People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Kasdi Merbah Ouargla University

Faculty of Letters and Languages

Department of Letters and English Language

Dissertation submitted in partial fulfilment of the requirement for the Master's Degree in the field of English Language and Literature

Specialty: Translation

Subtitling Strategies of Religious Icons in Cinematic Works

"Annotative Interpreting of The Da Vinci Code"

استراتيجيات ترجمة الرموز الدينية في الاعمال السينمائية

"سترجة لفيلم شيفرة دافينشي"

Presented and publicly defended by

Madjeda Aiad & Soundes Bensaci

Supervised by

Dr. Djeha Noussaiba

Jury

Dr. Koudded Mohammed	Kasdi Merbah University – Ouargla	Chairperson
Dr. Djeha Noussaiba	Kasdi Merbah University – Ouargla	Supervisor
Dr. Zeghar Hamza	Kasdi Merbah University – Ouargla	Examiner

Academic Year

2022/2023

Dedication

This study is dedicated to my beloved family, who have supported me and believed in me my whole life.

To my dear friends who without their encouragement and support I would not have made it so far.

To the amazing teachers I had the honour of being their student, I thank them for their hard work and dedication.

Madjeda. A

Dedication

To my family; for all your love and support, for believing in me, and allowing me the freedom to pursue my dreams.

For the tireless hours you spent listening to my ideas and goals, and for never once telling me to give up.

For all the times you pushed me forward when I stumbled and encouraged me to keep going even when I was ready to quit.

To my academic advisor, Dr. Noussaiba Djeha

I'm deeply grateful for your guidance, expertise, and mentorship throughout this dissertation. Your dedication to academic excellence and your unwavering belief in my potential have been instrumental in shaping this research. Your insightful feedback, constructive criticism, and invaluable suggestions have helped us refine our ideas and navigate through challenges

To all my friends and mentors; for believing in me and providing endless guidance and support.

To the teachers who provided me with knowledge, intellectual stimulation, and fostered my skills.

To the authors whose books have shaped my thoughts and ideas, and whose words have inspired me to keep going.

Most of all, to my God, who has given me strength, guidance, and wisdom throughout my journey.

This dissertation is dedicated to all who matter most and have made it possible.

Soundes. B

Acknowledgement

In the name of Allah, the most gracious and the most merciful. First and foremost, we thank ALLAH for giving us the strength, the ability and the opportunity to carry on with this study.

We would like to acknowledge our dear supervisor Dr. Noussaiba DJEHA, as the completion of this study would not have been possible without her guidance, support and her unwavering faith in us.

And also, all the people who made sure to be there for us through thick and thin, our families, friends and loved ones.

Abstract

Subtitling is the text that displays on each frame of a video, movie, or cartoon providing the translation of the dialogue spoken by the characters and narrator. It has grown more important with the growth of the entertainment industry and technology. However, it still has certain limitations because some themes, such as religion, are difficult to translate for a variety of reasons. So, in this study, using the film "The Da Vinci Code" as our corpus we first want to introduce proper subtitles for the religious icons in the film. Second, by analysing these subtitles we would like to highlight the best translation techniques to deal with these icons that would not only keep the target text faithful to the original but render the meaning in an attractive way for the target audience. Furthermore, share the difficulties and challenges faced while subtitling the religious icons and how to overcome them. In order to achieve this, we started by defining the terms and then provided our examples of religious icons from the movie and their subtitles, while providing the annotation of linguistic issues, lexical and phraseological choices, sociocultural and pragmatic issues and technical constraints of subtitling

Keywords: Subtitle, religious icons, film, audio-visual

ملخص

السترجة هي النص الذي يعرض على إطار كل من الفيديو، أو الفيلم ، أو الرسوم المتحركة، وبهذا السترجة تقدم ترجمة للحوار القائم بين الشخصيات والراوي، وقد أصبحت أكثر أهمية من ذي قبل تزامنًا مع تطور صناعة الترفيه والتكنولوجيا، مع ذلك لا يزال هناك بعض القيود خلال القيام بها لأن بعض المواضيع تصعب ترجمتها لأسباب عديدة كالدين مثلا . ففي هذه الدراسة التي أخذنا فيها فيلم " the da Vinci code '' أو "شيفرة دافنتشي" كمدونة، نريد أولا تقديم ترجمات مناسبة للرموز الدينية في الفيلم، وأيضا من خلال تحليل هذه الترجمات نوّد تحديد أفضل تقنيات الترجمة للتعامل مع هذه الرموز، وترجمتها بحيث لن تبقي النص الهدف أمينًا للنص الأصل فحسب، بل سيتم نقل المعنى بطريقة ملفتة للجمهور المستهدف، بالإضافة إلى أننا سنوضح مختلف الصعوبات والتحديات التي واجهناها عند ترجمة الرموز الدينية وكيفية تخطيها. لتحقيق ذلك، شرعنا أولا بتعريف المصطلحات، من ثم قدمنا أمثلة للرموز الدينية المذكورة في الفيلم وترجمتها، مع تقديم شرح للقضايا اللغوية، والخيارات المعجمية واللغوية، والقضايا الاجتماعية والثقافية والواقعية والقيود التقنية .

