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Specialty Translation

Subtitling Extracted Passages from Crash Course European History

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Dedication

This work is dedicated to:

My devoted parents, sisters, brothers, and all my friends

Thank you for your continuous love and support.

Chaima Khouiled

Dedication

I am honored to dedicate this work with love and thanks to:

My dear parents, words cannot describe my gratitude to you. Along this journey, your unwavering love, constant encouragement, and endless sacrifices have been my source of strength to reach my academic achievements. I also express my wholehearted gratitude to my beloved aunt for her support and belief in me.

Kholoud Djaadi

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List of abbreviations

Abbreviation	Expression	Translation
AVT	Audiovisual translation	الترجمة السمعية البصرية
SL	Source language	اللغة المصدر
TL	Target language	اللغة الهدف
CSIs	Culture specific items	العناصر الخاصة الثقافية
ST	Source text	النص المصدر
TT	Target text	النص الهدف

Introduction

1. RESEARCH BACKGROUND

Digital technology has changed the way information is spread and rendered. Traditional translation is no longer accessed through paper and books but via screens and online. This is the world of audiovisual translation. As Lambert puts it: “Languages, texts and even literature are gradually emerging from the kingdom of books to enter the kingdom of audiovisual.”

AVT is the link that connects the global audience, making it easy for them to discover video content no matter where it's from and what language it uses. It's a unique translation service that only a professional translator with experience and in-depth knowledge of the field can perform. Some examples of audiovisual products include feature films, theatrical plays, television shows, opera, musicals, video games, and web pages, among others. These works are translated into different languages so that audiences can simultaneously watch and listen to the material in their mother language.

2. STATEMENT OF THE PROBLEM

Audiovisual Translation in general and subtitling in particular are the most common forms of translation that witness a wide spread all over the world. Our study aims accurately to investigate the challenges of subtitling and the procedures opted in translating the extracted passages from Crash Course "European History".

3. AIMS OF THE STUDY

This study aims primarily to have a full understanding of AVT at large, shedding light on Subtitling as a major type of audiovisual translation and trying to find possible solutions helpful to achieve an adequate translation.

4. LITERATURE REVIEW

Since its earliest appearance in silent films, audiovisual translation has been at the centre of the attention of many scholars and this reflects its huge evolution and wide dissemination. Where Gottlieb describes it as: “the translation of transient polysemiotic texts presented onscreen to mass audiences” (13).

Also, Jorge Diaz Cintas and Gunilla Anderman they tackled with AVT with all its various modes including subtitling in their book “Audiovisual Translation Language Transfer”

(2009). In which Jorge Diaz defines subtitling as: "a translation practice that consists of presenting a written text, generally on the lower part of the screen". However, Karamitroglou defines it as: "the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen" (5). And Ivarsson stated that: "It was achieved through the insertion of the (intertitles) or (interlines), which were shots that contained the written description of what was happening in the original language" (294).

Furthermore, Jorge Diaz and Aline Remael in the book of "Audiovisual Translation: Subtitling" (2007) they draw a distinction between Subtitling and the other forms of translation, and examine the different types of subtitles and their classification in accordance with different parameters.

The subtitling process is not a mere matter of transcribing the character's dialogue into a text; there are certain rules and restrictions that translators must follow and adhere when using subtitles. According to Diaz Cintas and Ramael: Subtitling is constrained by the respect it owes to synchrony in these new translational parameters of image and sound (subtitles should not contradict what the characters are doing on screen), and time (i.e. the delivery of the translated message should coincide with that of the original speech). (9)

As other methods, subtitling has many advantages and disadvantages which have been studied by many authors such as Gottlieb and Delabastita, among others. Karamitroglou has compiled these authors' theories in his book Towards a Methodology for the Investigation of Norms in Audiovisual Translation (243-245), which offers a very complete variety of benefits and drawbacks of this method.

5. RESERCH QUESTION

The main research question is:

- What are the main issues encounters by the audiovisual translator in the subtitling process?

Sub-Questions:

- Which translation procedures and strategies are the appropriate in translating the selected passages of Crash Course European History?
- How can the audiovisual translator overcome the constraints of subtitling?

6. HYPOTHESIS

In an endeavour to answer the questions of this study, we hypothesize the following:

- ❖ Technical issues and cultural nuances can be a big challenge in subtitling.
- ❖ Preservation and Deletion are the best procedures to provide adequate translation for the selected passages especially with the cultural specific terms.
- ❖ By respecting the temporal and spatial parameters, translators can overcome the constraints of subtitling.

7. METHODOLOGY

Since our field of study belongs to translation studies, in this study we investigate the commonest forms of translation; Audiovisual that are mostly used in modern life. This research is concerned with the translation of an extracted passages of Crash Course European history and to identify sorts of difficulties we encounter when translating it. Thus, an examination of Culture Specific Items (CSIs) is held. Accordingly, this research will be conducted through an analytical and an introspective approach.

8. STRUCTURE OF THE STUDY

Our research is consists of three chapters, the first two chapters are theoretical and the third one is practical.

Chapter one is devoted to the definitions, types of AVT, the constraints of subtitling. While Chapter two covers up the problems related to translation, historical references and cultural specific items. Chapter three will be about translating extracted passages of Crash Course "European History".

Chapter One
Audiovisual Translation (AVT)

1. Introduction

Audiovisual translation is one of the biggest fields of translation, the need for this type of translation start to increase in the last two decades as a result of the big influence of globalization, social media and the need of sharing and communicating with people from different cultural and linguistic backgrounds.

This chapter is focused on giving a general idea of what audiovisual translation is about, its two main modes and more specifically about subtitling.

2. Audiovisual translation

Audiovisual translation is a complex worldwide type of translation that conveys the messages including both the image and the sound. It is also known as multimedia translation, thus the process of audiovisual translation is actively used in cinema, television, radios, mobile and advertisements.

According to Jorge Diaz-Cintas and Ramael audiovisual translation is “the translation of products in which the verbal dimension is supplemented by elements in other media”(Diaz Cintas and Ramael ,2006,p.13) . Also Delia Chiaro (Chiaro, 2012, p.290) has defined it as “The term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products”. In addition, Chaume (2013) describes audiovisual translation as a “mode of translation characterized by the transfer of audiovisual texts either interlingually or intralingually.

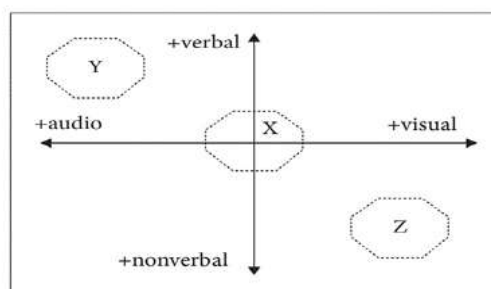
The products of audiovisual translation rendered in order to reach an international audience because AVT aims to support internationalization, and are made to be both heard (audio) and seen (visual) simultaneously.

3. The components of audiovisual translation

Patrick Zabalbeascoa classified four main components of audiovisual translation. Which are:

- ❖ **Audio-verbal:** includes all the spoken words in the audiovisual product such as dialogue and songs.
- ❖ **Audio-nonverbal:** It includes all the unspoken sounds in the AV product such as music and special effect sounds.
- ❖ **Visual verbal:** It includes all the written words in the AV product such as the film's introduction and newspapers appearing in scenes.

- ❖ **Visual nonverbal:** It includes the images and places, or street in the AV product (Zabalbeascoa, 2008, p3).



Zabalbeascoa (2008: 29)

Image1: the components of AVT

4. History of audiovisual translation

Through the ages, various terms were used by scholars and researchers to refer to audiovisual translation. For instance, the term transadaptation of film dubbing was used by Istavan Fodor in 1976 and the term film translation used by Mary Snell-Horby in 1988. While, Ian Mason suggested the term Screen translation in 1989 and also Amporo Hutardo suggested the term traduccion cinematografica in 1994. Jorge Diaz Cints came up with the term traduccion audiovisual in 2001 and in 2007, Ethine O’Connell offered the term transadaptation. The term audiovisual translation (AVT) was created in 2013 by a French linguist, Yves Gambier.

Audiovisual translation became a field of translation studies in the last twenty years. Initial research publication on audiovisual translation date from the mid-fifties and sixties, but a true research and publication did not occur until the early 1990s.

This field of translation studies, was started in the late 1890s and early 1900s, however it have witnessed a fast development and dynamic expansion over years.

The earliest form of audiovisual translation was translating intertitles in silent films during the silent period. Another crucial period have emerged, which is the sound period, and that was with the advent of “Talking films “in 1920s. “The jazz Singer” was the first talking film in 1927s, thanks to the beginning of sound films and the consequent need to translate and make them accessible to the foreign audience.

5. Audiovisual translation in the Arab world

After the conference of audiovisual translation that held in Europe in 1995, the Arab world started rely heavily on audiovisual translation. It has first appeared in Egypt as early as 1986s, whilst the first cinema was built in Alexandria in 1907. The first Egyptian silent film, Leila, was produced in 1927, and the first talkie film is “Children of rich” in 1932. Other Arab cinemas were developed at different times. In spite of the fact that, the cinema began one year after Egypt in Syria, and it produced only seven films in its first thirty-five years. Arab actors mastered the Egyptian dialect in order to gain fame and success.

6. Critiria for successful AVT

For a successful audiovisual translation, there are certain processes that the audiovisual translator need to take it into consideration. For example:

- Colloquialism should be used to a minimum.
- A Thorough understanding of the target culture is required.
- Onomatopoeia and its equivalent sounds should be translated accurately.
- Translators should become acquainted with sources to help with unfamiliar terminology.
- Avoid mismatches in translations by synchronizing with the subtitles that are shown.
- Explore more than one possible translation option per given piece of text.

7. Types of AVT

It is familiar that there are several forms of AVT which were pointed by different scholars but this study focuses on the two most common ones: subtitling and dubbing.

7.1.SUBTITLING

7.1.1. Definition of subtitling

Diaz Cintas and Remael (2007) define subtitling as “a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors 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).”

Gottlieb (1998) defines it as: “The rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in sync with the original verbal message” (p. 15).

