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Subtitling Selected Fragments From the TV program of "Lamassat Bayaniyya" From Arabic into English

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DEDICATION

This work is dedicated to our beloved, caring and loving parents.

We appreciate each of our grandparents, brothers, sisters, uncles, and aunts and also our close friends.

Thank you all for being part of our journey.

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ABSTRACT

This study aims to identify the main challenges that are often faced by subtitlers, and to shed light on the main strategies and the possible solutions adopted often by translators to overcome these challenges. The challenges can be ranged as linguistic, cultural and technical; linguistic challenges in this study fall within the specificities of Arabic language and the Islamic religion in terms of Quranic text, religious terms, etc. ; cultural challenges arise from communities' different way of thinking and seeing things, which is reflected in the use of idioms, colloquial expressions, traditions, etc. ; technical challenges are related to the screen, in which the subtitler may find him\herself obliged to make the translated text fit within the spatial and temporal constraints of subtitling. Subtitles should not exceed the limited number of characters or last more or less than the maximum and minimum time duration allowed on the screen. Subtitling can be defined as the process of transforming oral content of audio-visual works from language A into a concise written discourse in language B. Subtitling selected fragments of Lamassat Bayaniyya TV program allows this study to occur within a context of Islamic religion and classical Arabic. Furthermore, our study is descriptive by nature in terms of describing the theories and the strategies used, namely, Catford's and Nida's. We also adopted the Introspective method, in terms of annotating and justifying the renditions of the selected episodes.

Key terms: Audio-visual translation, subtitling, untranslatability, metalanguage.

الملخص

يهدف هدا البحث الى التعرف على أهم الصعوبات التي قد تواجه المترجمين أثناء عملية السترجة و يسلط الضوء على بعض الاستراتيجيات التي يستعملها المترجمون لتخطي هذه الصعوبات. السترجة هي احد انواع الترجمة السمعية البصرية و هي عملية يتم بموجبها تحويل النص الشفهي الى نص مكتوب من اللغة أ الى اللغة ب. قد يتعرض المترجم اثناء عملية السترجة الى بعض الصعوبات اولها اللغوية و المتمثلة في الخصوصيات اللغوية التي تتميز بها مختلف اللغات مثل الاختلاف في طريقة التعبير عن الأفكار و طريقة بناء الجمل و غيرها من الاختلافات التي تجسد عبقرية اللغة. ثانيا الصعوبات الثقافية التي تتمثل في تنوع و اختلاف الشعوب و اختلاف نظرتهم للعالم و يظهر لك في توظيف الامثال و العبارات الاصطلاحية العامية و المصطلحات ذات الطابع الديني أو تلك الخاصة بالتقاليد. ثالثا الصعوبات التقنية الخاصة بعملية السترجة تتعلق بأخد الحيز و المدة الزمنية للنص على الشاشة بعين الاعتبار و دلك لتفادي أن يتجاوز النص المترجم الحد الأقصى لعدد الكلمات في السطر الواحد مع مراعاة المدة الزمنية بين ظهور و اختفاء النص على الشاشة. اعتمد هدا البحث أساسا على منهج الاستبطان لتحليل الترجمات في الجانب التطبيقي و التعليق عليها و تبرير القرارات المتخدة في شأنها. كما اعتمد جزئيا على المنهج الوصفي في تقديم و شرح النظريات التي سار البحث على منظورها أهمها لجون كاتفورد و يوجين نايدا.

الكلمات المفتاحية : الترجمة السمعية البصرية. السترجة. عدم قابلية الترجمة. الميتالغة.

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List of Abbreviations

Abbreviation	Expression	Translation
AV	Audiovisual	السمعي البصري
AVT	Aduiovisual Translation	الترجمة السمعية البصرية
SDH	Subtitling for the Deaf and Hard of Hearing	السترجة للصم ولضعاف السمع
SL	Source Langnuage	اللغة المصدر
ST	Source Text	النص المصدر
TL	Target Language	اللغة الهدف
TT	Target Text	النص الهدف
TV	Television	التلفاز

General Introduction

Lamassat Bayaniyya is a religiously focused TV program, available on YouTube, in which Fadel Al-Samarrai presents lectures in the light of Quran and Sunnah to highlight the miracles of the glorious Quran and to describe its distinctive linguistic and rhetorical cohesive features besides answering the viewers' questions. Its concerns and subjects are based on the linguistic and extra-linguistic features of the Quran. The program is perfect for those who wish to quench their thirst with the exceptional knowledge of Quran and Arabic language.

The name Lamassat Bayaniyya states clearly the essence of the program; the word "lamassat": لمسات translates as « touches » while "bayaniyya" بيانية comes from the word "bayan" بيان which means clarification and explanation. The program delves deeply in the structure of Quran and uncovers attributes of meaning that may sometimes seem hidden or result in being unnoticed by simple readers, hence, clarifying them and revealing their miraculous being.

Fadel Al-Samarrai has benefited Muslims with his abundant broad knowledge and veracious wise words. This TV program had a great impact on the hearts of its viewers who were eager to spread it to a larger audience, therefore some of them worked on providing more forms for the TV program, such as turning the visual episodes into printed scripts, a group of them even dedicated a website for the episodes of this program. This indicates the huge effect the program has on its recipients.

Significance of the study

As researchers, we found that the information provided in this TV program is valuable and worthwhile, which raised our eagerness to spread this knowledge by all accessible means, that it should be accessible to a larger audience. In these days of globalization and widespread technology, the most effective tool would be audiovisual translation, we also see that translating this TV program into English is another opportunity to discover how the English language deals with the religious Islamic context.

In a world of thousands of languages, it is quite impossible for the brain of a human to acquire all these information from different linguistic systems, Therefore translation was born to prevent mother languages from being a barrier to communicate and understand each other, without having to learn a second language , In the case of our study and in a narrower sense, the study must opt for audiovisual translation, which has always played a significant role in demonstrating different aspects represented in the audiovisual world to a larger audience, whether through dubbing or subtitling; short videos, advertisements, TV programs, etc.

The vast development and spread of technology, creates interaction with different languages and cultures by presenting content on audiovisual format, due to its potential to reach large audiences anywhere in the world.

Objectives

This research aims to examine how to translate the specificities of Arabic language and the Islamic religion in a manner that it can be accessible, accurate and fits within the constrained nature of subtitling. Furthermore, the study focuses on the main challenges encountered during the process of subtitling and the strategies adopted to overcome these challenges taking into consideration the cultural and religious context of the source language.

Statement of the problem

What can be said in one language can be said in another, but only how it is said that evidently cannot be replicated. It is quiet known that meaning is universal. However, it is crucial to consider certain steps in order for the notion of meaning to take place, for every language decides to take those steps differently. This brings up the idea that "Each language has its own genius", thus, languages are not symmetrical, so we do not expect them to function in the same manner when it comes to ideas and thoughts expression, and equally when it comes to translation.

Most of languages that go back to the same linguistic root usually differ superficially. However, languages with different linguistic families have complete different linguistic codes and differ completely, such as Arabic and English. These differences are likely to create loss in translation between the two linguistic codes. Translation, as an act of interlingual interaction, does not only deliver mere words, but also contains the cultural, religious, political, social and other components that shape languages.

In our study, the religious component will be our main concern, Regarding the complex and different nature of both English and Arabic languages, during the process of translating in the religious context, Translators hands are tied by some language constraints.

Like any other religiously related item, Lamassat Bayaniyya stands out because it deals with a sensitive and rich topic; Quran and Islamic religion. It investigates interpretations and explanations of Quran verses or phrases of verses or in some episodes it tackles historical experiences that relate to Quran. In each of the cases, we notice that religious terms and expressions are used profusely in classical Arabic. These terms and expressions are of great significance; they almost shape the basis of religion understanding; therefore, it is an important requirement to consider carefully the intelligibility and accuracy of words and meaning when translating discourses related to religion.

Literature review

The proliferation of audiovisual products in the last decades has increased the need for translators, therefore raised the interest of researchers in translation studies to explore this filed.

The book entitled "Audiovisual translation, subtitling "co-written by Diaz Cintaz and Ramael(2007) is deemed as one of the prominent canonical works in the field of AVT in general and subtitling in particular. In this book, the two scholars attempt to describe the nature of AVT and its taxonomy, and to provide an in-depth discussion of subtitling, which involves a consideration of linguistic, cultural, and technical factors, and how to deal with potential constrains during the process.

In this present study, we will rely on the valuable foundings that are presented in this book to produce comprehensive and accurate translations in the process of subtitling the selected episodes of Lamassat Bayaniyya.

In his book "A linguistic theory of translation ", Catford (1965) attempts to explain the concept of shifts that we have used to analyze the translation changes and to overcome the systematic gaps that are imposed by linguistic and cultural differences between languages (unique attributes of each language).

According to Catford it is not possible to translate a text on its entirety (there is always something lost during the process whether on the grammar or lexis levels), and if one attempts to do so, it will result as Translationese, which is depending on literal translation irrelevantly that the final product (TT) becomes unnatural, comic and stilted. Based on the idea that a text is never translated entirely, Catford suggested two types of untranslatability That we had encountered during the translation process, linguistic untranslatability on one hand is the absence of a lexical item in the TL. Cultural untranslatability on the other hand, is the absence of a functionally relevant item in the TL.

These two concepts are crucial to our study in order to produce accurate and clear translations that reflect the source text essence.

Another concept that is crucial to this study is "the theory of too many words and the theory of too few words" presented by Eugene A. Nida and Charles R. Taber (1982) in their book "The Theory and Practice of Translation", which provides insight into the decision-making process that translators go through when deciding how to best convey meaning across languages.

The use of these books provided a solid foundation and a sound basis for the theoretical framework of this research.

Previous identical studies provide significant contribution to the field of subtitling, such as" Subtitling Culture Bound References" written by Hemza ZEGHAR, Yasmine DJOUDI and Ahlam TOUBAKH, Besdies "Investigating Collocation Subtitled in Political discourse From English into Arabic" written by Ahmed Noureddine BELARBI, Raissa DJABOURABI and Hanane MINDJOU. This research stands out from the other theoretical studies in their classical form, as it takes a practical approach towards its corpus "the TV program Lamassat Bayaniyya", in This research we attempt to subtitle three selected episodes of the aforementioned TV program, which have never been translated.

Constraints

According to Leppihalme (1994) and Cintas and Remael (2010, p.19-21), there are three main types of challenges that set audio-visual translation apart from other types of translation, these types are: cultural challenges, linguistic challenges and technical challenges. Among these three types, technical challenges are the most prominent type of challenges during the subtitling process.

In subtitling, translators are restricted with limited Time, space and number of characters. Timing is crucial and must be limited between 2 and 5 seconds; Minimum duration (one second), Maximum duration (6 seconds). The number of characters may differ from one language to another, usually about 37 characters per line and no more than two lines for one image. The subtitles must be carefully synchronized with the image and audio to fit the limits of time, space and characters, the translator must opt for the closest appropriate correct word to produce a translation that should present the content as briefly as possible.

Another challenge that will be encountered during the study is the problem of linguistic and cultural untranslatability when facing words and expressions that are religiously or culturally related, for instance, most religious Islamic terms do not have direct equivalents in English that fully cover their meaning, due to the absence of a lexical item in the target language, here the translator will opt for different solutions but there will always remain gaps and losses in loads of meaning.

Research question

To what extent can we maintain the semantic features of Arabic language while subtitling the content of the selected episodes of Lamassat Bayaniyya TV program?

Sub-questions

- To what extent can subtitling accurately render the specificities of Arabic language within the religious context?

- How can we treat specific Islamic terms in order to create reliable renditions in English?

- What is the most suitable translation method to use when subtitling Arabic Islamic discourse?

Division of chapters

This study will comprise three chapters; the first two chapters shape the theoretical framework of this research, while the last one will be dedicated to annotations and analysis.

The first chapter will discuss audiovisual translation in terms of definition and types in general and delve deeply in subtitling discussing its history, definition, types and constraints.

The second chapter will tackle translation from different perspectives along with an in-depth presentation of the theoretical backgrounds and translation theories that are significant to this study.

The third practical chapter presents the corpus and the annotations of the subtitled selected episodes.

Methodology

In order for the study to be scientifically backed, it will follow the introspective method to tackle the important subjects and touch upon different points that come along.

Gould (1995) as cited in in Xue, Haian & Desmet, Pieter (2019) defines introspection as "an ongoing process of tracking, experiencing, and reflecting on one's own thoughts, mental images, feelings, sensations, and behaviours". He refers to the researcher who practices introspection as 'researcher-introspector' (p. 37)

The introspective method is a method that chooses to perceive the data of scientific research as an outcome of the researcher's own reflection on their thoughts, sensations, emotions, feelings and behaviors. It is based on the idea that the researcher experiences different mental states (emotions, feelings) during the research process and while making choices related to the research, these choices and mental states undergo an introspection process by the researcher and result as data for analysis.

As 'researchers-introspectors' in this annotated translation study; the introspective method is suitable when attempting to annotate the choices, problems, and solutions related to the rendition of words, phrases, expressions, etc. from Arabic into English. In this respect, the annotations in this study will comprise a number of the points taken into consideration during the phase of self-introspection. For instance, the nature of the difficulties faced when subtitling, how was the diversity of options and possibilities of several renditions in relation to context dealt with, what are the most representative items to annotate, etc.

Taking into consideration the presentation of the different works from different scholars that provided reliable strategies and procedures, the descriptive method will also take part of the study.

THEORITICAL FRAMEWORK

CHAPTER ONE

(Audiovisual Translation: Subtitling; Modes, Definitions, Constraints)

Introduction

This chapter discusses the field of audiovisual translation and its main types; subtitling, dubbing and voiceover; it is essentially devoted to subtitling.

This chapter attempts to discuss the field of subtitling from the theoretical to the technical perspectives in terms of its relation to the field of translation studies to the constraints and challenges encountered during the process.

Keywords: translation studies, audiovisuals, subtitling.