الكلمات المفتاحية : السطرجة, رموز دينية, فيلم, السمعية ـ البصرية

Abbreviations

ST: source text

TT: target text

List of Tables

Table of Content

Dedication

Dedication

Acknowledgement

Abstract

الملخص

List of tables

Table of Content

General Introduction

General Introduction

Introduction

Subtitles are an important part of the entertainment industry. They increase the accessibility of films, TV shows, and other audio-visual information to a wider audience, free of language restrictions. Subtitles have become increasingly popular in recent years, as more people consume content from around the world. It allows viewers to appreciate content that they would otherwise miss due to linguistic limitations. Subtitles are an important tool that allows us to experience a larger selection of content. Yet it is still a meticulous cognitive exercise filled with challenges and difficulties (Karamitroglou, 2000), and Malenova (2015) points out that there are various constraints in the subtitling process. These constraints include normative, social, personal, and physiological constraints. Social constraints in particular deal with lexical items and expressions related to culture and religion.

As dealing with religion has always been an intimidating task due to many factors, subtitling these terms has its own set of difficulties and challenges.

1. **Statement of The Problem**

The research that was carried out deals with the issue of subtitling religious Icons in films using our corpus the movie "The Da Vinci Code" as a study case. Due to its content, this movie was not perceived well by religious people. An extensive annotative analysis will be conducted to

learn the appropriate procedures to subtitle religious terminology to hopefully make it less intimidating.

2. Research Questions

- **Main question**

- "How are the references to Religious Icons in the movie "The Da Vinci Code" subtitled?"

- **Sub-questions**

- What are the translation methods best fitted to subtitling religious icons?

- What are the difficulties and challenges faced while subtitling religious icons and how to overcome them?

3. Hypothesis

To address these concerns, the following hypotheses were proposed:

- Generalisation might prove to be an ideal method for subtitling religious icons in films, but some new crucial terminology and ideas should be left foreign to remain loyal to the original work.

- One of the most difficult issues in subtitling religious icons is the 000opposing beliefs amongst religions, which has caused some people to disagree.

1. Aim of the study

The primary goal of this study is to examine the subtitles of religious figures in "The Da Vinci Code" and shed light on the strategies that translators

employ to transmit religious terminology in subtitling. It also demonstrates the various challenges encountered while translating religious vocabulary as well as the different methods and techniques employed to deal with these challenges.

Secondly, this dissertation provides a set of successful strategies employed by translators to address the difficulties encountered when translating specific terminology. and to delivers not only a faithful translation to the original work, but also an easy to understand subtitles that are clear of any ambiguity to ensure that the target audience enjoys the film to the fullest.

2.   Literature review

- In terms of the status of translation (Can or should religious texts be translated?), according to the article titled "Religious Translations", Naudé (2010) discusses that Robinson (2000:103-107) asserts that religious translation is problematic. What protections or controls should be in place when translating religious literature, how, when and for whom? sacredness, is a religious text that has been translated still sacred or is it just a "copy" of the sacred text? The translation of sacred texts, both within individual cultures and across the history of entire civilizations, can be reduced to four dimensions, which reflect the reality of religious translation (adapted from Robinson 2000:103-107); (1) The translation of sacred texts for personal use necessitates little oversight, and translation is unrestricted. (2) Strict restrictions on

who translates, what is translated, and how it is translated are part of regulated translation. (3) In this level, the regulation of the actual translation's understandability leads to literal translation. (4) The belief in this dimension is that the material was originally created for the general population and should not be withheld from them. The goal of open translation is to direct the reader's mental preparation for translation.

- The cited above 2010 article by Jacobus A. Naudé states that Sacred literature like the Bible were the only religious translations at first, and according to Naudé (2010), the Bible was first translated at least 200 BCE. This obviously came with a number of challenges, including issues with authenticity and the inherent difficulty of equivalency.

- Michael P. DeJonge and Christiane Tietz in the book "Translating Religion" say "the study of religion and the study of translation belong together because much of the theory and the practice of Translation have been developed in religious contexts concerned with the necessity and possibility of translating religious texts". Michael P. DeJonge and Christiane Tietz (2015:1).

Chapter 01
Subtitle
Translation

1. Introduction

Subtitling is a significant tool used in many fields, but the film industry stands out. Since subtitles have been a part of the industry since the very beginning, it has emerged as the preferred method to deliver content to the global audience, using the appropriate procedures to overcome the linguistic, cultural and social barriers. However, dealing with religious objects proved to be difficult because of the sensitive nature of the subject, as well as the stark contrasts between religions and some of their conflicting beliefs.