According to O’Connell (2007), subtitling is “supplementing the original voice soundtrack by adding written text on screen” (p.169).

7.1.2. Types of subtitling

According to Jorge Diaz Cintas and Aline Remael: “Different typologies of subtitles can be established depending on the criteria that are used at the onset”. They have grouped the types of subtitling according to five different standards: linguistic, time available for preparation, technical, methods of projection, and distribution format.

➤ Linguistic Parameters

From this perspective, we can find the following types:

- Intralingual subtitles:

It refers to translating programs for the deaf and hard of hearing, and subtitling of foreign language programs for language learners. Jorge Diaz Cintas and Aline Remael: “Intralingual subtitling involves a shift from oral to written but stays always within the same language.”

- Intralingual subtitles:

It is used when the subtitling is done in a language besides the spoken one.

Jorge Diaz Cintas and Aline Remael describe it as: “a didactic tool for the teaching and learning of foreign languages.”

- Bilingual subtitles:

According to Jorge Diaz Cintas and Aline Remael bilingual subtitles “are produced in geographical areas where two languages are spoken.”



Image2: Linguistic parameters

➤ **Time available for preparation**

By looking at subtitles from this perspective, the following types can be distinguished:

- Pre-prepared subtitles (offline subtitling): “Are done after the programme has been shot and some time ahead of its broadcasting or release, giving translators ample time to carry out their work.”(Diaz-Cintas & Remael,2007,p.19)
 - Live or real-time subtitles (online subtitling): “is performed live, i.e. at the same time as the original programme is taking place or being broadcast.”

➤ **Technical parameters**

From a technical perspective, the following two types of subtitles can be identified:

- Open subtitles:

This term refers to the subtitling that is delivered together with the image without the spectator being able to choose its presence. This kind of translation remains on the screen all the time.

- Closed subtitles:

The viewer can decide if he wants the subtitles to appear on the screen.

➤ **Methods of projecting subtitles**

A classification of subtitles from this perspective represents in effect an excursus through the history of subtitling:

- Mechanical and thermal subtitling
- Photochemical subtitling
- Optical subtitling
- Laser subtitling
- Electronic subtitling

➤ **Distribution format**

A fifth and last category can be established according to the medium used for the distribution of the programme, which may affect the way subtitles are produced. Thus, subtitles can be made for the following:

- Cinema
- Television
- Video, VHS

- DVD
- Internet

7.1.3. Technical parameters of subtitling

➤ Spatial parameters

Position on the screen

Subtitles should be located at the bottom of the screen in order not to interrupt the image action. (Karamitroglou, 1998; ICT, 1997)

Number of lines

The maximum number of lines is two in order not to hide a big part of the screen, which would be very disturbing. If there is only one line in the subtitle, it should be put in the lower position of the two lines in order to minimize interference with the background image action. (Karamitroglou, 1998; ICT, 1997)

Text positioning

The subtitle text should be centered because most of the background visual action is in the center of the screen which will make it easier for viewers to reach the subtitles. (Karamitroglou, 1998; ICT, 1997)

Number of characters per line

The majority of sources state that there should be maximally 35 and 40. If the number of characters exceeds 40 per line, the subtitle becomes less legible because the size of the font has to be reduced. (Karamitroglou, 1998)

Font color and background

Different colors can be used for subtitling on TV and they should be presented against a strip of a darker color called the ghost box. The type characters should be colored pale white (not “snow-bright” white) because a too flashy pigment would render them tiring to the viewers’ eye. Colors can also be used to distinguish between speech subtitles and sound effects subtitles. (Karamitroglou, 1998; ICT, 1997)

➤ Temporal parameters

Duration

The average reading speed of viewers is between 150 and 180 words per minute which means between 2 ½ and 3 words per second. That means that a two-line subtitle should remain on screen for a maximum of about 5 ½ seconds. One-line subtitles should be

kept on screen for a maximum of 3 ½ seconds. The minimum duration for a single-word subtitle is 1½ seconds, however simple the word is. In all of these cases, keeping a subtitle for too long than suggested will cause automatic re-reading especially in fast readers. (Karamitroglou, 1998; ICT, 1997)

Lagging-in and Lagging-out times

Subtitles should be inserted at the same time as the utterance starts but ¼ seconds later and that is because the human mind needs this time to process the advent of linguistic spoken material and guide the eyes to the bottom of the screen expecting subtitles. Subtitles should not be left on the screen for more than 2 seconds after the end of the utterance, even if there is no other utterance made. In case of consecutive subtitles, there should be ¼ of a second between them which is the time that the human mind needs to recognize a change in subtitles. (Karamitroglou, 1998)

Subtitles of two lines should be displayed for no more than 6 seconds so as not to cause duplicate reading. It is also suggested that short subtitles be exposed for at least 1.5 seconds to avoid a flashing effect (Zojer, 2011).

➤ Punctuation and Letter Case

Sequence and linking dots

Sequence dots are three dots used right after the last character of a subtitle when one sentence cannot be put into one subtitle and has to be completed in the following one. They indicate that the subtitle is not complete so that the mind of the viewer expects a following continuation. Linking dots should always be used along with sequence dots. (Karamitroglou, 1998)

Full stops, commas, colons, and semicolons

Full stops are used after the last character of a subtitle to indicate the end of a complete sentence. Commas, colons and semicolons are used cautiously and in the same way they are used in standard writing. (Karamitroglou, 1998)

Italics and letter case

Italics on the subtitled text are used to indicate an off-screen source of the spoken text. They should also be used when retaining foreign-language words in their original foreign-language version. (Karamitroglou, 1998)

Others

Single and double quotation marks are also used cautiously in the same way they are used in formal writing in order to embrace alleged information or quoted ones.

Parentheses are used to embrace comments that are explanatory to a previous phrase. Hyphens are used right before the first letter of each line of a double-line subtitle containing dialogue turns. Question marks and exclamation marks are used in the same way as formal writing. And finally, bold face and underline typing are not allowed in subtitling. (Karamitroglou, 1998)

➤ **Target text editing**

It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line. The two lines should be equal in length.

The segmentation of one-line subtitle must be made at the highest syntactic nodes possible. In each subtitle, there should be a maximum of two sentences, and each one of these sentences is written in one line. (Karamitroglou, 1998)

7.1.4. Constraints of subtitling

As any type of translation, subtitling has some constraints. They are both technical and contextual. Gottlieb (1992) describes these two kinds as formal (quantitative) and textual (qualitative) constraints.

➤ **Formal constraints**

The constraints are caused by different factors. First, due to space constraints, subtitling often requires limited number of characters and lines that the subtitler can use. He should be as accurate as possible in order not to hide a big part of the screen and, at the same time, it should be legible and readable to the viewers. Second, time constraints like the talking speed of the subtitled characters and the reading speed of the viewers. The subtitler must balance the length of the subtitle and its duration on the screen. (Gottlieb, 1992)

Formal constraints are seen in terms of the space limits, which is a maximum of 2 lines and 35 characters.

➤ **Textual constraints**

Textual context are imposed by the visual context of the film. The subtitles must be synchronous with the image. The spoken language can provide a lot of information in a short space because it does not follow the grammatical rules strictly. (Gottlieb, 1992)

➤ **Reduction in subtitling**

During the subtitling process, it is supposed to keep in mind that this kind of text combines two channels, the audio and the visual one. So, this is why sometimes information are omitted to avoid redundancy. (Diaz Cintas & Remael, 2007: 107)

According to Morgan (2001) subtitles should be hardly noticeable and they should make the viewers feel that they understand the original clearly.

7.1.5. Translation strategies in subtitling

According to Gottlieb (1992), in any type of translation, the aim of adequacy- and even less equivalence is not always reached. The assessment of the quality of a specific subtitling, the rendering of each verbal film segment must be analyzed with regard to stylistic and semantic value. Based on his experience as a television subtitler, he has devised ten strategies which are used by subtitlers.

Types of strategies	Character of translation
1) Extension	Expanded expression, adequate rendering (culture-specific references)
2) Paraphrase	Altered expression, adequate content (non-visualized language specific items)
3) Transfer	Full expression, adequate rendering (slow, unmarked speech)
4) Imitation	Identical expression, equivalent rendering (proper nouns, international greetings etc.)
5) Transcription	Non standard expression, adequate rendering (D; intended speech defects)
6) Dislocation	Differing expression, adjusted content (musical or visualized language-specific item)
7) Condensation	Condensed expression, concise rendering (mid-tempo speech with some redundancy)
8) Decimation	Abridged expression, reduced content

	(fast speech, low redundancy speech)
9) Deletion	Omitted expression, no verbal content (fast speech with high redundancy)
10) Resignation	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)

Table1: Gottlieb's Typology of subtitling strategies

7.2. DUBBING

7.2.1. Definition

Dubbing is defined as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue” (Chiaro, 2009, p. 144)

Baker and Hochel (2001) note that dubbing is an oral translation activity that makes use of the acoustic channel in screen translation.

The intention is not to deceive the viewers “that they are watching an original” but to “encourage the illusion of a homogenous whole” (Whitman-Linsen 1992, p. 17).

It is also a method in which “the foreign dialogue is adjusted to the mouth and movements of the actor in the film. (Dries 1995, cited in Shuttleworth and Cowie 1997:45). from a semiotic perspective, dubbing is an example of ‘isosemiotic’ translation, where information is conveyed via the same semiotic channels in the source and target texts (Gottlieb, 2005, p.4)

As well as Charlotte Bosseaux (2018) who illustrates that “Dubbing is the process whereby the original dialogue track of an audiovisual text is replaced with a re recorded version in the target language, has been practiced for many years all over the world.”

7.2.2. The advantages and disadvantages of Dubbing

Dubbing can be both convenient and inconvenient for the viewer, because its characteristics are seen sometimes as advantages, and other times as disadvantages.

