

AHMAD KHUDDRO

**LINGUISTIC ISSUES
AND QUALITY
ASSESSMENT OF
ENGLISH-ARABIC
AUDIOVISUAL
TRANSLATION**

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and Quality
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English-Arabic
Audiovisual
Translation

Linguistic Issues and Quality Assessment of English-Arabic Audiovisual Translation

By

Ahmad Khuddro

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CHAPTER ONE

INTRODUCTION

Despite the increasing interest in audiovisual translation (AVT) in recent years, with the publication by Routledge of Manchester University scholar Luis Pérez-González's book *Audiovisual Translation* as recently as 2014, and a PhD thesis in 2010 by Durham University scholar Tammam al-Kadi released three years later, Arabic AVT is still a relatively young field in translation studies. This is the main reason for producing this book about Arabic AVT, and its major modes *dubbing* and *subtitling* ("closed subtitling" as opposed to "open subtitling"—the latter is done for the deaf and hard of hearing [SDH] and is excluded from this book). Other modes of audiovisual translation such as audio description, screenplay, and project management are left for other scholars to pursue and do further research on.

1.1 Focus

This book examines the linguistic issues the author himself has encountered first hand in Arabic subtitling; this is followed by quality assessment of subtitlers and subtitling. The author, who is both a practitioner and an academic with a relatively long experience in the Arabic–English audiovisual field that stretches over three decades, makes this book valuable and offers potential solutions to various issues encountered in Arabic AVT in particular. As a result of the quality assessment of new subtitlers, the book proposes a *new model in subtitling* that can be applied to dubbing.

Although the purpose of this book is to investigate English–Arabic subtitling in depth, its perspective can be broadened to include dubbing and indeed the general discussion of AVT that requires alignment with the norms of the TL—the way the ST has been aligned with its language norms. Another significant and rarely discussed yet fresh and novel point in this discipline is that the translation of drama texts is not dissimilar to AVT, particularly subtitling. One major similarity between drama texts and audiovisual texts, often overlooked in AVT studies, is the use of

dialogue, accompanied by the setting (location, and description of the action shared by both subtitling and dubbing); the latter plays a major role in support of the ST as it helps us comprehend the context.

Another focal point is English–Arabic subtitling and its bicultural and bisemiotic environments. The linguistic concepts are discussed in the earlier chapters of the book, their implementation is discussed in later chapters. Further, multimedia and multimodality in this audiovisual field are always bicultural and bisemiotic but can be multicultural and multisemiotic, particularly when more than one language is used in the ST. So the relation is not just between English and Arabic, for instance, but also English and French or German as ST on the one hand and Arabic as TT on the other.

1.2 Value and Significance

As a whole, the book can be considered a useful textbook and guide for students who are keen to conduct research on English–Arabic AVT and a resource for academics and scholars seeking further research on both modes: subtitling and dubbing. Although the book raises linguistic issues and quality assessment, which are mainly used in Arabic closed or burnt-in subtitling (excluding open subtitling used for SDH), these issues and assessments can be extended to dubbing and could possibly be applied to other languages. It can also be extended to other modes of AVT, such as screenplays and audio descriptions. It is worth noting that further research is needed in various areas of dubbing, such as lip synchrony (matching lip movements often used in cartoons), isochrony (matching dialogue), and kinesic (body movements) synchrony of English–Arabic translated texts.

1.3 A New Perspective of Audiovisual Translation (AVT)

Alongside the “subtitling triangle” proposed and discussed by the author in 2009, this book tentatively provides a new subtitling model that other researchers can develop further. It is also vital to point out that AVT is multidisciplinary and not just interdisciplinary—that is, it relies not only on translation studies (theories and practice) but also requires extensive knowledge of linguistics and film and television studies (including terminology and the latest technology used in the field). Other disciplines are included, but what are they? The answer depends on the topic the ST discusses—for instance, business, commerce, or fashion. AVT therefore is multidisciplinary and not just interdisciplinary, meaning that AVT requires good knowledge of other disciplines, with at least a threshold knowledge

of each discipline as they are often used in source texts (STs). The skill to use the latest technology in terms of subtitling software and technical terms used in multimedia is also vital. Audiovisual translators often search for different translation approaches used in order to hone their subtitling expertise.

In addition to the suggestion that knowledge of three disciplines at least (translation studies, film and television studies, plus the discipline of the ST in question, be it psychology, medicine, law, sport, etc.) is required, the author of the book has found that the translation of drama texts is strikingly similar to that of AVT, more so in dubbing than in subtitling. In dubbing, the setting, emotion, and context exist and are more clearly conveyed, because the action and setting seen on screen (which helps us understand the context) and the intonation, tone, and pitch of the voice of each actor or character are *sensed*—that is, *heard* and *felt*. *Seeing* the characters and being aware of the setting help in both subtitling and dubbing. However, *hearing* and *feeling* in dubbing cannot be sensed in subtitling, and that is the downside of subtitling compared to dubbing. Subtitling relies on *seeing* the dialogue on screen as a written translated text, whereas the dubbed version is voiced over and therefore can be *sensed*. So it is not just that *seeing* is believing but that *seeing* and *hearing* are believing.

1.4 Audiovisual Material Used

This book deals with English–Arabic subtitling, and uses unique well-selected original material from various genuine resources in the field. Such material, as Fawcett pointed out (1996, 69), is rarely available to researchers and teachers who are in desperate need of it. The book first provides a linguistic and theoretical background for subtitling, then explains and analyses cohesive devices and other linguistic features that distinguish audiovisual translation in general and subtitling in particular. Some characteristics and functional approaches to this discipline are highlighted and related to both multimedia and multimodality.

The audiovisual material used in the book is divided into two sets and is taken from the first-hand experience of a professional simulator (proofreader of subtitled files—including ST and TT and their timecues). The two sets are borrowed from three television episodes and three film clips:

1. The three television episodes are *Sleuths* (2015), *The Great Hill of Hope* (2015), and *Wild Things* (2015)

2. The three film clips are selected from three feature films, *Good Morning, Vietnam* (1987), *People Like Us* (2012), and *The Muppets* (2011)

For elaboration, the examples have TT1s and TT2s: the former are taken from the subtitled files, and the TT2s are taken from the simulated files produced by the author of the book. The simulation process is also called the quality control (QC) process.

1.5 Outline

After the introduction, the book sets the scene in Chapter 2 by both providing some AVT and linguistic backgrounds and pointing out similarities between the translation of drama texts and AVT. Chapter 3 discusses certain aspects of AVT and examines text-types in audiovisual environments, such as scientific and legal texts, multilingualism, colloquialism, and idiomatic and figurative language. The first set of television episodes demonstrates the application of text-types in subtitling, a subject that is discussed in Chapter 3.

Chapter 4 discusses issues and plausible solutions for English–Arabic subtitles relating to grammar (e.g., exophora, gender, negation, numbers, passive voice, and plurality), syntax (sentence structure, subject–verb agreement, and *wh*-structure, for instance), orthography (the two Arabic spelling schools and other typographical errors, for example), lexical/semantic items (such as acronyms, collocations, eponyms, polysemy, and word choice), and, finally, technical issues regarding the layout of subtitles. The chapter also discusses a practical approach to subtitling and the application of text, context, and cohesive devices in subtitling.

The purpose of Chapter 5 is both to demonstrate the implementation of certain strategies in AVT, with examples taken from various television episodes, and to show how subtitles are simulated without compromising the quality of the TT. This chapter deals with the application of effective strategies, such as shortening, condensation, or compactness, which can be used in subtitling, but not at the expense of clarity. One cannot compromise clarity for the purpose of compactness and condensation. The first set of television episodes provides examples to show how grammatical, syntactic, and lexical/semantic issues of English–Arabic subtitling can potentially and plausibly be solved.

Chapter 6 mainly assesses the quality of certain English–Arabic subtitlers and provides certain criteria for quality of assessment, followed by an interesting pertinent exercise for students to practise on. It studies the work of seven anonymous professional translators who have actually

applied for jobs as professional subtitlers, with little or no experience in AVT. Discussing them raises awareness of the various problems new subtitlers often encounter and how these issues can be resolved. All seven translators in this chapter have been given the ST to subtitle into Arabic as a test. The test consists of three three-minute clips taken from the aforementioned three different feature films. It should be noted that other new subtitlers have also been discussed in this book, in order to shed some light on other issues recurrent in subtitling.

In addition, Chapter 6 shows the strengths and weaknesses of each potential subtitler in the test, and shows how to produce an effective simulated (proofread) file. These strong and weak points are related to both the form and the content of the ST and TT; for instance, the professional subtitler needs to:

1. Be consistent in his/her style
2. Master the TL grammar (Arabic in this book)
3. Avoid typing errors
4. Check for any missing translations and/or mistranslations
5. Follow a certain consistent system of transliteration of foreign names of people and places.

A further important aspect of subtitling is the reduction or shortening of the TT. However, the subtitler needs to be careful not to shorten the TT to the extent that it becomes incomprehensible and unnecessarily ambiguous, particularly when ambiguity is not intended in the ST. The use of crisp style in subtitling, and indeed in AVT, is important. The subtitler needs to keep an eye on the vital link between the length of each subtitle and the number of characters in each line (42 characters for Arabic and Hebrew, 37–39 characters for other languages), and match them with the real-time duration of the audible content to which the subtitle refers. Finally, the subtitler needs to stick to the client's guidelines and instructions.

The second set of feature film clips provides examples to show the importance of text, context, and cohesive devices in subtitling; this is also dealt with in Chapter 6. The selection and order of all these examples are based on their complexity and significance, and the examples are sampled to represent the most common issues encountered in AVT in general, and subtitling in particular.

In addition to the findings on how to assess new subtitlers, Chapter 7 (the final chapter) proposes a new AVT model that needs to be considered alongside the “subtitling triangle” (Khuddro 2009). This chapter is followed by an appendix that includes a sample of guidelines originally

provided by one of the clients, followed by a number of TTs that can be used by teachers of AVT as exercises for their students to practise on.

CHAPTER TWO

AUDIOVISUAL TRANSLATION AND LINGUISTIC BACKGROUND

The first part of this chapter defines translation and AVT, then introduces the latter's various modes (mainly subtitling and dubbing), alongside their features and complexities. It also discusses multimodality, multimediality, and the potential similarity between drama texts and audiovisual texts and its impact on translation. The remaining part of the chapter deals with the linguistic background, exposing various linguistic models and the concepts of text and context (the context of culture and situation).

2.1 Definition of Translation

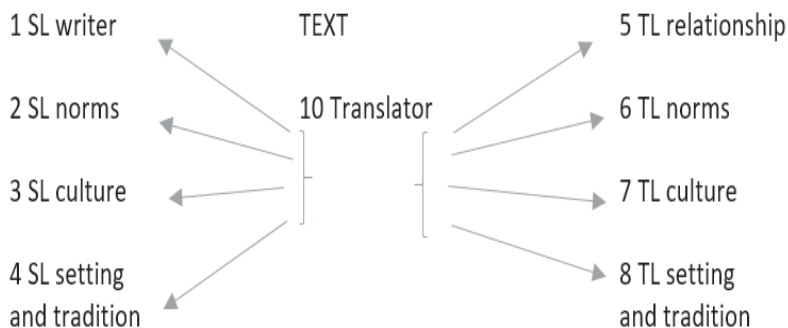
For Theodore Savory (1957, 60), translation is an art which “merits a careful study as does any other work of fine arts.” For Peter Newmark (1981, 7), translation is “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.” So the focus is on the transfer of messages between languages. Newmark (1988) defines translation as “rendering the meaning of a text into another language in the way that the author intended the text.” So the meaning intended by the author needs to be transferred. Eugene Nida (1964, 156), on the other hand, lists three factors that determine the process of translation:

1. The nature of the message
2. The purpose of the author and, by proxy, of the translator
3. The type of audience

So it is not just the message that needs to transfer the meaning intended; rather, the audience also plays a part in the decision-making process (see Khuddro's “Subtitling triangle” [2009] for how the audience needs to be one major factor in the process).

Newmark (1988, 9) points out, “translation theory is pointless and sterile if it does not arise from the problems of translation practice, from the need to stand back and reflect, to consider all the factors, within the

text and outside it, before coming to a decision.” Newmark maintains that the dynamics of the translation of a text are as shown below:



Newmark also lists new elements in translation not available at the beginning of the twentieth century:

- (1) *The emphasis on the readership and the setting*, and therefore on naturalness, ease of understanding and an appropriate register, when these factors are appropriate.
- (2) *Expansion of topics* beyond the religious, the literary and the scientific to technology, trade, current events, publicity, propaganda, in fact to virtually every topic of writing.
- (3) Increase in *variety of text formats*, from books (including plays and poems) to articles, papers, contracts, treaties, laws, notices, instructions, advertisements, publicity, recipes, letters, reports, business forms, documents, etc. These now vastly outnumber books, so it is difficult to calculate the number or the languages of translations on any large scale.
- (4) *Standardisation of terminology*.
- (5) The formation of translator teams and *the recognition of the reviser's role*.
- (6) *The impact of linguistics, sociolinguistics and translation theory*, which will become apparent only as more translators pass through polytechnics and universities.
- (7) Translation is now used as much *to transmit knowledge* and to create understanding between groups and nations, as *to transmit culture*. (my emphasis)

It is clear that the focus on setting and readership or viewership in the audiovisual environment seen in (1) is essential. Also, the text-types touched upon in (3) are just as common in audiovisual texts, depending on

the topic discussed or treated in the audiovisual material, such as a film or documentary. Number (4) discusses standardising terms; that is, whether the same term has more than one official translation only one of them should be used in order to achieve consistency and not confuse the viewer of the film. Standardising terms is one of the main issues in technical/scientific translation, and one can always consult official websites such as that of the United Nations or European organisations. A multidisciplinary approach to subtitling and dubbing is vital, because AVT discusses numerous topics in films, TV series, and documentaries, and this approach is seen above in number (6). Finally the transfer of culture and knowledge in number (7) should not be missed in AVT (subtitling and dubbing in particular), in the way it is with other types of translation.

Moreover, AVT is often written to be either performed in dubbing or acted upon in screenscripting. It is not necessarily performed onstage, the way the translation of a dramatic text is, but is usually recorded in the studio by voice-over artists or even actors, as in the case of dubbing, or saved on subtitling software. It is important to point out that the similarity between the translation of a drama text and AVT is striking; both translations clearly require the translator to be aware of his/her spectators/audience/viewers. Such translations are done in a written form to be spoken or recorded. An AVT script needs to be easily recordable either aurally or visually to appear on the screen, as in the subtitling of a dialogue, or road signs and captions. These elements have an impact on the production of the TT. They help the translator in the choice of the lexical equivalents, finding TL words that can be easily pronounced by artists or actors in the case of dubbing, and lexical items that can be read swiftly on screen by the audience/viewers. In addition, the form and meaning of the original should still be maintained at all times as much as possible to achieve the goal set by the original author of the script—that is, to transfer the intended meaning. This includes the inner and outer language of the film or drama—inner language refers to the audiovisual notes as seen in the screenplay of the audiovisual material (e.g., a film) and speech bubbles from short text messages or the audio description of that material. This is done in order to represent the original in the TT with maximum faithfulness.

2.2 Audiovisual Translation (AVT)

2.2.1 Definition

It is evident that this field under discussion in Translation Studies relies heavily on the audiovisual environment and its main modes, labelled “film dubbing” and “film translation” (Fodor 1976; Snell-Hornby 1988), “film and TV translation” (Delabastita 1989), “media translation” (Eguiluz *et al.* 1994), “audiovisual translation” (Orero 2004; Diaz Cintas 2008), “screen translation” (Mason 1989; O’Connell 2007; Chiaro, Heiss, and Bucaria 2008), “film translation” and “multimedia translation” (Gambier and Gottlieb 2001). The most appropriate term for this discipline, one feels, is “audiovisual translation” as it includes both audio translation, either dubbing or voice-over mode, and visual translation for captions/supers or subtitles using television, cinema, and other devices such as computers and mobile phones that are spreading fast in this digital age.

2.2.2 Main Modes/Genres of AVT

Thus, AVT is related to multimedia and digital-age devices, but is mainly connected to the audiovisual environment. One needs to identify the environment of this discipline and examine its complexities, which scholars and researchers often consider as constraints. They can be constraints to an extent, but one needs to regard these factors as beneficial since they provide some contextual information that other translations often lack. Before dealing with these complexities or “constraints,” we need to discuss what the main genres of AVT are: namely subtitling and dubbing. Henrik Gottlieb (2004, 86) defines the first main genre, subtitling, as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in synch with the original verbal message”; whereas dubbing goes further and focuses even more on different types of synchronisation. Although both subtitling and dubbing rely heavily on duration, dubbing requires focusing more on synchronisation than subtitling. Chaume writes (2004b, 48), “although isochrony does not carry the same weight in subtitling as in dubbing, the subtitles are synchronized with the speech of the on-screen actor who actually pronounces the words.”

Duration is an element that is vital for both subtitling and dubbing, but more so for dubbing, as the translator needs to shorten the dubbed script even further. The dubbed script needs to be shorter in order to fit the

dialogue. However, although it needs to be compact, this should not be at the expense of clarity, so as not to compromise the clarity of the TT.

Synchronisation is one of the technical parameters relating to dubbing, and is of three main types: lip or phonetic synchrony (lip movements), kinesic synchrony (body movements), isochrony (matching exactly the beginning and end of the dialogue of each character). The lip-sync requires a careful selection of certain letters in the target language that can match the opening and closing movement of the character's mouth. This aspect is common in cartoon dubbing. Synchronization is a parameter (Chaume 2004b). In addition, there is the major issue of register in dubbing, which is more problematic than that in subtitling. Register is when the ST is originally in a certain English dialect (such as Scottish, Irish, Australian, American, or Canadian) and this feature needs to be seen in the TT, as otherwise there would be translation loss. Therefore, the audiovisual translator needs to use either colloquialism (the Lebanese, Syrian, or Egyptian dialect) in an attempt to convey original humour more prominently, or the modern standard Arabic (MSA) that is mostly used in Arabic newspapers and TV news bulletins. Dialects are avoided in Arabic in an attempt to meet a wider Arab audience. This can be the case when the translator is to subtitle a film or documentary. In Arabic dubbing, however, it is noticeable that local dialects are used; for instance, a number of Turkish television series have been dubbed in the Syrian dialect, or American comedies are often dubbed in the Egyptian dialect. Moorish/Maghrib dialects are avoided possibly because they are mixed with some French terms which have been Arabized. Thus, Arabic dialects are only accepted in dubbed versions but not in subtitled ones. For instance, *The Lion King* is dubbed in Egyptian, and it does convey some funny or humorous parts, which would not be seen very clearly in the subtitled version. Documentaries are safely dubbed in MSA, as the intention is often "edutainment."

Bartoll (2004, 58) rightly writes that in addition to the linguistic (intralinguistic/interlinguistic) parameters of subtitling, "language, purpose, the addressee, time and to a lesser degree the product to be subtitled, are all relevant . . . for the receptor, or according to the end result, the relevant parameters are language, the addressee, purpose, means of broadcast, localization, placing, mobility, filing, optionality and the product." Among these terms, Bartoll explains two important ones: "placing" (or "positioning") is to put the text under the character; "optionality" means having the subtitles either open or closed.

One can add that open subtitles are often intralingual (within the one language, used for the hard-of-hearing in the same language); whereas

closed subtitles are interlingual (between two different languages) and must be burnt-in onto the screen. An example of the open type is the one used in Teletext or Ceefax by traditional British television stations. Bartoll's term "mobility" means the directionality of the subtitles from left to right or vice versa. The directionality one might add can also be from top to bottom as in some Asian languages such as Japanese or Chinese. In addition, subtitles can be pre-recorded or broadcasted live on screen as in news bulletins. Colours are used to identify each character in hard-of-hearing subtitling (SDH), using white and yellow for main characters. But this is not the case in interlingual subtitling. Finally, audiovisual products are sometimes subtitled for computer games, the internet (streaming video), and live performances and film festivals or conferences.

Further, technical parameters in subtitling are related to time (duration) and space (on the screen). Other types of subtitling include *intertitling*, as used in silent films, such as those by Charlie Chaplin, for example, *The Gold Rush* (1925), *City Lights* (1931), *Modern Times* (1936), and *The Great Dictator* (1940); *surtitling* for opera and theatre productions; and recently *intertexting* on small and big screens by users of software such as WhatsApp and Snapchat. Intertexting has become the latest trend in this digital age, with speech balloons filled with text messages on screen, which can communicate the internal voice of an actor or a message on a mobile phone. Important aspects are not only on-screen spacing but also timing/reading speed, and the character number (a comma, a letter, or a digit) of each line and each subtitle (for Arabic the subtitling software needs to be set to 42 characters per line, due to the size of Arabic letters). Furthermore, O'Connell (1998, 67) rightly observes, "people generally speak much faster than they read, subtitling inevitably involves . . . technical constraints of shortage of screen space and lack of time." Thus, these "technical constraints," although problematic, can be useful as an audiovisual environment provides image and sound that are extremely useful for contextualising AVT. De Linde and Kay (1999) observe that subtitles need to deliver 43% less text than the original spoken text. This is true. The evidence for this, one might add, can be found in the subtitling of two episodes of UK TV soap opera *EastEnders*, broadcast in June 2017, by a master's student who subtitled an original spoken-word count of around six thousand, reducing the word count to merely just over four thousand words in the TT. This is to be expected and is the reason for reduction or shortening, also called "condensation" (Marie-Noelle Guillot's phrase "Can less be more," 2012). Again, one should reiterate that shortening should not be at the expense of clarity, this is the golden rule which this book emphasizes.

The process of decoding and re-encoding known in translation is also used in AVT. However, audiovisual original texts not unlike drama/theatre texts, are known for their different, complex interplayed codes, which need to be decoded by the subtitler/dubber in the translation process before re-encoding them in identical codes in the target language (TL), and which need to be similar in both message and effect, as Eugene Nida (in the 1960s) insisted in the production of dynamic/functional equivalence. AV texts are more demanding when it comes to codes related to *cinematic multilingualism* (O’Sullivan 2011; Minutella 2012), that is, the use of foreign languages within English films, or where the monologue/dialogue of participants has *social and geographical variations* (Ranzato 2010). One might add that this is also true of drama texts in which a character talks to his/her audience using a certain dialect. Neologisms are also used at times in the TL, taking the forms of anglicisms (Gottlieb in Orero’s edited volume 2004) with words like “wow” and its equivalent **واو** kept as is in the TL (Arabic) even though it becomes ambiguous and confusing as this utterance is also the twenty-seventh letter in the Arabic alphabet. Gottlieb is right to avoid anglicisms in the TTs. This is true unless such “anglicisms” or foreign terms are Arabized to the extent that it is rather hard to know whether they are foreign at all. An example of this is the word “bill” which is rendered as *fatura* فاتورة, an Italian word in origin but commonly used and Arabized, making it comply with the TL grammar, such as the word **مفوتر** *mufawtar* (i.e., postpaid bill).

It is not only multilingualism in subtitling and indeed in AVT that needs to be overcome but also awareness of the complexity of audiovisuality which is in essence *multidisciplinary* and not just *interdisciplinary*. Audiovisuality encompasses film studies, linguistics, translation studies, and knowledge of the subject matter or topic of the ST, such as medicine, law, fashion, politics, or business. In addition, in linguistics there are a number of subfields, which can be investigated alongside translation studies, such as pragmatics (Hatim and Mason 1997; Kovačić 1994), gender studies (Goddard 1990; von Flotow 1997; Baumgarten 2005), ideology and power differentials in subtitled dialogue (Remael 2003), postcolonialism and translation (Niranjana 1992; Spivak 1993/2000), and culture and translation (Venuti 1995, 1998/1999; Ulrych 2000; Fawcett 2003; Lefevere and Bassnett 1992). In addition to being multidisciplinary (tridisciplinary, being related to film studies, translation studies, linguistics, and the topic or subject matter concerned in the text), subtitling and indeed AVT in general need to consider contextualization of situation and culture (Firth in the fifties; Halliday and Hassan, 1976), with special care for audience design (i.e., whether addressing children, young

people, or adults, or a particular ethnicity or minority audience [see Khuddro, “Subtitling triangle,” 2009]) and the purpose of the translation, and for the *skopos* translation theory of Reiss and Vermeer (1984), that is, to persuade the audience of one’s conviction and perspective.

Knowledge in various fields is essential. A good example is a documentary on World War II. In addition to knowledge in linguistics, translation studies, and film studies, the translator needs to have a good knowledge of military terms or jargon (such as “pushing up the daisies,” “mustard gas,” “field glasses,” “armoured vehicle,” “gasoline tank,” “airborne troops or units,” and “carpet bombing”). It is also vital to have a relevant background in this topic or subject matter. The subtitler/dubber needs to be knowledgeable in film studies (such as screenplays, scenario writing, voice-over, narration, story-telling, and soundtracks), and be aware of how to follow certain linguistic approaches (related to subfields such as sociolinguistics, pragmatics, semiotics, stylistics, and text typology—instrumental/instructional/informative or educational/didactic) and translation methods or approaches. In addition, the audiovisual translator needs to have good knowledge of translation theories and debates (such as Venuti’s foreignizing and domestication, Reiss and Vermeer’s *skopos* translation theory, Nida’s formal/functional or dynamic equivalence, and Newmark’s semantic/communicative approaches; also, Hatim and Mason’s politeness and interpersonal communication, etc.). One should note that in subtitling and dubbing, indeed AVT in general, priority is often given to the communicative approach to translation over the semantics of its individual vocabulary (Gottlieb 1998). So the formal approach takes no precedence as its literalness in extreme cases is rather nonsensical or senseless. To borrow de Beaugrande and Dressler’s view (1981), nonsensical text is non-communicative and therefore it is non-text. This can happen only when the text is translated literally without textualizing it. The task of subtitling is to choose either domestication or foreignization of the source dialogue in terms of its relation to Venuti’s dichotomy (Ulrych 2000). One might add that lack of contextualisation can result in poor translation.

When it comes to the decision to be made between subtitling and dubbing, it can be rather politicised, see Hussein and Khuddro’s practical approaches to AVT 2016. Also, the subtitling mode is relatively cheap and fast (Dries 1995) in terms of production and cost compared with dubbing. The former exposes the ST to the viewer in order to promote the TL audience’s interest in the source culture (Danan 1991). Thus, functional translation is more successful than formal translation, and functional equivalents in the TL viewer’s cognitive environment (Chiaro 1992) serve

subtitling or AVT better. It is more acute in dubbing, but the problem with this mode is that it does not present sociolinguistic variations, and its whole tendency is towards the neutralization of the source culture (Pavesi 2005), nor does it portray the regional variations of the ST properly in Arabic subtitling, as dialects are not tolerated. They are not tolerated in subtitling, one might add, even though Lebanese TV channels such as LBC use spoken Arabic in the subtitling of songs usually in game shows. However, dialects are acceptable in Arabic dubbing but are unacceptable in subtitling, even though some Lebanese television stations use colloquial language when subtitling Arabic songs in karaoke shows.

Domestication can sometimes border on the issue of censorship in extreme cases, particular in relation to swearing in Western feature films. Gottlieb (2004, 92) observes, “Not only are the few imported films [translated into English] in search of an audience, the dialogue is often mutilated.” He ascertains that audiovisual translations are usually “domesticated—to adapt to Anglo-Saxon norms and tastes. As Jorge Diaz-Cintas puts it, after demonstrating the tendency to sanitize sexually explicit language in the English subtitling of Spanish films . . .”. This approach is used in Arabic subtitling of foreign films too.

2.2.3 Features of AVT

Having established the main genres or modes of AVT, dubbing and subtitling, and other elements of Khuddro’s “subtitling triangle” (2009), it is time to explain the features of each genre.

2.2.3a Dubbing

- a. **Multimodality of discourse** (the audio/written format of the ST to audio format of the TT, formal/colloquial style of the ST being transferred to formal/colloquial style in the TT).
- b. **Lexicality** (the transfer often requires expansion by 15–25% of the TT—ratio of 4:6 words—due to the distinct socio-cultural/situational contexts; therefore, shortening is extremely vital here, as seen earlier with 43% less text in the TT [this is more so in dubbing than in subtitling because the spoken word takes longer than the written one on screen]).
- c. **Synchrony** (i.e., timing meaningful unit/s [inserting timecues, incues, and outcues], lip movements, on- or offscreen monologue/dialogue and its isochrony, and finally kinesic synchrony or body movement).

- d. **Intonation** (emphasis, stress and tone are essential in the dubbing of a film, as they are often used and the translator needs to highlight those parts in the text in order to make the voice-over artist or actor aware of such nuances).
- e. **Recurrent scene shifts** (yet another important feature common in audiovisual material where a one-minute sequence of a film might have more than one location, and therefore there is more than one context; this feature is not often recurrent in drama texts or plays acted onstage).
- f. **Changing between monologues and dialogues** (as in the theatre, this applies more to films using voice-overs to show the viewer what the character is thinking. Recently with the introduction of speech bubbles to show some short text messages sent via social media networks on the actor's phone, there can even be a three-way conversation too. In this instance both modes, subtitling and dubbing, are used).
- g. **Participants** (male/female, singular/dual/plural, young/old, educated/illiterate; this feature is no different in subtitling).
- h. **Textuality** (shortening the TT using cohesive devices such as ellipsis and substitution, the implementation of de Beaugrande and Dressler's [1981] other standards of textuality such as cohesion, coherence, intertextuality, and situationality, and finally word choice in order to create a negative/positive effect of the TT similar to that of the ST).

These are among the diverse features that the AV translator needs to be aware of.

2.2.3b Subtitling

Subtitling has the same features as dubbing, though two differ:

- (a) **Multimodality of discourse** in subtitling moves only in one way: from the audio and/or written format of the ST to the *written-text only* format of the TT.
- (b) **Synchrony** in subtitling is related *only* to timing meaningful unit/s and on-/offscreen monologue/dialogue with similar isochrony and segmentation. However, it is noticeable that *more text can be used in subtitling* compared to in dubbing. Thus, more shortening is required in dubbing.

2.2.4 Complexities of Subtitling as a Supporting Toolkit and not as a Constraint

Having covered what the two main modes/genres in AVT are, it is time to see what their complexities are and how these complexities can be used to the translator's advantage as a supporting toolkit and not as a constraint with a negative effect on new subtitlers or dubbers. Describing AVT as full of constraints is a negative view. These complexities help in contextualisation, making use of image and sound to one's own advantage. Contextualisation helps in the comprehension of the meaning of the ST. This in turn helps one to arrive at the central meaning of the ST, and in this process reach the central meaning of the TT—the sense. This, therefore, makes subtitling and dubbing a highly exciting and creative task that requires talent and training mixed with knowledge of translation theories.

Chaume (2004b, 6) identifies the five main concepts of AVT:

- (a) the consideration that the linguistics of the day showed itself to be insufficient in explaining the process of translation of verbo-iconic texts;
- (b) the description and explanation of the process of communication;
- (c) the inclusion and the role played by “noise” in this type of textual transfer, understood in communicative terms;
- (d) the significance of communication systems other than the verbal one, and, therefore, the synchrony of contents, using their terminology, or coherence that has to exist between the translation of the verbal text and other components of the message, such as image, music, etc.; and
- (e) the classification of the different degrees of constraints to be found in each one of the varieties of translation where the mode of discourse is complex.

Indeed, estimating the “different degrees of constraints” represented in the picture and sound, which are both linked to the verbal text, is one of the tasks the audiovisual translator has to perform. This “constrained translation” according to Bartrina and Espasa (2005, 83, 85) has

situations in which the text to be translated is part of a more complex communicative event which attempts to convey a message by various means, such as pictures, drawings, music, etc. . . . The specificity of audiovisual translation consists in its mode of transmission, rather than in the topics it covers. In audiovisual texts there is semiotic interaction between the simultaneous emission of image and text and its repercussions for the translation process. One characteristic of audiovisual texts is its redundancy: oral and written messages are conveyed with sound and image.

So one of the characteristics is “its mode of transmission,” which is unique. There are also images and texts that go side by side with the sound. All these combined help in contextualisation and the decision-making process of translation. It is true that these characteristics (space and time) can be constraining to an extent, but are still helpful to understand fully the SL message. The image and sound (non-verbal signs) are employed in the audiovisual environment in order to assist the verbal text and therefore are useful to the translator (the producer of the TT) as they make him/her fully aware of the context of the ST. In the translation of dramas or plays the same can be said, where the props, costumes, and setting play a major role in understanding the context of theatre texts and therefore help in their translation. This point about the strong link one feels between the translation of audiovisual texts and that of drama texts or plays is discussed in depth later in 2.2.6 section below.

Again Mayoral, Kelly, and Gallardo (1988) use the term “constrained translation” (356). But such characteristics, though constraining to an extent, still provide additional information that helps us see the context of the ST. This information certainly assists the audiovisual translator to convey the message competently, effectively, and easily. The main difficulty, however, arises from the high demand on the translator to produce a highly succinct TT, that is, mastering the skill of shortening or producing a compact TT—compactness is always a priority but not at the expense of clarity. The main rule is never to compromise clarity for the purpose of compactness, something inexperienced subtitlers are often seen to do. In addition, the TL product needs to contain many bicultural clues and signs, to the same degree as the SL product or original text. So the notion of what the text is has now changed with the advance of digitalization of multimedia texts. This feature of shortening the script is by no means limited to subtitling and dubbing films and videos. It is required also when producing adverts in the TL for social media such as Twitter and Instagram, since they count the number of words or characters used in each message or advert. The ST in these multimedia platforms are usually animated and vivid and therefore need to be short, and the same is required in the TT. Even Snapchat limits the duration or timing of recorded videos.

But can these complexities of audiovisual translation be compared to those of other types of translation, and be considered to be constraints or supporting tools that other translations do not have? These complexities actually improve the translator’s understanding of the ST, and eventually contribute to the quality of the TT. The picture and sound help in comprehending the meaning of the ST fully as they contextualise the ST.

Again drawing on the similarities between drama texts and audiovisual texts, one finds that a play by Shakespeare is understood better when one reads the setting of each scene, and the whole drama text consists mainly of dialogues—the screenplay of a film is no different as it describes the props and action. Both genres (drama texts and audiovisual texts) set the scene and help in understanding the context—that is, what comes with the text, as Halliday and Hasan (1976) point out. A well-trained translator of a drama text or play will certainly find him- or herself in their comfort zone, in the case of translating an audiovisual text into another language.

Moreover, synchronization is needed when translating drama texts to be acted onstage, and the same is true when translating an audiovisual text to be subtitled or dubbed. Scholars such as Chaume describe AVT as “constrained translation.” Zabalbeasco notices the constraint of synchronization on the lexical items to the picture, including the original sound effects. These are technical issues that an IT engineer or technician can help fix and need not be considered constraints. The translator benefits from the sound and visual elements in an attempt to grasp the ST fully. Mistranslations are serious errors, and therefore unacceptable, no matter how good the style is. Audiovisual features accompany the ST and assist in reaching the kernel more easily, thus delimiting the ST meaning and eliminating any possible unintentional ambiguities or shadows of meaning which other STs might have.

The audiovisual characteristics discussed above, such as image, sound, special effects, scene, and context, all provide richness to the ST. They assist in the production of a successful TT.

Admittedly, synchronization needs to ensure the TT for dubbing or subtitling perfectly fits the picture and sound—fitting them like “hands in gloves,” the hands being the content or message carried in the words on the screen perfectly synchronized and fitted to the motion and/or sound. This is done in order to transfer the full message—the gloves are the surface text itself and the image and sound accompanying that text.

It is important to be aware of the technical elements that the subtitler/dubber needs to master, as he/she is going to employ them in the production of the TT. The subtitler’s or dubber’s main objective is with the compactness and clarity of the TT. Compactness makes the text concise and therefore fit the screen and sound easily, but it should not compromise the clarity of the text, unless the ST is intentionally ambiguous.

Undoubtedly, fitting the TT to the picture and sound is one task, but the engineer or technical editor can help. Failure to match the words to the picture and sound renders the AVT inappropriate and makes it appear

nonsensical and out of context. The words of the TT certainly complement the picture and sound, and are not restrained by either.

In addition to the subtitler's/dubber's main task, he/she needs to identify translation theories and methodologies that can be employed in the process of translating in order to produce a reliable, effective AVT. This is where research is mostly and desperately needed. In the journal *The Translator*, academic and practitioner Gambier (2003, 183) has rightly pointed out that research in AVT requires investigating various theories, such as "polysystems theory, psycholinguistics, cultural studies, critical discourse analysis, relevance theory, as well as functional approaches to translation." Newcomers to AVT not only need to be aware of and employ translation theories and methodologies, they also need to learn how to overcome difficulties encountered during the process of subtitling/dubbing. This book later on attempts to provide some answers in the form of discussing errors made by inexperienced subtitlers.

The subtitlers/dubbers should be aware of translation theories, linguistics and translation, culture and translation, postcolonialism and translation, equivalence, translation shifts, and intersemiotic translation, as Jakobson (1959) calls it—that is, any gestures, expressions, and body language used which might not be detected by the TL audience due to cultural differences. Such intersemiotic messages are most obvious in AVT, since they are either seen or heard and therefore no ambiguity is involved in the way it is with other types of translation. The same can be said about the translation of drama texts, where these intersemiotic messages can also be seen. The transfer of verbal and non-verbal (body) signs in AVT, this diasemiotic transfer, is elaborated upon further by Gottlieb (2004, Orero ed. 86):

As for semiotic texture, films and other multi-channel text types—in the following referred to as polysemiotic—form a basis for translation very different to one-channel types—monosemiotic texts. When translating polysemiotic texts, the content of the non-verbal channels has to be taken into account. What is expressed monosemiotically in a novel, solely through writing, occupies four channels in a film: dialogue, music and effects, picture, and—for a smaller part—writing (displays and captions). A screen adaptation of a 100,000 word novel may keep only 20,000 words for the dialogue, leaving the semantic load of the remaining 80,000 words to the non-verbal semiotic channels—or to deletion. . . . Subtitling, being diasemiotic by nature, shifts this balance by "crossing over" from speech to writing.

These four channels as Gottlieb calls them do exist in plays and drama texts too when they are acted onstage, the action seen in a film starring

Jean-Claude Van Damme is also seen in a play such as *Julius Caesar* in the assassination scene. These are non-verbal channels. But this diasemiotic transfer is not limited to AVT and can be found in other types of translation, such as interpreting, including sight translation—audio to written or vice versa. Thus, body language is a complexity not only in AVT but also in other branches of translation, and therefore should not be seen as being unique to AVT. Furthermore, regarding timing, it is in a way similar to interpreting in that it needs to be almost instantaneous. Time pressure in interpreting is sometimes just as demanding and even more demanding than AVT, because it requires instantaneous production, particularly when the speaker's speed is high. But in AVT compactness and clarity are vital, so “being brief” (to use the term employed by Paul Grice 1975, 1975/1978) is vital.

Audience design is just as important in AVT as in other forms of translation. Gottlieb (2001, 45) has defined “screen translation” as translating “transient polysemiotic texts presented on screen to mass audiences.” One might add that the purpose of the translation, the *Skopos* theory (Reiss and Vermeer 1984), is also just as important in the audiovisual environment as in that of other types of translation.

