appearance of subtitles such as font, typeface and distribution, font size and colour, number of words and number of subtitles lines.

The aim is to assess the perceptions of the participants about the current technical method of English into Arabic subtitles, to make recommendations based on the respondents’ opinions about this method. Although Arabic language writing system differs completely from the European languages, the European method of subtitling i.e. the number of lines (usually two lines), the font size (usually 12) and the colour (usually white except in bright scenes) is widely adopted by the Arabic into English subtitles.

Respondents were asked to determine their satisfaction on these technical aspects after seeing a screenshot with more than two lines and with a bigger font size. The questions are

- I. Is the number of lines suitable?**
- II. Do you like the font colour?**
- III. Is the font size appropriate?**

As the number of the lines in the screenshot was three lines, a considerable number of respondents strongly express their disapproval of the number of lines as some of them prefer not more than two lines of subtitles in each screenshot. They justified their choice that the number of lines should not distract their view when watching and the less is the better in order to occupy a smaller space on the screen.

Participants were also asked about the font size as they were given screenshots with a bigger size (14), the answers were varied as some prefer this adopted font size as they justified their decision that a bigger font is clearer and easier to be seen. Nevertheless; less than half of them have expressed their disagreement with this bigger font size as they indicated that the subtitles should not occupy much space to allow the viewer to enjoy the scene without distraction and smaller font is better.

The screenshot subtitles font colour was the common white colour. There was a strong tendency to accept this colour as the majority of the participants have no objection about the colour of the subtitles as they highlighted that it is the most suitable colour and they feel comfortable to read white colour subtitles except for bright scenes where a dark subtitles colour should be used to be

clearer, whereas just few of them do not mind whether it is white or another colour.

In fact; the technical European method of subtitles seems to be accepted by participants of this study.

4.7 Summary of the Analysis

In conclusion, the views of the respondents can be summarised as follows:

Some of the respondents highlighted that they sometimes feel that the subtitles do not match the scene's dialogue. Others view that subtitles are not clear enough as they feel it is literal and they require deeper thinking to understand it. Many comments suggested that the translator or subtitler should be familiar with the SL culture and have enough training to be able to translate cultural items. The modern standard Arabic (MSA) must be used in subtitling was the view of the majority. There was a general agreement that the subtitler should completely omit offensive reference to God or religions, nevertheless other swear words should not be deleted from subtitles as most of the respondents suggested to translate them using less harsh words because they are essential to understand the film story and the scene situation according to a considerable number of respondents.

The majority of participants emphasised that subtitling should not be literal but there should be a better way of transferring the meaning easily, accurately and effectively. They also highlighted that the subtitler should have adequate knowledge of both SL and TL culture, grammar, and vocabulary.

The font size and colour of current subtitles are satisfactory for the majority, however some of them insisted to be clearer and bigger than the current subtitles. The number of subtitles lines should not be more than two lines as well as subtitles time of appearance and the number of words are not appropriate for some of them as they suggested to be longer to give them more chance to read.

Chapter Five

Discussion and interpretation of the study findings

Discussion and interpretation of the Study Findings

5.1 Introduction

The aim of this chapter is to interpret and analyse the study findings in relation to the research objectives set by this study. The discussion starts with the participants' perspectives on the quality of English into Arabic subtitles and assesses the issues which they feel prevent them from fully understanding Arabic subtitles.

The study argues that theoretical translation knowledge can be beneficial in minimising the subtitling difficulties encountered; therefore, the knowledge and strategy used by the subtitlers will be evaluated and reviewed. Conclusions and recommendations will be made in order to reduce the challenges and enhance the quality of subtitling.

In general; translation studies' theorists define subtitles as summarised written translations of the programme, dialogue or speech which appear as lines of text, usually placed at the foot of the screen.

Accordingly, subtitling is a form of translation process of written texts to translate the movie dialogue as the only way to transfer the meaning of the film message to foreign viewers. Therefore, the significance of subtitling quality comes from the need of these audiences to use this instrument to fully understand the dialogue of foreign movies and programmes.

Translation academics agree that the translators are usually faced with real difficulties in their work; therefore, studies and research aim to help them overcome these problems in order to produce a communicative translation.

5.2 Study Participants

In order to collect the necessary data, this study uses a questionnaire. The thematic qualitative questionnaire is for general viewers and consists of selected samples of movies. This data collection instrument aims to gauge the participants' level of satisfaction with the current English into Arabic subtitles in general.

Questionnaires are easy to construct, very adaptable, and capable of gathering a large amount of information quickly and in a form that is readily processable (Dornyei 2003). As a result, eighty-three general Arab viewers of subtitled films from various Arab countries were involved in this study.

5.3 Discussion of Findings

Translation study quality assessment analysis general criteria will be considered in order to interpret the findings and assess the quality of the study. They are as follows:

- Word choice i.e. the words selected to use in TT
- Structure: the way the writer constructs or build up his sentences or paragraphs in SL
- Descriptions: cultural nuances
- Consonance: in which the right words choice look imperative

The questionnaire was designed and adapted from the literature. The study qualitative questionnaire was developed to contribute both to answer the research questions, i.e. *what are the perceived problems and constraints that affect the quality of current English into Arabic subtitling? Why the current*

English into Arabic subtitling is not up to the standard level? How can the quality of subtitling be improved to achieve the research objectives?

The participants' reading ability in relation to Arabic subtitles was satisfactory as approximately 90% indicate that they are able to read them easily.

The findings of the study can be categorised into three main subtitling challenges categories i.e. findings based on the constraints of linguistic, the cultural, and the technical levels.

The means of answers of the respondents were also statistically identified in order to have better understanding of the problems of subtitling.

5.3.1 Linguistic Findings.

More than 72% of the study participants depend mainly on subtitles to understand the film message. In addition, 88.77% of participants view subtitling as an important factor to facilitate their comprehension of English language films and programmes. They also watch subtitled films for learning purposes.

The overall quality of current subtitles was below the expected level for the majority of the questionnaire respondents due to many problems such as lack of clarity and inconsistency; moreover, there was an absence of a clear connection between sentences or parts of sentences of subtitles. This confirms the importance of enhancing the quality of current subtitles.

Also a considerable number of the questionnaire participants view English into Arabic subtitles as 'not well organised (mean= 4.34), their words are not easy to understand (mean= 4.22), and the grammar is often not good (mean= 4.21)'.

The above means supports the view of a large number of the questionnaire respondents, who were not satisfied with the overall quality of the viewed screenshots. The general viewers' feedback revealed that they were unable to understand the subtitles used to transfer the meaning of some parts of the dialogue as some terms and expressions are uncommon to them.

In this linguistic theme the first challenge was the translation of the implicit meaning. For the first film sample, this problem appeared clearly as a significant number of participants were unable to understand the direct literal translation of dialogues such as "*Here's what makes sense. All these guys' names are on a list. They come up, we take them down. Not a phone call more, not a bullet less*".

اليك ما هو منطقي سنسقطهم عندما يظهروا بدون مكالمة زائدة او رصاصة اقل from the situation the speaker means that all these (guys) are known to them and when they appear, they would kill or get rid of them easily. The implicit meaning in this sentence was missed by the subtitler; therefore, led to a literal unclear translation in TL. A large number of the participants pointed out that they usually notice that "subtitles missed the subtle finer shades of meaning" (mean 3.72) which represents in the previous dialogue sample as the unclear translation because the subtitler translated the dictionary meaning rather than the intended meaning.

Another example is “*And don't give people attitude*” was inaccurately translated into *ولا تأخذ من الناس هنا موقفا* “*Do not take attitude from people*” (back translation). ‘Do not give people attitude’ carries a meaning of ‘do not be rude’ or do not be disrespectful’. Admittedly, the meaning of this phrase is not straightforward. It has multiple and subtle meanings which make it difficult to render. The subtitler failed to see beyond the surface meaning and therefore his/her attempt was inaccurate and does not reflect the tone and sense of SL.

A similar case of subtitles which distorted the original meaning and confused the participants of this study was “*In this economy, that's the best I got*”.

في هذا الاقتصاد هذا أفضل ما يمكن اقتراحه it was clear from the context that the word ‘economy’ has multiple meanings as it could be referring to another word with an approximate shade of meaning that could be selected to fit the context such as ‘recession’ *ركود* and this intended meaning should have been conveyed by the subtitler rather than the primary one of the word ‘economy’.

Another sample which viewers did not feel comfortable with was the word-for-word subtitling of “*We're not going anywhere*” into *لن نذهب الى أي مكان* which gives an ambiguous meaning in Arabic as the appropriate meaning of what the actor is saying in his description of his unique vehicle “*but the thing that makes her (the vehicle) really special are these grappling claws. They can stabilize us in winds up to 170 miles an hour. We're not going anywhere*” meaning that his storm chasing vehicle is so stabilized against the force of storms up to the speed of 170 miles. So the subtitler failed to transfer the intended meaning of the last part of the sentence. The subtitler could provide the closest meaning for example *يمنحها ثبات قوى او يمنحها ثبات رائع*

The participants also highlighted that they faced problem in understanding “*It’s fitted with a digital cinema camera that will, when we find one of these bad boys give us the shot of the century a sight nobody but God has witnessed*”

مثبت بها كاميرا ديجتال عندما نجد أحد الفتيان السيئين تمكننا من التقاط لقطة القرن منظر لم يشهده الا الله

Considering the “word” as a unit of translation is the problem behind this poor quality subtitles as “bad boys” meaning was ambiguous as it has no direct meaning in this situation. By saying ‘bad boys’ the speaker is referring to ‘the hurricanes’ which he is chasing for exceptional photos. So the subtitler has fallen short of conveying this meaning and searched for the closest natural equivalent meaning in TL which for example could be

عندما نجد أحد هذه العواصف المدمرة سنتمكن من التقاط لقطه فريدة *‘when we find one of the devastating storms we will have a great or spectacular shot’* (back translation) which would convey the intended meaning.

Ideally, the translator should aim to convey the meaning of the SL text as accurately as possible. The meaning of the original text in previous examples has been missed by the subtitler as the literal translation according to the findings is usually adopted by English into Arabic subtitlers. However, this contradicts with House’s model (1997) especially when the meaning is implicit. House (1997) stressed the concept of overt and covert and differentiates among the three aspects of meaning: the semantic, the pragmatic, and the textual. She describes the semantic meaning as the representation of a specific word or speech in some ‘possible words’.

The pragmatic meaning can be the illocutionary force that a speech may have, i.e. the particular use of an expression on a specific occasion. The illocutionary force could be grasped from grammatical features, e.g. mood of verb, word order, intonation, stress or the occurrence of the performative verbs. In real speech situations, only the context will make the pragmatic meaning of any speech pure and this should be taken into consideration by the movie subtitler.

House (1997) also adds that pragmatic meaning has significant implications for translating because translating operates within units of language in use i.e. utterance. The translator's main job is to provide equivalence to pragmatic meaning in order to convey the intended meaning of the source language. Pragmatic meaning according to House (1997) should target the semantic meaning and therefore dominate it, for example 'devastating or raging storms' carries the pragmatic meaning of 'bad boys' in that context.

To minimise such challenges a second level functional equivalence that allows access to the function that the original text has in its discourse is suggested by translation theory. The translator has to translate the text functions i.e. to deal with the text situation and culture rather than focusing on words or structures in order to achieve the proposed purpose of the text successfully. Applying House's view on subtitling means that a good subtitler should maintain as much as he can of the functional equivalence of ST therefore 'devastating storms' could be the functional equivalent for 'bad boys' in the previous study sample.

Achieving equivalence at word level is another subtitling challenge as this study example shows "*now they are killing federal agents?* والآن يقتلون العملاء

الفيديراليين؟، as the direct equivalent of the word “agents” عملاء has a common negative connotation in Arabic culture i.e. ‘people who betray their country by being spies to foreign countries’. The subtitler has to take this cultural implication into consideration and selects a more suitable or a common equivalent for the Arabic audiences such as افراد الشرطة الفيدرالية. او أعضاء الشرطة الفيدرالية. meaning “*the federal policemen, the federal police members*” or *the federal detectives*” (back translation).

Another example where participants of this study faced difficulty to understand the subtitles due to the missing of a functional equivalent concerns “*first we’re going to need a chameleon. Someone who can blend in anywhere. A fast talker. Someone who can bullshit their way out of anything.*”

نحتاج الى شخص متقلب، يمكنه ان يخرج نفسه من أي شيء، متحدث سريع لديه القدرة على التمويه.

The subtitler conveyed the dictionary meaning without the subtle meaning ‘chameleon’ into متقلب which has different meanings in Arabic such as ‘changeable, changeable, unsteady.... etc.’. Whereas the closest natural meaning of the word ‘chameleon’ is ‘wily, crafty, sly’ in Arabic. مخادع ، داهية ، مكر. Also ‘A fast talker’ was translated literally into متحدث سريع whereas the proper equivalent for “fast” in this context is “skilful, or clever,” in Arabic ليق او ماهر.

This disagrees with Bayar (2007) who views pragmatic equivalence as important for achieving, and conveying the intended meaning of the ST in translation to transfer the message clearly i.e. the act of reproducing the intended ‘indirect or hidden’ meaning of SL text.