Starting with the positive features, the audience can actually watch the entire content of the movie because they do not have to concentrate on the reading the dialogue, which can be distracted. It represents the “ideal” form of film translation in terms of “Faithfulness”, on the assumption that the overall value of a translation” (Szarkowska, 2005, p.9). It is also

considered better for children who have not yet learnt to read or even people with poor reading skills (Serban, 2004, p.7)

Jumping now to the negative ones or in other words to the disadvantages, Dubbing is much more expensive than subtitling and it takes more time (Serban,2004, p.8). It may also involve loss of the original soundtrack (Ibid) because the essential part of the characters' personality is their voice, which is related to their gestures, facial expressions and body language. The voices of dubbing can be repetitive after some time too. Another disadvantage can be noticed when a dubbed film contains some scenes in which the actors speak two languages, particularly, if one of these two languages is said to be the TL of the dubbed film.

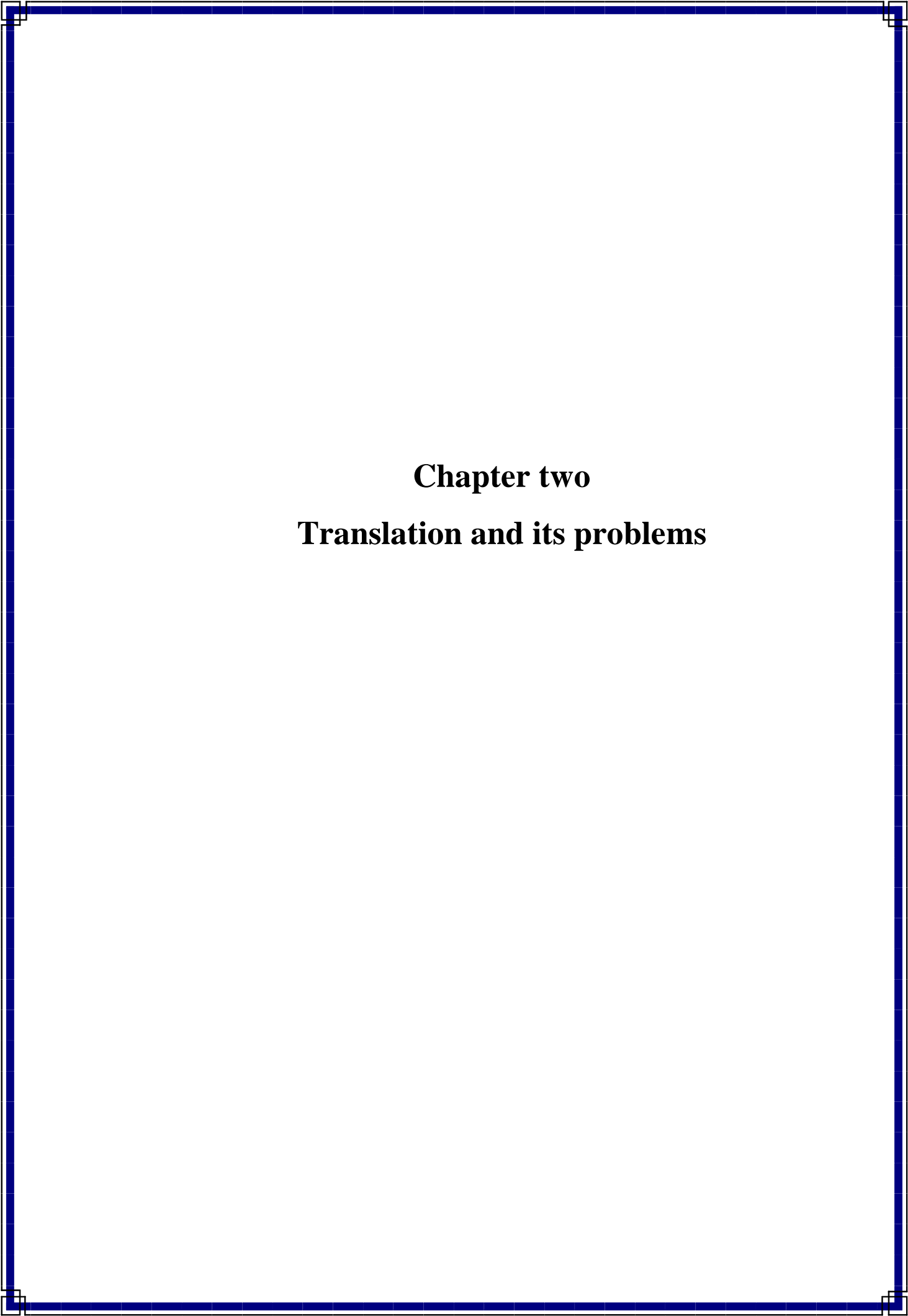
7.2.3. Subtitling vs. Dubbing

Subtitle	Dubbing
<ul style="list-style-type: none"> • The original dialogue is present • Lips movement isn't important • Subtitling is cheaper and it takes less time • Subtitling changes movies to a more literary medium • viewers cannot fully concentrate with the movie • Dealing with both time and space can be challenging in subtitling 	<ul style="list-style-type: none"> • The original dialogue is replaced • Lips movement is important • Dubbing is more expensive and needs more time • Dubbing keeps movies as an audiovisual medium • Viewers can enjoy the movie • Only dealing with time is challenging in dubbing

Table2: A brief comparison between subtitling

8. Conclusion

In particular, subtitling is a crucial area of audiovisual translation that calls for qualified translators with the knowledge and skills to manage the linguistic, cultural, and technical complexities involved. The demand for professional audiovisual translation services will only rise as audiovisual content's acceptance and significance continue to expand.



Chapter two
Translation and its problems

1. Introduction

Translation has a long and rich history, dating back to ancient times. It has played a significant role in the development of literature, science, and culture throughout the world.

As globalization continues to bring people and cultures closer together, the importance of translation as a means for promoting cross-cultural understanding and facilitating communication between individuals and communities from different linguistic and cultural backgrounds is more vital than ever.

It also considered as cultural mediation and builds bridges between people all over the world and a tool to disseminate information.

Translation can be used in a variety of contexts, such as business, government, literature, science, and international diplomacy.

Deep knowledge of both the source language and the target language, as well as a respect for the linguistic and cultural subtleties of both are necessary for successful translation. It requires not just a technical understanding of syntax and vocabulary but also a comprehension of the setting in which the text was written, as well as the target readership and the book's intended purpose.

This chapter covers the definition of translation, its types by Jakobson, translation shifts, types of shifts and problems related to translation.

2. Translation defenition

Through ages, scholars and linguists attempt to propose various definitions of translation from different domains. Here are some definitions of translation by scholars:

Peter Newmark in his book “A Textbook of Translation”, he defined translation as “It is rendering the meaning of a text into another language in the way that the author intended the text.”(Newmark, 1998, 2001, p.5). Simply it means that the translator have to take into account that the TL readers have to read and understand the translation as it is intended by the author of the SL text.

Another definition proposed by Nida and Taber « That translation consist of reproducing in the receptor language the closest natural equivalent of the source language message , first in terms of meaning and secondly in terms of style. » (Nida & Taber, 1982, p.12). By this definition,

the translator's fundamental goal should be to generate equivalence in the TL with the same effect in the SL.

Nida and Taber also claimed that "The best translation does not sound like a translation". Thus, translator's priority is to produce a translation that sounds natural in the TL. They also believed that the successful translation is when it is viewed as the original.

However, the linguist Catford defines translation in terms of linguistic theory "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." (Catford, 1965). This definition highlights the importance of maintaining equivalence between the ST and TT, also he emphasized the need for the textual material to be replaced, rather than translating words because there may not be a direct equivalent in the TL for every word or expression in the SL. Thus, Catford

Based on the previous definitions, translation can be defined as transferring a message from the source language into the target language, while also giving a special attention to the cultural, social, and linguistic differences between the two languages.

Overall, these definitions highlight the various aspects of translation, such as the importance of equivalence between the ST and the TT and the need to transfer meaning accurately.

3. Types of translation by Roman Jakobson

The linguist, Roman Jakobson in his seminal essay "On Linguistic Aspect of Translation" distinguished three types of translation; Intralingual, interlingual and intersemiotic.

- 1- Intralingual translation: Or rewording is an interpretation of verbal signs by means of other signs of the same language. In other words it is to render meaning in different words, such as paraphrasing, summarizing and expanding.
- 2- Interlingual translation: Or translation proper is an interpretation of verbal signs by means of some other language. It means transferring the meaning from one language to another.
- 3- Intersemiotic translation: Or transmutation is an interpretation of verbal signs by means of signs of non-verbal sign systems. (Jakobson, 1995, 2000:114) Intersemiotic translation occurs if a written text were translated into music or film.

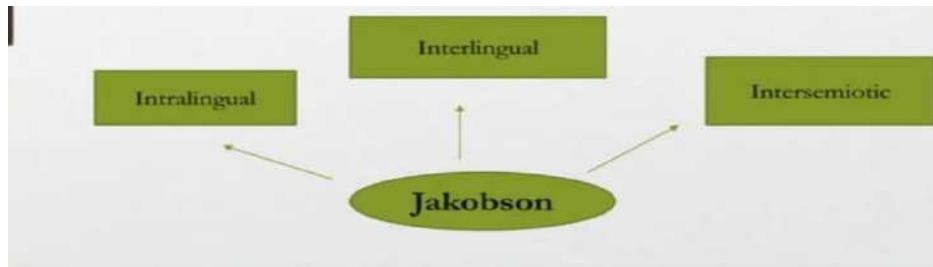


Image 3: Types of translation by Jakobson.

4. Translation shifts

Translation shifts refer to the changes that occur when a text is translated from one language to another.

The term “translation shift” was first introduced by Catford in his book “A Linguistic Theory of Translation”. He defined shifts as « departures from formal correspondence in the process of going from the SL to the TL. » (Catford, 1965, p.73)

His definition of shifts relies on his distinction between “Formal correspondence” and “Textual equivalence”.

According to Catford Formal correspondence is "Any TL category (units, class, structure, element of structure, ect.) 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, 1965, p.27)

It is concerned with the TL item that plays the same role in TL system as the SL item plays in SL system.

For instance, the noun “door” occupies in English language system the same place that the noun “باب” occupies in Arabic language.

On the other hand, textual material 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, 1965, p.27)

4.1. TYPES OF SHIFTS

According to Catford translation shift can be classified into two major types namely level shifts and category shifts.