1.2 Definitions

1.2.1 Translation

Translation according to Eugene A. Nida is the process of transferring a written or spoken text from one language (the source language) to another (the target language) while retaining the original text's meaning, intent, style, and cultural context. It entails converting the content and form of the source text into the target language while taking linguistic, cultural, and communicative elements into account. Translation necessitates a thorough comprehension of both source and target languages, as well as the capacity to bridge linguistic and cultural gaps. Its goal is to facilitate communication and comprehension between people who do not speak the same language, as well as the exchange of information, ideas, and cultural perspectives. Jakobson, a renowned linguist and translation theorist, viewed translation as an interlingual transfer of messages.

He defined translation as "an interpretation of verbal signs by means of other signs", Roman Jakobson — M. Paczkowski (9.25) "On Linguistic Aspects of Translation". According to Jakobson, translation involves conveying the same message in a different language or linguistic system. And Newmark (1981:287) adds "Translation is the art of finding the right words in one language to express the meaning of a text in another language." Mona Baker (p.15) defines Translation as a negotiating process in which the translator must strike a balance between integrity to the original material and the desire to make it accessible and meaningful to the target audience.

1.2.2. Subtitle Translation

Subtitling is a technique of turning spoken speech into written text on the screen. It is a subset of audio-visual translation that has its own set of norms and principles. It is defined in Shuttleworth and Cowie (1997, p.161) as "the process of providing synchronized captions for film and television dialogue".

This strategy was developed shortly after the advent of film; it began with filmmakers considering ways to convey the dialogue between the actors in silent films to the audience. And so, their first method was what is now known as Intertitles, printed text that substitutes for dialogue, serves as a setting cue, or divides a movie into sections; Also known as title cards. Which was first introduced in the six-minutes long Dickens` adaptation "The Death of Poor Joe" earlier in 1901, and in 1903 they appeared in "Uncle Tom's Cabin" by Edwin S.

Porter. It was until 1909 where M. N. Tropp proposed the idea to display more text below the intertitles on the bottom of the screen; this new addition was known as "Subtitles".

After sound recordings were invented in 1927, the audience could now hear the actors, creating single-language audience restrictions, and due to the high expense of dubbing, filmmakers had to discover a cost-effective strategy that would enable them to distribute their work globally, and so they reinvented "subtitles" such that the text was visible at the bottom of the screen without disturbing the image.

1.3 Difficulties and Challenges of Subtitling Religious Icons

Religious text translation is considered as one of the most difficult of its kind. It differs greatly from the other types of translation and because of that, it demands intensive care, rigorous research, deep linguistic knowledge and adequate precision Williams & Chesterman (2002:12). Al-Harahsheh (2013:108) also adds that because it involves translating special materials with their own holiness, religious translation is one of the most challenging sorts of translation.

Nida (1964) suggests that when concentrating on the semantic as well as the pragmatic nature of the meaning, priority should be given to the cultural aspects of the target text. He places greater value on the suggested utilitarian nature of words than on any other feature.

Elwa (2014) categorized religious items that can be challenging into three groups when translation from Arabic into English, using the same categorization system for translating from English into Arabic would be as such: (a) unfamiliar terms which are used only in a specific context (Christianity) "Priory of Sion; Opus Dei..", (b) familiar words that are only used in a specific context (Christianity) "Holy Grail; Tithing; church; clergy .." (c) familiar terms which are also used in non-Christian contexts but do not obviously look so "chalice, self-flagellation, Nicaea.". Despite the fact that this classification speeds up the translation process, it presents a problem for translators because it relies on their familiarity with both the source and target cultures. Lacking in this area, a translator can find it challenging to categorize specific terms, which almost certainly will result in translation errors.

Other issues would be:

- The wide cultural and historical gap between the communities for which religious texts were originally created and the societies into which they have been translated is a major topic of research for religious texts.

- according to Global, G. (2021). The Art of Subtitling. Other challenges are Time restrictions, there is Time Restriction where the translation must display on the screen at approximately the same time as the original speech. One of the most important subtitling characteristics comes into

play here: reading speed. No matter how brilliant a translation is, it is meaningless if the public cannot read quickly enough to comprehend it. and Space Restrictions where the translation must not take up more space on the screen than is required. As a result, there are restrictions on the quantity of characters per line and where they can be displayed on the screen.

- Personal limitations are those that relate to the translator's perspective on the world and could "affect some unique variants of translation, and to making crucial mistakes" (Malenova, 2015, p. 2893).

- Physiological constraints in human perception and cognitive processes during the subtitling process distinguish some subtitles from others in terms of perception and comprehension.

1.4 Adopted strategies in Subtitling Religious Icons

After evaluating the issues and challenges that translators encounter when translating religious terminology, in order to tackle these problems, specific methods and strategies are adapted during the translation process.

1.4.1 Borrowing

Mona Baker and Eugene Nida have both made substantial contributions to translation studies, including discussions on the concept of borrowing as a translation approach.