1. Audiovisual Translation

1.1. General Overview of AVT:

There can be no doubt that Audiovisuals and Translation Studies have a long history of constant interaction, these two fields form a long bridge of continuous interaction and collaboration. In order for the bridge to be secure and reliable and to ensure that the transferred Information is accurate and understandable for the target audience, there must be coordination in function between the two fields; hence, Audiovisual Translation being the process of transferring information from one language to another in a way that preserves the original message meaning and context with different means and in different forms (subtitling, dubbing, voice-over, etc.).

Owing to globalization and the rapid development of technology, Audio-visual products have gained a huge popularity nowadays in our society and occupied an unshakable ground in our daily life. This proliferation of Audio-visual media has amplified the need for translators to solve the problem of the linguistic barrier and to ensure that audiovisuals from different languages and cultural backgrounds can be understood by a wider audience, Additionally, the tremendous popularity of audio-visual media has created a demand for researchers to explore this field, leading to further development and deeper exploration.

1.2. Types of AVT:

Gambier (1995) as cited in Diaz Cintas and Aline Remael (2007), suggested 10 types of audio-visual translation, focusing on the following three main ones:

1.2.1. Voice-over: which is defined as the process of *"presenting orally a translation in a TL, which can be heard simultaneously over the SL voice"* (Diaz Cintas & Pilar Orero, 2010, p.442).

1.2.2. Dubbing: as a translation practice, it is done by recording a translation of the original actors' lines and then carefully synchronizing the sound of the words to the lip movements of the actors. This creates an illusion of the actors speaking the target language, even though they are actually speaking another language.

1.2.3. Subtitling: This type, which is the main focus of this chapter, will be discussed in details in the next page under the heading of **subtitling**.

2. Subtitling

2.1. Definition:

The process of subtitling is basically transferring the acoustic message into textual one while keeping the latter in synchrony with the former. O'Connell (2007) as cited in Mohamed Abdelaal (2019), defines subtitling as *"supplementing the original voice soundtrack by adding written text on screen"* (p. 169).

Diaz Cintas and Aline Remael (2007), define Subtitling in its wider sense as a process that involves a shift in mode from oral to written, that must appear in synchrony. It can be done within the same language (intralingually) or for the sake of a target language (interlingually).

From the perspective of translation, subtitling can be defined as the process of transforming oral content of audio-visual works from language A into a concise written discourse in language B. Diaz Cintas and Aline Remael (2007), define subtitling as *"a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)"* (p.08).

Subtitling stands out because of its exceptional characteristics; starting from the fact that it takes part of the screen unlike the other types (dubbing, voiceover, etc.), this challenges the Subtitler to keep the text clear and readable for the audience, and at the same time ensure that the size of the text does not prevent seeing the screen well. (Diaz Cintas & Anderman, 2009, as cited in Mohamed Abdelaal, 2019), second thing is the challenge of considering linguistic and cultural differences when subtitling (Ivarrson, 1992, as cited in Mohamed Abdelaal, 2019), as they play a significant role in the quality and accuracy of subtitles.

Subtitling involves mental and physical abilities. However, it shouldn't be considered the same as translating written texts, in fact, subtitling videos is more challenging, because of the different structural and stylistic features found in spoken and written languages (Mohamed Abdelaal, 2019), spoken texts in videos tend to have special features such as intonation, or extra-linguistic attributes that denote fear, doubt, hesitation, excitement, etc. in sounds like (Aha, Uhm, Ugh) or in body language. The subtitler must ensure that the written text conveys the same attributes of the spoken language (ibid), without compromising their brief and concise nature.

subtitlers may opt for "omissions" or "text reduction" to facilitate the shift from oral to written language. Often both strategies are applied leading to "rewriting"; taking into consideration the time and space available for a translation, the subtitler may decide between two options, first; delete or eliminate lexical items that are not relevant for the comprehension of the message or items where the image may compensate their absence. Second, is to reformulate the message to be as concise as required. (Diaz Cintas and Aline Remael, 2007). In this respect ,. Diaz Cintas and Aline Remael, (2007) state:

"Before deciding to omit, subtitlers must ask themselves: will the viewers still be able to understand the message or scene without too much of an effort, and will they not misunderstand it? Subtitlers must become experts in distinguishing what is essential from what is ancillary" (p.162)

2.2. Classification of Subtitling:

According to Diaz Cintas and Aline Remael (2007), Subtitles can be classified into different types based on the different perspectives mentioned below:

2.2.1. From a Linguistic Perspective:

From a linguistic point of view, Gottlieb (1998) divided subtitling into three main types:

2.2.1.1. Intralingual Subtitles

- **For the deaf and the hard-of-hearing (SDH)**

As the name itself implies, SDH makes audio-visual programs more accessible to those who are deaf or hard of hearing. It also allows them to access information and entertainment that would otherwise be inaccessible to them. Such access to audio-visual programming is essential to ensure that all members of society can have equal opportunities.

SDH is also a great didactic tool for immigrants and foreign students. It also provides an immersive learning environment for children to acquire their mother tongues through visuals and audio that accompanies the language which can help to make the language more memorable.

- **Characteristics:**
- Change in the colour of subtitles to identify the person who is talking or to indicate the emphasis given to a particular word.
- It also includes the paralinguistic information which can be lost without the auditory cues, such as a telephone ringing, the emotion of the scene or even the irony of a statement and other contextual information. These elements of sound contribute greatly to the overall story, as they can be used to create tension and suspense, add complexity to the plot, and help to create an immersive atmosphere that would otherwise be missing in a purely visual medium. These are usually presented at the bottom of the screen but they can also be moved to the left or right, to better locate where the sound is coming from.
- **For language learning purposes**

This type of subtitles is used to help foreign language learners improve their comprehension and pronunciation by listening to the language and watching how it used in real-life context which promotes a better understanding.

The subtitles also provide an opportunity for learners to practice their reading and listening skills simultaneously.

- **For karakoe**

This type is generally used in movies or songs in which the lyrics are usually highlighted as the song is sung, so that the karaoke participants can follow along with the lyrics displayed on the screen.
 This helps create a more interactive experience for the audience.

- **For different dialects of the same language**

This type of subtitles enables individuals from all backgrounds to understand the different dialects or accents that co-exist in the same language-speaking community.

- **For advertising**

This is an effective way of providing information to audiences who may not be able to hear the audio or may be in a noisy environment, it also allows companies to reach a wider audience because people who are hearing impaired can also access the information. Additionally, it allows people to quickly read the information, which is important in places like underground stations where time is limited.

2.2.1.2. Interlingual Subtitles:

This is the type of subtitles that most people envision when they hear the word "subtitles."

 As opposed to intralingual subtitles that are written in the same language as the audio track, interlingual subtitles are written in a different language. It is the process of transferring the source language dialogue into a written one in the target language.

 This type of subtitles can target **the hearing** audiences as well as **the deaf and hard-of-hearing** ones (SDH), as subtitles allow them to access the content without relying on sound.

2.2.1.3. Bilingual Subtitles:

This type of subtitles allows viewers to choose which language they want to watch the program in. It is generally found in places where two or more languages are spoken Such as in Anglophone and francophone countries, like Canada where large percentage of bilingual speakers is found, so subtitles in both French and English are provided. This makes it easier for viewers to understand the content, regardless of their primary language.

 Moreover, this type is also used in international film festivals with two sets of subtitles, one is in English for the international audience, and the other set is in the language of the country hosting the film festival, to attract a larger potential of audiences. (Diaz Cintas & Aline Ramael, 2007).

2.2.2. According to Preparation Time:

In this regard, subtitling can be classified into the following:

2.2.2.1 Offline subtitles (pre-prepared subtitles):

This type provides translators with sufficient time to carefully and accurately draft and review the subtitles, this is due to the fact that pre-prepared subtitles are created in advance and are not subject to the time constraints of live captioning. This allows translators to review their work to ensure that the subtitles reflect the original dialogue as accurately as possible and that any potential errors are corrected before the subtitles are broadcast to the audience.

2.2.2.2. Online subtitles (Live or real-time subtitles):

Online subtitles, also called simultaneous subtitles, are done in real-time and require translators to quickly interpret the dialogue and come up with subtitles that can be seen immediately by the viewers.

Translators must work faster in order to keep up with the pace of the programme making it much more challenging than offline subtitles. This requires the translator to create the subtitles simultaneously with the broadcast, leaving little time for refinement or accuracy.

2.2.3. From a Technical Perspective:

From a technical point of view, subtitles can be divided into two main types:

2.2.3.1. Open subtitles:

Open subtitles are permanently fixed to the image regardless of the individual preferences of the viewer. As such, they cannot be changed or switched off, making them a fixed part of the viewing experience. This can be beneficial to those who need subtitles, but can be distracting to those who do not, as it lowers the quality of their viewing experience.

2.2.3.2. Closed subtitles:

Closed subtitles are optional, as they can be turned on or off by the users, depending on their preferences or needs.

This provides more flexibility for viewers because they can adjust the speed at which they read the subtitles, watch the programme with or without the subtitles, and select the language of the subtitles.

3. Constrains:

It is crucial for the subtitler to be familiar with every angle of the profession and be aware of the industry's standards and regulations that govern the profession so as to build a solid background on the challenges, rules, constraints, etc.

Because subtitling is a rule-guided process, it contains so many challenges and difficulties. These challenges range from **the linguistic and cultural complexities of translation** and **the technical constrains** of space, time and synchrony, as illustrated below.

3.1. Technical Constrains

In their attempt to create general technical updates in the field of subtitling and to enhance the quality of subtitles layout, a group of professionals and academics within the European Association for Studies in Screen Translation (ESIST), urged authors like Ivarsson and Carroll (1998:157-159 as cited in Jorge Diaz Cintas & Alille Remael, 2017) to produce "The Code of Good Subtitling Practice" in which they suggested general parameters for technical dimension and guidelines concerning the layout to be followed when subtitling. However, their suggestions were not applied with unanimity and were perceived with controversy, despite not being imposed mandatorily. These parameters and guidelines were praised by many, but others considered them unnecessary generalizations that prejudice national idiosyncrasies, this is due to the fact that societies have already acquainted themselves to the subtitling traditions applied in their countries a long time ago (ibid).

Jorge Diaz Cintas & Alille Remael (2007) state *"In our opinion, these guidelines should not be understood as an invasion on any country's or company's subtitling tradition, but rather a declaration of good intentions aspiring to set some minimum standards in the profession and to safeguard subtitlers' rights."* (p.80), in this regard, they presented two important categories of the guidelines: **temporal dimension** and **spatial dimension.**

Accordingly, **technical constraints** can be classified according to two main categories: temporal parameters and spatial parameters.

3.1.1. According to Temporal Parameters:

temporal dimension as the name suggests, deals with the constraint of time, and thoroughly investigates such important details as the average reading speed of the viewers, how many lines of text should appear on the screen and for how long, also, time intervening between subtitles, etc.

- **Spotting and duration of subtitles (timing or cueing)**

It is about controlling the moments of appearance and disappearance of subtitles and the length of their duration on the screen, subtitles should appear exactly when the utterance starts and disappear when it ends while respecting the notions of time and space and taking into consideration the rhythm of the personalities in terms of pauses or interruptions. If a sentence is too long, it should be divided into several subtitles unlike short sentences that should be combined.

The subtitler must ensure that subtitles don't last longer than 6 seconds nor less than 1 second in order to meet the average reading speed of the viewers. If subtitles lasted longer than 6 seconds, viewers would be confused due to double dreading. Therefore, in utterances with more than 35 characters lasting more than six seconds such as the case of dialogues, dividing the utterance into small units is a recommended solution, unless it was the same person speaking for more than six seconds, in this case, the subtitler must spot a pause in the utterance delivery or in the sentence's structure to divide the subtitles.

- **Synchronization**

Synchrony is undoubtedly an important detail in subtitling. No one would enjoy a TV program or a movie with subtitles not following the soundtrack. It would be disturbing, confusing and promote poor quality, as viewers would have to look back and forth between the subtitles and the sound to make sense of what is being said. Additionally, it could lead to confusion over who is saying what, as the visual cue of the speaker is lost. Therefore, subtitles shouldn't come before nor after but in synchrony with the utterance.

Asynchrony in subtitles is accepted to a certain extent. In some cases where dialogues' language complexity level is high, it is challenging to simplify it without altering the meaning, thus, subtitles may appear seconds before the utterance delivery and disappear in less than a second after the speaker finishes. It is however, not recommended when subtitling into a target language.

- **Multiple voices**

when there is more than one person speaking at the same time in events such as arguments, dialogues in which more than one voice is heard at the same time and automatically different messages are delivered at the same moment. This complex and challenging nature makes the subtitling process difficult in terms of spotting which of the information to preserve in the target language, and in clarifying to the audience who is saying what.

- **Shot changes**

Subtitles should disappear before a visual cut occurs, they shouldn't be kept during a shot change so as not to cause duplicate reading and disrupt the viewers attention from the screen image.

- **Delay function between subtitles**

There must be a short delay before shifting from one subtitle to the other, the time space between each subtitle is important to ensure that the viewer noticed a change in text.

- **One or two lines**

Simple details that may be deemed as unnecessary or irrelevant, such as the number of lines, are such attributes that make the greatest difference in the quality of subtitles and the viewing experience.

The average reading speed of viewers is perceived with controversiality, some scholars such as Ivarsson and Carroll (1998) as cited in Jorge Diaz Cintas & Alille Remael (2007) show in their studies that viewers tend to spend more time reading short subtitles in comparison to long ones, hence, it is better to opt for two-line subtitles whenever possible. Other scholars like Lomheim (1999:192) as cited in Jorge Diaz Cintas & Alille Remael (2007) contradict this idea and claim that one-liners are easier and better grasped unless their lexicality and semanticity are dense.

Jorge Diaz Cintas & Alille Remael (2007) state "In our opinion, the subtitler has to be aware of this controversy and consider the appropriateness of resorting to both types of subtitles throughout the programme to be translated." (p. 93).

- **Timecodes**

Timecodes have played a significant role in audiovisuals since their appearance. In subtitling they help distinguish each frame of the program separately with an 8-digit figure as an identity, which facilitates identifying every single frame and scene within the program and help decide the appropriate time of subtitles' ins and outs to ensure synchronization between soundtrack and written text.