The AVT complexities, as discussed earlier, are beneficial in that they clearly indicate that there is a necessity to use some functional/communicative approaches to translation. The reason is that AVT is the transfer of the message not only at the linguistic level but also at the cultural and intersemiotic levels sensed in both the sound (music, special effects, natural effects, and human voices) and picture that are strongly attached to the ST. These complexities prioritize functional approaches to translation in order to make the TT serve its purpose: being communicative. Admittedly, as Gambier (7) has said, the majority of research in AVT is still “largely linguistic.” Scholars endeavour to theorise the activity carried out by subtitlers/dubbers in order to provide the didactics of AVT. Sound and picture are vital elements and contribute positively to the message of the TT that should not be considered constraints; instead, they are supporting tools missing from other types of written translation. AVT is similar to interpreting except that interpreting requires live audio production of the translation.

2.2.5 Multimodality and Multimediality in Audiovisuality

Another important aspect of audiovisual translation is that AVT is concerned with the transfer of *multimodal* and *multimedial* texts into another language and/or culture (see Pérez-González 2009; also Grego

2010 in regard to multimodality and multimedia in specialised translation). In addition to the various modes of audiovisual texts, *multimodality* one might add means having multiple modes—audio to written and/or vice versa, or audio to audio “modes” (Baldry and Thibault 2006). *Multimediality* is related to various media such as cinema, television, internet, or other digitised formats on DVD or Blu-ray. This is yet another complexity affected by register (field, mode, and tenor of discourse as discussed by Halliday and Hasan 1976 [see later in this chapter]—but more specifically the mode of discourse moving from informal or colloquial to formal language in Arabic). This complexity is mostly similar to that found in other types of translation. Therefore, this is not unique to AVT.

2.2.6 Similarity between Drama Texts and Audiovisual Texts

2.2.6.1 Drama Texts and Audiovisual Texts

The translator of a film or drama text transfers the concepts expressed by the author of the original; the translator is therefore subordinate to the author whose script is the basis of the audiovisual material (the film or the play). As discussed earlier, these elements (sound, image, sound effects) of the original help the translator produce a reliable dubbed/subtitled version of the film. The same can be said when translating a drama text to be acted onstage. Also, the style of the translator is bound to be affected by that of the author to a great extent, since the former is not the one who has created the concepts, and therefore the latter will reproduce these concepts. Savory (1957, 54) points out, “The author’s style, natural or adopted, determines his [sic] choice of a word, and . . . the translator is often compelled to make a choice between alternatives. The choice he makes cannot but reflect, though dimly, his own style.”

Word choice reveals the styles of both the author and the translator. Nevertheless, Jiří Levý (1963, 49) notices, “Translation as a work is an artistic reproduction, translation as a process is an original creation, translation as a type of art is a case on the boundary of art of reproduction and originally creative art.” The translation process requires both reproduction, which helps enhance the *authenticity* and *faithfulness* of the original, and the *originality* of the translator, which brings forth his/her creativity with an aesthetic dimension and aims at creating a relatively original text in the TL that is close to the ST in thought and aesthetics, and is understood by the target reader.

There should be a strong connection between the author and the translator of an audiovisual work. Even though each has his/her own style of writing and expression of thoughts, the translator is often secondary to the author, as the latter is the one who has produced the concepts in the original and whose work is considered the foundation of the translation of the audiovisual text and its postproduction. But when adaptation (i.e., free translation) is used as a translation strategy (see Munday 2001/2012), then the translator is more creative and assumes a less secondary role. Adaptation works well when producing a dubbed version of the original, but fails miserably when producing a subtitled version, unless the subtitled version is to be used to create a humorous version of the original. This can be considered a satire on the original and not a true reflection of the original. Regarding the intention of the translator, Newmark (1988, 12) writes, “Usually, the translator’s intention is identical with that of the author of the source language text.” Therefore, adaptation (free translation) cannot be used as a strategy to subtitle a film nor can it be used to produce a dubbed version, because such adaptation can be considered an extreme case of domestication with extreme censorship.

There are certain features of audiovisual original texts—mainly in movies—that use mostly dialogues and monologues, infiltrated at times by some lines of narration. Dialogues help in communication and interaction between participants. Interestingly, dialogue is the main backbone of drama texts too. The structure of a sentence in a dialogue is as simple as could be. There may also be some unfinished sentences and ellipses in the conversation or interaction. Sentences are usually connected but with no conjunctions. The other aspects of a dialogue include the use of expressions that might have numerous meanings, depending on the context. Dictionaries in this case are not that useful for the audiovisual translator since there is a mixture of spoken and written language being used and the contexts are constantly changing in the course of the film, as they are in a play or drama text, from one scene to the next. As in a drama text, dialogues do not describe actions or situations as they do in prose, but they help form them. They help actors perform and communicate with one another. That is why it is advisable not to proofread AVT only on paper, but to view the image and sound, as they can help contextualise the ST. Paper proofreading is useful but full of pitfalls when the TT is not checked against the image and sound. Narration has a larger role in a documentary film than a feature film, and can simply be recorded in a studio as a voice-over session.

Therefore, the entire content of the audiovisual text should be transposed into monologues, dialogues, and polylogues, with facial

expressions, gestures, and cinematic props. These are no different to drama texts. Additionally, the narration used in documentaries is done in the form of voice-overs and sound bites or vox pops. The language requirements in an audiovisual environment, not unlike those of drama, are higher than in prose: dialogues and direct speeches that eventually address the audience recur more frequently in plays and an audiovisual environment than in novels. However, the description of scenes in a novel are already displayed in an audiovisual environment alongside the verbal text and therefore require little attention as they already display the situation and action that are essential to understanding the context.

What Newmark (1988, 172) states about translating a drama text can be applied to audiovisual translation too. He points out that the main purpose of translating a drama is to make it easy to be performed and successful. This can also be said of a dubbed translation of a film, as it has to be spoken:

a translator of drama inevitably has to bear the potential spectator in mind. . . . Further, he works under certain constraints: unlike the translator of fiction, he cannot gloss, explain puns or ambiguities or cultural references, nor transcribe words for the sake of local colour: his text is *dramatic, with emphasis on verbs*, rather than descriptive and explanatory . . . [however] a translation of a play must be *concise*—it must not be an over-translation. [*my emphasis*]

Audiovisual text can be descriptive, as for instance when the audiovisual material is a documentary about nature or animals. The emphasis on verbs is seen in action movies. Plays on words are also seen there. Conciseness and emphasis not only on verbs but also on the number of words and even characters on screen are important in an audiovisual text, and they are major elements that need to be dealt with in both subtitling and dubbing. The biggest dilemma is the cultural bumps (See Ritva Leppihalme 1997), which are no different in AVT to those in other types of translation—bumps such as cultural references, for instance, the City of London, an area around a square mile in size that contains the city’s financial district, is not the much larger city of London referred to in the *EastEnder*’s episode broadcast on 2 June 2017.

But which criteria determine what a “good translation” is? According to Newmark (1988, 172), these criteria are “some kind of accuracy . . . and what the word ‘sub-text’ with its Grician implications and implicatures can be made to cover a multitude of inaccuracies.” Again, Austin and Searle’s (1962) speech acts, in particular “performing an act” and implicatures (see

Baker 1992) are used in dialogues among characters in a film, and the audience should be in a position to identify these nuances too.

As in the production of the translation of a play, the translated audiovisual text goes through stages from the author to the translator, then to the drama director and his/her actors, who might introduce some changes to the final TT. In AVT the translator needs to combine similar roles in his/her production as a dubber and/or subtitler in order to have a successful communicative translation. The translator needs to know a great deal about the dubbing or subtitling process in order to understand what the requirements of an ideal translated text are. Thus, the translator does his/her translation as best as he/she can for dubbing, then the dialogue writer/adapter produces the synchronised translated text, and the adapter in some cases is the translator himself/herself, followed by the dubbing actors and director in the dubbing studio, who might introduce some changes to the final TT. These are the stages followed in a dubbed audiovisual project. Why do the actors change some words in the translated script: because it is they who want to see which words are easily pronounceable. Dubbing/subtitling translators are often adapters and are responsible for synchronisation of the translation with the audio and visual time-cuing of the original (its incues and outcues). Careful selection of words is a tiresome task, which the AV translator needs to undertake too.

Occasionally, and unlike other translations, AVT might need to use translation shifts, so long as the meaning of the original remains unchanged; these shifts could be related to word class, translating an adjective into a noun, or to localisation or the change of character names in order to create the same effect and response from the target audience as those towards the original (See Hussain and Khuddro, practical approaches to AVT, 2016c). Sometime these shifts are used to shorten the translated text.

Newmark (1988, 172) proposes that drama in particular should be translated into the modern TL if the translators intend to have the characters appear “live”—the modern TL covers a span of some 70 years. When one character in a play speaks in an old-fashioned manner in the original, with a language written hundreds of years ago, he/she should have his/her speech in an equally old-fashioned manner in the translation. This means one needs to keep to the same register. Therefore, with a corresponding time-gap, differences of education, register, social class, and temperament in particular should be preserved for each character. Consequently, the dialogue stays dramatic, with no concessions for the sake of its potential viewers or audience. Again register in the ST needs to correspond to that in the TT. However, unlike English, colloquial or

informal Arabic is common only in the dubbing of television series as discussed earlier. Also, certain dialects in the Arab world are popular and often used such as Lebanese, Syrian, or Egyptian. Classical or modern standard written Arabic (MSA) is not used except in historical or period dramas and in subtitling cartoons.

Newmark (1988) writes:

- Following Nida, we distinguish four types of (literary or non-literary) text:
- (1) *Narrative*: a dynamic sequence of events, where the emphasis is on the verbs or, for English, “dummy” or “empty” verbs plus verb-nouns or phrasal verbs (“He made a sudden appearance,” “He burst in”).
 - (2) *Description*, which is static, with emphasis on linking verbs, adjectives, adjectival nouns.
 - (3) *Discussion*, a treatment of ideas, with emphasis on abstract nouns (concepts), verbs of thought, mental activity (“consider,” “argue,” etc.), logical argument and connectives,
 - (4) *Dialogue*, with emphasis on colloquialisms and phaticisms.

These “dummy” or “empty” verbs and the phrasal verbs are also common in audiovisual texts as we will see later in this book when discussing certain episodes, where verbs such as “do” and “have” take the centre stage. Furthermore, audiovisual dialogues are full of colloquialisms as we will see later. This proves the validity and success of using colloquialism in the dubbed translated version of a dialogue, as in *The Lion King*. This colloquialism is also used in chat shows, most frequently on Arabic television. Colloquialism in Arabic is more acceptable nowadays. Disney recently approved having its productions dubbed into colloquial Arabic, after it had approved for a number of years the use of classical or modern standard Arabic, MSA. Colloquialism is more common in dubbing than in subtitling, as subtitling relies on the written form more than the spoken form. Lebanese television channels such as MTV even subtitle songs in colloquial Arabic in karaoke shows as the songs themselves are sung in colloquial Arabic.

Globalisation has brought with it the need for translating audiovisual material from various countries, and has made languages of different nations available to all those on the internet. In addition, verbal and non-verbal communication is common in AVT. Thus, this type of translation has more focal elements, such as semiotic complexity (Zabalbeascoa, 1996), which is manifest in verbal and non-verbal communication, multilingualism, multimodality (audio description, dubbing, subtitling, etc., as we have seen earlier) that particularly focuses on humour, characterisation, and space (Chiaro, Heiss, and Bucaria 2008, 2014). Moreover, there are the common issues of translation discussed, such as

the cohesion and coherence of AVT (Chaume 2004a), that is in relation to the image and the word and how they interplay. But these are no different to those used in drama texts or plays. Therefore, the AV translator and drama text translator need to be aware of both the semiotic complexity and the verbal dimension of AV material in order to add such semiotic events to the meaning of the TT. This is done in order to avoid translation loss, which might occur during the transfer process due to non-verbal signs or body language.

With globalisation and within verbal communication, multilingualism is yet another tool commonly used in AVT and requires special attention in dubbed dialogues (Zabalbeascoa and Corrius 2012). Sound, image, gestures, and text all contribute to the context of the original and therefore contextual translation that relies on the semiotics of audiovisual texts; each audiovisual text is “a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning” (Chaume 2004, 16). Chaume (2012, 107) points out,

Audiovisual translation is an academic term that covers both well-established and new ground-breaking linguistic and semiotic transfers like dubbing, subtitling, surtitling, respeaking, audiosubtitling, voice-over, simultaneous interpreting at film festivals, free-commentary and goblin translation, subtitling for the deaf and the hard of hearing, audiodescription, fansubbing and fandubbing.

Furthermore, in multimodality in AVT, Zabalbeascoa (1993, 11) rightly points out,

Translation has found its way into the television companies and programmes of many countries, and in many ways: simultaneous interpretation or subtitling of famous people being interviewed, or giving a speech; subtitles and dubbed versions of films and other programmes; even the translation of a number of advertisements, just to name the most obvious instances.

Also Zabalbeascoa adds, “technical devices and developments have to be considered for special kinds of translation such as simultaneous interpreting, dubbing, subtitling, and others” (p. 93). Furthermore, we can add that voice-over (one form of dubbing) is not dissimilar to simultaneous interpreting, in that voice over is not a total replacement of the original track, the way it is in dubbing. This is absolutely true, but one needs to add that at both ends of a voiced-over speech the original soundtrack should be heard, this means that the first and last few words should be translated verbatim for credibility.

Furthermore, to prove the similarity between an audiovisual text and a drama/play text, one can see how close their features are. Ian F. Roe (1995, 376) points out that in a drama text there is communication between the verbal and the visual when both image and sound refer to each other:

Hearing the phrase “Wort und Bild” (*word and image*, i.e., verbal and visual combination), which is the essence of great drama, by Franz Grillparzer’s [*sic*] the Austrian dramatist’s statement on drama: the reference to Cromwell throwing down his watch as he dissolved parliament and, as the watch shattered, shouting “ich will euch zerschmettern wie diese Uhr!,” a combination of verbal and visual that Grillparzer considered to be the essence of great drama.

One might add that that verbal and visual combination (word and image) can also be considered the essence of a wonderful audiovisual text.

To sum up, given the similar aspects of drama texts and audiovisual texts discussed above, one can conclude that a good translator of drama texts is potentially capable of producing a good translation of audiovisual texts. Also the audiovisual environment helps and does not hinder the translation process; sound and image support the text. On-screen space and time or duration are technical features of audiovisual material but they can be technically resolved. Image and sound help contextualise the ST and therefore improve one’s understanding of the intended meaning conveyed intersemiotically and non-verbally. Synchronisation is also important in AVT.

2.3 Linguistic Background¹

Having now given a brief account of the possible similarity between drama texts and audiovisual texts (brief due to time and space), it is time to consider the linguistic aspects of audiovisual texts, of the STs, and their relevance to the production of the TTs for dubbing and subtitling.

A number of adequate descriptive models were suggested in the 1970s and 1980s to deal with cohesion from different perspectives: a linguistic-stylistic model for instance was suggested by Enkvist (1973) to describe textual cohesion; Gutwinski (1976), however, suggested cohesion within a stratificational framework; a procedural/relational model was proposed by de Beaugrande and Dressler (1981); a model built heavily on the

¹ This whole section on linguistics is written in collaboration with the scholar Alaa Eddin Hussain.

systematic functional grammar was suggested by Halliday (1968, 1981) and Halliday and Hasan (1976). This section looks into the models of these scholars and then moves to text definition and its context, which will certainly help in their significance in the production of translation in general and AVT in particular.

2.3.1 Enkvist's Model

This is a contextual approach to cohesion, according to which cohesion is not merely a linguistic/stylistic subject, but relates also to the whole context. Enkvist (1973, 110) writes:

[. . .] single sentences have style, and stylistic incongruities such as the use of a colloquial word in an otherwise solemn, high-style frame may occur within the bounds of one sentence. And the other way round: quite a few features of textual cohesion between sentences can be regarded as grammatical rather than as stylistic. Pronominal reference, concord, and certain other grammatical phenomena do not stop at sentence borders.

Next, Enkvist singles out two main characteristics of textual style markers: theme dynamics and cohesive devices.

2.3.1.1 Theme Dynamics

This characteristic depends on the syntactic patterns of discourse and draws on studies of theme, as elaborated by the Prague School linguists. According to Enkvist (1973, 116), theme dynamics refer to “the patterns by which themes recur in a text and by which they run through a text, weaving their way from clause to clause and from sentence to sentence.”

In theme dynamics, two main elements have been highlighted: **thematic statics**, and **thematic identification**. The former is a sentential level theory of theme; the latter helps to compare thematically definable elements of different sentences and to decide whether to consider them as the same or different elements. Enkvist (1973, 117–18) believes that themes can be regarded as the same if they overlap with one of the semantic relationship, such as repetition, reference, synonymy, antonymy, hyponymy and hyperonymy, co-membership, and sustained metaphor.

2.3.1.2 Cohesion Aspects

Enkvist (1973, 122) suggested four types of cohesion aspects. These are contextual cohesion, lexical cohesion, clausal linkage, and iconic linkage.

2.3.1.2a Contextual Cohesion “keeps together passages occurring in the same matrix of contextual features.” For example, in a documentary, the narrative has a different contextual matrix, which is different from participants giving a statement in front of the camera—that is, talking heads—where the statement has a contextual matrix different from the descriptive text used by the narrator.

2.3.1.2b Lexical Cohesion: Enkvist (1973, 122) maintains, “Coherent texts often have a homogeneous vocabulary, which contributes to their unit.” Homogeneous vocabulary is affected by the lexical field. In AVT, for instance, it is likely to encounter a high voltage of terms used in that field. The subtitler/dubber should be familiar with such terms. Enkvist also points out a number of contextual aspects, including style. This applies to AVT, in that spoken language is often used in films, in particular, and therefore the style is often colloquial but could move to formal. Here the subtitler/dubber needs to use a stylistically homogeneous, colloquial lexis or formal lexis if the ST uses that kind of vocabulary.

2.3.1.2c Clausal Linkage: There are eight types of logical relations between sentences identified by Enkvist. These are:

1. Additive—using junctions such as “and”
2. Initial—the first sentential subtitle in a film clip
3. Adversative—used to direct an argument using junctions such as “but” لكن أو بيد أن
4. Alternative—substituting one argument with another using junctions such as “or” أو
5. Explanatory—expanding a previous statement using “i.e.,” “in other words” بعبارة أخرى أو بمعنى
6. Illustrative—using examples to elaborate an argument with phrases such as “for instance” مثلاً
7. Illative—concluding junctions such as “therefore” وعليه
8. Causal, the cause for a preceding concluding argument “for” بما أن.

Enkvist adds that the density patterns of these types of sentential linkage can provide ammunition for additional style markers in the ST and require a similar group in the TT.

2.3.1.2d Iconic Linkage: According to Enkvist (1973, 123), iconic linkage refers to “situations in which two or more sentences cohere because they are, at some level of abstraction, isomorphic (or, more popularly, ‘pictures of each other’).” This means total pictorial overlap; that is, an image superimposed on another, for instance,

“The cruel man treated the young girl well” can overlap with “The monster violently snatched the innocent child.”: “عامل الرجل قاسي”: “خطف الوحش بعنف تلك الفتاة البريئة” and “القلب الفتاة معاملة حسنة”.

2.3.2 Gutwinski’s Model

In this model Gutwinski adopts stratificational theory as a theoretical framework, because he believes it can recognize and develop strata, such as semology, phonology, and grammar. Gutwinski (1976, 25) admits, however, that the structure of the semological stratum “is not directly observable since it is not represented directly in the grammar and even less so in the phonology of the language.” But he ascertains that semologic structure “finds its manifestation in the relatively shallower structure of the grammar and is still recoverable from it.”

Cohesion, according to Gutwinski (1976, 26), is a term used for the relations among clauses and sentences of a text. The relatedness of these clauses and sentences constitute the internal cohesion of a text. He maintains that this cohesion “may differ in kind and degree depending on how it is structured on the semologic stratum and what options have been chosen while realising the semologic structure on the grammatic structure.”

Needless to say, no text exists with no adequate cohesion. Gutwinski suggests some cohesive features, and classifies them according to the following categories:

2.3.2a Grammatical Cohesion (anaphora and cataphora, pronouns, substitutes [such as nominal and verbal, like “do” and “one”] and coordination and subordination [the connectivity of two or more sentences due to the presence of connectors]):

The connectivity of two or more sentences due to the presence of connectors whose function is to link these sentences into a morphologic construction larger than a single sentence is essentially of the same kind as the grammatical connectivity marked also by connectors, of clauses within a sentence. (Gutwinski 1976, 73)

• **Coordinating connectives** are:

- (1) Additive—and, furthermore, in addition, likewise, moreover
- (2) Disjunctive—alternatively, else, nor, or, otherwise
- (3) Adversative—but, however, nevertheless, on the contrary, on the other hand
- (4) Illative—therefore, for this reason, so, then

- **Subordinating connectives:**
 - (1) Causal—because, for the reason that
 - (2) Purposive—for the purpose of, in order that, lest, so that, that
 - (3) Conditional—if, unless, provided that
 - (4) Concessional—though, although, in spite of, notwithstanding
 - (5) Comparative—as, than
 - (6) Temporal—as, as soon as, before, when, while, until, since

2.3.2b Lexical Cohesion: Gutwinski (1976, 80) states, “occurrence of the same lexical item or of synonyms or other members of the same co-occurrence class (lexical sets) in two or more adjacent or not too distant sentences can be cohesive under certain circumstances.”

2.3.3 De Beaugrande and Dressler’s Model

De Beaugrande and Dressler (1981) develop their own scientific theory of text, which relies heavily on the seven standards of textuality (cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality). These are:

- (a) 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*. The surface components **depend** upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependencies (3).
- (b) COHERENCE . . . concerns the ways in which the components of the TEXTUAL WORLD—that is, the configuration of CONCEPTS and RELATIONS that *underlie* the surface text—are *mutually accessible and relevant*. A CONCEPT is a configuration of knowledge (cognitive content) recovered or activated with more or less unity and consistency in the mind. . . . RELATIONS are the links between concepts (4).

This means that the text is analysed in regard to its object, event and action concepts, and their relational links underlying the surface text. All this ensures the continuities of senses in the text.

- (c) INTENTIONALITY . . . concern[s] the text **producer’s** attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer’s intentions (7).

Sometimes cohesion is impaired and coherence reduced in order to give a certain effect to the text. On these occasions, they are tolerated when certain discontinuities of senses occur, so long as these discontinuities do not disturb communication. Therefore, intentionality (the producer's attitude or intention) takes the centre stage and plays a role to explain such impairment of cohesion and reduced coherence.

- (d) ACCEPTABILITY . . . concern[s] the text **receiver's** attitude that the set of occurrences should constitute a cohesive and coherent text having some use or relevant for the receiver (7).

Again reduced coherence and impaired cohesion can be accepted or unaccepted by the text receiver due to his/her attitude.

- (e) "INFORMATIVITY . . . concerns the extent to which the occurrences of the presented text are expected vs. unexpected or known vs. unknown" (9).

Here it is the theme and rheme relation in the text or even in each sentence—where information is identified as either known or unknown, expected or unexpected in the same sentence. In addition, informativity is on three levels: low level of informativity, where the information is rather boring being of the first order to be *upgraded* to the second order, which carries normal information, or typical knowledge; whilst the third order, informativity, introduces information that is highly unexpected or rhematic, with possibly accidental knowledge and not of common or determinate knowledge. The action required *downgrades* third order informativity to the second level, and *upgrades* the first level of informativity.

- (f) SITUATIONALITY . . . concerns the factors which make a text RELEVANT to a SITUATION of occurrence (9).

This standard relates to *managing* and *monitoring* the situation. That means using the situation of the participants for their own benefit by *managing* the situation and not just observing or *monitoring* it before other participants.

- (g) INTERTEXTUALITY . . . concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts (10).

A good Arabic example here is an advert for a trademarked brand of olive, broadcasted on an Arabian Gulf radio: "Coopoliva, happy new olive" *كل زيتونة وانتم بخير* in which the previously encountered text "Happy

New Year” is integrated into the current text in this commercial advertisement for an olive brand.

Wordplay in adverts for radio, television, and cinema is also common and can sometimes be considered a form of intertextuality. Here is an excellent example from an advert on a local Arabic-speaking radio station where the spoken, colloquial Arabic word “*Dari*” داري (“I know”) is used to refer to both the clause “I know” and the brand name of certain commercial products. In this radio advert a telephone conversation takes place between a wife and her husband (who is in the middle of a meeting) in which she asks him to bring her three shopping items; his recurrent reply for this request is “*Dari*,” which is a pun. What he means is, “I will get you a *Dari* product of this type,” but his wife assumes that he is saying, “I know.” The wife’s acceptance is seen repeatedly after each of the three items of shopping has been requested. Her husband’s response is the lexical repetition of “داری” (*dari*). This lexical repetition by the husband infuriates the wife, who, after asking for the third item, expresses her frustration towards his monotonous repetitive answer, saying, “Every time I ask you to get me something, you say ‘dari’ [*I know*]. How do *you know*?” He explains, “I do not mean that *I know*, but rather the products I will get you will carry the brand name *Dari*.” The wife is relieved to hear that answer and leaves; her husband resumes his business meeting. Here the previous text “I know,” a common response in a conversation, is inserted in the current text by the husband, and the wife is unaware of this intertextuality. The AVT of adverts relies heavily on wordplay and puns too.

According to de Beaugrande and Dressler, the first and second standards of textuality (cohesion and coherence) are text-centred; but the remaining other five standards—intentionality, acceptability, informativity, and situationality—are user-centred; that is, they rely on:

- (1) the producer’s and/or receiver’s attitude
- (2) the levels of informativity that need upgrading or downgrading
- (3) and monitoring and managing situations.

De Beaugrande and Dressler’s main idea is to see how the text is “sticking together” with its network of “nodes” that controls it as a whole. These “nodes” are seen in the main object concepts (encompassed in the subject of the sentence) and action concepts (encompassed in the main verb of the sentence). There is also “an interaction between syntax, informativity and communicative settings,” which is demonstrated in functional sentence perspective (FSP). According to de Beaugrande and Dressler, FSP is concerned with the correlation between priorities of knowledge or a low or high degree of informativity and the order of words in sentences. Additionally, de Beaugrande and Dressler (1981, 76) write, “due to the

strategic usefulness of presenting known material first, the subjects of English sentences are often, though certainly not always, expressions (re)-activating established or predictable content. The latter stretch of the predicate is, in turn, especially serviceable for creating focus.”

Finally, de Beaugrande and Dressler point out that the short-range stretch of text can be extended using nine cohesive devices:

- (1) **Recurrence and partial recurrence** (repetition or partial repetition of the same lexical item)
- (2) **Parallelism** (repetition of the same structure but with different content)
- (3) **Reference** (anaphora, and cataphora [and even exophora])
- (4) **Paraphrase** (the same concept with different lexical items)
- (5) **Pro-forms** (pronouns as co-referents such as “it” and “they,” proverbs such as “do”)
- (6) **Ellipsis** (a kind of deletion where the information can still be recoverable or reactivatable)
- (7) **Tense and aspect** (present, past; perfect and continuous)
- (8) **Junction** (see connectives above)
- (9) **Intonation** (stress and emphasis)

These devices help us achieve omission, repetition, and substitution, and are often used in the AVT environment for the purpose of compactness and reduction of text, as we will see later in the book. Furthermore, de Beaugrande and Dressler maintain that this textual procedure will create the long-range stretch of text, and that the main units of syntax depend on well-marked grammatical dependencies at phrase, clause, and sentence levels. The premise of their thesis is that a text will be formless without meeting these textual standards. On the other hand, to make a text functionally communicative it has to meet them all. These devices will be exemplified extensively in the following chapters. The examples taken from various audiovisual materials prove that the translator needs to pay extra care to these devices and indeed standards during the translation process.

2.3.4 Text Definition

It is noticeable that the word “text” has been repeatedly mentioned in the book and needs to be defined. Scholars vary in their views of the definition of “text.” According to Neubert and Shreve (1992), texts are considered instruments that reveal their user; that is, they attempt to communicate an idea and talk about someone. Werlich (1976, 23) defines text as “an

extended structure of syntactic units such as words, groups, and clauses and textual units that is marked by both coherence among the elements and completion.” Whereas de Beaugrande and Dressler (1981, 63), as we have seen earlier, define the surface text as a “set of expressions . . . [that] make some knowledge EXPLICIT, while other knowledge remains IMPLICIT, though still applied during processing,” for Halliday and Hasan (1976, 1–2), however, “text” means

any passage, spoken or written, of whatever length, that does form a unified whole. A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is best regarded as a SEMANTIC unit; a unit not of form but of meaning.

In Halliday’s view (1985, 10), text is defined as: “[a] language that is functional . . . in some context, as opposed to isolated words or sentences.” For Kress (1985), text is “manifestations of discourses and the meanings of discourses, and the sites of attempts to resolve particular problems.” Fowler (1991, 59) defines text as being “made up of sentences, but there exist separate principles of text-construction, beyond the rules for making sentences.” Hatim and Mason (1990/2013, 243) define text as “a set of mutually relevant communicative functions, structured in such a way as to achieve an overall rhetorical purpose.”

One can conclude that a text is a set of mutually relevant devices used in such a way to perform an overall dynamic communicative functional purpose. Halliday and Hasan have suggested two main approaches to highlight the features or aspects of any given text.

2.3.4.1 Halliday and Hasan’s Approach to Text

2.3.4.1a What Text Is

A comprehensive study of text is dealt with in Halliday and Hasan’s (1976 and 1985) treatment of features of English texts. In their work *Cohesion in English*, Halliday and Hasan (1976, 2) write about the notion of “text”:

Text is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole [. . .]. A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super-sentence a grammatical unit that is larger than a sentence but is related to a sentence in the same way that a sentence is related to a clause, a clause to a group and so on [. . .]. A text is best regarded as a SEMANTIC unit; a unit not of form but of meaning.

Later, Halliday and Hasan (1985, 10) define text as:

[A] language that is functional. [. . .] Language that is doing some job, in some context, as opposed to isolated words or sentences [. . .]. So any instance of living language that is playing some part in a context of situation, we shall call it a text. It may be either spoken or written, or indeed in any other medium of expression that we like to think of.

For Halliday and Hasan, a text is a semantic unit. Halliday also stresses the importance of language as an instrument of social interaction among the members of any speech community. He views language as a living entity for the achievement of communication among fellow communicants in a context of situation.

Halliday and Hasan (1985, 10) argue that although text is made of words and sentences, when being written down, “it is really made of meanings” because meanings have to be expressed or coded in words and structures in order to be communicated; “but as a thing in itself, a text is essentially a semantic unit [. . .]. It is not something that can be defined as being just another kind of sentence, only bigger.” Halliday believes that text is not only a semantic unit but also an instance of social interaction. In its social-semantic perspective, text is an object of social exchange of meanings. Accordingly, text is a sign representation of a socio-cultural event embedded in a context of situation. Halliday and Hasan (1985, 5) maintains:

There is a text and there is other text that accompanies it: text that is “with,” namely the con-text. This notion of what is “with the text,” however, goes beyond what is said and written: it includes other nonverbal signs-on-the total environment in which a text unfolds.

Finally, one cannot talk about text without mentioning its context. Halliday and Hassan discuss two types of text context: context of situation and context of culture. Both contexts are of importance in audiovisual translation too.

2.3.4.1b Textual Situational Context

Halliday and Hasan (1985, 12) believe that a text cannot actualize itself without its own context of situation, wherein the text unfolds and then is interpreted. According to Halliday and Hasan, there are three main contexts of situation:

- FIELD of discourse is related to the topic or the subject-matter in a specific area (e.g., in sports the word “highlights of the match”

means the main parts of the match, whereas “a highlighter” is a type of pen used in writing, and “having highlights to your hair” means that certain braids of hair are coloured).

- TENOR of discourse is based on interpersonal relationships (such as a dialogue between an employee and his/her manager, which will certainly be different from a dialogue between a mother and her daughter, for instance).
- MODE of discourse is whether the text is spoken and written (or to be used as an article for an academic journal or as a speech to be delivered or even a piece of audiovisual material to be recorded).

2.3.4.1c Textual Cultural Context

Text resides in the context of a situation and culture. Context of culture is an essential factor in understanding the text, as Halliday and Hasan (1985, 46) rightly point out,

The context of situation, however, is only the immediate environment. There is also a broader background against which the text has to be interpreted: its context of culture. Any actual context of situation, the particular configuration of field, tenor, and mode that has brought a text into being, is not just a random jumble of features but a totality—a package, so to speak, of things that typically go together in the culture. People do these things on these occasions and attach these meanings and values to them; this is what culture is.

One might add that it is common in audiovisual texts to encounter certain culturally specific items, such as the mention of different types of wine, a gin-tasting party, cider, and so on in the two *EastEnders* episodes broadcast in early June 2017.

2.3.4.2 De Beaugrande and Dressler’s Approach to Text

In defining the notion of “text,” de Beaugrande (1980, 11) asserts, “The multi-level entity of language must be the TEXT, composed of FRAGMENTS which may or may not be formatted as sentences.” De Beaugrande (1980, 12) asserts some essential distinctions between text and sentence as a starting point:

The text is an actual system, while sentences are elements of a virtual system [. . .]. The sentence is a purely grammatical entity to be defined only on the level of syntax. The text, [on the other hand], must be defined according to the complete standards of textuality.

He differentiates between the two notions: A text can be grammatically correct, but still unacceptable due to lack of sense. Therefore, a text needs not only to be grammatically sound but also to be acceptable in communication. A text cannot be regarded as a text unless it meets the seven standards mentioned earlier in order to be communicative. Non-text is non-communicative.

As cohesion is linguistically the main focus in this book, it is important to see other scholars' views of cohesion. Halliday and Hasan (1976, 4, 18) define the concept of cohesion as "a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text . . . [and in turn] cohesion defines the set of possibilities that exist in the language for making text hang together: the potential that the speaker or writer has at his disposal." Mona Baker (1992, 180) defines cohesion as:

[. . .] the network of lexical, grammatical, and other relations which provide links between various parts of a text, for instance by requiring the reader to interpret words, and expressions by reference to other words and expressions in the surrounding sentences and paragraphs. Cohesion is a *surface relation*; it connects together the actual words or expressions that we can see or hear. [emphasis added]

Finally, Fowler (1977, 72) sees cohesion as referring "to linguistic patterning which contributes to the impression that a text 'hangs together'; that it is a single text and not an arbitrary concatenation of distinct sentences."

Having given a brief account of what text and the context of situation and culture are and pointed out the significance of cohesive devices and the seven standards of textuality in the audiovisual environment, the following chapters will focus on the implementation of such concepts. However, first one needs to focus on one more aspect that affects AVT. This aspect is related to text-types that can influence the production of the AVT too; legal and medical languages and conversational language (dialogue) are all used. Thus, the next chapter is going to highlight this aspect, which plays a major role in AVT; it will also give fresh examples from various audiovisual materials produced in 2015 and 2016.

CHAPTER THREE

TEXT-TYPES OF AVT

When talking about aspects of AVT one can refer to text-types, whether scientific, legal or medical texts, narratives, multilingualism, the dialogue in subtitling and dubbing, idiomatic and figurative language, or, finally, colloquialism.

3.1 Typology of Audiovisual Text

The episode *That Great Big Hill of Hope* (duration, 43 minutes) from the Zoo series is interesting here as it combines legal, and scientific text-types with colloquialism in between. Thus, register is affected in this episode as its text moves from formal to informal language. What are the aspects of legal and scientific texts? These texts are precise and monoreferential (Grego 2010), non-evaluative and detached (Hatim 1990/1997). The specialised terms used in scientific language are monoreferential and the standardisation of these terms in the TL (Arabic in this case) is required.

That Great Big Hill of Hope deals with legal action being taken against Reiden Global relating to contaminated food being provided to animals that resulted in wild animals starting to feed on humans in revenge for what humans do to animals by slaughtering them and benefiting from their meat and other produce. Scientists have discovered that the animals have mutated and through their DNA have developed an illness that has resulted in what is called “the defiant pupil” of the eye.

The scientific (mainly medical) and legal language used in *That Great Big Hill of Hope* is full of terminology, with terms that have specific monoreferentiality—that is, terms that refer to one particular meaning. So there are two types of language identified: the legal and the scientific. The third text type is normal, everyday dialogue.

In addition to these linguistic features, there are technical matters that the subtitler/translator needs to take care of, in terms of *duration*, *reading speed*, and *number of characters* on screen, as discussed in the earlier chapter. At the surface level, the ST is displayed in various ways on screen—that is, it has specific formats for certain elements (uppercase narrative that appears written on screen such as the name of a drug store or

certain dates shown, like December 2015), a foreign language used (probably that of an island in the Atlantic ocean), and for dialogues and monologues (particularly when members of the scientific team record on a video their findings, which they regularly send to their headquarters in Washington) that sometimes include hesitation, where a subtitle could consist of only one word or two words in a line.

Conversational language in *That Great Big Hill of Hope* and indeed in all audiovisual material is full of ellipses, swear words, superordinates (which are rather vague as they could have a number of referents), eponyms (names of people, companies or locations), and sometimes acronyms (commonly used in English but rarely used in Arabic). Generally, names of people and locations need to be well researched by the subtitler and dubber as some might be foreign even to the ST, for example, if names in languages other than English, such as Russian, Chinese, or Japanese are used. Such names must be transcribed in the TT as they are originally pronounced and not just in the way they are spelt in English.

Finally, this melange of text-types in *That Great Big Hill of Hope* makes the task of the subtitler challenging, since register moves suddenly from one type to another, which is typical of AV material. AVT needs to follow suit.

3.2 Legal Text-type in Subtitling

The first text type is the legal language used in *That Great Big Hill of Hope*. This legal text-type is instructional with highly unemotive diction and totally detached and non-evaluative language, as Hatim (1990/1997) has rightly indicated regarding the nature of such a text-type. This can be exemplified in AVT with reference to the discussion about the dealings of a company called Reiden Global that provides contaminated food to animals and that strikes deals with the government. Here is an example,

ST:

—Dalton, **can I get a . . . ?**
—Just about the rumours floating
around

That Reiden
cut a deal with the government.

—What kind of deal?

TT:

-أيمكنني يا "دالتون" الحصول على...؟
-أقصد بشأن الإشاعات التي تنتشر

أن شركة "ريدين" عقدت
اتفاقاً مع الحكومة

-ما نوع الاتفاق؟

—To provide your now-famous mother cell

-أن تمدهم بـ"الخلية الأم" الشهيرة

In an effort to concoct the cure.

سعيًا وراء صنع عقار.

—Why would they do that?

-ولم سيفعلون هذا؟

—Well, because . . .

-حسنٌ، لأن...

in return, the government agreed to indemnify Reiden

في المقابل وافقت الحكومة على تعويض "ريدين"

and all of its corporate holdings

وكافة شركاتها القابضة

From any malfeasance in connection with the . . .

عن أي مخالفة تمت بصلة إلى...

Yeah.

نعم.

They still haven't come up

لم يتوصلوا بعد

With an adequate name for it, have they?

إلى اسم مناسب للوضع، أليس كذلك؟

Maybe you should come up with one.

ربما عليك اقتراح واحد.

It is also clear that legal terms such as "indemnify," "corporate holdings," and "malfeasance" are used and are monoreferential (see Grego's discussion of monoreferentiality of specialized translation, 2010). They are embedded in colloquialism, seen in the verbal phrase "to concoct the cure" and the utterance "yeah." Scientific terms are also recurrent in the above example, "now-famous mother cell in an effort to concoct the cure." This is a rather peculiar combination of legal and scientific terms mixed with conversational language in the dialogue (and even monologues) as well as in the recurrent hesitation in the same example above.