Baker (1992) also argues that the main task for the translator is to look for equivalence for the SL words. She argues that translators generally consider words as a unit of translation to find a direct TL equivalence at word level. However, Baker (1992) stresses that a single word may have more than one meaning or have different meanings in different languages or different contexts. In addition; there are certain factors that should be taken into consideration when looking for the word equivalence such as gender, tense, situation ...etc. as it is clear from the context that 'chameleon' means 'wily or adaptable person' and 'fast speaker' means 'diplomatic or clever speaker' in previous examples.

Achieving equivalences above word level was another challenge highlighted by both questionnaires findings i.e. translating collocations. Collocations are formed when two or more words are frequently utilized together in a way that seems right to the native speakers of language such as 'heavy rain' امطار غزيرة , 'warm welcome' استقبال حار , and 'raging storm' عاصفة هوجاء. Heavy into غزيرة warm into حار and raging into هوجاء.

The findings of the questionnaire also highlight that collocations are usually subtitled improperly (mean 3.64), as the respondents' view that the subtitlers usually make inadequate choices of the Arabic equivalents above word level. This opinion was explained by the questionnaire findings as most of the participants were unable to understand the translation of "standard forensics" into أدلة قياسية.

The translation was not easily understood as it is uncommon collocation in Arabic and this should be taken into account by the subtitler to look for the

common collocation such as *جلية واضحة* or meaning “*clear or concrete evidence*” or ‘physical evidence’ would be easily understood by the viewers because it is a common legal term in Arabic.

The second example of an unsuccessful attempt to achieve equivalence above word level is the subtitling of “*I’m good with engines, oil changes. That’s how I made money back home*”. انا جيد مع المحركات، وتغير الزيوت هكذا كنت اجنى المال ببلدي

“*Good with engines*” is a collocation in English, however the literal overt translation of it as *جيد مع المحركات* does not sound natural in Arabic because the common collocation is *خبير او لدى تجربة ومعرفة بالمحركات وتغيير الزيوت*.

‘I have enough knowledge or experience to deal with engines and oil changes’ (back translation). A similar example is illustrated as follows “*We’re going to need someone who’s good with circuits. And with those circuits, Reyes is going to have walls*”. نحتاج الى مع الدوائر الالكترونية، ومع هذه الدوائر سيكون لدى رياس حيطان مانعة. شخص جيد

The same problem occurs as the subtitler used word-for-word translation. The word ‘good’ collocates with ‘circuits’ as a result ‘good with circuits’ is a collocation, though in Arabic *جيد* does not collocate with *الدوائر* so it does not sound natural Arabic. The subtitler should be aware of this and must choose the suitable equivalent such as

خبير في الدوائر الالكترونية او يتقن التعامل مع الدوائر لديه دراية بالدوائر الالكترونية

Meaning 'have sufficient knowledge to deal with electronic circuits' or "know how to deal with electronic circuits" (back translation), in order to achieve the equivalence above word level which was stressed by Baker's theory (1992).

In another part of the movie subtitles the viewers were unable to fully understand was the translation of "*Now, look... there are rules in my house. They're not written down, they're just common sense*"

هناك قواعد في منزلي انها ليست مكتوبة انها حسية شائع

The subtitler's intention was to convey the meaning of the above message by replacing word by word the original message, he/she unconsciously created difficulties for TL receptors as مفهومه او متعارف عليها meaning 'well-known' and the approximate Arabic equivalence for 'common' and will be easier to understand.

The subtitler in most cases resorts to word-for-word translation as he/she considered the word as a unit of translation thus missing the meaning in the highlighted samples of the study.

Centuries ago translation studies pioneer such as Cicero (106-64 BC) and later Horace (65-8 BC) warned against translating word-for-word. They said that in order to convince TL addressees, translation is more effective by translating something altogether 'sentence by sentence, phrase by phrase'.

Baker (1992) also highlighted the notion of 'equivalence above word level'. Baker (1992) asserts that words rarely occur on their own; they are normally combined with other words. But this does not happen arbitrarily in any

language; there are always limitations on the way they can be linked to transfer meaning. These restrictions according to her have no exceptions and those which apply to classes of words rather separate words are usually known as rules.

The “*equivalence above word level*” should be achieved in subtitling in order to avoid such problems. Accordingly, “قواعد متعارف عليها او قواعد عامة” general or well-known rules” would create no difficulty and be easier to understand.

In fact, subtitlers and translators sometimes use literal translation techniques inaccurately which according to Hatim, (1997) keeps the surface features of the message, both in meaning and in structure, following closely to source-text style of expression. Yet this technique is not always suitable especially when SL and TL belong to different language families such as English and Arabic. Accordingly, the best approach would be to translate as literally as possible and as free as necessary.

Producing cohesive and coherent sentences is another challenge in subtitling, as findings of this study also revealed that subtitles sometimes lack cohesion and coherence as some sentences are not clearly linked to each other; thus they do not carry clear meaning in Arabic.

The questionnaire findings also highlighted that “punctuation marks are not clear in subtitles” (mean 3.57), “the connection between the subtitles are usually not clear” (mean 3.48) and “subtitles are neither smooth nor fluent” (mean 3.51).

This in fact might be due to the absence of a 'coherence relation' which is presented by connectives and according to Li Kao (2011) is one-word items or a fixed word combination that shows the link between clauses, sentences, or utterances. A connective always refers to how the word or phrase are relevant to the context (Sanders and Maat 2006).

It is argued that to modify the subtitles into fluent and smooth (TL) written texts the subtitler should use familiar words, use as few words as possible and use equivalent colloquial and idiomatic expressions when possible. Subtitles must be cohesively linked and clear and easily comprehensible for audiences (Li Kao, 2011).

Li Kao (2011) claims that connectives play a significant part in guiding the reader in creating a coherent image of the discourse by indicating the semantic relation between two speech segments.

The study findings are in line with the view held by Baker (1992), and Li Kao (2011) on the importance of producing cohesive and coherent subtitling in order to facilitate the cohesion and coherence, cohesion being the network of surface relations which connect words and expressions to other words and expressions in a text, and coherence the network of semantic relations which motivate the form of the text.

De Beaugrande and Dressler (1981) also point out the significance of the sentence cohesion and coherence in translation. De Beaugrande and Dressler (1981) make a distinction between text cohesion and coherence, as cohesion deals with the ways in which the components of the surface text, i.e. the real

words heard or seen, are equally connected within an order. Surface components rely on each other by grammatical systems; consequently, De Beaugrande and Dressler (1981) relate cohesion to grammatical structures, whereas coherence is associated with meaning.

The semantic property was absent in some study samples which is based on the interpretation of each individual sentence relative to the interpretation of other sentences (Van Dijk, 1977). As a result, قواعد حسية و جيد مع المحركات و جيد مع قواعد حسية و جيد مع الدوائر has clumsy and stilted meaning in Arabic.

The previous example shows the absence of the conditions of the coherent text which was highlighted by Halliday and Hasan (1976), who argue that two conditions should be established in any text to be considered as a coherent text. The first one is a text must be consistent with context in which it is shaped; the second is a text should have cohesion, i.e. all its parts should be linked by cohesive devices. For example انا جيد مع المحركات وتغيير الزيوت. هكذا كنت اجنى المال ببلدي can be linked in Arabic بهذه الطريقة كنت اجنى المال في بلدي. As (ب) can be used as cohesive devise in Arabic.

The study findings also confirm Velde's (1989), and Dancette's (1997) views who argue that building coherent and meaningful translated texts by the translator is essential in order to enhance the quality of the translated texts. Velde (1989), highlights some factors such as pragmatic information, conversational maxims, sociocultural information, schema-based knowledge, grammar rules, and inference which should be involved in the construction of coherence in order to produce a coherent translated text.

Another issue which has engendered a strong debate among translation study scholars is the use of local varieties instead of the MSA in order to decrease the subtitling challenges. This issue was a subtheme related to linguistic theme and was presented in both questionnaires.

Using local dialects instead of MSA in subtitling was not preferred by a considerable number of the participants of the questionnaire (mean 3.51).

These findings of the questionnaire revealed that most participants were also against the use of local varieties in English into Arabic subtitling as they were unable to understand some vocabularies in the study samples such as *والخنمة* and *زي ما بقولك* meaning 'I swear it is true'.

This contradicts with Diaz-Cintas and Rameal (2007) who suggest a solution to minimise this challenge is by using written dialect i.e. to translate from SL oral dialogue into TL written local dialects instead of modern standard languages. However, the study findings agreed with the views of many scholars such as Jaskanen (2001) who argues that dialects are usually difficult to read for viewers. It is argued that there is a reason for excluding the subtitling dialects i.e. to keep the flavour of the source text reality. Karamitroglou (1997) is also against the use of local dialects in subtitling and claims that dialects should not be used unless they have written forms.

The study findings are also consistent with Assis Rosa (2001) who argues that subtitling has already difficulties in providing cultural and linguistic equivalence between languages and there is no need to create another obstacle as the

native speakers usually appreciate the formal written standard rather than non-standard informal speech which is according to her "*pushed to the edge*".

In conclusion; the use of dialects in subtitling is not preferable as it is always hard to read in addition to the difficulty of finding a proper dialect which can be understood by a large number of subtitled programmes viewers.

5.3.2 Cultural Findings.

Most translation studies highlight the significance of grasping culture just as Cicero (106-46 BC), who in his seminal work, points out that the translator should know and understand the TL addressees' ideologies, values, views, attitudes, ethics, feelings and needs; in other words, the translator should be able to translate the source text through his audience's culture and ideology.

Subtitling of cultural specific words and phrases was the second theme in both questionnaires in order to identify the problems that affect the quality of subtitles.

Some of Nida's (1964) vital classification of cultural features were adopted in choosing the study's movies samples, such as social, religious, material and ecological. The social cultural features are the ideas, principles, values and knowledge of a society that establish the common bases of social action.

Another challenging feature is the religious element, as religion plays an important role influencing the life of society. The religious element has a great effect on the language of the majority of believers in the Islamic-Arab society.

The last cultural feature is material and environmental which is related to the place, the way and the circumstances of life that certain people live in.

The questionnaire respondents' results confirmed that cultural patterns such as idioms, proverbs, metaphors, and humour are subtitled literally (mean 2.18 and 2.38 respectively) which does not render either their flavour as culture patterns or their meaning properly. These cultural features were represented in both questionnaires in order to gauge in-depth the participants' perceptions of the quality of subtitles of these cultural categories.

Humour is one of the social cultural features that were included in the first movie sample. The pun was told by a small girl to the whole family while they were having their dinner *"Hey Ren, I wanna tell you a joke. How do you make a tissue dance? Put a little boogie in it"* رين كيف تجعل منديل يرقص. ضع قليل من البوغي 'بداخله'. Humour is usually something said or done to evoke laughter or amusement and they usually have similar comic effect on the listeners of the same culture. The role of the translator is to attempt to transfer this effect to TL listeners. However, viewers of this sample were unable either to understand or to feel the sense of humour as the subtitler of this movie subtitled this joke word-for-word. This contradicts Maher's view (2007) who stresses that humorous SL should be translated comically in the TL otherwise it will lose its effect. As a result, she argues that the translator has to select either domestication or foreignisation strategies of translation. The domestication strategy according to her should be followed by the translator if the two cultures are so different from each other (as the case of English and Arabic) in order to have texts in the target culture that can be understood well by the target

audience. The translator resorts to adaptation in order to get the similar effect on the target audience as on that of the source audience language. Nevertheless, Maher (2007) points out that even though cultural items such as comical styles and traditions are usually different across cultures, this does not mean that a text has to be completely domesticated in order to be enjoyed by a new TL audience.

As the cultural gap is huge between Arabic and English culture, the English into Arabic translators and subtitlers have 'domestication' translation strategy as a choice that enables them to transfer the pun with a similar effect.

The second cultural feature which was included in the movie sample was the religious cultural pattern. It was represented in a prayer said by a family before having their dinner. *"Let's join hands. Bow your heads. Most gracious heavenly Father. We ask you to bless this food. Nourishment of our body and greater strength for Thy good. Help us be ever mindful of the needs of others Amen!"*

لنظم أيدينا ونخفض رؤوسنا. ابانا الكريم في السماء. بارك لنا طعامنا وشرابنا. ولتقوى اجسادنا بطعامك

هذا وبالقوة العظيمة لما هو خير واجعلنا دائما قادرين على مساعدة من يحتاجوا للمساعدة. امين

Cultures are considerably different in the manner and the degree religious beliefs affect and control culture. Thinking processes differ from nation to nation. Views may be different among humans, but there are similar or same beliefs which are peculiar to specific nations due to their religion (Abed Al Lateif, 2003). As a result, religious culture has a great influence on the language of the majority of believers in the Islamic-Arab society. The people

in the dialogue used specific terms related to their specific religious culture; therefore, these terms were not grasped by most of the respondents of this study who belong to a totally different religious culture. They were confused about phrases such as “*most gracious heavenly father*” which was literally translated to أبانا الكريم في السماء.

The subtitler of this film sample could avoid the failure in understanding foreign religious culture which can be associated with mismatch in the social norms in the two different communities by using a free translation technique to transfer the meaning clearly as ربنا الكريم في السماء meaning ‘our gracious God in sky’ which carries the intended meaning and it will be easy and a familiar religious phrase to the TL addressees.