In her work "In Other Words: A Coursebook on Translation," (1992) Mona Baker delves into the concept of borrowing as a translation approach. She admits that borrowing entails importing words or expressions from the source language into the target language without translation. Baker explains how borrowing can be advantageous when the borrowed phrase has a specific cultural or linguistic meaning that cannot be appropriately reproduced in the target language. She does, however, underline the need of assessing the target audience's familiarity with the borrowed phrase and its potential impact on the translation's overall intelligibility. This strategy is also discussed by Eugene Nida, a major translation theorist, in his books. Borrowing, according to Nida, is a viable tactic when there is a lack of equivalence between languages or when the source term has important cultural or religious significance that cannot be easily replaced in the target language. He admits that borrowing enables for a degree of foreignness to be kept in the translation, which can be advantageous in some situations.

Both Baker and Nida agree that borrowing should be used sparingly and with care. While borrowing can be a beneficial strategy, it must be done with caution, taking into account the target audience's familiarity with the borrowed term as well as the potential impact on the overall understanding and readability of the translation.

1.4.2 Translation by a more General word "Generalization"

generalization is When a word or phrase from the source text is changed to a larger and more generic term in the target text. Bbitaliantranslation. (2021, December 2)

Meaning generalization is a typical transfer operation in which the SL unit with a more particular meaning is substituted by a TL unit of a more general meaning (Vinay and Darbelnet 1995, Klaudy 1996).9).

Differences in mental mapping of the universe (body parts, colors, kinship words) expressed by different lexicon systems of languages can account for generalization of meaning in translation. If the SL is distinguished by more detailed segmentation and the TL lacks a dictionary equivalent, generalisation is unavoidable. In generalisation, the interlingual asymmetry takes the shape of a "many to one" relationship: two or more SL words have one dictionary equivalent in the TL. Lewandowska-Tomaszczyk "Meaning in Translation" (2010;93).

1.4.3 Transference

Peter Newmark introduced numerous translation strategies in translation studies, one of which is known as "transference." According to Newmark**(1988b:82)**, transference is the transfer of a word or phrase from the source language to the target language without translation or with minor alterations. It is the same as what Harvey (2000:5) referred to as "transcription" and involves transliteration.

The translator uses transference when retaining the original word or phrase in the source language and incorporating it into the target language text. This strategy is frequently employed when no analogous term exists or when the translator wishes to preserve the cultural or linguistic flavour of the source text.

1.4.4 Functional Equivalence

Eugene A. Nida utilized "functional equivalence" instead of "dynamic equivalence" to emphasize the concept of "functional" and avoid the misinterpretation of "dynamic" since some people thought the term "dynamic" only referred to anything with impact. He demonstrates that functional equivalence is more likely to provide a far more plausible solution.

The purpose of functional equivalence, according to Nida, is to find "the closest natural equivalent to the source language message." (Nida, 1969, p.12) That is, Nida's approach emphasizes functional equivalence rather than formal equivalence.

For example

ST: "The book costs $50."
TT: "The book costs €40."

1.4.5 Recognized Translation

It occurs when the translator "normally uses the official or the generally accepted translation of any institutional term" (Newmark, 1988b:89). This strategy is used to translate official names of organizations, institutions or groups that are recognized worldwide.

1.4.6 Addition

Newmark refers to additions as extra materials, stating that they are required to indicate the true depth of purpose, particularly in the case of "words whose semantic range is completely different in the two concerned languages." If words are translated without extra explanation, the writer's true intention may not be communicated, resulting in meaning loss" (Newmark, 1988, pp. 131-132). According to Nida, the translator's primary responsibility is to duplicate what he is given, not to improve it, even if he believes he can.... The amount to which modifications should be made is largely determined by the audience for whom the translation is intended (Nida, 1964, pp. 226-227).

. 1.4.7 Formal Equivalence

Nida defines formal equivalency as "focus on the form and content of the message itself." (Nida, 1964, p. 197). In general, formal equivalence in translation aims to translate the text word for word, staying as near to the original source material as the target language allows. Translators must sacrifice clarity for contemporary readers who may struggle with pronouns, conjugations, and sentence structures that don't read as elegantly as the modern spoken word in order to achieve formal equivalency. At the other end of the spectrum, even formal equivalence must consider context and settle for translations of idioms that would be incomprehensible to a speaker of any language other than the source language.

The King James Version of the Bible is not only the most widely used edition of the Bible, but also the best illustration of formal equivalency. It was the first English translation of the Bible to receive royal approval and wide dissemination.

Chapter 02

Annotation & Analysis

In this practical part we present our corpus for this dissertation, the film "the Da Vinci Code". This movie with plenty of religious connotations is the ideal corpus to provide subtitles and an extensive analysis of these subtitles in an attempt to learn the best translation techniques and strategies to subtitle religious icons. And also, to learn how to face the problems and challenges encountered while subtitling them.

2.1 Corpus identification:

The Davinci Code, a 2006 movie, is based on a 2003 book by Dan Brown with the same title. This controversial best-selling thriller mystery novel about a dangerous secret that has been hidden for thousands of years, was brought to the screen by Director Ron Howard, writer Akiva Goldsmen and producer Brian Grazer for Sony Picture Entertainment.

The filming took place in France and England, ranging from the Louver Museum in Paris to several cathedrals in both nations.

