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Specialty: Translation and Translation studies.

## **Subtitling Culture Bound References.**

### **Case Study: The Simpsons.**

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## Abstract:

Despite dubbing's supremacy on the Arab television, subtitling reigns supreme when it comes to animated series, especially nowadays. This is due to many reasons such as learning the language as well for the deaf-mute people. The purpose of this research is to give insight on how culture-bound references in Western culture have been transformed for an Arab audience. The chosen corpus for this study is a collection of episodes from the animated sitcom the Simpsons; this decision was influenced by The Simpsons' international popularity and influence, as well as its usage of diverse cultural allusions. The Simpsons have been selected to examine the way Arab translators deal with culture-bound references in subtitling animated series and analyses the procedures that were adopted, based on the models proposed by Aixela. Untranslatability, in the other hand, has always been a challenge for those working in translation studies. For this reason this study addresses the issue of untranslatability of culture-bound references across two different languages: Arabic and English. To determine how culture-bound references were translated throughout the process of translating animated sitcom for subtitling into Arabic, culture-bound references which are taken from the source language text corpus were compared and examined with their target language text equivalents. However the analysis results indicate a variety of constraints that the translator had to cope with as well as the use of specific procedures and strategies in the translation process.

**Key words:** Culture-bound References \_ untranslatability \_ Translation Procedures Subtitling \_ Descriptive Translation Studies

## ملخص:

على الرغم من تفوق الدبلجة في التلفزيون العربي، إلا أن المترجمة تسود عندما يتعلق الأمر بمسلسلات الرسوم المتحركة، خاصة في وقتنا الراهن و يرجع ذلك لأسباب عديدة منها لتعلم اللغة ولفئة الصم والبكم كذلك . الغرض من هذا البحث هو إلقاء نظرة فاحصة على كيفية نقل المفردات ذات الخصوصية الثقافية في الثقافة الغربية للجمهور العربي. المدونة المختارة لهذه الدراسة هي مجموعة حلقات من الرسوم المتحركة آل سيمبسون، حيث وقع عليه الإختيار بالنظر إلى شعبية المسلسل وتأثيره العالمي ، فضلاً عن تضمينه للإيحاءات الثقافية المتنوعة. تم اختيار عائلة سيمبسون لدراسة الطريقة التي يتعامل بها المترجمون العرب مع المفردات ذات الخصوصية الثقافية في تَرْجَمَة سلسلة الرسوم المتحركة وتحليل الإجراءات التي تم تبنيها بناءً على النماذج المقترحة من قبل ايشيلا. من ناحية اخرى، كانت عدم قابلية التَرْجَمَة تمثل دائماً تحدياً لأولئك الذين يعملون في دراسات التَرْجَمَة. لذلك تتناول هذه الدراسة مسألة عدم إمكانية ترجمة المفردات ذات الخصوصية الثقافية عبر لغتين مختلفتين: العربية والإنجليزية. لتحديد كيفية ترجمتها من خلال عملية مترجمة السلسلة الهزلية إلى اللغة العربية حيث تمت مقارنة المفردات ذات الخصوصية الثقافية المأخوذة من نص اللغة المصدر وفحصها مع مكافئات نص اللغة الهدف ومع ذلك، يشير التحليل إلى مجموعة متنوعة من القيود التي كان على المترجم مواجهتها..

**الكلمات الدلالية:** عدم قابلية الترجمة، إجراءات الترجمة، المترجمة، دراسات الترجمة الوصفية، العناصر الثقافية

## Résumé:

Malgré la suprématie du doublage à la télévision arabe, le sous-titrage règne en maître sur les séries animées, surtout de nos jours. Cela est dû à de nombreuses raisons telles que l'apprentissage de la langue pour les sourds-muets. Le but de cette recherche est de donner un aperçu de la façon dont les références liées à la culture dans la culture occidentale ont été transformées pour un public arabe. Le corpus choisi pour cette étude est une collection d'épisodes de la sitcom animée les Simpsons; cette décision a été influencée par la popularité et l'influence internationales des Simpsons, ainsi que par son utilisation de diverses allusions culturelles. Les Simpson ont été sélectionnés pour examiner la manière dont les traducteurs arabes traitent les références liées à la culture dans le sous-titrage des séries animées et analysent les procédures qui ont été adoptées, sur la base des modèles proposés par Aixela. Intraduisible, d'autre part, a toujours été un défi pour ceux qui travaillent dans les études de traduction. Pour cette raison, cette étude aborde la question de l'intraductibilité des références liées à la culture dans deux langues différentes : l'arabe et l'anglais. Pour déterminer comment les références liées à la culture ont été traduites tout au long du processus de traduction d'une sitcom animée pour le sous-titrage en arabe, les références liées à la culture extraites du corpus de texte de la langue source ont été comparées et examinées avec leurs équivalents textuels dans la langue cible. Cependant, les résultats de l'analyse indiquent une variété de contraintes auxquelles le traducteur a dû faire face ainsi que l'utilisation de procédures et de stratégies spécifiques dans le processus de traduction.

**Mots-clés:** les références liées à la culture \_ intraduisible \_ le sous-titrage

# DEDICATION

## 안녕

*This dissertation is dedicated to my family, to the people who were there for me through my hard times, and to my best friends who were the biggest support for me.*

*To **Dr. Farida Saadoune** who always pushed me to my limits and often I did not understand why. However, now I know that it is because you saw something special in me and you knew what my real potential was. Thank you my dear, I will always be appreciative of what you have done for me.*

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*Special thanks to my bestie 언니 Ahlam this work will never be done without you.*

**Yasmine**

## **DEDICATION**

*This dissertation is lovingly dedicated to my respective parents, who have been a constant source of inspiration to me, they have given me the motivation and discipline to tackle any task with enthusiasm and determination, and they have raised me to be the person I am today. Without their love and support, this dissertation would not have been possible. I'd also like to thank my dearest brothers and sisters: Ala Eddin, Lamia, Boutheyra, Abd Errahman, and Hanine for their assistance and support.*

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## List of Abbreviations

**CSIs**= Culture Specific Items

**ETL**= Equivalent of Target Language

**MBC**= Middle East Broadcasting Center

**SDH**= Subtitling of Deaf and Hard of Hearing

**SL**= Source Language

**ST**= Source Text

**TCR**= Time Code Reader

**TL**= Target Language

**TT**= Target Text

**US**= United States



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# Introduction

Since language is always associated with the specificity of a particular "place", translators are always faced with the problem of crossing linguistic and cultural boundaries when dealing with cultural characteristics implicit in the source text. Great difficulty arises when a specific reference challenge that is deeply rooted in a specific place is presented in a different target language and culture. By discussing the typology and taxonomy of specific cultural terms, this dissertation reflects on the main translation techniques that can be used to address translation-related cultural differences. This conclusion is based on an examination of various decisions made by a group of professional and non-professional translators when confronted with texts subject to various cultural constraints.

Culture-specific issues are known to be a challenge in translation, and the temporal and spatial constraints of translating different media create additional barriers to this approach. The study focuses on a dataset of translated subtitles from the American animated series *The Simpsons*. The producer, writer and cartoonist of this animated sitcom are Matt Groening, produced in 1989. *The Simpsons* is famous in the US and around the world because of its many age-appropriate comedies that showcase American culture, but because of its animated nature, *The Simpsons* has a larger scope than a typical sitcom. It also satirically showcases different events going on in the world at that time in each season.

## **II. Background:**

Audio-visual translation was finally developing as a distinct field, evolving out of the occasional appearance that had defined it for the majority of the twentieth century. (Aixelá, Clavero 2005:88).

Due to untranslatability issues that can vary depending on the linguistic characteristics of the source language, making it difficult to translate it from the source language into the target language because languages diverge when it comes to syntax and semantics, culture-bound references are limited to a specific culture or set of people of its country. In other words, because there are so many variations between languages and cultures throughout the world,

such as Arabic and English, it is critical for the translator to create an equivalent that makes the animated sitcoms as understandable and hilarious as they are in the source language. Aside from language issues, dealing with cultural issues in subtitling is a considerable hardship owing to technical and textual constraints that greatly limit the translator's ability to identify viable answers.

Various translation theorists have investigated the nature of these issues that are involved in the translation and subtitles of culturally bound allusions in American animated series and the production of its equivalent in the target text. This study will look into the problems of subtitling culture-bound references in American animated shows. And for this study, we chose The Simpsons as a case study. It also analyses the subtitling methodologies employed by Arabic translators to handle the technical and cultural issues of translating culture-bound references, as well as the elements that may influence the translators' judgments. This work uses Newmark's scholar model to identify and classify a variety of procedures and strategies for the translation and dealing with culture specific bound references.

### **III. Statement of the problem:**

For translators, culture is a challenging task to deal with. It is totally connected to the country and language which it is produced. However, any attempt to translate culture-bound references should take into consideration the scope of linguistic and cultural features.

### **IV. Significance of the study:**

This study attempts to deliver to the readers or any researcher in the field of translation the process of translating culture-bound references and specify the use of strategies and procedures in translating them from English to Arabic.

### **V. Data:**

What makes the Simpsons unique from any other show or sitcoms is the profundity of the characters, interesting stories, amusing events, originality, and satire. This perfect combination of elements is what makes the show so entertaining and famous. The Simpsons falls into the



genre of animated sitcom satire which portrays many aspects of American culture, society, politics and history. Matt Groening mentioned that the target audience of the series are teens /young adults and adults. The series is cleverly written, full of cultural feature which makes it the perfect corpus for this study.

#### **VI. Aims and objectives of the study:**

- The main objective of this work is to give a clear idea along with identifying and classifying types of culture-bound references as well as wordplay in the American animated series.
- It is to investigate the main problems these culture-bound references pose in translating/ subtitling from English to Arabic.
- It is also to analyses the procedures that are used by the Arabic translators face these perplexities.
- This study detects the elements that might influence the translator's choices.

#### **VII. Research questions:**

##### **Main question:**

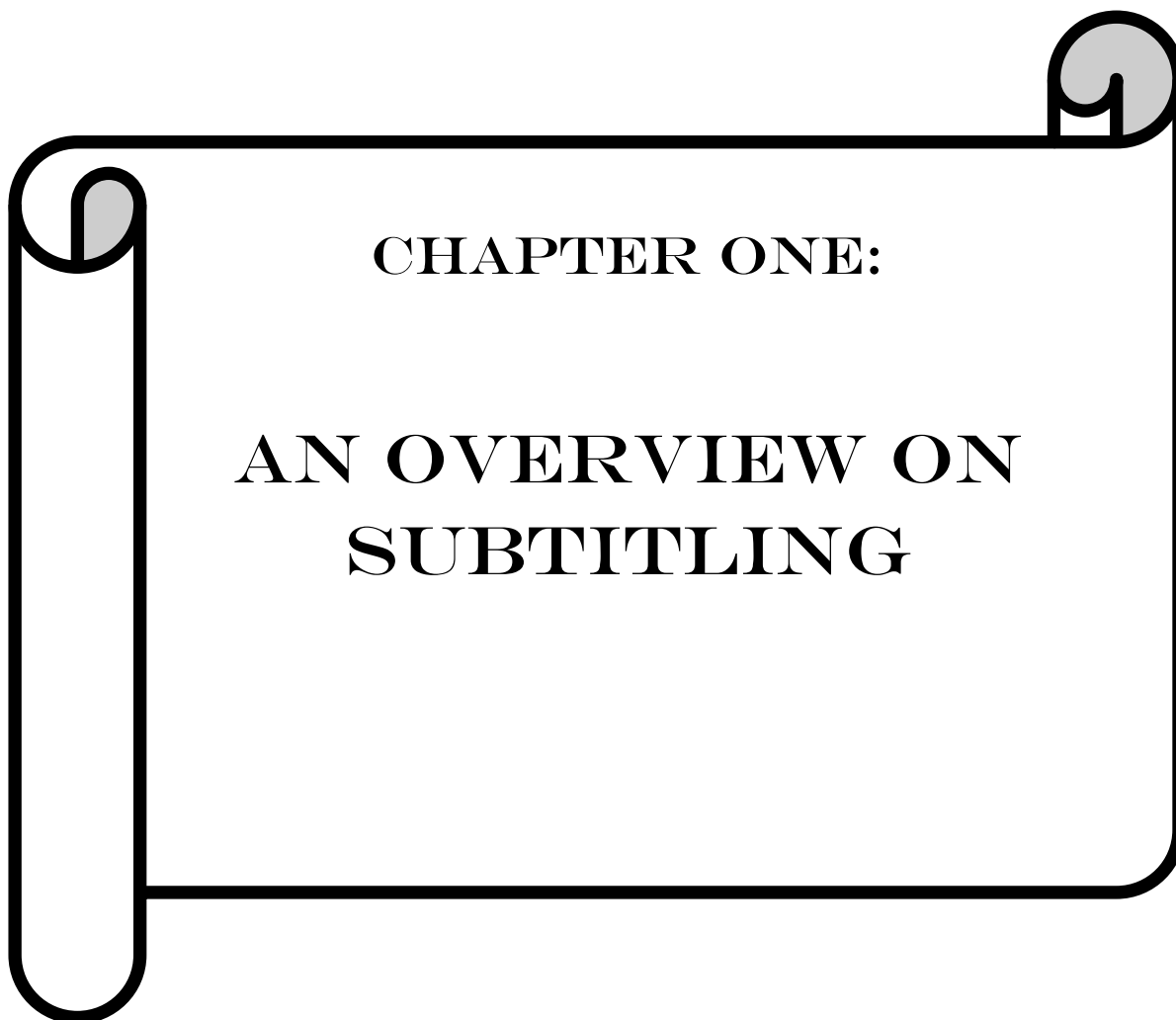
1. How do the Arab translators deal with the cultural features and what strategies did they adopt in subtitling the animated series or sitcoms?

##### **Other questions:**

2. To what extent does the Arabic subtitle vary from the original text?
3. What are the factors that might affect the Arab translator's decisions and strategies?
4. In what way does the translation (Arabic subtitle) accomplish the function of the original text and link the differences between the two languages and the two cultures?
5. How does the untranslatability of culture-bound references affect the conveyance of the source language idea?

**VIII. Research hypothesis:**

- The translation of culture-bound references can lead to over the top utilizes of literal translation since a parcel of cultural references have no comparable or equivalent within the target language.
- Subtitling affects the choice of the translator in choosing the suitable equivalence for culture-bound references.
- The untranslatability of culture-bound references can be illuminated with the application of the procedures of translation.



**CHAPTER ONE:**

**AN OVERVIEW ON  
SUBTITLING**

## **Introduction:**

Media plays an important role in intercultural communication in the age of globalization. The spread of satellite television and the internet has reduced the world to the size of a small village, with people of various languages and cultures increasingly interacting. Physical borders between nations are constantly being erased. Recent advancements in the film industry, mass media, and communication all contribute to this unification process. Audiovisual translation is one of the most widely known types of translation found in modern society, and subtitling being a type of audiovisual translation and one of the most fast-growing areas with the larger discipline of Translation Studies, It has gained well-deserved visibility around the world, thanks to the development and consumption of audiovisual materials. Based on the power of the screen, television sets, cinemas, computers, and mobile phones are a common and recurring feature of our social environment. We encounter them at home, at work, on public transportation, in libraries, restaurants, and movie theaters. We spend a significant amount of time watching screens and watching audiovisual programs in order to carry out our tasks

### **1.1-Audiovisual Translation:**

Audiovisual translation is a specialized branch of translation dedicated to language versioning techniques used in audiovisual content, either in the production or post-production stages. It refers to the transfer from one language to another of the verbal components contained in audiovisual works and products (Chiaro, 2009). Feature films, TV shows, plays, musicals, operas, websites and video games are just a few examples of the many audiovisual products that require translation. As the name suggests, audiovisual media can be heard (audio) and seen (visual) at the same time, but they are primarily meant to be seen. The translation of these audiovisual media is different from translating print. AVT studies is a relatively new discipline, it became more familiar in the field of translation studies and to the world in the celebration of the 100th anniversary of cinema in 1995.