The code is found at the top or bottom of the working copy's screen as TCR (Time Code Reader) indicating hours, minutes, seconds and frames respectively. For instance, (00: 02: 05: 11).

- **Reading time**

One of the major incidents encountered when watching a subtitled program, is when someone on screen speaks too fast that the viewers lose concentration on the image and focus reading so as to not miss any information. Here, the subtitler is left with two options; manipulating the original utterance's density or the speed at which the information is presented. The latter depends on the average reading speed of viewers which cannot be generalized due to individual differences, however, the subtitler can decide by analyzing the audiovisual attributes such as vocabulary and the degree of syntax density.

"Some suggest that the reading speed of a viewer is around 150 to 180 words per minute, and which may differ based on the lexical density and the linguistic information presented in text (De Lindeand Kay, 1999: 6, Luyken et al., 1991: 43f)" (Mohamed Abdelaal, 2019, p.2).

- **Six-second rule**

This rule suggests that the average speed reading of viewers is 6 seconds, according to this rule; a viewer may comfortably read a two-liner of about 37 characters per line within 6 seconds.

3.1.2. According to Spatial Parameters:

The spatial aspects of subtitling refer to how the text is arranged on the screen. This includes the positioning on the screen, size, the choice of font and font type of the text, the number of lines, the number of characters per line, the use of colours, as well as the layout of the text in relation to other elements of the scene and other visual aspects of the subtitles. All these decisions are left to professionals such as technicians and producers, in order to ensure that the subtitles are legible and aesthetically pleasing. It is important to consider these aspects when creating subtitles, as they can affect how accurately the subtitles convey the meaning of the dialogue.

Although there was no unanimity on these spatial aspects, the two scholars, Diaz Cintas and Aline Remael (2007), suggested the following guidelines that provide detailed instructions on how each aspect should be performed during the process.

- **Maximum number of lines and position on the screen**
  - **Interlingual subtitling** for the hearing public is usually limited to two lines, this is because they are designed to be unobtrusive and not interfere with the viewing experience. In contrast, Subtitles for deaf and hearing-impaired viewers needs to provide more information, thus requiring more lines, which often consists of three or even four lines.
  - **Bilingual subtitles,** On the other hand, require more space, usually to four lines, in order to make sure that both languages are understandable.

To ensure that all text and graphics are readable and visible, they must be kept within a certain area of the screen, known as "The safe area".

The safe area is an imaginary box that is positioned a few pixels away from the edge of the frame, it is called "safe area" because it is not affected by the different ways in which TV manufactures deal with the edges of the frame, thus to ensure that any text or graphics that appear within the safe area will not be distorted or cut off on any screen.

Additionally, Subtitles are usually placed at the bottom of the screen, this to ensure that the subtitles will not cover up any important elements of the image, since most of the action is happening at the top of the screen. Furthermore, subtitles in the lower part of the screen are less likely to be lost in the background, making them easier to read.

Subtitles can be moved from the bottom of the screen and placed either at the top or in the middle of the screen, unless the bottom of the screen's background is so light that the subtitles are hard to read or when important actions or data are displayed at the bottom of the screen. (Diaz Cintas and Aline Remael, 2007).

- **Font type**

Although the majority of subtitles that are used today are white, yellow subtitles are typically used against darker background such as in black and white films. The characters must be shadowed or black contoured in order to create contrast with the light background, making the letters easier to distinguish from the background and visually appealing to the viewers.

The two scholars point out those fonts without serifs, such as Arial, Helvetica and Times New Roman, are preferred because they have a learner design that makes them more legible. The size of the font can vary depending on the size of the screen, so that it is still visible even with smaller screens. (Diaz Cintas and Aline Remael, 2007)

- **Number of characters per line**

In general, the maximum number of characters allowed per line in TV is usually 37, whereas in cinema and DVD, it is usually 40 characters. Furthermore, in some film festivals, the maximum number of characters may even reach a 43 character per line; this is due to the difference in the screen size between television, cinema, DVD and screens in film festivals.

Different clients may also have their own guidelines when it comes to the maximum number of characters per line. In addition to that, the software used can affect the line length, as some software may not allow more than a certain number of characters per line.

Due to the fact that different languages have different characters, the maximum number of characters per line varies according to the language of subtitles, since the amount of text that can fit in a single line differ from one language to another. However, It is not recommended to use a higher number of characters per line, as it increases the likelihood of the image getting covered by text. Also, it is not advantageous to the viewers, as they might miss important actions while they are still trying to read the text.

Subtitles often require more than 4 or 5 characters, but there is no fixed rule regarding the minimum number of characters per line. (Diaz Cintas and Aline Remael, 2007, pp. 84-85).

- **One-liners and two-liners**

Considering the ideal number of lines and their positioning on screen, it is not appropriate to use two lines for a short subtitle that could be fit into one line. Meanwhile, some subtitling companies prefer to opt for two short lines rather than an extremely long one, as shorter lines create a better visual balance on the screen, easier to read and also aesthetically pleasing, so that it does not disrupt the viewing experience. (Diaz Cintas and Aline Remael, 2007).

EXAMPLE:

Original dialogue: Do you want to watch the sunset together?

One-liners	Two-liners
Do you want to watch the sunset together?	Do you want to watch the sunset together?

When opting for Two-liners, it is recommended to keep the top line shorter which is aesthetically pleasing. However, the syntax of the utterance must also be taken into consideration and sometimes it is necessary to make the top line longer in order to make the subtitle more natural and readable. (Diaz Cintas and Aline Remael, 2007).

- **Centred and left-aligned**

Traditionally, Subtitles were usually left-aligned on TV; However, DVD subtitles are almost always centred.

In recent years, according to the trend in the media industry, there seems to be an increasing tendency for all media to have subtitles in the centre, regardless of the medium. This is because subtitles in the centre of the screen are easier to read and require less head movement to follow the action. (Diaz Cintas and Aline Remael, 2007).

Conclusion:

In this chapter, we discussed the field of translation and its main types; dubbing and voiceover briefly, and subtitling is details, in addition to subtitling classification from different perspectives as well as the technical constrains encountered during the process.

CHAPTER TWO

(The Process of Translation)

Introduction

This chapter discusses 'Translation' from the different possible perspectives, starting from the history of Translation Studies and Catford's view and definition concerning translation. It also includes some of the theories that facilitate the translation process and help find solutions to the problems encountered. Finally, explaining the outcome quality assessments.

1. Translation

1.1. History:

Translation went through different stages of studying and theoritizing to finally become an independent discipline under the name of 'Translation Studies'. The study of translation as an academic discipline started in the past sixty years (J. Munday, 2008).

The field of Translation Studies can be considered as a collection of theories and studies generated by scholars experienced in the field of Translation or Linguistics, it focuses on translating (as a process) and translation (as an outcome).

"The more systematic, and mostly linguistic-oriented, approach to the study of translation began to emerge in the 1950s and 1960s" (J. Munday, 2008, p.9). The word 'science' appeared in 1964 in Eugine Nida's book title "Towards a Science of Translating" (ibid). This denoted the systemic study of the field of translation.

The French scholar Roger Goffin was the first one to introduce "Traductologie" to refer to the discipline (Harris, 2011). The English scholars sought coining their own term in 1973 by Brain Harris introducing "Translatology" (ibid). However, it was not adopted with unanimity and such coinages were considered unnecessary. In 1971 the Dutch-based US scholar James S. Holmes wrote a paper that was published in 1988 under the name "The Name and the Nature of Translation Studies". His paper was considered to be *"the founding statement of a new discipline"* (Gentzler, 2001 as cited in J. Munday, 2008, p.4). Holmes considers translation studies to be concerned with "the complex of problems clustered round the phenomenon of translating and translations" (Holmes 1988b/2004: 181 as cited in J. Munday, 2008, p.9).

1.2. Definition:

John Catford (1665) claims that, *"Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly then, any theory of translation must draw upon a theory of language, a general linguistic theory"* (p.1). In his defense, Catfrod claims that translation is concerned with the relation between languages; therefore, it must be studied within the framework of linguistics, he defines translation as *"The replacement of textual material in one language (SL) by equivalent textual material in another language (TL)"*.

Catford's definition implies the impossibility of translating a text on its entirety. The use of 'textual material' denotes that the text contains a number of textual materials, but the translator is only able to replace one, while the other materials are lost during the process. This opens the subject of equivalence in translation.

John Catford (1665) considers equivalence to be the essence of translation, he distinguishes two types of equivalence:

"Textual equivalence which is any TL text or portion of text which is observed on a particular occasion, to be the equivalent of a given SL text or portion of text" Catford (1665, p.27) , and formal correspondent which is any TL category (units, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL. Catford (1665)

Translators cannot achieve 'total' translation at all levels (Grammar, lexis/phonology, graphology). The use of the word 'replacement' indicates that there is no total equivalence and the replacement occurs according to the structure imposed in the TL levels (grammar, lexis, etc.), thus , if one attempts to replace SL grammar or lexis with an equivalent TL Grammar or lexis, a loss of SL phonology and graphology occurs, and vice versa (Catford, 1665). Equally, the translator is able to replace a SL textual material with a TL textual material at only one level (Grammar or lexis).

For example, consider the following verse from the Holly Quran with its potential translations:

Original Text	Translations
"والنجم والشجر يسجدان "	- The <u>plants</u> and the trees prostrate (both alike). - The <u>stars</u> and the trees prostrate (both alike).

→ **Lexical Level:** notice that the word 'النجم' handles two possible translations: **plants/stars.**

→ **Grammatical level:** The word **'prostrate'** as a rendition for **"يسجدان"** serves the intended meaning but only to some extent. The word **"يسجدان"** contains inflectional suffixes (ا-ن-ي) that denote duality and time of action; therefore, **(both alike)** was added to compromise.

2. Translation Shifts

The endless journey of attempting to facilitate the process of translation resulted in the generation of some useful strategies; Catford (1965) was a major figure to create strategies to be followed when translating.

Owing to the fact that languages are shaped and influenced by their culture and history, each language has its own genius. Therefore, it is inevitable and necessary for shifts to occur when translating from one language to another. Furthermore, it is imperative that we, as researchers, thoroughly examine these shifts to better understand why these shifts occur and how they can facilitate the translation process.

As Catford (1965) defines it *"shifts are departures from formal correspondence in the process of going from the SL to the TL"* (p.73). They are imposed by the distinctive linguistic and cultural attributes of each language.

In his book "A Linguistic Theory of Translation ", Catford classified shifts into two main types: **Level Shift** and **Category Shift**.

2.1. Level Shift:

A shift of level happens when the SL and TL items are at different linguistic levels, meaning that the translation of a certain item in the SL might be at different linguistic level in the TL. For instance,

Original Text	Translation
He is reading a book	إِنَّهُ يَقْرَأ كِتَابًا اَلْآنَ

→ In this example, the English language "the ST", uses the present continuous to denote the progressive aspect, whereas in Arabic "the TT", the translator shifted from grammar to lexis using the adverb "الان" which is commonly used in Arabic to denote a continuing action, This shift was necessary to ensure that the meaning is preserved accurately and naturally for the native speakers of the TL.

Level Shift commonly occurs when there is a discrepancy between the two languages in terms of cultural and linguistic parameters. Therefore, the translator is compelled to adjust the text to produce a more accurate and natural translation.

2.2. Category shift:

Category Shift occurs when the same concept in the source language does not have a one-to-one equivalent in the target language. This means that the translator must choose which concept in the target language best expresses the idea in the source language, which eventually leads to changes in the form of the text. Furthermore, Category shift comprises the following four types:

2.2.1 Unit Shift (Rank shift):

Catford (1965) defines Unit Shift (Rank shift) as *"departures from formal correspondence in which the translation equivalent of a unite at one rank in the SL is a unit at a different rank in the TL"* (p.79), In other words, unit shift occurs when a unit of meaning in the source language, is expressed using a different unit in the target language. This means that the translator may choose to use a unit at a different level of language when translating, such as a phrase or clause instead of a single word. This could be due to the fact that the

unit at a different level of the target language is more appropriate for the context of the ST and conveys the meaning more accurately.

For instance, a single-word SL unit may be translated as a sentence in the TL, as in the case of the Arabic word 'أَنُلْزِمُكُمُوهَا' which was translated as 'shall we compel you to accept it' in English.

2.2.2 Structure Shift:

Structure Shift is defined as a change in the syntactic structure of a sentence, such as changing a sentence from active to passive voice. This means that a sentence in the source language may not have the same structure in the target language, so the translator must be aware of these structure shifts and adapt the target language accordingly.

This type of shifts is especially common in languages with different word order, such as English and Arabic.

In the following example, the grammatical change in the structure between the two languages is necessary, because the structure of the source language (ST) may not be applicable in the target language (TT). Therefore, the translator must be aware of the different grammar and syntax for each language and adjust the ST accordingly to ensure that the TT communicates the same meaning as accurate and natural as the ST.

Original Text	Translation
The man erected his tent in the desert	ضَرَب اَلرَّجُل خَيْمَتَهُ فِي اَلصَّحْرَاءِ

Structure shifts are accompanied by class shifts. So, when a structure shift occurs, a class shift will naturally follow. This is due to the "logical dependence of class on structure" (Catford, 1965, as Cited in Tegar Arif Topan, 2019, p.189).

As Catford states, when the structure of the source text language changes in the target text, the original class of the source text word changes as well, as the latter may not be applicable in the target language.

As an illustration, In Arabic, verbal sentences follow the VSO structure, meaning that the verb is the first element of the sentence, followed by the subject and then the object. Whereas in English, the subject comes first followed by the verb, and then the object; Therefore, when translating across these two linguistic systems, structure shifts are necessary to ensure the production of an accurate and natural equivalent. This change in the structure is naturally followed by a **class shift** so as to make the source language item applicable in the new target language structure.

2.2.3. Class Shift:

Catford (1965) defines Class Shift following Halliday's definition as *"that grouping of members of a given unit which is defined by operation in the structure of the unit next above"* (p.78).