4.1.1. Level Shift

Is where "the SL item at one linguistic level (eg. Grammar) has a TL equivalent at a different level (eg. Lexis)." (Catford, 1965, p.141). These types of shifts can only occur at the level of grammar and lexis.

For example:

English language (SL): Ali is reading a novel.

Arabic language (TL): يقرأ علي الرواية الآن.

In this example, the level shift is marked by the replacement of the present continues tense in English language (grammar level) into the lexical item " الآن" in Arabic language (lexis level), due to the lack of this tense in Arabic language.

4.1.2. Category shifts

Catford stated that category shifts are the departures from formal correspondence in translation. He divided the category shifts into four types namely structure shifts, class shifts, unit shifts (rank changes), and intra-system shifts.

a. Structure shifts:

Munday (2008) considered structure shift as the most common form of shift in translation product. This shift occurs on the grammatical structure of particular sentence pattern. In other words, it is the grammatical change between the SL structure and the TL structure.

For instance:

The

English (SL): The boy went to school.

S V O

Arabic (TL): ذهب الولد إلى المدرسة.

O S V

structure “S+V+O” of the SL sentence is changed to the structure of the TL sentence “V+S+O” when translated into Arabic.

b. Class shift:

Occurs when the part of speech of the TL item belongs to a different grammatical class from that of the SL item.

For example:

English (SL): Medical student.

Arabic (TL): طالب طب.

Translated into Arabic as “طالب طب”, where the adjective “medical” in English is translated into a noun “طب” in Arabic.

c. Unit shift:

Is occurring when the translation product in TL is at a different rank in comparison to the SL. Such as translating a word in one language into a phrase in another language.

For example:

Arabic (SL): كيف يخلق الكراهية و القبح و الشر؟

English (TL): How did it come that he created hatred, ugliness and evil?

In this example, the word “كيف” in Arabic (SL) is transferred to a phrase “How did it come” in English (TL), in order to occupy the same meaning.

d. Intra-system shift:

Catford defined intra-system shift as “the shift occurring when SL possesses an approximately corresponding system which is translated into TL by having a non-corresponding system selection” (Munday, 2008). Furthermore, intra-system shifts occurring within the internal system of SL and TL. The terms “internal system” here refers to the limited number of elements involved in a sentence by which fundamental difference between two languages can be identified.

English (SL): Statistics show that about nine out of ten tabaccoo users start before they are eighteen years old.

Arabic (TL): أظهرت الإحصائيات أن تسعة أشخاص من أصل عشرة يبدؤون التدخين قبل سن الثامنة عشر.

For instance:

In this instance, the equivalent of the English indefinite word “Statistics” is expressed by the definite word “الإحصائيات” in Arabic (TL).

Also the simple present tense expressed by the verb “show” is translated into the past simple tense in Arabic (TL) “أظهرت”. Thus, changing the equivalent from indefinite to definite and shifting tenses in one language into another language are an example of intra-system shift.

e.g. 2:

English (SL): John and Ali went out; they will be back before midnight.

Arabic (TL): خرج جون و علي سبعودان قبل منتصف الليل.

The equivalent of English plural in Arabic is the dual. When it is the case that a singular in one language is expressed by a plural equivalent in another language, it is considered as an intra-system shift.

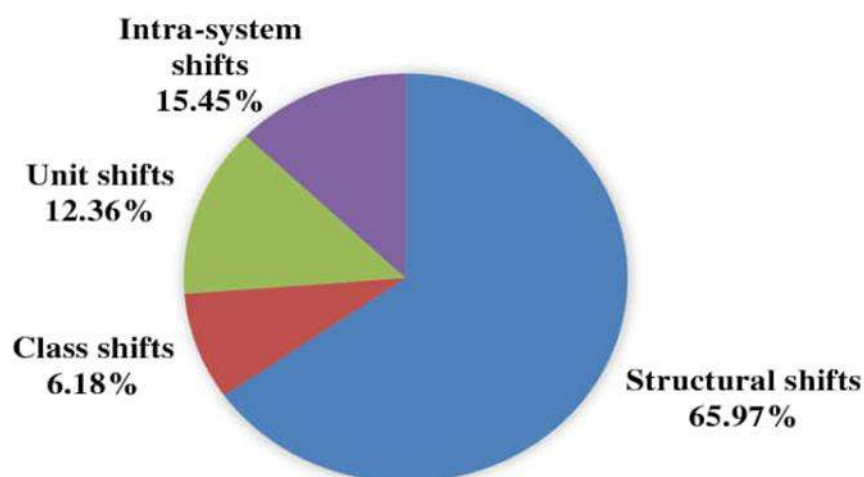


Image4:The percentage of different types of shifts in translation

To conclude with, shifts are fundamental to overcome the obstacles that the translator may encounters in the translation process because of the wide gap between languages.

5. Culture specific items

5.1.DEFINITION OF CULTURE SPECIFIC ITEMS

Culture-specific items are objects, concepts, behaviors, or values that are unique to a particular culture and may not have a direct equivalent in other cultures. These items are often deeply embedded in the cultural identity of a group of people and reflect their shared history, traditions, beliefs, and customs.

Culture-specific items play an important role in shaping the cultural identity of a group of people and are often passed down from generation to generation. When translating texts that contain culture-specific items, translators must take into account the cultural context and significance of these items in order to produce an accurate and culturally appropriate translation.

The linguist and cultural theorist Stuart Hall defines culture-specific items as "particular, situated practices and forms of representation that are produced within and by specific social formations." For Hall, culture is not a homogeneous and static entity, but a diverse and complex set of practices and discourses that are shaped by historical, political, and social factors. Also, Susan Bassnett argues that culture-specific items are "specific instances of language use that are rooted in particular cultures and cannot be fully understood outside their context of production and reception." For Bassnett, culture-specific items are not just linguistic or cultural artifacts, but also social practices that are embedded in a particular historical and cultural context.

5.2.CLASSIFICATION OF CSIs

Peter Newark, in his book "A Textbook of Translation" (1988), he proposed a definition of culture as "the entire way of life of people" and he noted that it encompasses "not only their arts, laws, and customs, but also their values, attitudes, and beliefs".He also emphasized the importance of understanding the cultural context of a text in order to translate it effectively. He argued that translation involves not only transferring the meaning of the source text but also conveying the cultural nuances and values that are embedded in the language and the text.

Newmark suggested taxonomy of culture specific items based on the different aspects of culture that they represent:

- 5.2.1. Ecology: Culture-specific items related to the environment, climate, flora and fauna, and geographical features. Here are some examples translated from English into Arabic and vice versa to explain more about this category:
- Fauna: In English the animal “raccoon” is translated into Arabic as “راكون” also “الجمال” is translated into “camel”, and “الناقة” is translated into “she-camel”
 - Flora: It is about plants such as “artichoke” which is translated into “شوكي ارضي”, also “الزعفران” is translated into “saffron”, and “cumin” translated to “كمون”.
 - Climate: like “Savana” which is translated into Arabic as “سافانا”, also “Tsonamy” is translated as “تسو نامي”, and the mountains of “The Atlas” are translated to “جبال الأطلس”.
- 5.2.2. The Material Culture: Culture-specific items related to material objects, such as clothing, food, architecture, Transport and tools. For Example:
- Clothes: “عباية” is translated as “Abaya” , also “قفطان” is translated into English as “Kaftan” , and “Kimono” is translated into Arabic as “كيمونو”.
 - Food items: “كسكس” is translated into “couscous”, also “كفتة” which is translated into English as “kofta” , and "pizza" translated to “بيتزا”.
 - Architecture: like “castle” which is translated to “قصر”, also “Chalet” which is translated as “شاليه” and “Bingaloo” are translated as “بينقالو”.
 - Transport: like "lift" in British English is translated to “مصعد” , also, the word "helicopter" is translated to “هليكوبتر” and "tram" translated to “ترام”.
- 5.2.3. The social culture: Culture specific items related to social structures, activities, work and leisure. Here are some examples:
- Work: like “إمام” is translated to “imam” , also “pound” translated to “رطل”.
 - Leisure: Such as “cricket” translated to “كريكيت” also “polo” translated to “لعبة البولو”.
- 5.2.4. Organizations, customs and activities:
- Political and administrative: “Kremlin” translated to “القصر الرئاسي الروسي”
 - Religious: “Hijab” translated to “الحجاب”, also “صلاة الاستخارة” which is translated to “Istikhara prayer”.
 - Artistic: Such as “الفسيفساء” which is translated to “mosaic”.
 - Historical: for example: “هرقل” is translated to “Hercules”, also “The Golden Age” translated to “العصر الذهبي” and “ال خليفة” translated to “khalifah”.
- 5.2.5. Gestures and habits.

5.3 TRANSLATION PROCEDURES FOR RENDERING CSIs

When translating from one language to another, there are often cultural specific terms that may not have an exact equivalent in the target language. This can present a challenge for translators as they must find a way to convey the meaning of the original term without losing its cultural context and significance.

Here are some strategies that translators can use to deal with culture specific terms in translation:

1. **Preservation:** it means to preserve the ST item. It contains:
 - 1.1. Transliteration: In cases where there is no equivalent term in the target language, translators may choose to transliterate the term, which means to convert the original word into the closest possible approximation of its pronunciation in the target language. For example: "Savanna" which is translated as "سافانا".
 - 1.2. Ready-made-equivalent: One of the translation procedures that can be used to translate culture-specific items is finding a ready-made equivalent in the target language. For example: "Sphinx" which is translated into Arabic as "ابو الهول".
 - 1.3. Borrowing: is a translation procedure that involves incorporating a word or phrase from the source language directly into the target language. This can be a useful method for translating culture-specific items that have no direct equivalent in the target language. Such as the word "Sky-scraper" which is translated as "ناطحة سماء".
2. **Explicitation:** Another strategy is to provide an explanation of the term to help the reader understand its meaning and cultural significance. This can be done through footnotes, glossaries, or parenthetical explanations. Here are some examples: when translating the Arabic religious term "الدية" into English as "Blood-money", also the word "الوقف" which is translated as "Religious endowment", and the word "Sloop" it is translated into Arabic as "سفينة احادية الصاري".
3. **Generalization or standardization:** This technique involves using a broader term or concept that is more universally understood in the target language. For example, if there is no direct translation for "kimono" in the target language, a general term like "traditional Japanese clothing" could be used.
4. **Localization:** This technique involves adapting the culture-specific item to suit the cultural context of the target language. For example, if a culture-specific item refers to

a specific type of food, the translator could adapt the item to a similar dish that is popular in the target language's culture.