AVT has become a very much in-demand type of service as there's an increasing global audience for some of the products mentioned above. However, AVT has certain characteristics

that define it in more detail. These include: changing registers, speech, subtitles, dubbing, localization, and AVT for the deaf community.

The two most widespread types of audiovisual translation are Dubbing and Subtitling. Subtitling is a written text which appears at the lower part of a visual product which contains a translated text of the original dialogue of the speaker. Owing to globalization and the wide accessibility to movies and series from other countries, there is a cultural opening in which subtitles obtain popularity over the more standard synchronization.

Audiovisual translation is going to gain more popularity in the near future and translators need to be fully prepared for the demands that AVT places on them. These challenges include not only technical knowledge but also cultural awareness and great knowledge in different subject areas to make the audio-visual translation as precise as possible.

### **1.2-Definition of Subtitling:**

Subtitling, one of numerous audiovisual language transmission methods, is a type of translation that theorists in the field are increasingly emphasizing in translation study. It is also one of the most successful sub-disciplines within the larger field of translation studies. It is vital to define what is meant by "subtitling" in this context. Subtitling is a translation process that consists of displaying a written text, usually on the lower portion of the screen that attempts to retell the original dialogue of the speakers as well as the discursive parts that appear in the image.

Gottlieb defines subtitles as "the rendering in a distinctive dialect of verbal messages in filmic media within the shape of one or more lines of composed content displayed on the screen in sync with the first message" (Gottlieb, 2001b, p. 87). Subtitles are a shortened composed interpretation of what can be listened on screen and are known as "open" when they are joined onto the film itself and as "closed" when chosen by the watcher from a DVD or teletext menu. At film celebrations subtitles are generally projected live onto the screen in genuine time. Antonini believes that Subtitles significantly limit the actual dialogue since viewers require the time to read them without missing any of the action on screen. Furthermore, viewers ought to

be ignorant of the truth that they are reading and be able to at the same time observe the film, studied the subtitles, and appreciate it.

According to Antonini, the subtitling process includes three essential steps: elimination, rendering, and condensation. Elimination comprises decreasing components that don't alter the meaning of the source dialogue, such as wrong starts, reiterations, and wavering. Rendering deals with the elimination of prohibited elements, slang, and dialect. However, condensation includes the simplification of unique language structure in order to render the subs more effectively readable (Antonini, 2005, pp. 213–15). Typically, a technician performs the spotting or prompting preparation that involves checking the transcript of the exchanges to concur with where the subtitles should begin and conclude. Translators then gauge their work in accordance with these signals, after which subtitles are checked for changes in outline. In any case, innovation presently allows translators to work specifically on electronic files that empower them to form complete products from their individual workstations.

Subtitles were expected to be limited to 30 to 40 characters, counting gaps showing at the center foot of the image, or else left-aligned (Gottlieb, 2001b). Such constraints are fading as subtitling algorithms that deal with pixels allow letters to be adjusted based on space. Furthermore, larger displays have longer lines, and DVDs allow viewers to rewind and reread highlights that they may have missed, while arrangement adjustments correspond to the script's directionality in human languages (Diaz Cintas & Remael, 2007). Moreover, because the titles may be displayed anywhere on the screen, the term "caption" is becoming more ambiguous. According to Peter, "all conventions of subtitling are generally accepted in countries where they use this mode of AVT, regardless of the differences in languages, which also can cause numerous difficulties for the translator." Compared to dubbing, subtitling seems to have more advantages than disadvantages. No distortion in the source language and the presence of the original audio belong to the former category, while the need for additional reading belongs to the latter (Chiaro 2009: 150–151).

### **1.3-Classification of subtitles:**

Due to the nature of audiovisual translation, research within the field must be in coordinate contact with the most recent improvements in innovation. The unused audiovisual items such as teletext, Web, videogames or DVDs have expanded modern subtitling possibilities, as open and closed subtitles, which can be chosen by the viewer, or electronic subtitles, anticipated through glowing boards or subtitles for live theater performances or musical drama productions. The quick innovative advancement in all domains has given rise to new types of subtitles which don't fit in with the existing classifications of subtitles distributed up to date. In this study we will show a comprehensive classification of subtitles taking into consideration past studies by Luyken, Ivarsson, Gottlieb and Diaz Cintas. I proposed to set up unused parameters which will encompass the wide extend of existing subtitles in today's subtitling industry.

The purpose of such classification could be a superior representation of all existing sorts of subtitles for scholars and translators. This will help them to be more accurate when exploring the different sorts of subtitles and translators will have a clear idea about the target of their work. When providing a classification of the different sorts of subtitling, two essential perspectives are considered: the linguistic and the technical parameters.

#### ***1.3.1-Linguistic Parameter:***

Speaking of the linguistic parameter, anyone immediately thinks of language, as it is the most distinctive feature in this group, which will become the starting point of traditional classification. As Bartoll (2004, p.57) puts it, the parameter of language denotes "the relationship that is established between source and target languages, whether this is the same or not." There are both interlingual and intralingual subtitles, sometimes known as subtitling.

**1.3.1.1-Intralingual subtitles:** Intralingual subtitling involves a transition from oral to written communication while remaining in the same language. The first type, SDH, is primarily aimed at deaf and hearing-impaired people in order to provide more democratic access to audiovisual programming. The actors' dialogues are converted into written speech, which is

presented in subtitles of up to three, or sometimes four, lines. On television, they typically change colour based on who is speaking or the emphasis placed on specific words within the same subtitle. They include all paralinguistic information that contributes to the development of the plot or the creation of atmosphere that a deaf person cannot access through the soundtrack, in addition to the dialogues. For instance, the irony of a statement, a phone ringing, laughter, applause, a knock on the door, the sound of an engine, and so on. Diaz mentions that "Although they are usually presented at the bottom of the screen, they lend themselves more to physical manipulation, as it is possible to move them to the left or right of the screen when it is necessary to identify speakers or to make clear where the sound is coming from."

SDH is without a doubt one of the forms of audiovisual communication that is advancing the most at the moment, owing to the success of pressure groups campaigning for the interests of this segment of the audience. The results of their efforts can be seen in the announcement of new legislation in many countries requiring television channels to broadcast a certain percentage of their programming with this type of subtitles. The European Year of Disabled People in 2003 played a significant role in raising awareness of the issue of accessibility to audiovisual media, particularly in countries that had previously lagged behind. In terms of television broadcasting, the volume of SDH has increased dramatically in recent years.

A second type of intralingual subtitle is one that is specifically designed to be used as a didactic tool in the teaching and learning of foreign languages. Interlingual subtitles have long served this purpose. Dollerup emphasized the didactic value of interlingual subtitles as a language learning tool in an article published in 1974, stating that in Denmark "many people must [...] be using foreign programmes as a means of keeping up, possibly even improving their command of foreign languages" (ibid.: 197). Watching and listening to subtitled films and programs from other languages not only helps us develop and expand our linguistic skills, but also contextualizes the language and culture of other countries. The soundtrack acquaints us with the foreign language (vocabulary, intonation, pronunciation), and the images introduce us to the mannerisms and behaviors of other cultures (gesticulation, dressing style, interpersonal relationships, geographical spaces). Many theorists have emphasized that one of the most



beneficial additional benefits of subtitling is the unique ability to have direct access to the original and compare it to its translation.

Karaoke is a third type of intralingual subtitling that is rapidly gaining popularity. It is typically used with songs or movie musicals so that the audience can sing along with the characters on screen. Another example of intralingual subtitling is the use of subtitles in movies and television shows for dialogues of people whose accents are difficult to understand for audiences who, in theory, speak the same language. Languages that are widely spoken around the world, such as English, Spanish, or French, are commonly affected. However, the dialogues are also transcribed in other, less commonly spoken languages. Intralingual subtitles are frequently used on Flemish television in Belgium to 'translate' linguistic variants that the producer of a particular program believes will not be understood by the entire population.

The fifth and final type of intralingual subtitling can be seen on monitors in subway stations and other public places where subtitles are used for advertising as well as broadcasting the latest news. The use of written text on screen allows information to be transmitted without sound, which is less disruptive to the public.

**1.3.1.2- Interlingual Subtitles:** Interlingual is another major type of subtitling, which implies translation from a source language to a target language. Gottlieb (1994) refers to it as "diagonal subtitling" because it involves a switch from one language to another as well as a change in mode, from oral to written. This subtitling is the main focus of this book and will be examined in depth in the following chapters.

The traditional, broad distinction between interlingual (hearing) and intralingual (deaf) subtitling systematically ignores the professional practice that has been around for several years and gained visibility through DVD: Interlingual subtitles are available for the deaf and hearing impaired. Historically, the deaf could only watch programs that were originally produced in Spanish, German, French, or Italian and later subtitled intralingually into these languages in countries with a strong tradition of dubbing, such as Spain, Germany, Austria, France, or Italy. Given that these five countries' translating custom favors dubbing of the vast majority of imported foreign programs, it has been difficult for the deaf and hard-of-hearing to

access the information contained in these programs, and they have had to settle for the few foreign ones to be broadcast with subtitles.

***Interlingual Subtling for the Deaf and Hard of Hearing:*** According to Liu's point of view, "Along the linguistic spectrum, a new type that has recently emerged is interlingual subtling for the deaf and hard of hearing (SDH). Intralingual subtling is the most commonly used type of subtling for the deaf. However, this raises the question of whether people with hearing impairments only watch programs in their mother tongue and never in another language." The possibility of the latter cannot be ruled out, according to common sense.

Many countries have not adequately accounted for this type, assuming that standard interlingual subtitles can provide enough information for everyone. Interlingual subtling for the deaf and hard-of-hearing, for example, is "rarely seen as a specific kind of subtling" in Portugal, Greece, and Scandinavian countries (Diaz Cintas & Anderman, 2009, p.13). However, there is a growing awareness that interlingual subtling for the deaf and hard of hearing differs from that for ordinary viewers who do not have hearing problems, because standard interlingual subtitles do not cater to this special group of audience and are therefore inappropriate for their needs. Josélia Neves, who is particularly interested in this topic, points out that standard interlingual subtitles have two drawbacks, either they provide more information than deaf viewers can digest, or they require more to adequately transfer the entire semiotic message (Diaz Cintas & Anderman, 2009). In a nutshell, the needs of this specific group must be addressed adequately in order to gain true access to audiovisual material. "Despite the fact that some DVDs now do carry the option of interlingual SDH, it is by no means a common practice in most countries." (Dayan Liu p 1107)

### ***1.3.2-Technical Parameter:***

Apart from the linguistic parameters, technical parameters are another important aspect when classifying subtitles. From a technical point of view, there is usually a difference between open subtitles and closed subtitles. Open subtitles are required, which means that the viewer cannot decide if he wants the subtitles to appear on the screen, for the subtitles are

always present, while closed subtitles are optional subtitles, as the viewer can decide if he wants the subtitles to appear on the screen or not.

**1.3.2.1-Closed Subtitles:** Closed subtitles, also known as closed captions, first came about in the 1970s with the development of technology, like teletext technology, cable or satellite channels (Bartoll, 2004). They are subtitles that can be added to the programme at the viewer's will. In other words, it allows the viewer to have the option of removing them or turning them off and puts them in charge of their experience. The main purpose of closed caption is to make the content accessible to people who have a hearing disability. Cintas et AL view that closed subtitles have so many features that distinguish it from open subtitle, for example: It contains sounds like laughing, music...etc. They may be turned on and off with a tv remote, and indeed the audio and text languages are almost identical. Closed subtitles are commonly utilized in e-learning courses, streaming platforms, and television. Its text is presented on a black backdrop, and it is especially helpful in situations when silence is necessary (offices, waiting rooms), or as a hearing aid to learn languages or to compensate for poor audio quality.

Interlingual subtitling had always been open on television and cinema before the existence of DVDs and they were delivered with the old VHS tape, meanwhile intralingual subtitling were always closed and they aired via teletext or line 21(Cintas,Ramael,2007).but after the development of the DVDs ,closed interlingual subtitling became available but optional .

**1.3.2.2-Open Subtitles:** Open Subtitling is the most well-known type of subtitling. It is in charge of translating a source text and audio into another language. However, SDH (Subtitles for the Deaf or Hard-of-Hearing) are a type of open subtitle that has another purpose. They have the same function as Closed Captioning but look like common subtitles. Open subtitles are subtitles that part of the original film or broadcast and cannot be removed from the screen

The main characteristics of open subtitling Cintas et AL mentioned in their book subtitles cannot be switched off in typical TV systems or theatres because they are incorporated in the video and are presented without a contrasting background. The translation of auditory

language and text language, on the other hand, differs. SHD combines audio and written language; it includes sound effects and speaker identification.

### ***1.3.3-Surtitile:***

Surtitles are translated dialogue or lyrics displayed on stage or screen. They are also known as supertitles in the United States and supertitles by other scholars. Frequently used in operas, conferences, or concerts, primarily to translate the meaning of lyrics into the audience's language.

The Canadian Opera Company in Toronto was the first to use surtitles, and ELEKTRA was the first to show them to the world in January 1983. They became popular in the 1980s and spread to other fields such as theater and other types of live performances. They are intended to be easily accessible to people. They are now used both inter and intralinguistically, but primarily in operas.

Surtitles preferably stick to most subtitle rules and appear on an LED display, usually above the stage. They either scroll from right to left or are displayed in two or three lines of subtitles in a row to allow viewers to concentrate on the show without being distracted.

Considering that we are frequently dealing with live performances, the process of observing is difficult to deal with, which is why it is mostly done by a technician in order for the subtitles to be conveyed as close to the original as possible.

### ***1.3.4-Intertitles:***

Intertitle also referred to as a title card is a piece of filmed, printed text which contains short sentences written against a black background and inserted between scenes. They are the origin of subtitles and a pillar of silent films, during this era they were mainly named as subtitles. The first demonstration with intertitles passed off within the early 20s century. After going beyond one-minute novelty films and becoming a form of entertainment, filmmakers started using title cards to add depth to their films. By allowing dialogue, this increases the potential of

filmmaking and allows for more storytelling. Just as voiceovers are used in movies today, title cards are used for narration.

Intertitles used to convey character dialogue are remarked as "dialogue intertitles", and those used to provide related descriptive/narrative material are referred to as "expository intertitles. In modern usage, the terms talk to similar text and logo material inserted at or near the beginning or end of films and TV shows. . In the same way that voiceovers are utilized in movies today, title cards were employed for narration.

### ***1.3.5-Fansubs:***

The vast technological advancements of the last few decades have had profound implications for the realm of AVT, media accessibility in general, and subtitling in particular. The Internet has reached its full potential. Subtitling software for computers has become considerably more economical and accessible, with many of them now available for free on the internet. These systems, sometimes known as subbing programs by those interested in the issue, have aided the emergence and consolidation of translation methods such as fansubs.

Fansubbing began in the 1980s as a way to popularize Japanese cartoons such as manga and anime. Fans in the United States and Europe wanted to see their favourite shows, but they encountered two major obstacles: the language barrier on the one hand, and the series' limited distribution in their respective countries on the other. Despite the dubious legality of this action in terms of program copyright, the concept that underpins this sort of subtitling is the free sharing of audiovisual programs with fan-made subtitling across the Internet. The translations are done for free by fans of these shows and then released on the Internet for anyone who is interested to view.

This new type of subtitling, 'by fans for fans,' exists on the periphery of market imperatives and is significantly less dogmatic, more creative, and individualized than previous methods. The use of colours to identify speakers, the insertion of explicative glosses and metalinguistic annotations in the subtitles or on the top of the screen, and the use of cumulative subtitles are some of its distinguishing features.