This means that the translated item may not have the same grammatical function as the original item; this is because of the different semantic and syntactic structure in the target language. So, when translating from one language to another, the item may need to be shifted to a different class in order to convey the meaning. For example, a verb in the source language may become a noun in the target language, or vice versa.

Original Text	Translation
قُلْنَا لَا تَخَفْ إِنَّكَ أَنتَ ٱلْأَعْلَىٰ	We reassured ˹him˺, "Do not fear! It is certainly you who **will prevail**

2.2.4. Intra-System Shift:

According to Catford's definition, **intra-system shift** is *"a departure from formal correspondence in which (a term operating in) one system in the SL has as its translation equivalent (a term operating in) a different –non-corresponding – system in the TL "*(1965: 79)

These intra-system shifts are often caused by differences between the source language and the target language, such as in the plural/singular distinction. For example, a word that is singular in one language may be plural in another and vice versa. In this case, the translator may need to shift the word in the TT to accurately represent the meaning of the source text. Consider the following example:

Original Text	Translation
We have **evidence** to support our view	لَنَا عَلَى ذَلِكَ بَرَاهِينُ تَأَيَّدَ كَلَامُنَا

3. Untranslatability:

Translation involves so many challenges whether on the textual, linguistic or cultural levels. Linguistically speaking, different challenges seem to be encountered; among which, are the differences and similarities between the languages, the suitable procedures to use

Generally, languages that belong to the same family roots have some stylistic features in common, in terms of sentences' structure, conjugation, pronouns, etc. such as (English and German or French and Spanish). The case of this study is an encounter between two non-relative languages; Arabic is a Semitic language, while English belongs to Germanic languages. Therefore, translation comes to highlight the stylistic characteristics of each.

Consider the following examples:

Original Text	Translation
1- I met a <u>handsome</u> <u>tall</u> man.	.قابلت رجلا <u>بهي الطلة</u> <u>طويل القامة</u>
2- "We will not tolerate violating our borders" stated the president.	<u>صرح رئيس الجمهورية</u> انه لن يسمح بالتعدي على حدود بلده.
3- He who made this <u>is genius</u>!	<u>عبقري</u> من صنع هذا!
4- Don't buy it, <u>it's too expensive</u>.	انه <u>باهظ الثمن</u> فلا تشتريه.
5- <u>The hair</u> and <u>the eyes</u> of the man.	<u>شعر</u> الرجل و <u>عيناه</u>.

→ The first example reveals two characteristics of each of the languages; unlike English, Arabic separates adjectives giving each adjective its noun; therefore, we notice the use of collocations (**بهي الطلة /طويل القامة**.). We also notice the difference in sentence construction, in Arabic it goes as **(V+S+O)** while in English **(S+V+O)**.

→ In the second, third and fourth examples, we observe the order of importance and notice that unlike English, Arabic puts what is considered important first. In the case of the second example Arabic prioritizes the speaker to the speech.

→ Notice in the last example that English combines the words that are similar (i.e. of the same category), while Arabic separates what is similar.

Because languages are not symmetrical, we do not expect them to express their ideas in the same manner. Vocabulary, grammar and lexis are major components that denote the asymmetrical features between languages. Regardless on this fact, translators proved that successful translations are possible; one can translate any meaning driven from a language into a very different language.

However, Because of the stylistic, cultural and linguistic differences between different languages, there were limitations to what was considered translatable, or in a less extremist position; 'what was considered more or less translatable' (Catford, 1965). In that, it is possible to say that 'total equivalence' is impossible, as some SL features are always lost during the process.

Catford (1965), in his theory of Translation Equivalence, claims that for the notion of equivalence to occur, it must be linguistically and functionally relevant to the communicative purpose of the text in its context. Also, the type of the ST, purpose of the translation and the strategies adopted, play a significant role in the functioning of translatability (Shuttleworth and Cowie 1997). In other words, different texts with different purposes require different suitable strategies to lessen the degree of untranslatability.

In this respect, untranslatability on the word level according to (Catford, 1965) is divided into two types: Linguistic Untranslatability and cultural untranslatability.

3.1. Linguistic Untranslatability:

Linguistic Untranslatability is the absence of a lexical item in the TL or the presence of a syntactic problem, such as the case in the following examples:

Original Text	Translation
مدهامتان	Dark Green of foliage
أنلزمكموها	Shall we compel you to accept it?
أنتَ- أنت ـ انتما ـ انتم – انتن	You
هم ـ هن – هما	They

→ The above four translations are relevant, correct and render the intended meaning. However, only to some extent; notice how the translations do not cover all of the attributes found in the ST. For instance, the attribute of 'duality' is lost in the first example, and also attributes of singular, plural, duality, feminine, and masculine are lost in the case of personal pronouns.

→ The Grammatical inflections in **'أنلزمكموها'** were treated in a manner that made the TT longer than the original (see in 4.1).

3.2. Cultural Untranslatability:

Cultural Untranslatability is the absence of a functionally relevant item in the TL.

Culture has always been a sensitive point in the field of translation studies, for it represents communities' way of thinking and seeing things and reveals how different nations manifest life differently. These differences are often noticed by translators when encountering terms or expressions related to taboos, beliefs, religious dogmas, traditions, etc. These create culture-bound terms. Hence, the subtitler in this case is obliged to apply certain strategies to render the meaning accurately - even though some strategies render the meaning of culture-bound terms only to some extent - and also to avoid falling into the trap of hurting the viewers' feelings, violating their beliefs or committing sacrilege.

Consider the following examples:

Original Text	Translation
طلاق بائن بينونة كبرى	Major irrevocable divorce
دية	Diyya (Blood money)
وقف	Waqf (religious endowment)

→ The use of the word 'irrevocable' as rendition for the word 'بائن' in Arabic is acceptable and conveys the meaning. However, it should be noted that 'irrevocability' is only one of the many features to be found in the sense of the word 'بائن' in this very context.

→ We notice in the last two examples above that the cultural density of the original text required using specific procedures to convey the meaning; for instance, preserving the term as it is through Transliteration (Arbization) along with an Explicitation between brackets.

3.3. Metalanguage:

One effective way to decrease the degree of **Linguistic Untranslatability** is to be aware of the Metalanguage of both the source and target languages.

Metalanguage is the language used to describe itself; it serves as a tool to explain how language functions and how to use it effectively, by identifying and describing the various aspects of language, such as its syntax, phonetics, grammar, and vocabulary, using terms like noun, verb, and adjective.

In other words: *"We use metalanguage here with its usual meaning in linguistics: "the tool of description."* (John I. Saeed 2016, p.08).

Metalanguage is an essential tool for translators, as it provides a profound understanding of the structure and meaning of language and illustrates the relationship between words and their usage in different contexts; which results in a more accurate and fluent translation.

A case on this point is "Nunation (تَنوين)" in Arabic language; Nunation is a grammatical feature of the Arabic language that involves the addition of grammatical suffixes to the word to indicate the grammatical function of the word in a sentence. It is a form of metalanguage because it involves description about the language itself.

For example, the word 'قريب' in Arabic can have different meanings depending on whether it is nunated or not. The non-nunated form means 'relative', while the nunated form means 'near'.

Metalanguage helps bridge the gap between the source language and the target language by providing a context to better understand the nuances of the different languages. For example, the same word can have different meanings depending on its nunation, which is a form of metalanguage.

Morever, translators need to fully understand the metalanguage of both languages in order to accurately convey the meaning of the original text.

4. Output Evaluation

Translators must make sure that their translations are accurate, understood, and free of any distortion, through a thorough evaluation. In other words, the final text must undergo a test of quality at different levels.

According to Eugene A. Nida and Charles R. Taber, the process of testing a translation must consider *"the amount of dynamic equivalence"* of the translation and not just the literal word-for-word meaning, the translator should also examine the cultural context, connotations, and nuances which may be lost in a literal translation (Eugene A. Nida and Charles R. Taber, 1969, p.163).

It is essential that the translator goes beyond the mere comparison of the source and target language texts and analyzes the translation from the perspective of the potential receptor of the target text. Therefore, the translator should strive to create a translation that maintains the nuances of the source language while still being understandable by the target reader and not misleading in any way.

The translator must also strive to produce a translation that does not change the meaning of the source text, nor add any new information or ideas that are not present in the ST, Even if the latter is stylistically awkward or semantically confusing, the translation should still be as close to the source as possible, since the translator's task is *"to produce the closest natural equivalent, not to edit or t re-write"* (ibid).

Accordingly, testing the translation should be based on the extent to which it is faithful to the original, both linguistically and in terms of meaning. Therefore, the translator must focus on the overall meaning of the text, rather than the exact words used in the original language; for the translation must be as natural as the original, without introducing any stylistic, structural, linguistic, or semantic errors that could confuse or mislead the reader.

4.1. Theory of Too Many Words:

A good translation requires the translator to consider the cultural context and nuances of the original text, which can often result in the text being expanded beyond its original length. Additionally, Translation as a process is not a one-to-one substitution, as words and phrases often do not have exact equivalents in the target language. Therefore, the translator has to provide more words than the original to accurately convey the meaning of the ST, because different languages may have different connotations and nuances. Hence, the translations are often longer than the originals.

Eugene A. Nida and Charles R. Taber (1969) argue that the translator must consider the background knowledge of the original readers, which may be implicit in the source language and not accessible to a reader unfamiliar with the language, and make it explicit in the target language to bridge the gap between

the original readers' background knowledge and the target readers' different linguistic and cultural background.

From this perspective, the two scholars state: *"This is precisely what the translator does with an "unswallowable" linguistic portion of text. He analyzes its components, builds in proper redundancy by making explicit what is implicit in the original, and then produces something the readers in the receptor language will be able to understand"* (1969:165)

Eugene A. Nida and Charles R. Taber add *"each message which is communicated has two basic dimensions, length and difficulty"* (1969:164), and each message is formulated to fit the cognitive ability of the target reader which the two scholars refer to as *"the channel capacity"*. Hence, the translator must consider the context and the cultural background of the receiver when constructing the message.

It is important to understand which types of expansions are most commonly used, and which expansions are often necessary and which are not, as this helps translators to identify the appropriate expansions to ensure that the translation is both natural and accurate.

Eugene A. Nida and Charles R. Taber (1969) suggested two major types of expansions: syntactic expansions and lexical ones.

From the target syntactical perspective, the two scholars divided syntactic expansions into four common types:

- Identification of the participants in events
- Identification of objects or events
- More explicit indication of relationals
- Filling out of ellipses

These expansions are necessary because the structure of the receptor language may not have the same syntactic features as the source language.

The common lexical expansions are **classifiers, descriptive substitutes, and semantic restructuring.**

Classifiers are words or phrases that add detail to a phrase or clause. Descriptive substitutes are words that replace a phrase or clause with something more specific. Semantic restructuring is when the meaning of the phrase or clause is changed by the addition of words or phrases.

4.2. Theory of Too Few Words:

Naturally, some expressions are reduced when translated to the target language; this is due to the fact that some languages are more concise than others. For example, the target language may already have an

equivalent expression, which may be concise and more precise than the source language. Therefore, the translator reduces the expression while being able to preserve its original meaning. However, reductions in translation are not as common as expansions. This is because many languages are constantly evolving, adding new words and phrases over time. Therefore, it is more common for a language to expand than to reduce or remove existing words or phrases.

Although **reductions** are less common than expansions, the former is as important as the latter.

In some cases, it is more appropriate and natural to provide a brief explanation of the source text rather than an exact translation, because some languages are more concise than others and some expressions may be redundant when translated therefore, they can be omitted without losing the meaning of the original.

Furthermore, understanding how to properly apply both expansions and reductions is essential to ensure accuracy and faithfulness in any translation work.

Conclusion:

The theories tackled in this chapter are the basis on which the annotation and analyses in the next chapter will rely. The theories were presented and explained in an accessible manner and further elaborated with examples that fall within the religious context. Which facilitated highlighting the specificities of both English and Arabic languages under the religious scope.

ANNOTATIONS
&
ANALYSIS

CHAPTER THREE

Introduction

This part of the dissertation presents "Lamassat Bayaniyya" as the corpus of the study and the process of subtitling the selected episodes, besides our observations and the analysis on the process. We will also discuss the challenges that we encountered during the translation process.

1. **Corpus Identification**

Lamassat Bayaniyya is an Arabic religious TV program broadcasted on Al- Shariqa TV channel. Through a combination of lectures presented by Fadel Al-Samarrai and live call-ins discussions, the scholar Fadel Al-Samarrai seeks to provide viewers with a deeper understanding of the Islamic religion through the interpretation of the Islamic texts such as the holy Quran, and to simplify complex religious teachings and make them accessible to viewers of all ages and backgrounds.

In each episode, Fadel Al-Samarrai focuses on analyzing and explaining the distinctive linguistic features of the Quran through highlighting the contextual background of the Quranic verses and examining its grammar and syntax, and how the Quran uses figurative language, such as the use of Metaphors, alliteration and similes, as well as other literary devices, to shed light on its language and its spiritual significance and implications.

The program also provides viewers with a platform to ask questions and get clarification on the Quranic text, Fadel Al-Samarrai answers their questions by diving deep into the inherent meaning of the verses to provide insights into their spiritual and ethical messages. Therefore, by analyzing the Quran's language and its context, viewers can improve their Arabic language and gain a deeper understanding of the Quran's spiritual significance and implication which will eventually lead to a greater understanding and appreciation of the Islam.

Overall, through Lamassat Bayaniyya , Fadel Al-Samarrai aims to present a deep analysis of the Quran's distinctive linguistic and rhetorical cohesive features from a linguistic perspectives, as well as to answer the viewers' questions related to the Quran.

Fadel Al-Samarrai is a prominent scholar in the field of Islamic studies who is known for his expertise in Quranic studies, Arabic language, and Islamic jurisprudence.

Al-Samarrai was born in Samaraa, Iraq in 1933, and was raised in a devoted Muslim family. He showed a keen interest in Islam and its teachings from a very early age.