5. **Transformation:** This technique involves transforming the culture-specific item into something that is more easily understood in the target language. For example, if a culture-specific item has a complex or an unacceptable meaning in the culture of the TL audience, the translator can simply modify that term by another term which is more appropriate for the TL culture.
6. **Deletion (Omission):** This technique involves omitting the culture-specific item from the translation if it is deemed inappropriate or unnecessary for the target language audience.

6. Universals of translation

Eugene A. Nida was a prominent figure in the field of translation studies and proposed several theories and concepts related to translation, including the concept of "universals of translation."

According to Nida, universals of translation are common linguistic and cultural features that are found in all languages and cultures, and which can facilitate the translation process. These universals can be divided into three categories:

Semantic universals: These are basic concepts and ideas that are found in all languages and cultures, such as time, space, causation, and agency. Here are some examples:

The idea of time is one instance of a semantic universal. Every language has words and phrases that denote time, including "day," "hour," "minute," and "second." However, different languages and cultures may have different ways of conceptualizing and expressing time. For instance, in Arabic, we would say "إنها الخامسة و النصف " (it's five and a half), whereas in English, we would say "it's half past five" to refer to 5:30. Translators need to be aware of these variations and locate suitable counterparts in the target language.

The idea of causation is another illustration of a semantic universal. Cause and effect interactions can be expressed in all languages using words like "because," "therefore," and "as a result of." However, different languages and cultures may have different ways of expressing causation. For instance, some languages use verbs that indicate the cause-and-effect link to describe causation, whereas others utilize adverbial phrases.

Pragmatic universals: These are communication strategies and conventions that are used across languages and cultures, such as turn-taking, politeness, and indirectness. For example: Pragmatic universal is turn-taking in conversation. Across all languages and cultures, people follow certain conventions when taking turns in a conversation, such as waiting for the other person to finish speaking before responding, or signaling when they want to speak. However, the way that turn-taking is signaled and managed can vary across languages and cultures. For instance, in some cultures, it is common to interrupt the speaker to show agreement or enthusiasm, while in others, interrupting is considered rude. Translators must be aware of these conventions and find appropriate ways to convey them in the target language.

Textual universals: These are features of texts that are found in all languages and cultures, such as coherence, cohesion, and genre conventions. For example, a textual universal is genre conventions. Different types of texts, such as news articles, academic papers, or literary works, have different conventions and structures that are recognizable across languages and cultures. For instance, news articles typically follow an "inverted pyramid" structure, where the most important information is presented first, while academic papers typically follow a more structured format with clear sections and subheadings.

Nida argued that knowledge of these universals, can enable translators to recognize the parallels and discrepancies between source and target languages and cultures, as well as in selecting the best translation strategies and methodologies.

However, Nida also stated that translation universals are neither absolute or constant and can change depending on the particular languages and cultures that are engaged in a project. As a result, translators must constantly be cognizant of the cultural and linguistic background of a work and ready to modify their translation approaches as necessary.

7. Conclusion

In addition to being fluent in both the source and target languages, translators also need to have a thorough awareness of the cultural background. It can be challenging for translators to deal with culturally particular terms, idiomatic expressions, and subtleties in meaning.

Translators must be able to identify these difficulties and use the proper translation methods to get over them

Practical part

“Crash Course: European History

Introduction

This part is devoted for the study of the different linguistic, cultural, and religious terms voiced at Crash Course “European History” which we had troubles with when trying to translate them into Arabic. Therefore, we will adopt the Introspective method in order to discuss, analyse, and then translate them.

Crash Course "European History"

The crash Course is composed of 50 episodes performed By John Green. The episodes deal with the European History from the 14th century to the present by examining it from multiple perspectives.

John Michael is an American author, YouTube content creator, podcaster, and philanthropist. His books have more than 50 million copies in print worldwide, including "The Fault in Our Stars 2012", which is one of the best-selling books of all time. Aside from being a novelist, Green is also an avid video blogger who has published numerous educational videos online.

From the videos John Green explained the big political, economic, military and cultural developments in recent European history in an explicit, advanced American English accent.

Analysis of the terms used in extracted passages from the Crash Course "European History"

In order to give our study more accuracy, we extracted the episode number one "Medieval Europe" from Crash Course "European History", which we found that it contains the largest number of linguistic and cultural problems when trying to translate it from English into Arabic.

The problems are represented as follows:

Example 1

Time: 00:00

ST: Hello and welcome to **Crash Course** "European History", I'm John Green.

TT: مرحبا و أهلا بكم في كراش كورس "التاريخ الأوروبي". أنا جون غرين.

According to the Cambridge Dictionary (2013): "a crash course is a course that teaches you a lot of basic facts in a very short time".

Therefore, the term "crash course" could be rendered into Arabic as "دورة مكثفة", but we opt to translate it by using Transliteration as "كراش كورس" because "Crash Course" is a name of famous English podcast and if you search it in Arabic as "دورة مكثفة", you would find everything but the crash course we are talking about.

Also, the word "welcome" is translated into Arabic by adding a pronoun "مرحبا بكم" which is in English "you are welcome". If we omit the pronoun "بكم" in the TT, the language will be stealed.

We can discuss the same case in the following examples:

Time: 13:42

ST: Our animation team is **Thought Cafe**

TT: فريق الرسوم المتحركة العامل معنا هو ثوت كافى

In this example, we used **Preservation procedure** where we preserved the term "thought cafe" since it is a name for a specific group that has no direct equivalent in the TL.

Time: 13:45

ST: And Crash Course would not exist without the generous support of our patrons at **Patreon**.

TT: و لم يكون كراش كورس ليوجد لولا الدعم السخي من زبائننا في باتريون.

According to Cambridge dictionary (2013), Patreon is a person or a group that supports an activity or organization, especially by giving money.

Here, we opted for **Preservation procedure**; we have rendered the term "Patreon" as it is because we cannot find its equivalent in the target culture.

Example 2

Time: 00:04

ST: Medieval Europe **has** a terrible reputation.

TT: اشتهرت أوروبا في العصور الوسطى بسمعة مروعة.

In English "has" is the third person singular of the present tense of the verb "to have".

However, Arabic has no direct equivalent for the verb "has"; it is rendered according to the context of the sentence (like the example above).

According to Catford (1965), when a SL item at one linguistic level changed into different TL level, this changing is called "level Shift". This is the case with the verb "has"; it is at the grammatical level, whereas the Arabic equivalent "اشتهرت" is at the lexis level.

Example 3

Time: 00:07

ST: We often hear that it was **disease and famine**-ridden (**which it was**).

TT: سمعنا كثيرا بتفشي الأمراض والمجاعات.

As can be seen, in "disease and famine", these are two singular nouns which have been translated into the plural Arabic nouns as

"المجاعات و الأمراض", there is an example of "intra-system shift" to use Catford's (1965) terminology.

We cannot translate the words "disease and famine" as "المرض و المجاعة", it is stylistically unacceptable (comical language) because Arabic language tends to use the plural form more than English.

Example 4

Time: 02:35

ST: Around 25 million people had died in Asia by the time the plague reached **Constantinople** in 1347.

TT: كان قد توفي حوالي 25 مليون شخص في آسيا عند وصول الطاعون الى القسطنطينية في 1347.

"Constantinople" is an indefinite English noun, which has been translated into the definite Arabic noun "القسطنطينية". This rendition expresses an intra-system shift.

Example 5

Time: 03:24

ST: Giovanni Boccaccio wrote: "Many died in the open **street**. Others dying in their houses...."

TT: "كتب جيوفاني بوكاتشيوي" مات العديد في الشوارع و آخرون في منازلهم....."

The noun "street" is singular and indefinite. However, its Arabic equivalence is "الشوارع" which is written in a definite and plural form (intra-system shift).

Example 6

Time: 00:38

ST: Today **we're turning our attention** to the so-called "Middle Aged".

TT: "سنركز اليوم على ما يسمى "بالعصور الوسطى".

We have altered a whole sentence in the ST "we're turning our attention" by one verb in the TT "سنركز". This expresses a unit shift.

Catford (1965) stated that "by unit shift we mean changes in ranks" (p.79).

Example 7

Time: 00:51

ST: People did drink **beer and ale**.

TT: شرب الناس الشراب.

Beer and ale are two alcoholic beverages. According to the Oxford Advanced Learner's Dictionary (2005), beer is "an alcoholic drink made from malt". While ale is "a type of beer without bubbles".

It is unnecessary to differentiate between "beer and ale" in the TT, because Arabic Muslim audience does not distinguish between these two beverages and it is an important for them to do.

Also, in an attempt to avoid the use of what is called "semantic repetition" where two synonyms or near synonyms, are employed by the language user in juxtaposition, we opted to translate the nouns "beer and ale" as "الشراب" by adopting generalization as procedure.

We can observe the same case with the following examples:

Time: 01:32

ST: Many experts believe the plague originated in Tibet as a localized epidemic but then spread carried by **rats and mice and fleas**.

TT: ظن العديد من الخبراء ان الطاعون الدبلي نشأ في تيببت باعتباره وباءا محليا لكنه انتشر بعد ذلك عن طريق البراغيث و بعض القوارض.

Both rats and mice are members of the rodent family.

In order to get a stylistically good translation, we opt to avoid repetition (semantic repetition) by translating the nouns "rats and mice" as "القوارض" (generalization) instead of "الجرذان و "الفئران".

This sentence expresses also an example of structure shift.

A structure shift involves a grammatical change between the structure of the ST and that of the TT.

Arabic and English are two different languages with different grammatical structures; the structure of the English sentences is (SVO), while Arabic sentences structure is (VSO). As we can see in the example above, the ST sentence starts by the subject (many experts) then the verb (believe) then the object. However the TT sentence starts by the verb (ظن) and then comes the subject and object.