## **1.4-Constraints Related Subtitling:**

### ***1.4.1-Temporal Dimension:***

**1.4.1.1- Spotting and Duration of Subtitles:** It is also known as timing or cueing, entails determining the in and out times of subtitles, i.e. the precise moment when a subtitle should appear on screen and when it should disappear, based on a set of spatial and temporal parameters. The spotting of the dialogue must reflect the rhythm of the film and the actors' performances, as well as be mindful of pauses, interruptions, and other prosodic features that characterize the original speech. To avoid telegraphic style, long sentences may need to be split across multiple subtitles and short sentences combined. The golden rule for perfect spotting is that subtitles should be in time with the utterances. A subtitle should appear when the person begins speaking and disappear when the person finishes speaking. According to Ivarsson and Carroll (1998:82), in connected speech, speakers tend to pause for five to eight seconds, either to breathe or to signal grammatical or logical units. The precise cues are denoted in hours, minutes, seconds, and frames. The exact cues are accurately defined in hours, minutes, seconds, and frames thanks to an eight-digit timecode.

**1.4.1.2- Synchronization:** The degree of temporal synchronization between subtitle and soundtrack is arguably the most important factor influencing a viewer's assessment of the quality of a translated program. Poor timing, with subtitles that appear too early or too late, or leave the screen without following the original soundtrack, are confusing, detracts from enjoyment of a program, and has the potential to ruin an otherwise excellent linguistic transfer. Accurate timing is critical for optimal subtitling because it reinforces the internal cohesion of the translated program and plays an important role in assisting the viewer in determining who is saying what in the program. Many subtitling programs now include a sound recognition application that detects the start of speech and its duration, providing a graphical representation of the actual speech. However, perfect synchronization may not always be attainable and a certain degree of flexibility can be observed in professional practice. This strategy is frequently used in SDH when the spotting needs to follow the image more closely than the soundtrack, but restraint is advised when using it too often. This strategy is frequently

used in SDH when the spotting needs to follow the image more closely than the soundtrack, but restraint is advised when working in interlingual subtitling. In these cases, they can appear a few frames before the actual dialogue is uttered and leave the screen a fraction of a second after the speaker has actually finished talking.

**1.4.1.3-Multiple voices:** Written texts, including subtitles, are sequential, as opposed to oral speech, and can only present dialogue exchanges one after the other. This makes detecting overlapping dialogue particularly difficult. When more than one person is speaking at the same time, the spotter must make the difficult decision of which information will be transferred to the target language and which will have to be deleted. Furthermore, the timing must be done as clearly as possible so as not to confuse the viewer, who may hear multiple voices at the same time and may not know who is saying what. In these cases, proper subtitle layout is also critical. When it comes to spotting, the faster the pace of the dialogue exchanges, the more difficult the task becomes. Especially if they're having an argument or are seen in numerous places, as an example talking on the phone, as Ivarsson (1992:49) mentions, and therefore the translator must be alert when these circumstances close in a very scene.

**1.4.1.4- Shot changes:** A subtitle should not be kept after a cut. The subtitle should leave the screen just before the cut, and a new subtitle should appear after the cut, acting as a dividing line between subtitles. This recommendation is based on eye movement studies that show that if a subtitle is kept on screen when there is a cut change, the viewer is led to believe that a subtitle change has also occurred and begins re-reading the same onscreen text. Some professionals avoid displaying a subtitle precisely as a shot change occurs, arguing that this can distract the viewer from the visual content of the video and is somewhat disturbing to the eye; others prefer to cue the subtitle out at the exact moment when the cut occurs. Respecting cuts has become more difficult as some of today's fast-paced films rely on editing techniques that involve frequent cuts. The number of times a subtitle must cross a cut varies from production to production. One way to avoid crossing too many cuts is to speed up the spotting, which results in a greater number of short subtitles, sometimes lasting less than one second.

**1.4.1.5 Delay function between subtitles:** If the viewer is to recognize that a change in written material has occurred on screen, there must be a slight, clear pause between two consecutive subtitles. If a subtitle is immediately followed by another without any frames in between, the eye has difficulty recognizing that new information has been presented. Many subtitling programs have an automatic delay function that creates a small pause immediately after the out-time of each subtitle to avoid this potential problem.

**1.4.1.6- One or two lines:** According to studies on viewer reading speed, the greater the number of words in one subtitle, the less time is spent reading each one of these words. That is, viewers require more time to read short subtitles than longer ones (Ivarsson and Carroll 1998:64).

Brondeel (1994:28) view that the average lag in perception (0.35 sec.) appears to make two-line subtitles less demanding of the audience than, say, two consecutive one-liners, which need two onsets. As a result, the overall "reading time" in two-liners appears to provide the spectator with more "reading comfort."

However, authors such as Lomheim (1999:192) prefer the use of one-liners because he believes they are easier to read than two-line subtitles; however, he cautions that if one-liners include a lot of condense information combined with a lot of inferred information, they might be more difficult to comprehend than two liners.

**1.4.1.7-Timecodes:** According to Cintas the introduction of timecodes into the subtitling process resulted in changes that have affected virtually every stage of the profession, from the timing of the subtitles to their engraving or projection on screen, as well as how they can be archived, revised, and amended. (Cintas and Remael p93).

Every frame of the film or program is assigned an 8-digit figure by a timecode generator. It's a kind of identity sign that's unique to each frame, making it very easy for any professional to identify a specific frame within the entire program. The code is engraved on the working copy's top or bottom, where a TCR2 indicates the hours, minutes, seconds, and frames. Timecodes are critical not only for subtitling, but also for the other AVT modes such as dubbing, voice-over,



and audio description. They enable quick and easy scene and frame location, as well as perfect synchronization of the soundtrack and written subtitles. (Cintas and Remael p94).

#### **1.4.2- Spatial Dimension:**

We will limit ourselves in this section to purely formal layout issues and other spatial aspects of subtitling, despite the fact that these are inextricably linked to the distribution of text on the screen, and thus to linguistic issues.

**1.4.2.1- Maximum Number of Lines and Position on the Screen:** Subtitling is a type of translation that should not be highlighted. This is true for both, its formal and linguistic characteristics. That is why; interlingual subtitling is limited to two lines that take up no more than two-twelfths of the screen. Subtitling for a hearing audience differs from teletext subtitling for the deaf and hearing impaired, which frequently employs three or even four lines. Bilingual subtitles may also use four-line subtitles on occasion. Any image in the world of digital video is composed of individual dots known as pixels. Each video frame is a 720 pixel wide by 576 pixel high image, referred to in the industry as broadcast resolution. Because TV manufacturers treat screen edges differently, written text and graphics displayed on screen may become distorted if they appear too close to the edges. As a result, all text must be placed in the center of a safe zone. This safe area is usually 10% with each frame edge, for example, 72 pixels in from the right and left edges and 57 pixels in from the top and bottom. Win CAPS applies the following standard parameters to the safe area: top 32, left 56, right 56, and bottom 32. When working with this subtitling program, they should always be respected. Subtitles are usually placed horizontally at the bottom of the screen to avoid obstructing the image, and this part of the screen is usually less important to the action. Some languages, such as Japanese, have a long tradition of placing subtitles vertically on the right side of the screen, particularly for theatrical releases. Horizontal subtitles have become more common than ever since the introduction of video and DVD, though both approaches coexist. Because both lines are in use, the placement of a two-line subtitle at the bottom of the screen provides no options. When dealing with one-line subtitles, the situation is different, with some companies preferring the first that is top-line and others preferring the second line. This traditional variation in one-line subtitle placement is

giving way to a more uniform approach these days, with most one-liners habitually appearing on the second that is bottom-line, staying as clear of the image as possible. Due to the constant development of technology and the appearance of new methods, substitutions can now be placed immediately below the image, either both lines and just the bottom one. Pollution of the original photography is obviously reduced, but more research should be conducted to determine whether this aesthetic change has any negative impact on overall appreciation. Subtitles can be moved from the bottom of the screen to a different location if necessary, this can happen if: the bottom of the screen's background is so light that the subtitles are illegible. At the bottom of the screen, something significant is happening. While the dialogue continues, some essential data is displayed at the bottom of the screen and must therefore be subtitled for examples: other subtitles, inserts with dates or information about a speaker, or the broadcaster's logo. If the original inserts cannot be edited and changed, subtitles tend to be moved above the text on screen. This is extremely rare in movies and TV documentaries. Substitutions can be placed on top or bottom of screen to avoid collisions with other textually rendered information. Position of the subtitle can also be shifted horizontally, to the right or left, so that it does not cover up inserts or logos. But this accumulation of different bits of original and translated information may be confusing.

**1.4.2.2- Font Type and Number of Characters per Line:** Today, most subtitles are white, though yellow is occasionally used when subtitling black and white films to increase the contrast between image and text. Fonts with no serifs (Arial, Helvetica, Times New Roman) are preferred, and the size varies. Even when the letters appear against a very light background, the characters are almost always shadowed or black contoured, which solves legibility issues.

When the subtitles are displayed against an extremely light backdrop, one alternative is to wrap them in a grey or black box. The boxes are common in subtitling software and may be set to display throughout the film or merely whenever they are needed in concrete subtitles. The maximum amount of characters permitted on a one-line TV subtitle in the Roman alphabet is normally 37, including blank spaces and typographical signs, which all take up one space. Clients

may occasionally request a maximum of 33 or 35 characters per line, or allow up to 39 to 41 characters, depending on their requirements and software.

The trend appears to be rising, most likely owing to improved quality projection or etching of subtitles on the one hand, and increased watching experience on the other. In any event, the idea of characters per line is becoming rather hazy when working with digital technology, as pixels are quickly becoming the standard method of measuring text on screen. They allow for more rationalization of the area available for subtitles because they are the basic unit of composition of an image on a television screen, computer monitor, or similar display.

**1.4.2.3- One-Liners and Two-Liners:** The optimal amount of lines and their placement on screen is a matter that falls under the purview of the subtitlers. Is a single-line subtitle always the best option?

The usual guideline is that if a reasonably brief subtitle fits onto one line, it should not be used twice. There is no need for viewers to move their eyes from one line to the next when all of the information may be displayed on a single line that can be read at a look. This is a rule that, in theory, may be implemented, at least in the case of left-aligned subtitles. However, especially in the theater and if the subtitles are centered, some subtitling studios prefer to have two shorter lines of similar length rather than one extremely lengthy one for aesthetic reasons.

Some clause-based phrases lend themselves more easily to two-line subtitles than others. Furthermore, a sentence break might aid in the rendering of intonation. In brief, if a one-liner is split across two lines, it is frequently done because the one-line subtitle would be too long and/or the break serves to emphasize grammar and/or tone. When working with one-liners, you must decide whether to put them on the first/top line or the second/bottom line of the screen. Some prefer subtitle placement on the bottom line since the written language is pushed to the border of the screen and so interferes with the image less. Others prioritize the bottom line. The reason for this is because they want the consistency of starting the subtitles at the same height on the screen every time. When using two-liners, an aesthetic tip is to keep the top line as short as possible to avoid polluting the image. However, sense blocks and readability should be the most important factors in subtitle placing. While showing two-liners on screen,

the most important consideration should be to provide suitable grammatical line breaks that respect and represent the logic of the phrase. Priority must be given to an easy-to-read subtitle above intricate alternatives that impede the image less but are difficult to understand.

**1.4.2.4- Centered and Left-Aligned:** TV subtitles were frequently left-aligned in the past, and some TV networks still left align subtitles in places such as the Netherlands, however broadcast feature films frequently have centered subtitles. Subtitles, on the other hand, are almost always centered on DVD, and this method looks to be gaining traction on TV, where more diversity can be noticed these days. One of the primary reasons for the centering of subtitles on television is because broadcaster logos are sometimes placed in the lower left-hand corner of the screen, covering the first few of letters and reducing readability. Despite the fact that most TV stations place their logos in the top left or right corners, the risk remains when a show is sold. Subtitles have always displayed in the center of the screen in cinemas: in a large movie theater, left-center subtitles would be too far away from spectators sitting on the far right. Another rationale for centering subtitles is because the action usually takes place in the center of the screen. As a result, if the subtitles are likewise in the center, the eye needs to travel less distance from the image to the text. In terms of reading, if the subtitles are left-aligned and always begin at the same location on the screen, the eye becomes accustomed to it and returns to the same spot when a new subtitle is about to emerge. Subtitles that are centered, on the other hand, will constantly appear at various positions on the screen, making it hard for the eye to predict the location of the subtitle. The tendency appears to be shifting in favor of putting subtitles at the center of all media. However, some firms, for some inexplicable reason, blend the two systems and use centered subtitles throughout the show, except for conversation subtitles, which are leftaligned and proceeded by a dash.

### **1.5-Subtitling in the Arab World:**

Foreign films, of course, needed to be subtitled into Arabic, and, as in many other countries, the circumstances surrounding the early stages of the Arab subtitling industry were not ideal. According to Gamal (2008: 2), even though dubbing American films into Arabic was an option in Egypt at the time, the idea was rejected because "dubbing was deemed too

dangerous to the cinema industry in Egypt, which was to have far-reaching implications for the entire Arab world."

As a result, subtitling was viewed as the best option for protecting the Egyptian film industry from foreign competitors. Subtitling was also a much faster and less expensive option than dubbing. From a historical standpoint, the first subtitled film in the Arab world, *Children of the rich*, *Children of the Rich* was released in Egypt in 1932.

Four years later, "American talkies started to arrive in Egypt in the early 1930s" (ibid). In fact, Anis Ebaid is unquestionably responsible for the development of contemporary Egyptian subtitling. For nearly four decades, the Anis Ebaid Company ruled AVT. Between 1944 and 1989, the phrase "Subtitled in the studios of Anis Ebaid" appeared on nearly every subtitled audiovisual product shown in Egypt and other Arab countries. As a result, Anis Ebaid's legacy had an undeniable impact on Arab and Egyptian tradition in particular. The first films were "subtitled in Cairo and then copied for distribution in other capital cities in the world" (ibid).

Due to the large number of movies imported from the United States, the censorship body concentrated on three major issues: violence, language, and sex. As a result, "swear words had to be sanitized, sexual references were deleted, and blasphemous references were removed" (ibid). As the number of subtitled movies broadcasted on Egyptian television increased, various points of view on subtitles were expressed in numerous printed and published articles. The audience's feedback on the quality of subtitling was important for both the television industry and the translation profession for two reasons: the first is that there had been no formal study or investigation of the audience's response to subtitled movies. Second, the translation profession rarely discusses AVT at its conferences or in its publications.

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and the translation profession for two reasons: the first is that there had been no formal study or investigation of the audience's response to subtitled movies. Second, the translation profession rarely discusses AVT at its conferences or in its publications.

Furthermore, Gamal (2005: 5) states that "a study of newspaper and magazine clippings on subtitling published mostly in Egypt and other Arab countries between 1980 and 2004, points to audience criticisms of subtitling foreign programs into Arabic." The clippings cover various modes of AVT as well as the linguistic and technical aspects of AVT. The various points of view expressed were written by critics, festival directors, journalists, students, audiences, and writers.

Regardless of these criticisms, subtitling research is important because it draws attention to Arabic subtitling, which continues to dominate the Arab world's AVT market. In summary, because spoken and written languages differ in structure, style, and content, subtitling has several implications for the entire process and necessitate special consideration for the subtitler's role.

### **Conclusion:**

The purpose of this chapter was to look into the field of audiovisual translation (AVT) as a distinctive kind of translation in general, and subtitling in particular. The chapter started with an overview of audiovisual translation and its types, and then followed by an examination of subtitling starting with its definition and then we delved into its various types and classification focusing on the linguistic and technical parameters. A portion of this chapter was also dedicated to the challenges and constraints faced by translators during the process of subtitling. Finally, the chapter presented a general outlook of the history of subtitling in the Arab world, as well as the reaction of the Arabs to this type of audiovisual translation.



**CHAPTER TWO:**

**THE  
UNTRANSLATABILITY  
OF CULTURE-BOUND  
REFERENCES**

### **Introduction:**

Language is a communication mechanism that each community employs to express themselves. Languages have phonological and grammatical systems that distinguish them from one another. Culture is another component that distinguishes a language in a society, Newmark considers culture to be “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1998: 94). Language and culture are inextricably linked. Languages differ in the same way that cultures do. It is not easy to understand these foreign phrases or expressions. And because these terms may have cultural meanings and plainly reflect cultural features, it is quite difficult to translate them appropriately which may lead to untranslatability.