He completed his elementary, middle, and high school studies in Samarra, then moved to Baghdad in the Al-Azamiyah to attend a teacher training course. He graduated in 1953 and in the same year he was appointed as a teacher in the city of Balad. And then completed his studies at the Higher Teachers' College in the Arabic Language Department in 1957, and graduated with a Bachelor's degree in 1960-1961. In the first postgraduate course in Iraq at the faculty of Arts, he was the first to obtain a master's degree at the university of Baghdad. In 1968, he obtained his Ph.D. in linguistics within the Arabic department at the faculty of Arts at Shams University in Egypt. (Cheri3a.com,موقع جبال الشريعة n.d.)

From Baghdad to Kuwait to United Arab Emirates , Fadel Al-Samraai devoted his life to teaching, lecturing and writing about the religion. He has published numerous books and articles on various topics related to Islam and his works have been translated into several languages and inspired generations of scholars.

However, through his studies, he was exposed to ideas challenging his faith and beliefs, and he has even identified himself as an atheist for a time. Ultimately, he converted back to Islam and became even more devoted to his religion. His dedication and contributions to the Islam led him to become one of the most influential voices in the Islamic community.

2. **Methodology**

In this annotated study, we followed certain steps that helped produce accurate translations along with accessible analyses.

Once the case to annotate is selected, the term of the source text (Arabic) is first translated within the same language following Roman Jakobson's modal (Interlingual Translation), The Arabic Lexicon website by Ikram Hawramni provided the most reliable dictionaries for this, such as Muʿjam al-Wasīṭ (1998) which offers brief and concise translations of Arabic language with the feature of translating words rather than roots. After grasping the meaning of the source language term, we provide the rendition that is accurate and consize relying on gist translation.

In order to justify our choice of renditions, the meaning of the ST term is to be translated into English, for which we used mostly Edward Lane's Arabic-English Lexicon in Hawramani's website, lanes lexicon is a major Arabic-English dictionary based on 112 sources, mostly medieval ones such as Lisaan EL- Arab. After that we provide an explanation of how we attained those renditions according to the term and its problematic aspects. Other authoritative dictionaries that we relayed on in the process of subtitling are: El-Mawrid El-Hadith is an Arabic-English dictionary which is widely known for its reliability and simplicity, it contains a wide range of Islamic terms that are not available in other Arabic dictionaries, this made it such an indispensable tool to our research, as well as those seeking to improve their understanding and usage of Arabic language.

Oxford advanced dictionary and Merriam Webster's dictionary are English dictionaries that contain a wide variety of terminology from all areas of life. These two dictionaries provide nuanced definitions of words and phrases in English along with clear explanations of their usage, which made these references as great tools to our analysis, and helped to ensure that the source text was translated with accuracy and clarity without sacrificing any nuances or details that are essential to convey the intended meaning. Moreover, both dictionaries are frequently revised and updated to ensure that they remain up-to-date.

In the case of Quranic verses, we first interpret the verse in Arabic using Tafsir Ibn- kathir or Tafsir El-Qurtubi, and then we browse the translation of Quran such as the ones of Saheeh International, Mustafa Khattab, Mohammed Marmaduke William Pickthall, etc. The translations will undergo a process of comparison and analysis in order to decide which is the most accurate and what changes we can make. Furthermore, in the process of subtitling the selected episodes, we utilized Aegisub, which is a free, advanced open-source software that is easy to use for all users regardless their level of experience. It is widely used by subtitlers and translators to create and edit subtitles in a variety of languages with ease and efficiency and for any type of video content. Additionally, the software offers distinctive advanced features such as:

-The ability to customize subtitles with various font, styles and colors which makes them more visually appealing.

- Automated synchronization and time-coding which make it easier to sync subtitles with the video.
- Regular updates to ensure that the software stays reliable and up to date with the latest technologies.

   Overall, Aigisub is a great tool for anyone looking for a versatile subtitle creation tool that guarantees a high-quality final product.

   Due to the allotted time, it is an impossible task to accurately subtitle all the available episodes of the TV program Lamassat Bayaniyya .Therefore, we had to prioritize quality over quantity and limit the scope of our work and focus only on a few episodes, that were selected randomly, in order to ensure that the project could be completed on time with the highest possible quality.

3. Annotations

3.1. Male and Female in the Holy Quran Video:

→ **Example 01**

Context:

مسألة الذكر والأنثى وتناولهما في القرءان الكريم ربما **تثير حفيظة** البعض على البعض الاخر .

Translation:

The question of male and female in the Holy Quran may **provoke some.**

Source text	Target text
تثير حفيظة	**provoke**

- Based on Ibn Sīda al-Mursī, Al-Muḥkam wa-l-Muḥīṭ al-Aʿẓam' description, the noun **حَفِيظَة** originates from the Arabic root **حَفَظَ** which means "to keep","to preserve", or the opposite of "to forget".

Lane's Arabic lexicon defines the words الحفظة or الحفيظة as:

"Indignation, and anger by reason of violence, or injury, done to something which one is bound to honor or respect, and to defend, or of wrong done to a relation, or kinsman, in one's neighborhood, or of the breach of a covenant " It is said in an Arabic proverb " المَقْدِرَةُ تُذْهِبُ الحَفِيظَةَ" [Power to revenge dispels anger, or indignation]; meaning that it is incumbent to forgive when one has power to revenge. (Lane's Lexicon - the Arabic Lexicon, n.d.)

The source text phrase "تثير حفيظة" is a common Arabic collocation that is commonly used to describe the idea of making someone angry. This sense is best expressed by the single word in the target language "to provoke", which is defined in Oxford advances learner's dictionary as "to say or do something that you know will annoy somebody so that they react in an angry way" (Oxford Advanced Learner's Dictionary at Oxford Learner's Dictionaries | Find Meanings and Definitions of Words, 2019)

This case is identified by Catford as "Unit Shift", which occurs when a single word in the source text (ST) is expressed using a phrase or a sentence in the Target text (TL), or when a phrase or a sentence in the ST are expressed using a single word in the TL. The verb "to provoke" in the TL could be used to describe the same idea that is expressed with a phrase in the ST, thus making it a Unit Shift. Therefore, we chose "to provoke" as the best possible rendition that communicates the ST intended meaning accurately and concisely.

→ **Example 02**

Context

هل **تقديم** الذكر على الأنثى هنا له دلالة معينة؟

Translation

is there a specific implication behind **pre-posing** the male here?

Source text	Target text
تقديم	**Pre-posing**

- Based on Lane's Arabic Lexicon, the word **تقديم** is defined as to give precedence to something over something else, but due to the limited time and space available on the screen, it was necessary to opt for a more concise rendition that fits within these constraints, while still conveying the same meaning. As a more suitable alternative, we opted for the word **pre-posing**, Which is a term used in grammar to describe the phenomenon of the precedence of certain words over others in a sentence.

Context

إِنِّي **نَذَرْت** لَكَ مَا فِي بَطْنِي مُحَرَّرًا

Translation

I have **vowed** to you what is in my womb, **consecrated** for your service.

Source text	Target text
نَذَرْتُ	**vowed**

- For This verse, we found multiple translations, and each translation uses different words, making it difficult to determine which one is the most accurate, because different words can have different nuances and connotations. to illustrate, in this context, there were multiple renditions for the verb نذر in the Target language, such as: to dedicate, to pledge and to vow. In our translation, we opted for the rendition "to vow", as it was the closest to the original meaning.

Based on lane's Arabic Lexicon, نَذَرْتُ لِلَّهِ كَذَا and نَذِرَ means "I made it binding, or obligatory, on myself, [i.e, I **vowed**,] of my own free will, to do or to give such a thing to God; namely, some religious service, or alms" (Lane's Lexicon). As a noun, the word Vowed carries the connotation of "a solemn promise or assertion *specifically:* one by which a person is bound to an act, service, or condition" (Merriam-Webster Dictionary, 2019).

(Same context & translation)

Source text	Target text
مُحَرَّرًا	**consecrated**

- Additionally, the word محرر also has different renditions in the target language as illustrated below:
1. "My Lord! I dedicate what is in my womb **entirely to Your service**" (translated by Dr. Mustafa Khattab, the Clear Quran)
2. "My Lord, indeed, I have pledged to You what is in my womb, **consecrated [for Your service]**" (translated by Saheeh International)

3. "My Lord, I have vowed what is in my womb **to be exclusively for You**" (translated by Maarif-ul-Quran)

4. "Lord! Surely, I have vowed to you what is in my belly **in dedication**" (translated by Dr. Ghali)

Based on the interpretation of this verse, Imran's wife "Hannah" wanted to vow her son to worshipping Allah and serving in Masjid Al-aqsa in Jerusalem [Tafseer ibn Katheer]

To ensure accuracy and faithfulness, we consulted multiple dictionaries and compared the various definitions of each rendition mentioned above to eventually conclude that **consecrated** was the most accurate rendition to the given religious context, as illustrated below according to OXFORD learner's dictionary:

To consecrate something is "to state officially in a religious ceremony that something is holy and can be used for religious purposes", This translation is also supported by other authoritative dictionaries such as Al-Mawrid Arabic-English dictionary, in which we found the phrase "consecrated to God" as the direct equivalent of the ST word محرر.

→ **Example 05**

Context

يقوم **بخدمة وسدانة** بيت المقدس.

Translation:

The one who will become **a custodian** of Bayt Al-Maqdis.

Source text	Target text
يقوم بخدمة وسدانة	**To become a custodian**

- According to Lane's Arabic Lexicon:

The noun سدَانَة is originally derived from the Arabic root word سدَن which signifies "acting as minister, or servant of the Kaabeh, or the temple of idols"

Additionally, The سِدَانَة of the Kaabeh ,In The time of Ignorance, belonged to the sons of 'Othmán Ibn-Talhah [of the family of Banu Abd-ad-Dar], and the Prophet confirmed it to them in El-Islám [in the first age of El-IslámIn Almaany Arabic-English dictionary, the noun سدَانَة is directly Translated as **the custodian**, Which is the most accurate translation of the ST word سدانة as it captures the idea of serving and protecting

something. This translation is also supported by other authoritative sources such as the Oxford English learner's Dictionary.

"A custodian," according to the Oxford learner's dictionary, is a person who takes responsibility for the service or protection of something.

Furthermore, the two words in the source text "خدمة وسدانة" can be interpreted as an action of providing service and protection, which is the same as being **a custodian**. Therefore, it is best to combine them into the single word **custodian** as it conveys the same meaning of both words accurately and concisely, which helps to ensure that viewers can process the information quickly while still being able to understand the overall message.

3.2. The Dominant Idea of Ayah Al-kursi Video:

→ **Example 01**

Context:

كل لفظة كل عبارة كل تغيير كل اختيار لفظة على مرادفها كل تكرار كل تقديم كل تأخير هو مقصود قصدا.

Translation:

every expression, every substitution, every choice of a word over its synonym, every repetition,

every pre-posing or post-posing, is deliberately used.

Source text	Target text
كل لفظة،كل عبارة	**every expression**

- Due to the constrained nature of subtitling, it is necessary to make the subtitles as concise as possible. This includes not repeating the same idea with different words, but rather combine it into one word or phrase.

In the introduction of the video, Fadel Al-Samarrai mentioned " كل عبارة" and "كل لفظة" separately. However, In The TT, we combined these two words into the word "Expression".

→ **Example 02**

(Same context & translation)

Source text	Target text
كل تغيير	**Every substitution**

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- In our attempt to translate the word **تغيير** into the TL, we have found multiple possible equivalences, each with different nuances. such as alteration, change, adjustment and shift. For this context, we opted for the word **substitution** which signifies the act of replacing something with something else that is better or similar. This choice of word is also usually used in linguistics especially when discussing the positioning of words in a text, which is also relevant to this context.

Additionally, this rendition closely mirrors the interpretation of the verse one hundred and six (106) of surah Al-Baqarah "None of Our revelations do We abrogate or cause to be forgotten, but We substitute something better or similar" (Translated by: Yusuf Ali).

→ **Example 03**

(Same context& Translation)

Source text	Target text
كل تقديم، كل تأخير	**every pre-posing, every post-posing**

- The phrase in question is an example of metalanguage called **التقديم والتأخير** which is a grammatical structure used in Arabic that involves the rearrangement of elements in a sentence, this structure is used in the holy Quran to indicate certain nuances in meaning and to emphasize certain elements of the sentence, or to give them more importance.

Pre-posing and **post-posing** are opposite terms in English that serve the same purpose. The former refers to the placement of an element before another, while the latter refers to the placement of an element after another.

In Meriam-webster's dictionary (2019), **to pre-pose** is defined as" to place before or in front of something specifically: to place (as a particle) before a grammatically connected word", on the other hand, **to post-pose** is "to place (as a particle) after a grammatically related word"

Some translators prefer to borrow the phrase **al-taqdim wa-al-taʾkhir** from the source text as a more accurate and faithful translation of the original concept.

→ **Example 04**

(Same context& Translation)

Source text	Target text
مقصود قصدا	**deliberately used**

- The metalanguage used in this sentence is a grammatical structure called **Cognate accusative** which is used in Arabic to create extra emphasis on a particular term within the sentence. Since this is a grammatical structure unique to the Arabic language, it might be challenging to express the same emphasis in English. Hence, in order to convey the same impact and meaning of the source text, it would be necessary to add extra words to the target text. However, subtitling is limited by the amount of time and space available on the screen, so it is necessary to consider a more concise rendition without sacrificing accuracy.

→ **Example 05**

Context:

ماذا عن **الخطوط التعبيرية** الموجودة في الآية الكريمة آية الكرسي

Translation:

What about the **dominant idea** of Ayah Al-kursi ?

Source text	Target text
الخطوط التعبيرية	**The dominant idea**

- In this context, "الخطوط التعبيرية" is used to describe an idea or a concept that is dominant in the text, which is why we chose to translate it as "the dominant idea" to capture the same meaning in the target language. In English, it is literally translated as "expressive lines", As such, the literal translation does not capture the same connotation of the phrase in the source text and it could be confusing to the target reader.

→ **Example 06**

Context:

من الملاحظ في هذه الآية أن الخط التعبيري أنها تذكر من الأشياء اثنين اثنين ... وكرر "**لا**" مرتين ...وكرر "**ما**" مرتين

Translation:

The dominant idea of this verse is that it states things in duals, He repeated the word "Laa" twice (negation), and repeated "Maa" twice (relative pronoun).