In the film One of the gallery's top curators is discovered dead on the grounds of Paris' Louvre museum; his body posed like Da Vinci's *Vitruvian Man*, with bizarre symbols that featured an out-of-order Fibonacci sequence cut into his body and scattered around the area where he died, bringing the everlasting calmness of the establishment to a halt. Harvard University professor of religious symbolism Robert Langdon (Tom Hanks) who was set to meet the victim finds himself the primary suspect of the heinous murder of Jacques Saunière (Jean-Pierre Marielle), Langdon manages to escape the police with

Sophie Neveu (Audrey Tautou), a police cryptologist who also happens to be the victim's granddaughter. As they investigate further they come to learn that the victim was involved with The Priory of Sion, a sect whose members have had access to forbidden knowledge dating back to the beginning of Christianity. Additionally, they come upon a heretic theory with the help of Langdon`s friend; British researcher Sir Leigh Teabing (Ian McKellen), who revealed to them several symbolism in Leonardo Da Vinci's *The Last Supper* that could lead to the end of Christianity, claiming that Jesus Christ and Mary Magdalene, who according to the four canonical gospels was one of the apostles, was in fact, his wife and that their union produced a daughter named Sara. which The Priory has kept secret for centuries to protect the descendants of Jesus Christ. Along with the theory they uncovered evidence that could point to the whereabouts of The Holy Grail, who Sir Leigh claimed is actually Mary Magdalene.

In addition to the police pursuing them, a guy named Silas (Paul Bettany), a member of the Opus Dei acting on the directives of an anonymous figure known only as "The Teacher," is attempting to stop them from learning the truth in order to preserve the credibility of the Vatican.

The text that we will be dealing with is a narration with some elements of description. It features bold themes related mainly to religion

2.2 Reasons for Choosing the Corpus

The corpus is a story full of twists and turns that generated a lot of attention when it was first released, owing to the heavy and extreme religious ideas in it that introduce theories and views that the author confirms are real.

The movie, similar to the novel, drew harsh condemnation from angry Christians, particularly Catholics due to Brown's opinions on the Holy Grail, Mary Magdalene's connection to Jesus, and other sacred themes, as a result, the film was classified as Adults only or banned in a number of Arab nations, including Egypt, Lebanon, Syria and Jordan. Staff. (2015). Da Vinci Code and Muslims

With its unique ideas and a compelling plot, this film presents a highly intriguing perspective to both art and religion that are unfamiliar to the majority of the public. We feel that by using a fresh approach in subtitling, we will be able to expose these religious ideas, writings, and thoughts to a larger audience who will perceive them differently.

2.3 Methodology

This study is focused with the analysis of religious icon subtitles in the film "The Da Vinci Code," as well as addressing some of the challenges and difficulties encountered while translating religious icons and proposing appropriate methods to overcome these obstacles.

This part focuses on the data gathering strategies that were employed to obtain the most relevant information for this research. and It will explain how the samples for this study were chosen.

2.2.1 Data collection

As a result of understanding the study's goals and objectives, as well as researching existing research on the subject, I believe that a quantitative data collection method would be most appropriate.

Quantitative research is the collecting of facts and the examination of the relationships between these sets of information (Thomas, 2009 and Bell, 2010). Based on this information, this method of data collecting would be appropriate for this study's objectives.

We opted to gather samples from our corpus; the film "The Da Vinci Code", We obtained ten samples by selecting just the scenarios that furthered our objectives out of all those having religious terms or implications, which totalled about twenty-three samples (we have only TEN). In addition to primary data, the researcher used secondary resources in the form of published articles and literature to support the survey results.

2.2.2 Samples:

The sample of this study was selected through purposive sampling where it entails the researcher using their knowledge to select a sample that will be most useful to the research objectives.

Purposive sampling, also called judgmental sampling, relies on the researcher's discretion in finding and selecting individuals, instances, or events that can provide the greatest information to meet the study's objectives. This method was used since it's the easiest to collect the appropriate data.

2.4 Corpus Analysis

Sample ONE

ST	Procedure	Procedure by	TT (Subtitles)
- Opus Dei! What is it? - A Conservative Catholic Sect. Opus Dei is a prelature to the Vatican.	Translation using a loan word with explanation "Borrowing"	-Mona Baker & Eugene A. Nida	• أوبوس داي! ما هذا؟ • طائفة كاثوليكية محافظة. أوبوس داي (حبرية الصليب) هي سلطة أسقفية تابعة للفاتيكان.

The source text is a dialogue between two characters, where one character is introducing a new item to the second character. The challenge with our ST is that the main item "Opus Dei" is in a third language `Latin` translated into English as "Work of God" which takes away from the distinction of the item and it could be preserved as a general word or concept if translated as so into Arabic " عمل الرب", that is why we have decided by applying the Borrowing procedure to keep the foreignness "أوبوس داي" while we provided the equivalent in Arabic "حبرية الصليب" to connect the two terms and to introduce the foreign term to the target audience. Religiously the item is quite controversial as this sect promotes self-harm and so, socially it does not have a good reputation

becoming a challenge to the translator, but since it's a crucial item we have decided to keep it as it is.