Translation scholars have always referred cultural items for many years. However, these items shall be referred to as "culture-specific items," as proposed by Javier Franco Aixelá, or culture-bound references. As Aixelá said, CSIs are:

“Those textually updated items whose functions and connotations in the source text cause translation problems when transferred to the target text, if the problem is a product of the problem item's non-existence or its different intertextual state in the reader's cultural system of the target text” (Aixelá,1996: 58).

The translation of CSI has been one of the most contentious themes in translation studies, since it presents several challenges to the translator. Culture-bound references are words or phrases produced as a result of cultural variation. Cultural references in source texts are known as one of the most difficult elements of a translation, bringing up not just the issue of proper lexical unit selection, but also the issue of cultural competency. Many scholars, linguists, and scientists work on the definition, categorization, and translation of culturally bound references, yet no agreement can be established. There are several definitions, interpretations, and even classifications proposed, all of which rely heavily on similar criteria.



## **2.1- Untranslatability:**

In a nutshell, untranslatability happens when a speech in one language lacks an analogous utterance in the target language. The argument against translatability normally does not postulate absolute untranslatability, but rather if completely appropriate translation can be obtained (Baker, 1998)

### **2.1.1-Definition of Untranslatability:**

Untranslatability is the property of a text or speech in one language that has no comparable text or utterance in another language when translated. This phrase is frequently used to explain the difficulties of producing the so-called perfect translation, which is based on the idea that there are cognitive processes and words that are so interconnected that translation becomes an impossible endeavour. However, terms are neither wholly translatable nor exclusively untranslatable; rather, the degree of difficulty of translation relies on the nature of the terms as well as the translator's understanding of the languages in issue (Aranda, 2007).

Translatability is a term used along with, untranslatability to describe the extent to which words, phrases or texts may be translated from one language to another. However the conflict between two fundamental ideas has given rise to discussion of this idea. The first is that different languages do not "mesh together," in the sense that the unique configurations of grammar, vocabulary, and metaphor found in each language inevitably have some bearing on the types of meaning that can be comfortably expressed in that language; the second is that, despite this consideration, translation between languages continues to occur, often with ostensibly high success.

When it comes to translatability at the word level, Catford shows that grammatically encoded SL meaning will almost always fail to find a direct reflection in TL and thus be "lost"; however, he considers such minor linguistic differences to be "functionally irrelevant" to the question of equivalence (1965:94). Other authors emphasize word-level lexical incompatibility, which can be produced by disparities in source and target cultural phenomena or simply by the lack of a TL term to describe a certain item or concept. However this type of untranslatability occurs only

at the level of single lexical items, and it can frequently be avoided by using paraphrase or explicitation in such a way that all of the semantic features of ST are preserved; additionally, above the word level, other strategies such as compensation can be used. However, simply retaining the same core semantic elements as the only requirement for translatability is insufficient.

The existence of additional semantic dimensions contributed by notions such as connotation and collocational meaning supports the conclusion that an absolute meaning does not exist independently of any given language and that, as a result, translatability can only be a restricted concept. Furthermore, textual and contextual aspects like inferred meaning, as well as formal features like puns, wordplays, and poetic devices, which are notoriously difficult to retain during the translation process, demonstrate that meaning is formed to a considerable part by a specific text.

According to Frawley (1984:163), there can be no exactness in translation save in "few and simple circumstances," and that "any interlingual translation that aims to communicate merely semantics has lost before it has begun" (1984:168). If this is the case, any notion of absolute translatability must be rejected. Translatability must thus be evaluated in connection to each instance of translation as "a particular act of performance" (Toury 1980:28), and must be related to the text-type of ST, the aim of translation, and the translation principles followed by the translator.

### **2.1.2- Types of Untranslatability:**

Untranslatability is a quality of a text or any speech in one language for which there is no corresponding text or utterance in another language. In 1965, Catford addressed the topic of untranslatability. He contends that linguistic untranslatability is caused by discrepancies between the source and target languages, but cultural untranslatability is caused by the absence of important situational elements in the target language.

Translation is now widely acknowledged as a reasonable and doable process. However, some linguistic points remain difficult to translate, which is referred to as the phenomenon of

untranslatability. Linguistic and cultural differences, the two types of untranslatability, are created by varied sources. These resulting from language differences are unlikely to change, but those resulting from cultural differences may become translatable in the future via the use of compensatory.

### **2.1.2.1-Linguistic Untranslatability:**

When there is no syntactical or lexical equivalent for SL in TL, this occurs (Bassnett , 2002). According to Professor Liu Biqing's Modern Translation Theories, "the structure of language commonly shows the characteristics of the language, these characteristics only can be found in relative language, the similar transfer is difficult to find in non-relative language, because it requires completely changing the code." For example English and Arabic are two different languages; English belongs to the Indo-European language while Arabic belongs to the Afro-Asiatic language, As a result, there is linguistic untranslatability, which covers features such as phonology, character, figure of speech, and so on.

**1-Untranslatability in Phonology:** Every language has its own unique phonemic system that cannot be substituted by another. There are significant variations between Arabic and English, and most pronunciations in one language do not have an equivalent in the other. As a result, they are unable to be translated into the target language.

**2-Untranslatability in Figures of Speech:** Most languages have their own set of figures of speech. Languages become vibrant and exciting just because of the presence of figure of speech. In translation practice, if the target language cannot appropriately portray the figure of speech in the source language, it is not authentic to the source language's content, idea, and style. Although their meanings are similar, it reduces the original text's linguistic effect. Individuals who speak Arabic and people who speak English have quite distinct ways of thinking and aesthetics; therefore they frequently use various figures of speech to communicate the same subject. This resulted in the untranslatability of the Arabic-English translation.

### **2.1.2.2- Cultural Untranslatability:**

"According to J.C. Catford, cases of untranslatability might emerge from two sources: linguistic and cultural." Nida also emphasizes that words have significance solely in the context of their cultural context. And what is culture? Edward Taylor defined it first in his book *Primitive Culture*: "In its broad anthropographic definition, culture or civilization is that entire totality which includes knowledge, beliefs, art, morals, law, tradition, and other capacities and habits acquired by a man as a member of society." "I define culture as the way of life and his manifestations that are distinctive to a group that employs a peculiar language as its method of expression," Peter Newmark stated in his *A Textbook of Translation*. Translation is a vital medium for cultural exchange among people who speak different languages. It is one of the most essential jobs for translators and translation scholars to approach translation difficulties from the perspective of cultural exchange in order to maximize the degree of cultural interaction accomplished through translation.

Cultural untranslatability is more difficult because there is no situational function for the SL text in TL culture. Catford's book explores several conceptions of the term "bathroom" in English, Finnish, and Japanese. The Finnish sauna and English bathroom may be accurate counterparts, but sauna may be a room in a home, hotel, or ship, or even a distinct building; in these circumstances, the English equivalent bathroom would be deemed improper by a translation (Catford, 1978).

## **2.2- Culture-bound references:**

### **2.2.1- Definition of Culture-bound references:**

Culture-bound terms, or culture-specific terms, as proposed by Malcolm Harvey, refer to concepts, institutions, and personnel unique to the culture of the source language. As a result, they have no cultural equivalents in the target reader's cultural frame, making translation into the target language difficult.

Translating culture-specific concepts appears to be one of the most difficult tasks a translator must undertake, culture and intercultural awareness are far more complex phenomena than

the translator may perceive. The more a translator is aware of the complexities of cultural differences, the better a translator s/he will be. It is probably correct to say that translators have always been aware of cultural differences and their importance in translation. Since ancient Rome, translation theorists have been aware of the issues of cultural knowledge and cultural differences. For as long as either translation training or translation theory has existed, cultural knowledge and cultural differences have been a major focus of the both. In other words, translating culturally specific items creates a challenge for translators because they do not exist in the target language culture or have no equivalents in the target language (Bing 2006). In this case, a lexical gap is created in the target language, leaving the translator with no choice but to look for appropriate ways to transfer the concepts denoted by those terms to that language. The effect of such a problem is determined by the degree of difference between the Source and Target languages. As a result, translating between languages from different cultures, such as English and Arabic, is more difficult than translating between languages that are culturally related or similar, such as English and German.

Most culture-bound terms are easily identified because they are associated with a specific language and cannot be literally translated because doing so would distort the meaning. The translator must choose from a variety of translation strategies in order to convey the message.

### **2.2.2- Types of Culture-bound references:**

**2.2.2.1- Intralinguistic Culture-Bound References:** Intralinguistic culture-bound elements rely merely on their linguistic structure, such as idioms, lexical items, and proverbs, which usually need to be changed in order to be adapted to a target culture.

**2.2.2.2- Extralinguistic Culture-Bound References:** Extralinguistic culture-bound elements are expressions that refer to entities other than language. To put it another way, extralinguistic Cultural Reference (ECR) is defined as any reference attempted through any cultural linguistic expression that refers to an extralinguistic entity or process. The referent of the said expression is prototypically assumed to be identifiable to a relevant audience because this referent is within this audience's deep knowledge.

### **2.3- Newmark's Categorization of Culture-bound references:**

Many classifications for CSI items, as well as translation procedures, have been offered to overcome Culture-bound references and solve lexical gaps in the translation of cultural things. Based on Nida's (1964) model of cultural items, Newmark (1988) developed a classification for culture-specific items, categorizing them into five categories: (1) ecology (flora, fauna, winds, etc.), (2) material culture (artefacts, food, clothing, houses and towns, transportation), (3) social culture (work and leisure), (4) organizations, customs, ideas (political, social, legal, religious, or artistic), and (5) gestures and habits.

#### **2.3.1- Ecology:**

Animals, plants, local winds, mountains, and plains are just a few of the things that fall under the category "ecology." Geographical traits differ from other cultural concepts in that they are usually value-free, both politically and financially. Nonetheless, their spread is determined by the prominence of their founding country as well as their degree of distinctiveness.

#### **2.3.2- Material Culture:**

Food, clothing, housing, transportation, and communication are all examples of "material culture." Food is the most sensitive and important representation of national culture for many people, therefore food terminology are subject to the most diverse translation techniques. Menus - straight, multilingual, glossed; cookbooks, meal guides; tourist brochures; media increasingly includes foreign food words While commercial and prestige motives continue to be dominant.

Clothes as cultural concepts can be adequately explained for TL general readers if a generic noun or classifier is introduced, such as 'shintigin trousers' "or" 'Basque skirt,'" or, again, if the specific is uninteresting, the generic word can simply replace it. It should be noted, however, that while the function of general clothing terminology is roughly consistent, denoting the part of the body that is covered, the description varies based on temperature and material utilized.

Again, many language societies have a common house that is always untranslated for general purposes: “palazzo (large house); hotel (large house);”” 'chalet'bungalow', hacienda, pandal, posada, pension.” The words ville, bourgand bourgade” (cf. borgo, borgata, paese) and bourgand bourgade (cf. borgo, borgata, paese)” in French indicate a cultural focus on towns (being a country of small towns until 50 years ago).

### **2.3.3- Social culture:**

Work and leisure, represent elements of "social culture. it is crucial to distinguish between denotative and connotative translation concerns while discussing social culture. Thus, charcuterie, droguerie, patisserie, chapellerie, chocolaterie, and Konditorei are uncommon in anglophone countries. There is rarely a translation problem because the terms can be transferred, have an approximate one-to-one translation, or are functionally defined. La base, die Basis, 'the rank and file,' 'the grass roots,' the bottom of bureaucracies have replaced the political phrases.

National games with their vocabulary sets are the core cultural words that define leisure activities in Europe: cricket, bullfighting, hockey, and so on. Tennis, snooker, squash, badminton, fives, and a huge number of card-games must be added to them, with gambling games and their vocabulary sets being French in origin.

### **2.3.4- Social organization –political and administrative:**

Political, social, legal, religious, and artistic components are all included in the category "organizations, customs, and ideas," which refers to the formal terms of a country's political and social existence.

The institutional language of a country reflects its political and social life. Where a head of state's title ('President,' 'Prime Minister,' or 'King') or the name of a parliament ('Assemblée Nationale, Camera dei Deputati' or 'Senate') is 'transparent,' that is, made up of 'international' or easily translated morphemes,' it is through-translated ('National Assembly,' 'Chamber of Deputies').Where the name of a parliament is not 'easily' translatable.

When a public entity has a 'transparent' name, the translation is determined by the 'setting.' The title is transferred and, when applicable, literally translated in official papers and serious publications such as textbooks. It could be translated informally by a cultural equivalent. If a public body or organization has a 'opaque' name, the translator must first determine whether there is an acknowledged translation and, second, whether it will be recognized by the readership and is relevant in the setting; if not, the name should be converted and a functional, culture-free equivalent given in a formal informative text.

A cultural equivalence may be appropriate in some circumstances, but in all uncertain cases, the functional equivalent is recommended. If the instructive material is informal or colloquial, the organization's name may not need to be transferred. The cultural (or, if none exist, functional) equivalent may be sufficient. A TL cultural equivalent of an SL cultural phrase is always more effective in terms of impact and neatness, but not in terms of accuracy. A TL cultural equivalent of an SL cultural expression is always more efficient than a culturally free functional equivalent, but it might be especially deceptive for legal terminology, depending on the context.

#### **2.4- Difficulties and Challenges in Translating and Subtitling Culture-bound references:**

The world in which we live in is composed of different languages; these languages exist within the context of various cultures, expressing various elements of existence. Translation becomes an unavoidable need when it comes to the relationship between these languages. When it comes to translating CSIs, translators encounter a few of those challenges, and translation scholars provide some solutions. The translator may encounter various difficulties when translating CSIs.

According to Leppihalme (1997, p.2), some researchers consider "extralinguistic phenomena ranging from natural to man-made." Extralinguistic issues are frequently expressed as lexical...Others consider culture-bound translation issues to be mostly intralinguistic and pragmatic." "Culturally oriented translation studies do not view the ST and TT as samples of linguistic content," he continues.



The passages take place in a certain situation in a certain culture around the world, and each has a distinct role and audience of its own" (ibid, p.3). People who belong to the same linguistic community share a common culture. They have common traditions, habits, and behaviour, as well as common knowledge about their community and many other elements. As a result, in interlingual communication where two or more cultures coexist, the translator may confront several constraints that affect the reader's understanding of the TT. The translator must overcome not only linguistic but also cultural hurdles (Komissarov, 1991, pp.33-4). What translators must do is discover an appropriate approach for dealing with CSIs based on the context. The translator faces difficulties when some concepts in one of the two languages are missing throughout the translation process. Some notions exist in one language but are utterly absent in another. However, it is plausible that the TT and ST readers have completely distinct understandings of a same topic in two separate languages.

Language concept categorizations are also difficult in the translation process. Among these notions, divergence and convergence are two key issues that a translator should be aware of (Fawcett, 1997, p.43). When a single item in the ST separates into two or more things in the TT, this is referred to as divergence. Convergence occurs when two or more items in the ST merge into just one item in the TT.

### **2.5- Definition of Procedures:**

The phrase 'translation procedure,' created by Vinay and Darbelnet in 1958, was one of the first titles given to these translation process operators. Vinay and Darbelnet, widely regarded as the leading proponents of comparative stylistics applied to translation, define the term "translation procedure" as all of the procedures that occur while switching between two languages. The translation processes developed by Vinay and Darbelnet function only on three linguistic levels: lexical (lexique), morphosyntactic (agencement), and semantic (message).

Newmark borrows the phrase "translation processes" from Vinay and Darbelnet, but separates it from "translation methods": While translation techniques deal with entire texts, translation processes deal with sentences and smaller pieces of language. (Newmark, 1988, p. 81)

### **2.5.1-Procedures of Translating Culture-bound references:**

The main concern has traditionally been with words and phrases that are so heavily grounded in one culture that they are almost impossible to translate into the terms (verbal or otherwise) of another. Long debate have been held over when to paraphrase, when to use the nearest equivalent, when to coin a new word by translating literally, and when to transcribe. All these “untranslatable” cultural-bound words and phrases continued to fascinate translators and translation theorists.