Source text	Target text
كرر"لا" مرتين	He repeated "**Laa**" twice(negation)
كرر "ما" مرتين	He repeated "**Maa**" twice (relative pronoun)

- In the source text statement, it was stated that the words ما and لا were repeated twice, if we try to give them an English equivalence, they will lose their original intention, which is to explain how these two words were repeated twice in the same verse. Therefore, transliteration is deemed the most appropriate approach to accurately replicate the original language's structure and accurately reflect its intended meaning.

Due to the fact that subtitling is limited in its ability to provide additional explanations or background information, it is not possible to provide further clarification about the negative pronoun لا and the relative pronoun ما. However, this rendition may lead to ambiguity and confusion for the target audience; therefore we provided a brief clarification between in which we briefly described the aforementioned pronouns.

3.2 The significance behind the precedence of wealth over children in the Holy Quran video. (Surah EL-Kahf, Ayah 45):

→ **Example01**

Various options arise when attempting to translate the word"زينة" depending on the context it falls in:

Context:

"المال و البنون **زينة** الحياة الدنيا و الباقيات الصالحات خير عند ربك ثوابا و خير أملا"

Translation:

"Wealth and sons are an **ornament** of the wordly life."

Source text	Target text
زينة	**Ornament**

- Lane's Lexicon defines the word "زينة" according to:
A. <u>Maqamat El – Hariri</u>: "denotes [means of] beautifying or embellishing a thing by another thing; consisting of apparel or an ornament of gold or silver or jewels or gems, or aspect." (Lane).

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B. <u>AL- Raghib al-isfahani</u>: "it is of three kinds; namely, mental, such as knowledge or science, and good tenets; and bodily, such as strength, and tallness of stature, and beauty of aspect; and extrinsic, such as wealth, and rank or station or dignity." (Lane).

AL- Raghib also states that these three types are mentioned in the Holy Quran: "زِينَـةُ الحَيَاةِ الدُّنْيَا" [or simply زِينَـةُ الدُّنْيَا generally means The ornature, finery, show, pomp, or gaiety, of the present life or world; and] particularly includes wealth and children."

When browsing previous translations of the verse المال و البنون زينة الحياة الدنيا we noticed the different renditions for the word'زينة' according to different translators.

The following are the different renditions for the word 'زينة' along with the definition of each rendition according to OXFORD Advanced Learner's Dictionary. 5th Ed:

1. Wealth and children are an **ornament** of the life of the world (Mohammed Marmaduke Pickthall).

[a thing designed to add beauty to something or somebody]

[adorning or being adorned; that which is added for decoration] (OXFORD 3rd ed)

2. Wealth and children are the **adornment** of this worldly life (Dr. Mustafa Khattab).

[**Adorn:** to make something/somebody/oneself more attractive or beautiful especially by adding some type of ornament]

3. Wealth and children are the **embellishment** of the worldly life (Mufti Taqi Usmani)

[Embellish: to make something beautiful by adding decoration]

4. Wealth and sons are **allurements** of the life of this world (Yusuf Ali).

[**Allure:** the quality of being attractive or charming]

All the words listed above are almost synonymous, however, We opted for the rendition 'ornament' in this context for it encompasses all the senses listed above, and it serves well the idea that money and wealth (in this particular context of the verse) are an 'element of decoration' for the worldly life.

→ **Example02**

Context:

"فخرج على قومه **في زينته**"

Translation:

«So he went before his people in his **pomp and circumstance**»

Source text	Target text
في زينته	in his **pomp and circumstance**

- Notice the different translations of the word 'زينة' in "فخرج على قومه في زينته" and their definitions according to OXFORD Advanced Learner's Dictionary. 3rd Ed:

1. Then went he before his people in his **pomp** (Mohammed Marmaduke Pickthall).

   [splendid display, magnificence, especially at a public event]

2. Then he came out before his people in his **glamour** (Dr. Mustafa Khattab).

   [charm or enchantment; power of beauty to move the feelings]

3. And he came out before his people in his **splendor** (Fadel Soliman).

   [magnificence; brightness, grandeur, glory]

Based on the interpretation of the verse, Qarun went out before his people "with his magnificent regalia; wearing his fine clothes, accompanied by his fine horses, his servants and retinue" (Tafsir Ibn-Kathir). Qarun's display in a ceremonial day (it was said to be Eid day by tafsir EL- Qurtubi) was so magnificent that him and all of his retinue, (a very large number of boys and girls) mules and horses were dressed in gold, silk, silver and fine clothes of a very bright red color.

In this, we understand that the word'زينة' in this context is meant for the extrinsic beauty of show and great display (good looks, fine clothes, vehicles, etc.) Therefore, we see that the rendition 'pomp' is accurate in this case.

In order to be more precise, we opted for the idiom 'pomp and circumstance' which means an ostentatious display, OXFORD Learners Dictionary 3rd ED defines this idiom as "magnificent and/or ceremonial display

And procedure", it also "means impressive formal activities or ceremonies" (Merriam-Webster Dictionary, 2019). Similar phrases would be pomp and show / pomp and ceremony / solemn pomp.

→ **Example03**

Context:

فاضل السامرائي: في **الزينة** المال او البنون؟

المقدم: في الزينة المال.

فاضل السامرائي: خلاص!

المقدم: من حيث اللباس و كدا و الأبهة!

Translation:

Fadel Esamerrai: For **beauty**, we need wealth or children?

The host: for **beauty**, we need wealth.

Fadel Esamerrai: good then!

The host: in terms of elegance and pomp and so!

Source text	Target text
في **الزينة** المال او البنون	For **beauty**, we need wealth or children?

- Notice that the word 'زينة' here was translated as "beauty" in "في الزينة المال اوالبنون" we opted for this specific rendition for the fact that here the speaker intended to address 'beauty in general' or beauty in all of its aspects, and not only that of 'decoration' as the verse " المال و البنون زينة الحياة الدنيا" suggests.

In other words, the intended meaning was to identify 'beauty' <u>that one can obtain with wealth</u> through ornamentation, good looks, pomp, etc. Therefore, we added the verb 'to need' regardless of its absence in the ST, in order to clarify the implicit idea, the speaker intended to express.

→ **Example 04**

Context:

المقدم: أيهما أهم يا دكتور المال او البنون؟

فاضل السامرائي: في الزينة، المال مقدم

المقدم: الأولاد **عزوة** يعني.

Translation:

The host: which one is more important sir? wealth or children?

Fadel Esamerrai: when it's about beauty, wealth is preposed.

The host: sons are family's dignity.

Source text	Target text
الاولاد **عزوة** يعني	So, sons are **family's dignity**

- Lane's lexicon defines the word 'عزوة' as follows:

"He asserted his relationship [of son] to his father: [you say, عَزَاهُ إِلَى فُلَانٍ He asserted his (another's) relationship as son to such a one:] and إِنَّهُ لَحَسَنُ الـعِزْوَة one says, عَزَاهُ إِلَيْهِ. عِزْوَة, from [the inf. n.] الْعَزْوُ / one says, and so

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العِزْيَةِ also, meaning [Verily he is good in respect of] the assertion of relationship [of son; i. e. he asserts his relationship to a good father]" (lane).

The assertion of relationship of one to another is a concept that also applies to the word 'نسب' (الانتساب) which is one of the senses of the word عِزْوَة according to Muʿjam al-Wasīṭ 1998. Lane's lexicon explains 'نسب' as mentioning one's relationship, [lineage, or genealogy]; (saying, He is such a one, the son of such a one; or He is of such a tribe, or city; or of such an art, or such a trade; and the like). In this sense, the closest rendition for 'عزوة' would be **'lineage'**; however, it does not really cover the whole sense of the word (untranslatability).

Furthermore, the host who said الاولاد عزوة is Egyptian, Egyptians tend to say this colloquial phrase to refer to male children as the source of honor, support and respect. This case serves as a cultural untranslatability, in which we opted for the word **"dignity"** which according to Merriam-Webster Dictionary, 2019 is "the state or quality of being worthy, honored or esteemed" and added the word **family** to maintain a load of the word **lineage**.

→ **Example05**

Context:

أيهما أهم يا **دكتور** المال او البنون؟

Translation:

which one is more important **sir**? wealth or children?

Source text	Target text
دكتور	**sir**

- Fadel El Samerrai was adsressed by the host as **"دكتور"** the word for which we chose the rendition **'sir'** in order to avoid sociocultural confusion. That is due to the fact that westerns use the title **"Doctor"** often in the scientific field (Medicine), unlike Arabs who use the title with those who fulfilled 'PhD' regardless their field of expertise.

→ **Example06**

Context:

إذا أراد أن يعبر عن الزينة فيقدم المال.

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Translation:

If it is about beauty, then money is pre-posed.

Source text	Target text
إذا أراد أن يعبر عن الزينة فيقدم المال	**If it is about beauty, then money is pre-posed**

- A literal translation of the source text would be 'if Allah is expressing the context of beauty and pomp, He pre-poses money' the literal translation is accurate and conveys the intended meaning. However, we were obliged to opt for a short and concise rendition due to the limited space and time on the screen.

Conclusion:

The selection of the annotated cases was based on the detection of situations where we encountered cases of possible inconsistency in translating Quranic text, untranslatable terms, or to highlight cases of Metalanguage.

The annotations included linguistic, sociocultural and technical analyses, in which we justified the choices of renditions according to each case.

GENERAL CONCLUSION

Subtitling religious TV programs is becoming increasingly important due to the rise of globalization which creates interaction between people from different languages, cultures and religions, by presenting content on audiovisual formats. Therefore, it becomes necessary to bridge the gap between these people. Translating not only helps to bridge the gap between languages and cultures, but also to disseminate the audio-visual content to a wider audience. The primary focus of this research is to examine how to translate the religious content and the Arabic language specificities within the limitations of subtitling.

The first chapter of this research introduces the field of audiovisual translation and its main types; subtitling, dubbing and voiceover. It is mainly devoted to study the different aspects of subtitling from a theoretical and a technical perspective. Additionally, it explores the challenges and constraints encountered during the process.

The second chapter provides an in-depth analysis of the theories and strategies adopted to overcome the possible challenges, offering examples in cases of dealing with the religious context.

The third chapter, which is the practical part, presents the corpus of this research along with the analysis and the process of translating it.

Finally, this study concluded that there are certain aspects that need to be taken into consideration when subtitling within the religious context. We were able to accurately render the content of the selected fragments without distorting the intended message; the translation process was handled in a manner which assured that the technical limitations of subtitling would not lessen the accuracy of the message. The study relied on Gist translation method in order to provide concise renditions that prioritized the essence of the message over its form; hence, it was necessary to have beforehand a deep comprehension of the term to be translated. In other words, the terms were first intra-lingually translated using authoritative dictionaries.

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ay=yes&UserProfile=0&LanguageId=2&fbclid=IwAR1d8kySmCcdNIyRSHwgongWzwcgkjc29F8hlh
AWtugATWM3h-JzDNymy4Y

Appendices

Appendix A :

وليس الذكر كالأنثى، هل الذكر أفضل؟

المقدم: مسألة الذكر والأنثى وتناولهما في القرآن الكريم

ربما تثر حفيظة البعض على البعض الاخر *وليس ذكر كالأنثى*

فهل تقديم الذكر هنا له دلالة معينة وأن بالفعل الذكر أفضل من الأنثى فعلا؟

فاضل السامرائي: هو ما قال أفضل أو قال شيء

المقدم: اه طيب هو قال *وليس الذكر كالأنثى*

فاضل السامرائي: هو أيضا لو نضعها في سياق

المقدم: قال *إني وضعتها أنثى*

يعني كانت عايزة ولد

فاضل السامرائي: عايزة ولد لماذا ؟

لأني نذرت لك ما في بطني

المقدم: لأن الولد أفضل وأحسن

فاضل السامرائي: لا

مو هذا هو السؤال

قالت *إني نذرت لك ما في بطني محررًا*

المحرر لا يكون إلا ذكر

يقوم بخدمة بيت المقدس وسدانته

المقدم: طب محرر يعني ماذا

فاضل السامرائي: يعني يقوم بخدمة وسدانة بيت المقدس

المقدم: هذه وظيفة

فاضل السامرائي: هذي وظيفة

المقدم: هي كانت تريد أن تنجب ولد لوظيفة معينة

فاضل السامرائي: معينة

ليس يعني جنس حتى تقول ليس الذكر كالأنثى

المقدم: تمام

فاضل السامرائي: إذا هي لوظيفة

المقدم: تمام

فاضل السامرائي: هذه الوظيفة لا تكون للإناث أصلا

المقدم: وقتها

فاضل السامرائي: طبعا!