Hesitation and/or interruption create a lack of cohesion and coherence, the two standards of textuality discussed earlier in the book; they relate to syntax and structure and to concepts and their links or relations. This lack is tolerated by the participants in *That Great Big Hill of Hope*, and also by the audience or viewers, because de Beaugrande and Dressler's

intentionality and acceptability are there. The example below shows more hesitation in the monologue recorded by one member of the scientific team about his experience, sent to his headquarters. Such hesitation is demonstrated in the use of one word:

ST:	TT:
<hr/>	
I . . .	أنا...

Maybe they just don't want
to be associated with failure.

ربما أنهم يريدون فقط
أن لا يرتبطوا بمحاولة فاشلة

Another interesting example of hesitation is this,

ST:	TT:
<hr/>	

And now **here I am**—Here we are,

وها أنا الآن..
ها نحن الآن

We can't say a thing . . .

لا يمكننا البوح بأي شيء...

Which means . . .

مما يعني...

Cohesion and coherence in the above example are slightly reduced as de Beaugrande and Dressler have observed (see the earlier chapter), but they are tolerated due to both intentionality and acceptability.

The peculiar combination of conversational language and scientific and legal language in the dialogue is recurrent in *That Great Big Hill of Hope*. However, it should be noted that such a feature is not limited to audiovisual texts but is also seen in other texts, particularly drama texts, where dialogues are used extensively (see Julius Caesar's assassination scene as an example with its description of the action and setting). The combination in the episode is peculiar due to its unexpected change in register. The dialogue goes back and forth to normal everyday language, seen in the use of the phrasal verb "come up with" instead of the Latin/French-origin formal term "invent," the use of the truncated negative "haven't," or the use of the commonly encountered pro-verb "do" in subtitles such as "Why would they do that?" There are also cohesive devices, the use of deictics (pointing words) such as the cohesive exophoric device "that," which points to something outside the text and is non-verbal and intersemiotic. This main shift in register in regard to tenor and mode of discourse is challenging in subtitling, moving from the use of spoken English to formal English.

3.3 Medical Text-type in Subtitling

The scientific text type has a precise and exact terminology unique in its monoreferentiality, as Grego (2010) has pointed out regarding specialised translation. The subtitler should be sure to standardise scientific terms by consulting specialised dictionaries and reference books as well as experts in the field. These experts are merely translation tools. In the case of encountering two official translations of the same medical term, only one version should be used: they should not both be used alternately as this will be confusing to viewers who might assume that the two versions refer to two different things or objects. *That Great Big Hill of Hope* uses scientific terms, such as “the mother cell” الخلية الأم or “the stem cell” الخلية الجذعية, “mutation” of animals تطور الطفرة للحيوانات that has made them start feeding on humans, and the “DNA” of mutated animal, which has been translated in two ways by one subtitler, either as البصمة الوراثية “the genetic print” or الحمض النووي “nuclear acid.” Here is an excerpt from the episode,

ST:	TT:
I believe that if we introduce the mother cell into the DNA of a mutated animal,	أعتقد أنه لو أدخلنا "الخلية الأم" إلى البصمة الوراثية لحيوان أصابته الطفرة
we could possibly synthesize a cure, but here's the problem,	فسيتمكننا أن نصنّع عقاراً. لكن إليكم المشكلة في الأمر
in order to do that, we need an animal	لكي نفعل هذا، فنحن بحاجة إلى حيوان
who has mutated and has not been exposed to the mother cell.	تطورت فيه الطفرة دون التعرض إلى "الخلية الأم."

It is evident that the diction here is monoreferential since it refers to one scientific or medical meaning. For instance, terms such as “synthesize,” “cure,” and “mother cell” have one single meaning, each of which refers to one single object or concept. Monoreferentiality is one of the aspects of specialised text. This text type has its terminology embedded in the conversation or dialogue, which results in the changing of register from informal and colloquial style in the ST to the formal one in the TT.

The following subtitles show how medical terms, such as the verb “to tranquilize” can be shortened in spoken English. Here the scientists are trying to tranquilize an animal in order to keep it under control,

ST:	TT:
—Moving in. On your ten.	-يتحرك في اتجاه الساعة العاشرة.
—Target tranqed .	-تم تخدير هدف.

This shortening or truncation is acceptable but cannot be used in the TL as there is no short version of the word تخدير “*tranquilization*.”

3.4 Narrative Subtitles

3.4.1 Numbers

There are certain unique elements in the surface text of one language that cannot be transferred to another. For example, if using upper case in certain English subtitles to indicate what is called “Narrative,” the caption is often placed at the top of the screen. Captions such as this are written and appear on screen and are not taken from an audio source, as is the case with the other subtitles in *That Great Big Hill of Hope*. A possible common solution is to use single or double quotation marks in the TL, for example,



Other narratives in this episode include dates such as “SEPTEMBER 13, 2015,” “OCTOBER 03, 2015,” “OCTOBER 17, 2015,” and “DECEMBER 08, 2015.” These narratives require certain translation strategies in order to render easily readable TT. For instance, decision needs to be taken as to which TL equivalent one needs to choose in regard to the names of calendar months in the TL سبتمبر or أيلول or تشرين or أكتوبر or أيلول or تشرين or أيلول—the first or the last—either use the Arabized version of “September” and “October” or their translation. Also, the numbers themselves can be problematic and a particular strategy needs to be used by subtitlers, such as writing the numbers in full or as digits, that is, 3 تشرين الأول or الثالث من تشرين الأول. Consistency is the answer. However, it is preferable to use the shortest

possible form of numbers, that is, to write them as digits and not in full. But some publishers follow a certain rule when it comes to numbers, as do some newspapers—for example, to write the numbers from one to ten in full and from 11 onwards in digits. Here is an example on screen:



Incidentally, checking numbers is vital when proofreading a text, as new subtitlers often make mistakes in this regard. Numbers mentioned in the ST need to be double-checked. For instance, where the ST says *seventeen* written in full and the TT1 says **70** written in digits, but is then corrected in TT2.

ST:	TT1:	TT2:
Seventeen thousand casualties worldwide, not to mention countless injuries.	بلغ عدد الضحايا 70 ألفاً حول العالم بخلاف عدد لا يحصى من المصابين.	بلغ عدد الضحايا 17 ألفاً حول العالم بخلاف عدد لا يحصى من المصابين.

Another example of numbers used in the episode can be seen in the following:

ST:	TT1:	TT2:
It'll take 18 hours or so, but, you know . . . air travel.	سيستغرق الأمر منا حوالي 18 أو أكثر، لكنك تعرف مخاطر السفر جواً.	ستستغرق الرحلة نحو 18 ساعة، لكنك تعرف مخاطر السفر جواً.

In this example the post-modifier of the number (i.e., hours) is deleted in TT1 but spotted by the proofreader and inserted in TT2. Furthermore, numbers are sometimes used in a funny way in a dialogue in the form of an exaggeration, as seen in the following example:

ST:	TT:
Gazillions of mosquitoes.	أعداد لا تحصى من البعوض.

Countless number of mosquitoes is the back-translation. Here the TL superordinate (the more general word) is used as an equivalent to the SL hyponym (the more specific word) “gazillions.”

3.4.2 Stills, such as Signs on a Road or Wall

Narrative subtitles can also be in the form of road signs, shop signs, or even a sign inside a chemists, for example,

ST:	TT:
PRESCRIPTION DROP-OFF	"متجر صرف الوصفات الطبية"

Another example can be seen in Khuddro’s subtitling triangle (2009), in which a sign in a hotel lounge or hall that addresses the hotel’s guests has been translated and discussed in detail.

Not unlike narrative, eponyms, on the other hand, are capitalized in the ST (English); however, their TL (Arabic) equivalents cannot be as capitalization does not exist in Arabic. A potential solution is to transliterate them and put them in inverted commas. Here are a couple of examples from *Wild Things*:

ST:	TT:
Zambia’s largest agricultural company	أكبر شركة منتجات زراعية في "زامبيا"
is owned by one of Reiden’s biggest critics.	يملكها أحد أكبر منتقدي شركة "ريدين".

3.5 Multilingualism and Audiovisual Material

Gambier (2001) talks about anglicism as one of the unwelcoming strategies used by certain subtitlers. One cannot but agree with that. This is certainly unwelcoming and a more appropriate equivalent is preferred; such anglicism is sometimes called Arabization by Hasan Ghazala (2008). That is, the Arabizing or Arabization of words, such as rendering the utterance “wow” simply by transliterating it, is indeed an unwelcome strategy in Arabic translation and can be considered laziness on the part of the subtitler for not researching such words properly to find their appropriate equivalents. With multilingualism, however, this can be sometimes unavoidable, particularly with foreign names of people or places, but using pre-/post-modifiers can be useful, such as adding the

word “city” to the name of a foreign city or “river” to a foreign name of a river—for instance “Thames” can be translated “the River Thames” in Arabic نهر التايمز. Another strategy is to add the nationality of a proper name, such as “the Russian Putin.” This strategy works well only if there is enough time for this addition on the screen, since timing is vital in AVT. Another issue regarding foreign names is to avoid words in the TL that are homonyms, that is, that are words that can mean two things at the same time. A good example from *That Great Big Hill of Hope* is *Posivak* "بُسيفاك" which can be put between inverted commas to indicate that it is a name and not an Arabic word—otherwise, it would be mistakenly understood to be part of the Arabic vocabulary, as this name could be read as the compound word that means “with your sword.” One can see that the name is italicised in the ST but not in the TT (Arabic), as there are no italics in the Arabic language.

However, when the foreign lexical items in the SL mean something such as “viva” (“live long”), then the subtitler can opt for one of the two strategies, depending on the instructions received from the client: either to translate the meaning of the SL foreign word into Arabic or to transliterate that word.

In *That Great Big Hill of Hope*, a language totally foreign to English is used. Here, transliteration is used in order to give the impression that English-speaking characters do not understand the foreign language spoken by the locals of the island in the Atlantic Ocean where Jamie Campbell (one of the characters) has been rescued from a plane crash. So subtitles have already been used in the original, and the mode of discourse in the ST has changed from spoken to written form. Interestingly, in *That Great Big Hill of Hope* only one word uttered by the local host has been transliterated into English. His earlier talk around five minutes into the episode has not been subtitled at all, because it consisted of only a few words. Campbell was urging him (the local) to give her (one of the female actors/characters) a telephone so that she could contact her research team and tell them that she was one of the survivors. Here translation loss is bound to happen as the subtitler might not understand the other foreign language used in the episode.

Multilingualism is common in the audiovisual environment and needs to be dealt with carefully and effectively. This can be done by transliteration, borrowing (see the diagram in Munday 2001/2012 to see what other processes or strategies to use), or the transfer of meaning; in all cases, translation loss will occur, even though such strategies are used as a form of compensation.

3.6 Dialogue in Subtitling

As we have seen earlier, dialogue is a major feature not only in drama texts but also in audiovisual texts for the purpose of subtitling or dubbing; however, the focus in this section is on subtitling. One of the major features of subtitling, and indeed of dubbing, is the use of dialogue in the ST that often uses the cohesive devices of ellipsis and substitution, pro-forms such as the pro-verb “do,” anaphora, cataphora, and exophora. Pronouns are problematic in Arabic as they are more varied than in English. For instance, “they” and “you” in English are neutral and can be used for both male and female, but this is not the case in Arabic (see Khuddro 2013). Even the pronoun “it” is non-existent in Arabic. So “a cat” is referred to in English as “he” or “she,” depending whether it is male or female, but that is not the case in Arabic; that is, depending on its gender, the subtitler needs to use “tom-cat” or “she-cat” قط or قطة. An important additional note is that the plural of non-humans in the TL (Arabic) uses the third feminine person singular shown in the word “them” إنها and in the clause “I see ’em” أراها. A good example of this human/non-human reference in *That Great Big Hill of Hope* follows below:

ST:	TT:
They’re running. Go, go, go, don’t lose them.	إنها تهرب. انطلقوا. لا تفقدوا أثرها.

3.6.1 The Use of Deictics

Another problem related to gender are exophoric deictics (“this,” “that,” “those,” and “these”), of which there are a number in Arabic but not in English (again, see Khuddro 2013). Here is an example of an ellipsis using the pronouns “I” and “we” in *That Great Big Hill of Hope*:

ST:	TT:
I think we were all pretty dubious.	أظننا كنا جميعاً متخبطين.
No one more than me.	وكنْتُ أنا أكثرهم تخبطاً.

3.6.2 Ellipsis

The second subtitle above clearly has an ellipsis, which is recoverable or reactivatable in the TT in full and which is in the repetition of the adjective “dubious” in the second line. It is repeated in the TL in order to respect the

TL grammar, and maintain the sense of the sentence. It makes the style more cohesive, otherwise the clause would be nonsensical since its meaning would not have been fully recovered; furthermore, as de Beaugrande and Dressler have noted, nonsensical text is non-communicative and therefore it is non-text.

3.6.3 Exophora

An excellent and effective example of exophora in *That Great Big Hill of Hope* is used below with an air of sarcasm:

ST:	TT:
Are you always this cheerful?	هل أنت مرح بهذه الصورة دومًا؟

It is good to add something to the deictic word “this,” for example, “to this extent.”

3.6.4 Technical Restraints—Duration and Reading Speed

Another unexpected challenge is certain technical restraints in subtitling that make this domain hard to translate into Arabic, in particular by new subtitlers. This difficulty arises from the fact that in Arabic only the formal style is used in written translation, even when the dialogue is mostly conversational in audiovisual texts. A major feature of the ST in subtitling is the guidelines that are concerned with timing and space on screen, where the characters of each word in a subtitle are counted, the reading speed is calculated, and the timing of the subtitles is considered, e.g. in *That Great Big Hill of Hope*:

ST:	TT:
116	116
00:11:16.134–00:11:18.052 Top	00:11:16.134–00:11:18.052 Top
Her obsession? Reiden?	أعني بشأن هوسها بشأن "ريدين"؟
22 Characters	29 Characters
11 CPS / 93 WPM	15 CPS / 156 WPM
 117	 117
00:11:21.890–00:11:23.266	00:11:21.890–00:11:23.266
That would be tragic, wouldn't it?	ألن يكون هذا أمرًا مأساويًا؟
34 Characters	28 Characters
24 CPS / 261 WPM	20 CPS / 218 WPM

118

00:11:24.100–00:11:26.394

All she wanted to do
was bring down Reiden,
42 Characters
18 CPS / 235 WPM

118

00:11:24.100–00:11:26.394

جَلَّ ما أرادت فعله هو
القضاء على "ريدين"
38 Characters
16 CPS / 209 WPM

As in subtitle numbers 116–18, there is certain technical information that the software provides, which the subtitler needs to be aware of during the translation process. The first subtitle, no. 116 in the ST, has 22 characters, whereas its TL equivalent has 29 characters. The reading speed is 11 CPS (characters per second)/93 WPM (words per minute) and its TL equivalent 15 CPS/156 WPM. One notices that the TL equivalent has more characters. This means that it takes longer to read this subtitle than the original lasts. It is unfortunate that this weakness of the TL equivalent here cannot be helped since the general rule is a ratio of 4:6 (four SL words = six TL ones) when translating from English into Arabic. The reason for this, one feels, is due to cultural references in the main. This ratio might vary slightly from language to language, but it is often the case that the original is shorter than the TT.

It should be noted that in the above example, even though both the original and its subtitles have the same duration (00:11:16.134–00:11:18.052), they both have the same in-cue of 00:11:16.134 (the time the subtitle appears on screen) and the same outcue of 00:11:18.052 (the time the subtitle disappears from the screen). In addition, the durations of both the original and its equivalent are the same, 1.918 (i.e., about two seconds).

When there are too many words used in the subtitle to fit within the duration, the software shows a red alarm, warning the subtitler that the subtitle has gone over the limit—that is, that their subtitle is too long in terms of duration, for example from *That Great Big Hill of Hope*:

ST:	TT1:	TT2:
—Thirty yards ahead.	- 27.5 متراً أمامنا.	- 27.5 متراً أمامنا.
—Copy that: I'm moving in.	- عُلْم وجارٍ التحرك تجاههم.	- عُلْم. أتتحرك نحوها.

In TT1, the second line of this subtitle is too long for the duration, due to using four long words in Arabic, whereas TT2 has been shortened for that purpose. Thus, having fewer characters helps tremendously.

3.7 Idiomatic and Figurative Language in Subtitling

This type of language that is full of idioms and figures of speech is sometimes used in the ST, and the audiovisual translator needs to be dealt with intelligently in the process of subtitling or dubbing. Here are a number of examples in *That Great Big Hill of Hope*:

ST:	TT:
[1]—What about her? —Well, this was her white whale	—ماذا بشأنها؟ —حسناً، كان هذا هو هوسها الغدمر
[2] You know, people used to tell me that I was tempting fate . . .	اعتاد الناس على أن يقولون لي أنني أتحدى القدر...
[3] That the worst case scenario could actually happen, do we?	أن أسوأ مخطط للأمور، قد يحدث حقيقةً، أنفعل هذا؟
[4] that mangy hound is a bit of an eyesore , doesn't smell very good either,	أن ذلك الكلب الأجرب هو الآن منظر مؤذٍ وليس ذا رائحة زكية،
[5] for a few months, but I'm willing to bet	إلا منذ عدة شهور، لكنني مُستعد للمراهنة
That he didn't really appreciate that dog until all hell broke loose .	إنه لم يدرك مدى حبه لهذا الكلب إلا بعدما فتحت أبواب جهنم الآن.
[6] There needs to be a special on these.	لا بد وأن الطلبات زادت بصورة خاصة عليها.
Yeah, we've been selling 'em like hotcakes .	نعم، نبيع منها كميات كبيرة.
[7] Coming up with solutions is in your blood.	تسري بدمك القدرة على اكتشاف الحلول.

The subtitler (and dubber) should be alert to any figurative or idiomatic language used in the ST, further evidence for which is given in the subtitles below from *Wild Things*:

ST:	TT:
<hr/>	
So, there's something I got to say.	أرغب في قول شيء ما.

And I better say it now, before this whole thing goes south.	ومن الأفضل أن أقوله الآن قبل أن يفشل كل شيء.
--	---

Another successful rendering is seen in the idiomatic expression of “cloak and dagger” below in *Wild Things*:

ST:	TT:
<hr/>	
Sorry for the cloak-and-dagger .	معدرة على أسلوب السرية والخفاء ذاك.

3.8 Colloquial Language in Subtitling

3.8.1 The Use of Phrasal Verbs

Finally, colloquialism is common in subtitling and dubbing. This is seen in the abundant use of phrasal verbs, for example, from *That Great Big Hill of Hope*:

ST:	TT:
<hr/>	
—Have we run that by religious leaders?	-هل تم أخذ موافقة رجال الدين عليه؟
—Yes.	-نعم.

Another example of a phrasal verb used in *That Great Big Hill of Hope* is “come on” and “come in,” or the combination of the two:

ST:	TT:
<hr/>	
Come on in.	هيا أدخل.

The final example of phrasal verbs is as follows from the same episode:

ST:	TT:
<hr/>	
Trying to, sort things out, I suppose.	أظنني كنت أحاول ترتيب أفكاري.

One can see the ellipsis in the absence of the pronoun “I” at the beginning of the sentence.

3.8.2 The Use of Negation

The subtitle (and dubber) needs to pay special attention to the use of negation in the ST and ensure that it is transferred accurately in the TT as this is a recurrent error by new subtitlers. In colloquial language, sometimes negation is used incorrectly in spoken English, and *That Great Big Hill of Hope* is no exception. The challenge is to produce a similar effect in the TT. That is, to highlight the use of negation in the TT in its correct form, even though it is incorrect in the ST, since spoken English has such errors (see Hussain and Khuddro's practical approaches to AVT 2016 in regard to errors in the original). This needs to be correct in the TT only if the intention in the ST is to use negation and is not to highlight the intentionally incorrect use of negation in colloquialism. The following example demonstrates this case of negation,

ST:	TT:
<hr/>	
I'm nothing if not punctual.	أكثر من يميزني هو دقتي في المواعيد.

Another interesting example of negation *That Great Big Hill of Hope* is when the skilful scientist is asked by someone about his own identity,

ST:	TT:
<hr/>	
—Who are you?	-من أنت؟
—Me? Nobody.	-أنا؟ نكرة.

A further example of negation later on in the episode *That Great Big Hill of Hope* is as follows:

ST:	TT:
<hr/>	
Why is there no Soundgarden?	لَمْ ليست هناك أغان لفرقة "ساوندجاردن"؟

3.8.3 Polysemous Lexical Items

The recurrent use of polysemous lexical items (mainly nouns) in audiovisual dialogues such as “thing” and “matter,” or adjectives such as “fine” and “good,” is common. This issue is seen in *That Great Big Hill of Hope* and can be demonstrated in the following examples of the lexical items “good” and “thing”:

ST:	TT:
—She was a reporter, too.	- كانت صحفية أيضاً.
—I know.	- أعلم هذا.

And **the thing** والأمر الذي جعلها صحفية قديرة
that made her a **good** reporter . . .

was that she understood هو أنها قد فهمت أن
tenacity and compassion المثابرة والتعاطف

don't have to be mutually exclusive. لا يجب أن يمنع أحدهما وجود الآخر.

Another example from *That Great Big Hill of Hope* highlights again the polysemous adjective “good” and the pointing word “that” too:

ST:	TT:
Yeah, that's . . . That's a good idea.	نعم، هذه فكرة سديدة .

One can add that hesitation and deictics in the example above are regularly used in the ST. Indeed, they are common in AV texts. They both require careful attention by the subtitler as discussed earlier in this chapter. Here are three more examples of the adjective “good” from *That Great Big Hill of Hope*:

ST:	TT:
You don't look so good .	لا تبدو بصحة جيدة .

ST:	TT:
And now those efforts will be put to good use.	والآن ستتم الاستفادة من هذه الجهود بصورة طيبة .

ST:	TT:
That needs to be cleaned up.	يجب فقط تنظيفه.

—Doesn't look too good .	- لكن شكل الجرح غير مطمئن .
—Yeah.	- نعم.

Hold on.	انتظروا.
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What the hell?	ما الذي يجري هنا؟
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This doesn't look so **good**, either. وهذا المنظر أيضاً غير مطمئن.

One finds that polysemous words have a number of TL equivalents, as we have seen above.

Again deictics are used here. In the last subtitle above, the pointing word “this” refers to two different objects: the animal bite on the hand of the scientist, and the fact that a large number of animals are heading towards the team's jeep.

3.8.4 Register

Register as we saw earlier in the book can be an issue in translation, particularly in AVT. This is an issue in subtitling into Arabic. A simple example from *That Great Big Hill of Hope* shows how the TT1 (the first version) is formal and the TT2 is less formal but not colloquial:

ST:	TT1:	TT2:
That's my dog. His name is Bomba.	هذا كلبى. يُدعى "بومبا".	هذا كلبى. إسمه "بومبا".

Here the truncated version of “that is” is a feature of spoken English. TT2 uses the active voice, whereas TT1 uses the passive voice, which is uncommon in Arabic. Hence TT2 is more appropriate. There is no need to be that formal in the TT1, “That is my dog. It is called Bomba,” instead it would be “That is my dog, whose name is Bomba.” There is no need to be highly formal in the TL, Arabic, as is the case in the TT1.

3.8.5 Conversion of Imperial Measurements

Other strategies in subtitling and dubbing are related to conversions from imperial measurements to metric in this episode (For a further point about imperial to metric conversions which are used as a form of domestication - but with no hidden agenda - in order to bring the source image or concept closer to the target audience, see Khuddro, 2013, 280). In the following subtitle, the expert (an actor) has noticed that animals are heading towards the research team, e.g. from *That Great Big Hill of Hope*:

ST:	TT:
I see 'em. 30 yards ahead.	أراها، إنها على بُعد 27.5 متراً أمامنا.

Arabic audiences prefer if yards are converted to metres (see Hussain and Khuddro 2016, practical approaches to AVT. The example used in that article follows): The train missed me by inches, / I thought my number was up. // بقيت سنتمترات والقطار يدهسني، ظننت ورقتي سقطت // . Few centimetres left / before the train were to hit me, / I thought my leaf has fallen.// [back translation]). Conversion from metric to imperial measurements is preferred when subtitling or dubbing from Arabic into English.

CHAPTER FOUR

ISSUES ENCOUNTERED AND PLAUSIBLE SOLUTIONS IN ENGLISH–ARABIC SUBTITLING

4.1 Introduction

As discussed earlier, AVT is multidisciplinary. It requires a good knowledge of translation studies, linguistics, film studies, and the subject matter of the audiovisual material (the topic *Sleuths* covers in law or medicine for example). Translation studies discusses equivalence, shifts, translation strategies and approaches, and other translation concepts. Linguistics helps examine the surface structure and deep structure of text, and discusses issues and proposes possible solutions to them. Film studies is helpful too as it shows the different genres and provides the features of different modes. Good knowledge of the topic or subject matter includes terminologies used in the audiovisual material. Now, due to limitations of time and space, it is not possible to discuss all these disciplines; therefore, this study is limited to the linguistic issues of subtitling, which can be extended to include dubbing. This chapter discusses the linguistic aspects of some errors made by new subtitlers and shows how these errors can be rectified and corrected by providing some potential solutions.

Furthermore, it is important to note that a subtitler by definition is a person (professional or fansub [amateur]) who produces a written translation of an audiovisual text (which could be either written or spoken) and who inputs that translated file on a television or cinema screen. The simulator does a different task. He/she is the proofreader who not only checks the quality of the TT but also monitors its duration and display on screen; he/she is responsible for quality control (QC).

4.2 Linguistic Aspects of Subtitling

These linguistic aspects are mainly related to orthography, grammar, syntax, and lexical/semantic matters. Each aspect is demonstrated through a number of examples taken from a certain television episode as a representative sample. These aspects or issues are:

1. **Othographic Issues**, which are linked to:
 - Arabic spelling schools
 - Typographic errors
2. **Grammatical Issues**, which are organised in the following order:
 - Collective nouns
 - Diacritics
 - Exophora and deictics
 - Gender
 - The *hamza*
 - Negation
 - Numbers
 - Plurality
 - Prepositions
3. **Syntactic Issues**, which are related to:
 - Passive voice and active sentence
 - Sentence structure
 - Subject–predicate agreement
 - Subject–verb agreement
 - Wh*-structure
4. **Lexical/Semantic Issues**:
 - Acronyms
 - Collocations
 - Eponyms
 - Polysemy
 - Superordinates/hyponyms
 - Word choice

The examples illustrate these subheadings, and are analysed accordingly. Each example has TT1 and TT2; the former is the incorrect version, followed by TT2, which is the corrected version, or the “simulated version” as it is known in the audiovisual industry, and is sometimes called the “quality control” (QC) version (meaning the proofread version). The simulated version of each example offers a possible solution to the error/s made in TT1.

4.2.1 Othrographical Issues

4.2.1.1 Arabic Spelling Schools

As subtitling is to produce the translated file in its written form on screen, it is important to use consistently one of the two Arabic spelling systems used in the Arab world or the Middle East and North Africa (MENA). This

matter is just as important as the issue of whether to use British or American spellings in English. The subtitler should make a decision as to which of the two Arabic spellings he/she is to use: the Egyptian school or the *al-Sham* school (the latter form is known in the Levant). The Egyptian school favours the lack of dots under the letter *ى* as in the name Ali, for instance, which can then be read in two ways: either to mean the preposition “on” or the proper name “Ali”—hence the confusion. Here is an example from the TV episode, using the Arabic word *لدى*, which can be read in two ways too, and therefore has two different meanings:

ST:	TT:
Feels like armour.	يبدو كدرع.
I don't understand. How is that possible?	لا أفهم شيئاً. كيف يمكن ذلك؟
I don't have a clue.	ليس لدى مفتاح لهذا اللغز.

The simulator or proofreader would opt to use *لدي* in the TT2 (in *ليس لدي* *I don't have a clue*)—that is, using the dots under the letter *ى* in the subtitle in order to avoid any confusion in reading that word. This is done to “avoid obscurity of expression,” as Paul Grice (1975/1978) indicated in one of his maxims about the principle of manner. Grice's strategy is also useful in subtitling in particular if the film or audiovisual material is to be transmitted throughout the Arab world and not just to a certain region (like Egypt). A thorough discussion of such a dichotomy is seen in the study of words such as “music” *موسيقى* and *موسيقا* “music” with the latter being confusing for the reason mentioned above regarding the letter *ى*; another such letter is the *هـ* at the end of the word (see Khuddro 1997). Here is another example from *Sleuths*:

ST:	TT:
There's no signal.	لا توجد إشارة.
I can't call this in.	يتعذر علي الاتصال.

A potential, effective solution is to add the dots under the letter *ى* to mean “I,” as in the sentence “I can't call this in.” *يتعذر علي الاتصال*. The subtitler has mistakenly used this letter again on another occasion, demonstrated in the following example from *Sleuths* in which the expert (an actor) calls the bear to come and get him:

ST	TT:
Come get me!	تعالى وامسكني!

The best analogy is to liken the Egyptian school of spelling to an English student who has the habit of not dotting his/her “i”s or crossing his/her “t”s.

4.2.1.2 Typographic Errors

Typos made by new subtitlers are yet another issue encountered. It is vital to note that a simple spellcheck of the subtitled file may not be sufficient; therefore, to spot obvious errors it is essential that the audiovisual/verbal text is thoroughly read and the action, sound, and moving images are closely watched. Here is an example from *Wild Things*:

ST:	TT1:	TT2:
These animals are healthy and killing them is not the answer.	هذه الحيوانات بصحة جيدة والحل لا يمكن في قتلها.	هذه الحيوانات بصحة جيدة ولا يمكن الحل في قتلها.

The word highlighted in bold in TT1 might be mistakenly thought to be correct, on the assumption that it means “could” or “possible,” but is in fact misspelt. However, in this context, “could” or “possible” is not the meaning intended; thus, that word in Arabic is certainly misspelt and it means “reside.” So the Arabic word in the example is **يمكن** as seen in TT2 and not **يمكن**. Such errors are rather tricky. Also, there is an issue of word order. English sentences normally start with a subject followed by a verb; but in Arabic such a structure or word order creates a rather long nominal sentence with two nominal clauses. This is an unnecessary complication in terms of style; it will be enough to use one short verbal sentence in the TL, which is done in TT2.

Again a similar spelling error occurs in the following example from *Wild Things* and a possible solution is again required. The solution is to check the context of the ST, by checking the verbal text (the words spoken) with the non-verbal text (image and sound) in order to rectify such an error. Here is the example:

ST:	TT1:	TT2:
He’s on the second floor, in post-op.	انه في الطابق الثاني، في قسم رعاية ما بعض العمليات.	إنه في الطابق الثاني، في قسم رعاية ما بعد العمليات.

The simulated version is TT2. It shows confusion in the spelling of “after” بعد with another word in Arabic, “some”: this error is due to swapping by mistake the letter ض with the letter ذ. Here for the reader to examine are two more examples from *Wild Things* with the same type of error:

ST:	TT1:	TT2:
I was so worried.	قَلْتُ لِلغَايَةِ عَلَيْكَ.	قَلَقْتُ لِلغَايَةِ عَلَيْكَ.

ST:	TT1:	TT2:
You look like hell.	تبدو بحالة مُذْرِيَّة.	تبدو بحالة مُزْرِيَّة.

The former example shows a typing error. But the latter is a typical error as many Arabs confuse the two letters ز (“z”) with ذ (“th”) as in “this”). A good analogy is to have a French person speaking English with a French accent, saying “za” for “the.” Such typos, one might add, can only be detected by watching the moving image closely and listening carefully to the words uttered in Arabic in order to improve one’s Arabic. Thus, a confident competent Arabic subtitler should master his/her Arabic. The error in TT1 shows the poor level of the subtitler.

As for the simulator, the checking/proofreading process, which is technically called “simulation,” requires doing both while watching the video and listening to the audio very carefully. Combining the two—*word* and *image*—helps the simulator get a good result.

4.2.2 Grammatical Issues

Errors in subtitling into Arabic include grammatical ones. A good complex example, borrowed from *Wild Things*, illustrates these issues:

ST:	TT1:	TT2:
A single set of paw prints.	هذه آثار مجموعتان من مخالف كائن واحد.	هذه آثار مجموعة من مخالف كائن واحد.

There is only “one set” and not “two sets,” an obvious grammatical error in number (see Baker 1992 regarding singularity, duality, and plurality in Arabic).

It is important to contextualise the examples at times in order to show certain grammatical errors. The events of the *Wild Things* reveal that wild animals have attacked villages and towns, and are killing humans. They have even entered hospitals and killed patients and staff there. This context

helps us understand why there is duality in the example below from *Wild Things*:

ST:	TT1:	TT2:
Look.	انظرا.	انظرا.
The teeth went straight through the bone.	قضمت الأسنان العظام مباشرة.	قضمت الأسنان العظام مباشرة.
That means leopards.	هذا يعني أن فهود هي من فعلت هذا.	هذا يعني أن فهوداً هاجمت البشر.

To give credit to the subtitler, he/she notices the duality in the verb “look.” This can only be identified by watching the audiovisual material. Doing so confirms that the moving image certainly supports the verbal text. Word and image work hand in hand.

Apart from that, there is a grammatical error in the use of the relative pronoun *من*, which is used to refer to *humans only* in the Arabic language; therefore, a possible correction would be *هذا يعني أن فهوداً فعلت ذلك*, although a better one is TT2 above. The ellipsis in the sentence “that means leopards” has its most appropriate TL equivalent in the TT2, which does not have a “dummy” or “empty” verb (or as de Beaugrande and Dressler call the pro-verb “do”) in the TT1.

The following subtitle from *Wild Things* has yet another grammatical error:

ST:	TT1:	TT2:
God, forgive me. I have not been a religious man.	سامحني يا ربي. لم أكن رجلاً متديناً.	سامحني يا ربي. لم أكن رجلاً متديناً.

One may wonder why the subtitler is making that many grammatical errors. The answer is simple: Arabs’ spoken language is full of grammatical errors, and only educated people are able to discern them. Arabic grammar is hard to master, particularly by new subtitlers, as it is implemented in written Arabic but is not used in spoken Arabic. Here is a typical error found in subtitling, seen in *Wild Things*:

ST:	TT1:	TT2:
They didn’t believe me.	فلم يصدقونني.	فلم يصدقوني.

The issue of grammar is recurrent in the word “evidence,” below from *Wild Things*, which needs to be used as the object, as in TT2, and not as the subject, as in TT1. Therefore, its equivalent is دليلاً:

ST:	TT1:	TT2:
If it was gonna work, we'd have seen some evidence by now.	إن كان هذا العلاج قد نجح، لكننا رأينا دليل الآن.	إن كان هذا العقار قد نجح، لكننا رأينا دليلاً الآن.

Another interesting point about the above example concerns the pronoun “it,” which refers back anaphorically to “the drug” mentioned earlier in *Wild Things*. In TT1 it is called “this treatment,” but it should be “this drug” for the purpose of *consistency*. That is why the simulator in TT2 rectifies this error. Inconsistency is one of the major recurrent errors in subtitling.

A further example from *Wild Things*, which has few grammatical issues, occurs in the following:

ST:	TT1:	TT2:
I've been a lousy brother . But a good brother .	كنتُ أخ سيئاً. لكنه يثبت أنك أخٌ جيداً.	كنتُ أخاً طالحاً. لكنه يثبت أنك أخٌ صالحٌ.

Here not only parsing but also word choice are problematic. The word choice needs to show the contrast between “lousy” and “good” (see the earlier discussion on the polysemous adjective “good”). It would be better to say أخاً شريراً (“an evil brother” instead of أخاً سيئاً (“a bad brother”). The best antonym of “good” صالح is “bad” طالح.

4.2.2.1 Collective Nouns

Collective nouns in English are often problematic in Arabic translation, and Arabic AVT is no different. Here is an example from *Wild Things*.

ST:	TT1:	TT2:
That instead of facing criminal charges, your team is about to become heroes .	بدلاً من أنكم تواجهون تهمة جنائية، فإن فريقك سيصبحون أبطالاً.	بدلاً من أنكم تواجهون تهمة جنائية، سيصبح أعضاء فريقك أبطالاً.

Collective nouns in English work well with their pronoun “they,” such as “the company” or “the university” “decided that. . .” In Arabic it is odd to say “your team,” which is a singular pronoun, and use a plural verb here سيصبحون. It is clear that the Arabic collective noun “your team” does not agree with its corresponding verb in the TL. A potential solution is the harmless addition “members of your team” in the TL in order to produce an accurate and precise verb that corresponds to its subject.

4.2.2.2 Diacritics

Diacritics, a feature non-existent in English, can be tricky in Arabic subtitling. They are used in order to avoid a word being read differently and therefore misunderstood. This is what happened to the subtitler of *Wild Things*: in the example, he/she uses the wrong diacritic mark, and adds the *alif* to the noun by mistake too. The solution is to avoid diacritics as much as possible in subtitling, a strategy often used in Arabic newspapers:

ST:	TT1:	TT2:
There will be no one left to help you.	لن يتبقى أحدًا هنا لمساعدتك.	لن يتبقى أحدٌ هنا لمساعدتك.

The grammatical error here is using “no one” as an object when it should be used as a subject in the TL; therefore, it should be أحدٌ with no *alif* after it.

4.2.2.3 Duality

A grammatical issue in the TT is duality, which is difficult to identify from the SL written ST (which is usually transcribed for the subtitler); therefore, we are likely to see such an error in the TT in regard to duality. This is because there is no duality in English: the English language has either singular or plural forms. This situation can be easily avoided by relying on the visuals. Again the word (verbal text) and image (non-verbal text) work together in order to help the subtitler produce an appropriate TL equivalent. Here is an example from *Sleuths* where the expert is explaining how the two thumbs of a human being are dissimilar:



This grammatical issue is fixed in the TT2 below:

ST:	TT1:	TT2:
Like opposable thumbs.	مثل الأباهم المتقابله.	مثل إصبعي الإبهام المتقابلين.

The most frequently recurring utterance in subtitling and dubbing is the exclamatory word “wow.” In this episode *Sleuths*, it occurs once; but its TL equivalence is:

ST:	TT1:	TT2:
Wow.	يا إلهي.	رائع.

It is common to see this utterance mistakenly transliterated, as we discussed in the previous chapter. Its appropriate equivalent is either “cool” or “wonderful,” but not “Oh my God!”—the latter has a religious implication, which is rather unnecessary and obviously not intended in the original. The possible solution is proposed in TT2: “wonderful.”

4.2.2.4 Exophora – Deictics (Pointing Words) and the Pronoun “You”

Deictics or pointing words rely heavily on the *word* and *image*, essential verbal and non-verbal texts in audiovisual texts, as we have seen earlier in the book. These words are rather confusing to the audience and a clear strategy is to explicate them—that is, not just say هذه (“this”) but هذه البندقية (“this rifle”). This latter strategy, with its post-modifier is useful, particularly because “this” refers to masculine and feminine objects in English but not in Arabic—هذا “this” (referring to a masculine object) and هذه “this” (referring to a feminine object). Thus, the addition of the post-modifier “rifle” is vital in order to achieve clarity. This is not always possible due to the factor of shortening or truncating the TT. But pre-/post-modifiers need to be used where ever possible, where time (duration) and space (on screen) permit. Speaking of shortening, this technique is used here efficiently with fewer words in the TT2 (four words), compared with

those in the TT1 (six words). So the TT2 achieves compactness and clarity and is more informative with the addition of the word “rifle.”