Time: 9:11

ST: Priests and monks and nuns had been as frightened of and as vulnerable to death as everyone else.

TT: كان رجال الدين خائفين من الموت و معرضين له كغيرهم.

Here, we used **Generalization procedure** by translating the words “priests”, “monks” and “nuns” because we have considered it as a repetition and as we notice in the TT the meaning is delivered.

Time: 13:18

ST: who were simultaneously creating Europe's rebirth or renaissance.

TT: كانوا في نفس الوقت يسعون لنهضة أوروبا.

In this example, we opted for Deletion procedure; where we have deleted the Word “rebirth” since the two words “Renaissance” and “rebirth” have the same meaning in the TL as “النهضة”. So we consider it as repetition and also because the subtitling constraints.

Example 8

Time: 01:03

ST: There were wells with **save and delicious** drinking water.

TT: كانت هناك آبار مياه شرب عذبة.

In order to avoid resulting a stealted language in the TT, we opt to render the English objectives "save and delicious water" as

"مياه شرب عذبة" means in English "safe drinking water" instead of "مياه آمنة و لذيذة" because it is unfamiliar in Arabic to describe the water as being save and delicious. This is a clear example of unit shift (rank shift).

Example 9

Time: 04:10

ST: The war was fought between the rulers of **the Kingdom of England and the Kingdom of France**, over who would rule large swaths on continental Europe.

TT: نشبت الحرب بين حكام مملكتي انجلترا و فرنسا على من سيحكم مساحات شاسعة من قارة أوروبا.

Unlike English, which only uses the singular and plural, Arabic grammar has a unique way of referring to two things or persons. It is called the "dual" or "Al-muthanna".

The dual is used for any pair of two items, while plural is used for a group of three or more. This has an impact on how a word is spelled in Arabic in the singular, dual, and plural instances.

The gender of the word (feminine or masculine), which will affect how it is expressed in dual, is another factor to take into account.

Adding the suffix (Aan -ان) or (Ayn -ين) to the end of a noun will convert it from singular to dual.

When the noun is feminine and ending with (Taa marbouta ة), it changes to (Taa Maftouha ت), before adding the suffixes (Aan -ان or Ayn -ين).

This is the case with the example above. To avoid using the word "kingdom" Twice, we decided to employ the dual form in the TT by adding the suffixe ("ين" ayn) at the end of the word "مملكة" with changing the (Taa marbouta "ة") by (Taa Maftouha "ت). According to Catford terminology (1965), this change is called a "level shift."

Another similar example is:

Time: 05:38

ST: Famed for its **combined deadly** speed and accuracy.

TT: المعروف بدقته و سرعته القاتلتين.

We altered the lexis item "combined" in the ST by a grammatical item (dual form) in the TT (we added "ين" at the end of the word "قاتلة" preceded by "ت" instead of "ة". Thus, a "**level shift**" occurred.

Example 10

Time: 7:55

ST: The timing was bad in that kings were also starting to **flex their muscles**.

TT: كان التوقيت سيئا لان الملوك بدؤا أيضا باستعراض عضلاتهم.

According to Collins dictionary, the idiom "flex their muscles" means if a group, organization, or country flexes its muscles, it does something to impress or frighten people, in order to show them that it has power and is considering using it.

In order to find the equivalent of this idiom that the target audience used, we opted for **Adaptation procedure**. So we translated it as "استعراض عضلاتهم" in the Arabic language to represent the same image of that idiom.

Example 11

Time: 8:00

ST: They wanted **tax** money from the Church **to expand** their administration.

TT: أرادوا أموال الضرائب من الكنيسة لتوسيع حكمهم.

In this example an **Intra-system shift** had occurred when we translated a singular noun in the SL "tax" to plural noun in the TL "الضرائب". It happens because the Arabic language constantly requires a clear form of plural nouns.

Also in this case there is an occurrence of **Class Shift**, when the verb "to expand" in the SL have been rendered into noun in the TL "توسيع" in order to produce a good translation.

Example12

Time: 8:09

ST: Boniface was reportedly tortured in captivity and died **soon** after his release in 1303.

TT: حسب ماورد تعرض بونيفاس للتعذيب في الأسر و توفي بعد فترة وجيزة من إطلاق سراحه سنة 1303.

In the above example, to convey the same meaning of the SL, we substituted the word "soon" in the SL by the phrase "فترة وجيزة" in the TL. This is an example of Unit Shift.

Example 13

Time: 8:16

ST: **By** 1305, Philip had arranged for the election of a French Pope,

TT: بحلول عام 1305 رتب فيليب لانتخاب بابا فرنسي

In this case, there is an occurrence of **Unit Shift** in which the word "by" was rendered as a phrase "بحلول عام" in the TL in order to occupy the message of SL .

Also a **Structure Shift** occurred when we changed the structure of SL phrase "Philip had arranged" to the structure of TL "رتب فيليب" because the Arabic language starts by a verb, unlike the English language starts by a noun.

Example 14

Time: 8:44

ST: **causing** the French Cardinals **to scatter** and **regroup to elect** a French pope to head the papal court in Avignon,

TT: مما تسبب في تشتت الكرادلة الفرنسيين و إعادة توحيد صفوفهم لانتخاب بابا فرنسي لرئاسة المحكمة البابوية في أفينيون.

Here, the gerund "causing" in SL was translated into a verb "تسبب" in TL because in the Arabic language we do not have a gerund, so we substituted it by a verb. Thus this was an **class Shift**. Also a **Class Shift** occurred when we translated the two verbs in SL "to scatter" and "to elect" to a nouns in TL "تشتت" and "انتخاب" in order to produce an adequate translation in the TL. In this example, also there is an occurrence of **Unit Shift** in which the word in the SL "regroup" was substituted by a phrase in the TL "إعادة توحيد صفوفهم".

Example 15

Time: 8:51

ST: which meant there were **two popes** and a schism had occurred.

TT: مما يعني وجود باباوين كما ظهر انقسام.

In this example, the English language does not use the dual form unlike the Arabic language. In order to express the dual form in the TL we replaced the lexical item "two popes" in SL by a grammatical item in TL suffix "الياء و النون" which it used to express the dual in Arabic. Thus this case is a **Level Shift**.

Example 16

Time: 9:43

ST: **who was the one** who **successfully** urged Pope Gregory XI to return to Rome. Although then **of course**, he died.

TT: التي نجحت على حث بابا غريغوري الحادي عشر على العودة الى روما رغم وفاته بعد ذلك.

In above example, we opted for **Deletion procedure**; we have deleted the two phrases "who was the one" and "of course" because they are unimportant information and also due to the limited space and time on the screen (subtitling constraints). In addition, **Class Shift** had occurred in which we substituted the adverb in SL "successfully" by a verb in the TL "نجحت" to deliver the same meaning.

Example 17

Time: 10:50

ST: But **capturing** the Byzantine capital and beheading its Emperor was a big deal.

TT: لكن كان الاستيلاء على العاصمة البيزنطية و قطع رأس إمبراطورها انجازا عظيما.

In this case, we have replaced a gerund in the TL "capturing" by a noun in the SL "الاستيلاء" because there is no gerund in the Arabic language. This is an example of **Class Shift**.

Example 18

Time: 11:02

ST: Constantinople, as its famed Cathedral became **the Hagia Sophia mosque**.

TT: القسطنطينية حيث أصبحت كاتدرائيتها الشهيرة مسجد آيا صوفيا.

In this example, we used **Preservation procedure** to render the term "Hagia Sophia mosque" because it is name of a famous institution that we have to render it as it is.

Example 19

Time: 11:11

ST: But also because Constantinople **at the time** was probably Europe's least terrible city.

TT: بل أيضا لان القسطنطينية كانت المدينة اقل فظاعة في أوروبا.

In the above example, we used **Deletion procedure** to delete the phrase "at the time" in order to overcome the constraints of subtitling especially the formal ones (the limited space and time).

Example 20

Time: 12:01

ST: In 1378, **The Ciompi**, or **workers** in the cloth trade, rebelled in Florence, **demanding** an end to harsh prosecution for debt...

TT: في فلورنسا عام 1378 ثار التشومبي او العمال في تجارة الملابس للمطالبة بوضع حد للمقاضاة القاسية للديون...

According to Oxford dictionary, the ciompi were the day-labourers in the wool industry in Florence; they were not allowed to join the Wool Guild or form their own association.

Here, we opted for **Preservation procedure** by preserving the term "The Ciompi" because it has no direct equivalent in the TL; since it is a name of a specific group of labourers at that time. Also in this example there is an occurrence of **Structure Shift**; we have changed the structure of SL sentence "In 1378, The Ciompi, or workers in the cloth trade, rebelled in Florence," in the TL to "في فلورنسا عام 1378 ثار التشومبي او العمال في تجارة الملابس" due to

grammatical differences between the two languages. In addition, **Class Shift** had occurred when we translated the gerund in SL “demanding” into a noun in TL “المطالبة” because there is no gerund in the Arabic language.

Example 21

Time: 12:27

ST: Even warfare itself had changed. People no longer fought for ethical reasons or for God's glory but for fame and career, as a French chronicler observed.

TT: لاحظ مؤرخ فرنسي ان حتى الحرب تغيرت فلم يعد يقاتل الناس لأسباب أخلاقية او من اجل مجد الرب بل للشهرة و العمل.

In this example, **Structure Shift** had occurred; we changed the Structure of SL sentence in order to achieve an acceptable translation in the TL.

Example 22

Time: 12:38

ST: Cutting through the 116 years of **back and forth** victories and losses, this proverb arose about warfare:

TT: نشأ هذا المثل عن الحرب بعد 116 عاما من الانتصارات و الخسائر

In the above example, we used **Deletion procedure**; we deleted the phrase “back and forth” in the TL. Our decision can be justified because of the subtitling constraints especially the limited space.

Example 23

Time: 12:50

ST: As for life in these years, people recited proverbs like:

TT: تداول الناس أمثالا عن الحياة في هذه السنوات مثل

Here, a grammatical change had occurred between the structure of the SL and that of the TL. It is considered as an example of **Structure Shift**.