Sample TWO

ST	Procedure	Procedure by	TT (Subtitles)
We are not Cafeteria Catholics. We don't pick and choose which rules to follow. We follow doctrine rigorously.	Translation by a more general word	-Mona Baker	لسنا من الكاثوليك الانتقائيين لا نختار القوانين التي يجب أن نتبعها. نتقيد بعقيدتنا بصرامة.

In the second sample, we focus on the term "Cafeteria Catholics", a confusing term that could be misleading if translated literally. It is a synonymous phrase for "Catholic-in-name-only" defined as one who picks and chooses what catholic teachings they believe in; it is a reference to `cafeteria style dining`. This term has a slim chance of being familiar to people outside of the church, and an even slimmer chance for our target audience. The concept being unheard of in the target culture is constraining the process of subtitling which is why we have decided to opt for Mona Baker`s strategy of `translating by a more general word` where generalising the word will not only eliminate any type of ambiguity but also hide some of the offensiveness of the term, since this term is used to attack and belittle a certain group of people. It's also an ideal strategy when it comes to the layout of the subtitles as we must maintain the subtitles synchronized with the picture and keep the viewers' reading speed into account.

Sample THREE

ST	Procedure	Procedure by	TT (Subtitles)
-The Priory of Sion is a myth, -One of the world's oldest and most secret societies, with leaders like Sir Isaac Newton and da Vinci himself.	-Transference	-Peter Newmark	- "اخوية سيون" هي خرافة. - منظمة قديمة و سرية من قادتها اسحاق نيوتن و دافنشي

With this sample we have first started by omitting excessive information as they created a problem and deliver a concised subtitles that are clear and sufficient while respecting the synchronization process and the viewers' reading speed.

Second, our main religious icon in this example "the Priory of Sion", in truth the word "Sion" is a borrowed word from Hebrew and has a reference to mount Zion جبل صهيون a significant place in Judaism which creates another problem, the word صهيون although its literal translation is الحصن has purely negative connotations in the Arab speaking communities and it is used as an insult, which is not how the Priory of Sion is portrayed in the film. To overcome this social hurdle, we have decided to transfer the word *Sion* into Arabic by using transliteration resulting in سيون a neutral word that has no connotations in the target culture and hiding the reference to the Hebrew word as it is irrelevant.

Sample FOUR

ST	Procedure	Procedure by	TT (Subtitles)
-The fleur-de-lis is their crest.	-Functional Equivalence	-Eugene A. Nida	شعارهم زهرة الزنبق.-

"The fleur-de-lis" is a French word that was borrowed into English due to its historical, political and religious significance in Europe, especially France where royalties used it to represent *saints* particularly the Virgin Mary and Saint Joseph.

The term has an equivalence in the target language Arabic "زهرة الزنبق" that symbolizes the same concept thanks to the Christian population in the target culture. The issue here is that "زهرة الزنبق" could simply be understood as the plant "lily flowers", but still we have decided to use this translation to highlight the link between this flower and the significant symbol it represents religiously and historically.

Sample FIVE

ST	Procedure(s)	Procedure(s) by	TT (Subtitles)
"The Holy Grail neath, ancient Roslyn waits, the blade and chalice, guarding o'er her gates"	-Recognized Translation - Addition	-Peter Newmark -Eugene A. Nida	الكأس المقدسة تنتظر تحت روزالين العتيقة يحرس ابوابها النصل وكأس القربان.-

"The Holy Grail" is a familiar and well-known term in most cultures, that Christians identify it as the cup Prophet Jesus (peace be upon him) drank from in The Last Supper and where his blood was collected when he was crucified. However the whole theory the film is based upon is that the Holy Grail is not a cup كأس, but a woman `Mary Magdalene`, but since that is the core of the story and given that the term is equally common in the target culture, we found that the recognized translation is the best approach in this situation, to highlight both the object we are addressing and the theory the film is trying to introduce.

"The blade and chalice" is a phrase that has hidden implications, *the chalice* a V-shaped figure is thought to be the first symbol of femininity (a womb), while the reversed figure ∧ themed *the blade* being the symbol for masculinity. When turned into triangles and overlaid, they form the well-known Star of David. Yet all of this cannot be incorporated into the translation as there is no equivalence in the target language. The best approach was to translate literally where Blade is النصل and with Chalice we also used Addition so that it highlights the distinction between "the Holy Grail الكأس المقدسة" representing a

woman and "the Chalice الكأس" that represents a cup, we chose "كأس القربان" as it's a cup used to hold sacramental wine during the Eucharist (the Lord's Supper) known internationally as Thanksgiving.