Here are the procedures that Zeghar.H suggested in his article, which was basically built upon Aixelá and Davies' respective models:

#### **2.5.1.1- Preservation:**

The transfer of a source language item into a target text in its original form is referred to as preservation. This procedure, according to Davies, is used when the translator decides to keep the "reference to an entity that has no close equivalent in the target culture" (ibid: 72). Other scholars refer to this procedure in different ways. This category includes three of Aixelá's 'conservation' procedures: 'repetition', which is applicable between languages that use the same alphabetic systems, 'orthographic adaptation,' which includes transcription and transliteration and is used between languages with different alphabets, and 'linguistic (non cultural) translation.'

#### **2.5.1.2- Explicitation:**

The procedure of explicitation is "determined by cultural differences" (Klaudy: 104). This heading encompasses two of Aixelá's procedures: 'intertextual gloss' (1996: 62), in which a brief explanation is added within the text, and 'extra textual gloss,' in which an explanation is provided outside the text in the form of a footnote, endnote, glossary, commentary, translation in brackets, or italics (Aixelá: 62). According to Davies, this technique is used when certain semantic elements of the source language do not have formal equivalents in the target language, and the original reference is preserved and supplemented with whatever information the translator deems necessary (Davies: 77). Hickey suggests using "brief presupposition-

bearing adjectival or adverbial phrases" rather than longer sentences in the case of explicitation within the text (Hickey: 228).

#### **2.5.1.3- Deletion:**

The procedure of deletion is the inverse of that of addition. Aixelá claims that a CSI is sometimes omitted for ideological or stylistic reasons, or because it is too obscure or cannot be interpreted at all, and the translator is "not allowed or do not want to use procedures such as the gloss, etc." (Aixelá: 64). According to Davies, such a reasoned decision may be made out of "desperation" on the part of the translator who decides to erase or delete the culture specific item, "so that no trace of it is found" (Davies: 79) because he/she cannot find an adequate way of conveying the original meaning.

#### **2.5.1.4. Standardization:**

Translators may use a more general concept rather than a specific one at times, which essentially means simplifying, rewording, or rephrasing what the source text says. Davies refers to this procedure as 'globalization', and defines it as the process of substituting a more neutral or general reference for a foreign culture-specific reference, thereby making it accessible to the target audience (Davies: 83). According to Newmark, it is a 'functional equivalent,' a procedure that necessitates the use of a culture-neutral word (1988: 83). According to Aixelá's framework, three procedures are classified as standardization: 'limited universalization,' 'absolute universalization,' and 'synonymy' (1996: 63)

#### **2.5.1.5- Localization:**

The procedure that opposes 'standardization' is known as 'localization.' This term is used in the same way that Davies does. She suggests that translators use this procedure to "avoid loss of effect" and that "rather than aiming for "culture-free" descriptions," translators "may try to anchor a reference firmly in the culture of the target audience" (Davies: 84). In other words, the translators replace the foreign culture-specific reference with one that is specific to the target culture, bringing the entire cultural setting of the source text closer to target text readers. This is referred to as 'naturalization' by Aixelá (1996: 63). This category includes three

of Newmark's procedures: 'transference,' 'naturalization,' and 'cultural equivalent' (Newmark: 81-83).

#### **2.5.1.6- Transformation:**

'Transformation,' borrowed from Davies, is used here to refer to cases "where the modification of a CSI appears to go beyond globalization or localization," where the source text item is completely changed in a way that could be considered a distortion or alteration of the original (Davies: 86). It is also worth noting that the term "transformation" usually overlaps with the majority of the procedures discussed here, with Davies stating that "the distinction between this category and some of the others is not clear" (*ibidem*), as it is achieved through the application of one or more of the procedures listed above. As a result, a translator may delete, standardize, or localize, among other things.

#### **2.5.1.7- Creation:**

To compensate for the lack of a reference in the target language, translators could create a completely new one. Convenient Arabic terms are frequently created through 'derivation' or 'compounding.' Derivation has played the most prominent role in the process of creating new vocabulary in Modern Standard Arabic; it has always been regarded as the most natural way for Arabic vocabulary to grow (Baker, 1987: 186). The non-concatenative nature of Arabic morphology, as well as its flexibility, allows Arab translators and lexicographers to generate a variety of derivatives and coin new terms based on existing Arabic roots, word formation patterns, and melds. Compounding is a type of lexical creation in Arabic that has traditionally been considered inferior to other processes of word coinage such as derivation and Arabization.

## **2.6- Wordplay:**

### **2.6.1- Definition of Wordplay:**

Various studies in the literature of humour use the terms 'wordplay' and 'pun' consistently, whilst others (for example, Leppihalme 1997) consider 'pun' to be a subtype of

wordplay. Delabastita (1993:57) provides the most well-known definition of wordplay, which is widely adopted by numerous theorists: [...] the general name indicating the various textual phenomena (i.e. on the level of performance or parole) in which certain features inherent in the structure of the language used (level of competence or langue) are exploited in such a way as to establish a communicatively significant, (near-) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signified) and more or less similar forms (signifiers). In other words, the technique used in wordplay relies heavily on the playing on the double meaning of a word, which refers to its literal and metaphorical meanings, and this playing of meanings forms the fertile source of humour (Freud 1960: 39).

### **2.6.2-Typology of Wordplay:**

There are many various types of wordplays, and it is up to the researcher whether they choose to define the term broadly or narrowly. Chiaro, for example, defines it as "any imaginable method in which language is utilized with the goal to entertain" (The Language of Jokes 2). In contrast, Delabastita distinguishes four types: homonymy, homophony, homography, and paronymy ("Introduction" 128).

#### **2.6.2.1-Homography:**

Homography is the inverse of homophones, which are words that are written the same but pronounced differently. It depicts the circumstance in which two words are spelt similarly yet sound differently. The word tear, for example, can be either a noun or a verb depending on how it is spoken and where it is used in the sentence. They are identifiable sonically but not visually, and hence are not commonly used in TV shows since they would have to be in some written form, such as on a billboard or the like.

#### **2.6.2.2-Homonymy:**

Homonymy describes the circumstance in which two words have the same sound and spelling but differ in meaning. This means they are words that are spelled and spoken identically but have two distinct meanings. These words are the outcome of language's ongoing evolution and the resulting development of new phrases (Linke et al. 159). The words head (as

in the body part or the head of an organization) and March are two examples (either the month or to March as a troop).

### **2.6.2.3-Homophony:**

When two words have identical sounds but are spelt differently, this is referred to as homophony. According to Alexander, "homophones are by far the most prevalent puns in English" because of the language's structure (25). The terms feat and feet, as well as marshal and martial, are two instances.

### **2.6.2.4-Paronymy:**

In paronymy, two words have a strong resemblance but differ slightly in spelling and sound, making them easily confused. As an example, consider the phrase "adding salt/insult to injury."

### **2.6.2.4-Intertextual Wordplay:**

An intertextual wordplay, according to Leppihalme, is based on a commonly used term (like a verse, advertising slogan, proverb, the name of a book or film etc.). A frame is the sentence on which the wordplay is built (1997, 141).

### **2.6.2.5-Portmanteaux:**

Lewis Carroll, according to Nash (1985), invented the notion of portmanteau. It is a term describing the combination of two meanings into a single word (1985, 143). Nash provides examples of this type of wordplay in Lewis Carroll's work *Through the Looking Glass*. In the poem 'Jabberwocky,' the terms 'flimsy' and 'miserable' are combined to form a portmanteau.

### **2.6.3-Strategies for Translating Wordplay:**

Delabastita (1996) provided a variety of translation methods for wordplay translation. These methods enable the source text wordplay to take on new life in the target text, for example, through the use of a related rhetorical device such as alliteration or referential vagueness. Delabastita's translation strategies include deleting the portion of the text

containing the pun or adding entirely new textual material that makes up for the lost source-text puns elsewhere in the target text.

**2.6.3.1-Pun to pun:**

The ST pun was transferred into a TT pun, which may or may not share the ST pun's properties.

**2.6.3.2-Pun to non-pun:**

Original pun was converted into a TT word or phrase, which may preserve one or more of the original pun's senses. There are three options in this category: non-selective non-pun, selective non-pun, and diffuse paraphrase. A nonselective pun is when both original meanings are rendered - hence the term non-selective - but in a non-punctuating conjunction. selective non-pun is when One of the two linguistic meanings of the ST. pun has been chosen and translated roughly equivalently, while the other has not – hence the term selective. Diffuse paraphrase occurs when the original meanings have been interpreted "beyond recognition" as a result of the somewhat free treatment of the whole punning text.

**2.6.3.3-Pun to punoid:**

In which the translator understands the original pun and attempts to recreate its effect using other wordplay-related rhetorical techniques such as repetition, assonance, irony allusion, and so on.

**2.6.3.4-Zero translation:**

In which the original pun is basically deleted.

**2.6.3.5-Direct copy:**

The translator replicates the ST pun in its original form, without "translating" it.

**2.6.3.6-Transference:**

Like direct copy. The difference is that it imposes source language defined on a target language text, whereas direct copy incorporates the original identifiers into the TT. without regard for the semantic consequences.

**2.6.3.7-Non-pun to pun addition:**

The TT includes wordplay that the ST does not. Its goal is to compensate for the loss of puns that the translator is unable to render correctly in their original position.

**2.6.3.8-Addition (new textual material):**

Zero to pun: The translator added a new pun in TT that does not have a counterpart in ST.

**Conclusion:**

As stated in this chapter, language is an indivisible component of culture that can be described in a variety of ways, and dealing with these cultural characteristics of language is regarded as one of the most difficult tasks in translation.

The chapter begins with a definition of untranslatability and its various types. The chapter also discusses culture-bound references, beginning with the definition and on to its types.

Furthermore, the chapter analyses the constraints of subtitling culturally bound terms from English to Arabic. It also emphasizes Newmark's suggestion to categorize culture-bound references. The chapter next delves into the strategies and techniques employed in translating culturally bound references. Furthermore, the chapter explores into the concept of wordplay as a component of culture-bound references.





**CHAPTER THREE:**

**INVESTIGATING THE  
TRANSLATION OF  
CULTURE-BOUND  
REFERENCES IN THE  
SIMPSONS**

### **Introduction:**

Translation as an interlingual and intercultural communication tool, it is not always an easy procedure, especially when two extremely different languages and cultures are involved; the bigger the discrepancy, the more difficult it is to convey material, as is the case with Arabic and English (Semitic and Germanic).

Chapter Three is the practical part of this dissertation. It features the analyses and translations of Samples containing culture-bound references extracted from the episodes of the famous animated series "the Simpsons". Animated series translation is usually difficult in the translation process because it involves the transmission of information and cultural knowledge that can be readily communicated through audio and visual in sitcoms. Through images and dialogues, audiences learn about foreign culture, such as various names, locations, identities, or food. It makes it difficult for translators to transfer culturally bound references from source to target language.

Translating culture-bound phrases may be a barrier in the translation process since these terms have specific meaning in one culture but may have no comparable meaning in another culture and language. In this chapter we are going to investigate and analyse the challenges that faces the subtitlor and procedures they used. According to Brasien (2013), one manifestation of culture in language is the use of terms and phrases that allude to cultural things. It indicates that culture and language are inextricably linked.

#### **3.1- Biography of the Simpsons:**

In this study we opted for the Simpsons as a case study, as we think it is the best corpus for this thesis. Here is a short biography of the American animated sitcom the Simpsons:

The Simpsons, created by animator Matt Groening, debuted in 1987 as a cartoon short on Fox Broadcasting Company's Tracey Ullman Show. A variety show that started only at Christmas on December 17th, 1989, extended to 30 minutes and subsequently resumed showing regularly in January 1990. The show was hesitant to acquire traction, but its popularity skyrocketed later in the year, helping to establish the fledgling Fox network as a significant broadcast television

rival. It consists of 33 seasons and a total of 728 episodes. The Simpsons is one of the most successful animated sitcoms in the United States, having the distinction of being the lengthiest animated comedy in American television history. And the show was crowned with many awards during its broadcast years. The series focus on the comedy and a normal life of American citizens. It shows a typical life of an American family living a life. Groening wanted to represent the American culture from an animated prescriptive.

Matt Groening's characters in The Simpsons are about 60 and they live in a real-world, with environmental principles. They show people in their actual form instead of the imaginary characters that are frequently accommodated by the cartoon genre. They live in what we really call an ordinary home, where they symbolize a multitude of various features of American culture. The Simpsons are an ordinary big family Simpson, which consists of two married parents Homer the father and Marge the mother, two preteens Bart and Lisa and a baby Maggie, as well as living grandparents, aunts and uncles. The kids are special: Lisa is a brilliant jazz saxophonist with a penchant for philosophy and math; Bart is a first-rate prankster and connoisseur of chaos.

The Simpson family is the show's core protagonists; each member of this family has their own personality, which makes them dependable and real in each episode. They embody traditional American family characteristics such as an industrious, witty, middle-class, down-to-earth family. The Simpson family has all of the characteristics that one would anticipate from a normal American family.

Homer Simpson represents the normal type of American father and spouse. Homer is a classic blue family guy who works as a safety inspector at the Nuclear Power Plant throughout the day and enjoys his nights at home with his family. His family is his number one priority in life, despite the fact that he is that sort of idiotic person. Homer enjoys donuts, and beer with his mates at Moe's Bar, as do many other middle-aged American men. To make Homer more realistic, he is also shown as sluggish and dumb. Marge, on the other hand, is a complicated figure who represents the dependable caregiver and servant. The early episodes highlight and describe her every day and usual chores, such as caring for Maggie and going shopping. She has

classic feminine feelings as well as feminist beliefs, yet she tends to keep her emotions to herself. Marge fits the description of a housewife, highlighting the difficulties that many women face. She is the 'reduced' member of the household, overlooked by her husband and underappreciated by her children.

Bart is frequently used to demonstrate public education failings. He is the youngster whose failure has been predetermined by the system. An episode's opening scene has Bart continuously writing a phrase on the class chalkboard. These statements are typically critical of issues that represent societal anxieties, particularly the schooling system. Lisa, on the other hand, is a success. She is wise above her years, which makes her an outsider among her family and peers. She personifies the concept of logic and the voice of reason. She is frequently at conflict with the whole community, implying that reason is dismissed in American culture. Lisa is a crusader against injustice and works tirelessly to fix or improve anything she perceives as wrong. She undertakes all of this against opposition from her parents and the town wherein she lives. Her character embodies sanity in The Simpsons' wacky universe.

The Simpsons became the most famous sitcom ever not only in the US but all around the world which lead to the huge interest and demand to subtitling and dubbing the series into many languages around the world. And Arabic was one of them, for many years it was translated to Arabic till 2005 MBC made a dubbing copy of the Simpsons which contains only 34 of the 52 adapted episodes that have been shown. Which was called Al Shamshoon by the famous Egyptian trans adaptor Hosni but did not get a good feedback at that time.

The Simpsons defined a generation by being an animation masterpiece. The Simpsons' popularity and the main reason for its success can be attributed to its heavy social and cultural criticism; satire. Each episode of this show may contain several allusions and satirical elements. The Simpsons provides the study with various examples of cultural references; thus, it was chosen for the investigation of the translation procedures of culture-bound references.

In terms of the subtitled version, several subtitled companies and fansubbers provided Arabic subtitles for The Simpsons. Subtitles were downloaded from various sites for this study, and it should be noted that the samples chosen are fan subbed.

### 3.2- Discussion and Analysis of the Translation of Culture-bound references:

#### 3.2.1- Methodology:

We downloaded several episodes of the Simpsons series that were subtitled to Arabic to differentiate between them and identify the different procedures that had been used in order to examine the procedures for translating culture-bound references in subtitling animated series from English to Arabic. The data analysis required both descriptive and analytical methods and was completed in three major stages:

The first stage involved downloading and watching nineteen episodes, paying special attention to references to American culture in general.