الذي يقوم بالسدانة والخدمة ذكر

المقدم: تمام

فاضل السامرائي: لذلك لما قالت "*إني نذرت لك ما في بطني محررا*" ماذا كانت تتوقع؟

المقدم: ذكر

فاضل السامرائي: ماذا كانت تريد؟

المقدم: ذكر

فاضل السامرائي: لا يمكن أن تريد أنثى في هذا الموضع

المقدم: صح

فاضل السامرائي: زين وضعتها أنثى

المقدم: *قالت ربي إني وضعتها أنث*

فاضل السامرائي : *والله أعلم بما وضعت*

المقدم: هذه كلمة أم ستنا مريم؟ هي التي قالت ليس الذكر كالأنثى ؟

فاضل السامرائي: نعم في الغالب

محتمل ان تكون اعتراض يعني قالها رب العالمين *ليس الذكر كالأنثى* لأنوا ليس الذكر الذي تمنته كالأنثى التي وضعتها

المقدم: للقيام بمهمة معينة سدانة المسجد

فاضل السامرائي: نعم

تمنت هذا الامر حتى تخدم بيت المقدس فليس الذكر الذي تمنته كالأنثى التي وضعتها في هذه مسألة

المقدم: الله جميل هذا الفهم

ليس ذكر الذي تمنته كالأنثى التي وضعتها

فاضل السامرائي: يعني هنا ليست مسألة مفاضلة ولا شيء

المقدم: نعم

سليم

لسنا في موقف أن هذا أفضل من هذا

فاضل السامرائي: لالا

المقدم: حتى تقديم الذكر في حد ذاته؟

فاضل السامرائي: الموضع هكذا

المقدم: طب نقول وليست الأنثى كالذكر

فاضل السامرائي: هي كانت تتمنى الذكر

المقدم: يعني قدمته لاهتمامها هي به

فاضل السامرائي: هو المرجو والمأمول

المقدم: نعم

فاضل السامرائي: أو نأخذها مأخذ آخر ونقول لا يمكن الانثى معناها أفضل من الذكر

المقدم: لا كذا حاضطر آخذ فاصل

لماذا ؟

فاضل السامرائي: يعني الأنثى هي المشبه و المشبه دون المشبه به

المقدم: الله

الرجل كالأسد

إذن الأسد أقوى

صح

فاضل السامرائي: هذا هوا الأصل

المقدم: *وليس الذكر كالأنثى*

فاضل السامرائي: لكن السياق هكذا يعني

المقدم: علمت النساء شيئا يا دكتور

أعطيني شيء لنتفوق به عليهم

فاض السامرائي: قوامون

المقدم: آه صحيح

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Appendix B:

<div dir="rtl">

<u>الخطوط التعبيرية في آية الكرسي :</u>

المقدم: ماذا عن الخطوط التعبيرية الموجودة داخل الآية الكريمة في آية الكرسي

فاضل السامرائي: من الملاحظ في هذه الآية أن الخط التعبيري أنها تذكر من الأشياء اثنين اثنين

بدأها بصفتين من صفات الله "الحي القيوم"

ذكر اثنين من النوم "السنة والنوم"

"سنة ولا نوم"

وكرر لا مرتين

المقدم: نعم

"لا تأخذه سنة ولا نوم"

المقدم: سليم

فاضل السامرائي: وكرر لا مرتين

لا تأخذه سنة ولا نوم

ذكر اثنين من ملكه السماوات والأرض

وكرر ما مرتين "له ما في السماوات وما في الأرض"

المقدم: نعم

فاضل السامرائي: وكرر اثنين من علمه "ما بين أيديهم وما خلفهم"

وكرر ما مرتين

المقدم: سليم

فاضل السامرائي: ذكر اثنين مما وسعه الكرسي

السماوات والأرض

ختم الآية بصفتين من صفاته

المقدم: العلي العظيم

فاضل السامرائي: و"الله لا إله إلا هو الحي القيوم" وردت مرتين في القرآن

المقدم: في القرآن الكريم كامل

فاضل السامرائي: نعم

"الله لا إله إلا هو "

وردت هنا وفي آل عمران "آلم الله لا إله إلا هو الحي القيوم"

المقدم: الله

فاضل السامرائي: وفي الآية الثانية أيضا في الآية الثانية رقم اثنين

المقدم: نعم سليم

</div>

فاضل السامرائي: يعني وردت مرتين وفي الآية الثانيه رقم اثنين

"والعلي العظيم "مرتين في القرآن

المقدم: هذه واحدة والثانية؟

فاضل السامرائي: هذه أول واحدة وفي الشورى "له ما في السماوات وما في الأرض وهو العلي العظيم"

وفي الآية الرابعة أصبحت أربعة أسماء

المقدم: في نفس النص في الآية الرابعة

فاضل السامرائي: نعم أربع أسماء في الآية الرابعة اسمين في الآية الثانية

المقدم: ما دلالة هذا دكتور فاضل

فاضل السامرائي: يدل

المقدم: سبحان الله

فاضل السامرائي: يدل على ان القرآن هو تعبير فني مقصود

المقدم: مقصود

فاضل السامرائي : مقصود

كل لفظة كل عبارة كل تغيير كل اختيار لفظه على مرادفها كل تكرار كل تقديم هو مقصود قصدا

Appendix C

<div dir="rtl">

دلالة تقديم المال على البنون :

المقدم: يقول تبارك وتعالى المال والبنون زينة الحياة الدنيا

يعني أيهما أهم يا دكتور المال ام البنون

فاضل السامرائي : في الزينة المال مقدم،في المحبة

المقدم: الأولاد عزوة

فاضل السامرائي :في الزينة المال أو البنون؟

المقدم : في الزينة المال

فاضل السامرائي :خلاص

المقدم : من حيث اللباس ومن حيث كذا ،الأبهة

فاضل السامرائي :ولذالك لاحظ لما ذكر ربنا قارون "فخرج على قومه في زينته قال ياليت لنا مثل ما أوتى قارون "ما ذكر له أبناء يتبعونه

المقدم : صح صح

فاضل السامرائي : " فخسفنا به و بداره الأرض" فلا ذكر لا بنين ولا أهل "به و بداره الأرض"

المقدم : إذا أراد أن يعبر عن الزينة فيقدم المال

فاضل السامرائي : إذا عن المحبة فالأبناء "قل إن كان ءاباءكم وأبناءكم وإخوانكم وأزواجكم وعشيرتكم وأموال إقترفتموها أحب إليكم"

المقدم :في المحبة أخر مال و قدم الأولاد

فاضل السامرائي : المال هو للأولاد يترك

المقدم : صحيح

فاضل السامرائي : لرعايتهم وكذا، هو يصرف لهم قطعا، عندما يتكلم عن الزينة المال ،المحبة لا ، كل واحدة في سياقها ومقامها تأتي

المقدم : هوعشان كذا نحنا بنحب المال لأن ربنا قال زينه مثلا؟

فاضل السامرائي : هذا واقع

المقدم : مجبولون على حب المال

فاضل السامرائي : مو لأن هذا

قال تعالى "وإنه لحب الخير لشديد"

المقدم : صح

فاضل السامرائي :الانسان هكذا "وتحبون المال حبا جما"

المقدم : جبلوا على هذا، اذا من أصل الجبلة هو يحب مال

</div>

ملخص البحث

سترجة مقتطفات مختارة من البرنامج التلفزيوني
"لمسات بيانية"
من اللغة العربية الى الانجليزية

المقدمة

برنامج "لمسات بيانية" هو برنامج ديني يهدف من خلاله الدكتور فاضل السامرائي إلى تبسيط أسرار اللغة العربية، التي امتلأت باللمسات البيانية وكذلك الإجابة على أسئلة المتابعين عن طريق الغوص في أسرار اللغة العربية خاصة في سياق القرءان الكريم.

إشكالية البحث

سنتطرق في هذه الدراسة إلى استقصاء منهجية ترجمة السياق الديني من اللغة العربية الى الإنجليزية، بحيث نضمن الانتقال الدقيق لمعاني مصطلحات وتعبيرات اللغة العربية التي تكاد تشكل أساس فهم الخطاب الديني.

أسئلة البحث

انطلاقا من هذه الإشكالية، تهدف هذه الدراسة للإجابة على التساؤلات المذكورة ادناه:

السؤال الرئيسي

إلى أي مدى يمكن للسترجة الحفاظ على خصوصيات اللغة العربية ضمن السياق الديني؟

الأسئلة الفرعية

1. إلى أي مدى يمكن الحفاظ على السمات الدلالية للغة العربية أثناء سترجة محتوى الحلقات المختارة من برنامج لمسات بيانية؟
2. كيف يمكننا التعامل مع المصطلحات الإسلامية أثناء ترجمتها إلى اللغة الإنجليزية ؟
3. ماهي أنسب منهجية لسترجة الخطاب الإسلامي العربي؟

أهداف البحث:

تهدف هذه الدراسة إلى استقصاء كيفية ترجمة خصوصيات اللغة العربية ضمن سياق الدين الإسلامي، بطريقة تجعلها مفهومة ودقيقة بما يتناسب مع قيود مجال السترجة. علاوة على ذلك, ستسلط الدراسة الضوء على التحديات والعقبات التي يواجهها المترجم في مجال السترجة والاستراتيجيات المعتمدة للتغلب على هذه العقبات.

خطة البحث:

ينقسم هذا البحث الى شقين,**الأول** نظري والذي يضم بين طياته فصلين، الفصل الأول يطرح نظرة شاملة عن الترجمة السمعية البصرية وانواعها عامة، وعن السترجة بالتفصيل خاصة، من منظور نظري وتقني، إضافة الى الصعوبات اللغوية والثقافية والتقنية التي يواجهها المترجم اثناء عملية السترجة .

اما الفصل الثاني، فيتمحور حول النظريات والاستراتيجيات التي يمكن تبنيها لتسهيل عملية الترجمة من العربية الى الإنجليزية. وتم شرحها بتقديم عدة أمثلة منها ذات السياق الديني ،كما ستشكل هذه النظريات مرتكزا للتحليلات والتعليقات التي ستناقش في الفصل الثالث.

أما **الجزء الثاني** "الجزء التطبيقي" فيعرض المنهجية المعتمدة في سترجة الحلقات المختارة من برنامج لمسات بيانية مع تحليل ومناقشة هذه الترجمات.

الجزء النظري

الفصل الأول

تعرض الصفحة الأولى من هذا الفصل نظرة شاملة عن الترجمة السمعية البصرية، التي شهدت اهتماما كبيرا في السنوات الأخيرة نتيجة لتأثير العولمة التي سببت فجوة لغوية بين شعوب لها خلفيات ثقافية ولغوية مختلفة لا يمكن سدها الا بالترجمة.

كما كرس هذا الفصل خاصة لتعريف بالسترجة وانواعها من زوايا مختلفة إضافة الى القيود التقنية التي يخضع لها هذا المجال.

1. الترجمة السمعية البصرية

1.1. نظرة شاملة:

تختص الترجمة السمعية البصرية بترجمة المحتوى السمعي البصري مثل الأفلام والبرامج التلفزيونية والوثائقيات وغيرها الى لغات وثقافات مختلفة.

في عصر العولمة الحديث، تلعب الترجمة السمعية البصرية دورًا جوهريا في تعزيز التفاعل الثقافي وتسهيل التواصل بين الثقافات المختلفة. كما تعد وسيلة فعالة لتجاوز حواجز اللغة والثقافة، وتمكين الجماهير من الوصول إلى مجموعة متنوعة من المحتوى السمعي البصري بغض النظر عن لغتهم الأصلية.

1.2. أنواعها:

ومن بين الأنواع الرئيسية للترجمة السمعية البصرية تأتي:

1.2.1. الدبلجة: هي عملية استبدال الأصوات الأصلية للشخصيات بأصوات مسجلة بلغة الجمهور المستهدف. يتم تسجيل النصوص والحوارات في اللغة الهدف، ومن ثم مزامنتها مع حركة الشفاه وحركات الشخصيات على الشاشة. تعتبر الدبلجة أكثر تحدياً من السترجة، حيث يجب أن يكون التزام الأصوات المدبلجة مع حركة الشفاه متناسقًا ومصقولًا لتبدو طبيعية وغير متزامنة.

2.2.1. التعليق الصوتي: تركيب صوت النص المترجم بحيث يكون مرافقاً للصوت الأصلي، أي يبقى الصوت الأصلي مسموعاً باللغة المصدر ويضاف إليه المسار الصوتي المسجل في اللغة الهدف.

3.2.1. السترجة: والتي هي محور هذا الفصل،سنتطرق اليها بالتفصيل في النقطة التالية.

2. السترجة

1.2. تعريفها :

ان أصل مصطلح السترجة يعود إلى اللغة الفرنسية التي تم نحته منها "Sous-titrage" أما في اللغة الإنجليزية فيقابله مصطلح "Subtitling" ، كما تعرف أيضا بالترجمة المرئية او الترجمة النصية او حتى الترجمة الكتابة، فيمكن وصفها بعملية ترجمة محتوى النص الشفهي في اللغة الأصل الى نص مكتوب على الشاشة في اللغة الهدف.

2.2. أنواعها:

1.2.2. من منظور لغوي:

يمكن تقسيم السترجة الى ثلاثة اقسام:

1.1.2.2. السترجة ضمن اللغة نفسها Intralingual

وهذا النوع موجه لفئة الصم وضعاف السمع، وكذلك مخصص لأغراض تعليمية، حيث تتيح السترجة ضمن اللغة نفسها إمكانية القراءة والاستماع الى اللغة في آن واحد، مما يؤدي الى تطوير مهارات الفهم والنطق في اللغة الهدف بالإضافة الى الإعلانات واللهجات المختلفة لنفس اللغة بالنسبة للمغتربين.

2.1.2.2. السترجة بين لغتين Interlingual

هذا النوع من السترجة هو الأكثر تداولا والمتعارف عليه والذي يتم بين لغتين مختلفتين ويشير اليهما باللغة الأصل والهدف .

3.1.2.2. السترجة ثنائية اللغة Bilingual

يكون هذا النوع من السترجة أكثر تداولا في البلدان ثنائية اللغة، أي التي يتحدث سكانها لغتان رسميتان مثل كندا فان اللغة الإنجليزية والفرنسية هما اللغتان الام لدى الشعب الكندي لذا يتم توفير السترجة في كلتا اللغتين.

كما يتم اعتماد هذا النوع من السترجة في المهرجانات السينمائية الدولية، فيتم توفير الترجمة الأولى باللغة الإنجليزية للجمهور الدولي، والثانية بلغة البلد المضيف لهذا المهرجان وذلك لجلب أكبر عدد من الجماهير.

2.2.2. وفقا للوقت المتاح لتحضير

1.2.2.2. السترجة المتصلة بالأنترنيت

وهي التي تتم مسبقا بهدف توفير وقت كاف للمترجم لإعداد الترجمة بدقة وحذر مما يتيح للمترجم مراجعة الترجمة وتصحيح أي أخطاء محتملة.

2.2.2.2. السترجة الغير متصلة بالأنترنيت

والتي تعرف أيضا بالسترجة الفورية، لأنها تكون بشكل فوري وفي الوقت ذاته مع البث المباشر للبرنامج ولاتتيح الوقت الكافي للمترجم للقيام بالتحرير والتدقيق كما ينبغي، بل على المترجم العمل بسرعة ودقة عالية مما يجعل هذا الصنف من الترجمة الأصعب والأكثر تحديا.