A further issue is encountered when male expert Mitch is in the lab addressing a female expert or researcher, Jamie, using the pronoun “you,” which is problematic in Arabic but not in English (see Khuddro 2013 regarding the translation of the Arabic pronoun “you,” with all its variations, into English) from the episode *Wild Things*:

ST:	TT1:	TT2:
Bet you never thought we'd be saving the world	أراهن أنك لم تظن أننا سننقذ العالم	أراهن أنك لم تظني أننا سننقذ العالم

Here the Arabic verb “thought” is incorrectly written as the verb should be in its feminine form (i.e., *تظنين*), but because it was preceded by the article of negation, *لم*, the last letter of the verb needs to be deleted, *لم تظني*; therefore, the final version is *أراهن أنك لم تظني أننا سننقذ العالم*.

4.2.2.5 Gender

As we have seen so far, Arabic grammar is hard for subtitlers, more so if they are new subtitlers—later in the chapter, their assessment will be discussed. For now, it is important to highlight that one needs to identify the gender of inanimate objects or non-humans in Arabic. Here are a couple of subtitles from *Wild Things* to investigate:

ST:	TT1:	TT2:
Okay, pal, I'm gonna need one of your teeth,	حسنًا يا صاح، سنحتاج إلى أحد أسنانك	حسنًا يا صاح، سنحتاج إلى إحدى أسنانك
so I can extract some stem cells.	حتى يمكنني استخلاص بعضًا من خلاياك الجذعية.	حتى يمكنني استخلاص بعض خلاياك الجذعية.

The grammatical errors above highlighted in bold are common in AVT. New subtitlers might not realise that the word “tooth/teeth” is feminine in Arabic. This error is clear in TT1 and rectified by the simulator in TT2. Another grammatical error concerns the genitive form of “some,” which needs to be *بعضي* and not *بعضًا*. Another issue that can help for the purpose

of shortening is to omit the word *من*. Thus it is *بعض خلاياك الجذعية*, as in TT2, instead of *بعض من خلاياك الجذعية* as in TT1.

In the following example, again the subtitler has mistakenly considered the word “tooth” to be masculine, when it should be feminine. This error has created yet another incorrect verb form used in TT1, a masculine verb to a feminine subject, which is yet another grammatical error in *Wild Things*:

ST:	TT1:	TT2:
Here's a tooth .	وقع منه سنًا.	وقعت منه سن.
—You're kidding me. Already?	- أتماز حينني، أوقع بهذه السرعة؟	- أتماز حينني، أوقعها بهذه السرعة؟
—Yeah.	- نعم.	- نعم.

Another grammatical error is in the structure of the sentence: the Arabic word “tooth” is used as the object when it should be used as the subject (it back-translates “A tooth fell from him,” that is, from the cub while chewing a piece of food). Thus, the simulated version is *وقع منه سن* and the other subtitle needs to be fixed in order to have verb–subject–object agreement, so it is *أوقعها* and not *أوقع*.

Another example of the gender issue arises when referring to non-humans. It is taken from *Wild Things*:

ST:	TT1:	TT2:
Okay. I found a dog, and I put him in one of the patient rooms.	حسن، لقد عثرتُ على كلبٍ وحجزته بأحد غرف المرضى.	حسن، لقد عثرتُ على كلبٍ وحجزته بإحدى غرف المرضى.

The example above is not dissimilar to the one before, which discussed “tooth.” Here the Arabic word “room” is feminine; therefore, “one” has to be in agreement with it—that is, the feminine “one” needs to be used and not the masculine “one.” The correct version is TT2 above.

The following error recurs in the work of a number of Arabic subtitlers, as they do not differentiate between the plural form for non-humans as opposed to that for humans. The non-human plural in Arabic is simply the third person female singular pronoun, as we have seen earlier. So the pronoun “they” below must be translated as the third person female singular pronoun, and one needs to ensure that its verb agrees with its subject. Here is an example from *Wild Things*:

ST:	TT1:	TT2:
If we do, they’ll take us down.	إن هربنا فسيتقوض علينا.	إن هربنا فستتقوض علينا.

Tank ’em! خدروها. خدروهم.

One should note that the short form of the verb “to tranquilize” used in the above subtitle has no similar short equivalent—no short form in Arabic. Another example of the gender issue is as follows from *Wild Things* too:

ST:	TT1:	TT2:
How many animals do you think have nearly eaten us?	كم العدد التقريبي للحيوانات أوشكت على أن تلتهمنا؟	كم العدد التقريبي للحيوانات أوشكت على أن تلتهمنا؟

Well, to be fair to
them,
they wouldn’t have
eaten us.

حسنٌ، لنكون منصفين
بحقهم،
فهم لم يحاولوا التهامنا.

حسنٌ، لنكون منصفين بحقها،
فهي لم تحاول التهامنا.

They’d have just killed
us.

بل فقط حاولوا قتلنا.

بل فقط حاولت قتلنا.

The gender issue is more complicated in Arabic than in English. Animals and all other inanimate objects are referred to using the feminine singular pronoun, as we have seen earlier in the section. In the episode entitled *Sleuths* in the Zoo TV series, there are a number of subtitles, and attention is required to resolve this grammatical issue. In the following example, the bear goes to join the rest of the pack, his fellow bears:

ST:	TT1:	TT2:
He’s headed towards the other bears.	بل يتجه نحو الدببة الأخرين	بل يتجه نحو الدببة الأخرى.
Listen, you know how we talked about the bears changing?	اسمعي، أتتذكر حديثنا عن تغيّر الدببة؟	اسمعي، أتتذكر حديثنا عن تغيّر الدببة؟

Here the word “other” is an adjective of “bears,” and as the latter refers to animals and not humans, its TL adjective needs to be in the form of the feminine singular too. The new subtitler seems to have overlooked this issue. The solution is *الدببة الأخرى* and not *الدببة الآخرين*.

The subtitler has managed to detect this issue of gender in the same conversation, when the expert says “they.” The subtitler has translated “they” appropriately and accurately using the feminine singular pronoun *إنها*, and the plural word “bears” corresponds wonderfully to the verb *اكتسبت* “developed”; in this way, it follows the Arabic grammatical rule in this example from *Sleuths*:

ST:	TT:
Well, I think they've developed some kind of . . .	حسنًا، أعتقد أنها اكتسبت نوعًا من . . .

Endoskeleton.

الهيكل الداخلي.

—What do you mean?

—ماذا تقصد؟

—A hard shell, like a hard shell

—صدفة صلبة، كصدفة صلبة

Underneath **its skin**.

تحت جلدها.

However, the subtitler in the above example has been tricked yet again by the use of the pronoun “its,” which in this case refers only to the male bear in *Sleuths* and not to the entire species, since “its” can mistakenly refer to both. Therefore, in this instance, the text producer (the character/actor), being an expert, is telling his colleagues over the phone that this bear has a hard shell on its skin, but this translation can be mistakenly applied to the other bears in this context. Thus, “its” in “underneath its skin” refers to the skin of that bear in particular and not to the whole species. The subtitle, therefore, should read *تحت جلده* and not *تحت جلدها*.

However, to give the subtitler credit, as the Arabic register in subtitling is often MSA (Modern Standard Arabic), as we discussed in the first chapter, that is the one used in Hans Wehr’s *Dictionary of Modern Written Arabic*. As an indicator of how hard it is for the subtitler to spot the difference between the plural for humans and for non-humans, the following example shows that the subtitler is aware of such an issue and that he/she has been successful later on in the subtitled file when he/she has implemented the grammatical rule in Arabic. These examples are from *Sleuths*:

ST:	TT:
Still no leads on the other three bears?	أما زال لا يوجد أثر للدببة الثلاثة الأخرى؟

No, but Park Service is going to cordon off the woods and do a grid search.	لا، لكن "خدمات الغابة" ستحاصر الغابة وتمشطها.
---	---

If they are here , we'll find them .	إذا كانت موجودة، فسنجدها.
--	---------------------------

The following example taken from the episode *Sleuths* shows that the gender issue comes back almost constantly:

ST:	TT:
What is that?	ما هذا؟

The bears.	الدببة.
------------	---------

They're snoring.	يغطون في نوم عميق.
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This issue has become now clear. "They're snoring" يغطون في نوم عميق. The subtitler again incorrectly uses the masculine plural used for humans, when he/she should be using the feminine singular pronoun for "bears" and its corresponding verb—that is, تغط في نوم عميق. Not only is this issue present, but the corresponding Arabic verb "snoring" is also affected; thus, the TL equivalent could be هي تشخر.

It is clear that the gender issue is often problematic in Arabic but not so in English, since English does not often distinguish between the two genders for inanimate or non-human objects, unless of course these objects are personified in a cartoon.

In the following subtitles from *Sleuths*, a father is telling his doctor that his daughter is going to die because of a certain disease:

ST:	TT:
When she was seven. So, . . .	وهي في سن السابعة. لذلك، . . .

as long as she can remember, she's been the kid who's dying .	لطالما كانت، فيما استطاعت أن تتذكره، الطفل الذي ينتظر موته.
---	--

Hated their pain.	كرهت ألمهم.	كرهت ألمهم.
Their tears.	وبكانهم.	وبكاءهم.

4.2.2.7 Negation

We have already mentioned the use of negation and how the subtitler needs to be careful as in spoken English the negation might not be expressed correctly. Here is an example of **single negation**, and a successful negation by the Arabic subtitler, the example is taken from *Wild Things*:

ST:	TT:
I was just pilfering some of these . . .	كنتُ فقط أختلس بعضًا من هذه...
Adorable little bottles that haven't grown up yet.	الزجاجات الصغيرة الرائعة التي لم تنضج بعد.
Would you like one?	أترغبين في واحدة؟
I would like nothing more.	لا أرغب في أي شيء سواها.

Double negation is simply more problematic in subtitling, and has occurred a couple of times in *Wild Things*. In this case, a serious error has occurred as the meaning has totally changed in the transformation of a double negation into a single one:

ST:	TT1:	TT2:
Not that we're not incredibly grateful, but where the hell did you guys come from?	ليس الأمر أننا ممتنون بشدة لكم، لكن من أي جهة أنيتم يا رفاق؟	ليس الأمر أننا غير ممتنين بشدة لكم، لكن من أي جهة أنيتم يا رفاق؟

Here the simulator is clearly aware of and has resolved the gender issue (female/male issue) in TT2.

4.2.2.8 Numbers

The rule of numbers in Arabic is problematic because it is rather complex. Here are a few subtitles from *Wild Things* to demonstrate how hard it is to follow that rule:

ST:	TT1:	TT2:
—How's Jackson?	كيف حال "جاكسون"؟	كيف حال "جاكسون"؟
—He'll sleep for another	سيظل نائمًا لمدة ساعة أو اثنتين.	سيظل نائمًا لمدة ساعة أو اثنتين.
Hour or two. Check on him then.	فنتلق نظرة عليه عندها.	فنتلق نظرة عليه عندها.

As the Arabic word ساعة “hour” is a feminine noun, the number “two” needs to be in agreement with that noun according to the TL grammar, so فنتلق نظرة عليه أو اثنتين is correct in TT2.

4.2.2.9 Plurality

The plural pronoun of non-humans is the third person feminine singular pronoun, as we have seen earlier. In this section, the plurality of humans and non-humans is investigated in depth. Non-humans are referred to using genderless plural pronouns in English. Here is an example from *Wild Things*:

ST:	TT1:	TT2:
If they're out there, I don't hear them .	إن كانت الفهود بالخارج، فإنتهم لا يصدرون أي صوت.	إن كانت الفهود بالخارج، فإنتها لا تصدر أي صوت.

The simulator, the producer of the TT2, needs to highlight and rectify that grammatical error in the TT2. In order to clarify the issue of plurals for non-humans in the TL, here is another example from *Wild Things* where the subtitler has overlooked the rule of Arabic grammar, and followed blindly the English rule of plurality in the TT1. This is completely unacceptable:

ST:	TT1:	TT2:
If they continue to attack our technology, which they have done .	إن استمروا في مهاجمة التكنولوجيا البشرية، وهو ما قد فعلوه.	إن استمرت في مهاجمة التكنولوجيا البشرية، وهو ما قد فعلته.

<p>If they continue to develop interspecies communication,</p>	<p>إن استمروا في تطوير لغة تواصل ما بين مختلف أنواع الفصائل</p>	<p>إن استمرت في تطوير لغة تواصل ما بين مختلف أنواع الفصائل</p>
<p>if they no longer see us as apex predators, which they do not, if all of this continues,</p>	<p>إن لم يعودوا يروننا على أننا المفترس الأعلى في الهرم البيئي وهو ما لم يعودوا يفعلونه</p>	<p>إن لم تعد ترائنا على أننا المفترس الأعلى في الهرم البيئي وهو ما لم تعد تفعله</p>
<p>the balance of nature will collapse, and we will be facing a mass extinction event.</p>	<p>فسوف ينهار الاتزان البيئي وسوف يجابه البشر حدث انقراض جماعي</p>	<p>فسوف ينهار الاتزان البيئي وسوف يجابه البشر حدث انقراض جماعي</p>

A further point regarding the above example is the fronting of the clause “if all of this continues.”

It is interesting that the subtitler violates the grammatical rule of the plural for humans, as in the case of the plural format of the verb for humans in the following example from *Wild Things*:

ST:	TT1:	TT2:
Hopefully the kind of heroes that can save the world.	نأمل أن يكونون من نوع الأبطال الذين ينقذون العالم.	نأمل أن يكونوا من نوع الأبطال الذين ينقذون العالم.

Again, the plural for non-humans in Arabic is one major issue in the subtitled file of this episode. Here is an example from *Wild Things* too about “promises” and about how one needs to keep “them”:

ST:	TT1:	TT2:
Great many promises to God in Zimbabwe.	العديد من الوعود الكبيرة لله أثناء ما كنا في "زيمبابوي".	العديد من الوعود الكبيرة لله أثناء ما كنا في "زيمبابوي".
You gonna keep 'em?	هل ستقي بهم؟	هل ستقي بها؟
I think all but one.	أظن سأقي بهم جميعًا عدا واحد.	أظن سأقي بها جميعًا عدا واحد.

Did it involve women? أهو وعد بشأن النساء؟ أهو وعد بشأن النساء؟
 No, it involved لا، أنه بشأن تناول البرجر. لا، أنه بشأن تناول البرجر.
 hamburger.

Here “promises” is inanimate and its pronoun in Arabic is the third female person singular.

4.2.2.10 Prepositions

Prepositions in English are tricky, and when they are translated into Arabic they become trickier as the subtitler needs to know the correct corresponding preposition for the Arabic verb too. For instance, the verb “think” in Arabic takes the preposition في and not بـ, as in the following subtitle from *Wild Things*:

ST:	TT1:	TT2:
I was thinking about you.	كنت أفكر بك.	كنت أفكر فيك.

This proves that prepositional verbs in English cannot have their prepositions translated as if they are independent of their verbs.

4.2.3 Syntactic Issues

The objective of the subtitler is to perfect the TL syntax. It is noticeable that subtitlers are keener to add diacritics to the TT when they have not kept an eye on the correct structure of the sentence or clause. The correct structure of the TT (in Arabic) is more important than adding diacritics, a laborious task in itself. That is why Arabic newspapers avoid this strategy. Here is an example from *Wild Things*:

ST:	TT1:	TT2:
The haematology lab should have what we need To extract this little guy’s stem cells, formulate a cure.	ينبغي أن يحوي مختبر الدَّمَوِيَّاتِ على ما نحتاجه لاستخلاص الخلايا الجذعية من هذا الفرز ولنصنع عقار.	ينبغي أن يحوي مختبر الدَّمَوِيَّاتِ على ما نحتاجه لاستخلاص الخلايا الجذعية من هذا الشبل ولنصنع عقار.

Subtitlers need to perfect the Arabic structure of their TT, such as the structure of a sentence and then focus on adding diacritics. As mentioned earlier, Arabic-speaking journalists are more concerned with the structure of their reports than with adding diacritics to their texts. The latter is not only a laborious task but also time-consuming, that is, it is not cost-effective. Even a more effective appropriate version is لاستخلاص الخلايا الجذعية من هذا الشبل ولصنع عقار، that is, لاستخلاص الخلايا... ولصنع عقار.

A further issue in the above example is the element of **consistency**, which is often overlooked by the subtitler, as in the following example from *Wild Things*, where “the cub” is translated earlier as الشبل and then as الفرز.

ST:	TT1:	TT2:
First, the birds.	في البداية كانت الطيور.	في البداية كانت الطيور.
Now the leopards.	والآن الفهود.	والآن الفهود.
It's no coincidence.	هذا ليس بمصادفة.	هذا ليس بمصادفة.
They're after the cub.	أنهم يسعون لاستعادة الفرز.	إنها تسعى لاستعادة الشبل.

Again the Arabic plural pronoun of non-humans is the feminine singular pronoun, and the plural “they” in the TL. Therefore, the answer is إنها تسعى لاستعادة الفرز; and the other issue is related to *consistency*, that is, الشبل and not الفرز, as an appropriate equivalent of “the cub.”

This inconsistency by the subtitler in TT1, though a form of co-referencing, still confuses the Arabic viewer as he/she might think there are two types of cubs, when there is *only one* type in the TV episode discussed. However, in order not to disturb the subtitled file during the simulation process, which is supposed to introduce the least correction, not actually re-write the file from scratch, it is vital to do minimum corrections so long as there are no major errors in the subtitles. Thus, the process of simulation (proofreading) is seen in TT2.

4.2.3.1 Passive Voice and Active Sentence

Passive voice is a problem in Arabic subtitling, since passive forms are uncommon in Arabic but not so in English. Passive forms sometimes become awkward when kept as they are in the TT, for instance, from *Wild Things*:

ST:	TT1:	TT2:
All I'm authorized to say is your location was provided by a French national.	كل ما أنا مخول بقوله هو أن موقعكم قد أخبرتنا به مواطنة فرنسية.	كل ما أنا مخول بقوله هو أن مواطنة فرنسية أخبرتنا بموقعكم.

It becomes too wordy. It would have been better for the new subtitler to use the active sentence in order to make the TT more effective and easy to read by the Arab audience. It is noticeable that, compared with TT1, TT2 is shorter by two words. This helps to shorten the TT.

4.2.3.2 Sentence Structure

Structural issues in the text are no less common among subtitlers, and should be detected by simulators when the latter proofread subtitled files. Solutions for structural issues could be reached by relying on Halliday's thematic structure—theme and rheme in a sentence—that is, to identify first the theme (known/expected information) and then the rheme (unknown/unexpected information), as de Beaugrande and Dressler (1981) have explained. In the following example from *Sleuths*, and as events unfold, the bear is found and the park services ask the expert to explain why the skin of the bear is extremely thick:

ST:	TT:
—What is going on here?	-ما الذي يحدث هنا؟
—What do you mean?	-ماذا تقصد؟

That bear has some kind of super thick skin.

لهذا الدب نوعاً من الجلد الفائق السمك.

Obviously, the subtitle in bold shows an error in its structure: the final version should be لهذا الدب نوع من الجلد فائق السمك. The subtitle also contains a number of other grammatical issues and an orthographic issue. The SL sentence consists of one subject and one predicate, but this is not so in the TL: the latter has a phrase or a fragment, which is a serious error made by the subtitler. In addition, the definite article in the TL is wrongly misplaced on the adjective فائق (“extremely”), thus violating the TL grammar. Finally the orthographic issue of this example is in the word سمك (“fish”); this word in Arabic is a homonym, and can be read in two ways to mean two different things: it can either mean “fish” or “thickness.” The

subtitler needs to avoid such words, and perhaps use a different synonym for “thick,” such as *ثخانة* or even *سماكة*.

The issue of structure is common in TTs produced by new subtitlers, as in the following example from *Sleuths*:

ST:	TT:
Is this some kind of next-gen weapon	هل هذا نوعًا من أسلحة الجيل القادم
—That your agency is experimenting with?	-تحاول وكالتك اختبارها؟
—No.	-لا.

Again the object of the sentence should have been its subject. The solution is to correct the position of the lexical item “kind” to make it a subject in the TL sentence, that is, *هل هذا نوع من أسلحة الجيل القادم تحاول وكالتك اختباره*.

Grammar in Arabic is rather hard for subtitlers to implement. In the next example from *Sleuths*, certain experts wandering about in the woods find a castle or fort, and so one of them warns the others not to go into the castle for fear of being lost:

ST:	TT:
I would be rooting for the bears.	فسأدم الدببة.
Guys, I mapped this place for the city.	أيها الرجال، لقد رسمت خريطة لهذا المكان للمدينة.
It’s a maze in there. You’ll get lost .	إنه متاهة، وقد تضلوا الطريق.

The rule here is to pluralize the verb properly, that is, *تضلون* and not *تضلوا*, which is a common error in spoken Arabic. The latter form is sometimes used when preceded by a particle such as *أن*; but there is no such particle here preceding the verb. This is yet another grammatical error commonly made by subtitlers that needs to be spotted by proofreaders or simulators as the term is commonly used in the subtitling industry during the QC (quality control) stage.



Another common issue in syntax is defective nouns (see Khuddro 2013 for further elaboration). Here are few subtitles from *Sleuths*:

ST:	TT1:	TT2:
None of the earth's creatures are born perfect . Right?	لا يوجد مخلوق على وجه الأرض وُلِدَ خالٍ من العيوب. صحيح؟	لا يوجد مخلوق على وجه الأرض وُلِدَ خالياً من العيوب. صحيح؟
We all have genetic anomalies.	لدينا جميعاً عيوب وراثية.	لدينا جميعاً عيوب وراثية.
Be it a birthmark, double-jointed wrists, webbed toes,	إما شامة أو معصمين مزدوجي المفاصل أو أصابع أقدام ملتصقة،	إما شامة أو معصمان مزدوجا المفاصل أو أصابع أقدام ملتصقة،
but the anomalies that become the norm	لكن العيوب التي تصبح أمر عادي	لكن العيوب التي تصبح أمراً عادياً
are the—the ones that are adaptive.	هي التي-- هي العيوب المتكيفة.	هي التي-- هي العيوب المتكيفة.

This issue can be solved simply by respecting the TL grammar. The Arabic language in its written form needs to be free of such errors, which are often recurrent in spoken language. The above errors are recurrent in colloquial Arabic. A further structural issue is related to defective nouns and adjectives as mentioned above, such as *خال* and *خالياً*. The potential solution is to follow the TL grammatical rule used in written Arabic.

4.2.3.3 Subject–predicate Agreement

The subject–predicate agreement needs to be attended to in both languages (SL and TL), as in the following example from *Wild Things*:

ST:	TT1:	TT2:
We didn't have the resources.	فلم يكن لدينا الموارد اللازمة.	فلم تكن لدينا الموارد اللازمة.

The gender of the Arabic word موارد “resources” is feminine; therefore, its verb needs to correspond to it. A similar error of gender is shown in the following example from *Wild Things* too:

ST:	TT1:	TT2:
If my hypothesis . . .	إن كان فرضيتي...	إن كانت فرضيتي...
is sound,	صحيحة	صحيحة

This gender issue has been discussed earlier in this chapter.

4.2.3.4 Subject–verb Agreement

The TL subject–verb agreement needs to be attended to by the subtitler. Here is an example from *Wild Things*:

ST:	TT1:	TT2:
But I do know that a virus brings other symptoms.	لكن ما أعلمه هو أن للفيروس كان ليظهر أعراض أخرى.	لكن ما أعلمه هو أن للفيروس كانت لتظهر أعراض أخرى.

In order to avoid the passive voice in TT1 and to show the symptoms to be the subject and not the pro-agent of the sentence, an active sentence is created in TT2 with its verb properly agreeing with its subject.

4.2.3.5 Wh-structure

Wh-structures refer to the use of interrogatives in statements or declarative sentences such as *why*, *who*, *what*, *where*, *when*, and *how*. Their translations should be different—that is, السبب the reason, والشخص the person, والأمر the matter, والمكان the place, والزمان the time, and والطريقة the method, respectively (for further explanation, see Khuddro 2013 on translating from Arabic into English). Only two of these *wh*-words (interrogatives) occur in this TV episode, “why” and “what.” The interrogative “why” in the following subtitling from *Wild Things* is rightly translated as “the reason”:

ST:	TT1:	TT2:
Hand me that rubber heart over there. Why?	ناوليني القلب المطاطي الذي هناك. لم هذا؟	ناوليني القلب المطاطي الذي هناك والسبب؟

Here there is no need for the addition of “this” after “why” in TT1. The addition of هذا is rather unnecessary.

The use of “why” in a statement is common in English and its equivalent in the TL is different from that in a question. Here is an example from *Wild Things*, where Abraham is asking Mitch about the reason for the cure not working. Here, Abraham is not asking Mitch a question, but inquiring about the cure.

ST:	TT1:	TT2:
It didn't work.	لم ينجح العلاج.	لم ينجح العقار.
Tell me why .	قل لي لماذا لم ينجح؟	قل لي السبب
Tell me why you failed today.	قل لي لم فشلت اليوم؟	قل لي سبب فشلك اليوم

Therefore, the equivalent قل لي السبب is good and, had it not been for shortening, a more explicit equivalent would have been better, that is, قل لي سبب فشله. This particular sentence is repeated. Again, a better version that the subtitler could use is قل لي سبب فشلك اليوم; and Abraham repeats this in *Wild Things* yet again: قل لي سبب فشلك. Also, consistency is important regarding the pronoun “it” here, which refers to “the cure.”

Again, the use of “what” in English in a statement needs to be handled carefully when translated into Arabic, as in the following subtitles from *Wild Things*:

ST:	TT1:	TT2:
What we're dealing with is a mutation.	أن من نحن بصدده هنا هو طفرة جينية.	إن ما نحن بصدده هنا هو طفرة جينية.
Interspecies?	طفرة على جميع الفصائل؟	طفرة على جميع الفصائل؟
That's ridiculous.	هذا أمرٌ سخيفٌ.	هذا أمرٌ سخيفٌ.
Most of the animals display something	ظهر على غالبية الحيوانات. عَرَضُ يُدعى "البوبو"	ظهرت الطفرة على غالبية الحيوانات.

called the **defiant pupil**.

وهي "بؤبؤ العين المتبجح" المتجاسر"

The word “what” is ما and not من; the latter is only used for humans and ما is for non-humans (see Khuddro 2013). Thus, TT2—the simulated one—is the correct one. Also, there is a minor error relating to the use of *hamza* below *alif* and not above it in the first line of the above example.

A further issue is the overuse of diacritics, which has discombobulated the subtitler to the extent that he/she has not noticed the major issue of consistency.

Furthermore, a few other errors in the above example are made by the subtitler. The first error is the word “something,” which the female expert Jamie Campbell refers to as طفرة. Thus, translating in context is vital, as it is called طفرة. The other important issue is consistency, discussed earlier in this chapter, as *Wild Things* recurrently uses the expression “a defiant pupil,” which has been used throughout the first season of the Zoo TV series—one needs to consult its previous episodes in order to achieve consistency. It is بؤبؤ العين المتبجح, and this becomes the official translation of the expression for the whole series, and no other translation of this term or expression is to be used, as demonstrated in the TT2 above.

4.2.4 Lexical/Semantic Issues

4.2.4.1 Acronyms

Acronyms are one of the challenges in AVT, in subtitling in particular. They are used abundantly in the English language. Such a feature is uncommon in Arabic, save for the well-known acronym in current affairs and politics ISIS or ISIL to refer to a terrorist organization that is currently wreaking havoc in MENA, whose Arabic acronym has become more common than in English. That is why a number of satellite channels and indeed politicians have started to use the Arabic acronym داعش *da'ish* as an equivalent to ISIS.

However, when acronyms are used in the ST, the TL (Arabic) superordinate/hypernym is used. Here is an example from *Sleuths*.

ST:

This **DNA**, however, makes zero sense.

That's abnormal, too?

TT:

لكن تحليل البصمة الوراثية غير منطقي مطلقًا.

هل هذا أيضًا غير طبيعي؟

There is another example of an acronym in the episode that has been taken from French. The meaning of this acronym is identified from the context, as one of the animal experts is a French agent. Also, the episode itself *Sleuths* uses some French dialogue:

ST:	TT:
—What's wrong?	—ما خطبك؟
—The security guard over there,	—حارس الأمن هناك،

I know him. He's ex-DGSE .	أعرفه. كان يعمل سابقاً في "الإدارة العامة للأمن الخارجي."
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Multilingualism, discussed earlier, is seen here in the use of French, which is yet another challenge in this episode, because the subtitler has to translate an English translation of some French sentences and phrases. Here is an example from *Sleuths*:

ST:	TT:
<i>Ça va?</i>	هل أنت بخير؟
—You okay?	- هل أنت بخير؟
—Yes.	- نعم.

The subtitler has no choice but to translate both the French and English phrases successively into Arabic. Obviously, translation loss occurs and this cannot be compensated in this instance. The foreign element in the original has been lost in the TT. This issue is inescapable as there is not enough time to indicate that the original has some French lexical items. A further example of a similar issue is the following subtitle from *Sleuths*:

ST:	TT:
<i>Merci.</i>	أشكرك.

Returning to the issue of acronyms, another more complex example from the episode *Sleuths* is when the bear, which has been sedated, wakes up immediately after being injected with a microchip in order to track it in the wild:

ST:

TT:

You injected it with what?
A microchip with an **RFID**
tracker.

حقنته بماذا؟
شريحة إلكترونية بمتعقب
لتحديد الهوية بموجات الراديو

What? Why do you have
a microchip with an RFID tracker?

ماذا؟ لماذا تحمل شريحة إلكترونية
بمتعقب لتحديد الهوية بموجات الراديو؟

In case anyone had any plans
to release it back into the wild.

ربما خطط أحدكم لإطلاق سراحه مجددًا
في الحياة البرية.

The acronym RFID tracker has been translated in its full version, with eight words in the TT when it has only two words in the ST. The best strategy is to explicate it the first time it occurs in a film, and then use the short form—that is, “the tracker” would suffice.



However, the subtitler in the above subtitle partly failed, as the strategy of borrowing in translation is used by transliterating the English word “radio” as راديو. Its most appropriate Arabic equivalent is لا سلكية (wireless), a point that is picked up by the simulator; therefore, the final version is شريحة إلكترونية بمتعقب لتحديد الهوية بموجات لا سلكية. Language code-switching errors as displayed in the figure below are rare but do occur.



A further point about the first subtitle is that the TT has 55 characters, whereas there are only 33 characters in the ST. This is yet another issue that requires *shortening* in the TT.

The problem of this acronym is recurrent, and the device can be referred to as “the tracker” later on in the episode for the purpose of shortening. Therefore, the term in the succeeding subtitle has been reduced to “the tracker” in ماذا؟ لماذا تحمل شريحة إلكترونية بذلك المتعقب؟ This solution helps in the reading speed too, as the speedometer on the subtitling software signals red (such as the shaded number 38 in Figure 1 below which indicates the number of characters in the line, compared to 13 characters in Figure 2), due to the large number of words used, which requires action from the subtitler.

What? Why do you have	ماذا؟ لماذا تحمل شريحة إلكترونية	32
a microchip with an RFID tracker?	بالمتعقب لتحديد الهوية بموجات الراديو	38

Figure 1

What? Why do you have	ماذا؟ لماذا تحمل شريحة إلكترونية	32
a microchip with an RFID tracker?	بذلك المتعقب	13

Figure 2

4.2.4.1.1 Reading Speed

It is clear that the subtitler’s version has 38 characters in the second line of Figure 1 above, but that there are only 13 characters in Figure 2. This issue is then resolved through the verbal reduction, following the golden rule in subtitling and dubbing, “the less the better,” that is, be kind to the eyes of viewer. One should point out that there is still little research on the tracking of eye movement between the moving image and the subtitle, and that needs to be addressed in subtitling.

Another example about the *reading speed* is below which highlights the number of characters in the ST and the TT. Here one can compare and contrast the two texts in terms of the number of characters. This comparison needs more research to see how these technical constraints (the number of characters in each subtitle, CPS [character per second] and WPM [word per minute], and the duration of each subtitle [the first 3 seconds, and the second subtitle another 3 seconds]) can affect the quality of the subtitle as in the following examples from *Sleuths*:

ST:	TT:
0513	0513
00:27:28.438–00:27:31.024	00:27:28.438–00:27:31.024
A microchip with an RFID tracker.	شريحة إلكترونية بمتعقب
33 Characters	لتحديد الهوية بموجات لا سلكية
12 CPS / 139 WPM	52 Characters
	20 CPS / 185 WPM
0514	0514
00:27:31.942–00:27:34.945	00:27:31.942–00:27:34.945
What? Why do you have	ماذا؟ لماذا تحمل شريحة إلكترونية
a microchip with an RFID tracker?	بالمتعقب لتحديد الهوية بموجات الراديو؟
54 Characters	68 Characters
17 CPS / 219 WPM	22 CPS / 199 WPM

4.2.4.2 Collocation

Another lexical/semantic issue is related to collocation: two or more words that occur together, but where one loses its meaning and the other keeps its meaning, as in “run a business” with the word “run” losing its meaning but “business” keeping its meaning (see Baker 1992 regarding the definition of collocation and its types). However, it is not always possible to produce a TL collocation equivalent to an SL collocation. Mostly subtitlers focus upon the meaning of the collocation and produce its TL equivalent, in Arabic; in so doing, the subtitler downgrades the discourse; but when in the original the discourse is highly conversational and the subtitler finds an equivalent in the form of a TL collocation, the ST has then been upgraded to a higher level than the original. This strategy shows how skilful the subtitler is in producing a solid collocational equivalent that the simulator and indeed the target viewer admire. Here is an example from *Sleuths*:

ST:	TT:
We have to get her out of it	لا بد أن نبرئ ساحتها

4.2.4.3 Eponyms

A further lexical/semantic issue is the use of names of people or places (locations). Here the subtitle needs to follow the guidelines received from the client. Sometimes the instructions say that these names should be put in between inverted commas, for example, from *Wild Things*:

ST:	TT1:	TT2:
Wait, where are you?	مهلا، أين أنت؟	مهلا، أين أنت؟
Washington.	في واشنطن.	في "واشنطن".

The use of pre-/post-modifiers is useful, time (duration) and space (on screen) permitting. That is to say, the word “capital city” can be added to the above subtitle as a pre-modifier, if and only if the duration and reading speed allow.

4.2.4.4 Polysemy

Another semantic/lexical issue commonly used in English-speaking films is the use of polysemous words such as “good,” “thing,” and “stuff”; some of these have already been discussed above in this chapter. The following example from the episode *Sleuths* includes the polysemous word “good.”

ST:	TT:
Be good to my sister.	عامل أختي بالحسنى.

This polysemous word is also used in the example below from *Sleuths*, in which the bear wakes up and attacks the experts:

ST:	TT1:	TT2:
I think he’s waking up.	أعتقد أنه يستيقظ.	أعتقد أنه يستيقظ.
Yeah. Not good .	نعم. هذا ليس جيد.	نعم. هذه لا تبشر بالخير.
Hand me some of that sedative over there .	أعطني بعضًا من ذلك المهدئ. هناك.	أعطيني بعض المهدئ من هناك.
What the hell ?	ما هذا بالله؟	ما هذا؟ يا للهول؟

One can say about the second subtitle above that it can be translated as *هذا ليس جيد* and *وهذا لا يبشر بالخير* or *ليست هذه بادرة خير* as the latter is a too literal translation. It is evident that the subtitles above have a combination of a number of issues, so an integrated approach is adopted to analyse them and provide prescriptive solutions for them, as shown in TT2. This approach is rather rare in academic publications about Arabic subtitling.

As for the use of “hell” (with its religious implication), which could be translated يا للهول (“Oh my . . .”), it is clear that it has been mistranslated by the subtitler but picked up by the simulator in TT2. To translate “hell” as in TT1 is merely free translation.

Furthermore, the gender issue is a recurrent error: often subtitlers are under time pressure, they need to meet deadlines, and, therefore, they might make such a mistake. One can blame the English language for not being so discriminating in its use of imperatives between male and female addressees, for example, the imperative verb “hand me” أعطيني and not 'أعطني'.

In addition to the gender issue, which is a grammatical one, there is the matter of the number of characters or words used in that subtitle. This is yet another technical constraint. It has apparently made the subtitler opt for omitting “over there,” which is implied in the word “that” in the phrase “some of that sedative.” The simulator’s approach is preferred as it reduces “that” to “the” and keeps the adverb of place, “over there.” This is a more “faithful” translation of the subtitle, because the translation is as close as possible to the surface text and meaning.

In the following example from *Wild Things*, the use of the TL absolute object as an equivalent when SL polysemous words like “good” and “fine” are used is certainly rewarding.

ST:	TT1:	TT2:
Well, you did just fine without them.	لقد أبلتكم بشكل جيد بدونهم.	لقد أبلتكم بلاء حسناً بدونهم

Again, the use of the polysemous word “good” and the use of the absolute object in Arabic are a possible solution, as in the following example from the same episode:

ST:	TT1:	TT2:
So . . . We did pretty good , right?	هذا يعني أننا أبلينا بصورة حسنة، أليس كذلك؟	هذا يعني أننا أبلينا بلاء حسناً، أليس كذلك؟

4.2.4.5 Superordinates/Hyponyms

Subtitlers and indeed AV translators use the strategy of equivalence, sometimes employing a more general item (a superordinate) for a more specific item (a hyponym) and vice versa. Superordinates are sometimes useful when they are shorter, a strategy used at times in subtitling in order

to reduce the number of words displayed on screen, as they are in the written and not spoken form.

A more complex superordinate/hyponym—hyponymy is the reference to the word “evidence” of a crime in *Sleuths*:

ST:	TT1:	TT2:
I don't wanna say a smoking gun , that's way too dramatic, but . . .	لا أريد أن أقول دليلاً قاطعاً، فهذا أمر مثير للغاية، لكن... (30 characters)	لا أريد أن أقول مسدساً يخرج منه دخان، فهذا أمر مثير للغاية، بل... (35 characters)
A bloody knife?	دعنا نقول أداة لارتكاب الجريمة. (33 characters)	أقول سكين مزرجة بالدماء؟ (33 characters)
If we had a bloody knife ,	لو أن لدينا أداة لارتكاب الجريمة.	لو كانت لدينا سكين مزرجة بالدماء،

The subtitler has resorted to using superordinates in the above subtitles when the hyponyms would have served the purpose even better. The potential solutions are in TT2 above. The first subtitle in the above example has 35 characters chosen by the simulator; however, the subtitler chose 30. This is an acceptable change by the simulator, as it works well later when translating “a bloody knife,” with 33 characters used by the subtitler and the same number by the simulator/proofreader. The subtitler has used “أداة لارتكاب الجريمة” “an instrument used in the crime”; the TL equivalent need not be a superordinate because the hyponym has the same number of characters, and serves the TT better as it is more specific and matches the ST too.

4.2.4.6 Transliteration/Borrowing

One of Halliday and Hasan's (1976) seven techniques used in translation (including borrowing, calque, literal translating, transposition, modulation, equivalence, and adaptation) is transliteration or Arabization (borrowing) as a strategy or technique that is useful to render the translation of foreign names used in the original. Here the subtitler needs to revert to how the foreign name is pronounced in its own original language. In the following example from *Sleuths*, a French name of a castle is used in the ST, the

subtitler has transliterated it the way it is spelt in English, but not how it is pronounced in French:

ST:	TT:
What is this place?	ما هذا المكان؟

It's **Fort de Châtillon**.

It was built in the 1870s,
from the Prussian War.