Sample SIX

ST	Procedure(s)	Procedure(s) by	TT (Subtitles)
"The Malleus Maleficarum", The Witches' Hammer.	- Borrowing -Formal equivalence	-Eugene A. Nida	الـمـاليوس ماليفكاروم, مطرقة الساحرات

This example is the title of a book that was published in the fifteenth century. Here, our character introduces the book using its Latin title, "Malleus Maleficarum," and since he then shares the English translation which is also what the book`s known by "the Witches` Hammer", we believe it is best to use the Latin term to emphasise and preserve its cultural context and origins.

While "the Witches Hammer" was translated using formal equivalence as this translation was provided when the book was first translated into Arabic in 2019 by Dr. Ahmed K. Mostafa.

Sample SEVEN

ST	Procedure(s)	Procedure(s) by	TT (Subtitles)
It instructed the clergy on how to locate, torture and kill all freethinking women.	-Formal equivalence	-Eugene A. Nida	ـعلم رجال الدين كيف يعثرون على النساء المتحررات فكريا ليعذبهم و يقتلهم

With our seventh example we deal with the item "clergy", which is derived from the terms clergié and clergie, both of Old French. While the word "cleric" derives from the religious Latin word "Clericus." both referring to formal leaders in Christianity, anyone who has received an ordination, including bishops, deacons, and priests. This item has an equivalent in the target language since it's a basic and frequently used religious icon. We chose to go with this translation to simplify and clarify the meaning, and to also avoid the complexity and ambiguity a borrowed expression such as "الاكليريوس" would add, as we must consider the amount of new knowledge the audience will acquire as well as the amount of time it will take them to fully absorb it as the subtitles will only be visible for a couple seconds on the screen.

Sample EIGHT

ST	Procedure(s)	Procedure(s) by	TT (Subtitles)
-Constantine held a famous ecumenical gathering. known as the Council of Nicaea.	-Recognized Translation	-Peter Newmark	-أقام الإمبراطور قسطنطين المجمع المسكوني الشهير المعروف باسم مجمع نيقية

Ecumenism, as it is currently generally understood, refers to interdenominational cooperation among various Christian churches. There are different types of ecumenical gatherings, the ones issued by the Christian emperor are recognized as المجامع المسكونية, the term is translated as such where المجامع means; a gathering of pastors and teachers, and المسكونية means; from all part of the world.

"The Council of Nicaea" is a famous ecumenical council, called as such in reference to an ancient Greek city *Nicaea* that is probably unfamiliar to most wish could be an obstacle while translating, however we still opted for the recognized translation as it is the most faithful and it preserves all aspects of the term.

Sample NINE

ST	Procedure(s)	Procedure(s) by	TT (Subtitles)
Does doctrine necessarily include vows of chastity, tithing and atonement for sins through self-flagellation and the cilice?	- Generalization	-Mona Baker	ـهل تشمل العقيدة بالضرورة عهود العفة والضريبة والتكفير عن الخطايا بجلد الذات والحزام الشائك.

"Tithing" is a religious practice where one is asked to pay one-tenth of something, today tithing is a voluntary act, however historically tithes where a requirement, if we attempt to adapt the item into the target culture then it would be translated as "زكاة", Despite having a similar premise, each one's specifics and purpose are very distinct, which is misleading. There is a closer equivalence which is "العشر" however it is an old expression used back in the day by Muslims, so it might not be as familiar. Taking into consideration all of this, we have decided to use a more general word that is familiar to everyone "الضريبة" that fully transmits the intended meaning.

"Self-flagellation" is the religious and disciplined act of striking oneself with whips or other painful implements, In Christianity it is seen as a spiritual discipline that allows the worshiper to share in the suffering of Prophet Jesus

(peace be upon him), granted that there is a similar concept of self-harm in the target culture called *Tatbir* التطبير practiced by Shia Muslim, which is instead an act of mourning, not only are the specifics different, but we prefer to avoid building any linkages to specific groups or organizations that are unconnected to our corpus's narrative.

The word "cilice" comes from the Latin "cilicium," which used to refer to a cloak composed of goat hair from Cilicia, In more recent times, the term has come to refer to a spiked metal belt or chain that is tight-strapped around the upper thigh, Both ideas are foreign to and strongly disapproved of in the target culture, where the dominant religion views all forms of self-harm as forbidden (Haram). We chose a more generic word that conveyed the message given that there is no direct equivalent.

Sample TEN

ST	Procedure(s)	Procedure(s) by	TT (Subtitles)
-smeared by the Church in 591 Anno Domini, poor dear. -Mary Magdalene was Jesus's wife.	- Formal equivalence	-Eugene A. Nida	ـالمسكينة, شوهت الكنيسة سمعتها سنة 591 ميلادية ـكانت مريم المجدلية زوجة المسيح.

In both the Julian and Gregorian calendars, the term "Anno Domini," or (AD), which is derived from Medieval Latin and meaning "in the year of the Lord"—specifically, the birth of Prophet Jesus (Peace be upon him)—is used to designate or number years.

Since the birth of Jesus is an important event in both cultures and religions, the notion is well known and even celebrated every year around the world. Although some people may not understand what Anno Domini means, most people are familiar with (AD), therefore we consider it as a good opportunity to emphasize this new knowledge. The expression has an equivalent in the target culture "ميلادي" or "بعد الميلاد" that is standard and serves all aspects well.