The second stage entailed gathering and transcribing the translations of English culture-bound references to Arabic and categorizing them according to Newmark's classification of culture-bound references.

The final stage involved an examination of the translation procedures used for the culture-bound references in our corpus. Following Aixela's translation procedures for preservation, standardization, localization, creation, explicitation, transformation, and deletion, and then identifying the difficulties encountered by the translator when translating those culture-bound references.

#### 3.2.3- The Analysis of the Samples Translated into Arabic:

##### Samples of Culture-bound References:

Source Text	Target Text
<b>Season 1 episode 1:</b>	
•And now Santa of many plains	و الآن سانتا كلوز من شتى الأراضي
•That's German for many Christmas	أي عيد سعيد بالألمانية
•I'm Hotsiashi, a Japanese priest who acts like	انا هوتسياشي كاهن ياباني يتصرف مثل سانتا كلوز

Santa Claus

**Season 1 episode 1:**

بحق السماء يا هومر إنه في الدرج

For Heaven's sake Homer, it's in the drawer

**Season 1 episode 6:**

هومر: هل تعرف اين مفاتيحي؟

**Homer:** Do you know where my keys are?

بارت: كلا انا اعني فطورك, هل بحثت في غرفة اللعب؟

**Bart:** No. I'm talking' about your breakfast.

Did you try the rumpus room?

**Season 1 episode 10:**

مارج : هومر، اهي حفلة عزوبية؟

**Marge:** Homer, is this some kind of stag party

**Season 2 episode 1:**

هومر: مارج ناوليني بييرة اخرى.

**Homer:** Marge could you get me another beer, please.

**Season 2 ep 03:**

ان عيد القديسين (هالوين) هو مناسبة غريبة لست

**Marge:** Hello, everyone. You know, Halloween is a strange holiday. I don't understand it. Kids worshipping ghosts, pretending to be devils. Oooh! Things on TV that is completely inappropriate for younger viewers.

أفهمها. الأطفال يقصدون الاشباح، يتظاهرون أنهم شياطين و يعرض التلفاز أشياء غير مناسبة البتة للمشاهدين الصغار

**Season 2 episode 5:**

هل تريد ان تكون كبير مشجعينا؟

Would you be interested in being our mascot?

**Season 2 episode 6:**

فلتقص عشبي وأنت تلبس رداء قداس زوجتك.

**Homer:** Better yet, you have to mow my lawn in your wife's Sunday dress.

**Season 2 episode 07:**

أجل، عليك ذلك! آمل أنك سعيد يا بارت، لقد أفسدت

Yes you do, I hope you're happy Bart you ruined thanksgiving

عيد الشكر

**Season 2 episode 12:**

هومر : مارج هل تترافقيني الى الحفل الراقص؟

**Homer:** Marge would you go to the prom with me?

**Season 2 episode 15:**

هومي: اذا اردت شرائح لحم الخنزير في منتصف الليل,هل

**Homer:** If I want pork chops even in the middle of the night, your guy will fry them up?

سيقليها لي؟

**Season 2 episode 15:**

يا للعجب, اخ مفقود منذ مدة طويلة

A long lost brother, how Dickensian.

**Season 3 episode 14:**

هومي: هل أنت مجنون؟ هذا يوم النهائي، ماذا عن الأحد

**Homer:** Are you nuts? That's the Super bowl. How about the Sunday after that!?

الذي يليه؟

**Season 3 episode 22:**

حضرت آلاف حفلات الموسيقى الصاخبة ولم اصب باي

**Homer:** Oh, I went to thousands of heavy metal concerts ... and it never hurt me.

اذى

**Season 7 episode 25:**

أي كله مشحون لأن اليوم الرابع من جويلية، أيقظني

My dad all stoked today's the Fourth of July he woke me up at dawn to take a loyalty oath

عند الفجر لأداء القسم

**Season 8 episode 18:**

عيد سانت باتريك سعيد يا فاشل

Happy saint Patrick's day loser.

**Season 14 episode 14:**

ليسا: لما لا نذهب الى عضو مجلس الشيوخ الذي

**Lisa:** why don't we go to our congressman?

انتخبناه؟

**Season 15 episode 6:**

كراستي المهرج: بدون حفل تعميد انا لا شيء

**Krusty the clown:** without a bar mitzvah I am nothing.

**Season 17 episode 7:**

ليسا: كلا يا نيلسون, هذه لا تحسب كبيض عيد الفصح

**Lisa:** Nelson those don't count as Easter eggs.

SL	TL	ETL	Type of CSIs	Procedures
<b>Prom</b>	حفلة راقصة	/	Social Activity	Explicitation
<b>Stag party</b>	حفلة عزوبية	/	Social Activity	Explicitation
<b>Porkchops</b>	شرائح لحم الخنزير	شرائح اللحم	Food	Preservation
<b>Christmas</b>	عيد الميلاد	/	Social activity	Standardization
<b>Santa claus</b>	سانتا كلوز	/	Ideas	Preservation
<b>Halloween</b>	عيد القديسين (هالوين)	عيد الهالويين	Social activity	Explicitation
<b>Thanksgiving</b>	عيد الشكر	/	Social activity	Preservation
<b>Heavy metal concerts</b>	حفلات الموسيقى الصاخبة	/	Social activity	Explicitation
<b>Saint Patrick`sday</b>	عيد سانت باتريك	/	Social activity	Preservation
<b>Sunday dress</b>	رداء القديس	/	Religious	Explicitation
<b>Beer</b>	بيرة	شراب الشعير	Food	Preservation
<b>Eastereggs</b>	بيض عيد الفصح	/	Religious	Preservation
<b>dickensian</b>	ياللعجب	/	ideas	Explicitation
<b>Rumpus room</b>	غرفة اللعب	/	Housing	Standardization
<b>Congressman</b>	عضو مجلس الشيوخ	/	Political	Preservation
<b>Mascot</b>	كبير المشجعين	/	Social activity	Transformation
<b>Priest</b>	كاهن	/	Religious	Preservation



<b>Super bowl</b>	يوم النهائي	/	Social activity	Standardization
<b>4<sup>th</sup> of july</b>	الرابع من جويلية	عيد الاستقلال	Social activity	Preservation
<b>Bar mitzvah</b>	حفل تعميد	/	Religious	Standardization
<b>Heaven`s sake</b>	بحق السماء	بالله عليك	Religious	Preservation

### Preservation:

In this Example, Homer asks his brother if the chef can cook pork chops for him at any time, even at midnight, and the translator translates **pork chops** to شرائح لحم الخنزير. Pork consumption is forbidden in Islam, but it is permitted in Judaism and Christianity. As a result, the translator should have used شرائح اللحم as equivalence instead of شرائح لحم الخنزير. Giving more thought and consideration to the target audience.

In another example, one of Lisa's classmates played a Japanese **priest**. A priest is a religious leader who is authorized to perform a religion's sacred rituals, particularly as a mediator between humans and one or more deities. They also have the authority or power to perform religious rites, specifically sacrifice and propitiation rites to a divine entity. The priesthood is their office or position. The term was translated to كاهن by the translator.

In the following example, Marge was talking to Bart and telling him that he ruined **Thanksgiving**. Thanksgiving is a national holiday observed each year in the United States and Canada to commemorate the harvest and other blessings of the previous year. The term "**thanksgiving**" had been translated to عيد الشكر.

In one episode, Nelson grabs real eggs and puts them in his basket during the scene where the kids are running around looking for **Easter eggs**, and Lisa tells him that those don't count as Easter eggs. The most important festival in the Christian calendar is Easter. It commemorates Jesus' resurrection from the dead three days after his execution. While this concept is unfamiliar in the Arab world, the term here was rendered to بيض عيد الفصح.

In episode 14 of Season 14, the Simpsons' home becomes uninhabitable due to airplane noise, so Lisa suggests that they go to their **congressman** and complain. A congressman is a member of Congress, particularly of the United States House of Representatives. The term congressman was translated to **عضو مجلس الشيوخ** by the translator here.

In the episode where Lisa and her friends were discussing **the Fourth of July** and how each of them celebrates it. Independence Day, also known as the Fourth of July or July 4th, is an annual celebration of nationhood in the United States. It commemorates the adoption of the Declaration of Independence by the Continental Congress on July 4, 1776. In this example, the fourth of July was translated to **الرابع من جويلية** because most Arabs are unfamiliar with the history of the United States of America, the translator should have opted for **الاستقلال** as equivalence.

The scene in which Homer was looking for his keys and couldn't find them, and Marge started getting irritated by Homer's behavior, expressing her annoyance by saying for **heaven's sake**. The expression for heaven's sake was interpreted to **بحق السماء**; the appropriate equivalence in this case should have been **بالله عليك** because Muslims do not swear by heaven or sky, but by Allah the Almighty.

In the example where the Simpsons are having lunch and Homer requests another **beer** from Marge. The translator here transferred the word beer to **بيرة** while maintaining its original form in the target language. Due to the prohibition on consuming alcohol in Arab Muslim society, the translator should have substituted with **شراب الشعير** considering the target culture.

In the episode where the Simpsons were attending the Christmas play at Bart and Lisa's school, the principal was presenting the following play, which was **about Christmas and Santa Claus** from around the world. **Santa Claus** is a legendary character from western Christian culture that is said to bring children gifts of toys and candy or coal or nothing on Christmas Eve, depending on whether they are "naughty or nice." The phrase Santa Claus was transferred **سانتا كلوز** exactly as it is in the source language.

In the episode Homer vs. the Eighteenth Amendment, the city of Springfield was celebrating **Saint Patrick's Day**, and in the scene where Nelson, the school bully, pushes Bart to the ground and says, "Happy Saint Patrick's Day, loser." Saint Patrick's Day commemorates the death of St. Patrick, the patron saint of Ireland. The holiday has evolved into a celebration of Irish culture, complete with parades, special foods, music, dancing, drinking, and a lot of green. In this case, happy Saint Patrick's Day was translated as عيد سانت باتريك

### Explicitation:

In example number one, Homer asks Marge if she wants to go to prom with him. A **prom** is a ball or formal dance at a school or college, especially one held at the end of the academic year for students in their final year, which also indicates adolescent interaction, mixed socializing, and the risks such activities are deemed to present in Arab society, so the translator chose حفلة راقصة as an equivalence which can be considered a more general term to convey the idea.

In example number two, Marge asks Homer if he's going to a **stag party**, which is an initiation into marriage that, in modern times, is mostly understood as a celebration of the groom's last days of "freedom" by the groom's male friends. Although such an event does not officially exist in Arab society, the term was translated to حفلة توديع العزوبية as it is understood in Western culture.

In the Halloween-themed episode Tree House of Horror, the kids share scary stories in their tree house. Halloween is a well-known American holiday for both children and adults. Every year on October 31st, it is observed. Children dress up in costumes and go from house to house after dark, knocking on doors and saying "trick or treat!" The children are then given "treats" such as candy. Costumes can be frightening. There will be many witches, monsters, ghosts, and vampires, but there may also be many children dressed as fairies or princesses. It is also a time when people throw Halloween parties where they can play fun games like apple bobbing, go through a haunted house, or throw a costume party On **Halloween**; you'll also see a lot of jack o'lanterns. In this example, the expression Halloween was interpreted as عيد القديسين (هالوين), despite the fact that the Arab audience is unfamiliar with the concept.

In the example where Homer was telling Marge about going to **heavy metal concerts** when he was younger. Heavy metal music is a type of rock music that emerged in the late 1960s and early 1970s, primarily in the United Kingdom and the United States. Heavy metal concerts were translated to حفلات الموسيقى الصاخبة because this genre of music is unfamiliar to the Arab world.

In a later example, while the family was driving to meet Homer's long-lost brother, Lisa expressed her thoughts on how **Dickensian** the situation was. "Dickensian" was changed to "يا للعجب" by the translator. Dickensian is a term used to describe Charles Dickens, who is best known for his Victorian long stories. This translation was intended to convey the absurdity of the situation.

In the episode where Homer wagers on his neighbor Flanders winning the baseball tournament. The loser must mow the grass on the other's lawn while dressed in **his wife's Sunday dress**. Sunday clothes (dress) are a person's best or most recent clothing, which is usually saved for Sundays and special occasions. Sunday is a holiday and the day when Christians go to church. Although there is no special dress for Sunday in Arab culture, and it is not a holiday, the term Sunday dress was interpreted in this case رداء قداس to indicating the significance and holiness of Sunday to Americans.

### **Standardization:**

In Example 4, Lisa's classmates were performing a **Christmas play**. Christmas was traditionally a Christian festival celebrating Jesus' birth, but in the early twentieth century, it also became a secular family holiday observed by both Christians and non-Christians. Muslims have nothing to celebrate since they do not believe Jesus is God's son, and the celebration has no place in the Muslim calendar. The translator chose عيد الميلاد as equivalence.

In the episode where Homer was looking for his keys, Bart suggested that he look in the rumpus room. A rumpus room is a room in a house that is usually in the basement and is used for games, parties, and recreation. The term was translated as غرفة اللعب.

In the episode where Homer discovers Lisa has the ability to predict winning football teams, he decides to take her **to the Super Bowl** so she can predict the outcome of the game. The Super

Bowl is the National Football League (NFL) championship game, and it is regarded as the ultimate achievement in American pro football. Because American football is virtually unknown to Arab audiences, the translator here chose **يوم النهائي** as equivalence.

In this example, Krusty the clown discovers that he is not completely Jewish because he did not have a **bar mitzvah** when he was younger. A bar mitzvah is a Jewish coming-of-age ritual. In other words, it is the initiation ceremony of a Jewish boy who has reached the age of 13 and is considered ready to follow religious precepts and participate in public worship. Because there is no "coming of age" event specific to Islamic tradition, the term bar mitzvah was rendered to **حفل تعميد**

### Transformation:

Homer was watching a baseball game and dancing and cheering for his team's victory, which impressed the crowd and landed him a job as **the team's mascot**. A mascot is any human, animal, or object believed to bring good luck, or anything used to represent a group with a shared public identity, such as a school, professional sports team, society, military unit, or brand name. Mascots are also used as fictitious, representative spokespersons for consumer goods. Because the concept of mascots is unknown in the Arab world, the translator opted for **كبير المشجعين** as equivalence to term.

### Samples of Wordplay:

Source Text	Target Text
<b>HOMER:</b> I have a great way to solve our money woes. You rent your womb to a rich childless couple. If you agree, signify by getting indignant.	هومر: لدي فكرة رائعة لحل ازمطنا المالية. تؤجرين رحمك لزوجين غنيين عقيمين, اذا كنت توافقين عبري عن هذا بالسخط.
<b>MARGE:</b> Are you crazy? I'm not going to be a surrogate mother.	مارج: هل جننت؟ لن اكون اما بديلة ابداء هومر: هيا يا مارج نحن فريق. انه رحمتنا و ليس رحمك وحدك
<b>HOMER:</b> C'mon, Marge, we're a team. It's [uter-US], not [uter-YOU].	

**PRINCIPAL SKINNER:** Children, stand down!

ايها الصغار, استريحوا

[The children stand at attention.]

قلت, استريحوا

**PRINCIPAL SKINNER:** I said stand down!

[The children make attempts at standing upside down.]

The Simpsons are in Springfield for a harvest celebration. They go around the carnival grounds. A sign on the outskirts of a cornfield says:

متاهة الذرة الصفراء

"بالتأكيد لا يمكنك حل متاهتنا

The a-maize-ing MAIZE MAZE

"Betchacan't solve our maze!"

Homer is having trouble sleeping. He's sitting on the couch, watching TV. He soon falls asleep and begins to have nightmares. On the television screen, he sees his own tombstone with the following phrase inscribed on it: "Homer Simpson, unloved by All"

[Homer reads the text aloud, horrified.]

لا يحبه "ال" لا

**HOMER:** Homer Simpson, unloved by Al, no!

[Homer notices that he misread the engraving the first time and reads it aloud again, this time correctly.]