إنه قلعة "شاتيليو".
شُيِّدت في سبعينيات القرن الـ19،
من أيام الحرب البروسية.

This strategy is commonly used by subtitlers who need to research foreign names or proper nouns in their original language, in order not to fall into this trap. Therefore, the name of the castle can be "إنها قلعة "شاتيليو". Another good example, though not used in this episode, is the city of Marseilles, which is Arabized as مرسيليا. Arabization is another strategy that is also only acceptable for names, as we have seen earlier in regard to Anglicism. However, to transliterate a foreign name in the way it is spelt in the ST, as the subtitler has done here is certainly unacceptable, since foreign names in English might be pronounced differently in the original.

4.2.4.7 Word Choice

There is no need to be formal if the original is not that formal in its style and choice of words. Here is an example from *Wild Things*:

ST:	TT1:	TT2:
My name is Chloe Tousignant.	أدعى "كلوي توسينييو".	إسمي "كلوي توسينييو".

TT2 is simpler and the subtitler would be adhering to the register of the ST. Word choice is sometimes determined due to consistency. In addition, when changing one word during the process of simulation, it is vital to match it with its own collocation, that is, the original collocation in the subtitled file is to be replaced with a new collocation, which would be an ideal strategy. In the following example from *Wild Things*, a lab expert gives the cure orally to the dog, as the cure is not working by injection. Here the issue is in the word choice in the TL:

ST:	TT1:	TT2:
Maybe we need to introduce it orally.	ربما علينا تقديم العلاج عن طريق الفم.	ربما علينا إعطاء العقار عن طريق الفم.

The TL word “drug” works better than the word “treatment,” as we saw in this particular example earlier in this chapter. Therefore, the simulated version, TT2, is preferred for clarity and consistency with the rest of the TV episode.

4.2.5 Technical Issue—Line Splitting

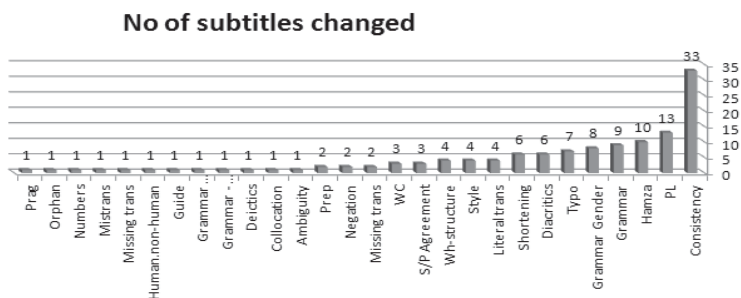
Finally, there is the technical issue of line splitting, which is a minor one. The following subtitle has a number of more important issues than just line splitting. They are the use of the word “cub,” discussed earlier, with its equivalent that needs to be changed, as is done in TT2 for consistency. There is also the grammatical issue in لا داعي in TT1, which should be لا داعي, as seen in TT2 below from *Wild Things*:

ST:	TT1:	TT2:
No need to hurt him If we don't have to.	لا داعي لإيذاء الفرز إن لم نكن بحاجة لذلك.	لا داعي لإيذاء الشبل إن لم نكن بحاجة لذلك

The issue of splitting the lines into meaningful phrases in the most appropriate places in a sentence or clause is vital. In subtitling, lines need to be split into meaningful units. This is demonstrated in the above example. One might note that this segmentation is similar to an extent to the technique used in simultaneous interpreting, in which the interpreter moves from one meaningful unit to another in his/her input in order to render his/her output successfully.

4.3 Conclusion

One can now look back at one whole episode of *Wild Things*, and provide the following statistics, which are useful findings for subtitlers. There are around 550 subtitles in the whole episode. Of these, 119 have been changed during the simulation process, and this amounts to about one fifth of the total number of subtitles. The issues are classified under 28 categories.

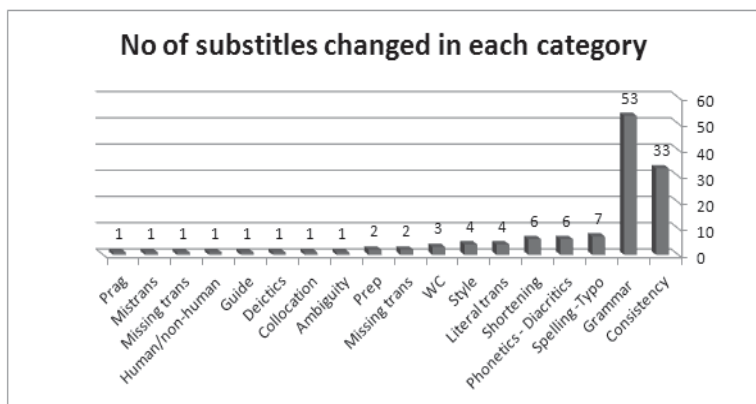


As shown in the chart above, the highest number of subtitles are related to the following categories:

1. Consistency (33)
2. Plurality (13)
3. *Hamzas* (10)
4. Other grammatical issues (9)
5. Gender (8)
6. Typos (7)
7. Shortening and diacritics (6 each)
8. Literal translation (4)
9. Style (4)
10. *Wh-structure* (4)
11. Subject-predicate agreement (3)
12. Word choice with the same number of subtitles changed (3)
13. Mistranslation (2)
14. The remaining issues all have one subtitle each changed during the simulation process.

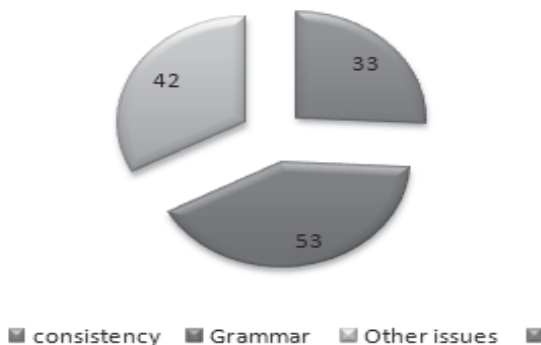
As we saw earlier in the chapter, consistency lies in the use of the word “the cub,” “the cure,” and names of characters. Interestingly, these can be considered intertextual, as each fresh subtitle relies on a previous subtitle somewhere earlier on in the episode.

Plurality, gender, the *hamza*, *wh-structure*, subject–predicate agreement, prepositions, negation, collective nouns, and numbers are all related to grammar and syntax; if the number of errors of this type were combined, it could be greater than the number of inconsistencies. Grammatical issues are found in 53 subtitles out of a total of 550 subtitles; typographical errors and spelling come in third place, followed by shortening and diacritics in fourth place, with 6 subtitles each. The remainder of the issues are minor, as they range between one and four subtitles being changed.



Further, the pie chart below shows that the largest number of errors (53) are in the grammar category; all the other issues combined (apart from consistency, which has 33 errors) amounts to 42 errors.

Category



This shows that the subtitler needs to pay more attention to two main issues: grammar and consistency (and sometimes intertextuality within the same episode) if he/she is going to be a more successful subtitler in the production of other television series or indeed other audiovisual material translated.

CHAPTER FIVE

EFFECTIVE STRATEGIES IN SUBTITLING

5.1 Introduction

A manual or guidebook to subtitling/dubbing will always be of assistance in performing the task of translation well. There are usually guidelines distributed by clients—that is, the company that offers the translation job—which provide a set of rules that the subtitler/dubber needs to stick to. An example of such guidelines for subtitling is provided at the end of this chapter. These guidelines are provided to both subtitlers and simulators to follow; the name of the client cannot be disclosed for confidentiality and legal reasons (see Appendix). Translation strategies are demonstrated in this chapter with examples classified into two sections: the first section uses examples taken from two episodes of the Zoo series (an American drama television series based on the 2012 novel of the same name by James Patterson and Michael Ledwidge) and from *Wild Things* (2015), and the second section uses examples borrowed from the film *Good Morning, Vietnam* (1987).

This chapter covers a number of issues already discussed in previous chapters, but here the focus is on different audiovisual material. The issues here are related to the strategies to be used when one encounters, for instance, grammatical/syntactical issues and lexical/semantic ones.

5.2 Effective Strategies of Subtitling

Issues encountered during the process of QC (such as grammar, mistranslation, typos, character names, or missing translation) require certain effective strategies that ensure the subtitling is of high quality. Potential solutions for these issues rely on such strategies. These strategies include addition, solving issues related to literal and wordy translations and inconsistency, identifying intertextuality, and shortening or compactness.

5.2.1 The Episode *Wild Things*

5.2.1.1 Addition

Addition is useful for compensation when translation loss occurs, as in this example:

ST:	TT:
You don't think it's a call, do you?	أتظن أنه يرسل نداء للآخرين؟

Why don't you try closing the bag?	لمّ لا تغلقي الحقيبة وتري الأثر؟
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Pragmatic translation, seen in the addition of “and see the effect,” is used in the last subtitle, where the subtitler is translating the intention of the text producer or inferring the conclusion to the female expert's action. Here, the male expert is asking her to close the bag in which the cub is kept in order not to send a distress call to his pride. This strategy is often not used in subtitling due to the necessity of shortening.

5.2.1.2 Direct Translation

Direct translation as defined by Hatim (1990/1997) in his glossary, conveying the intended meaning, is successful in the following example:

ST:	TT:
but there is no way	لكن ليس هناك أي احتمال
that it travelled far enough	أن يكون قد انتقل لمكان بعيد
to—to be exposed to Reiden,	وتعرض فيها لمنتجات "ريدين"
So that's a big fat no.	لذا فإن هذا الاحتمال غير وارد كلية.

It is direct translation in the sense that it conveys the intended meaning.

5.2.1.3 Intertextuality

On the basis of de Beaugrande and Dressler's (1981) intertextuality, in the audiovisual context one can see that it has a number of forms. For instance, in a series like the one selected here, one finds a recap of

previous episodes, including the repetition of various subtitles that already exist in those previous episodes. The episode *Sleuths* discussed here includes the following subtitles, which start with the following line:

ST:	TT:
For centuries humans	ظل البشر ولقرون الجنس المُهمين.

Intertextuality is seen either in a previous text within the current text or a previous event within the current event; the following example uses the former:

ST:	TT:
I think we just found our needle .	أظننا عثرنا للتو على ضالتنا.

Intertextuality is seen here because the word “needle” is part of a previous text—that is, the well-known expression “a needle in a haystack.”

The issue of *consistency*, as discussed earlier in this book, is vital when simulating the whole Zoo TV series. For instance, the “stem cell” is often mentioned in previous episodes, which is why in the following subtitle the word “thing,” which refers to the stem cell, is correctly and consistently translated by the subtitler. Here the term itself can also be considered a form of intertextuality, as it is a previous text inserted in the current text:

ST:	TT:
So . . .	إدَّا . . .

We carted this thing halfway around the world.	حملنا هذه "الخلية الأم" عبر منتصف العالم.
--	--

About time we used it .	حان الوقت أخيرًا لاستخدامه.
--------------------------------	-----------------------------

However, the subtitler has failed to refer to it as feminine, due to the fact that the word “thing” is masculine and not feminine; thus, the subtitler has succeeded in his/her consistency in line with other or previous episodes of the Zoo series but failed to keep the pronoun in agreement with its referent “the stem cell,” that is, لاستخدامها and not لاستخدامه .

Consistency is needed not only in the translation of a term or name but also in the translation of certain words, as in the word “the cure,” which is translated in some places as العقار and in others as العلاج, a point discussed

in the previous chapter. This lack of consistency is a weakness in the subtitled file, and this issue needs to be rectified by the simulator who uses only العفار throughout the whole episode. Consistency can border on intertextuality as the expression is used in previous episodes.

5.2.1.4 Literal Translation

Subtitlers resort to literal translation for fear that a bilingual viewer might think that they have not translated the audio properly, particularly as viewers have access to the ST (the audio). Subtitlers need to assume that their viewers are monolingual, and not bilingual, as this is the main purpose of subtitling an episode in the first place. According to Hatim (1990/1997), the objective is a direct translation that makes sense and conveys the intended meaning. The subtitler should not be worried about remarks from bilinguals who are usually layman translators. Subtitlers translate with their target or designed audience in mind, non-speakers of English.

ST:	TT1:	TT2:
I have lost a dozen colleagues and more patients than I can count.	فقدت دزينة من زملائي بالمستشفى ومرضى أكثر من قدرتي على الإحصاء.	فقدت دزينة من زملائي بالمستشفى وأعدادا لا حصر لها من المرضى.



Figure 1

Again, literal translation has no place in subtitling since it also produces an awkward style; therefore, it should be avoided in order not to compromise the quality of subtitling.

ST:	TT1:	TT2:
You may want this.	ربما قد ترغب في أخذ هذه.	ربما تحتاج لهذه البندقية.

The following subtitle is interesting, in that it shows that literal translation is not always preferred. Here is one of the characters called Chloe trying to contact her research team via a cell phone without being discovered by the authorities:

ST:	TT1:	TT2:
It's clean . I borrowed it.	إنه هاتف نظيف لا يعلمون بشأنه. لقد اقترضته.	إنه هاتف مأمون لن تكشفه السلطات. لقد اقترضته.
		<i>OR simply:</i> إنه هاتف مأمون. لقد اقترضته.

So direct translation is preferred, as it might not make sense regarding which party is going to know about the phone. A possible solution is to add the word “the authorities” even though it is not mentioned in the ST but is implied. Additionally, the adjective “clean” means that the authorities would not be able to track her call and therefore discover where Chloe is while talking to a member of her team who is stuck in a hospital in Harare. The addition is optional (back translation: “It is a safe phone which will not be tracked by the authorities. I borrowed it”): if the simulator opts for the deletion of “the authorities would not track it,” the final version would be *لقد اقترضته إنه هاتف مأمون*. (“It is a safe phone. I borrowed it”). This TT is shortened for the purpose of compactness. The golden rule in subtitling is compactness, on condition that clarity is not compromised.

5.2.1.5 Shortening

This strategy of shortening is used on condition that the meaning and structure of the TL are not distorted. Therefore, one cannot consider this strategy as a trade-off between compactness and sense. The clause or sentence in AVT needs to be meaningful and compact at the same time. In the example below, one can see compactness and clarity are achieved:

ST:	TT1:	TT2:
Lot of things I can handle in a pinch .	يمكنني التعامل مع أشياء كثيرة عند عجالة الضيق.	يمكنني التعامل مع أشياء كثيرة عند الضيق.

This strategy is effective in audiovisual media. Over-explication in AVT is unnecessary, even though the intention of the subtitler is to be absolutely clear, in an attempt to avoid ambiguity. Compare below TT1, which is rather wordy, with TT2 (the simulated version), which is shortened for the purpose of compactness and reading speed or duration:

ST:	TT1:	TT2:
They pay us for a service, they pay us for their safety,	يدفع الناس لنا في مقابل الحصول على خدمة وأمان	يدفع الناس لنا مقابل الحفاظ على سلامتهم

Another example from the episode *That Great Big Hill of Hope* (2015) is as follows:

ST:	TT1:	TT2:
An airborne solution will decay passing through the atmosphere.	فسوف يتحلل العلاج المنشور جويًا أثناء مروره بالغلاف الجوي.	عندها سوف يتحلل العقار أثناء مروره بالغلاف الجوي.

The number of words in TT1 amounts to 11 lexical items, compared with only 8 items in TT2; a successful editing attempt by the simulator in TT2 will help the Arab audience read the subtitle with the least effort compared with TT1. This reminds us of the relevance theory: maximum benefit with the minimum effort (see Hussain and Khuddro 2016b on translation and relevance theory). It is evident that TT1 has an awkward lopsided style. A similar problem occurs in the following subtitle:

ST:	TT1:	TT2:
Get your heads down!	ابقوا رؤوسكم منحنية للأسفل!	اخفضوا رؤوسكم!

A further example of shortening in this episode is as follows:

ST:	TT1:	TT2:
—And the others? —I choose not to see them.	- وماذا بشأن البقية؟ - اخترت أن أتوقف عن رؤيتهم.	-والبقية؟ -اخترت أن لا أراهم.

One final example of shortening, below, shows how the awkward style in TT1 needs to be replaced with a more fluent style, but with no change to the meaning in TT2 (the simulated version),

ST:	TT1:	TT2:
They say the chemotherapy will greatly diminish my sense of taste,	يقال أن العلاج الكيميائي سيذهب بصورة كبيرة بقدرتي على التذوق.	يقال إن العلاج الكيميائي سيحرمني من حاسة التذوق لحد كبير.

A final point to raise in this chapter is *parallelism* (to use de Beaugrande and Dressler's [1981] term in his discussion of cohesion) in subtitling, which is to use the same structure but with different content, for example:

ST:	TT:
Okay, are you gonna stop being an ass for a second And listen to me?	هلا توقفت عن حماقتك لبرهة وأنصت إلي؟

This is seen in the two verbs “stop” and “listen,” which should not be mixed with the present participle “being” in the same example.

5.2.1.6 Less Wordy Translation, Less is Better

As mentioned earlier in this chapter, over-explication or too wordy a translation is unacceptable in the audiovisual environment, due to time (duration) and space (on screen)—technical constraints. Here is an example:

ST:	TT1:	TT2:
When we first met. But ...	عندما تقابلنا في بادئ الأمر، لكن...	عندما تقابلنا في بادئ الأمر، لكن...
I'm okay with it now.	صرت على وافق مع الأمر الآن.	صرت أتقبله الآن.

The second line of TT2 is shorter, less wordy, and more compact, with only three TL words used compared with TT1, which has six words. The success of a subtitle is in its *clarity*, *compactness*, and *reading speed*. Another example of a less wordy subtitle is as follows:

ST:	TT1:	TT2:
How's that for a compliment?	ما رأيك في محاولتي الإطرائية هذه؟	ما رأيك في هذا الإطراء؟

Again the number of words in TT2 is less than in TT1. Finally, one can say that certain shortening or compactness strategies are needed in AVT. Avoiding homonyms in the subtitlers' word choice is vital in order to avoid "obscurity of expression" (Grice 1975/1978) or being misunderstood. Another strategy is to respect the TL grammar when it comes to the plurality of non-humans, as we have seen in the previous chapter. One also needs to be aware of the language register and its mode of discourse (producing a text to be read as a speech is different in style from a text produced to be printed in a journal), as the SL audio text is to be displayed in a written form in the TL. Gender issues or problems occur in Arabic subtitling and the best strategy to avoid them is to preview the visuals (the moving image) more carefully with their subtitles in order to ensure all gender issues are addressed and resolved before final delivery of the subtitled file to the client.

5.2.2 The Clip from the Film *Good Morning, Vietnam*

5.2.2.1 Text, Context, Cohesive Devices, and Standards of Textuality

Due to the complexities of subtitling, each example below has a number of issues related to theoretical discussion and backgrounds mentioned earlier in this book. Well-selected examples are taken this time from a clip from *Good Morning, Vietnam* (1987). This film is chosen for the richness of its cultural and situational contextuality. The explanation of each example shows how the theoretical part is implemented, and also discusses the cohesive devices, text, and context (context of situation and culture). In the examples, we will see how important text and context are and how essential the cohesive devices in subtitling are too. Furthermore, de Beaugrande and Dressler's standards of textuality are vital as they could assist in translation, even though de Beaugrande and Dressler have not studied them with reference to translation.

As we saw earlier, for instance, informativity when it is of the first order—that is, having a low level of informativity—needs to be *upgraded* to the second level, the normal level that can be understood by all viewers or receptors. When informativity is of the third order—that is, exposing for instance accidental knowledge that is full of new, unexpected or unknown information—its rheme is rather high, and therefore the level of

informativity needs to be *downgraded* by the subtitler later on in the episode in order to be at the second level too. But at times informativity of the second order can be assumed by the TL audience to be of the third order, in which case the subtitler needs to *downgrade* it to the second level. This challenge is overcome both via researching foreign words to know whether they are names of objects, places, or people (with pre-/post-modifiers, as we have seen earlier in the previous chapter), and/or via exploring some culture-specific items (with their cultural bumps). The following step is then to integrate these lexical/cultural items in the translation and make the TL subtitle relevant—that is, the maximum effect with the least effort on the part of the audience (see Hussain and Khuddro 2016b on relevance theory and translation).

However, one should first contextualise the following example. Here is Robin Williams delivering his great and pacy comedic performance as an army DJ:

ST:	TT1:	TT2:
Hey, this is not a test.	هذا ليس اختبار	إنتبهوا، هذا ليس اختبارا
This is rock 'n' roll	هذا هو "روك أند رول".	هذا هو موسيقى الروك.

The foreignness in TT1 is in its *transliteration* of “rock 'n' roll.” Reference to this music is foreign in the TL, but not so in the SL, and that can be considered to have third order informativity, even though it is of the second order in the SL; therefore, the subtitler needs to keep its order at the same level as is in the ST, perhaps by introducing a pre-modifier *موسيقى* and shortening the name of that music to “rock”—that is, the whole expression in the TL will be “rock music.”

A second issue in TT1 relates to omitting the utterance “Hey,” which could be translated “attention” or “you.” The *omission* is a translation strategy which could be related to the constraint of timing, and is done for compactness. “Hey” is significant, however, in that it is used in spoken and not written English. This matter is related to the mode of discourse. The subtitler needs to be aware of the translation shift from oral to written, but this shift is non-existent in dubbing as it is from one form of audio to another. But here the translation loss in TT1 is unacceptable. This utterance can be dropped only if there is a problem of time, and here there is not. The English expression “Hey,” according to Webster’s dictionary online, means “used especially to call attention or to express interrogation, surprise, or exultation”; thus, this interjection is an utterance, but could be translated functionally or dynamically as “you all” *أنتم* or “pay attention” *إنتبهوا*, as this is its connotative meaning.

A third issue relates to a TL grammatical error where the word “a test” is a predicate and not a subject; thus, it is اختباراً and not اختبار. This is rather common among new Arabic subtitlers.

A further issue concerns the strategy that subtitlers need to adopt with regards to the context of culture, indicated in the expression “rock ‘n’ roll.” According to Webster’s dictionary, this variant of “rock and roll,” and “rock and roller,” means “rock music.” This cultural item is *intertextual*, it refers to a previous text, the type of music, embedded in the current text.

Compactness can be in the reduction of the number of words in a subtitle. The expression of three lexical items with the conjunction “and” is truncated in English but not in TT1. Reducing these three lexical items to two uses of “rock music” in the TL is a potentially good solution and it reduces ambiguity in the TT as it is not intended in the ST. The expression becomes foreign to Arabic audience if it is transliterated for the TL audience and not post-modified. This is achieved in TT2. Another similar yet complex example is the following:

ST:	TT1:	TT2:
Time to rock it from the Delta to the DMZ.	إنه وقت الروك من الدلتا إلى منطقة كورية منزوعة السلح.	إنه وقت الروك من الدلتا إلى المنطقة منزوعة السلاح.

The *ellipsis* of the subject and verb in the ST is recoverable in TT1. “Time to roll” in the TL complements “Time to rock,” this is a strategy of *dit/non-dit* equivalence, replacing the said by the unsaid, a form of deconstruction. This translation shift is rather unnecessary in TT1.

The *addition* of the word “Korean” in TT1 is related to the context of the situation and history but is still unnecessary; though useful, it does not serve well the element of compactness. Post-modifying the area with the word “Korean” is usually important to keep to the same informativity level. But compactness in the SL is clear in the acronym DMZ (the Demilitarized Zone), which could never be achieved, unless transliterated; this would not be ideal as the TL audience would be confused and would consider it to be informativity of the third order, when it is of the second order in the eyes of the SL audience.

Acronyms are common in the SL but in the TL, this creates yet another challenge for subtitlers as they endeavour to achieve compactness, shortening, and good reading speed, but they cannot do that with foreign acronyms. Some subtitlers transliterate acronyms they encounter as we have seen earlier in this book, but this strategy upgrades informativity to

the third order when it is of the second order in the SL. Thus, the full version of the acronym is a potential solution. Therefore, compactness cannot be accomplished at the expense of compromising the level of informativity and clarity.

The following example has even more complex issues:

ST:	TT:
Viva Da Nang, oh, viva Da Nang	فلتعش دا نانج، اوه، لتعش دا نانج!

The cultural context of the text is that Korea imbibes this ideology in its people's minds, being a socialist country. What is interesting is the foreign item "viva" (used in Spanish and French and of Latin origin) which means "long live" in English; this point has already been discussed in the section about multilingualism earlier in the book. The subtitler has used its Arabic equivalent لتعش ("long live")—a slogan commonly used in demonstrations and rallies. In the TT, that foreignness is lost, possibly sacrificed for the purpose of clarity in this context. This is understandable given that there is a proper noun, the city of Da Nang, which has not been pre-modified (with the word "city"). As there is translation loss when the name is merely transliterated, the pre-modifier "the city" in Arabic is appropriate, that is, مدينة دا نانج .

In the following example, a *neologism* is used, using the name of the city as verb:

ST:	TT1:	TT2:
<i>Da Nang me, Da Nang me Why don't they get a rope and hang me?</i>	دا نانج مي، دا نانج مي لم لا تحضروا حبلاً وتشفقوني به؟	عاملوني كمواطن من مدينة "دا نانج" لم لا تحضروا حبلاً وتشفقوني به؟

This neologism is not detected by the subtitler in TT1. The author of the ST has coined this new lexical item, a potential solution for this issue is to have an equivalent that carries the meaning "treat me as citizen of Da Nang." Here it is worth noting that there is no need to repeat the same phrase in the ST for compactness, timing, and reading speed.

Nida's dynamic/functional equivalence (1964) is used here with the focus on both the message and the impact of the text on the audience. The subtitler of TT1 has used formal equivalence with the focus on both the form and the content: he/she has transliterated the whole first line of the subtitle and has not realised that the pronoun "me" is English and not part

of the name of the city. Therefore, there is no attention in TT1 to the context of situation and culture. Cohesion is also affected in TT1: the TL grammar is violated in the verb “hang me,” thus TL grammar is not properly adhered to.

The *mode of discourse* from spoken to written, which is common in subtitling but in dubbing, is sometimes challenging, as in the following example:

ST:	TT1:	TT2:
It's 0600. What's the O stand for?	إنها السادسة. يرمز الأوه إلي؟ "يا إلهي. لا زال الوقت مبكراً."	إنها السادسة. وإلام يرمز الـ "أوه"؟ "يا إلهي. لا زال الوقت مبكراً."
"Oh, my God, it's early."		

The item “0600” is read as “oh six hundred,” using British English and not American English, which uses “zero” instead (See MacKenzie 2008, 16). The intersemiotic translation of Jakobson (1959, 114 in Venuti 2000) is required not only within the same language system, English, but also in between the two totally different language systems, English and Arabic (which are both from two completely different language families—the former is a Germanic Anglo-Saxon language and the latter a Semitic language).

The subtitler has been successful in rendering the message, “It is six (o'clock)” إنها السادسة. The *play on words* in the interjection “oh” is virtually impossible to transfer in subtitling, though it may be easier in dubbing as its mode of discourse is from audio to audio. Here translation loss occurs and cannot be compensated due to space on screen and duration or timecueing.

Another stylistic error is related to the use of the *Egyptian spelling* of the preposition إلي (“to”) (see the earlier section on the two Arabic schools of spelling) and the transliteration of the utterance “oh.” Translation loss occurs in the lack of repetition of the “oh” in the second line of TT1 and TT2. The “oh” stands for “Oh, my God. It’s early!” This play on words or nuance in the SL is only recoverable in the TL through the use of quotation marks.

The *connectives* are used but it is better to avoid them when they are additive; however, this is not the case when they are not, as in the following example:

ST:	TT:
Speaking of early, how about that Cro-Magnon, Marty Dreiwitz?	وبالتحدث عن الوقت الباكر، ماذا عن الإنسان البدائي "مارتي دريويتز"؟

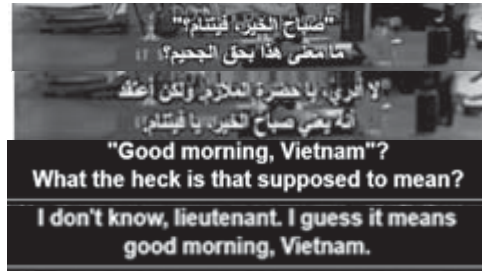
The *cohesive device* used in the ST is the connecting phrase “speaking of early.” Another historical/cultural reference or element related to the *context of culture* is in the word “Cro-Magnon,” which requires research to see what its contextual equivalence could be—for example, “primitive man.” The fictional name “Marty Dreiwitz,” however, is simply transliterated.

We have seen earlier how Halliday and Hassan (1976) talk about the importance of register. In the following example, the *field of discourse* is vital, that is, for the subtitler to have some knowledge of the audiovisual industry. Actor Robin Williams is talking to the sound engineer in the film clip, thanking him for making the former’s voice “silky” and “smooth,” followed by a joke saying his voice is like that of female singer Peggy Lee—that is, that Williams’s voice is just like that of a female singer with a soft and silky voice.



Thus, de Beaugrande and Dressler’s *situationality* (1981) is significant: here we see the actor facing the sound engineer when he is talking. The context of culture is seen in the use of the name Peggy Lee, a singer whose name is foreign in the TL; therefore, this will be considered informativity of the third order in the TL but is of the second order in the SL. For Arabic-speaking viewers, the pre-modifier المغنية (“the singer”) is vital.

It is common in audiovisual material to see a change of scene within one single minute of the film; yet this is not the case with a drama text, where the scene will last longer, as in the assassination scene from *Julius Caesar*. Here is an example of how AV material jumps quickly from one setting to another within one minute:



Again the situation has changed with the army general talking to his assistant. It is a dialogue, which later moves back to a monologue by Robin Williams's army DJ in the studio. One can see how the assistant has made *informativity of the first order* even in his reply to the question. The subtitler needs constantly to watch this scene change (there is another technical term called “shot change,” which subtitlers are also worried about) and the *intertextuality* in the dialogue, that is, the mention of “Good Morning, Vietnam” in the conversation. This is followed by another question later—“And who gave anyone permission to program modern music?”—ومن الذي صرح بعمل برنامج عن الموسيقى الحديثة؟—which is directed to his assistant.

Thus, the moving image or scene change is essential to understand the context of the situation and the change in participants, and also to observe situationality—that is, to see how the general is *monitored* and how the assistant *manages* the situation by *downgrading informativity to the second order level* in order not to upset the agitated general. This is a perfect application of de Beaugrande and Dressler's situationality (1981). The subtitler needs to be aware of such nuances in his/her rendering of the TT.

Again, the *field of discourse* (defined by Halliday and Hasan 1976) is vital in the following example, where Williams is talking about the speed at which the voice is played, which is rather technical but is still a well-known term in the audiovisual industry.

ST:

Wrong speed.
We've got it on the wrong speed.

TT:

خطأ في السرعة.
لدينا خطأ في السرعة.

Again the *context of situation* (discussed by Halliday and Hasan 1976) has changed within less than a minute of the film—54 seconds to be precise. In a different scene with a different situation, we are now back in the

studio, where Williams is broadcasting. The following subtitle is even richer in its context of situation and culture (Halliday and Hasan's terms) than the previous one.

ST:	TT:
For those of you recovering from a hangover, that's gonna sound just right.	في نظر السكارى الذين يتعافون من آثار الخمر، هذا الصوت المناسب لهم.

Here the cultural item "hangover" is transferred with two lexical items in the TL: "the drunken people recovering from *the effects of drinking*." Translation loss is in the transfer of informal style in the SL to a formal style in the TL, an issue related to register. As we have seen earlier this translation loss is due to the fact that an Arabic audience would not accept seeing a colloquial style in a written form (in subtitling). This loss cannot be compensated in the TL as only formal style can be used. But the subtitler should not need to worry as it is clear that this is spoken English.

A further example which shows how register works alongside some cohesive devices (as de Beaugrande and Dressler call them 1981) is as follows:

ST:	TT:
Let's play this backwards and see if it gets any better.	لنستمع إلى الأغنية من نهايتها لنرى إن كانت ستتحسن.

Again the *field of discourse* is present in the collocational term "play this backwards" (a well known expression in the audiovisual environment) and its exophora is present in the deictic word "this," which is a cohesive device but rather problematic in audiovisual translation. A post-modifier such as the word "song" is preferred for clarity. Again, the field of discourse has a role here in the choice of TL equivalents for the verbal phrase "play this backwards." So a possible solution is "this song" or "the song." The deictic word "this" is also problematic in Arabic as there are two in the TL, one referring to a male and the other to a female. Thus, the use of "the song" as an equivalent to "this" is appropriate. Also, the adverb of place, "backwards," is translated "(listening) from its end," that is, listening to the song from the end to the beginning.

This is a good dynamic and explanatory approach that is highly effective when time and space allow. It means that the subtitler needs to acquire some knowledge of the audiovisual industry, and needs to show it in their translation or subtitling, as seen above.

Intertextuality is often present in audiovisual material, as demonstrated also in the following example:

ST:	TT:
because it gets you on your toes better than a strong cup of cappuccino.	لأنها تُبقيك نشيطاً فهي أقوى من كوب الكابتشينو.

What is a Demilitarized Zone? Sounds like something out of <i>The Wizard of Oz</i> .	ما معنى المنطقة منزوعة السلاح؟ تبدو كأنها تأتي إلينا من رواية الساحر أوز.
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Intertextuality is present in “a strong cup of cappuccino” and more visibly in the reference to *The Wizard of Oz*. These two phrases are previous texts being inserted into the current text, as De Beaugrande and Dressler (1981) has pointed out in his definition of intertextuality. Also, *cataphora* and *anaphora* are recurrently used as cohesive devices exemplified in the pronoun “it” and the exophora also in the use of “you,” pointing outwards in the text to the GIs whom Williams is addressing in the film. Also, the recurrence or *lexical repetition* of “demilitarized zone,” which partially recurred as an acronym earlier, is yet another cohesive device that needs to be taken care of in the TT for consistency.

The geographical names mentioned can be considered *intertextual* as the subtitler needs to do research to identify where that geographical place is, for example:

ST:	TT:
Oh, look, you’ve landed in Saigon. You’re among the little people now.	انظر، لقد هبطت في مدينة سايغون. أنت الآن بين الناس الصغار.

In fact lexical cohesion is enhanced when a pre-modifier is used, that is, the word “city” before “Saigon.” *The context of culture* needs to be considered by the subtitler, as in the aforementioned racial remark “the little people,” presumably referring to the people of Korea or Asians in general.

Another example of intertextuality in this clip is this,

ST:

We represent the ARVIN Army
The ARVIN Army.

TT:

نحن نمثل جيش جمهورية فيتنام.

Lexical cohesion in the use of the acronym ARVIN repeated in the same subtitle in the SL can be ignored for the purpose of using the full version of the acronym, thus enhancing the level of informativity, so that it is of the same order in the TL as that in the SL. This strategy is to achieve *clarity* and *compactness* at the same time, which is ideal if it can be achieved in AVT. The intertextuality in the following example is no less interesting:

ST:

You know, he's really funny.
You know, he's like a Marx
brother.

TT:

أتعلم أنه مضحك حقاً
إنه يشبه أحد إخوة "ماركس".

And which Marx brother
would that be, private? Zeppo?

يشبه أخ منهم، يا عسكري؟
يشبه "زيبو"؟

The context of culture is again clear in the ST, but needs to be so in the TT in regard to the "Marx brothers" and "Zeppo"; and the third level of informativity needs to be downgraded to the second normal level. Research needs to be done by the subtitler in order to know who these Marx brothers are and how many there are of them. This information is essential in order to decide whether *duality* or *plurality* is to be used in the TL. In addition, ellipsis as a cohesive device (see de Beaugrande and Dressler 1981) is used in the TT even though it is not used in the ST in order to achieve brevity. Thus, compactness is given priority in AVT as it helps in the reading speed of subtitles, in order to achieve the maximum effect with the minimum effort—which again is relevance theory, where the Arab audience need to get the maximum benefit with the minimum cost (see Hussain and Khuddro's discussion of relevance theory and translation 2016b). One can see how *ellipsis* in the first line of the second TT above operates to tell the audience "which brother of theirs" and not "which Marx brother." There are seven words in the second subtitle in the TT but there are nine in the ST; this reduction in AVT is welcomed.

Syntactical cohesion is implemented in the TT, which makes the TT stronger than the ST in terms of cohesion. Another effective procedure is to use quotation marks for all foreign names in order to achieve the maximum effect with the minimum effort on the part of the viewer;

otherwise, the viewer might wrongly assume that such lexical items (the foreign names) are actually Arabic words that carry certain meanings and are not simply misspelt.

Having seen certain effective strategies in subtitling in two different audiovisual materials (the TV series and the film clip), it is time to see how to assess the quality of potential subtitlers and their end products (the subtitles). This is followed by an exercise for both researchers and students to do. Also, there is at the end of the book an appendix that is a much more complex exercise for both students and researchers to examine.

CHAPTER SIX

QUALITY ASSESSMENT OF SUBTITLING— PRACTICAL APPROACH

6.1 Quality Assessment of Translation

Before investigating the quality assessment of AVT, it is vital to provide a brief background on the quality assessment of translation by various scholars. It is common to hear that translation is a thankless task. Nida (1964a, 155) writes, “A translator is severely criticized if he [sic] makes a mistake, but only faintly praised when he succeeds.” On what basis is judgement passed as to whether a certain translation is successful? The assessment of a product is based upon the number of errors and their types. There are a number of translation assessments by scholars—assessments such as Wilss’s (1982) holistic and objective assessment of translation alongside error analysis, Sager’s (1983) text types and their functions in the communication process, Savory’s (1957) twelve principles of translation, House’s (1977) comparison of the ST and TT and different types of meaning, Nida and Taber’s (1969) cloze tests for assessment (i.e., asking participants to fill in the TT missing words without referring back to the ST), Koller’s (1974) ST transferability/non-transferability to the TT, and Reiss’s (1971) functional approach and text-type approach. Sager (1983, 332) observes,

While there are established text types which we can identify and whose general characteristics can be described, there is not an ideal model of letter, scientific report or instruction; each organization develops its own variants according to the functions any such document has in the communication processes which represent or accompany its activities.

House (1977) censures a response-based approach to translation assessment for totally ignoring the ST, and suggests translation focuses on the semantic meaning, the pragmatic meaning (based on Austin and Searle’s [1962] theory of speech acts), and the textual meaning. Gleason (1968, 40) observes that significant translation problems reside in

achieving connectivity between successive clauses and sentences while transferring the message.

Wilss (1982) proposes the TT to be judged according to the use of the language in a certain community. Koller (1974) suggests a linguistic approach to translation assessment, criticizing the ST and its transferability to the TT, with the view of evaluating the translation's adequacy as judged by native speakers.

All the scholars mentioned above consider the *meaning* and *message* of the text, the text *function*, and the text *type* (being a pre-requisite to assessment in Reiss's view), identifying certain cohesive devices (such as ellipsis, anaphora, and substitution). They also investigate the concept of equivalence (dynamic/functional, as opposed to formal/semantic) and the effectiveness of the communication process in terms of the audience's reaction to the end product. The ST audience's reaction may not be identical to the TT audience's, due to cultural, historical, or social discrepancies, or "cultural bumps."