Other cultural features represented in the samples were proverbs and idioms. The meaning of these cultural expressions is not easily accessible from the usual meanings of their basic elements. They are normally expressed in a language, a dialect, or a style of speaking peculiar to a certain group of people therefore they constitute a challenge in translation.

Respondents faced difficulty to understand “*You used to call me Uncle Wes. You too big in the britches for that now?*” لقد كنت تناديني العم ويسلى. هل كبرت في البنطال “*You too big in the britches for that now?*” على ذلك.

This idiom was not clearly translated by the subtitler as most of the participants of this study were unable to grasp its meaning.

Participants suggested to understand the meaning of idioms and proverbs such as “*that’s what I’ve been saying. No one listens to me! Dude, you’re*

يا صاح انت تعظ الجوقة وهذا.” *preaching to the choir! It makes absolutely no sense*.” غير منطقي تماما.

And *“If we can’t get through the parade, we’ll have to be in the parade”*.

ان لم نستطع تجاوز الموكب فسيجب علينا البقاء داخله

The subtitlers of the above samples either ignored or were unable to grasp this cultural feature and resorted to the literal translation of the highlighted examples which led to unclear meaning in Arabic so it was not fully understood by the participants. This confirms the importance of grasping foreign culture by translators as most of translation academics such as Menacere (1999), Katan (1999), Steiner (1975), and Hatim and Mason (1990) highlighted the significance of grasping both SL and TL cultures as they consider a translator as a culture mediator. Akbari (2013) also argues that a good translator should be familiar with the culture, customs, and social backgrounds of the SL and TL speakers. He/she should also know the diverse styles of speaking, and social standards of both languages. A translator is considered as a person who enables communication, understanding, and action between people or groups who belong to different languages and cultures. The role of the mediator is to build up balance and facilitate the communication among groups. This should be done through understanding the expressions, aims, awareness, and expectations of each cultural group (Taft, 1981). This balance in communication between the viewers and the actors was not established through the word-for-word subtitling of the previous cultural features. As a result, the viewers ‘participants’ were unable to grasp the intended meaning through subtitles.

The literal translation technique which was adopted by the subtitlers of the previous samples included in the study contrasts with the role of '*a translator as a culture mediator*' who should obtain an adequate degree of sensitivity to grasp the level of contextual evaluation and he/she has to be able in switching his/her culture orientation (Taft 1981 and Katan 1998).

This also contradicts Vinay and Darbelnet (1995) who assert that word-for-word translation method should be used between languages of the same family. The translation method adopted by the subtitlers of these samples also contrasts with Hatim and Mason (1990) who argue that the translators should be mediators as they look to a translator from a mediation perspective that the translator is first and foremost a mediator between two groups for whom joint communication might be difficult.

There are two ways in which a translator is a mediator. First he/she should be '*a critical reader*' that is the translator has the chance to read the ST sensibly before translating to assist the target reader by creating as clear as possible the translated version. Second he/she has '*a bicultural-vision*' that the translator should be able to recognise and analyse the difference between symbol and value across culture (Hatim and Mason, 1990).

The translator has been referred to as a '*bi-cultural*' (Vermeer, 1978) or '*cross-cultural specialist*' (Snell-Hornby, 1992). Hewson and Martin (1991) consider the translator as '*a cultural operator*'. They were very clear on the point that their purpose is basically to emphasise once again the translator operator's socio-cultural identity as being one of the several features which account for translation being what it is. Similarly, Hatim and Mason (1990) highlight the

same point that any translation will reflect his/her own mental and cultural outlook, despite the best of impartial intentions as he/ she normally adds their knowledge and beliefs in his/her processing of a text. The cultural operators should be really aware of their own cultural uniqueness; therefore, they need to recognise how their own culture influences awareness. (Katan, 1999)

In these cultural related expressions “*You too big in the britches for that now*” meaning you are assuming a position a little larger than the real position you are in, and “*if we can’t get through the parade, we’ll have to be in the parade*”, such cultural expressions have no equivalent in Arabic therefore the compensation technique would be adequate and can be implemented by the subtitler to overcome this challenge such as هل تعتبر نفسك كبرت على قول كلمة عمى

for the idiom “do you think you are too old to say uncle” (back translation) and for the proverb ان لم تستطع التقدم في المعركة على الأقل لا تتراجع meaning “if you are unable to progress in the battle maintain your position” which would compensate the absence of the direct equivalents for “*if we can’t get through the parade, we’ll have to be in the parade*”.

A different example of cultural specific phrases where the Arabic equivalent can be managed is “you’re preaching to the choir”. If you are ‘*preaching to the choir*’ it means you are offering a side of a discussion or argument to someone who already agrees with it. Therefore, the Arabic equivalent لا توصى يتيم ان يبكي، لا توصى حريص

Meaning ‘do not advise or warn a cautious person’ or ‘do not advise an orphan to cry’ would be a suitable cultural equivalent Arabic idiom and can be used as

a 'sense for sense' translation technique for it is culturally a clearer equivalent for *"you're preaching to the choir!"*.

Participants of this study also were unable to understand subtitles of a speech delivered in another study sample as a literary quote was included in the speech. The literary quote was used by the university president to inspire his new graduates to keep or continue working hard for a bright future. Literary quotes are usually a clear reference in an innovative work to a passage or element from another, commonly well-known work. The literary quoted work usually refers to the author's culture or philosophy which carries cultural philosophical views reflected in cultural specific words, phrases and sentences and are therefore difficult and challenging to translate since they need certain translation techniques to deal with them.

The subtitler of this quote might have ignored this fact and resorted to word-for-word translation which resulted in vague subtitles in Arabic. The quote *'I leave you with (John Updike's) words': "You cannot help but learn more as you take the world into your hands. Take it up reverently... for it is an old piece of clay with millions of thumbprints on it"* was translated literally to indistinct subtitles in Arabic.

اترككم مع كلمات جون المقتبسة، لا يمكنك ان تساعد ولكن معرفة المزيد يمكنك من اخذ العالم بين يديك اخذه
باحترام لذلك هو قطعة قديمة من الطين مع الملايين من بصمات الابهام عليه.

Such inspirational words aim to stimulate and inspire new graduates so this function should be taken into consideration in conveying the meaning in order to produce a similar effect on the viewers.

Respondents noticed immediately that the subtitles are incoherent as they carry no comprehensible meaning. They are according to them just different Arabic words put together with no clear meaning. Accordingly, the interaction with these subtitles was almost absent. This contradicts De Beaugrande's argument (1978) who points out the significance of the interaction between the author, the translator, and the reader in the process of translation. This interaction according to De Beaugrande (1978) should be the attention of translation studies rather than the dissimilarities between a source text and a target text.

The meaning of the previous literary quote is 'creativity is purely a favourable name for steady activity. Any activity or idea will be creative when the person cares about doing it right, or better.' By understanding the meaning, the free translation approach can be used to transfer the right meaning in Arabic

أي فكرة أو عمل يمكن ان يكون أبداعى أو رائع إذا ما اجتهد الشخص الذي يقوم به أو بذل مجهودا في القيام به بشكل أفضل أو بشكل صحيح.

The subtitler could also resort to the Islamic- Arabic cultural equivalent of 'Hadith' in Arabic that encourages people to exert their best effort in work.

"ان الله يحب إذا عمل احدكم عملا ان يتقنه" meaning 'if something is worth doing, do it well'

The free translation approach as a solution for cultural specific words and phrases problems was suggested by many translation study pioneers such as St. Jerome (c.347-419/420) and agreed later by Ghazala, (1995) and Robinson (1997, 2001).

It is a concept which appeared after criticism of the word-for-word approach. St. Jerome specifies clearly the reason behind his criticism of literal translation theory. He argues that the word-for-word approach produces illogicality in the translated text and that the most eloquent of poets will be barely articulate. He prefers the free translation approach because it permits the sense or the content of the ST to be translated clearly.

This approach was normally adopted in translating some literary works and common among Arab scholars (Mouzughi, 2005). This model should be taken into consideration by English into Arabic subtitlers as it could minimise some difficulties and challenges.

To be summarised as an approach where a translator translates freely without restrictions. Nevertheless, the translator translates the way he comprehends rather the way he likes (Ghazala, 1995). This free translation approach is a variety of different procedures depending on what is opposed to it (Robinson, 2001).

Another technique to overcome the difficulties with cultural specific phrases is suggested by one of the translation study scholar (Catford). Catford's theory (1965) suggested the replacement of textual material in one language SL by equivalent textual material in another language TL i.e. a source language SL meaning is replaced by a target language TL meaning that can have the same function. He (1965) highlights two types of translation equivalence i.e. textual equivalence and formal correspondence. A textual translation equivalent is a target language form as a text or a portion of a text, which is observed to be the equivalent of a given source language form as a text or a portion of a text.

Formal correspondence on the other hand is any target language category, which may be said to have, as nearly as possible, the similar place in the system of the target language as the given source language category occupies in the source language. Accordingly, formal correspondence between languages is always closely estimated and it can be most easily established at relatively high levels of abstraction. Formal correspondence can only be established ultimately on the basis of textual equivalence at some point.

The formal correspondence which is used by the subtitler of the quote leads to distortion of the meaning. This misrepresentation was highlighted by Nida and Taber's (1969) theory as they asserted that formal equivalence misrepresents the message and causes the receptor to misunderstand. Instead Nida and Taber (1969) give emphasis to dynamic equivalence which they define as the degree to which the TL message reader respond to it in considerably the similar manner as the receptor in the SL.

Accordingly, the subtitler of the previous quotation in the movie can implement either the free translation approach or textual or dynamic equivalence to avoid the indistinct meaning that was detected by the study respondents. The translator must attempt to find the closest possible (dynamic) equivalent in translation which is *"the closest natural equivalent to the source language message"* to achieve a similar response because it is impossible to achieve an *"identical response"* due to the differences in cultural and historical settings. (Nida, 1964)

Offensive language and anti-religious use of language were another category represented in the questionnaire. The respondents agree that 'offensive and

swear words are not usually avoided or diluted' from subtitles (mean 3.57). The respondents commented that there should be a certain way to minimise such challenges.

This category was offered in a form of three subtitled dialogues taken from different films. This category is always a difficulty for translators and subtitlers. Respondents' perceptions and reactions towards the literal subtitling of some offensive words and sentences was tested and the results were varied as most of them were against the word-for-word translation for such phrases.

The respondents were against the translation of any anti-religious terms as they consider them unacceptable blasphemous terms. The subtitlers of the chosen samples used literal translation of such terms without considering the ideology. The ideology of the translator or the subtitler as highlighted by Hatim and Mason (1997) has a vital role to play in translating such cultural words. The ideology of the translator is the implicit norms, beliefs and value systems which are shared collectively by social groups. Therefore, the subtitler should take into consideration the negative effect of such sensitive terms on Arab audiences.

Literal translation of anti-religious phrases goes against many Arab scholars such as Alhimei (2014) who recommends a deletion for the translation as well as the original dialogue as these films are viewed by some audiences and many of them understand the dialogue language. This kind of film sometimes enters into the homes of millions of people without censorship due to the new and different tele-communication and broadcasting systems. Those phrases

are heard without the viewer's choice, and therefore it is the rule of the subtitlers to delete such words and phrases.

Deletion of swear words when translating into Arabic is also stressed by Athamneh and Zitawi (1999) as they argue that such omissions cannot be considered as errors; rather they reflect the translators' responsive endeavours to adapt the text in accordance with cultural, social, and marketing considerations.

However, these arguments contradict the view of a considerable number of participants of this study as they view this as an interference and patronising the subtitling acting as a 'big brother' deleting what they think it is taboo.

The role of the translators is important as they introduce diverse cultures to each other and incite a healthy, imaginative and possibly profitable clash of cultures. Translators have to choose and translate texts which indicate that *"ours is not the only way of looking at the world and in this way we may be persuaded to take a fresh look at our most cherished traditions and perceptions and rethink them"* (Thomas, 1998:107).

One of the suggested solutions is to use dynamic equivalence instead of formal correspondence or complete deletion of swear words.

For instance, to demonstrate this point an example from the sample used in this study reveals clearly that the dialogue *"your life was not granted to you by the grace of God! It was fabricated in a laboratory!"* can be translated dynamically into أنت تعلم بأنك لست مخلوق من البشر لأنك مصنوع في مختبر meaning *"you know that you are not human being as you were created in a lab"* (back

translation), instead of the literal translation حياتك ليست هبه من الله وانما صنعت في مختبر which was inadmissible by the majority of the study respondents.

Dynamic equivalence can also be used as solution for the respondents' disagreement over the dialogue *"this guy is Old Testament. Blood, bullets, wrath of God that's his style"* هذا الشخص قديم العهد دم رصاص عقاب الاله هذ هو أسلوبه can be translated dynamically into "this person is so brutal and his punishment is severe", which would be better received by viewers of Arab-Islamic culture.

Unlike anti-religious terms where the respondents' tendency was to omit them from subtitles, their opinions on subtitling swearing words suggested translating them but with less vulgar or shocking terms. The study samples "the dude's f***d up!" رفيقك في وضع صعب' meaning 'your friend is in a critical situation', Shut your f***g mouth! This isn't what we f****ng do! اغلق فمك اللعين هذا meaning 'shut your damn mouth, this is not we are doing' and 'Shut the f***k up! Do your job!' اخرسوا وانجزوا عملكم meaning 'stop talking and do your job' were received by the respondents of the study as less rough words were used.