لا يحبه, الجميع

**HOMER:** Homer Simpson, unloved by All, no!

The Simpsons are enjoying brunch at a high-end establishment. Bart and Lisa are causing a commotion by yelling and tossing food at each other.

هومر: لم اشعر بمثل هذا الحرج, و اسوا جزء هو هذا غداء مبكر أي انكم افسدتم وجبتين. ساراكم جميعا في العشاء المبكر

**HOMER:** I've never been so embarrassed. And the worst part is, this is brunch. So you've

ruined two meals. I'll see you at supper.

Bart and Marge competed in a tennis event.

They return home and tell Homer about their achievement. They have been invited to compete in another tennis competition.

**MARGE:** It's for charity. It benefits victims of balcony collapse.

**BART:** We can wipe out BC in our lifetime.

**Homer:** I don't care about BC. I care about M.E. – My Enjoyment!

**Milhouse:** This magazine you sold me isn't 'Fantastic Four', it's 'Fantastic Floor'. My family can't put in floors. We rent.

**Homer:** We're going to say grace first.

**Bart:** Okay. Rub-a-dub-dub, thanks for the grub.

**Bart:** Cross your heart and hope to die? Stick a needle in your eye? Jam a dagger in your thigh? Eat a horse manure pie?

Milhouse: Yes yes

**Marge:** homer how is your back?

**Homer:** can't complain.

بارت: يمكننا انهاء الشرفات في حياتنا

هومر: لا اهتم بانهييار الشرفات, اهتم بمتعتي

المجلة التي بعثها ليست " الاربعة الخارقين", بل "الارضية الرائعة". والدي لا يضعون ارضيات. نحن مستأجرون

هومر: لا, سنتلو الحمد اولاً

بارت: حسناً, " رابا داب داب" شكراً على الطعام.

بارت: تقسم على قلبك حتى الموت؟ و تغرس ابرة في عينيك؟ و تطعن خنجراً في فخذك؟ و تاكل فضلات الحصان؟

نعم نعم

مارج: كيف حال ظهرك يا هومر؟

هومر: لا أستطيع أن اشكو

SL	TL	Typology of Wordplay	Strategy
uterus (womb) and uter-US	رحمنا, رحمك	Homography	pun to pun
stand down	استريحوا	Homonymy	transference
a-maize-ing MAIZE MAZE	متاهة الذرة الصفراء	Homophony	zero translation

Al	"ال"	Paronymy	Direct copy
all	الجميع		transference
Lupper brunch	العشاء المبكر غداء مبكر	Portmanteaux	pun to punoid
BC	الشرفات		pun to non-pun
M.E	/		zero translation
Fantastic Four	الارضية الرائعة	the similarity of the	transference
Fantastic Floor	الاربعة الخارقين	words	
rub-a- dub-dub	رابا داب داب	the nursery rhyme	direct copy
"die", "eye", "thigh" and "pie"	الموت عينيك فخذك	the rhyming words	transference
can't complain	لا أستطيع أن اشكو		transference

### Transference:

**In example one** the author of this scene is experimenting with the term stand down, which means (cause to) come off duty; (cause to) relax after being on alert (Brown 1993, 3027). The youngsters interpret Skinner's words as "to stand at attention," and when doing so does not appear to satisfy him, they try standing upside down instead. Here the strategy is transference because he translated **stand down** into استريحوا

**In example two** The writers here are experimenting with the paronymy of the pronoun all and the proper name Al (as in Albert). The translator here used two strategies the first one is when he translated this dialogue the transference strategy

**Example three** Milhouse requested "Fantastic Four," but Comic Book Guy sold him "Fantastic Floor." Milhouse complains about this since his family is on a fixed income and hence cannot put in flooring. The strategy used here is transference, since the translator translated "**Fantastic Four**" into "الاربعة الخارقين", and '**Fantastic Floor**' into "الارضية الرائعة".



**Example four** When Homer is at a bachelor party; Bart uses his new spy camera to snap an incriminating shot of him. Milhouse requests that Bart give him a copy of the photo, and Bart makes him vow that no one else will get a copy. The strategy that the translator used here is transference because he translated the rhyming words “die”, “eye”, “thigh” and “pie” into الموت عينيك فخذك the translator imposes source language defined on a target language text without regarding semantic consequence.

**Example five** this is a very unusual example in the corpus where the wordplay happens at the sentence level. There are two interpretations to the statement can't complain (homonyms). One could infer that Homer says the phrases 'My back is better/fine,' but he actually means that he can't complain since a sign on the hospital wall prevents him from doing so. This is another example of wordplay with a publicly available translation. The strategy that is used here is transference because he translated **can't complain** into لا أستطيع أن اشكو

#### **Zero Translation:**

**In example one** The episode's writers play on the homophony of the phrases maize and maze. The term maize is likewise imbedded as a-maizeing in a new form of the word 'amazing,' making the two words homophones. Since there is no equivalent for this wordplay in the TL the translator used the zero translation so he deleted the word **a-maize-ing**

**In example two** for the word **M.E** he opted for zero translation because he deleted the wordplay **M.E** in the TT.

#### **Direct copy:**

**In example one** the writers here are experimenting with the paronymy of the pronoun all and the proper name Al (as in Albert). The translator here used two strategies the first one is when he translated this dialogue the transference strategy while he opted for direct copy in translating **Al** into آل.

**In example two** When Homer notices that other families are wonderful normal people in daily life and do not act like way exclusively during gatherings, he understands that his family has a

problem. That night, Homer enters the house and decides that they will all dine at the dinner table like a regular family. Here the translator opted for direct copy strategy while translating **Rub-a-dub-dub** into "رايا داب داب"; he copied the wordplay as it is to TT

#### **Pun to pun:**

**In this example** the terms uterus (womb) and uter-US are homographs in this sample. Their spelling would be similar if they were spelt. Homer pronounces the term differently here to better suit his aims. The term bears the pronoun us in Homer's version. Here the translator choose the pun to pun strategy he translated **uter-US, uter-YOU** into رحمننا , رحمك

#### **Pun to non-pun:**

**In this example** this is one of those occasions when the reader's interpretation of the text is really important. The abbreviation BC can be read simply as an acronym for the term balcony collapse, which Marge previously noted. The more adult audience may understand this term to allude to something quite different: birth control, one of the most contentious subjects in American politics. In recent years, there has been some disagreement in the United States about the marketing of family planning and birth control in schools. This might be interpreted as a reference to that issue, with Homer serving as the megaphone for many young (male) persons experiencing their first sexual interactions. So here the translator adopted pun to non-pun strategy because he translated **BC** into الشرفات. Here the original pun was converted into a TT word or phrase, which may preserve one or more of the original pun's senses. The option he used in this category is diffuse paraphrase.

### **3.3-Discussion of the results:**

#### **3.3.1- Translation Procedures of Culture-bound References in the Simpsons:**

The analysis results show that a total of four procedures were used in the translation of the study's samples, with preservation and explicitation being the most commonly used

procedures by the translator in translating culture-bound references from English to Arabic, with ten samples translated using preservation and six samples translated using explicitation. The main reasons for using those two procedures are that the translator lacks experience dealing with culturally specific items, given that the subtitles were fan subbed rather than professionally subtitled.

Other procedures, such as standardization and transformation, were used in translating the samples, but to a lesser extent than the previous two. The translator did not use procedures such as localization, creation and deletion, instead relying on the preceding ones and skipping these three.

### **3.3.2- Difficulties of Translating the Samples Based on Culture-bound References:**

The translator encountered difficulties determining and applying appropriate procedures when translating such expressions for mainly two aspects. The first aspect was the cultural and ideological aspect. The translator's lack of familiarity with the culture and cultural references of the source language, The religious references also caused an issue for the translator because religion and ideology are completely different in the two cultures. Food and clothing differences were another impediment to translating culturally bound references. The second aspect was the technical aspect, the constraints related to subtitling in both temporal dimension and spatial dimension such as synchronization and Maximum number of lines and position on the screen which posed a challenge for the translator during the subtitling process.

### **3.3.3-Translation strategies for wordplay:**

The selected data analysis indicated a number of strategies used in translating wordplay in the Simpsons. Six tactics were used in total: pun to pun, transference, pun to non-pun, pun to punoid, direct copy, and zero translation. Given that the translator had to deal with a variety of

humorous situations, some of these strategies were utilized more frequently than others. Transference was utilized in five examples; making it the most commonly used strategy in rendering wordplay.

The second most regularly used strategy, direct copy, was used in two situations. Zero translation, pun to pun, and pun to non-pun were all utilized in one example each. The translator did not employ strategies such as non-pun to pun addition and addition (new textual material) when translating wordplay in the Simpsons series.

Wordplay translations are regarded difficult for Arab translators, especially because they rely largely on the linguistic features of the source text. The wide linguistic divide between English and Arabic makes it impossible to translate wordplay. The two languages have different linguistic and semantic systems, which prevents an effective translation of the wordplay in the ST.

### **Conclusion:**

The study in this chapter presented a general idea about the case study, followed by the collection and analysis of the Arabic translation. The Simpsons' English CULTURE-BOUND REFERENCESs include a total of 21 culture-bound references from 17 episodes. The results clearly show that the translation procedures in the Simpsons used more frequently than any of the others were standardization and localization, using a generalized term in Arabic subtitling in an attempt to provide a more approximate and detailed idea about the culture-bound references due to a lack or nonexistence of equivalence in the target language.

Second, due to cultural differences between Arabic and English, the Arabic translation included many more preservation cases. Furthermore, no cases where translators used the transformation and deletion procedures were discovered; however, the frequency of creation and explicitation in Arabic was extremely low. In the end, this paper provided valuable insight into some constraints that posed challenges to the translator during the translation process.

## General conclusion:

Translating and subtitling culture-specific items (CSIs) and wordplay between English and Arabic has traditionally been the most difficult task for translators; that is, culture and cultural understanding are far more complex phenomena than they appear. For the translator, understanding the complexities of cultural differences is critical for resolving translation equivalence and untranslatability issues. The goal of this dissertation was to demonstrate the variety and complexity of problems encountered by a translator when translating culturally specific terms and wordplay between English and Arabic. This dissertation attempted to discuss the theoretical and practical implications of the problem. Some problematic words and expressions were critically examined and evaluated, along with suggested equivalents or solutions. The following findings were obtained through this dissertation: The number of episodes under analysis (popular series) determined that the prevalent translation procedures to render CSIs into Arabic were standardization, localization, preservation, explicitation, and creation. There were no instances of transformation or deletion observed. The selected data study also revealed a number of strategies for translating Simpson's wordplay. In total, six strategies were employed: pun to pun, transference, pun to non-pun, pun to punoid, direct copy, and zero translation. Because the translator had to cope with a wide range of comical situations, some of these strategies were used more frequently than others, such as transference and direct copy. Unlike non pun to pun, non-pun to pun addition and addition (new textual material) who were never used by the translator in the translation process. The analysis of the Simpsons series and its Arabic translation revealed that the translation quality of culture-specific items could be improved, translation errors were discovered, and cultural references were treated incorrectly due to the lack of experience in subtitling animated series given that the episodes were fan subbed and a lack of background knowledge about the source culture. As a result, it may be helpful to reevaluate the translation in the future, thereby adding more value to the popular animated series. Wordplay translations were also regarded difficult for Arab translators, especially because they rely largely on the linguistic features of the source

text. The wide linguistic divide between English and Arabic makes it impossible to translate wordplay.

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## Appendices:

*Table of Culture-bound References Samples:*

<b>Number of episode</b>	<b>The season</b>	<b>The title of the episode</b>
06	02	Dead putting society
01	02	Bart gets an "F"
12	02	The way we was
15	02	Oh brother, where art thou?
22	03	The Otto show
07	17	The last of the red hat mamas
06	01	Moaning Lisa
14	14	Mr. Spritz goes to Washington
05	02	Dancin` Homer
03	02	Tree house of horror
01	01	Simpsons roasting on an open fire
10	01	Homer`s night out
07	02	Bart vs. thanksgiving
14	03	Lisa the Greek
25	07	Summer of 4 ft.2
06	15	Today I am a clown
18	08	Homer vs. the eighteenth amendement

*Table of wordplay samples:*

N. of Episode	Season	Ttitle
21	12	HOMR
08	12	Skinner's sense of snow
20	18	Stop or my dog will shoot
07	15	Tis the fifteenth season
07	16	Mommie beerest
12	12	Tennis the Menace
19	15	simple simpson
04	01	There's No Disgrace Like Home
10	01	homer's night out
10	12	Pokey Mom

## ملخص الدراسة:

### المقدمة:

على الرغم من تفوق الدبلجة في التلفزيون العربي، إلا أن المترجمة تسود عندما يتعلق الأمر بمسلسلات الرسوم المتحركة، خاصة في وقتنا الراهن و يرجع ذلك لأسباب عديدة منها لتعلم اللغة ولفئة الصم والبكم كذلك . الغرض من هذا البحث هو إلقاء نظرة فاحصة على كيفية نقل المفردات ذات الخصوصية الثقافية في الثقافة الغربية للجمهور العربي. المدونة المختارة لهذه الدراسة هي مجموعة حلقات من الرسوم المتحركة آل سيمبسون، حيث وقع عليه الإختيار بالنظر إلى شعبية المسلسل وتأثيره العالمي ، فضلاً عن تضمنه للإيحاءات الثقافية المتنوعة.

### إشكالية البحث:

سنتطرق في هذه الدراسة إلى تحديد إجراءات الترجمة التي استخدمها المترجم في ترجمة المفردات ذات الخصوصية الثقافية في سلسلة الرسوم المتحركة الأمريكية عائلة سمبسون وكيفية تعامله مع الصعوبات التي واجهته خلال عملية الترجمة.

### أسئلة البحث:

تهدف هذه الدراسة للإجابة عن الأسئلة التالية

### السؤال الرئيسي:

كيف يتعامل المترجم العربي مع السمات الثقافية وما هي الاستراتيجيات التي اعتمدها في ترجمة المسلسلات المتحركة أو المسلسلات الهزلية؟

#### الأسئلة الفرعية:

- إلى أي مدى تختلف الترجمة العربية عن النص الأصلي؟

- ما هي العوامل التي قد تؤثر على قرارات وإجراءات المترجم العربي؟

- ما هي الطريقة التي تؤدي بها الترجمة (الترجمة العربية) وظيفة النص الأصلي وتربط الاختلافات بين

اللغتين والثقافات؟

- كيف تؤثر عدم قابلية ترجمة المفردات ذات الخصوصية الثقافية على نقل فكرة النص الأصلي؟

#### الفرضيات:

- يمكن أن تؤدي ترجمة المفردات ذات الخصوصية الثقافية إلى الإفراط في استخدام الترجمة الحرفية وذلك يعود لعدم وجود مكافئ للمفردات ذات الخصوصية الثقافية في اللغة الهدف.

- تؤثر المترجمة على إختيار المترجم للمكافئ المناسب لترجمة المفردات ذات الخصوصية الثقافية.

- يمكن إلقاء الضوء على عدم قابلية ترجمة المفردات ذات الخصوصية الثقافية باستخدام تطبيق إجراءات

الترجمة

#### أهداف الدراسة:



الهدف الرئيسي من هذه الدراسة هو التحقيق في الإجراءات التي يستخدمها المترجم في ترجمة المفردات ذات الخصوصية الثقافية واكتشاف العناصر التي قد تؤثر على اختيار المترجم

### خطة البحث:

تنقسم هذه الدراسة إلى ثلاثة فصول:

**الفصل الأول:** تمهيد عن الترجمة السمعية البصرية بشكل عام و المترجة بشكل خاص.

**الفصل الثاني:** يناقش هذا الفصل عدم قابلية ترجمة المفردات ذات الخصوصية الثقافية بالإضافة إلى التلاعب بالألفاظ.

**الفصل الثالث:** هذا الفصل هو الجزء التطبيقي من هذه الدراسة ويتضمن الحالة التي سنقوم بدراستها وتحليل البيانات التي تم جمعها وكذلك مناقشة النتائج المتحصل عليها

### الجزء النظري:

### الفصل الأول:

يتمحور هذا الفصل حول الترجمة السمعية البصرية وأنواعها وتاريخها بشكل عام, مع التركيز على المترجة .و ذلك بذكر تعريفها, تصنيفاتها, قيودها ومدى شهرتها واستخدامها في العالم العربي

**2.1-تعريف المترجم:** يعرف غوتليب المترجم على أنها "الترجمة بلهجة لفظية مميزة الرسائل في الوسائط السينمائية على شكل سطر واحد أو أكثر من المحتوى المكون المعروضة على الشاشة متزامنة مع الرسالة الأولى"

**3.1-تصنيفات المترجم:** عند تقديم تصنيف لأنواع مختلفة من الترجمة المرئية ، يتم أخذ منظورين أساسيين في الاعتبار: المعايير اللغوية والتقنية.