Furthermore, objective error analysis of the translation is required, and is just as vital as investigating the "faithfulness" of translation itself in terms of its content, intention and purpose (*skopos*, Reiss and Vermeer 1984). Furthermore, it is not just the "naturalness" of the TT and its readability that are important in the assessment, but also the accuracy and precision of meaning and the similarity of the deep structures of both the SL and TL—that is, matching their kernel/core or "spirit," as Chomsky (1957, 1965) calls them, as opposed to their surface structures. Also, one wonders which translation methods to follow—I.A. Richards's (1953 cited in Gentzler, 1993) translation theory in relation to meaning or the concepts of domestication and foreignization discussed by Venuti (1995) and Schleiermacher (1813)—that is, to assess the translation in terms of how close it is to the concept of "foreignization." Another method of assessment is related to the dichotomy of literal and free translation, Matthew Arnold's approach in the nineteenth century. That approach emphasizes the literal rendering of meaning and adherence to form.

In the analysis, one can classify translation errors according to their syntactical structure, lexical items or word choice in terms of their context, their cohesive devices such as anaphora, cataphora, and exophora and their conceptual coherence and its links (de Beaugrande and Dressler 1981), and finally communicativeness. House classifies translation errors as either *covert* or *overt*, with the former mismatching certain situational dimensions, and the latter mismatching the denotative meaning of the ST and the TT. Overt errors are related to the denotative meaning through the strategies of deletion, expansion, or substitution, or produce a word,

phrase, or sentence that is ungrammatical and therefore unacceptable (see Baker 1992 about grammaticality and acceptability). Covert errors are more difficult to investigate as they could rely on a mismatch of functionality and context of the ST and the TT.

Sager (1983) differentiates between errors made due to inadequate knowledge of the TL vocabulary, orthography, morphology, or syntax and those based on the pure miscomprehension and inadequacy of the ST lexical term or expressions. Sager notices that miscomprehension of the ST is more recurrent than TL syntactic and lexical errors. One might add that the translator needs to be aware of both types of errors and exert maximum effort in order to avoid making such errors. Some subtitlers will be assessed and discussed later in the book.

In their discussion of translation models, Neubert and Shreve (1992) have discussed seven different models: Critical model, practical model, linguistic model, text-linguistic model, socio-cultural model, computational model, and psycholinguistic model. They have rightly concluded that global textual meaning is the most significant element in the assessment of translation as text. Neubert and Shreve's translation models are based on de Beaugrande and Dressler's seven standards of textuality. These models are useful in that they clearly indicate which approach to follow in the analysis of translation as text.

6.2 Quality Assessment of Subtitling

Having established briefly the translation assessment by some scholars (such as drawing a comparison between the ST and TT, the text-type approach and functional approach, error analysis), it is time to go back to one of the main goals of this book, which is to see how to assess subtitlers or candidates who have taken the same AVT test in order to work for certain clients. In this chapter, six subtitlers will be discussed anonymously; their skills are assessed based on the end-products they have produced. All these subtitlers have been given the same audiovisual material. All six subtitler/AV candidates are assessed following certain criteria. These criteria are given by the client and they are organised in the following order based on the seriousness of the errors, with the first being the most serious error and the last the least significant. These criteria are:

- (1) Mistranslation or missing translation
- (2) Speaking manner (which is related to dialect and register, i.e. informal or formal style)
- (3) Typing or spelling error (such as spacing or misspelling of names of characters or places)

(4) Grammar, subjective error

(5) And, finally, guidelines or instructions given by the client

These are rules that the subtitlers and their simulators (assessors) need to know. The simulator/assessor needs to fill in a standard form that shows whether the candidate has the potential to be a professional subtitler. Here is a typical table provided:

Criteria	Excellent	Good	Average	Poor
Adherence to spec—italics, etc.				
Consistency—names, etc.				
Flow of translation/style/editing skills				
Grammar				
Missing subtitles—i.e., are all necessary subtitles translated				
Punctuation				
Reading speed				
Spelling				
Understanding of the English source/ translation accuracy				

Also, if the ratings of the above criteria fall within the “Average” or “Poor” column, then the simulator is to provide a number of concrete examples followed by an explanation for each example. Also the simulator/assessor or indeed the quality controller needs to provide recommendations and certain observations about each potential subtitler. Incidentally, the table specifies italics, a style not used in Arabic at all. Nor are there Arabic words that can be written in upper case.

One major element found in all the new subtitlers is inconsistency in their style of writing: not following one specific Arabic school of spelling but jumping from one school to another. This matter has been dealt with earlier in the book. This spelling issue would be a major problem if they were working together on one TV series; they need to follow either the *al-Sham* school (in the Levant) or the Egyptian school of spelling. The former is used in most of the Arab world; the latter is used mainly by Egyptians and sometimes by Sudanese writers. As we saw earlier in the book, the Egyptian school uses no dots on certain letters in the Arabic language such as “h” هـ as in the word “school” مدرسة, which can also be read as “his teacher,” so it can be considered a homonym. Therefore, it needs to be avoided.

Literal translation, which is close to what James Dickins calls “interlinear” translation in his book *Thinking Arabic Translation* (Dickins, Hervey, and Higgins 2002) —that is, following even the source language (SL) word order—is a major problem. These new subtitlers seem to be engrossed in the SL, to use Mona Baker’s expression (1992). This literal approach to translation is apparent in the use of nominal sentences in the TL by the majority of these six subtitlers.

One major error made by the majority of the new subtitlers is misspelling loan words or foreign names of people or places—“foreign” words include not only those that have foreign names in the original but even those that are foreign in the eyes of the TL audience, such as “Fozzie,” a name used in the film *The Muppets* (2011).

The other major element noticeably shared by some of these new subtitlers is a failure to follow the client’s guidelines in regard to subtitling eponyms or names of places—that is, a failure to insert round brackets or inverted commas around them.

6.3 Criteria of Quality Assessment and Application

So far in this book, the application has been on how to produce a satisfactory or relatively acceptable subtitled file by focusing on what the text, context of culture, and situation are, what cohesive devices are, and how they should be employed in AVT. It is time to investigate how one can assess the quality of a subtitled file—that is, how to simulate or proofread it—which can be applied to both subtitling and dubbing. In other words, one needs to see how AVT can be assessed and what criteria should be followed in the assessment. This section discusses six subtitlers’ work and at the end of the chapter there is an exercise that contains the work of four more new subtitlers who need to be assessed or simulated. Also, at the end of the book there are the subtitled files of a further eight anonymous subtitlers that researchers and students can use. In this chapter, however, a few examples have been sampled so as to be representative of the types of errors made and how they can be corrected. These examples are selected from one of six subtitled files prepared by six different new subtitlers. The discussion and analysis of this chosen file is representative of all the other files, since it shows how improvement can be made to TT1 by placing it next to TT2, which is the simulated version by the simulator/proofreader.

The criteria used are to classify subtitling errors according to their seriousness, arranged from the most serious and complex linguistically to the least technically challenging. **Mistranslation** is the first category and

is related to meaning—that is, an incorrect message conveyed by the new subtitler. This category is followed by **word choice** or equivalence. The other categories are issues related to **TL grammar**, and **TL spelling and typing**. The analysis of these subtitling errors in this chapter is followed by individual quality assessment reports about the other new subtitlers in the group. At the end of the chapter, there are four more new subtitlers whose files are appended for researchers/students to exercise and practise on.

6.4 Quality Assessment of Potential English–Arabic Subtitlers

One of the most interesting translation fields is AVT, and more specifically subtitling. Other AV modes include dubbing and voiceovers. Due to the limitation of space and time in this chapter, only subtitling is discussed (and this does not include SDH). Translators intending to be subtitlers require certain skills and a background knowledge of the audiovisual environment; some of these skills are purely technical, such as mastering the use of a certain subtitling software in order to set the duration of each subtitle, timecues (incues and outcues) and the number of characters in each line of a subtitle, and understand the visual material in the moving image, such as body language, gestures, and facial expressions, which are extralinguistic elements that can contribute to the sense of the ST. The moving image, as has been argued in the book, helps contextualise the ST and therefore reach a similar equivalent sense in the TL. AVT is a relatively young field in translation studies, more so in English–Arabic subtitling in particular. A subfield of AVT is quality assessment, which requires experts to decide what criteria or standards should be followed. Establishing associations in AVT such as SUBTLE, based in London, is one way of monitoring this quality.²

This study provides data that includes six subtitled files by six new subtitlers who have been applying for a job in subtitling. They were given three 3-minute clips from three different films: *Good Morning, Vietnam* (1987), *People Like Us* (2012), and *The Muppets* (2011). The potential subtitlers were given guidelines and instructions by the client (the employer). As they are new subtitlers, they have been provided with an English template of the ST with the duration and timecues of each and

² The author is a member of this well-established association whose over 100 members are experts (combining both academics and practitioners) in over 34 languages.

every subtitle. In addition, the software provided can automatically monitor the length of each line in each subtitle and set the reading speed. As the technical aspect of the ST has been taken care of by the client, the subtitlers only need to focus on the production of their subtitled file, that is, the TT.

6.4.1 Quality Assessment Reports by a Simulator in 2016

These quality assessment reports of the new subtitlers are usually prepared by the simulator/assessor or proofreader. They are divided here into two groups: the first group has six subtitlers (named A, B, C, D, E, and F) and the other has six too (numbered from 1 to 10).

6.4.1a Group I

Subtitler A is now the best of the group of subtitlers; although he makes a few grammatical errors, generally his errors are related to grammar, spelling, and punctuation—that is, failing to follow guidelines. This translator is recommended but needs to pay much more attention to grammar, as it is very bad indeed; also, he has a problem with spelling and punctuation, which can be easily alleviated with more attention on his part.

Subtitler B is acceptable but again fails to follow guidelines and also has an issue with Egyptian spelling, where he makes a number of errors. *Tanween* (adding diacritics or short vowels in Arabic) is inconsistent. He should not use English lettering in his subtitles, which he has done on a couple of occasions. He is no good at subtitling children's programmes, but can subtitle feature films. He is generally good but needs to follow the guidelines strictly and pay attention to his punctuations and not use English lettering. However, he needs to improve his business terminology in the film *The Muppets*.

Subtitler C is good in her research for ambiguities and foreign names of places and people, but she needs to incorporate that knowledge in her subtitles, and not add a third line of subtitling to explain these ambiguities. This subtitler is possibly Egyptian as she uses Egyptian spelling; therefore, a number of typing errors have occurred. She lacks consistency, and follows guidelines badly; the same can be said about the other two subtitlers above, but she is good at translating children's programmes.

Subtitler D is the worst of them all, and seems to have little experience in translation in general. She uses English lettering in her subtitles, which

is odd in Arabic subtitling. In addition, she fails to use *tanween*, which is required by the client. Her translation is too wordy, which creates problems with the reading speed. There are a number of mistranslations, and her approach to translation is too literal. She is not recommended.

Subtitled E is good, but has problems with spelling eponyms (foreign names) at times, and sometimes fails to follow guidelines. He has started well but later made a few mistranslations or mere transliterations. One would recommend him as the best of all the above subtitlers.

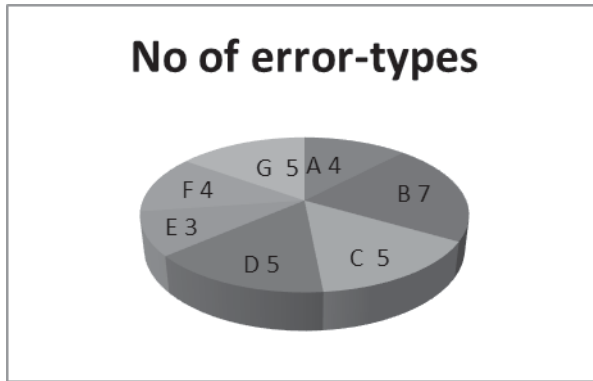
Subtitled F is ok, but she has spelling problems related to Egyptian spelling, and sometimes makes mistakes relating to sense, in addition to problems of spacing, spelling, and proper names. She needs to avoid italics in Arabic. One would recommend her, if she can avoid the above issues, particularly errors related to sense, which is a rather major problem.

Subtitled G also has a problem with the Egyptian spelling of different words—an issue of the *hamza* not being added correctly. She has a serious problem with transliterating proper names and occasionally makes grammatical errors and a few mistranslations. She needs to avoid italics in Arabic, and pay more attention to *tanween* and *hamzas*. One would recommend her, if she can avoid the above issues, particularly errors relating to sense and mistranslations, which are major problems.

The following table shows the types of errors made by these potential subtitlers, with the serious errors highlighted in the columns shaded:

Subtitle	A	B	C	D	E	F	G
Spelling, including Egyptian	✓	✓	✓		✓	✓	✓
Grammar	✓						✓
Too literal translation				✓			
Transliteration		✓			✓		✓
Mistranslation				✓	✓	✓	
Punctuation	✓	✓					
Guidelines	✓	✓	✓				
Consistency		✓	✓				
Terminology		✓					
English lettering		✓			✓		
Research			✓				
Making sense						✓	✓
Typos			✓	✓			
Italics						✓	✓
Too wordy translation				✓			
No. of error-types	4	7	5	5	3	4	5
Decision to approve the subtitler	Accepted but conditional	Accepted but conditional	Accepted but conditional	Rejected	Best of all candidates	Accepted but conditional	Accepted but conditional

Here is a diagram of the number of error-types:



As seen in the pie chart above, although Subtitler D has fewer errors than Subtitler B, and has a similar number of error types as Subtitler C and Subtitler G, she has failed in the test due to the seriousness of her errors.

Errors can be classified in terms of their seriousness into two categories, those related to *sense* and *content* and those related to *form* and *style*. The latter is less serious and can be eliminated through practice, that is, through enhancing one's grammar, spelling, and typing. The former is more serious as its errors are related to mistranslations, poor research, literal translation, and mistransliterations.

In general the simulator/assessor needs to prepare a quality assessment report that reflects the scale of how high/low the performance of such subtitler is. Here is a sample of that report:

Criteria	Excellent	Good	Average	Poor
Adherence to spec.—italics, etc.		√		
Consistency—names etc.	√			
Flow of translation/style/editing skills		√		
Grammar			√	

Missing subtitles—i.e., are all necessary subtitles translated		√		
Punctuation			√	
Reading speed		√		
Spelling				√
Understanding of the English source/ translation accuracy				√

6.4.1b Group II

Further written reports by the simulator are prepared to assess the quality of subtitling. The following investigation deals with six further new subtitlers. The assessment was done in May 2016. These subtitlers have also translated the same three 3-minute clips from the three films *Good Morning Vietnam*, *People Like Us*, and *The Muppets*. In fact, all subtitlers assessed in this book have done the same test with the same clips taken from the same films.

The anonymous subtitlers below are discussed according to their weaknesses. Only the most serious errors are selected and discussed here, that is, **mistranslation** or **nonsensical translation**, and **TL grammar** errors made by these subtitlers. Anonymity and confidentiality are respected in these reports. As for mistranslation or meaninglessness, **Subtitler 1** (a female subtitler, though the gender of the subtitler is irrelevant), made a couple of these errors. TT1 is the original translation and TT2 the one by the proofreader/simulator:

ST:	TT1:	TT2:
Time to rock it from the Delta to the DMZ.	لنسمع أغنية (فروم ذا دلتا تو ذا دي إم زي)	إنه وقت الروك من الدلتا إلى المنطقة منزوعة السلاح.

The subtitler incorrectly assumes that “from the Delta to the DMZ” is the title of a song; whereas, the ST essentially means “everywhere, from the Delta to the demilitarized zone.” Another interesting example, which is nonsensical due to using interlinear translation, is the following:

ST:	TT1:	TT2:
Is it a little too early for being that loud? Hey, too late.	أما زلنا باكراً لهذا الصخب؟ فات الأوان	هل لا يزال الوقت مبكراً لهذا الصخب؟ مهلاً، فات الأوان.

A further example of mistranslation is the following:

ST:	TT1:	TT2:
According to '80s Robot, he's the richest plumbing magnate in the Rust Belt.	طبقاً للآلي (80)، هو أغنى رجل أعمال في مجال الأنابيب في منطقة (راست بلت)	وفقاً لآلي الثمانينيات، فإنه أغنى سبائك في المنطقة الصناعية.

The expression "'80s Robot" does not mean "Robot 80." In addition, "Rust Belt" can be translated dynamically to mean "the industrial district." Furthermore, for the purpose of *shortening* the text and achieving compactness without compromising clarity, as we have seen earlier in the book, the noun phrase "the richest plumbing magnate" can be looked at—it has been translated into six words in TT1 and when simulated it consisted of only two words in TT2. There is a rule subtitlers need to keep in mind: do not transliterate or use Arabized versions (see the discussion about anglicizing earlier in the book). Here is an excellent example,

ST:	TT1:	TT2:
Let's play this backwards and see if it gets any better.	لنشغل الأغنية مرة أخرى مع تسريع الرتم ونرى إن كنا سنفهم.	لنشغل الأغنية عكسياً ونرى إن كان الصوت سيتحسن.

With regard to the *choice of words*, Subtitled 1 has resorted to the strategy of Arabization—that is, borrowing a foreign word in the TL that has become part of spoken Arabic—for the word "rhythm" الرتم. A less serious error is the grammatical one in the TL. Here is an example,

ST:	TT1:	TT2:
You know, he's really funny. You know, he's like a Marx brother.	إنه حقاً مسلي كالإخوة (ماركس)	لعلمك، إنه حقاً مسلي إنه مثل أحد الإخوة (ماركس).

The defective adjective in the TL grammar highlighted in bold above needs to be attended to by the subtitler in TT1; the same error also occurred in the following example:

ST:	TT1:	TT2:
—I don't find him funny at all.	لا أجده مسليا على الإطلاق.	لا أجده مسليا على الإطلاق.
—Zeppo? Isn't he the one with the hat?	- (زيبو)؟ أليس هو صاحب القبعة؟	- (زيبو)؟ أليس هو صاحب القبعة؟

It seems that subtitlers often overlook TL grammar, as we have seen in the above two examples. This generalisation can be validated by researchers and students, if they examine closely the appended subtitled files at the end of this chapter, as well as those in the Appendix at the end of the book. The following example is most interesting as it uses dynamic equivalence, which is highly appropriate, but the subtitler yet again fails to comply with the TL grammar. This error has affected cohesion:

ST:	TT1:	TT2:
He was a prick.	لقد كان أحمقا.	لقد كان أحمق.

The dynamic equivalent of “prick” is “fool/idiot.” The grammatical error is the predicate, which should be a diptote (i.e., a noun whose change is restricted in a sentence). Another TL grammar rule often violated by subtitlers, particularly new ones, is the written form of numbers in Arabic, as was pointed out earlier in the book. There are two typical grammatical errors in the following two examples:

ST:	TT1:	TT2:
You came home maybe four times in the last 13 years.	أتيت للمنزل أربع مرات في آخر ثلاثة عشر سنة.	أتيت للمنزل أربع مرات في آخر ثلاث عشرة سنة.

ST:	TT1:	TT2:
You! Order 28,000 tons of plumber's putty from Beijing.	أنت! قم بطلب 28 ألف طنًا من معجون الانابيب من مدينة (بكين).	أنت! قم بطلب 28 ألف طن من معجون الانابيب من مدينة (بكين).

TL grammatical errors are not limited only to numbers in Arabic but also to other grammatical rules.

ST:	TT1:	TT2:
—We really need you.	-نحن بحاجة إليك.	- نحن بحاجة إليك.
—My answer is no.	- إجابتي هي لا، يوم سعيد!	- إجابتي هي لا، يوماً سعيداً!
Good day!		

Having dealt with the first subtitler, it is time to see what Subtitler 2 has done.

Subtitler 2: The main problem is reading speed. Thus, even though the quality of her translation is high and the TT is well researched in regard to various socio-cultural items, it is unfortunate that her viewers will not be able to read her subtitles in time.

It's that hot. You know?	الطقس ساخن لهذه الدرجة.	23
	أتدرك ما أقوله!؟	16

24 Characters
14 CPS / 187 WPM

39 Characters
24 CPS / 262 WPM

Figure 1

That's nice if you're with a lady,	وهو أمر جيد لو أنك بصحبة امرأة ما	33
ain't no good if you're in the jungle.	لكنه ليس جيداً عندما تكون في الغابة.	36

72 Characters
23 CPS / 299 WPM

69 Characters
22 CPS / 299 WPM

Figure 2

The conventional reading speed for children's programmes and films is 120–50 WPM and for adult films it is 180–220 WPM. This subtitler's range of reading speeds is unacceptable—that is, no viewer is capable of reading these subtitles, though they are well translated and checked. This reading speed issue is recurrent, as we can see in the examples above—262 WPM and 299 WPM, respectively. Both reading speeds are above the 220 WPM mark.

The solution to this serious technical issue is **shortening**, a technique partially ignored by the subtitler, but which could have been achieved using either **cohesive devices** such as ellipsis, anaphora and cataphora, and substitution or **translation by merging**. This recurrent error of reading speed occurs 12 times in the entire 167 subtitles of the three clips—that is,

in about 20% of the whole subtitled file. There are other errors: one single **mistranslation**, and two **spelling mistakes** in the transliteration of two names (one of a ship and the other of a person).

Subtitled 3: The main problem of his subtitled file is the failure to comply with the client's guidelines and instructions, such as missing quotation marks or brackets around proper nouns, such as Vietnam, Marx, Kermit, Gonzo, Fozzie, and so on. A more serious error is **mistranslation**. There are seven errors of this type—that is, about 12%. A subtitled file is considered unacceptable and the subtitler fails the test if he/she makes three to five serious errors. Seven mistranslations are above this scale; therefore, the simulator considers this subtitler to be below average and rejects him. Good advice for this subtitler would be to do more extensive research of **cultural or foreign items**, **terminology**, and **register** used in the ST. Here are a few examples:

- “poontang” (a slang word for the “female organ”)
- “viva” (a foreign word meaning “long live”)
- “DMZ” (which the subtitler merely transliterates as an acronym when it should be translated in full as “demilitarized zone”; thus, the subtitler here has mistakenly compromised clarity for the sake of compactness)
- “a couple of cops, you have been down on everything but the *Titanic*” (mistranslated as “being negative about everything,” a serious error indeed)
- “nausea” (mistranslated as “headache,” another serious error)

Other types of error consist of ten grammatical errors (17%) and two misspellings of the names of people (3%). Thus, 12% of the total are for serious errors (mistranslations), 17% are for less serious errors (grammar), and 3% are for transliteration. These findings show that this subtitler is certainly below average.

Subtitled 4: The main concern over this subtitler's file is the reading speed—again, not only at the level of *one subtitle* (276 WPM, which is above the 220 mark) but also at the level of *each line*, as in subtitle 4 below (*cf.* subtitles 2 and 3) whose second line consists of 39 characters, thus exceeding the limit set at 37 characters (these characters include not only the letters but also the spaces and punctuation marks). It is advisable to have each line set at 42 characters for the Arabic language, which is interestingly similar to Hebrew, another Semitic language. One might suggest a further study here on the number of characters in each ST subtitle and their counterpart in the TT.

2

00:00:07.407 – 00:00:10.410

Hey, this is not a test.

This is rock'n' roll.

وهو أمر جيد لو أنك بصحبة امرأة ما 23

هذا وقت "الروك أند رول". 24

46 Characters**15 CPS / 219 WPM****47 Characters****15 CPS / 179 WPM**

3

00:00:10.644 – 00:00:13.247

Time to rock it

from the Delta to the DMZ.

حان وقت زلزلة العالم، 21

من الدلتا إلى المنطقة منزوعة السلاح. 36

41 Characters**23 CPS / 230 WPM****57 Characters****21 CPS / 230 WPM**

4

00:00:13.480 – 00:00:15.649

Is that me,

or does that sound like an

Presley movie?

هل هذا أنا، 11

أم يبدو صوتي كأحد أفلام "الفييس 39

بريسلي؟"

52 Characters**23 CPS / 304 WPM****50 Characters****23 CPS / 276 WPM**

Another similar example is in the following subtitles, numbers 8 and 9:

8

00:00:26.159 – 00:00:29.563

It's 0600. What's the 0 stand for?

"Oh, my God, it's early."

الساعة الآن 6 ص. إلام ترمز "ص"؟ 31

إنها "صباح الخير، ما زال الوقت 38

مبكراً."

59 Characters**17 CPS / 211 WPM****69 Characters****20 CPS / 229 WPM**

9

00:00:29.796 – 00:00:32.332

Speaking of early, how about that

Cro-Magnon, Marty Dreiwitz?

بالحديث عن الوقت المبكر، 24

ماذا عن ذلك المتخلف المدعو "مارتي 43

درايوتز؟"

60 Characters
23 CPS / 212 WPM

67 Characters
26 CPS / 260 WPM

The recurrent violation of the number of character numbers per line in the whole subtitled file occurs 25 times (42%), and the breach in the reading speed occurs 9 times (15%). The solution for such technical constraints regarding the number of characters per line is to **split the lines in the subtitle evenly** and to use **shortening or compactness** to reduce the number of characters per line. This can be achieved through careful and well thought-out word choice and sentence structure. An interesting example of a reading speed error appears in the subtitles below:

114

How is the T-shirt
 Business, anyway?

35 كيف تجري تجارة القمصان، على أي
 حال؟

35 Characters
24 CPS / 250 WPM

35 Characters
24 CPS / 292 WPM

116

At least it's the one thing
 you're consistent about.

26 على الأقل هذا الشيء الوحيد
 31 الذي تبقى ثابتاً فيه على موففك.

51 Characters
20 CPS / 221 WPM

57 Characters
23 CPS / 270 WPM

117

If I'd known you were here in
 this place...

37 لو كنت أعمل أنك هنا في هذا المكان؟

42 Characters
19 CPS / 252 WPM

37 Characters
17 CPS / 252 WPM

Subtitle 114 has a reading speed of 292 WPM, Subtitle 116 a speed of 270 WPM, and Subtitle 117 as speed of 252 WPM. All are above 220 WPM for adult viewers. The solution of this AVT issue is certainly **shortening** and **compactness** but without compromising clarity.

Other errors are related to TL grammar with five errors (which is around 8%). This subtitler, compared to his colleagues in the group, is

slightly better. But his **mistranslations** are recurrent and serious; here are five of them (over 8%):

- “too late” mistranslated as “so late”
- “Freddie & the Dreamers” mistranslated literally when it should be transliterated only as it is the name of a band
- “poontang” mistranslated as “Damn!” when it should be translated into the “female organ”
- “crotch-pot cooking” mistranslated as “cooking in a big pot” when it should be translated as “cooking in your crotch”
- and finally “look out below” translated as “look down below” but it should be “Watch out below”

Such errors of mistranslation are rather serious and certainly unacceptable; on the other hand, the grammatical errors, though serious, can easily be corrected. This subtitler needs to be aware of the technical constraints relating to *reading speed* and *character number per line* as discussed above. Given the fact that mistranslations account for 8% of the total, this candidate must be considered below average and therefore rejected.

Subtitler 5: Again, the serious errors are related to **mistranslation**, there are eight such errors in total (just over 13%):

- “You’ve been down on everything but the *Titanic*,” mistranslated into “You are pessimistic towards everything except the Titanic,” whereas it should be “slept with everyone but not with those on Titanic” (figuratively speaking)
- “Crotch-pot cooking” mistranslated into “I shit myself,” whereas it should be “cooking in one’s pants” or “cooking in your crotch”
- “too much” mistranslated as “very much,” whereas it should be “much to the extreme”
- “How did you end up with him?” mistranslated into “How did you end your relationship with him?,” whereas it should be “How did you meet each other?”
- “The quarterback of the football team” mistranslated into “he was not scarface,” whereas it should be “he was not that brilliant”
- “**He** was a warlock” mistranslated as “**She** was a magician,” whereas it should be “He was a magician or charmer”
- “Look out below!” mistranslated as “Look down below and see me fall”
- And “for years” mistranslated into “four years,” whereas it should be “for many years”

It suffices to fail this new subtitler only on the number of mistranslations, as they are serious errors that amount to 13% of the

subtitled file. Other errors are related to *TL grammar*, and there are four in total (just under 7%). There are also three *misspellings* (5%). This subtitler is also below average because of his mistranslations.

Those researchers/readers who are interested in developing their assessment skills in AVT, and subtitling in particular, can do so by practising the exercise below which points out the errors, with certain clues highlighted in bold in the TTs. The exercise does not provide solutions to these errors. The exercise aims to enhance one's skill of quality assessment of AVT.

6.5 Subtitling Quality Assessment Exercise

Here are samples of the errors, highlighted in bold, that occurred in the examples of the subtitlers. A few suggestions have been made and these are identified by being put between double brackets (()) below for **Subtitlers 8, 9, and 10**. Researchers/students need to assess all the subtitlers below in a similar way to that followed in the quality assessment of Subtitler 1 earlier in this chapter.

The tables below contain certain problematic subtitles that **Subtitlers 6, 7, 8, 9, and 10** have produced. Errors in each subtitle have been identified and highlighted in bold for the researcher/student to resolve with potential solutions.

Subtitler 6	Subtitler 7
MEANING: Time to rock it from the Delta to the DMZ. حان وقت الإذاعة من وحدة (دللتا) إلى (دي إم زي)	MEANING: Time to rock it from the Delta to the DMZ . وقد حان وقت الرقص في كل مكان من الدلتا إلى دي إم زي
WORD CHOICE: Let's pull her right back down. Let's try it faster, see if that picks it up. لتعيد التشغيل وتسرع الرتم قليلاً ونزى إن كنا سنفهم كلمات الأغنية	MEANING: For those of you recovering from a hangover, that's gonna sound just right. لهؤلاء الذين يتعافون من المرض، هذا الصوت هو المناسب لهم.
TL GRAMMAR: Sounds like a couple of cops in Brooklyn, "بيدو وكأتهما شرطيين من (بروكلين)"	MEANING: He's left Crete. He's entered the Demilitarized Zone. وقد غادر كريت، ووصل إلى منطقة ديميلترى زون
MEANING: I saw one of those guys, their orange robes, burst into flames. رأيت رجلاً والنار مشتعلة في أحبال قميصه البرتقالي	MEANING: Now, little GI, you and your little Toto too. الآن، يا "جى إى الصغير"، ووشمك الصغير.
TL GRAMMAR: What's it gonna be like tonight?	MEANING: This is the medicine

Hot and wet. كيف سيكون الطقس الليلة بظنك؟ سيكون حار ورطب	for the nausea from the chemo. هذا علاج الغثان الذي اشتريته من الصيدلية.
MEANING: I was the hatcheck girl at the Troubadour. كنت فتاة مرافقة تافهة.	MEANING: Oh, God. That used to turn me on. يا الهي. هذا كثيرًا من أثارني.
TL GRAMMAR: You came home maybe four times in the last 13 years. أتيت إلى المنزل حوالي 4 مرات في آخر 13 عام.	MEANING: How did you end up with him, anyway? كيف انتهت العلاقة معه، على أية حال؟
TL GRAMMAR: That's all right, Kermit. It's not your fault. لا بأس يا (كيرميت)، ليس خطوك	MEANING: I was the hatcheck girl at the Troubadour. كنت الفتاة الجميلة في تروبادور.
MEANING: According to '80s Robot, he's the richest plumbing magnate in the Rust Belt. طبقًا للآلي "80-روبوت" إنه أغنى سمكري مغناطيسي في (راست بيلت)	TL GRAMMAR: I was the only one at the funeral sitting next to an empty seat. هو الجلوس وحيدًا في الجنازة، ويجب مقعدًا خاليًا.
TL GRAMMAR: You! Order 28,000 tons of plumber's putty from Beijing. أنت! اطلب 28 ألف طنًا من مجعون السمكرة من (بكين).	TL GRAMMAR: Well, we haven't seen each other in a really long time, and I . . . حسنًا، لم نرى بعضنا بعضًا لفترة طويلة، وأنا . . .
TL GRAMMAR: A memo to the waterless toilet department. أرسل مذكرة إلى قسم المراحيض الجاف	TL GRAMMAR: I pledge never to hold a plunger again! أتعهد أنني لن أمسك مكبس مرة أخرى!
	PUNCTUATION: —We really need you. —My answer is no. Good day! وكنا حقًا في حاجة إليك. -إجابتي هي لا، طاب يومكم.

Subtitled 8	Subtitled 9
MEANING: Thank you for "silky smooth sound." Make me sound like Peggy Lee. شكرًا لك بخصوص "الأصوات الحريريّة الناعمة." فإنه يجعلني أبدو كيجي لي. (صوتي العذب)	PUNCTUATION: Good morning, Vietnam. صباح الخير فيتنام
MEANING: Freddie and the Dreamers. فريدي أند الحالومون.	MEANING: Hey, this is not a test. This is rock 'n' roll. مرحبًا هذا ليس اختبار هذا رقص
MEANING: For those of you recovering from a hangover, that's gonna sound just right.	MEANING: Time to rock it from the Delta to the DMZ.

<p>للذين يتعافون من أثر شرب الخمر، سوف يصدر صوتاً الآن. (يكون الصوت مناسباً لهم))</p>	<p>هذا وقت الرقص من الدلتا على دي ام زي</p>
<p>MEANING: Those pilots are going, "I like the music, I like the music." هؤلاء الطيارين ذاهبون، "أنا أحب الموسيقى، أنا أحب الموسيقى". (يقولون))</p>	<p>TYPOLOGICAL ERROR: And who gave anyone permission to programme modern music? من اعطى الاذن ببث موسيقى حديثة</p>
<p>MEANING: Now, little GI, you and your little Toto too. والآن، الفتاة الصغيرة، أنت وتوتو الصغير أيضاً. (الجندي الأمريكي))</p>	<p>MEANING: Freddie and the Dreamers. فريدي و الحالمةين</p>
<p>MEANING: I saw one of those guys, their orange robes, burst into flames. لقد رأيت واحداً من هؤلاء الشباب، حبالهم البرتقالية، احترقت. (أثوابهم))</p>	<p>MEANING: Picture a man going on a journey beyond sight and sound. تخيل أن ترحل وراء الصوت و الصورة</p>
<p>MEANING: That's nice if you're with a lady, ain't no good if you're in the jungle. رائع أن تكون مع امرأة، ألن يكون جيداً إذا كنت في الغابة.</p>	<p>WORD CHOICE: What do they mean, police action? ماذا تعني بتدخل البوليس؟</p>
<p>MEANING: I was the hatcheck girl at the Troubadour. كنت الفتاة الأنيقة في (تروبادور). (خادمة القبعات في فندق...))</p>	<p>TL GRAMMAR: Sounds like a couple of cops in Brooklyn, يبدو بأنهم شرطيان من بروكلين</p>
<p>MEANING: The king of L.A. ملك (ل.أ.)</p>	<p>MEANING: because it gets you on your toes better than a strong cup of cappuccino. تجعلك تقف على قدميك أفضل من قهوة قهوة</p>
<p>TYPOLOGICAL ERROR: and I said, "Why can't that be me?" I could sing. وقلت، "لماذا لا يكون هذا أنا؟" استطيع أن أغني.</p>	<p>TL GRAMMAR: Oh, look, you've landed in Saigon. You're among the little people now. لقد هبطت في سايجون. أنت الآن واحداً من صغيري الحجم</p>
<p>TL GRAMMAR: Nobody had ears like your dad. He knew. لم يكن هناك أحداً يمتلك أذان مثل والدك. لقد عرف. (يتذوق الموسيقى))</p>	<p>MEANING: We represent the ARVIN Army The ARVIN Army. نحن نمثل جيش الريفين (الجيش الفيتنامي))</p>
<p>TL GRAMMAR: if we all got together and put on one last show. لو اجتمعنا معاً</p>	<p>MEANING: And which Marx brother would that be, private? Zeppo? و أيهما يكون؟ برايف؟ زيبيو؟</p>

	لنقدم عرض أخير.	
MEANING: Anyway, I'm very busy. I've got 30 seconds. Go. على أي حال، أنا مشغول للغاية. لقد حصلت على 30 ثانية. فلتذهب. (ابدأ العد)		MEANING: the quarterback of the football team. الربيع الضميري لفريق كرة القدم. (الظهير، OR الرجل فاتن النساء))
		MEANING: I was the hatcheck girl at the Troubadour. لقد كنت الفتاة التي تريدي القبة في تروبادور
		MEANING: Don't forget to mention the evil oil baron. لا تنسى ذكر الشيطان ايفل براون (رجل النفط الشرير))

Subtitled 10

GUIDELINES: Roosevelt E. Roosevelt. What town are you in?		Roosevelt E. Roosevelt أنت موجود في أي بلدة؟ (NO ENGLISH LETTERING))
TL GRAMMAR: How did you end up with him, anyway?		كيف أرتبطم ببعض على أية حال؟
TL GRAMMAR: I was 17 years old, and he was like . . .		كان عمري 17 عام وقد كان هو...
TL GRAMMAR: I never felt like those people were my friends again.		لم أشعر قط أن هؤلاء سيكونوا أصدقائي مرة أخرى.
TYPOLGICAL ERROR: No, I mean, you're you, and he wasn't exactly.		ما أقصده أنك كما أنتي

	ولكن هو لم يكن
TYPOLOGICAL ERROR: and said, "Get up there, Lillian. They'll love you!"	وقال "اصعدي إلى هناك باليان، سوف يحبونكي!"
TL GRAMMAR: You want to know what was humiliating?	أتودي أن تعرفي ما هو الأمر المهين؟ ((MALE AND NOT FEMALE HERE))
MEANING: We hired you, and we can fire you, so get your butt in here now!	نحن من استخدمناك ويمكننا طردك. لذا، اغرب عن وجهي الآن!
MEANING: —As I was trying to say . . . —Evil oil baron.	-ما أحاول قوله هو... -ذا إيفل بارون.

Readers who are interested in investigating AVT (subtitling) further can peruse and compare further examples provided in the Appendix at the end of this book.

CHAPTER SEVEN

A NEW AVT MODEL

7.1 Introduction

In addition to solving linguistic issues, the audiovisual translator needs to have solid background knowledge of the subject matter or topic covered in the ST. Thus, it is not enough merely to rely on translation theories, and address translation as product, process and practice: one must also know what is text and context (of culture and situation) and use cohesive devices in the ST, alongside de Beaugrande and Dressler's textual standards, and have good knowledge of the audiovisual industry, its terminology, conventions, and practices.

For instance, when an audiovisual translator plans to subtitle or produce a dubbed TT of a documentary about the human body or a TV episode of *Emergency Room (ER)* or *Grey's Anatomy*, he/she needs to know:

- (1) Subtitling/dubbing and all its technical terminology, conventions, and practices known in film and television studies.
- (2) AVT characteristics are strikingly similar to those of drama/play translation, since dialogue is a major feature in both genres (plays and films), in addition to the setting, which helps contextualise the ST. Therefore, one can reasonably assume that a skilful drama/play translator has the potential to be a good audiovisual translator.
- (3) The professional or practice community (professionals in the medical field) and have threshold membership with them, as Kim Grego (2010) has suggested. This requires reliable knowledge of the ST and TT terminology used in the medical field. Also, he/she should use some professional translation tools such as consulting specialised resources, be they medical dictionaries, reference books and encyclopaedias or even experts in the field such as doctors and nurses.
- (4) The complexities of linguistic devices of both the SL and TL. These devices are related to semantics, grammar and syntax, stylistics, pragmatics, lexicology, text typology, genre, register, and de Beaugrande and Dressler's seven standards of textuality,

including cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality (see also Hussain and Khuddro 2016a on the implementation of de Beaugrande and Dressler's textual standards on English–Arabic translation).