This in fact is the euphemism translation technique which can be used by translators and subtitlers of swear words in Arab world, (Alhimei, 2014) as well as in Asia (Chen, 2004).

Euphemism is *"a mild or indirect word or expression considered to be less harsh or blunt when referring to something unpleasant or embarrassing"* (the Oxford dictionary: online). Euphemism is normally used to avoid rude words,

though still transferring their meaning. However, these strategies should not distort the original film dialogue Alhimei (2014). So swear words can be translated but with less harsh equivalents to be accepted by Arab viewers.

In conclusion; the study findings confirmed two facts. First swear words should not be totally deleted from Arabic subtitles. Second; less severe alternative words and expression such as لعين ، اللعنة ، سافل ، تبا meaning, 'damn, awful, and vile' are to some extent acceptable by the viewers in the Arab world as they are less harsh equivalents to different common English swear words.

5.3.3 Technical Findings

The third challenge which usually faces subtitlers is the technical challenge. These are problems which are linked with the external appearance of subtitles such as font, typeface and distribution, font size and colour, number of words and number of subtitles lines.

The subtitling place, timing, font size and background are common technical problems in Arabic subtitling and should be investigated, in order to find a method that best fits Arabic subtitling. These common technical problems were put to the study participants and the study findings revealed that the respondents do not feel that the whole meaning of the dialogue is usually translated through subtitles. This finding confirms 'space restriction' in English into Arabic subtitling which according to Schwarz (2003), is caused by the difference between the speed of the verbal language and the speed in reading; both necessitate a decrease of the text.

This view was also highlighted by De Landa and Key (1999) who argue that the amount of dialogue is usually summarised to meet the technical settings of the medium and the reading abilities of non-native language users. So the subtitlers' task is not just a translators' task but they must be aware of technical aspect as the subtitler is constrained by space limitation and word count imposes certain restrictions when subtitling.

The study findings also agree with Thawabteh, (2011) who pointed out the significance of space in subtitling, as he stressed that every single space is highly needed for other communicative purposes.

As space is very important in subtitling and plays a vital role in this process, it is the mission of the subtitlers to overcome this challenge as they should consider this fact and find a way to convey the meaning regardless of these restrictions. This could be done by understanding the dialogue meaning and conveying a clear summary keeping the translation of key words of the dialogue, as well as 'proper segmentation' which is also considered as a significant factor for subtitling. Orero (2004) points out that even suitable line breaks within a single subtitle can help in understanding and increase reading speed if segmentation is done into a noun or verb phrase, rather than smaller units of sentences or clauses. Good segmentation is usually based on the making of well-ordered syntactic sentences. Spotting and segmentation can also participate in transferring the prosodic feel of a passage (Diaz-Cintas and Remael, 2007).

The number of lines is another technical challenge as some subtitlers of English into Arabic use more than two lines within one screenshot in order to

convey the whole meaning of the dialogue. The study findings revealed that respondents of this study disapprove of more than two lines in each scene. This agrees with Ghaemi and Benyamin (2010) who argue that the number of lines should not exceed two because of textual constraints which are forced on the subtitles by the graphic setting of the movie and also by formal constraints which are the space factors i.e. 'not more than two lines and thirty-five characters'. Respondents of this study justified their choice of 'not more than two lines' in each scene by what is known as eye-tracking. This confirms Tveit's (2004) view who went further and considered subtitling as a distracting element and suggested summarising the subtitles as much as possible, and using one line instead of two lines if possible.

In fact, the study findings are in line with the 'number of lines, the white colour, and the font size' which are adopted by European subtitling companies. Therefore, English into Arabic subtitlers and subtitling companies should take into consideration the customers' choices.

5.4 Summary of the Chapter

In conclusion the findings of this study revealed that the interaction between the respondents of the study (viewers) and the translated dialogues was almost absent in all highlighted cases. This is due to the differences between translation and non-translation which was highlighted by translation theory i.e. between ST and TT there is a connection which is a translational, or equivalence relation. Accordingly, the flaws of quality of the current Arabic into English subtitles can be attributed to the following reasons:

- Subtitling is overlooked in translation departments or schools. Hence it has been performed by a mix of translators, linguists, and laymen.
- There is no formalised subtitling approach due to oversight (under pressure to deliver)
- Lack of both SL and TL cultural awareness which is the most crucial aspect of any translation particularly the cultural, situational and contextual meanings.
- There is a huge variety in terms of subtitling quality as highlighted by the study samples due to the inadequate linguistic competence in both SL and TL.

The discussion confirmed the study argument as translation theories can be implemented to minimise or decrease subtitling challenges as many common theories provide some tips for the most common challenges i.e. the linguistic, the cultural, and the technical challenge. The study comes to the conclusion that theories and techniques of translation can help in dealing with most of the subtitling challenges. This will be presented in the following chapter as recommendations to subtitlers and translation study researchers in order to enhance the quality of the current English into Arabic subtitles and thus, answers the study questions.

Chapter Six

Conclusion and recommendations

Conclusion and recommendations

6.1 Introduction

The aim of this research is to assess the quality of English into Arabic subtitling, interpret the findings and reflect upon these results in relation to the research objectives set by this study. The findings are based on a questionnaire of subtitled films screenshots to gauge perspectives on the nature of challenges that affect the quality of English into Arabic subtitling and links these to the extensive literature of translation in order to highlight the problems, which have contributed to inadequate standards of the quality of subtitling.

This chapter is divided into two sections: section one attempts to evaluate the results and section two provides the conclusions of the study findings. The chapter also highlights the limitations of the study, provides contribution to knowledge, makes recommendations and suggests areas for further research.

6.2 Summary of literature findings

The conclusion which can be drawn from the literature review indicates that there is dearth of research on subtitling compared to other topics in translation studies. It is an area of desperate need of in-depth research to reach the required standard. Subtitling is a subdivision of translation studies that has been overlooked by translation researchers until recently. This leads many to suggest that subtitling is vague in terms of theory and practise.

Subtitling as a research topic has only recently started to generate some interest from scholars as well as professionals. The breadth and scope of the literature related to subtitling remains fragmented, unfocused and limited. Many definitions of subtitling have been provided. Most converge on it being a form of translation. In general, subtitles are written forms of the dialogue or commentary in films, television programmes and video games that are usually shown at the lower part of the screen.

In terms of the quality of subtitling as a product, it is characterised by inconsistency. For the purpose of this study, it is probably fair to say that the quality of subtitling contains ‘the good, the bad and the ugly’ as the findings of this study clearly demonstrate.

Subtitling is a common means to transfer the meaning of the speech of the foreign programmes and films. Improving the quality of subtitles emerged from the urgent need to fully understand foreign language audio-visual programmes to bridge the gap between languages and cultures.

6.3 Summary of study findings

6.3.1 Introduction

The findings of the study questionnaire clearly revealed that there is general agreement among participants that the overall quality of current English into Arabic subtitles are not up to the desired level. This might be due to the literal translation, which is usually implemented by the subtitlers. The response given

to the questionnaire' statements undoubtedly demonstrated that there are problems related to the quality of subtitling.

The key themes and arguments that emerged from English into Arabic subtitles debate can be concluded as follows:

- The overall quality of many of the existing subtitles is not up to the required level. The grammar used in subtitles also suggests that there is plenty of room for improvement and that subtitling as a form and area of translation studies has much of catching up to do.
- Subtitles often missed the subtle and finer shades of meaning, as well as the appropriate equivalence for collocations as well as many of current Arabic English into Arabic subtitles are not easily readable.
- English into Arabic subtitles usually do not reflect the film style i.e. the special terms that relate to the film type, as some vital information is difficult to preserve because it is deeply rooted in culture.
- Cultural patterns such as idioms, proverbs, metaphors, and humour are not subtitled understandably because they are deeply rooted in the local culture, which negatively affects their meaning quality.
- Offensive and swear words are usually translated literally to harsh words in Arabic.
- Food, clothes, and places are usually misinterpreted or inadequately rendered.

- The number of lines, number of words, font size and colour are usually appropriate.

6.3.2 Summary of the study questionnaire findings

The qualitative questionnaire involves randomly selected films screenshots with subtitling containing open-ended questions. It was distributed among Arabic speakers within the Arab community in different cities such as Liverpool and Manchester. The questionnaire sought to gauge the general viewers' level of satisfaction regarding the quality of subtitling.

6.3.3 Summary of linguistic quality findings

Linguistic challenges were presented in the study questionnaire in form of selected films screenshots dialogues. The linguistic difficulties are problems of the translated sentence structure (form), lexical choice (content) i.e. equivalences at word level and above word level. This is due to the scale of the differences that exist between Arabic and English at the structural level. Participants were asked to read the Arabic subtitled screenshots and to answer the related questions. The questions were about their general understanding of the subtitled dialogue, also they were asked to identify the type of problems in their views as well as general assessment of the overall quality of the subtitled dialogue.

The findings of the study questionnaire revealed that the respondents are not very satisfied with the overall Arabic subtitles quality of the viewed screenshots. The general viewers' feedback clearly demonstrated that they

were not always able to fully understand the subtitles used to transfer the meaning of some parts of the dialogue as some terms and expressions were uncommon to them or did not make sense to them. This misunderstanding might be also attributed to detextualised screenshots.

The word-for-word translation which was used to translate some screen shots' dialogue rather than conveying contextual meaning translation was the problem which weakened the quality of the subtitles in their views. The participants were confused and have a difficulty understanding the literal translation which was adopted in the movies' samples, such as 'bad boys' الفتيان, 'federal agents' عملاء, 'we are not going anywhere' 'سوف لن نذهب الى أي مكان' السينين, 'federal agents', and 'standard forensics' أدلة قياسية. The subtitlers of these samples conveyed the primary meaning without the subtle and implicit meaning. This distortion may have been caused by the cultural clash between English and Arabic.

The translation of collocations was the second challenge highlighted by the viewers' respondents. They faced problems in understanding collocations such as 'good with engines', 'good with circuits' جيد مع الدوائر 'جيد مع المحركات', 'common sense' حسية شائعة and 'الالكترونية'. Collocations are deeply rooted in the context in which they occur and generally not easily translatable.

Producing cohesive and coherent subtitled text was the third challenge according to the viewers' perceptions, as they were not satisfied with the quality of subtitles in some samples where the connection is not clear between the sentences parts such as 'I am good with engine, oil changes. That is how I made money back home' 'انا جيد مع المحركات وتغيير الزيت، هكذا كنت اجنى المال ببلدي'

The last linguistic challenge was 'subtitling localisation' i.e. the use of the local language varieties instead of MSA in order to minimise the subtitling difficulty. 'Subtitling localisation' is an issue of a debate among translation academics. The findings of this research clearly showed that the majority of the study respondents were not in favour the use of local language varieties in subtitling as they thought that it would be very difficult to understand regional varieties due to the difference such as vocabulary, accent, humour, and culture.

6.3.4 Summary of cultural quality findings

Subtitling of cultural specific words and phrases was the second theme in the viewers' questionnaire. Cultural patterns that were presented in the questionnaire such as social, religious, material, tools and ecological. The social cultural feature are the ideas, principles, values and knowledge of a society that establish the common basis of social action. Religion plays a vital part in influencing the life of individuals and has a great impact on the spoken language of the majority of believers in the Islamic-Arab society. Taboo words, blasphemous, swear words... etc. are often frowned upon and culturally rejected. Material and environmental cultural feature is attributed to the place, the manner and people's lifestyle.

Generally, the participants of the questionnaire were not pleased with the quality of some samples as they were unable to understand the pun presented in one of the screenshots. They indicated that they were unable either to feel the sense of humour or its meaning. This is may be due to the inappropriate method used to translate them.

The second cultural feature which was included in the movie sample was the religious cultural pattern. It was represented in a prayer said by a family before having dinner. *“Let's join hands. Bow your heads. Most gracious heavenly Father. We ask you to bless this food. Nourishment of our body and greater strength for Thy good. Help us be ever mindful of the needs of others Amen!”*

لنظم بطعامك أيدينا ونخفض رؤوسنا. ابانا الكريم في السماء. بارك لنا طعامنا وشرابنا. ولتقوى اجسادنا هذا وبالقوة العظيمة لما هو خير واجعلنا دائما قادرين على مساعدة من يحتاجوا للمساعدة. امين

The response given to the above statement revealed that the respondents did not accept the literal translation of ‘most gracious heavenly father’ into ابانا الكريم as God cannot be referred to as our father in Arab-Islamic religious culture.

Proverbs, idioms and literary quotes were also represented in the study samples. Idioms such as *“You used to call me Uncle Wes. You too big in the britches for that now?”* which was literally translated into

لقد كنت تناديني العم ويسلى هل كبرت في البنطال على ذلك

and *“that’s what I've been saying. No one listens to me! Dude, you're preaching to the choir! It makes absolutely no sense”*

يا صاح انت تعظ الجوقة وهذا غير منطقي تماما.