Example 24

Time: 12:53

ST: "There's nothing more certain than death." (Someone along the way added "and taxes")

TT: لا شيء أكيد أكثر من الموت (أضاف شخص ما و الضرائب)

In the example above, we opted for **Literal translation procedure** because this proverb has no equivalent in the Arabic culture. And the literal translation conveys the same meaning.

Example 25

Time: 13:03

ST: "The big fishes eat the smaller."

TT: "يأكل القوي الضعيف".

In this case, we used **Adaptation procedure**; we have represented the same image of that proverb by finding its direct equivalent in the Arabic culture.

Example 26

Time: 13:05

ST: "Men are good so long as it saves their skin".

TT: "الرجال صالحون طالما ان هذا يحافظ على حياتهم"

According to Cambridge dictionary (2013), "Saves their skin" means to protect yourself from danger or difficulty, without trying to help other people.

Here, we used the **Literal translation procedure** because we could not find a close equivalent to this proverb in the Arabic target culture. We produce the same meaning, although we translated literally.

Conclusion

In this chapter we attempted to investigate and analyze the difficulties and problems that we have encountered while translating the extracted passages from the first episode "Medieval Europe" of Crash Course "European History". We also shed light on the procedures we have opted to overcome these obstacles and also we pay a great attention on the occurred translation shifts. In our translation process we mainly opted for the procedure of Deletion; in order to achieve a suitable translation.

General conclusion

The current study aimed to identify the main problems and difficulties that we encountered in the subtitling process, and to investigate possible solutions to overcome them. Also, this research highlight and analyze the procedures opted in translating the extracted passages from Crash Course “European History”.

Consequently we deduce from the theoretical part the following findings:

Subtitles must fit into a small area on the screen, which poses serious challenges to completing a complete translation. Additionally, it must properly synchronized to the audio (utterance). This can be difficult, especially if you are translating from a language that uses terms that are either longer or shorter than the target language.

Formatting the text might be difficult as well. With the right fonts, colors, and sizes, subtitles must be simple to read and comprehend. To keep the viewer's interest and concentration, the format and style should remain similar throughout the entire video.

To effectively translate and express the intended meaning in the subtitles, audiovisual translators must have a full understanding of the language, culture, and context of the original content.

Cultural nuances can make it challenging for audiovisual translators to accurately convey cultural allusions, particularly when there is no direct translation into the target language.

In the practical part of our research paper we extracted from the first episode the most examples that were representing the main difficulties and challenges we have encountered in the translation process. In addition we investigated and discussed the procedures used and the occurred shifts to fulfill an adequate translation.

By the end of this part and from the analysis we concluded that the procedures opted in our translation; Preservation, Deletion, Literal translation, Generalization and Adaptation are helpful in transferring the intended meaning.

Audiovisual translators are required to adhere and navigate a complicated set of subtitling constraints in order to provide accurate and informative subtitles. The methods described above can also be a successful way to deal with the difficulties.

المخلص

تسعى هذه الدراسة إلى البحث في الترجمة السمعية البصرية بشكل عام، مع تسليط الضوء على إستراتيجية المترجم كأحد أهم أنواعها. كما تهدف الدراسة إلى تحليل المشاكل التي تحدث عند عملية الترجمة و التقنيات المتبعة لإيجاد حلول. تنقسم هذه المذكرة إلى ثلاثة فصول، فصلان في الجزء النظري و فصل في الجزء التطبيقي. يتضمن الفصل الأول نظرة شاملة عن الترجمة السمعية البصرية و تاريخها، مع التركيز على المترجم و أنواعها و قيودها و الاستراتيجيات المتخذة في تطبيقها. يتناول الفصل الثاني التحديات التي يواجهها المترجم خلال عملية الترجمة من اللغة الانكليزية إلى اللغة العربية و الإجراءات المتخذة لتجاوز هذه العقاقيل. يعالج الفصل التطبيقي مترجماً لأمثلة مستخرجة من الحلقة مختارة من كراش كورس "التاريخ الأوروبي" باعتماد على تقنيات الترجمة.

الكلمات المفتاحية : الترجمة، الترجمة السمعية البصرية، المترجم، المشاكل، تقنيات الترجمة.

ABSTRACT

This study attempts to investigate the audiovisual translation at large, with shed light on subtitling as one of its main modes. It also aims to analyze the problems that happen during the translation process and also the techniques used in order to produce solutions. This dissertation is divided into three chapters; two chapters in the theoretical part and one chapter in the practical part. The first chapter includes an overview about AVT and its history, with the focus on subtitling, its types, its constraints and the followed strategies in subtitling. The second Chapter deals with the challenges that the translator encounters during the translation process from English language to the Arabic language and the procedures used to overcome these issues. The practical part tackles subtitling of extracted passages from Crash Course "European History" depending on translation techniques.

Key words: Translation, Audiovisual translation, Subtitling, problems and Translation techniques.

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ملخص الدراسة

سترجة حلقة من كراش كورس التاريخ الأوروبي

مقدمة

الترجمة السمعية البصرية هي أحد أنواع الترجمة التي تُنقل فيها العناصر الصوتية الواردة في الأعمال السمعية البصرية من لغة منطوقة إلى لغة مكتوبة. وهي تقنية تستخدم بشكل شائع في صناعة الأفلام والبرامج التلفزيونية والمؤتمرات والرسوم المتحركة وغيرها لترجمة الحوارات أو النصوص المسموعة إلى لغة مكتوبة على الشاشة، كما تشمل أيضًا الترجمة إلى لهجة محكية

تحديد الإشكالية

تهدف دراستنا إلى التحقيق في تحديات الترجمة والإجراءات المتبعة في ترجمة الحلقة المختارة من "كراش كورس التاريخ الأوروبي".

أهداف الدراسة

الغرض الأساسي من هذه الدراسة هو الفهم الشامل للترجمة السمعية البصرية، مع تسليط الضوء على الترجمة كأحد أهم أنواعها. و محاولة إيجاد حلول ممكنة لإنتاج ترجمة مناسبة.

إشكالية البحث

الإشكالية الرئيسية:

- ما هي أهم العراقيل التي تواجه المترجم السمعي البصري في عملية الترجمة؟

الإشكاليات الفرعية:

- ما هي إجراءات الترجمة أو الاستراتيجيات المناسبة لترجمة الحلقة المختارة من كراش كورس التاريخ الأوروبي؟

- كيف يتجاوز المترجم السمعي البصري قيود الترجمة؟

- ما هي أهم الفروق الدقيقة بين اللغة العربية واللغة الإنجليزية؟

الفرضيات

في محاولة لإجابة على تساؤلات هذه الدراسة، تم وضع الفرضيات التالية:

- يمكن أن يشكل الحيز الزمني والمكاني تحديًا كبيرًا في عملية الترجمة.

- تعتبر الترجمة بالاحتفاظ و بالحذف من أفضل الإجراءات لتقديم ترجمة مناسبة للحلقة المختارة خاصة مع وجود المصطلحات ذات المرجعية الثقافية.

- يمكن للمترجم التغلب على تحديات الترجمة باحترام القيود التقنية.

- تختلف اللغة الإنجليزية والعربية في العديد من المستويات مثل المستويات النحوية واللغوية.

المنهج

بما ان مجال دراستنا ينتمي إلى دراسات الترجمة ، فإننا في هذه الدراسة نتحرى عن أكثر أشكال الترجمة شيوعاً؛ أي الترجمة السمعية البصرية التي تستخدم في الغالب في الحياة الحديثة. يهتم هذا البحث بترجمة حلقة مختارة من كراش كورس التاريخ الأوروبي وتحديد أنواع الصعوبات في عملية الترجمة. وبالتالي ، يتم إجراء فحص المصطلحات ذات المرجعية الثقافية. وبناءً على ذلك، سيتم إجراء هذا البحث من خلال المنهج التحليل و الاستبطان.

هيكلية البحث

ينقسم هذا البحث الى ثلاثة فصول, الفصلان الأول و الثاني نظريان اما الثالث فهو تطبيقي.

الفصل الأول مخصص للتعريف للترجمة السمعية البصرية و أنواعها و تحديات المترجم. بينما يتناول الفصل الثاني المشاكل المتعلقة بالترجمة والمراجع التاريخية و المصطلحات ذات المرجعية الثقافية. يركز الفصل الثالث على ترجمة حلقة مختارة من كراش كورس "التاريخ الأوروبي".

دراسات سابقة

منذ اول ظهور لها في الأفلام الصامتة، كانت الترجمة السمعية البصرية محط اهتمام العديد من العلماء. مما يعكس تطورها الهائل و انتشارها الواسع.

فقد عرفها غوثليب على انها: "ترجمة نصوص عابرة متعددة المعاني تعرض على الشاشة لجماهير غفيرة".

و قد تناول جورج دياز سينتاس و جونيلاندريمان في كتابهم " نقل لغة الترجمة السمعية البصرية (2009)", الترجمة السمعية البصرية بأوضاعها المختلفة بما في ذلك المترجم. حيث عرف جورج دياز المترجم على إنها " ممارسة للترجمة تعتمد على تقديم نص مكتوب يعرض غالباً في الجزء السفلي للشاشة". بينما عرفها كراميتروغلو بانها: " ترجمة النص المصدر المنطوق (او المكتوب) لأداة سمعية بصرية الى نص هدف مكتوب يضاف الى صور المنتج الأصلي عادة أسفل الشاشة". و أضاف إفرسون: " يتحقق ذلك من خلال إدراج (العناوين الداخلية) او (الخطوط الداخلية)، و هي لقطات تحتوي على وصف مكتوب لما كان يحدث في اللغة الأصل". إضافة على ذلك، قام كل من جورج دياز و الين رامائيل في كتاب " الترجمة السمعية البصرية: المترجم" (2007)، بالتمييز بين المترجم و أشكال الترجمة الأخرى و دراسة أنواع المترجم و تصنيفها وفقاً لمعايير مختلفة .