- (5) How to be competent and make effective decisions in one's choice of the most effective and appropriate translation approaches, strategies, and procedures known in translation studies (see Jeremy Munday, 2001/2012).
- (6) Scholars' translation theories and practices:
 - Friedrich Schleiermacher's (1813) and Lawrence Venuti's (1995) culture and translation in regard to “domestication” and “foreignizing”
 - Eugene Nida's (1964) and Peter Newmark's (1981) formal/semantic and dynamic/functional/communicative equivalence
 - Mona Baker's (1992) grammatical, textual, and pragmatic equivalence
 - John Cunnison Catford's (1965/2000), Van Leuven-Zwart's (1989/1990), and Darbelnet and Vinay's (1977/2000) translation shifts
 - Reiss and Vermeer's (1984) functional approach and *skopos* theory
 - Tejaswini Niranjana's (1992) and Gayatri Chakravorty Spivak's (1993/2000) postcolonial theory and approach to translation
 - Gideon Toury's (1990) norms and polysystem theory in descriptive translation studies
 - and finally Dickins, Hervey, and Higgins's (2002) compensation of translation loss or gain, and translation by splitting, merging, addition, or omission, and so on.

Following the mastering of these skills and a good knowledge of such fields, the audiovisual translator can then become an assessor/simulator who is capable of analyzing and prescribing solutions to any TT.

The later chapters of the book have provided both researchers and students with a powerful toolkit of error analysis and quality assessment. As we have seen also, AVT is multidisciplinary, requiring good knowledge not only in translation studies and linguistics but also in film studies and the subject matter/topic of the audiovisual material—whether it is related to areas such as law or medicine. Linguistics provides some explanation of certain issues and how those issues can be solved satisfactorily. The issues encountered, the potential solutions of AVT, alongside its aspects and effective strategies that have been discussed earlier, can certainly help design a certain model of AVT that can support

subtitlers to undertake the task competently. This will also help them produce a successful TT that is easy to read by the TL audience while watching the moving image or the action on screen.

7.2 A Tentative Design of the AVT Model

Coupled with the Arabic/English “subtitling triangle” (Khuddro 2009), which can be applied to subtitling in all other languages, and the linguistic model (which embraces cohesive devices and other textual standards) discussed earlier in this book, a pioneering AVT pattern is established, and includes a certain procedure that the subtitler/dubber needs to consider. The design and procedure can be summarised in the following steps:

1. **Viewing the ST and the TT with sound and image**—that is, to view the entire ST with special attention to intralinguistic features such as socio-cultural items (“cultural bumps”) and their situational context, and extralinguistic elements, namely sound, special effects, and the moving image. This step helps identify the gender of the addresser and the addressee(s) in dialogues. Also, viewing the entire TT and all its linguistic dimensions including all its intra- and extralinguistic elements including its accompanying sound and moving image.
2. **Multimodality**, the ST—being audio/verbal (spoken/written) → the TT—verbal/audio, respectively (written for subtitling/audio for dubbing).
3. **Multimediality**, text for terrestrial, digital or satellite television stations, or corporate videos in various formats, such as DVD and streaming video on the net.
4. **Compactness** of the end product (using effective tools such as the shortening of TT, sometimes called “contraction” or “reduction”); this is achieved by employing cohesive devices, coherence, and other standards of textuality (de Beaugrande and Dressler’s), with similar ST/TT length and timing/duration.
5. **Reading speed** of the TT and the character number of each subtitler, since these will affect the receptor’s impression: if he/she is unable to read the text on screen then the impact of the TT is missing, therefore there will be no response from the TL audience.
6. **Contextuality**, distinct historical/socio-cultural terms of the ST and its TT equivalents with their context of situation.
7. **Calque and loanwords**, foreign items in the ST and their TT equivalence (to be consistent, i.e., to rely constantly on the use of

transliteration of foreign names of people, places and things, either orthographically or phonetically, but not both).

8. **Multidisciplinary** in that the subtitler/dubber needs to have background knowledge of various disciplines: if the topic is political, then the subtitler/dubber needs to know some of the terminology of political science, linguistics, and translation studies in both languages (the SL and the TL)—a tall order indeed. If the topic is medical, such as the TV series *ER*, then knowledge of medicine and its terminology is essential. Furthermore, one must have knowledge of linguistics and translation studies (theories, methodologies, and practices).

We have also seen how linguistic issues need to be attended to by subtitlers and dubbers, in regard to cohesive devices, the seven standards of textuality, text, and the context of culture and situation with their various aspects, such as field of discourse, mode of discourse and tenor of discourse (Halliday and Hasan 1976).

Additionally, one needs to point out that for the simulator a similar procedure can be applied to assess the quality of subtitling/dubbing. This procedure helps validate the credibility of the TT in terms of truthfulness of meaning, accuracy, fluency (not in terms of “domestication” but of clarity and compactness), consistency, being free of missing translations and/or mistranslation, and any other avoidable errors.

Another important point raised by this research is that the notion that there is some similarity between the translation of drama and AVT, a new approach which has hardly been researched properly, needs to be developed further. This premise can yield interesting results. Therefore, studying the translation of drama texts certainly helps researchers and students understand the dynamics of subtitling.

Finally, for further research on this topic, the Appendix can be a beneficial resource as it provides subtitled files of eight anonymous fresh subtitlers who have performed a subtitling test using the same three 3-minute clips mentioned in the previous chapters; however, these files have not been simulated. The appendix is useful in that it can potentially provide exercises for researchers and students to work on.

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Television channel

Sky satellite channel, 4 March 2009: Michael Jackson TV interview.

Films

Good Morning, Vietnam (1987)

People Like Us (2012)

The Muppets (2011)

APPENDIX

This appendix shows the ST, the original in English, alongside eight new subtitlers' TTs. This comparison forms a useful exercise for researchers and students who are keen to develop their skills in subtitling further. It should be noted that the exercise in the Appendix can be done on other different subtitled files (only the TTs) of the three film clips. This is used as a test to be passed by new subtitlers too.

Before introducing the table, which shows the performance of the eight anonymous subtitlers, it is important to read the guidelines and instructions given by the client, along with a sample glossary prepared by the client, and the checks that need to be carried out by the simulator.

Guidelines and Instructions

- (1) Description of errors** as given by the client and organised according to their importance or seriousness, with the first being the most serious:
1. Mistranslation or missing pertinent translation
 2. Register or manner of speaking
 3. Misspelling of character or place name
 4. Typing error
 5. Grammar and syntax
 6. Personal/subjective changes
 7. Violation of guidelines provided

There are other considerations related to taboos that the target audience would find unacceptable.

(2) Sample glossary

Abe	"أبيب"
Abraham	"أبراهام"
Alves	"الفيز"
Amelia Sage	"أميليا ساغ"

(3) Simulator's checks

These checks include:

- spellcheck
- title of film/TV programme
- character names
- missing subtitles
- subtitles violating reading speed or being too long
- inconsistencies, violating the number of lines (which are two lines maximum)
- the simulator is to follow all client specifications and fix errors where necessary

The Eight Different TTs alongside their STs

Below are the eight versions (ordered arbitrarily here) of the Arabic subtitled files by eight anonymous new subtitlers who have viewed the same three 3-minute clips from the three films *Good Morning, Vietnam*, *People Like Us*, and *The Muppets*; each subtitler shows various recurrent issues, such as punctuation, unintegrated research, spelling, grammar, mistranslation, and transliteration.

	Subtitled 1 TT	Subtitled 2 TT	Subtitled 3 TT	Subtitled 4 TT	Subtitled 5 TT	Subtitled 6 TT	Subtitled 7 TT	Subtitled 8 TT
<i>Good Morning, Vietnam</i>								
1	00:00:02.970-00:00:07.207							
Good morning, Vietnam.	صباح الخير يا "فيتنام"!	صباح الخير , فيتنام	صباح الخير (فيتنام)	صباح الخير , فيتنام.	صباح الخير, فيتنام	صباح الخير, فيتنام	صباح الخير, يا "فيتنام".	صباح الخير يا "فيتنام".
2	00:00:07.407-00:00:10.410							
Hey, this is not a test.		مرحباً، هذا ليس اختباراً	مرحباً إنه ليس اختباراً	هذا ليس بالإمتحان	مرحباً هذا ليس اختباراً.	مرحباً هذا ليس اختباراً.	أنتم، هذا ليس اختباراً.	هذا ليس اختباراً.
This is rock 'n' roll.	بل إنها موسيقى الروك أند رول.	إنه "الروك أند رول"	إنها الروك أند رول	بل هو موسيقى الروك والروك	إنه وقت الروك و الروك	إنه وقت الروك و الروك	بل إنها موسيقى "الروك أند رول".	إنه موسيقى "الروك أند رول".
3	00:00:10.644-00:00:13.247							
Time to rock it	حان الوقت لنهز الأجزاء بموسيقى الروك	حان وقت الصخب من "الدنثا"	نعم إنه وقت الروك من الدنثا الى	حان وقت موسيقى الروك من دنثا	حان وقت المرع.	حان وقت المرع.	حان الوقت لنهز الأجزاء	حان وقت المرع من منطقة الدنثا

from the Delta to the DMZ.	من هنا حتى اقصي الارض.	إلى "المنطقة مزروعة السلاح"	DMZ	إلى المنطقة الفيتنامية مزروعة السلاح	بين الكورينيين نزع السلاح	من الشمال الى الجنوب	من هنا الى المنطقة مزروعة السلاح.	إلى المنطقة مزروعة السلاح.
4	00:00:13.480-00:00:15.649	هل هذا أنا، أم انه يبدو	هل هذا أنا	هل ذلك أنا، أم أنه صوت ما	هل هذا أنا؟	هل هذا صوتي؟	هل هذا صوت أم صوت صوت	هل هذا صوتي، أم صوت
or does that sound like a Presley movie?	كصوت قادم من أحد افلام ايلفس بريسلي؟	أم أنّ هذا يبدو ككفيلم لـ "القيس"؟	او اناالصوت يشبه صوت أفلام بريسلي؟	من أفلام (بروسلي)؟	أم يبدو كفيلم لبريسلي؟	أم انه صوت فيلم ببرسلي؟	في أحد افلام "القيس" بريسلي؟	من أفلام "بريسلي"؟
5	00:00:15.816-00:00:19.353	فيفا دا نانغ، أوه، فيفا دا نانغ	تحيا دا نانج ، اوه، تحيا دا نانج	تحيا (دا نانغ)، تحيا (دا نانغ)	تحيا دا نانج ، يا دنانج	تحيا مدينة دي ناغج (اغنية لبريسلي)	تعيش "دا نانغ"، أوه، تعيش "دا نانغ"	تحيا "دا نانغ"، تحيا "دا نانغ"
6	00:00:19.520-00:00:22.656	دا نانغ لي، دا نانغ لي	لماذا لا تحضرون	اللغة، اللغة	لم لا تشققي مقاطعة فيتنام؟	دي ناغج مي، دي ناغج مي	نانغ	اللغة، اللغة

Nang me		حبالا وتشفتوني؟							
Why don't they get a rope and hang me?	لما لا يجلبوا حبالا ويشفتوني؟	لما لا يأتوا بحبل و يشفتوني؟	لما لا يأتوا بحبل و يشفتوني؟	لما لا يجلبوا حبالا ويشفتوني؟	لما لا يأتوا بحبل و يشفتوني؟	لما لا يجلبوا حبالا ويشفتوني؟	لما لا يأتوا بحبل و يشفتوني؟	لما لا يجلبوا حبالا ويشفتوني؟	لما لا يأتوا بحبل و يشفتوني؟
7 00:00:22.823-00:00:25.993									
Is it a little too early	الآن زال الوقت مبكراً قليلاً على كل	هل الوقت مبكراً قليلاً على هذا الصخب؟	هل الوقت مبكراً قليلاً على هذا الصخب؟	هل الوقت مبكراً قليلاً على هذا الصخب؟	هل من المبكر قليلاً تحدثي	هل الوقت مبكراً لاكل هذا الصخب؟	هل الوقت مبكراً لاكل هذا الصخب؟	هل الوقت مبكراً لعلو صوتي؟	هل الوقت مبكراً لعلو صوتي؟
for being that loud? Hey, too late.	هذا الصخب؟ هاهي لقد فات الأوان.	مهلاً، متأخر جداً	مهلاً، لقد فات الأوان	مهلاً، لقد فات الأوان	أم متأخراً جداً؟	لا تهتموا تأخرتم	هذا الصخب؟ أنت، لقد فات الأوان.	مهلاً، لقد فات الأوان.	مهلاً، لقد فات الأوان.
8 00:00:26.159-00:00:29.563									
It's 0600. What's the O stand for?	إنها 6 صباحاً الذي تدل عليه ال "يا"	يا للعجب! إنها الساعة السادسة صباحاً	إنها تمام السادسة، لماذا نستعد؟	يا إلهي! الأم تشبیر كلمة "يا"؟	إنها السادسة. الأم ترمز ي	0600. ماذا تعني ال ؟0	إنها 6 صباحاً ما الذي يدل عليه الصفر:	يا إلهي! الأم تشبیر كلمة "يا"؟	يا إلهي! الأم تشبیر كلمة "يا"؟
"Oh, my God, it's early."	"يا إلهي إن الوقت مبكر"	لما العجب؟ لأن الوقت مبكر للغاية	"يا إلهي" الوقت مبكر"	"يا إلهي، الوقت مبكر"	"يا إلهي هذا مبكر"	"يا إلهي، الوقت مبكر"	"يا إلهي إن الوقت مبكر"	"يا إلهي، الوقت مبكر."	"يا إلهي، الوقت مبكر."

9	00:00:29.796-00:00:32.332	Speaking of early, how about that Cro-Magnon, Marty Dreibitz?	بالحديث عن الإبحار، ماذا عن ذلك الـ كرو ماجنون، مارتى دريوتز؟	بخصوص الحديث عن الوقت المبكر	بمناسبة التكلم عن الوقت، ما رأيكم في	بالتحدث عن الوقت المبكر	ماذا عن الكائن البشري، مارتى دريوتز؟	و بالحديث عن الوقت المبكر.	بالحديث عن الوقت المبكر، ماذا عن	بمناسبة التكلم عن الوقت، ما رأيكم في
10	00:00:32.499-00:00:35.903	Thank you for "silky smooth sound."	شكراً لك على "الصوت الناعم السلس"	شكراً لك على "الصوت الحريري الناعم"	شكراً لك على "الصوت العذب الحلو"	شكراً لك على "الصوت الناعم"	شكراً لك على "الصوت الناعم"	اشكرك على "الصوت الناعم"	شكراً لك على الصوت الناعم السلس	اشكرك على "الصوت العذب الحلو".
		Make me sound like Peggy Lee.	يجعلني أبدو مثل بيغي لي.	هذا يجعلني مثل بيغي لي	إنه يجعلني أبدو كالمغنية (بيغي لي)	يجعلني أبدو مثل بيغي لي	جعلك تبدو كبيجي لي	يجعل صوتي يشبه صوت "بيغي لي".	يجعل صوتي يشبه صوت "بيغي لي".	إنه يجعلني أبدو كالمغنية "بيغي لي".
11	00:00:36.069-00:00:39.373	"Good morning, Vietnam"?	"صباح الخير يا مدينة فيتنام!"	صباح الخير فيتنام؟	"صباح الخير فيتنام!"	"صباح الخير، فيتنام"	"صباح الخير، فيتنام؟"	"صباح الخير، فيتنام؟"	"صباح الخير، يا فيتنام!"	"صباح الخير يا [فيتنام]؟"

What the heck is that supposed to mean?	ما الذي يفترض أن يعنيه ذلك؟	ما الذي تعنيه هذه الجملة؟	ما معنى هذا بحق الجحيم؟	ماذا يفترض أن يعنى ذلك بحق الجحيم؟	ماذا يعنى هذا؟	ماذا يعنى هذا بحق الجحيم؟	ما الذي يفترض أن يعنيه ذلك؟	ماذا يفترض أن يعنيه ذلك؟
12 00:00:39.540-00:00:43.877	لا أعرف أيها الملازم، أظن أنه يعني	لا أعلم سبدي الملازم. أعقد أنها تعني	لا أدري سبدي الملازم، أنا اخمن	لا أعرف أيها الملازم أعقد أنها تعنى	انا لا اعرف، ملازم ملكتي اعتقد انها	ماذا يعنى هذا بحق الجحيم؟	ما الذي يفترض أن يعنيه ذلك؟	ماذا يفترض أن يعنيه ذلك؟
I don't know, lieutenant. I guess it means good morning, Vietnam.	لا أعرف أيها الملازم، أظن أنه يعني	لا أعلم سبدي الملازم. أعقد أنها تعني	لا أدري سبدي الملازم، أنا اخمن	لا أعرف أيها الملازم أعقد أنها تعنى	انا لا اعرف، ملازم ملكتي اعتقد انها	ماذا يعنى هذا بحق الجحيم؟	ما الذي يفترض أن يعنيه ذلك؟	ماذا يفترض أن يعنيه ذلك؟
13 00:00:44.511-00:00:47.714	صباح الخير، يا مدينة فيتنام.	صباح الخير	صباح الخير، فيتنام	صباح الخير، فيتنام	تعنى صباح الخير يا فيتنام	صباح الخير، فيتنام	صباح الخير، يا "فيتنام".	صباح الخير، يا "فيتنام".
14 00:00:47.915-00:00:50.117	ومن الذي أعطى لأحد لبرمجة الموسيقى الحديثة؟	ومن أعطى الإذن ليقيم لأحد	ومن أعطى التصريح لأى شخص بأن	ومن أعطى الموسيقى	ومن اعطى الإذن ببث الموسيقى الحديثة؟	ومن اعطى الموسيقى الحديثة؟	ومن الذي أعطى إثناً لأحد	ومن صرح لأى شخص
And who gave anyone permission to program modern music?	ومن الذي أعطى لأحد لبرمجة الموسيقى الحديثة؟	ومن أعطى الإذن ليقيم لأحد	ومن أعطى التصريح لأى شخص بأن	ومن أعطى الموسيقى	ومن اعطى الإذن ببث الموسيقى الحديثة؟	ومن اعطى الموسيقى الحديثة؟	ومن الذي أعطى إثناً لأحد	ومن صرح لأى شخص
	لبرمجة الموسيقى الحديثة؟	لبرمجة الموسيقى الحديثة؟	يقدم برنامج عن الموسيقى الحديثة؟	حديثة؟	و من اعطى الإذن ببث الموسيقى الحديثة؟	لبرمجة الموسيقى الحديثة؟	لبرمجة الموسيقى الحديثة؟	يقدم برنامج موسيقى عصرية؟

Freddie and the Dreamers.	فريدي والحالمون.	"فريدي" و"ذا دريمرز"	فريدي وفريق دريمرز	فريدي والحالمون	فريدي والحالمون	"فريدي" وفريدي "الحالمون".	فريدي "فريدي" أند ذا "الحالمون".
15	00:00:51.919-00:00:56.823						
Wrong speed.	السرعة الخاطئة.	سرعة خاطئة	السرعة خاطئة	هناك خطأ في السرعة	سرعة خاطئة.	السرعة الخاطئة.	السرعة الخاطئة
We've got it on the wrong speed.	لقد جعلناه على السرعة الخاطئة.	أدراه على سرعة خاطئة	لقد أدراه على السرعة الخاطئة	لدينا خطأ في السرعة	لقد وضعناها على سرعة خاطئة	لقد جعلناه بالسرعة الخاطئة.	لقد شغلناها على السرعة الخاطئة.
16	00:00:56.990-00:01:01.128						
For those of you recovering from a hangover, that's gonna sound just right.	لأولئك الذين لا زالوا يتعافون من آثار الشرب	للمن يعانون من آثار الشرب	لذين يتعافون من آثار شرب الكحول	لهؤلاء الخارجون من علاقة	بالنسبة لمن يعانون من آثار الشرب	لأولئك الذين لا زالوا يتعافون من آثار الشرب	بالنسبة لمن يتعافون من آثار التمهالة
17	00:01:01.295-00:01:04.464						
	سريعكم ما ستسمعون	سوف يصدر صوتا الآن	سوف يبدو ذلك مناسباً	سوف يبدو ذلك مناسباً	ما بعد الخمر فستكون ممتازة	آثار التمهالة منكم، سيبدو هذا طبيعياً.	سيبدو ذلك مناسباً.

Let's pull her right back down. Let's	دعونا نعد سحب هذا لمكانه لنجرب أسرع	انسحبنا إلى الأسفل. لنحاول بسرعة،	دعونا نحاول بشكل أسرع	دعونا ندفعها للأسفل دعونا نحاول بشكل أسرع	دعونا نعد سحب هذا لمكانه لنجرب أسرع	دعونا نعيدنا من البداية.	دعونا نعد سحب هذا لمكانه لنجرب أسرع	لنعدنا من جديد ونجربها أسرع
try it faster, see if that picks it up.	سرعة عالية، ولنرى ماذي سيشره ذلك.	سنرى إذا كان سينفع الأمر	لنتظر ما انا كان ذلك سيرفعلها ذلك للأعلى	لنرى هل سنلتقطه	لنرى ان ذلك سيشره.	نجربها اسرع ونرى ان كانت ستنتج.	سرعة عالية، ولنرى ان ذلك سيشره.	لنرى ان كان ذلك سيضطها.
18 00:01:04.665-00:01:06.466								
Let's get it up on 78	لنصعده إلى 78	دعونا نضعها على 78	دعونا نرفعها ل78	دعونا نضعها على 78	لنصعده إلى 78	لنشغلها على سرعة 78	لنصعده إلى 78	لنضبطها على سرعة 78
19 00:01:08.135-00:01:10.737								
Those pilots are going,	اولئك الطيارين ذاهبون،	هذا ما يفعله الطيارون	هؤلاء الطيارون ذاهبون	هؤلاء الطيارون سيصبحوا	اولئك الطيارون ذاهبون،	سيصبح الطيارون	اولئك الطيارون ذاهبون،	ستبدأ الأغنية
"I like the music, I like the music."	"انا احب الموسيقى، أنا أحب الموسيقى"	"أحب الموسيقى، أحب الموسيقى"	"انا احب أحب الموسيقى"	"أحب الموسيقى"	"أنا أحب أحب الموسيقى، أنا أحب الموسيقى"	"أحب أحب الموسيقى"	"أنا أحب أحب الموسيقى، أنا أحب الموسيقى"	"أحب أحب الموسيقى"
20 00:01:10.938-00:01:13.774								
Oh, still a bad song.	أوه لا زالت أغنية سيئة	يا للأسف، ما زالت أغنية سيئة	أوه، ما زالت أغنية سيئة	لا يزالت أغنية سيئة، أنظر	أوه، لا زالت أغنية سيئة	لا يزالت أغنية سيئة.	أوه، لا زالت أغنية سيئة	تظل أغنية سيئة

Hey, wait a minute. Let's try something.	هي انتظر لحظة فلنجرب شيئاً	مهلاً، انتظر دقيقة، دعونا نجرب شيئاً ما	مهلاً، انتظر لحظة، دعونا نجرب شيئاً ما	مهلاً، انتظروا لحظة لنجرب شيئاً	هيا، فلنجرب شيئاً	اكن، انتظر لحظة دعونا نجرب شيئاً	هاي انتظر لحظة، فلنجرب شيئاً	مهلاً، انتظروا لحظة لنجرب شيئاً
21 00:01:13.941-00:01:16.243								
Let's play this backwards and see if it gets any better.	دعونا نعد لعبها بالخلف	فلنجربها بشكل معكوس	دعونا نقولها بشكل عكسي	لنشغلها بشكل عكسي	فلنشغلها للوراء ونرى أفضل إذا كانت أفضل	لنشغلها بالعكس	لعبها بالمقلوب	لنشغلها بشكل عكسي
22 00:01:16.410-00:01:19.880	فردي هو الشيطان.	"فردي" هو الشيطان	فردي هو الشيطان	هو (فردي) الشيطان	فردي هو الشيطان	فردي الشيطان	فردي هو الشيطان.	"فردي" هو الشيطان.
Frddie is the devil.	فردي هو الشيطان.	"فردي" هو الشيطان	فردي هو الشيطان	هو (فردي) الشيطان	فردي هو الشيطان	فردي الشيطان	فردي هو الشيطان.	"فردي" هو الشيطان.
Frddie is the devil.	فردي هو الشيطان.	"فردي" هو الشيطان	فردي هو الشيطان	هو (فردي) الشيطان	فردي هو الشيطان	فردي الشيطان	فردي هو الشيطان.	"فردي" هو الشيطان.
23 00:01:23.083-00:01:26.320								
Picture a man going on a journey	تخيل رجلاً ذاهباً في رحلة	تخيلوا رجلاً يطلق في رحلة	صورة رجل ذاهب في نزهة	تخيلوا رجلاً يذهب في رحلة	تخيل رجلاً في رحلة لمام وراء	تخيلوا رجل رحلة يذهب في رحلة	تخيل رجلاً ذاهباً في رحلة	تخيلوا رجلاً يذهب في رحلة

بeyond sight and sound.	إلى ما وراء البصر والصوت.	أسرع من سرعتي الصوت والضوء	خلف مرأى البصر والسمع	بعيداً عن الأنتظار	الصوت والروية	ما بعد الصوت والضوء	بسرعة تفوق الصوت والضوء.	بعيداً عن الأنتظار وأسماع الناس.
24	00:01:26.486-00:01:29.856							
He's left Crete.	غادر جزيرة كريت.	ترك "كريت"	إنه يغادر كريت	ترك جزيرة (كريت)	ترك كريت و دخل المنطقة	ترك الدمار.	غادر جزيرة "كريت".	ترك جزيرة "كريت" و دخل المنطقة منزوعة السلاح
He's entered the Demilitari zed Zone.	و دخل المنطقة الحالية من السلاح.	دخل " المنطقة منزوعة السلاح"	و يدخل المنطقة المنزوعة السلاح	و دخل المنطقة منزوعة السلاح	منزوعة السلاح	و دخل بين مطقة منزوعة السلاح.	و دخل المنطقة منزوعة السلاح.	
25	00:01:33.860-00:01:37.497							
What is this Demilitari zed Zone?	ما هي المنطقة الخالية من السلاح؟	ما هي المنطقة "منزوعة السلاح"؟	ماذا تعني المنطقة منزوعة السلاح؟	ماذا تكون المنطقة منزوعة السلاح؟	ما هذه المنطقة منزوعة السلاح	ماذا تعني منطقة منزوعة السلاح؟	ما هي هذه المنطقة منزوعة السلاح؟	ما هي المنطقة منزوعة السلاح؟
What do they mean, police action?	أيقصدون عمل الشرطة؟	ما قصدهم، حركة الشرطة؟	ماذا يقصدون بهم الشرطة؟	ما الذي يقصدونه، اعتقالات الشرطة؟	ماذا يفخوا، الشرطة؟	ماذا يعنون، اهي فعل بوليسي؟	أيقصدون عمل الشرطة؟	ما الذي يقصدونه، اعتقالات الشرطة؟
26	00:01:37.698-00:01:39.800							
Sounds like	يبدون كمجموعة من شرطة	تبدو مثل شرطين في مدينة	اصوات تشبه زوج من الشرطيين في	الأمر يشبه شرطين في (بروكلين)	تبدو كشرطين من بروكلين	تبدو كمجموعة من الضباط في بروكلين	يبدون كمجموعة من شرطة	الأمر يشبه شرطين في "بروكلين"

You're among the little people now.	أنت من بين الحجم الناس الصغير الآن.	أنت الآن بين الناس الصغير الآن.	أنت ضمن الناس العادية الآن	أنت ضمن الصغار الآن	أنت ضمن الناس العادية الآن	أنت ضمن الصغار الآن	أنت ضمن الناس العادية الآن	أنت ضمن الصغار الآن	أنت ضمن الصغار الآن.
33	00:01:58.485-00:02:01.755								
We represent the ARVIN Army	نحن نمثل جيش أرفنج	نحن نمثل "جيش" الأرفين	نحن نمثل جيش ARVIN	إننا نمثل الجيش الفيتنامي الجنوبي	نحن نمثل جيش فيتنام	نحن نمثل الجيش الفيتنامي.	نحن نمثل جيش "أرفين"	نحن نمثل جيش "أرفين"	إننا نمثل الجيش الفيتنامي الجنوبي.
The ARVIN Army	جيش أرفنج	"جيش" الأرفين "جيش" الأرفين	جيش جمهورية فيتنام	الجيش الفيتنامي الجنوبي	جيش / أرفين	الجيش الفيتنامي.	جيش "أرفين"	جيش "أرفين"	الجيش الفيتنامي الجنوبي.
34	00:02:01.922-00:02:04.825								
Oh, no, follow the Ho Chi Minh Trail.	أوه ، لا، اتبع أثر هوشي مينه .	أوه ، لا، اتبع أثر "هو تشي مينه" .	أوه ، تتبع أثر هو شي مينه "مدينة فيتنامية"	كلا، تتبع أثر (هو تشي مين)	يا ، لا، اتبع أثر هو تشي منه	هيا اتبعوا حزب هوشي مين.	أوه ، لا، اتبع أثر "هو شي مينه" .	أوه ، لا، اتبع أثر "هو شي مينه" .	كلا، تتبع أثر "هو تشي مينه" .
Follow the Ho Chi Minh Trail.	اتبع أثر هوشي مينه .	اتبع أثر "هو تشي مينه" .	تتبع أثر هو شي مينه	تتبع أثر (هو تشي مين)	اتبع أثر هو تشي منه	اتبعوا حزب هوشي مين.	اتبع أثر "هو شي مينه" .	اتبع أثر "هو شي مينه" .	تتبع أثر "هو تشي مينه" .

35	00:02:05.292-00:02:09.496												
Oh, I'll get you, my pretty.	أوه، سأحصل عليك، يا جميتي.	أوه، سأملك بك يا جميتي.	يا جميتي	يا جميتي	يا، سوف أحصل عليك، يا جميتي.	يا، سوف أحصل عليك، يا جميتي.	يا جميتي	يا، سوف أحصل عليك، يا جميتي.	يا، سوف أحصل عليك، يا جميتي.	يا جميتي.	يا، سوف أحصل عليك، يا جميتي.	يا جميتي.	يا جميتي.
It's the Wicked Witch of the North.	إنها ساحرة الشمال الشريرة.	إنها الساحرة الشمالية الشريرة في الشمال الشريرة.	إنها الساحرة الشمالية الشريرة	إنها ساحرة الشمال الشريرة	إنها ساحرة الشمال الشريرة	إنها ساحرة الشمال الشريرة	إنها ساحرة الشمال الشريرة	إنها ساحرة الشمال الشريرة	إنها ساحرة الشمال الشريرة	إنها ساحرة الشمال الشريرة.	إنها ساحرة الشمال الشريرة.	إنها ساحرة الشمال الشريرة.	إنها ساحرة الشمال الشريرة.
36	00:02:09.663-00:02:11.999												
It's Hanoi Hannah.	إنها هانوي هانا.	إنها هانوي هانا.	إنها هانوي هانا	إنها هانوي هانا	إنها هانوي هانا	إنها هانوي هانا	إنها هانوي هانا	إنها هانوي هانا	إنها هانوي هانا	إنها هانوي هانا.	إنها هانوي هانا.	إنها هانوي هانا.	إنها هانوي هانا.
37	00:02:12.165-00:02:16.169												
Now, little GI, you and your little Toto too.	الآن، القطة الصغيرة، أنت والتوتو الصغير الخاص بك.	الآن، القطة الصغيرة، أنت وصغيرك أيضاً	الآن، القطة الصغيرة و صغيرك	الآن، القطة الصغيرة و صغيرك	الآن، القطة الصغيرة و صغيرك	الآن، القطة الصغيرة و صغيرك	الآن، القطة الصغيرة و صغيرك	الآن، القطة الصغيرة و صغيرك	الآن، القطة الصغيرة و صغيرك	الآن، القطة الصغيرة، أنت وصغيرك أيضاً.	الآن، القطة الصغيرة، أنت وصغيرك أيضاً.	الآن، القطة الصغيرة، أنت وصغيرك أيضاً.	الآن، القطة الصغيرة، أنت وصغيرك أيضاً.
38	00:02:18.338-00:02:22.142												
Oh, Adrian, Adrian.	أوه، أدريان، أدريان.	أوه، أدريان، ماذا تفعل؟	أوه، أدريان	أوه، أدريان	أوه، أدريان	أوه، أدريان	أوه، أدريان	أوه، أدريان	أوه، أدريان	أوه، أدريان، ماذا تفعل؟	أوه، أدريان، ماذا تفعل؟	أوه، أدريان، ماذا تفعل؟	أوه، أدريان، ماذا تفعل؟

What are you doing, Adrian?	ما الذي تفعله، يا أدريان؟	ماذا تفعل أدريان؟	ماذا تفعل يا أدريان؟	ماذا تفعل يا أدريان؟	ماذا تفعل يا أدريان؟	ما الذي تفعله، يا "أدريان"؟	ماذا تفعل يا "أدريان"؟
39	00:02:22.309-00:02:23.777						
Hannah, you slut.	هانا، أيتها العاهرة.	هانا انتي ساقطة	هانا، أيتها الساقطة	هانا، أيتها العاهرة	هانا، أيتها العاهرة	"هانا"، أيتها العاهرة.	"هانا"، أيتها العاهرة.
40	00:02:23.977-00:02:27.514						
You've been down on everything but the <i>Titanic</i> . Stop it right now.	لقد كنت في أسفل كل شيء غير التيتانيك. توقف الآن.	انت تتلهفين على اى شئ ولكن التيتانيك ، اوقفها الان	تشعربين بالإحباط نحو كل شيء	انتى تتقذى كل شيء ما عدا تيتانيك. توقف عن ذلك	لقد سقطتى فى كل شيء	لقد كنت في أسفل كل شيء	تشعربين بالإحباط نحو كل شيء عدا "تيتانيك". كفاك هذا الآن.
41	00:02:28.015-00:02:31.952						
You know, he's really funny.	أتدري، إنه مضحك حقاً	أتعلم انه حقاً مضحك	تعرف، إنه مضحك فعلاً	تعرف، أنه فعلاً مضحك	أتدري، انه مرح بالفعل.	أتعلم، إنه حقاً مضحك.	تعرف، إنه مضحك فعلاً.
You know, he's like a Marx	تماماً كأكحد "الإخوة" ماركس.	أتعلم، إنه مثل الإخوان ماركس	مثل الإخوة (ماركس)	تعرف، هو مثل أخ ماركس	أتدري، إنه مثل أخو ماركس.	تماماً مثل الأخ "ماركس".	مثل الإخوة "ماركس".

brother.									
42	00:02:32.119-00:02:35.155								
And which Marx brother	و اي من لماركس	اي من الإخوة "ماركس"،	واي من إخوة (ماركس) يكون ذلك	اي ماركس تعني؟	اي اخ سيكورن يا جندي؟	اي اخ لماركس	اي اخ لـ "ماركس"	واي من إخوة "ماركس" يكون ذلك	
would that be, private? Zeppo?	يكون ذلك، الخاص؟ Zeppo؟	أيها العريف؟ "زيبو"؟	أيها العسكري؟ (زيبو)؟	زيبو؟	زيبو؟	يمكن أن يكونوا خاصة؟ زيبو؟	يكون ذلك، الخاص؟ "زيبو"؟	أيها العسكري؟ "زيبو"؟	
43	00:02:35.322-00:02:39.192								
—I don't find him funny at all.	- أنا لا أجده مضحكاً على الإطلاق.	- لا أجده مضحكاً بالمرّة	- لا أجده مضحكاً على الإطلاق	أنا لا أعتبره مضحك بالمرّة.	- أنا لا أجده مرحاً على الإطلاق.	أنا لا أعتبره مضحكاً بالمرّة.	- أنا لا أجده مضحكاً على الإطلاق.	- لا أجده مضحكاً على الإطلاق.	
—Zeppo? Isn't he the one with the hat?	- Zeppo؟ أليس هو صاحب القبعة؟	- "زيبو"؟ أهذا من يرتدي قبعة؟	- (زيبو)؟ أليس هو صاحب القبعة؟	زيبو؟ أليس هو من يرتدي قبعة؟	- زيبو؟ هل تقصد ثوب القبعة؟	زيبو؟ أليس هو من يرتدي قبعة؟	- "زيبو"؟ أليس هو صاحب القبعة؟	- "زيبو"؟ أليس هو صاحب القبعة؟	
44	00:02:39.393-00:02:41.161								

Hi, can you help me?	مرحباً، أستطيع مساعدتي؟	مرحباً، يمكنك مساعدتي؟	مهلاً، هل يمكن أن تساعدني؟	مرحباً، يمكنك مساعدتي؟	مرحباً، هل يمكنك مساعدتي؟	مرحباً، هل يمكنك مساعدتي؟	مرحباً، أستطيع مساعدتي؟	مرحباً، يمكنك مساعدتي؟	مرحباً، يمكنك مساعدتي؟
What's your name?	ما هو اسمك؟	ما اسمك؟	ما هو اسمك؟	ما اسمك؟	ما اسمك؟	ما اسمك؟	ما اسمك؟	ما اسمك؟	ما اسمك؟
45	00:02:41.328-00:02:43.997								
Roosevelt E. Roosevelt.	روزفلت . روزفلت .	"روزفلت إي روزفلت" روزفلت	روزفلت , روزفلت	(روزفلت روزفلت)	روزفلت إي . روزفلت	روزفلت إي روزفلت . روزفلت	روزفلت إي روزفلت . روزفلت	روزفلت إي . روزفلت	"روزفلت إي . روزفلت"
What town are you in?	في أي بلدة أنت؟	من أي مدينة أنت؟	من أي بلدة أنت؟	أي مدينة تسكن؟	من أي بلدة أنت؟	من أي مدينة أنت؟	من أي مدينة أنت؟	في أي بلدة أنت؟	أي مدينة تسكن؟
46	00:02:44.164-00:02:46.333								
Poontang.	بونتانج .	في مدينة "بونتانج" .	بون تانج	(بونتانج)	بونتانج	بونتانج .	بونتانج .	"بونتانج" .	"بونتانج" .
Thank you, Roosevelt.	شكراً لك، روزفلت .	شكراً لك، "روزفلت" .	شكراً لك روزفلت	شكراً لك، (روزفلت)	شكراً لك ، روزفلت .	شكراً لك روزفلت .	شكراً لك روزفلت .	شكراً لك، "روزفلت" .	شكراً لك، "روزفلت" .
People Like Us									
47	00:02:46.500-00:02:49.670								

Audiovisual Translation

What's the weather like out there?	كيف هو الطقس هناك؟	كيف حالة الطقس هناك؟	كيف الطقس بالخارج؟	ما حالة الطقس الآن؟	كيف يكون الطقس لديكم؟	كيف هو الطقس هناك؟	ما حالة الطقس بالخارج؟
It's hot, damn hot, real hot.	انه حار، حار، حار جداً.	الجو حار والعملة حار حار فعلاً	انه حار، حار للغاية، حقاً حار حار	انه حار ، حار جداً بالفعل.	انه حار، حار، حار	انه حار ، حار، حار	انه حار، حار، حار
48 00:02:49.836-00:02:53.140							
Hotter things is my shorts. I could cook things in it. Crotch-pot cooking.	الحرارة هي التي في سراويلي. استنط يع طهي الأشياء المنفرجي هو وعاء للطهي.	لاشيء لدي أشياء أكثر حرارة في سراويلي. استنط ان اطهو فيه. او اعد كروتش بوت	ما أكثر حرارة هو سراويلي	الأكثر حرارة هي شورتاتي. يمكنني اطهو فيها كروعات متشعب.	الأشياء الحارة داخل سراويلي يمكنني ي طهي الأشياء عليها. طهي ما بين الأرجل	الحرارة هي في سراويلي. استنطع طهو الأشياء فيه. طهو في السراويل.	يمكنني أن أطهو الطعام داخله.
49 00:02:53.340-00:02:56.209							
Tell me what it feels like.	اخبرني بماذا تشعر	اخبرني كيف حال الجو	اخبرني بشعورك	اخبرني ماذا تشعر.	اخبرني كيف تشعر.	اخبرني بما تشعر	اخبرني بشعورك.
Fool, it's hot.	ايها الأحمق، انها ساخنة.	احمق. انه حار	يا احمق، انه حار	ايها العمق ، انه حار.	ايها الغبي، انها حارة.	ايها الأحمق، انها ساخنة.	يا احمق، انه حار.
50 00:02:56.376-00:03:01.014							