In addition to proverbs such as, *“If we can't get through the parade, we'll have to be in the parade”*. ان لم نستطع تجاوز الموكب فسيجب علينا البقاء داخله. There was a general agreement among the viewers about the difficulty to grasp such

cultural phrases meanings. They were unable to fully understand the translation, because the subtitles failed to make them accessible.

Participants of this study also were unable to understand subtitles of a speech delivered in another study sample, as a literary quote was included in the speech. The literary quote was used by the university president to motivate his new graduates to keep or continue working hard for a bright future.

"You cannot help but learn more as you take the world into your hands. Take it up reverently... for it is an old piece of clay with millions of thumbprints on it" was translated literally to indistinct subtitles in Arabic.

اترككم مع كلمات جون المقتبسة، لا يمكنك ان تساعد ولكن معرفة المزيد يمكنك من اخذ العالم بين يديك اخذه
باحترام لذلك هو قطعة قديمة من الطين مع الملايين من بصمات الابهام عليه.

The findings clearly demonstrated that the great majority of the participants were unable to comprehend the meaning of the subtitles of the speech. This can be attributed to the inappropriate method of translation used by the subtitler which is word-for-word translation.

Offensive language and blasphemous use of language were the last category represented in the viewers' questionnaire.

The results obtained from the questionnaire confirm that the respondents were against either the complete deletion of swear words or literal translation of them as they suggested an alternative method to deal with such challenge i.e. to use less offensive terms such as تبا، سافل، تافه، لعين، for sh*t, mother fu**r, b***ard, and son of b***h,

However, unlike offensive language and swear words there was a general agreement among viewers that the translators should not translate blasphemous terms by any means since they consider them unacceptable blasphemous terms.

6.3.5 Summary technical quality findings

The common technical problems such as font, typeface and distribution, font size and colour, number of words and number of subtitles lines were highlighted both by the literature of this study as well as the study questionnaire participants. These challenges were represented to the study questionnaire in different screen shots and the aim was to gauge in depth viewers' opinion on such technical challenges.

There was a general consent among participants that some parts of the dialogue are missing in subtitles; this is may be due to the space restriction because the space is usually very limited as a result, subtitles should be condensed.

Findings related to technical flaws can be summarised as follows: -

- English into Arabic subtitles missed some information due to the space constraints.
- The European norms of two number of lines and (12) font size method was appropriate for the great majority of this study' respondents.
- The findings of this study clearly demonstrated that the suitable colour for the subtitles is white.

6.4 Conclusion

The issue of quality of English into Arabic subtitling is a matter of degree because the concept of quality is relative and does not have a universal agreement. Quality is a label that people attach to suit their purposes and for this reason the quality of subtitling is difficult to measure. The debate over which is the best approach for subtitling is still open and generates conflicting views.

In addition, this study assumes that extensive research on the theoretical base of subtitling inevitably leads to an improvement in the quality of Arabic English subtitling. More theoretical ideas and insights about subtitling are likely to have a decent impact on the enhancement of subtitling and its practice.

It was worth noting that the respondents of the study were not generally pleased with the English into Arabic subtitling quality and suggested that the quality needed to improve in order to enhance the comprehension of film message. The study findings also revealed that the process of subtitling needs to be evaluated on a regular basis. The research findings confirmed that the English into Arabic subtitling has three main challenges: linguistic challenges, cultural challenges, and technical challenges, which answers the first study question i.e. *What are the perceived problems and constraints that decline the quality of current English into Arabic subtitling?*

The findings also clearly proved that knowledge of translation theories and the use of their techniques could contribute to minimise the challenges of subtitling which answers the second study question i.e. *how the quality of subtitling can*

be improved?

6.5 Recommendations

The findings of the research and the literature highlight the significance of developing good quality of subtitling. Little research on subtitling quality especially in the Arab world has examined the topic of subtitling quality suggesting that subtitling quality evaluation is necessary in order to make decisions about the worth, merit or value of such process.

Based on the study results the strategies and techniques used by the English into Arabic subtitlers need to be reviewed and modified to make improvements to enhance the quality of the current English into Arabic subtitling. The following recommendations will contribute to the enhancement of the quality of English into Arabic subtitling process. It is recommended that:

- More in-depth research is needed to expand the literature on subtitling as further quality related issues should be further investigated in order to come up with a conclusion that helps trainees and practitioners.
- Translation methods and techniques should be the main part of any subtitling training.
- Subtitlers should be trained to work as a team as quality of translation is a teamwork effort rather than the work of isolate.
- There is a necessity to set up subtitling quality standards framework in translation departments and translation training centres in order to benefit subtitlers and enhance their competence.

- The Arab subtitling companies, translation training centres as well as university translation departments should design an assessment framework that could be adapted and applied for the English into Arabic subtitling.
- The English into Arabic subtitling quality should meet the needs and interests of consumers.
- Subtitling should be taught as one of main subjects in translation departments and it should provide the students with the skills necessary to undertake subtitling.
- Good quality subtitled films and programmes samples should be made available to trainees' subtitlers.
- Research should be encouraged and training workshops ought to be provided for translation teachers, translators, and subtitlers.
- As a part of a training programme, trainees' subtitlers should be offered the opportunity to be in touch with SL culture
- Various evaluation types need to be considered to assure good assessment models.
- Teachers and trainers of translation must make use of technology and update their teaching aids to make subtitling learning interesting and enjoyable.
- Decision makers should ensure that translation programmes should be standard for all universities and translation training centres.
- Criteria for admission to translation departments and training centres should be clearly defined to ensure that trainee subtitlers and translators commence their practical training with the suitable

both English and Arabic languages ability, and an adequate cultural familiarity to succeed.

6.6 Limitations of the study

Any research is open to criticism and has limitations; this study is no exception.

The main limitations can be summarised as follows:

- This research was limited to only English into Arabic subtitling of American films. Focussing on American films can be justified in that they are the most dominant as they are considered the most viewed subtitled programmes among the most of Arab viewers according to the pilot study.
- The issues of copyrights as well as time restrictions of the participants have been major obstacles as it has been challenging to provide a broad context of subtitling; as a result, the study has been limited to screenshots instead of longer videos.
- The difficulty of inviting people in a same place to watch longer videos was also another limitation of the study.
- The instability in Libya has made the collection of data of the first questionnaire quite complicated, as the access to the study samples in Libya was difficult.
- Lack of good facilities such as the internet and the post service in Libya made it difficult to circulate the questionnaires either online or by post, which would have saved time and efforts as the accessibility to larger samples would be easier.
- Lack of similar empirical data to compare and contrast with the

findings of this study.

- It was also hard to judge whether the respondents' answers were genuine and honest. Therefore, there could be some bias in the analysis and presentation of the data and lack of enough research studies in the Arab world on this topic.

6.7 Contribution of the study

The study makes fundamental contribution both to knowledge and to practice.

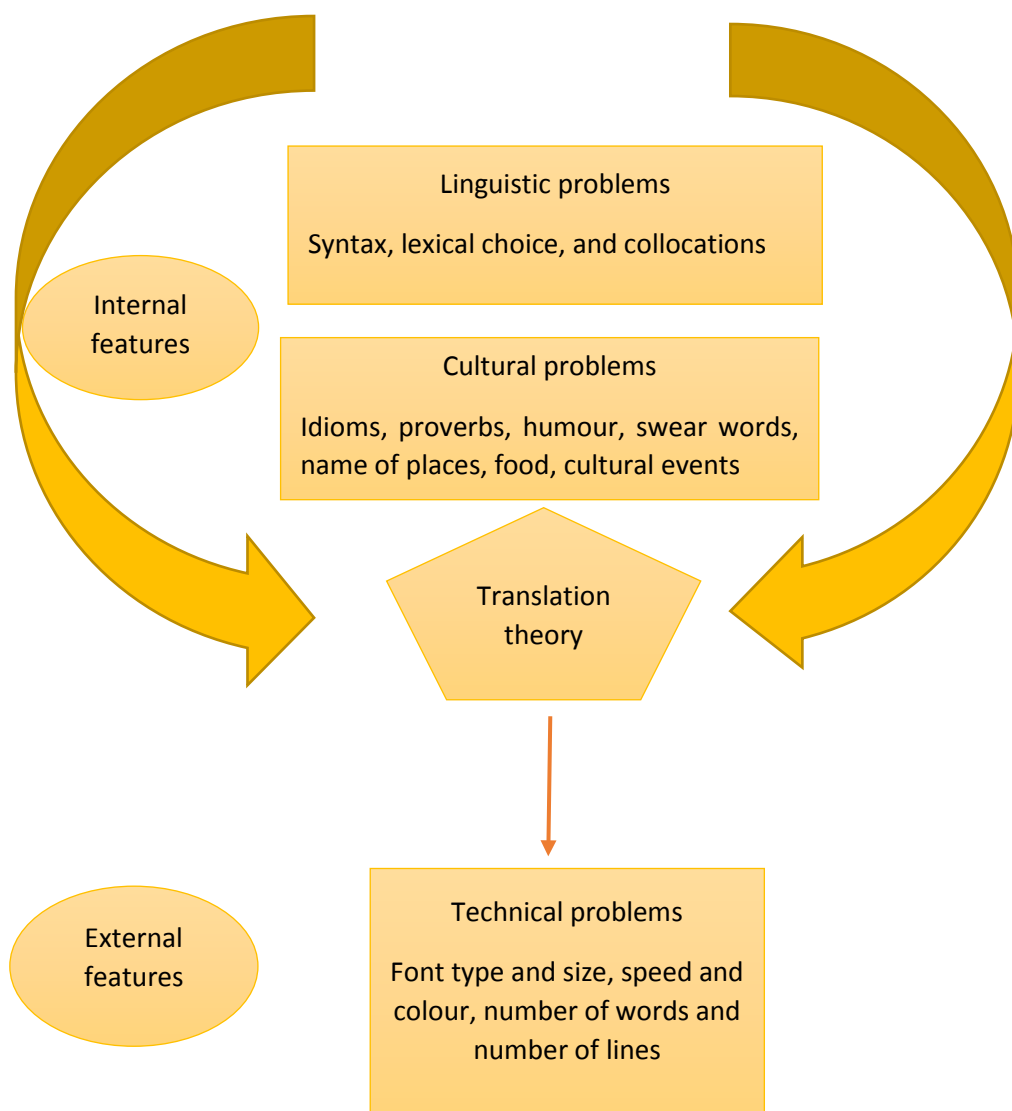
6.7.1 Theoretical contribution

This study increases the theoretical and academic value through expanding the literature. There have been very few empirical studies which deal with assessing English into Arabic subtitling. This research might be one of few empirical studies in the English into Arabic context and could help as an example for further evaluative studies, as it comes in the form of an addition to the literature and enhances the little knowledge available in this area. The study will assist researchers in translation as it tackles imperative issues regarding English into Arabic subtitling context.

As there are no quality based subtitling models, a basic subtitling conceptual model has been confirmed by the study findings.

The following subtitling model can be built on and improve by future research in subtitling field:

Figure 6. 1 English into Arabic subtitling study conceptual model



6.7.2 Practical contribution

This research also practically contributed by providing recommendations to improve and update the training programme of subtitling so that it meets the trainees' needs in a way that includes direct attention to the role of training and learning. Assessing English into Arabic subtitling can also provide subtitling companies, translation departments as well as translation training centres with opportunities to discuss the challenges they face and suggest possible

solutions. Furthermore, the findings of the evaluation can be used to enhance the current English into Arabic subtitling process strategies as it raises awareness about the root causes of the poor standards of subtitles.

6.8 Future research

This research has covered a variety of ground in the literature, which has set a solid platform research to expand for more research studies. Additional research is needed to comprehend the significance and value of quality of subtitling assessment due to very limited research in subtitling especially in English into Arabic context (Reich, 2006).

Subtitling quality assessment research should be conducted to determine the extent to which translation lecturers, trainers, and trainees are interested in evaluating the English into Arabic subtitling. The main aim of any quality assessment research is to benefit learning and to integrate in training programme innovation by supporting a long-term development in parallel with developing subtitling learning and training.

The current study's findings suggest a number of issues that need further investigations for example:

- The present study focused on the evaluation of the English into Arabic subtitling of the American films. For future research it will be useful to evaluate other subtitled programmes such as documentaries, talk shows, and children cartoon and programmes, to compare and contrast the findings in order to make useful generalisations.

- Similar research can be carried out to expand the findings by varying the methods: this can be achieved by conducting in-depth interviews with professional subtitlers to find answers to the challenges they face during their work as well as professionals' focus groups to discuss issues decline the quality of subtitling and the possible suggestions to overcome them, as this study was audience-oriented study.
- Subtitling quality should be assessed frequently to investigate its strengths and weaknesses to make sure that the subtitling training objectives are reached. Further research is also needed regarding English into Arabic subtitlers' development.

6.9 Final Comment

This study was conducted with general intention of improving the current quality of English into Arabic subtitles. Subtitling is considered as one of the main methods of translating foreign language programmes and movies therefore the quality of subtitles is a significant issue and should be researched, considered and revised in order to enhance the understanding of the foreign language programmes message, especially since this branch of translation has been ignored for a long time. By improving this method of meaning transfer quality, linguistic and cultural gaps among different nations will be bridged hence enhancing the mutual understandings and respect.