**1.3.1- المعايير اللغوية:** وتشمل كلا من المترجم داخل اللغة و المترجم بين اللغات.

**2.3.1- المعايير التقنية:** تشمل الترجمة المغلقة، الترجمة المفتوحة، المترجم الفوقية، المترجم البينية و ترجمة المعجبين.

**4.1- القيود المتعلقة بالمترجم:**

تنقسم القيود المتعلقة بالمترجم إلى قسمين:

**1.4.1-البعد الزمني:** والذي يشمل كل من توقيت ومدة المترجم، التزامن، الأصوات المتعددة، تغيير اللقطة،

التأخير بين الترجمات عدد الأسطر المسموح بها و الرموز الزمنية

**2.4.1-البعد المكاني:** يشمل أقصى عدد من الخطوط والموضع على الشاشة، نوع الخط وعدد الأحرف في

كل سطر ، توسيط ومحاذاة إلى اليسار

**5.1 المترجم في العالم العربي:**

بالرغم من سيطرة الدبلجة على العالم العربي في ترجمة المسلسلات والأفلام الكرتونية إلا أن المترجمة تعتبر خياراً أفضل خاصة في الوقت الحاضر، و يرجع ذلك إلى طبيعة البرامج وجمهورها من البالغين والمراهقين الذين يعتبرون أكثر فئة من المشاهدين بالإضافة إلى أنها أقل تكلفة وأسرع بكثير. اختلفت وجهات نظر حول المترجمة في العديد من المقالات المطبوعة والمنشورة، والتي أغلبها كانت سلبية، ولكن بغض النظر عن كل الانتقادات فإن أبحاث المترجمة مهمة لأنها تلفت الإنتباه إلى المترجمة العربية، التي لا تزال تهيمن على سوق المترجمة السمعية البصرية في العالم العربي.

## الفصل الثاني:

يناقش هذا الفصل عدم قابلية المترجمة، تعريفها وأنواعها بالإضافة إلى تعريف المفردات ذات الخصوصية الثقافية وأنواعها وتصنيفاتها والصعوبات التي تواجه المترجم في عملية المترجمة هذه المفردات. يتطرق الفصل أيضاً إلى تعريف التلاعب بالألفاظ وأنواعه والإجراءات المستخدمة في ترجمته.

### 1.2- تعريف عدم قابلية المترجمة:

هي خاصية نص أو أي خطاب بلغة ما لا يوجد له نص أو كلام مكافئ في لغة أخرى. ينشأ المصطلح عند وصف صعوبة تحقيق ما يسمى بالمترجمة الكاملة حيث تقوم على فكرة أن هناك بعض المفاهيم والكلمات المترابطة بحيث تصبح المترجمة الدقيقة مهمة مستحيلة.

### 2.2- أنواع عدم قابلية المترجمة:

1.2.2- عدم قابلية الترجمة لغويا: هي عندما لا يكون هناك مكافئ نحوي أو معجمي للغة المصدر في اللغة الهدف، هذا يتضمن جوانب مثل علم الأصوات، والشخصية، وشكل الكلام، وما إلى ذلك.

2.2.2- عدم قابلية الترجمة ثقافيا: تعد عدم قابلية الترجمة الثقافية أكثر صعوبة نظراً لعدم وجود وظيفة ظرفية لنص اللغة المصدر في ثقافة اللغة الهدف.

## 2.2- تعريف المفردات ذات الخصوصية الثقافية:

تشير المصطلحات ذات الخصوصية الثقافية، أو المصطلحات الخاصة بالثقافة، كما اقترحها مالكولم هارفي، إلى المفاهيم والمؤسسات والموظفين الفريدين لثقافة لغة المصدر، نتيجة لذلك، ليس لديهم معادلات ثقافية في الإطار الثقافي للقارئ المستهدف مما يجعل الترجمة للغة الهدف صعبة.

## 3.2- أنواع المفردات ذات الخصوصية الثقافية:

### 1.3.2- المفردات ذات الخصوصية الثقافية مرتبطة بالثقافة اللغوية:

تعتمد المفردات ذات الخصوصية الثقافية بالثقافة اللغوية فقط على هيكلها اللغوي، مثل التعابير والعناصر المعجمية والأمثال والتي عادة ما تحتاج إلى تغيير من أجل التكيف مع الثقافة المستهدفة.

### 2.3.2- المفردات ذات الخصوصية الثقافية غير مرتبطة بالثقافة اللغوية:

أي مفرد ذو خصوصية ثقافية تم استخدامه أثناء أي تعبير لغوي ثقافي يشير إلى كيان أو عملية غير لغوية.

## 4.2- تصنيفات نيو مارك للمفردات ذات الخصوصية الثقافية:

تم تقديم عديد من التصنيفات للمفردات ذات الخصوصية الثقافية بالإضافة إلى إجراءات الترجمة، للتغلب

على عدم قابلية ترجمتها وحل الفجوات المعجمية في ترجمة المفردات الثقافية. بناءً على نموذج نيدا

(1964) المفردات ذات الخصوصية الثقافية، طور نيو مارك (1988) تصنيفاً لها وصنفها إلى خمس

فئات:

علم البيئة (النباتات، الحيوانات، الرياح وما إلى ذلك)

الثقافة المادية (المصنوعات اليدوية، الطعام، الملابس، المنازل والبلدات، النقل)

الثقافة الاجتماعية (العمل والترفيه)

منظمات، عادات أو أفكار (سياسية أو اجتماعية أو قانونية أو دينية أو فنية)

الإيماءات والعادات

## 5.2 صعوبات ترجمة المفردات ذات الخصوصية الثقافية:

يشارك الأشخاص الذين ينتمون إلى نفس المجتمع اللغوي في ثقافة مشتركة، لديهم تقاليد وعادات وسلوكيات

مشتركة، فضلاً عن معرفة مشتركة بمجتمعهم والعديد من العناصر الأخرى، نتيجة لذلك فالتواصل بين

اللغات حيث تتعايش ثقافتان أو أكثر قد يواجه المترجم العديد من القيود التي تؤثر على فهم القارئ للنص

الهدف لغويا وثقافيا.

## تعريف الإجراءات:

جميع الإجراءات التي تحدث أثناء التبديل بين لغتين. تعمل عمليات الترجمة التي طورها فيناي وداريلنت فقط على ثلاثة مستويات لغوية: المعجمية (المعجمية) والصرفية (التوكيل) والدلالية (الرسالة)

### إجراءات ترجمة المفردات ذات الخصوصية الثقافية:

الإجراءات التالية هي الإجراءات التي اقترحها أ. زغار حمزة في مقاله والتي تم بناؤها أساسًا على نماذج إيشيلا و دافيد الخاصة:

Standardization التعميم

Localization التوطين

Explication التفسير

Deletion الحذف

Transformation التحويل

Creation الإبتكار

Preservation الحفظ

## 6.2- تعريف التلاعب بالألفاظ:

تعتمد التقنية المستخدمة في التلاعب بالألفاظ بشكل كبير على اللعب على المعنى المزدوج للكلمة، والذي يشير إلى معانيها الحرفية والمجازية، وهذا اللعب بالمعاني يشكل المصدر الخصب للفكاهة.

## 1.6.2- أنواع التلاعب بالألفاظ:

هناك أنواع عديدة من التلاعب بالألفاظ:

Homography, Homonymy, Homophony, Paronymy, Intertextual wordplay,  
Portmanteaux

## 2.6.2 استراتيجيات ترجمة التلاعب بالألفاظ:

قدم الباحث ديلاستيتا مجموعة متنوعة من الاستراتيجيات لترجمة التلاعب بالألفاظ التي تتيح للتلاعب بالألفاظ النص المصدر بأخذ حياة جديدة في النص الهدف على سبيل المثال ، من خلال استخدام أداة بلاغية ذات صلة مثل الجناس أو الغموض المرجعي . تتضمن استراتيجيات الترجمة عند ديلاستيتا حذف جزء النص الذي يحتوي على التورية أو إضافة مواد نصية جديدة تماما تعوض عن التورية المفقودة في النص المصدر في مكان آخر من النص الهدف. تتمثل هذه الاستراتيجيات في:

.إستبدال تورية بتورية

.إستبدال التورية بمكافئ لا يحتوي على تورية

.إستبدال التورية بتورية زائفة

تورية مفقودة

.نقل مباشرة للتورية

النقل

.ترجمة مكافئ لا يحتوي على تورية بتورية

.إضافة تورية جديدة للغة الهدف لا تملك مكافئ لها في اللغة الأصل

**الجزء التطبيقي:**

**الفصل الثالث:**

يتضمن الفصل الثالث والأخير دراسة للحالة المختارة ، بدأنا منها عملية تحليلية ووصفية للإجراءات المستخدمة في ترجمة المفردات ذات الخصوصية الثقافية واستراتيجيات ترجمة التلاعب بالألفاظ في مسلسل آل سيمبسون ونوع الصعوبات التي واجهها المترجم في ترجمة هذه المفردات.

**1.3-المنهجية والعينة:** قمنا بتحميل مجموعة من حلقات المسلسل الكرتوني المشهور آل سيمبسون و التي تمت ترجمتها إلى اللغة العربية وتحديد الإجراءات المختلفة التي تم استخدمت من طرف المترجم في ترجمة المفردات ذات الخصوصية الثقافية بالإضافة إلى الاستراتيجيات المستخدمة في ترجمة التلاعب بالألفاظ في سلسلة الرسوم المتحركة من الإنجليزية إلى العربية وتطلب تحليل البيانات الإعتماد على المنهج الوصفي والتحليلي.

**المثال الأول:**

Homer: Better yet, you have to mow my lawn in your wife's Sunday dress.



فلتقص عشب ي وأنت تلبس رداء قداس زوجتك.

ملابس الأحد (الفستان) هي أفضل ملابس الشخص أو أحدثها، وعادة ما يتم حفظها لأجل أيام الأحد والمناسبات الخاصة. يعتبر يوم الأحد هو يوم عطلة في الثقافة الأمريكية واليوم الذي يذهب فيه المسيحيون إلى الكنيسة رغم عدم وجود لباس خاص ليوم الأحد في الثقافة العربية ولا يعتبر عطلة. إستعمل المترجم في هذا المثال إجراء التفسير لترجمة إلى رداء قداس ليفسر ويشير إلى أهمية وقداسة يوم الأحد بالنسبة للأمريكيين.

### المثال الثاني:

Marge: homer how is your back?

Homer: can't complain.

مارج: كيف حال ظهرك يا هومي؟

هومر: لا أستطيع أن اشكو.

الجملة لا يمكن أن أشتكى لها معنيان (متجانسة) يمكن للمرء أن يفترض أن هومر ينطق بالكلمات بمعنى بخير" ولكن بدلا من ذلك يعني هومر أنه لا يستطيع الشكوى لأن لافتة على جدار /"ظهري أفضل, المستشفى تمنعه من القيام بذلك. أستعمل المترجم في هذه الحالة إستراتيجية إستبدال التورية بمكافئ لا يحتوي على تورية.

## نتائج البحث:

تظهر نتائج تحليل هذه الدراسة أن الحفظ والتفسير هما الإجراءان الأكثر استخداماً من قبل المترجم في ترجمة المراجع المرتبطة بالثقافة من الإنجليزية إلى العربية. واجه المترجم كذلك صعوبات في تحديد الإجراءات المناسبة وتطبيقها عند ترجمة مثل هذه التعبيرات لجانبين رئيسيين: الجانب الثقافي والأيدولوجي

## و الجانب التقني

أظهرت نتائج الدراسة كذلك أن المترجم يعتمد بكثرة على استراتيجيتي النقل والنقل المباشر في ترجمة التلاعب بالألفاظ لأنها تعتمد إلى حد كبير على السمات اللغوية للنص المصدر ، كما أن الفجوة اللغوية الواسعة بين الإنجليزية والعربية تجعل عملية الترجمة مستحيلة. يعتبر كذلك إحتواء اللغتين على أنظمة لغوية ودلالية مختلفة عائقاً أمام توفير ترجمة فعالة للتلاعب بالألفاظ في النص المصدر.

## خلاصة البحث

تعتبر ترجمة المفردات ذات الخصوصية الثقافية بين الإنجليزية والعربية وسترجتها على الشاشة بالإضافة إلى ترجمة التلاعب بالألفاظ أصعب مهمة للمترجمين، أي أن الثقافة والفهم الثقافي ظاهرتان أكثر تعقيداً مما يبدو عليهما. يعد فهم تعقيدات الاختلافات الثقافية بالنسبة للمترجم أمراً بالغ الأهمية لحل مشاكل تكافؤ وعدم قابلية الترجمة. كان الهدف من هذه الدراسة هو إثبات تنوع وتعقيد المشكلات التي يواجهها المترجم عند ترجمة المفردات ذات الخصوصية الثقافية محددة و ترجمة التلاعب بالألفاظ بين الإنجليزية والعربية. حاولت هذه الدراسة مناقشة الآثار النظرية والعملية للمشكلة، تم فحص وتقييم بعض الكلمات والعبارات الإشكالية

بشكل نقدي, جنبًا إلى جنب مع المعادلات أو الحلول المقترحة. تم التحصل على النتائج التالية من خلال هذه الدراسة: حدد عدد الحلقات قيد التحليل أن إجراءات الترجمة السائدة لترجمة إلى اللغة العربية كانت الحفظ و التفسير و التعميم لم يلاحظ أي حالات إبتكار, توطين أو حذف. أظهرت نتائج دراسة وتحليل المسلسل الكرتوني آل سيمبسون ترجمتها العربية أنه يمكن تحسين جودة ترجمة المفردات ذات الخصوصية الثقافية واكتشاف أخطاء الترجمة ، حيث تم التعامل مع المفردات ذات الخصوصية الثقافية بشكل غير صحيح بسبب نقص الخبرة في ترجمة سلسلة الرسوم المتحركة المرئية نظرًا لأن الحلقات ترجمت من طرف معجبين ونقص المعرفة الخلفية حول ثقافة المصدر. نتيجة لذلك ، قد يكون من المفيد إعادة تقييم الترجمة في المستقبل ، وبالتالي إضافة المزيد من القيمة إلى سلسلة الرسوم المتحركة الشهيرة. كشفت دراسة البيانات المختارة أيضًا أن كلا من النقل والنقل المباشر لترجمة التلاعب بالألفاظ في عائلة سمبسون ويعود ذلك إلى الفجوة اللغوية الواسعة بين الإنجليزية والعربية تجعل من المستحيل ترجمة التلاعب بالألفاظ

الجمهورية الجزائرية الديمقراطية الشعبية  
وزارة التعليم العالي والبحث العلمي  
جامعة قاصدي مرباح ورقلة  
كلية الآداب و اللغات  
قسم الآداب و اللغة الإنجليزية



تم تقديم أطروحة في استيفاء جزئي لمتطلبات درجة الماجستير في مجال اللغة الإنجليزية وآدابها  
التخصص: دراسات الترجمة و الترجمة

## سترجة المفردات ذات الخصوصية الثقافية ال سيمبسون نموذجاً

قدم ودافع علنا من قبل  
جودي ياسمين  
توباخ أحلام

يشرف عليها  
السيد حمزة زغار

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السنة الجامعية:

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