3.2.2. وفقا للمعايير التقنية

1.3.2.2. السترجة المفتوحة

وهي السترجة التي تعد جزءا من الفلم، أي مثبتة بشكل دائم ولايمكن للمستخدمين ازالتها او تغييرها حسب تفضيلاتهم، مما قد يجعلها مشتتة لأولئك الذين ليسوا في حاجة إليها حيث تؤثر على جودة تجربتهم اثناء المشاهدة.

2.3.2.2. السترجة المغلقة

وهي اختيارية حيث يمكن للمستخدمين فيمكن للمشاهدين التحكم في ظهور السترجة وتشغيلها او ايقافها وذلك حسب تفضيلاتهم او احتياجاتهم

3. قيود السترجة

تعتبر السترجة مجالا محفوفا بالقيود التي يمكن وصفها بأنها تحد من مرونة ودقة عمل المترجم في نقل المعنى الأصلي للمحتوى، فإن هناك مجموعة من القيود اللغوية والثقافية والتقنية التي تؤثر على نقل المعنى الأصلي للمحتوى بدقة وإعادة صياغته في اللغة الهدف، والتعامل مع هذه القيود يتطلب مرونة وفهمًا عميقًا للثقافة واللغة الهدف وكذلك الأمور التقنية .

1.3. القيود التقنية

كما سلط هذا الفصل الضوء على الناحية التقنية للسترجة والقيود الذي يتعرض لها المترجم في هذا المجال ،ويمكن منه تصنيف هذه القيود إلى:

1.1.3. القيود المتعلقة بالبعد الزماني: والتي تشمل التوقيت والتزامن، فمثلا يجب ضبط توقيت ظهور النص المترجم بشكل دقيق مع الأحداث التي يتم عرضها على الشاشة وحركة الشخصيات وتغيرات اللقطة بدقة.

2.1.3. القيود المتعلقة بالبعد المكاني: تشمل طول النص وتنسيقه على الشاشة مثل عدد الأحرف المسموح بها في كل سطر.

ومنه يمكن تلخيص أهم المعايير التي يجب اعتمادها أثناء عملية السترجة في النقاط التالية:

- يجب ان تكون حروف نص السترجة غالبا باللون الأبيض ومظللة باللون الاسود لتسهيل ظهور الحروف حتى في حال دمجها مع خلفية فاتحة اللون.
- يجب أن تكون سطور السترجة في منتصف الشاشة وألا يتجاوز:
  - وقت ظهورها "6 ثواني"
  - عدد اسطرها "سطرين"
- يجب مزامنة النص الشفوي المسموع مع توقيت ظهور واختفاء سطور السترجة فلا تظهر السطور على الشاشة قبل بدا الحوار ولا تترك على الشاشة بعد انتهائه.

الفصل الثاني :

يناقش هذا الفصل تاريخ الترجمة وتعريفها وفقا لكاتفورد وأهم النظريات التي تسهل عملية الترجمة وتقدم حلول للمشاكل التي قد تواجه المترجم. وختمها بنظرية اختبار جودة الترجمة.

1. الترجمة

1.1. تاريخ الترجمة:

في خضم الجدال القائم حول ما إذا كانت الترجمة علما مستقلا أو أحد المجالات المتفرعة من علم اللسانيات، ظهرت العديد من البحوث التي تعتبر الترجمة علما قائم بحد ذاته. كان المنظر الفرنسي Roger Goffin أول من جاء بالمصطلح "Traductologie" حسب ما جاء في (Harris, 2011) ومن ثم قام نظيره الإنجليزي Brain Harris بتقديم مصطلح "Translatology" عام 1973، ويقابلهم في اللغة العربية **ترجمولوجيا.** غير أن هذه المصطلحات لم تستعمل بشكل متداول واعتبرت غير لازمة.

خضعت الترجمة إلى العديد من الدراسات والنظريات قبل أن تصبح علما مستقلا موسوما بدراسات الترجمة، وكان ذلك في بحث

لـ (James S. 1988) Holmes المعنون طبيعة ومسمى دراسات الترجمة . وقد وصف البحث بالبيان المؤسس لعلم جديد من قبل Gentzler (2001) حسب ما جاء في (J.Munday, 2008, p.4.)

تشمل دراسات الترجمة مجموعة من النظريات والدراسات التي قام بها مختلف المنظرون والعلماء من مجال اللسانيات أو الترجمة، ويصفها هولمز بأنها تتعلق بمجموعة المشاكل المتشكلة حول الترجمة وعملية الترجمة.

2.1 تعريف الترجمة :

يرى جون كاتفورد بأن الترجمة عملية تتم على اللغات ويتم بموجبها استبدال مادة نصية من اللغة أ الى اللغة ب، كما يزعم بأن كل نظرية للترجمة يجب أن تعتمد على نظرية لسانية عامة.

وفقا لكاتفورد فإنه يستحيل على المترجم ترجمة نص دون خسارة بعض المواد النصية منه، فتكون الخسارة إما على المستوى النحوي أم المعجمي بحيث أن الترجمة تتقيد بالقيود المفروضة من ناحية الصرف والنحو وتركيبة الجمل في اللغة الهدف.

لنلاحظ الترجمة التالية على سبيل المثال :

النص الهدف	النص الأصل
- The <u>plants</u> and the trees prostrate (both alike). - The <u>stars</u> and the trees prostrate (both alike).	**"والنجم والشجر يسجدان "**

لاحظ أنه على المستوى المعجمي فان كلمة النجم قد تقبل ترجمتين صحيحتين لكونها تحتمل معنيين في هذا السياق، أما على المستوى النحوي فان كلمة " prostrate " تفتقر دلالة المثنى الموجودة في "يسجدان" ومنه تم تعويضها بإضافة(both alike).

2.التحويلات اللغوية في الترجمة

ظهر مصطلح التحويلات في الترجمة من أجل تسهيل عملية الترجمة وكان كاتفورد أحد أهم المنظرين الذين ساهموا في إنشاء هذه النظرية. يعرف كاتفورد التحويلات "في كتابه نظرية لغوية للترجمة" (A Linguistic Theory of Translation) على أنها إنزياحات عن المكافئ الشكلي أثناء عملية الانتقال من النص الاصلي الى النص الهدف وناقش نوعين من التغيير:

1.2 تحويل المستوى: وهو اختلاف في أحد عناصر النص الأصل على ترجمته في النص الهدف من ناحية المستوى.، فيتم تغيير العنصر من المستوى المعجمي إلى المستوى النحوي أو العكس. مثال ذلك ما يلي:

النص الهدف	النص الأصل
He is read**ing** a book	إِنَّهُ يَقْرَأُ كِتَابًا أَلْآنَ

تم تغيير كلمة **أَلْآنَ** ب "ing" التي تدل على present continuous ،فنلاحظ التغييرمن المستوى المعجمي الى المستوى النحوي.

2.2. تحويل الفئة: تنقسم لى أربعة أنواع :

1.2.2. تحويل الوحدة أو الرتبة: أين يتم تغيير الكلمة الواحدة بعبارة كاملة أو العكس مثل:

النص الهدف	النص الأصل
'Shall we compel you to accept it'	أَنُلْزِمُكُمُوهَا

2.2.2 تحويل البنية : وهو تغيير يطرأ على بنية الجملة مثل أن يكون النص الأصل في اللغة العربية يبدأ الجملة بفعل بينما النص الهدف في اللغة الانجليزية يتبع نظام S-V-O.

النص الهدف	النص الأصل
<u>The man</u> **erected** <u>his tent</u> in the desert	**ضَرب** <u>اَلرَّجُلُ</u> <u>خَيْمَتَهُ</u> فِي اَلصَّحْرَاءِ

3.2.2. التحويلات النحوية: وتكون باستبدال الصيغة النحوية للعنصر المترجم بصيغة نحوية أخرى في النص الهدف، مثل استبدال اسم بفعل أو فعل بصفة وغيرها من التحويلات الممكنة.

النص الهدف	النص الأصل
We reassured ˊhimˋ, "Do not fear! It is certainly you who **will prevail**	قُلْنَا لَا تَخَفْ إِنَّكَ أنت اَلْأَعْلَى

4.2.2. التحويل داخل نظام اللغة : وهو التحويل الذي تكون فيه الترجمة باستخدام عبارة غير مطابقة للعبارة الموجودة في النص الأصل، مثل ترجمة كلمة معرفة بأخرى نكرة أو تحويل الجمع الى المفرد أو العكس.

النص الهدف	النص الأصل
We have **evidence** to support our view	لَنَا عَلَى ذَلِكَ **بَرَاهِينُ** نَأَيَّدَ كَلَامُنَا

3. عدم قابلية الترجمة

عدم قابلية الترجمة هي نظرية لجون كاتفورد ناقش فيها أهمية أن يكون المكافئ يتناسب وظيفيا ولغويا مع النص الأصل. تنقسم هذه النظرية إلى قسمين :

1.3. عدم قابلية الترجمة اللغوية:

تتمثل في وجود عنصر معجمي (كلمة أو مصطلح أو عبارة) في اللغة الأصل وغيابه في اللغة الهدف أو إشكالية في بنية وتركيبة النص.

النص الهدف	النص الأصل
أنتَ- أنتِ ـ انتما ـ أنتم – أنتن	You
هم - هن – هما	They

2.3 عدم قابلية الترجمة الثقافية:

تتمثل في غياب مكافئ للنص الأصل في النص الهدف من الناحية الوظيفية. ويظهر ذلك في المصطلحات الدينية والثقافية.

النص الهدف	النص الأصل
وقف	Waqf (religious endowment)

3.3. الميتالغة Metalanguage

التعرف على الميتالغة أواللغة الواصفة يساعد في التقليل من إحتمالية الوقوع في عدم قابلية الترجمة. وهي اللغة التي تستعمل في وصف اللغة بحد ذاتها وذلك بشرح ما تتوفر عليه من ألفاظ ورموز وإشارات كقول فعل واسم و صفة وغيرها.

4. تقييم جودة الترجمة

يجب أن يحرص المترجم على تقديم أحسن نموذج نهائي لترجمته بحيث يجب أن يخلو النص الهدف من أي نوع من التشويهات أو الأخطاء التي قد تؤدي الى تغيير المعنى أو الرسالة الموجودة في النص الأصل. لذلك يجب أن يخضع النص الهدف لاختبار تقييم جودة الترجمة وفيه يكون التركيز على مقدار الترجمة التأويلية دون الترجمة الحرفية وأخد المعاني الضمنية والفروقات المعنوية والسياق الثقافي في النص الأصل بعين الاعتبار.

4.1. نظرية Too Many Words

وتعني التوسع في الترجمة بحيث يضطر المترجم الى استعمال ترجمة شارحة في بعض الحالات مثل النصوص الغنية بالمصطلحات الثقافية أو النصوص ذات السجل اللغوي المتخصص فتكون الترجمة أطول من النص الأصل.

4.2. نظرية Too Few Words

الترجمة المختصرة ويتم فيها الحفاظ على نفس الدلالات المعنوية الموجودة في النص الأصل وتوزيعها على وحدات أقل.

الجزء التطبيقي

الفصل الثالث

في الفصل الثالث والأخير والذي هو عبارة عن الجانب التطبيقي لهذا البحث فقد قمنا فيه بمناقشة وتحليل الترجمات وطريقة تعاملنا كمترجمين مع هذه الحالات والصعوبات التي واجهناها اثناء تعاملنا مع السياق الديني والمصطلحات ذات الخصوصية الثقافية واللغوية.

أما المنهجية التي اعتمدناها اثناء عملية الترجمة هي الترجمة داخل اللغة نفسها ثم التنقيب عن المقابل في اللغة الهدف ومقارنة جميع المقابلات المحتملة.

خلاصة البحث

شهد المحتوى الرقمي زيادة كبيرة في الإنتاج والمشاهدات وعرف إقبالا واسعا من مختلف الفئات العمرية إذ تقوم العديد من الشركات بإنتاج فيديوهات وملفات صوتية(بودكاست) ذات محتوى هادف وغني بالمعلومات القيمة التي تستحق أن تصل الى أكبر عدد ممكن من الجمهور. تعتبر الترجمة السمعية البصرية وسيلة فعالة لنشر المحتوى المفيد لمختلف المجالات إلى أكبر عدد من الجمهور لكونها تركز على ترجمة المحتوى من لغته الأصلية إلى لغة الجمهور المستهدف.

تعد السترجة إحدى أهم أنواع الترجمة السمعية البصرية وأكثرها انتشارا لكونها تسمح للمشاهد بالإطلاع على اللغة الأصل في سياقها الأصلي وبشكل مباشر. اعتمد هذا البحث على السترجة لترجمة محتوى الحلقات المختارة من برنامج لمسات بيانية، تم اختيار الحلقات بطريقة عشوائية وتمت ترجمتها بما يتناسب مع سياقها الديني.

توصل هذا البحث إلى بعض النتائج التي يجب أن تأخذ بعين الاعتبار أثناء السترجة في السياق الديني وأهمها أي يكون هدف المترجم التركيز على المعنى الذي يحمله النص الأصل وليس على الشكل. عند ترجمة السياق الديني أو الثقافي يلجأ المترجمون في الغالب الى الترجمة الشارحة أو التفسيرية، ولكن في حالة السترجة يضطر المترجم للتقيد بترجمة مختصرة تتناسب مع طبيعة عملية السترجة وذلك بالحرص على الفهم الجيد للنص في لغته الأصل قبل ترجمته.

جامعة قاصدي مرباح ورقلـــــــة

كلية الآداب واللغات

قسم اللغة الإنجليزية وآدابها

مذكرة:

ماســـتر أكاديـــمي

ميدان: الآداب واللغات

مجال: الترجمة وعلم الترجمة

اختصاص: عربي- إنجليزي-عربي

من إعداد: فردوس عياشي عمر / مارية دادن.

سترجة مقتطفات مختارة من البرنامج التلفزيوني "لمسات بيانية" من اللغة العربية الى الانجليزية

بتاريخ: 2023/06/10

أمام اللجنة المكونة من:

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