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Appendices

The study Questionnaire (Arabic version)



الاخوة المشاركين في الاستبيان

اقوم حاليا بإجراء بحث لنيل درجة الدكتوراه من جامعة جون مورس بليفربول والاستبيان التالي معد لقياس وجهة نظركم بخصوص جودة ترجمة الافلام الاجنبية ويمثل تعاونكم اهمية كبيرة لإنجاز هذا البحث.

عنوان البحث

دراسة صعوبات الترجمة المرئية من اللغة الانجليزية الى اللغة العربية

علما بان

- المشاركة في هذا البحث تطوعية وسيطلب منكم التوقيع على نموذج الموافقة على المشاركة بعد قراءة كامل البيانات مع امكانية الانسحاب في أي وقت من المشاركة في هذا الاستبيان.
- لا توجد أي فوائد او مضار من المشاركة في هذا الاستبيان وكل المعلومات ووجهات النظر سنظل محفوظة وخاصة بالبحث ولن يتم نشرها في الدراسة بشكل يدل على صاحبها.
- كل التسجيلات سواء كانت صوتية او الآراء المكتوبة او أي معلومات شخصية يتم الحصول عليها لغرض هذه الدراسة سيتم حفظها بسرية تامة ولن تكون متاحة الا للباحث ومشرف البحث فقط.
- كل المعلومات الشخصية الخاصة بهذا البحث سيتم الاحتفاظ بها لمدة 3-5 سنوات بعد نهاية البحث وبعد ذلك سيتم التخلص منها بطريقة امنة.

يمكن الاتصال بالباحث او المشرف على البحث في أي وقت عبر العنوانين الاتية

Researcher: Kamal Furgani

Email K.T.Furgani@2012.ljmu.ac.uk mobile UK 044-07405754004 Libya 00218-925006893

Research supervisor: Dr. Karim Menacere/ Senior lecturer Faculty of Arts, Professional and Social Studies.

Email K.Menacere@ljmu.ac.uk

office phone 0044(0) 151231359

نموذج موافقة

اسم الدراسة الصعوبات التي تواجه المترجم عند ترجمة الافلام من اللغة الانجليزية الى اللغة العربية.

اسم الباحث: كمال الفرجاني، كلية الآداب والمهن والعلوم الاجتماعية / جامعة جون مورس ليفربول.

1- اقر بأنني فهمت واطلعت على المعلومات الخاصة بالدراسة وكانت لي الفرصة للاستفسار وقمت اختياريًا بالإجابة على الأسئلة.

2- افهم بأن مشاركتي طوعية وان لي الحرية في الانسحاب في أي وقت دون ذكر الاسباب وهذا لا يؤثر على حقوقي القانونية.

3- أدرك بأن كل المعلومات الشخصية سيتم الاحتفاظ بها بسرية تامة.

4- اوافق على المشاركة في الدراسة وتعبئة الاستبيان والمقابلة الشخصية.

5- اعلم بأن المقابلة الشخصية او النقاش في مجاميع سيتم تسجيلها بالصوت والصورة وانا مستعد للمشاركة

6- اتفهم بأن جزء من المحادثة ممكن ان يستخدم حرفيا في المستقبل في المنشورات او المحاضرات دون الاشارة لمصدره.

اسم المشارك التاريخ التوقيع

اسم الباحث التاريخ التوقيع

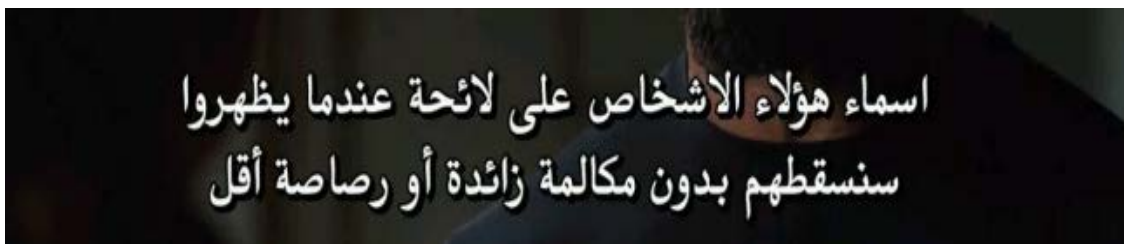
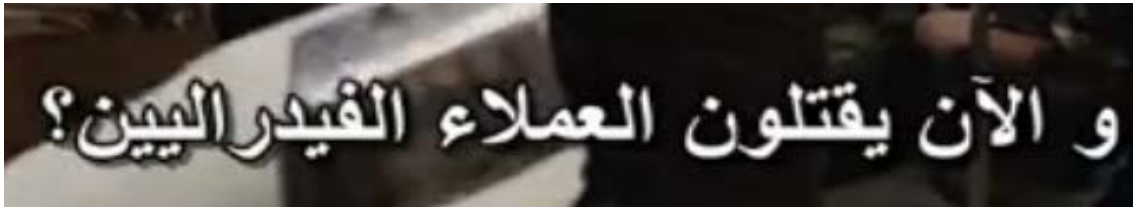
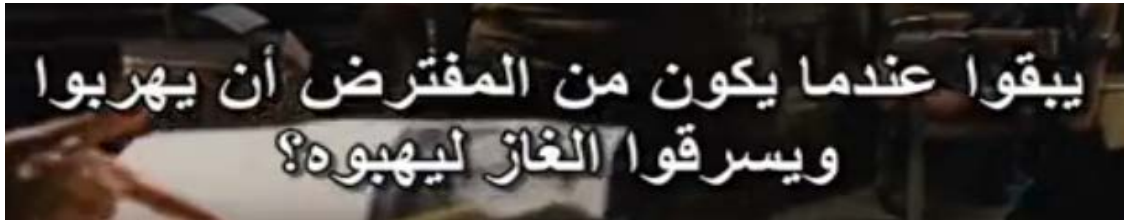
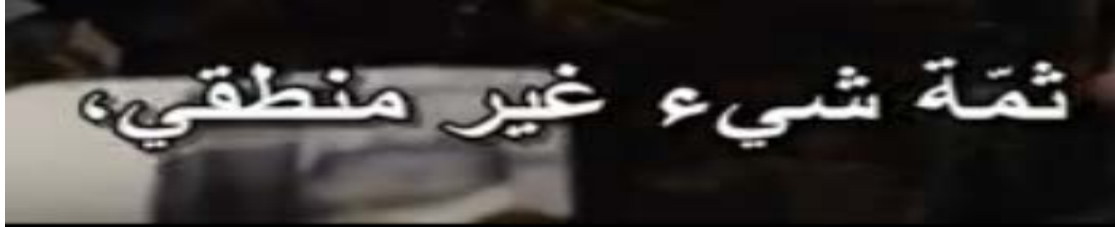
اسم الشخص الذي قدم النموذج (بالنيابة عن الباحث)

ملاحظة: -تسلم نسخة للمشارك في الاستبيان ونسخة للباحث عند اتمام المعاملة

عزيزي المشارك في الاستبيان

نرجو منك التكرم بقراءة الترجمة الواردة في المشاهد المرفقة مع هذا الاستبيان والاجابة على الاسئلة شاكرين حسن تعاونكم.

مجموعة المشاهد رقم (1)



1-ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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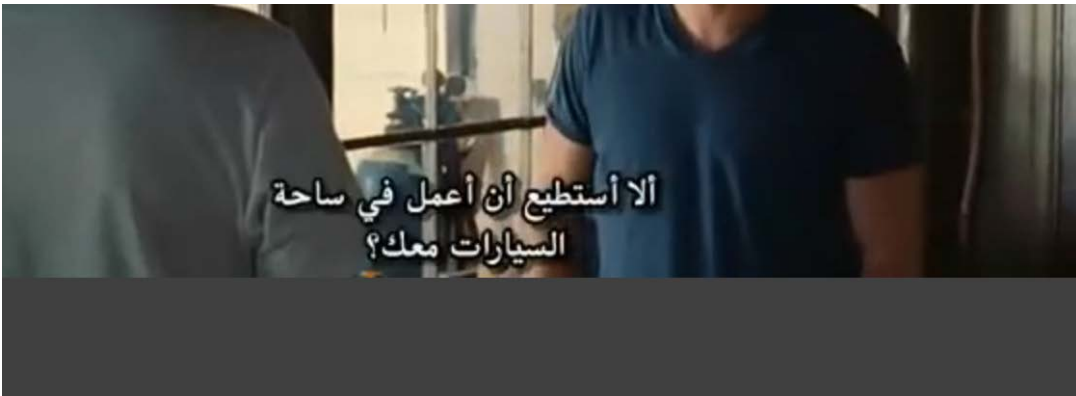
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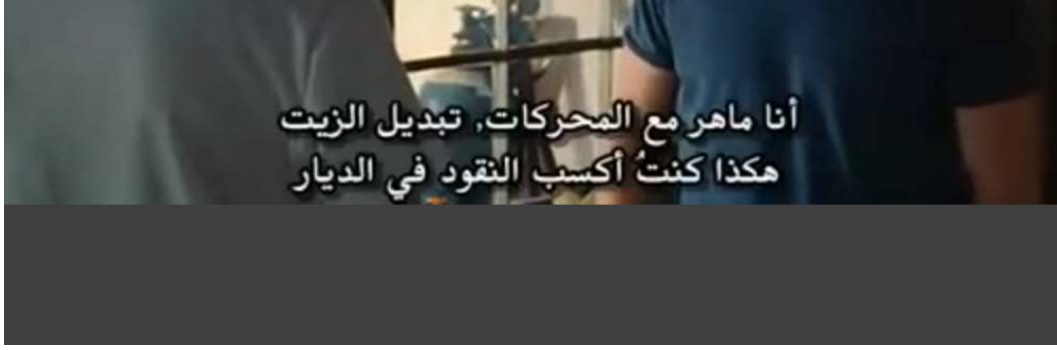
.....

2-ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

3-كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

المشاهد رقم (2)





1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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2- ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

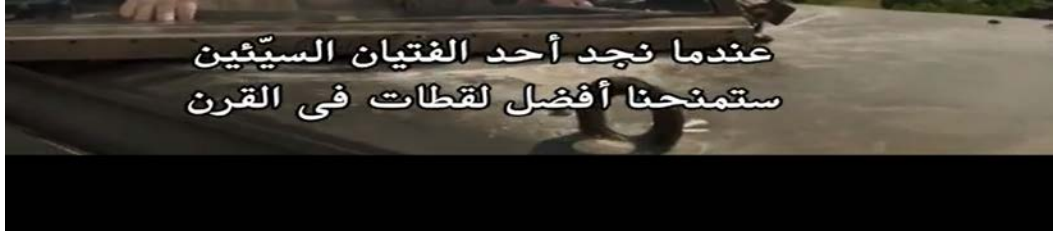
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3- كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

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المشاهد رقم (3)





1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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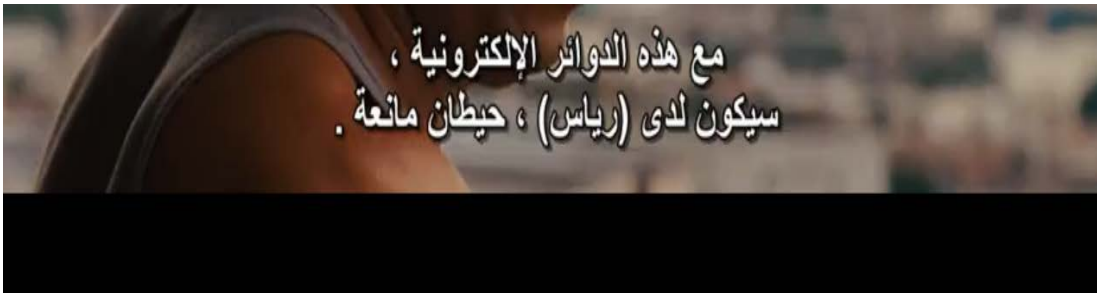
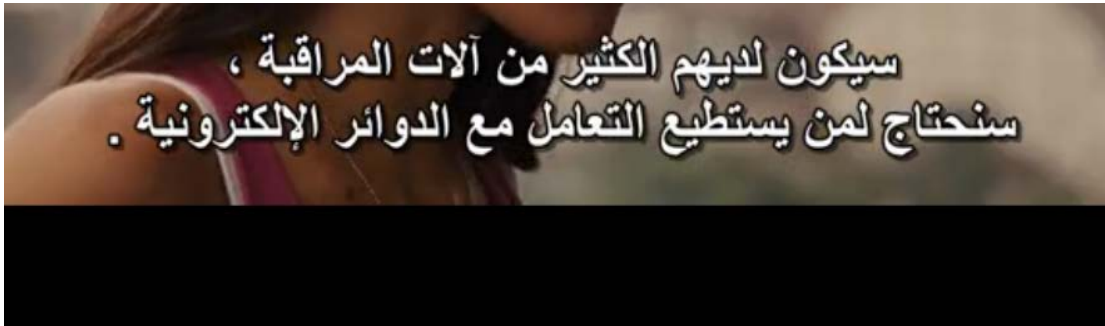
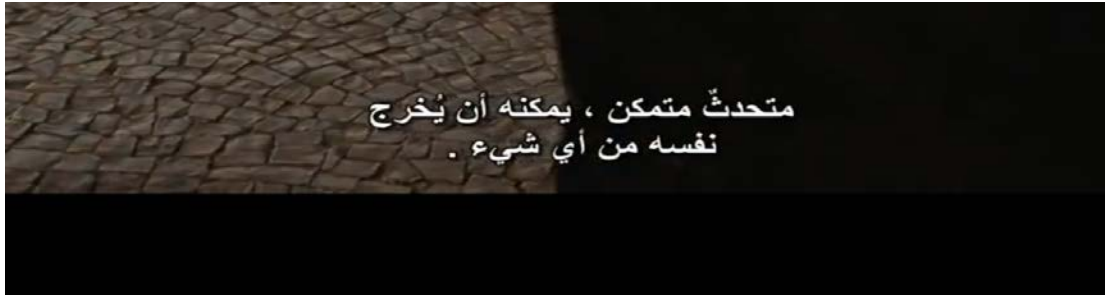
2- ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

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3- كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

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المشاهد رقم (4)



سنحتاج رجالاً ، ليخترقوا هذه الحيطان .