					و الفانديليس.				
by Martha and the Vandellias.	من قبل مارثا و فانديلاس.	لـ"مارثا" و "ذا" فانديلاز "	من مارثا و فانديلاس	لقرقة (مارثا و فانديلاس)	لمارثا وفانديلا		من قبل "مارثا" و "فانديلاس".	لقرقة "مارثا" أند ذا فانديلاس".	
57	00:03:17.030-00:03:19.132								
Yes. Hey, you know what I mean.	نعم. هاي، أنت تعرف ما أعنيه.	أجل. أنتم تعلمون ما أقصد.	حسنا، هل تعرف قصدي ؟	نعم. أنتم تعرفون ما أقصده	نعم. أنت تعرف ماذا أعني.	نعم. أنت تعرف ماذا أعني.	نعم. أنت تعرف ما أعنيه.	نعم أنتم تعرفون ما أقصده	
58	00:03:22.703-00:03:24.004								
Too much?	كثير جدا؟	اداء مبالغ فيه؟	كثيرا جدا؟	اداء مبالغ فيه؟	هل هذا مبالغ فيه؟	كثير جدا؟	كثير جدا؟	اداء مبالغ فيه؟	
59	00:03:33.280-00:03:35.515								
Oh, God.	يا الهي.	يا الهي	يا الهي يجب أن لا افعل هذا	يا الهي!	على فعل هذا. لم يكن	يا الهي، لنتي لم افعل هذا.	يا الهي.	يا الهي!	
I shouldn't have done this.	لم يكن علي فعل ذلك بهذا.	فعل ذلك	لم يجب أن افعل هذا	لم يجب أن افعل هذا			لم يكن ينبغي علي القيام بهذا.	ما كان يجب أن افعل هذا.	
60	00:03:35.582-00:03:38.251								
This is the medicine	هذا هو دواء الغنثيان	هذا هو دواء الغنثيان	هذا الدواء من أجل الغنثيان	هذا دواء الغنثيان الناتج	هذا هو دواء الغنثيان من	هذا علاج الغنثيان.	هذا هو دواء الغنثيان	هذا دواء الغنثيان الناتج	

64	00:03:47.761-00:03:51.231		اليتسول.						
Oh, God.	يا الهي.	يا الهي.	يا الهي.	يا الهي.	يا الهي.	يا الهي.	يا الهي.	يا الهي.	يا الهي. كانت تثيرني تلك الراحة.
That used to turn me on.	كان ذلك يثيرني عادة.	كانت تلك الراحة تثيرني دوماً.			كان هذا يثيرني.	كانت تثيرني.	كان ذلك يثيرني عادة.		
65	00:03:51.398-00:03:55.368								
Mom. I'm not that stoned.	امي. انا لست متشعباً لهذا الحد.	امي. لست متشعباً لهذا الحد.	امي. انا لست متشعباً لهذا الحد.	امي. انا لست متشعباً لهذا الحد.	امي. انا لست متشعباً لهذا الحد.	امي. انا لست متشعباً لهذا الحد.	امي. انا لست متشعباً لهذا الحد.	امي. انا لست متشعباً لهذا الحد.	امي. لست متشعباً لهذا الحد.
I will never be that stoned.	لن اكون ابداً بتلك الدرجة من النشوة.	ولن انتشي لهذا الحد ابداً.	انا لن اتخدر ابدا لهذا الحد.	انا لن اتخدر ابدا لهذا الحد.	انا لن اكون ابداً لهذا الحد.	انا لن اكون ابداً لهذا الحد.	لن اكون ابداً لهذا الحد ابداً.	لن اكون ابداً لهذا الحد ابداً.	ولن اتمل هكذا ابداً.
66	00:03:55.435-00:03:56.937								
How did you end up with him, anyway?	كيف انتهى بك المطاف معاه، على أية حال؟	كيف تقابلتما، على أي حال؟	كيف انتهى المطاف بك معاه؟	كيف انتهى بك المطاف معاه؟	كيف أتتهى بك الأمر معاه، على أي حال؟	كيف انتهى بك المطاف معاه على أي حال؟	كيف انتهى بك المطاف معاه، على أية حال؟	كيف انتهى بك المطاف معاه؟	كيف انتهى بك المطاف معاه؟

74	00:04:20.594-00:04:24.798	I was 17 years old, and he was like ...	كنت في عمر 17 سنة، وهو كان مثل ...	كان عمري 17 عاماً وكان هو ... أشبه...	وكان عمري 17 عاماً وكان هو مثل ...	كنت في السابعة عشر و هو كان.. مثل...	كان عمري 17 سنة، وكان هو مثل ...	وكان عمري 17 عاماً وكان هو ... أشبه...
75	00:04:26.767-00:04:28.735
The king of L.A.	ملك لوس انجلوس	ملك "لوس انجلوس"	ملك لوس انجلوس	ملك لوس انجلوس (معنى)	ملك لوس انجلوس	ملك لوس انجلوس	ملك "لوس انجلوس"	ملك "لوس انجلوس"
76	00:04:28.869-00:04:31.438	He said I reminded him of Joni Mitchell.	قال لي باي اذكره	قال لي اني اذكره بـ "جونى ميتشل"	قال لي اني اذكره بـ "جونى ميتشل"	قال اننى اذكره بـ جونى ميتشل.	قال لي اني اذكره بـ "جونى ميتشل"	قال اننى اذكره بـ "جونى ميتشل"
77	00:04:31.505-00:04:34.941	She's the reason I moved here.	هي السبب وراء انتقالى للعيش هنا.	كانت هي السبب في انتقالى الى هنا	كانت سبب انتقالى للعيش هنا	انتها السبب لانتقالى هنا.	هي السبب وراء انتقالى للعيش هنا.	كانت سبب انتقالى للعيش هنا.
I heard her voice on	سمعت صوتها على الراديو،	سمعت صوتها على الراديو	سمعت صوتها على الإذاعة.	سمعت صوتها على الراديو	سمعت صوتها على الراديو	سمعت صوتها فى الراديو	سمعت صوتها فى المذياع،	سمعت صوتها على المذياع.

the radio,		ثم قلت							
78	00:04:36.510-00:04:40.814								
and I said, "Why can't that be me?"	قلت: "لماذا لا يمكن أن تكون أنا؟"	قلت: "لماذا لا يمكن أن تكون أنا؟"	قلت: "لماذا لا تكون هذه أنا؟"	قلت: "لم لا تكون أنا؟"	قلت: "لم لا تكون أنا؟"	قلت: "لم لا تكون أنا؟"	قلت: "لم لا تكون أنا؟"	قلت: "لم لا تكون أنا؟"	قلت: "لم لا تكون أنا؟"
I could sing.	أستطيع الغناء أعني.	يمكنني الغناء	يمكنني الغناء	يمكنني الغناء.	يمكنني الغناء.	يمكنني الغناء.	يمكنني الغناء.	يمكنني الغناء.	تلك القاعة أنا؟" يمكنني الغناء. أعني.
79	00:04:42.649-00:04:44.050								
Everybody said it.	الجميع قال ذلك.	الجميع قال لي ذلك	الجميع قال ذلك	الجميع قال هنا.	الجميع قال هنا.	الجميع قال هنا.	الجميع قال هنا.	الجميع قال ذلك.	قال الجميع ذلك.
80	00:04:45.752-00:04:50.524								
So, I came here	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك	لذلك، جئت إلى هنا وقابلت أبيك
and I met your dad	وقابلت والدك	وقابلت والدك	وقابلت والدك	وقابلت والدك.	وقابلت والدك.	وقابلت والدك.	وقابلت والدك.	وقابلت والدك.	وقابلت والدك.
81	00:04:50.624-00:04:52.626								
and then I met Joni Mitchell.	ثم التقيت بجوني ميشيل.	بعد ذلك قابلت "جوني ميتشل"	وبعدھا التقيت (جوني ميتشل)	وبعدھا قابلت ميتشل.	ثم قابلت جوني ميتشل.	ثم قابلت جوني ميتشل.	وبعدھا قابلت جوني ميتشل.	ثم التقيت بـ "جوني ميتشل".	وبعدھا التقيت "جوني ميتشل".

			جوني (ميشل)						
82	00:04:52.826-00:04:53.827								
Oh, man.	يا رجل.	يا رجل!	اوه يا رجل	يا الهي!	يا الهي!	يا للهول.	يا رجل.	يا رجل!	
83	00:04:55.996-00:04:59.366								
I met Linda Ronstadt	التقت ليندا رونستاد	قابلت "ليندا رونستاد" و"ستيفي نيكس".	التقت ليندا رونستاد	التقت بـ(ليندا رونستاد)	قابلت روندا ستات و ستيفي نيكز.	قابلت ليندا رونستاد و ستيفي نيكس.	التقت "ليندا رونستاد"	التقت بـ"ليندا رونستاد"	و"ستيفي نيكس".
and Stevie Nicks.	ستيفي نيكس.		وستيفي نيكس	و(ستيفي نيكس)			و"ستيفي نيكس".	و"ستيفي نيكس".	
84	00:05:01.601-00:05:05.305								
And Lillian Cresbauer	وليليان كريس بوير	و"ليليان كريسباور"	و(ليليان كريسبور)من	و(ليليان كريسباور)	و(ليليان كريسباور	و(ليليان كريسباور من ناتلي	و"ليليان كريسباور"	و"ليليان كريسباور"	و"ليليان كريسباور"
from Nutley, New Jersey.	من نوتلي، نيو جيرسي.	من "ناتلي"، "نيو جيرسي"	(نوتلي، نيو جيرسي)	من (ناتلي) بـ(نيو جيرسي)	من نوتلي، نيو جيرسي.	نيو جيرسي	من "ناتلي"، "نيو جيرسي".	من "ناتلي" بـ"نيو جيرسي".	من "ناتلي" بـ"نيو جيرسي".
85	00:05:06.840-00:05:11.444								
One night, we were	و في إحدى الليالي، كنا	في ليلةٍ ما	ذات ليلةٍ كنا جالسين مع	و(ذات ليلةٍ كنا جالسين	ذات ليلةٍ كنا نجلس معاً	ذات ليلةٍ كنا جالسين	ذات ليلةٍ كنا جالسين	و في إحدى الليالي،	و(ذات ليلةٍ كنا جالسين جميعاً

			بعضنا	جميعنا	ونضحك ونغني.				
all sitting around joking and singing,	جميعاً نمزح و نغني في الأنحاء،	كنا جالسين نضحك ونغني	نمزح ونغني	نغني ونمزح معاً	نضحك و نغني.	نضحك و نغني.	كنا جميعاً نمزح ونغني،	نغني ونمزح معاً	نغني ونمزح معاً
86	00:05:11.611-00:05:13.814								
and Jerry pushed me toward the piano	وجيري دفعني نحو البيانو	ودفعني نحو "جيري" نحو البيانو	فدفعني (جيري) نحو البيانو	ودفعني (جيري) نحو البيانو	جيري للبيانو. ودفعني على البيانو	وجيري دافعتني على البيانو	ودفعني نحو "جيري" نحو البيانو	ودفعني نحو "جيري" نحو البيانو	ودفعني نحو "جيري" نحو البيانو
87	00:05:13.914-00:05:16.516								
and said, "Get up there,	وقال: "اصعدي هناك،	وقال لي، "عزفي يا [ليليان]!"	وقال اصعدي إلى هناك ليليان	وقال لي	وقال: "انتهي ليليان. سوف يجوكي!"	وقال " اعزفي يا ليليان، سيجوزك!"	وقال: "اصعدي هناك،	وقال لي،	وقال لي،
Lillian. They'll love you!	ليليان، سوف يجوزك!"	سوف يعجبهم عزفك	سوف يجوزك!	"اصعدي يا (ليليان)، سوف يجوزك!"	"اصعدي يا ليليان، سوف يجوزك!"		[ليليان] سوف يجوزك!"	"اصعدي يا ليليان، سوف يجوزك!"	"اصعدي يا ليليان، سوف يجوزك!"
88	00:05:16.683-00:05:19.619								
Nobody	لا أحد لديه	لا أحد يمتلك أحد	لا أحد لديه	لم يملك أحد	لا يملك أحد	لم يملك احدا	لا أحد لديه	لا أحد لديه	لم يملك أحد

had ears	أذنان	أذناً	أذنان	أذناً موسيقية	أذناً مثل والدك	أذنان مثل أذني أبيك.	أذنين موسيقيين
like your dad. He knew.	مثل والدك لقد عرف ذلك.	مثل أذن أباك. كان يعلم	مثل والدك لقد كان يعرف	كو ذلك لقد كان يعلم	كان يعرف ذلك.	كان يعرف ذلك.	كأذني أبيك. لقد كان يعلم ذلك.
89	00:05:22.489-00:05:24.090						
He knew I was good.	كان يعلم أنني كنت جيدة.	كان يعلم أنني كنت جيدة	كان يعرف أنني كنت جيدة	كان يعلم أنني بارعة	كان يعرف أنني كنت جيدة.	كان يعلم أنني كنت جيدة.	كان يعلم أنني بارعة.
90	00:05:25.525-00:05:27.527						
For Nutley, New Jersey.	لنوتلي، نيو جيرسي.	لـ "ناتلي"، من "نيو جيرسي"	لنوتلي نيو جيرسي	بالنسبة لبلدة (ناتلي) (نيو جيرسي)	لناتلي، نيو جيرسي.	لـ "ناتلي"، "نيو جيرسي".	بالنسبة لبلدة "ناتلي" بـ "نيو جيرسي".
91	00:05:30.530-00:05:33.366						
So, I sang.	لذلك، غنيت.	لذا، غنيت	لذلك، غنيت.	لذا، غنيت	لذلك غنيت.	لذلك، غنيت.	لذا، غنيت.
92	00:05:35.702-00:05:37.037						
After that I....	بعد ذلك أنا لم ...	بعد ذلك ...	وبعد ذلك	وبعد ذلك...	وبعد هذا أنا... وبعدها أنا..	بعد ذلك أنا لم ...	وبعد ذلك...
93	00:05:39.005-00:05:41.675						
I never felt	لم أشعر قط مجدداً بأن	لم أعد أشعر	لم أشعر أن هؤلاء الأشخاص	لم أشعر أن هؤلاء الأشخاص	لم أشعر أبداً	لم أشعر قط مجدداً بأن	لم أشعر أن هؤلاء الأشخاص

like those people were my friends again.	هؤلاء الناس كانوا أصدقائي.	بأن هؤلاء الناس أصدقائي مرة أخرى	كانوا أصدقائي مرة أخرى	كانوا أصدقائي مرة ثانية	أن هؤلاء الناس هم أصدقائي	سيكونون أصدقائي مرة أخرى.	هؤلاء الناس كانوا أصدقائي.	كانوا أصدقائي مرة ثانية.
94 00:05:47.948-00:05:51.718								
Wow.	واو	يا للعجب.	واو		واو	يا الهى.	عظيم. لم تخبرني أبداً بذلك.	عظيم.
You never told me that.	لم تخبرني أبداً بذلك.	لم تخبرني بهذا من قبل.	لم تخبرني ذلك قط	لم تخبرني بهذا من قبل	لم تخبرني ذلك من قبل.	لم تخبرني بهذا من قبل.		لم تخبرني بهذا من قبل.
95 00:05:51.885-00:05:54.988								
—Why would he do that?	لماذا قد يفعل ذلك؟	لماذا قد يفعل هذا؟	لماذا فعل ذلك؟	لماذا فعل ذلك؟	لماذا فعل ذلك؟	لم يفعل هذا؟	لماذا فعل ذلك؟	لماذا فعل ذلك؟
—I don't know.	انا لا اعرف.	لا اعلم	لا اعلم	لا اعلم	لا اعرف.	انا لا اعرف.	لا اعرف.	لا اعلم.
96 00:05:56.857-00:05:59.726								
He wasn't always easy to understand	لم يكن من السهل فهمه دائماً.	لم يكن من السهل فهمه دائماً	لم يكن من السهل فهمه	لم يكن من السهل فهمه يوماً	لم يكن من السهل فهمه.	لم يكن فهمه سهلاً ابداً	لم يكن من السهل فهمه دائماً.	لم يكن من السهل فهمه يوماً

You know your father.	أنت تعرف والدك.	أبائك	أنت تعرف والدك	أنت تعرف أبائك.	أنت تعرف والدك.	أنت تعرف والدك.	أنت تعرف والدك.
97 00:05:59.860-00:06:04.698							
What is not to understand , Mom? He was a f	وما الذي يصعب فهمه يا أمي؟ لقد كان ...	ما الذي لا يمكن فهمه، أمي؟	ما الصعب في فهمه، يا أمي؟	ما الذي لا يمكن فهمه أمي؟	ماذا لا يفهم يا أمي؟	وما الذي يصعب فهمه يا أمي؟	ما الصعب في فهمه، يا أمي؟
		لقد كان	لقد كان ...	هو كان...	لقد كان ..	لقد كان ...	لقد كان...
98 00:06:05.732-00:06:07.000							
He was a prick.	لقد كان وغدا.	لقد كان وغدا.	كان غيباً	كان مهين.	لقد كان حقير.	لقد كان وغدا.	كان غيباً.
99 00:06:08.869-00:06:10.770							
He humiliated you.	لقد قام بإذلالك.	لقد أهانك	لقد أهانك	هو أهانك.	لقد أهانك.	لقد قام بإذلالك.	لقد أهانك.
100 00:06:10.904-00:06:13.073							
You want to know	أتعرف ما	أتريد أن تعلم ما هو المهين	تعرف هل تريد أن تعرف	أتريد أن تعرف	تعرف ما الذي	أتريد أن تعرف ما المثل؟	أتريد أن تعرف

	الذي كان مدلاً؟	حقاً؟	مالذي كان مهيناً؟	كان مهيناً؟	ما الذي أهانتني؟	مهيناً؟	ما كان مهيناً؟
101	00:06:14.407-00:06:17.677						
I was the only one at the funeral sitting next to an empty seat.	كنت الوحيدة في الجنازة، كنت الوحيدة التي تجلس بجانب مقعد فارغ.	بجانب مقعد فارغ	اجلس بقرب مقعد حال جنازته	كنت الوحيدة التي يجوارها مقعد	كنت الوحيدة في الجنازة	نقدت كنت الوحيدة في الجنازة	كنت الوحيدة التي يجوارها مقعد خاوي في الجنازة.
102	00:06:18.578-00:06:22.415						
That was fun. I didn't have to answer any weird questions about that one.	كان ذلك ممتعاً لم يتوجب عليّ الإجابة عن الإجابة عن أي أسئلة غريبة بخصوص ما حدث	كان ذلك ممتعاً لم يتوجب عليّ الإجابة عن أي أسئلة غريبة بخصوص ما حدث	كان ذلك ممتعاً لم يتوجب عليّ الإجابة عن أي أسئلة غريبة عن ذلك الشخص.	كان هذا مسلي. لم يكن عليّ الإجابة عن أي أسئلة غريبة عن ذلك الشخص.	كان هذا مسلي. لست بحاجة لأن ارد الإجابة عن أي أسئلة غريبة عنه.	كان ذلك جيداً. مضطرة	كان الأمر ممتعاً لم أضطر للإجابة عن أية أسئلة غريبة بشأن ذلك الأمر.

103	00:06:23.850-00:06:26.753												
Oh, there's the sarcasm.	أوه، كانت هناك سخرية.	أوه، كانت هناك سخرية.	حسناً، ها هي السخرية	هذه هي السخرية	تلك هي السخرية. أذكر ذلك	يا، هذا ساحر.	نعم، هنا السخرية.	ها هي السخرية.	تلك هي السخرية. أذكر ذلك.				
I remember that.	أتذكر ذلك.	أتذكر ذلك.	أنا أتذكر ذلك	أنا أتذكر ذلك				أتذكرها.					
104	00:06:26.853-00:06:28.989												
What you probably don't remember	ربما لا تتذكره الشيء الذي	ما قد لا تتذكره	نعم حسناً ما الذي	نعم حسناً ما الذي	ما لا تتذكره على الأرجح هو تغيير ي	ما لا تتذكره	الذي لا تتذكره	لعلك لا تذكر	ما لا تتذكره على الأرجح هو تغيير ي				
			لا تتذكره أنت	لا تتذكره أنت	للأكياس البلاستيكية المعلقة في بطئ				للأكياس البلاستيكية المعلقة في بطئ				
105	00:06:29.055-00:06:31.691												
is me changing	هو أنني أنا من كانت تغير	هو تغيير للكيس البلاستيكي	هو تغييري للأكياس	هو تغييري للأكياس	Subtitle merged with the above	هو تغيير ي حقائب البلاستيك	هو تغيير ي للأكياس بلاستيكية في معدته	أنني كنت أغير الأكياس البلاستيكية	Subtitle merged with the above				

	الأكياس البلاستيكية التي كانت في بطنه	المثبت في بطنه	المعلنة في بطنه	في بطنه	بطنه القريبة من
106	00:06:31.758-00:06:33.526				
every two hours	كل ساعتين	كل ساعتين حتى لا يسرب برازه.	كل ساعتين	كل ساعتين حتى لا تخرج فضلاته.	كل ساعتين حتى لا تتسرب فضلاته للخارج.
so his shit wouldn't leak.	لكي لا يتسرب غائطه.	حتى لا يتسرب قانوره إلى الخارج	حتى لا يتسرب فضلاته للخارج	حتى لا يتسرب غائطه.	لكي لا يتسرب غائطه.
107	00:06:34.060-00:06:37.864				
Wow, Mom. That was like a double twist on the high degree	واو، بيا أمي. كان ذلك بمثابة	أمي! كان هذا مستوى عالياً	أمي لقد كان ذلك مثل تقليب مفاجئ	واو، أمي. هذا تغيير مزدوج	عجباً، يا أمي. كان ذلك أشبه بالتورط
108	00:06:37.931-00:06:39.165				
	انحراف مزدوج لأقصى درجة		من درجة عالية	بدرجة كبيرة	انحراف مزدوج لأقصى درجة
				هذه صعوبة بالغة	بصعوبة في هذا الموقف المبهين.

Audiovisual Translation

of difficulty	من الصعوبة	من الصعوبة	و الصعوبة في الغوص في الإهانة	Subtitle merged with the above	بصعوبة	للتعامل مع هذا الحقيق.	من الصعوبة	Subtitle merged with the above
on that insult dive.	علي أن كل تلك الغوص في الإهانة.	في الإهانة والشر		لكالتعمق في الإهانة.			بشأن تلك الإهانة.	
109	00:06:39.466-00:06:42.636							
He was in and out of the hospital for a year. You never even called him.	استمر في الدخول والخروج من المستشفى	ظل يدخل ويخرج من المشفى لمدة عام.	كان يدخل ويخرج من المشفى لمدة عام	كان يتردد طيلة عام على المستشفى	كان داخ والخارج المشفى لمدة سنة.	لم تتصل به أبداً.	كان يتصل به لمدة سنة. و أنت لم تتصل به حتى.	استمر في الدخول والخروج من المستشفى
110	00:06:42.769-00:06:45.872							
—He didn't want me around,	- لم يكن يرغب بوجودي من حوله، يا أمي.	- لم يكن يريدني بجانبه	لم يكن يريدنا معه يا أمي	- لم يريدني معه، يا أمي.	- لم يكن يريدني بجانبه	- لم يكن يريدني بجانبه	- لم يكن يرغب في وجودي، يا أمي.	- لم يكن يرغب في وجودي، يا أمي.

Mom.													
—Is that what you tell yourself?	- هل هذا ما كنت تخبر به نفسك؟	- أهذا ما كنت تقول لنفسك؟	هل هذا ما كنت تقول له لنفسك؟	- هل ذلك ما تخبر نفسك به؟	- هل هذا ما تخبر به نفسك؟	- هل هذا ما تخبر به نفسك؟	- هل هذا ما تخبر به نفسك؟	- هل هذا ما تخبر به نفسك؟	- هل هذا ما تخبر به نفسك؟	قلته لنفسك؟	- هل هذا ما قلته لنفسك؟		
111	00:06:46.006-00:06:47.908												
And you let him not want me around.	و سمحت له انت بأن لا يريدني بجانبه.	وأنت سمحت له بأن لا يريدني معه	وأنت تركته لا يرغب بتواجدي معه	وأنت تركته لا يرغب بتواجدي معه	وأنت تركته لا يرغب بتواجدي معه	وأنت تركته لا يرغب بتواجدي معه	وأنت تركته لا يرغب بتواجدي معه	وأنت تركته لا يرغب بتواجدي معه	وأنت تركته لا يرغب بتواجدي معه	و سمحت له بأن لا يرغب في.	وأنت تركته لا يرغب بتواجدي معه.		
112	00:06:48.008-00:06:50.810												
You came home maybe four times in the last 13 years.	أنت رجعت للمنزل للمنزلة 4 مرات خلال الـ 13 سنة الماضية.	أنت رجعت للمنزل للمنزلة 4 مرات خلال الـ 13 سنة الماضية.	أنت أتيت إلى المنزل في أربع مرات خلال الـ 13 سنة الماضية.	رجعت البيت حوالي أربع مرات خلال الـ 13 سنة الماضية.	رجعت البيت حوالي أربع مرات خلال الـ 13 سنة الماضية.	رجعت البيت حوالي أربع مرات خلال الـ 13 سنة الماضية.	رجعت البيت حوالي أربع مرات خلال الـ 13 سنة الماضية.	رجعت البيت حوالي أربع مرات خلال الـ 13 سنة الماضية.	رجعت البيت حوالي أربع مرات خلال الـ 13 سنة الماضية.	لقد جئت للمنزل أربع مرات في السنوات الماضية.	لقد جئت للمنزل أربع مرات في السنوات الماضية.	لقد جئت للمنزل أربع مرات في السنوات الماضية.	لقد جئت للمنزل أربع مرات في السنوات الماضية.

113	00:06:50.911-00:06:52.412	عادة من أجل اقتراض المال.	عادة لإقتراض المال	عادة لاقتراض المال	تقترض عادة كي	تقترض عادة المال.	عادة كي
114	00:06:52.479-00:06:53.914						
How is the T-shirt	كيف هي أعمال القمصان التجارية،	كيف حال	كيف حال	كيف حال	كيف حال	كيف هي أعمال القمصان التجارية،	كيف حال
business, anyway?	على أية حال؟					على أية حال؟	
115	00:06:54.114-00:06:56.182						
—Good night.	تصبحين - على خير.	تصبحين على خير.	تصبحين على خير.	تصبحين على خير.	تصبحين على خير.	تصبحين على خير.	تصبحين على خير.
—That's right. Run away.	هذا - صحيح. اهرب.	هذا - صحيح. اهرب.	هذا - صحيح. اهرب.	هذا - صحيح. اهرب.	هذا - صحيح. اهرب.	هذا - صحيح. اهرب.	هذا - صحيح. اهرب.
116	00:06:56.483-00:06:58.919						
At least it's the one thing	على الأقل هو شيء مناسب لك	على الأقل هو الشيء الوحيد	على الأقل هو الشيء الوحيد	على الأقل هذا الشيء الوحيد الذي	في النهاية، هذا الشيء الوحيد الذي	على الأقل هو تصرفك الوحيد	على الأقل، الهرب هو الشيء الوحيد
You're consistent about.	الذي انت متناسق معه.	الذي ثابت عليه انت	الذي ثابت عليه انت	تصمم عليه.	الذي تنتق عليه.	الذي استمراريته.	الذي لم تغير موقفك نحوه.

...									
121	00:07:13.233-00:07:18.071								
Well, we haven't seen each other	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض	حسناً، لم نرى بعضنا البعض
in a really long time, and I ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...	منذ وقت طويل جداً، وأنا ...
122	00:07:18.238-00:07:20.941								
I just thought maybe we could raise	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا	فقط ظننت أنه ربما بإمكاننا
the money to buy the theatre back	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد	جمع المال لشراء المسرح من جديد
123	00:07:21.107-00:07:24.311								

if we all got together and put on one last show.	إذا اجتمعنا كلنا معاً	لو اجتمعنا كلنا وقدمنا عرضاً أخيراً.	إذا تعازونا معاً	لو اجتمعنا كلنا وقدمنا عرضاً أخيراً	إذا رجعنا معاً جميعاً	بجانب بعضنا و قدمنا عرضاً أخيراً.	إذا اجتمعنا كلنا معاً	لو اجتمعنا كلنا وقدمنا عرضاً أخيراً.
124	00:07:24.477-00:07:28.214							
A show? But I've spent years	عرض؟ ولكني أمضيت سنوات	عرض؟ ولكني قضيت سنوات	عرض؟ ولكني أمضيت سنوات عدة القيام بمهنة منفردة	عرض؟ ولكني قضيت سنوات	عرض؟ لكن أنا قضيت سنوات	عرض؟ لكني قضيت العديد من الاعوام	عرض؟ ولكني أمضيت سنوات	عرض؟ ولكني قضيت سنوات
building a solo career.	بناء مهنة منفردة.	أطور عملي المنفرد.		أطور عملي المنفرد	أبني شغل منفرد.	مهنة منفصلة ليكون لدى مهنة منفصلة	بناء مهنة منفردة.	أطور عملي المنفرد.
125	00:07:28.381-00:07:31.618							
I have a whole new show-biz	لدي عرض مشهور جديد بالكامل	لدي عائلة تحبني	لدي عائلة شو-بيز جديدة كاملة تحبني	لدي عائلة جديدة من المشاهير تحبني	عندى عرض ترفيهي جديد	لدي الآن عائلة مسرحية جديدة	لدي عائلة تحبني	لدي عائلة جديدة من المشاهير تحبني.
family that loves me.	وأسرة تحبني.	وتعشق عالمنا ترفيهياً جديداً.			عائلة تحبني.	تحبني	في عرض مشهور جديد بالكامل.	

126	00:07:31.785-00:07:35.522												
Fozzie! What the heck	فوزي! ما الذي تفعلينه هنا	فوزي! ماذا تفعل بحق الجميم،	فوزي! ماذا تفعل بحق الجميم؟	(فازي!) ماذا تفعل بحق الجميم؟	فوزي! ما الذي تفعله، السيات؟	فوزي! ما الذي تفعله، هل انت نام؟	فوزي! ما الذي تفعله هنا	فوزي! ماذا تفعل بحق الجميم؟	"فوزي!" ما الذي تفعلينه هنا	فوزي! ماذا تفعل بحق الجميم؟			
are you doing, hibernatin g?	تقوم ببيات شتوي؟	تقوم ببيات شتوي؟	في بيات شتوي؟	في بيات شتوي؟	في بيات شتوي؟	في بيات شتوي؟	في بيات شتوي؟	في بيات شتوي؟	في بيات شتوي؟	في بيات شتوي؟			
127	00:07:35.689-00:07:37.857												
Next show starts in 30 seconds.	يبدأ العرض القادم خلال 30 ثانية.	يبدأ العرض القادم خلال 30 ثانية	يبدأ العرض التالي 30 بعد ثانية	يبدأ العرض التالي 30 بعد ثانية	يبدأ العرض القادم في خلال 30 ثانية.	يبدأ العرض القادم في خلال 30 ثانية.	يبدأ العرض القادم في خلال 30 ثانية.	يبدأ العرض القادم في 30 ثانية.	يبدأ العرض القادم في 30 ثانية.	يبدأ العرض القادم في 30 ثانية.			
128	00:07:38.058-00:07:43.930												
We hired you, and we can fire you, so get your butt in here now!	نحن وظفناك، وبماكاننا طرردك، فطرردك، لذا احضري مؤخرتك الى هنا الآن!	نحن وظفناك، وبماكاننا طرردك، فطرردك، لذا تعال الى هنا فوراً!	نحن أجرناك، ونستطيع طرردك	لقد وظفناك، ويمكننا أن ن فصلك	نحن قمنا بتعيينك، ويمكننا رفدك	نحن وظفناك، ويمكننا طرردك	نحن وظفناك، ويمكننا طرردك	نحن وظفناك، ويمكننا طرردك، فطرردك، لذا تعال الى هنا الآن!	نحن وظفناك، ويمكننا طرردك، فطرردك، لذا تعال الى هنا الآن!	نحن وظفناك، ويمكننا طرردك، فطرردك، لذا تعال الى هنا الآن!			

tons									
135	00:08:08.421-00:08:10.023								
of Silly Putty back to Beijing.	من المعجون السخيف مرة أخرى إلى "بيكين".	من المعجون السخيف إلى "بيكين".	من المعجون السخيف إلى (بيكين)	من مقاعد المراحيض السخيفة إلى "بيكين".	من الرصاص السخيف لبيكين.	من المعجون السخيف إلى "بيكين".	من المعجون السخيف إلى "بيكين".	من المعجون السخيف إلى "بيكين".	
136	00:08:10.190-00:08:11.725								
—You bet.	- لك ذلك -باتأكيد.	- كن واقفاً.	- لك ذلك	- تراهننى.	- فى الحال	- بالتأكيد.	- لك ذلك.		
—Oh, and you?	- أوه، وانت؟	- أوه، وانت؟	- وانت؟	- يا، وانت؟	- وانت؟	- أوه، وانت؟	- وانت؟		
137	00:08:11.891-00:08:14.260								
A memo to the waterless toilet departmen t.	مذكرة تقسم المراحيض عديمة المياه	مذكرة إلى قسم المراحيض الحالي من المياه	اكتب مذكرة تقسم المراحيض الجذب	مذكرة تقسم دورات المياه.	مذكرة تقسم الحمامات الجافة.	مذكرة إلى قسم	مذكرة	اكتب مذكرة تقسم المراحيض	غير المزودة بالمياه.
138	00:08:14.427-00:08:16.997								
I don't care about	لا اهتم لأمر الفوضى	لا اكثرث للفوضى.	لا اكثرث للفوضى،	أنا لا يهمنى الفوضى.	لا يهمنى الفوضى.	لا يهتمي أمر الفوضى،	لا اكثرث للفوضى،		

—Gonzo, it would appear...	جوزو، يبدو أنه ...	- "جوزو"، من الظاهر...	- جوزو، يبدو... جوزو، سوف يظهر...	جوزو، يبدو أنه ...	- "جوزو"، يبدو أنه ...	- "جوزو"، يبدو أن...
—Remember , evil oil baron.	جوزو، يبدو أنه ...	- "جوزو"، من الظاهر...	جوزو، يبدو... جوزو، سوف يظهر...	جوزو، يبدو أنه ...	- "جوزو"، يبدو أنه ...	- "جوزو"، يبدو أن...
149 00:08:50.296-00:08:52.766						
I'm going	انا على وشك	سأصّل لهذا الأمر. من فضلك!	سأصّل لهذا الأمر. من فضلك!	انا سوف اصل لهذا من فضلك!	انا على وشك فضلك!	سأصّل لذلك من فضلك!
to get to that. Please!	الوصول الى ذلك من فضلك!				الوصول الى ذلك من فضلك!	
150 00:08:52.999-00:08:56.102						
—As I was trying to say ...	كما كنت أحاول أن أقول ...	- كما كنت أريد أن أقول..	كما كنت أحاول أن أقول... أحاول القول...	كما كنت أحاول أن أقول..	- كما كنت أحاول أن أقول ...	- كما كنت أحاول أن أقول ...
—Evil oil baron.	بارون النفط الشرير.	- بارون النفط الشرير	نقط بارون الشرير	رجل البترول الشرير...	- رجل النفط الشرير.	- رجل البترول الشرير.
151 00:08:56.202-00:08:58.338						

OK, time's up. Thank you, guys.	حسناً، انتهى الوقت. شكرًا لكم يا شباب.	حسناً، لقد الوقت. شكرًا يا رفاق.	حسناً، انتهى الوقت. شكرًا يا رفاق.	حسناً، انتهى الوقت. شكرًا يا شباب.	تمام، انتهى الوقت. شكرًا لكم شباب.	حسناً، انتهى الوقت. شكرًا لكم يا شباب.	حسناً، انتهى الوقت.
152	00:08:58.505-00:09:03.309		يا رفاق، يا شكرًا لكم، يا رفاق.	يا رفاق، يا شكرًا لكم، يا شباب.		يا رفاق، يا شكرًا لكم، يا شباب.	يا رفاق، يا شكرًا لكم، يا رفاق.
Gonzo, we're trying to get the	جوزو، نحن نحاول إعادة الحصول على	"جوزو"، نحن نحاول جمع الطاقم القديم معاً مرة أخرى.	عوزو، نحن نحاول أن نعيد الطاقم القديم معاً مرة أخرى.	جوزو، نحن نحاول الرجوع إلى الطاقم القديم	جوزو، نحن نحاول أن نجمع شملنا	"جوزو"، نحن نحاول لم شمل	"عوزو"، إننا نحاول
old gang back together again.	الفرقة القديمة معاً مجدداً.	المجموعة القديمة مرة أخرى	القديمة من جديد	معا مرة أخرى.	مرة أخرى.	الفرقة القديمة مجدداً.	جمع الفرقة القديمة من جديد.
153	00:09:03.476-00:09:07.247						
—We really need you.	نحن بحاجة لك. فعالاً	نحن بحاجة لك	نحن بحاجة لك	نحن بحاجة لك. بالفعل.	نحن نحتاجك بالفعل.	نحن بحاجة لك. فعالاً	نحن بحاجة لك.
—My answer is no. Good day!	جوابي هو لا. يوم جيد!	- اجابتي هي لا. يوماً سعيداً!	- اجابتي هي لا. يوماً سعيداً!	جوابي هو لا. يوم سعيد!	اجابتي هي لا. يوم سعيد!	جوابي هو لا. يوم سعيد!	- أرفض. طاب يومكم!

You threw me off-balance!	لقد أفقدتني توازني!	أفقدتني توازني!	لقد أفقدتني توازني!	أفقد توازني!	أفقد توازني!	أفقدتني توازني!	لقد أفقدتني توازني!	أفقدتني توازني!
165 00:09:56.763-00:10:00.266	لا أستطيع أن أرى! أبولو 13!	لا أستطيع أن أرى! أبولو 13!	لا أستطيع أن أرى! أبولو 13!	أفقد توازني!	أفقد توازني!	أفقدتني توازني!	لقد أفقدتني توازني!	أفقدتني توازني!
166 00:10:03.770-00:10:06.973	مواطني الأرض،	مواطنو الأرض،	مواطني الأرض،	أعود إلى الأرض!	أعود إلى الأرض!	أفقدتني توازني!	لقد أفقدتني توازني!	أفقدتني توازني!
the Great Gonzzo is back.	عوزنو العظيم قد عاد.	عوزنو العظيم قد عاد.	عوزنو العظيم (عوزنو) العظيم قد عاد	رجع.	رجع.	عوزنو العظيم	لقد عاد العظيم.	قد عاد "عوزنو" العظيم.
167 00:10:07.140-00:10:10.543	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	لقد أفقدتني توازني!	أفقدتني توازني!
I pledge never to hold a plunger again!	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	أفقدتني توازني!	لقد أفقدتني توازني!	أفقدتني توازني!