المترجم ليست مجرد مسألة نسخ حوار الشخصيات الى نص؛ هناك قواعد و قيود معينة يجب على المترجمين إتباعها و الالتزام بها عند الترجمة. وفقاً لدياز سينتاس و رامائيل: " المترجم مقيدة بالاحترام الذي تدين به للمزامنة في هذه المعلومات الترجمة الجديدة للصورة و الصوت (يجب ان لا تتعارض الترجمة مع ما تفعله الشخصيات على الشاشة)، و الوقت (أي يجب ان يتزامن تسليم الرسالة المترجمة مع الخطاب الأصلي). (

كغيرها من الطرق الأخرى، للمترجم العديد من المزايا و العيوب التي تمت دراستها من قبل العديد من المؤلفين مثل غوثليب و ديلاباسيا و غيرهم. جمع كراميتروغلو نظريات هؤلاء المؤلفين في كتابه " نحو منهجية للتحقيق في معايير الترجمة السمعية البصرية" الذي يقدم مجموعة كاملة من إيجابيات و سلبيات هذه الطريقة.

الجزء النظري

الفصل الأول: الترجمة السمعية البصرية

تعريف الترجمة السمعية البصرية

عرفتها ديليا شيارو (2012) أنها: " المصطلح المستخدم للإشارة الى النقل من لغة الى أخرى للمكونات اللفظية الواردة في الأعمال و المنتجات السمعية البصرية. "

و يتكون العمل السمعي البصري من أربع قنوات :

القناة الصوتية اللفظية: تحتوي على الكلمات و المحادثات المسموعة.

القناة الصوتية الغير لفظية: التي تحتوي على الموسيقى و المؤثرات الصوتية.

القناة المرئية اللفظية: تحتوي على الكتابات المرئية.

القناة المرئية الغير لفظية: تحتوي على مختلف الإشارات المرئية.

تاريخ الترجمة السمعية البصرية

شهد هذا المجال من دراسات الترجمة تطورا سريعا في الفترة الممتدة من أواخر القرن الثامن عشر الى بداية القرن التاسع عشر. حيث بدأت الترجمة السمعية البصرية خلال الفترة الصامتة بترجمة الأفلام الصامتة ثم الناطقة بعد ظهورها في عشرينيات القرن الماضي، فقد كان فلم (The Jazz Singer) أول فيلم ناطق سنة 1927 .

بعد مؤتمر الترجمة السمعية البصرية الذي انعقد في أوروبا سنة 1995، بدأ العالم العربي بالاعتماد بشكل كبير على الترجمة السمعية البصرية. حيث بدأت أول مرة بمصر سنة 1986 في الفلم المصري الصامت (ليلي) الذي تم إنتاجه سنة 1927 .

أنواع الترجمة السمعية البصرية

أولا- السترجة

تعريف السترجة: هي شكل من أشكال الترجمة السمعية البصرية، و عرفها قاموس

(Larousse) أنها:"ترجمة الحوار الأصلي المنطوق في الفلم السينمائي، و تظهر على الشاشة أسفل الصورة ."

أنواع السترجة

- السترجة داخل اللغة الواحدة (Intralingual) : في هذا النوع من السترجة يتم نقل المحتوى الشفهي و التأثيرات الصوتية مثل الموسيقى و التصفيق الى نص مكتوب في نفس اللغة المصدر لأنه مخصص للصم و ضعاف السمع
- السترجة بين لغتين او أكثر (Interlingual) : يركز على ترجمة الحوار المنطوق في المشاهد الظاهرة على الشاشة فقط، و تكون الترجمة بين لغتين او أكثر لأنه موجه للمشاهد الأجنبي .

قيود المترجمة: للمترجمة خصائص و قواعد محددة تفرض على المترجم قيود عديدة نجد منها :

- القيود الزمانية: تفرض مزامنة ظهور المترجمة مع صورة حوار النص الأصلي.
- القيود المكانية: تحدد عدد الحروف و الأسطر المسموح بها في المترجمة و كذا مكانها على الشاشة.
- القيود النصية: تتمثل في تقليص عدد الكلمات في اللغة الهدف عند مترجمتها و ذلك لكسب المساحة و الوقت على الشاشة.

ثانيا- الدبلجة

هي احد أنواع الترجمة السمعية البصرية، و قد ظهرت في القرن العشرين. و تتمثل في عملية استبدال الحوار المنطوق في مشهد لفلم او برنامج تلفزيوني بحوار منطوق مترجم للغة الهدف و ذلك بواسطة معلق صوتي.

تتميز المترجمة عن الدبلجة كونها تتطلب وقت و مجهود اقل و تكاليف ارخص، لكن تمكن الدبلجة المشاهد من التركيز و الاستمتاع بالفلم أكثر من المترجمة.

الفصل الثاني

مفهوم الترجمة

الترجمة هي نقل نص أصلي مكتوب من اللغة المصدر الى نص مكتوب في اللغة الأخرى. فتعد الترجمة نقلا للثقافة و الفكر.

وفقا لكاتفورد الترجمة هي: " عملية تتم بين لغتين او هي مسار يتم فيه تعويض نص لغة الاصل بنص لغة الهدف".

التغيرات في الترجمة

تم تطبيق مصطلح "التغيرات" لأول مرة في نظريات الترجمة من قِبل كاتفورد في عمله "نظرية لغوية للترجمة".

تنقسم التغيرات الى نوعين:

1- تغيير المستوى: حيث يتم التعبير عن مفهوم نحوي بمفهوم معجمي.

2- تغيير الفئة: و هي اربعة انواع

1- التغيرات النحوية.

2- التغيرات النوعية.

3- الوحدة او الرتبة.

4- تغيير البنية.

تصنيفات المصطلحات ذات المرجعية الثقافية

1- البيئة: وفقا لنيومارك تتضمن البيئة : الحيوانات و النباتات و المناخ.

2- الثقافة المادية:

تنقسم الى اربع فئات : الملابس و الطعام و المنازل و وسائل النقل.

3- الثقافة الاجتماعية:

و تتضمن العمل و الراحة.

4- التنظيمات و الازياء و النشاطات.

5- الایماءات و العادات.

إجراءات الترجمة

1- الترجمة بالاحتفاظ.

2- الترجمة بالشرح.

3- الترجمة بالتعميم.

4- التوطين.

5- الترجمة بالتحويل.

6- الترجمة بالحذف.

الجزء التطبيقي

المنهجية و العينة

كرسنا هذا الجزء لدراسة مختلف المصطلحات اللغوية و الثقافية و الدينية المذكورة في الحلقة الأولى من كراش كورس " التاريخ الأوروبي" والتي واجهنا صعوبة و مشاكل عند محاولة ترجمتها الى اللغة العربية. ولهذا اعتمدنا على أسلوب الاستبطان من اجل مناقشتها و تفسيرها ثم ترجمتها حسب الإجراء المناسب. استطعنا استخراج 26 مثالا من الحلقة الأولى نذكر منها ثلاثة كالاتي:

المثال الأول

النص المصدر:

Our animation team is **Thought Cafe**

النص الهدف:

فريق الرسوم المتحركة العامل معنا هو **ثوت كافي**.

في هذه الحالة، "Tgought Cafe" أو "ثوت كافي" هو اسم خاص بمجموعة معينة للرسوم المتحركة. فلا نستطيع ترجمته للغة الهدف لا أسماء العلم و الدول و الشوارع...الخ، لا تترجم و انما يتم الاحتفاظ بها و نقلها كما هي و ذلك للحفاظ على دلالتها.

المثال الثاني

النص المصدر:

The war was fought between the rulers of **the Kingdom of England and the Kingdom of France**, over who would rule large swaths on continental Europe.

النص الهدف:

نشبت الحرب بين حكام مملكتي إنجلترا و فرنسا على من سيحكم مساحات شاسعة من قارة أوروبا.

إضافة على المفرد و الجمع، تتميز اللغة العربية عن الانجليزية "بالمثنى"، و هو ما يدل على اثنين من الشيء.

في النص المصدر لهذا المثال تم تكرار كلمة "kingdom" بما معناه " مملكة". و ذلك لان اللغة الانجليزية لا تحتوي على طريقة للتعبير على المثنى. و في النص الهدف عوض ان نكرر كلمة " مملكة" مرتين مما ينتج لنا لغة ركيكة، فضلنا استخدام المثنى و ترجمتها ب " مملكتي". حسب كاتفورد (1965)، هذا يسمى "بتغيير المستوى" مما يعني تغيير مفهوم نحوي بمفهوم معجمي او العكس.

المثال الثالث

النص المصدر:

"The big fishes eat the smaller."

النص الهدف:

"يأكل القوي الضعيف".

في هذا المثال، استخدمنا اجراء التكييف لنقل المثل الانجليزي. و ذلك بتكييفه و تغييره بمثل عربي متداول في الثقافة العربية و الذي له نفس الاثر و الصورة التي ينقلهما المثل الانجليزي.

الخاتمة

في الأخير سعت هذه الدراسة بشكل أساسي لتحديد أهم المشاكل و الصعوبات التي واجهتنا في سترجة الحلقة الأولى من كراش كورس " التاريخ الأوروبي" و إيجاد حلول لها و ذلك باختيار الاستراتيجيات المناسبة.

و للإجابة على إشكاليات هذا البحث، فقد اعتمدنا الأسلوب التحليلي النظري و التطبيقي إضافة الى الاستبطان. و قد خلصت هذه الدراسة الى النتائج التالية:

- تتميز عملية السترجة بخصائص محددة تفرض على المترجم قيودا تتمثل في القيود الزمانية و المكانية و النصية.

- العربية و الانجليزية لغتان مختلفتان تماما من كل الجوانب: النحوية و اللغوية و الثقافية. تؤدي هذه الاختلافات لوقوع المترجم في مشاكل عديدة عند الترجمة بين اللغتين.
- يتمكن المترجم من إيجاد حلول و الخروج بترجمة مناسبة بإتباع استراتيجيات الترجمة المقترحة من قبل علماء اللغة.
- أهم الاستراتيجيات التي اعتمدها في ترجمة الحلقة الأولى من كراش كورس " التاريخ الأوروبي " هي: الترجمة بالتعميم و بالحفظ و بالحذف و بالتكليف و الترجمة الحرفية.