1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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2- ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

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3- كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

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المشاهد رقم (5)

- مرحباً أيها الفتى
- (ويسلي)





1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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2- ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

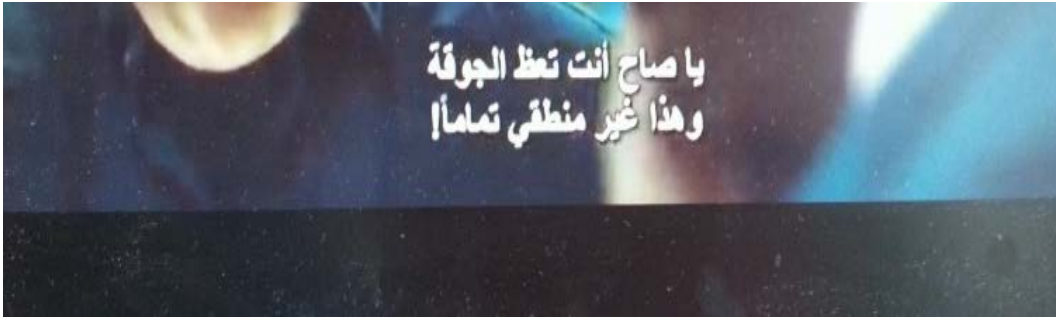
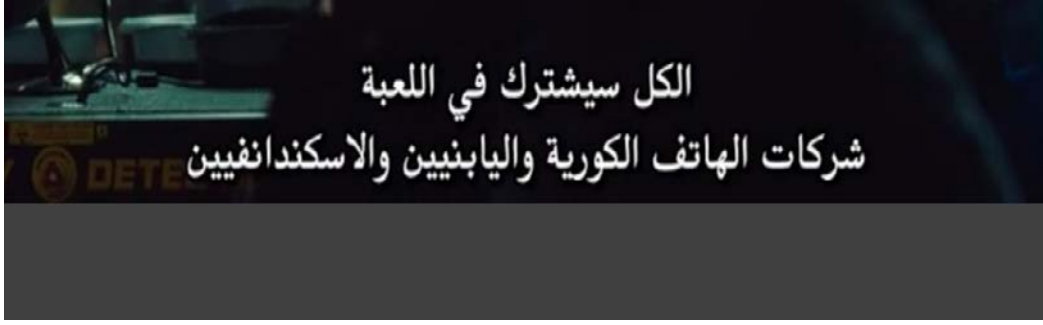
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3- كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

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المشاهد رقم (6)





1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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2- ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

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3- كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

المشاهد رقم (7)



1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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2- ماهى المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

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3- كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

المشاهد رقم (8)





1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

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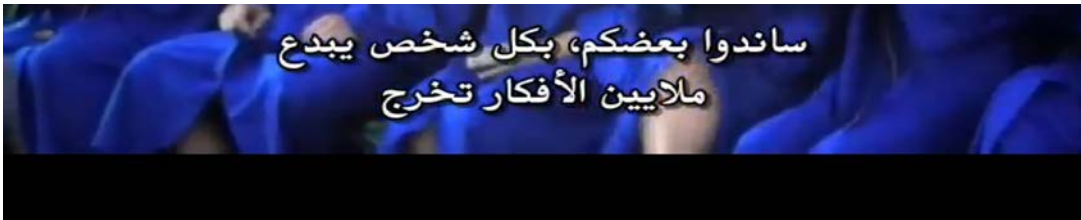
2- ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (اذا كانت هناك مشكلة)

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3- كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

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المشاهد رقم (9)



1- ماهي درجة فهمك للترجمة الموجودة في المشاهد السابقة

2- ماهي المشكلة في الترجمة الموجودة في المشاهد السابقة (إذا كانت هناك مشكلة)

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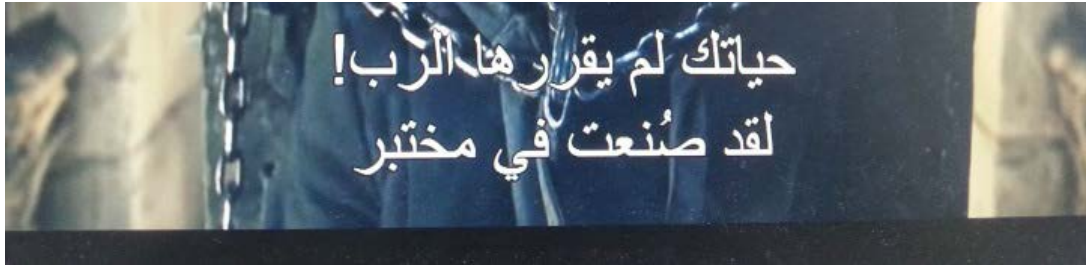
3-كيف ترى جودة الترجمة بشكل عام في المشاهد السابقة؟

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المشهد رقم(10)



المشاهد رقم (11)



1- هل تعتقد ان هناك لغة عنيفة تمس الديانات في المشاهد السابقة ومارأيك في خيار المترجم في بترجمة كامل الحوار دون حذف أي كلمة؟

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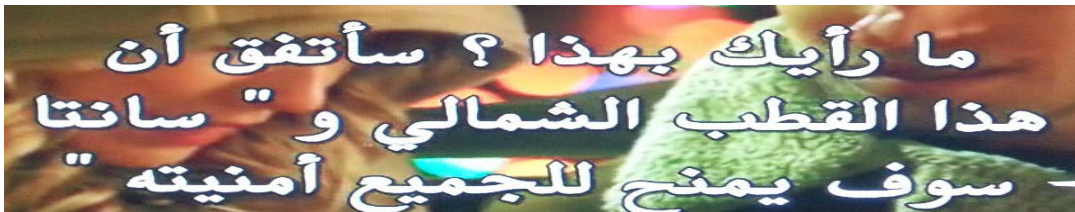
المشاهد رقم(12)



23- ماهي الطريقة التي يجب ان يتبعها المترجم للتعامل مع الكلام العنيف وعبارات السب والشتم الواردة في المشاهد السابقة حسب رأيك.

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المشهد (13)



1- هل عدد الاسطر مناسب

2-هل يناسبك لون الخط.....

3-هل حجم الخط مناسب.....

المشاهد (14)



1) ما رأيك في الترجمة باللهجات المحلية؟

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.....

أخيرا يمكنك التفضل مشكورا بكتابة اية ملاحظات او تعليقات او أفكار بصفه عامه بخصوص جودة الترجمة المرئية لما لها من قيمة كبيرة للبحث.

.....
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The study questionnaire (English version)



CONSENT FORM

Title of Project:

A study into the challenges of subtitling English into Arabic

Name of Researcher:

Kamal Furgani, Liverpool Business School, Faculty of Arts, professions and social science

1. I confirm that I have read and understand the information provided for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason and that this will not affect my legal rights.
3. I understand that any personal information collected during the study will be anonymised and remain confidential
4. I agree to participate in the above study to fill out questionnaire and an interview.
5. I understand that the interview/focus group will be audio / video recorded and I am happy to proceed
6. I understand that parts of our conversation may be used verbatim in future publications or presentations but that such quotes will be anonymised.

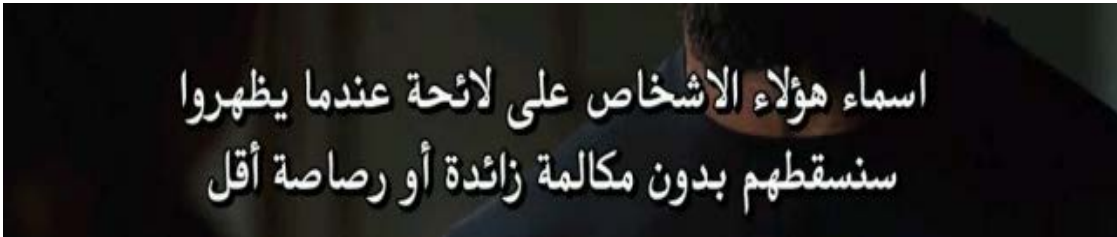
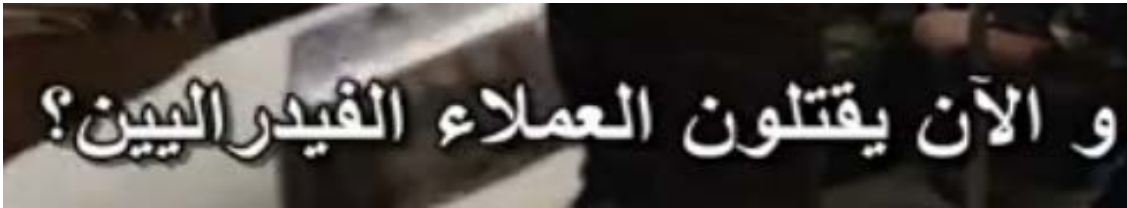
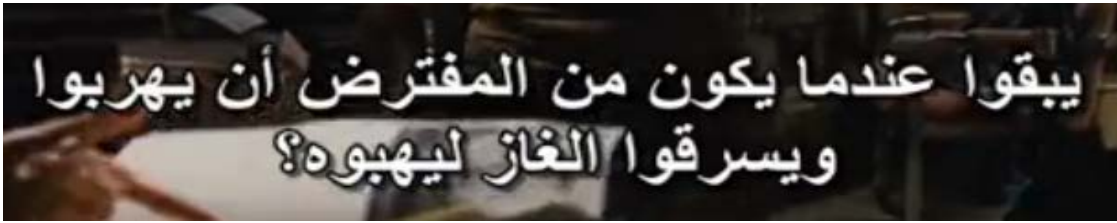
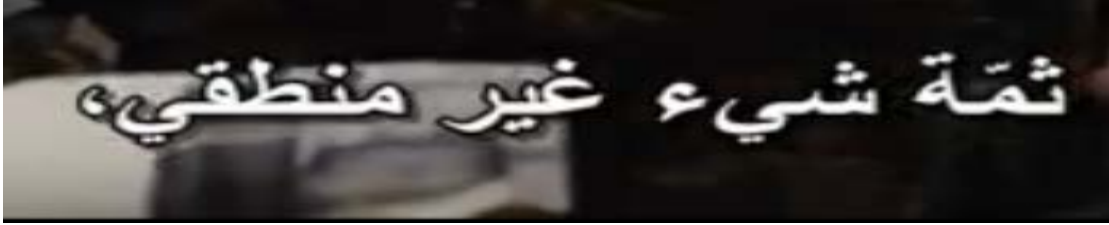
Name of Participant	Date	Signature
Name of Researcher	Date	Signature
Name of Person taking consent <i>(If different from researcher)</i>	Date	Signature

Note: When completed 1 copy is for the participant and 1 copy is for the researcher

Dear respondents

Please read the subtitles in the following screenshots and answer the questions

Screenshots 1



1- How do you rate your understanding to the previous screenshot subtitles?

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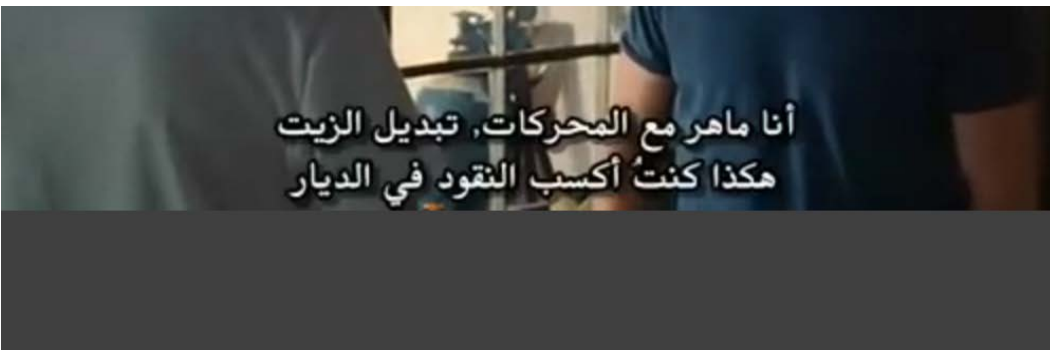
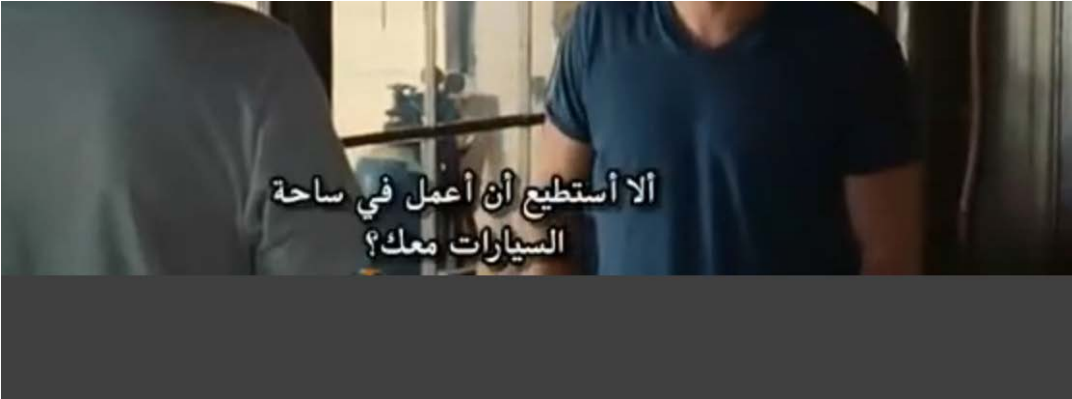
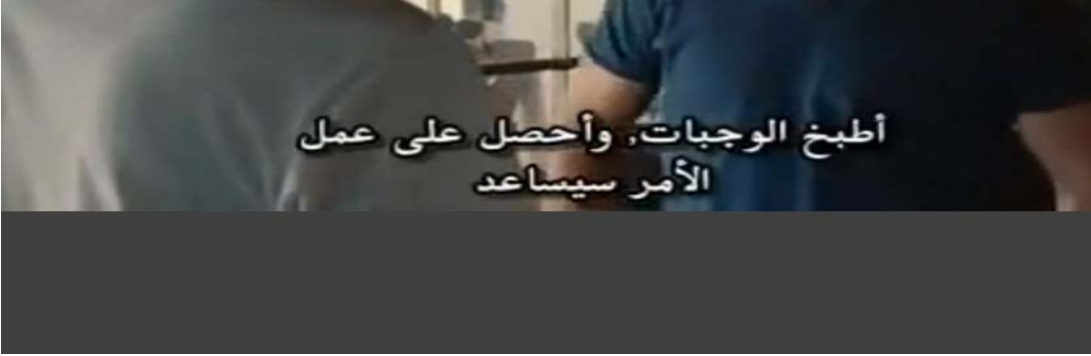
2- What do you think the problem in the previous subtitles is (if any)?

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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 2



1- How do you rate your understanding to the previous screenshots?

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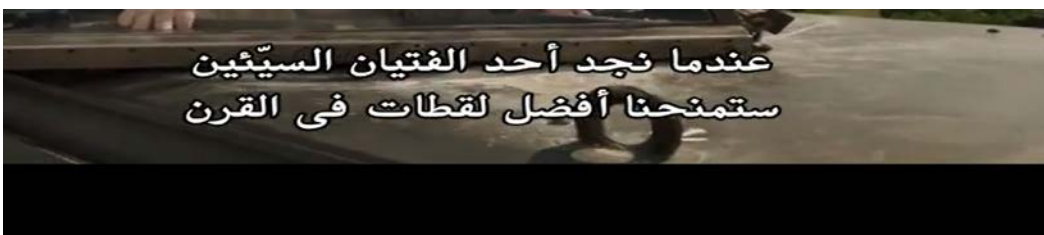
2- What do you think the problem in the previous subtitles is (if any)?

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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 3



1- How do you rate your understanding to the previous screenshots?

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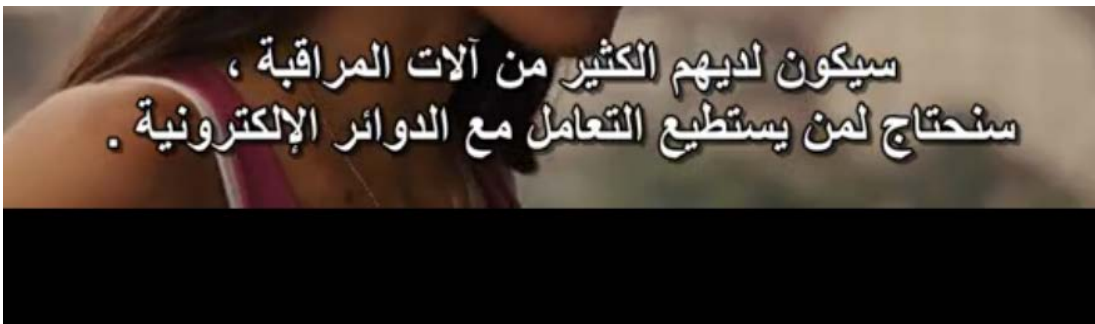
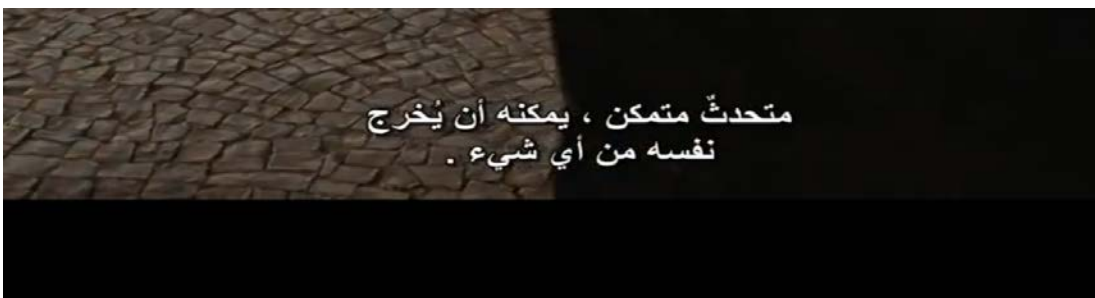
2- What do you think the problem in the previous subtitles is (if any)?

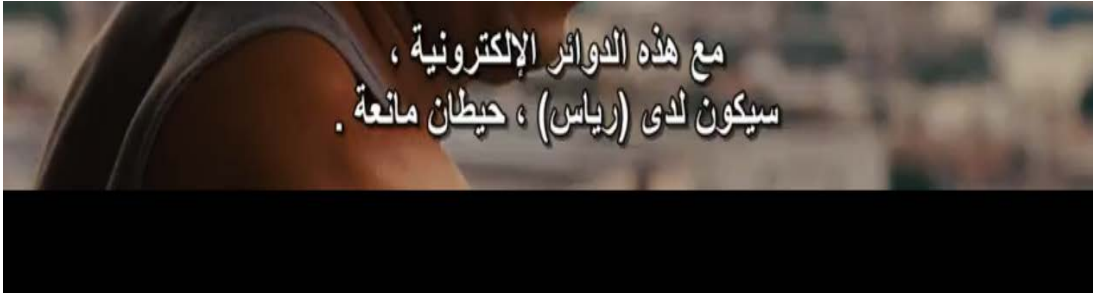
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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 4





1- How do you rate your understanding to the previous screenshots?

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2- What do you think the problem in the previous subtitles is (if any)?

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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 5







1- How do you rate your understanding to the previous screenshots?

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2- What do you think the problem in the previous subtitles is (if any)?

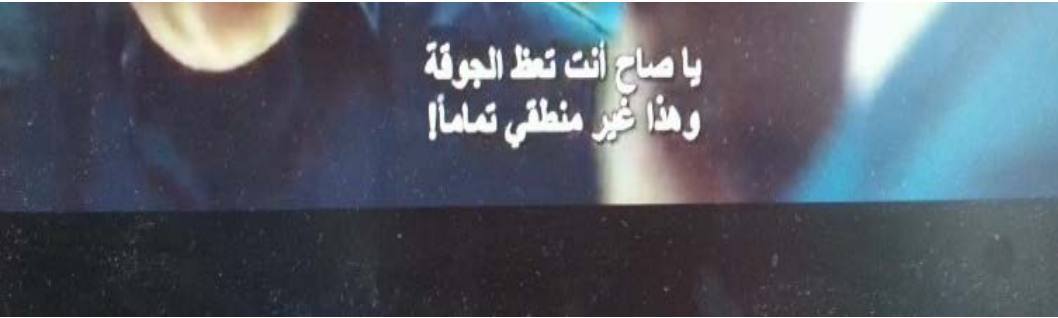
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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 6





1- How do you rate your understanding to the previous screenshots?

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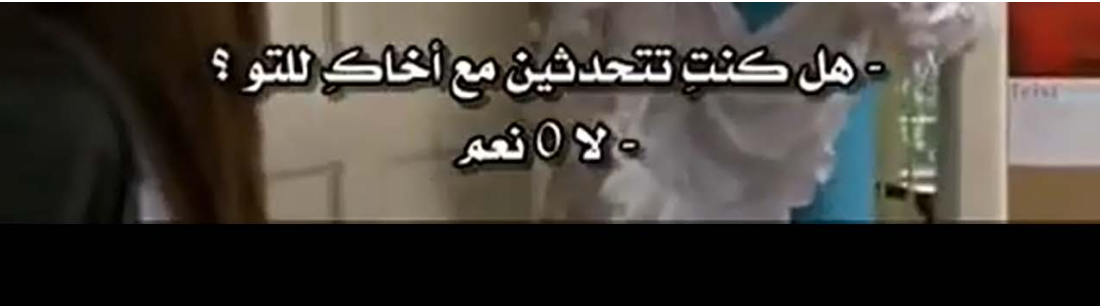
2- What do you think the problem in the previous subtitles is (if any)?

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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 7





1- How do you rate your understanding to the previous screenshots?

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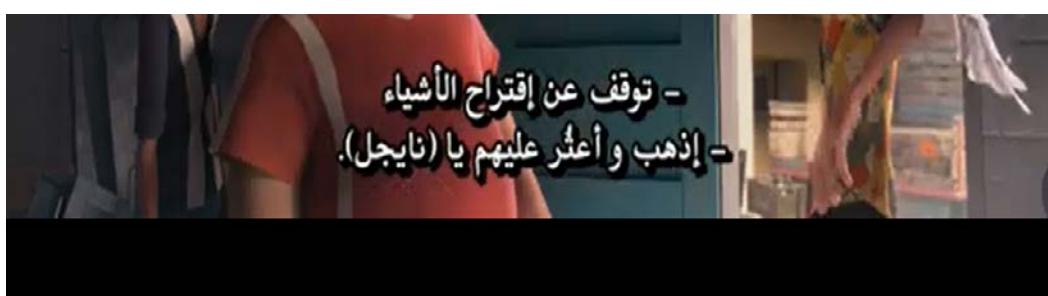
2- What do you think the problem in the previous subtitles is (if any)?

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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 8





1- How do you rate your understanding to the previous screenshots?

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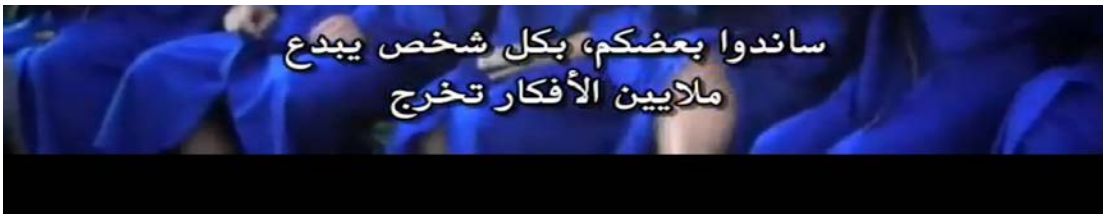
2- What do you think the problem in the previous subtitles is (if any)?

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3- How do you rate the overall quality of the previous subtitles?

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Screenshots 9





1- How do you rate your understanding to the previous screenshots?

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2- What do you think the problem is in the previous subtitles is (if any)?

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3- How do you rate the overall quality of the previous subtitles?

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Screenshot 10



Screenshots 11





1- Do you think there is an offensive use of language in the previous dialogue and what do you think of the subtitler choice to translate the whole dialogue without omitting any word?

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Your evaluation of screenshot 12



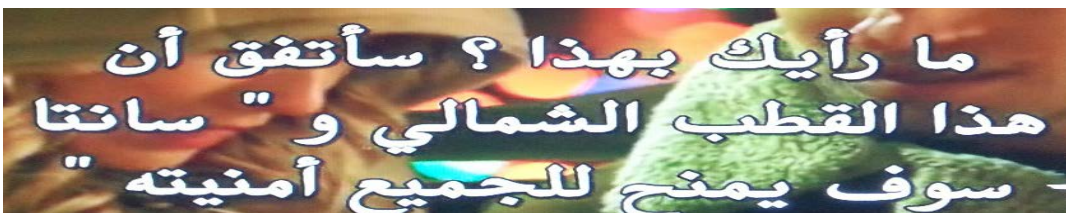
1- How do you think should the subtitler deal with swear words in this dialogue?

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Screenshot 13



1- Is the number of lines suitable?

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2- Do you like the font colour?

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3- Is the font size appropriate?

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Screenshots 14



1- What do you think of using local dialects in subtitling?

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Finally feel free to add additional comments, notes or ideas concerning the overall quality on English into Arabic subtitling. This would be of great importance to the study and highly appreciated.

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