Although Jesus having a wife is completely rejected and criticised in the source culture "Christians", as they believe he is god and these theories would create a lot of chaos inside the church, However, despite the lack of evidence, the idea of the Prophet Jesus (peace be upon him) having a wife is lauded in Islam. Therefore, it makes sense to translate Jesus' wife as "زوجة المسيح" openly.

3.2 Conclusion

In this practical section, we sought to give and analyse the subtitles for some of the religious icons in the film "The Da Vinci Code" in order to gain a thorough understanding of the hurdles and difficulties encountered while dealing with religious texts.

Based on our analysis, we may conclude that dealing with this type of terminology is quite sensitive and tricky and the translator not only is required to be proficient in both languages but he is also required to have an excessive amount of knowledge in the Religions involved in the corpus and the cultures: Source culture and Target culture. A thorough study is needed with each term not only to understand it but to understand its significance and the impact it might have on both cultures. In order to generate a successful translation, multiple procedures and methodologies must be explored for each obstacle encountered.

General Conclusion

One of the two most popular types of audio-visual translation is subtitles. Generally speaking, subtitling is a step in the localization of multimedia. Due to the ongoing global development of audio-visual products, this sector of the translation market is rapidly developing. Additionally, consumers now have access to their own devices for producing audio-visual material, which has raised the demand for adaptable content.

This study sought to determine the subtitling methodologies used in subtitling the 2006 film The Da Vinci Code, as well as to analyse the quality of the translation of religious-bound terminology. Data from the film was collected and examined qualitatively for this purpose. We first started by extracting the religious Icons in the film then we proceeded to add the appropriate subtitles while dealing with the different levels of difficulties and challenges during the process. While analysing these annotations that ranged from linguistic issues, lexical and phraseological choices, religious; sociocultural and pragmatic issues and technical constraints; we were able to come up with a set of translation procedures that are ideal for handling religious terminology: Generalisation being one of them.

The management of religious content in the audio-visual sector, in our opinion, still has a long way to go. However, the path ahead is much smoother as new generations are more receptive to these themes.

Bibliography

- Abdelaal, N. M. (2019). Subtitling of culture-bound terms: strategies and quality assessment. *Heliyon*, *5*(4), e01411. https://doi.org/10.1016/j.heliyon.2019.e01411

- Jacobus, Naudé (2017). Religious Translation. 285-286. file:///C:/Users/mm/Downloads/Naude-2010-ReligiousTranslation2.pdf

- *Translating Religion: What is Lost and Gained?* (n.d.). Routledge & CRC Press. https://www.routledge.com/Translating-Religion-What-is-Lost-and-Gained/DeJonge-Tietz/p/book/9781315724102

- Paczkowski, A. M. (2016, September 25). *Reading Blog — "On Linguistic Aspects of Translation" — Roman Jakobson — M.Paczkowski (9.25) – Mike Paczkowski – Translation Studies*. https://mpacz17translationalstudies.blogs.bucknell.edu/2016/09/25/on-linguistic-aspects-of-translation-roman-jakobson-m-paczkowski-9-25/

- Nida, Eugene A and Charles R. Taber (1982). The Theory and Practice of Translation. Leiden: E.J. Brill.

- Hassan, A. Q. A. (2020). The Problems of Translating Religious Texts: A Study on Senior EFL Learners of King Khalid University. *International Journal of Linguistics*. https://doi.org/10.5296/ijl.v12i2.16649

- Global, G. (2021b). The Art of Subtitling: 10 challenges an audiovisual translation team must face. *Go Global*. https://www.goglobal-consulting.com/the-art-of-subtitling-10-challenges-an-audiovisual-translation-team-must-face/

- Zohre Owji, M.A . (2013). Translation Strategies: A Review and Comparison of Theories. Translation Journal. 17(1). http://translationjournal.net/journal/63theory.htm

- Baker, M., & Baker, M. (1992). In Other Words. In *Routledge eBooks*. https://doi.org/10.4324/9780203133590

- Lewandowska-Tomaszczyk, B., & Thelen, M. (2010). Meaning in Translation. In *Peter Lang D eBooks*. https://doi.org/10.3726/978-3-653-00940-8

- Klaudy, K. (1996). Concretization and generalization of meaning in translation. *ResearchGate*.

  https://www.researchgate.net/publication/290488871_Concretization_and_generalizat

  ion_of_meaning_in_translation

- Gao, L. (2018). A Study on the Application of Functional Equivalence to Business English E-C Translation. *Theory and Practice in Language Studies*. https://doi.org/10.17507/tpls.0807.06

- *The Da Vinci Code (2006) - Plot - IMDb*. (n.d.). IMDb. https://www.imdb.com/title/tt0382625/plotsummary/

- *The Da Vinci Code | Film Review | Spirituality & Practice*. (n.d.). https://www.spiritualityandpractice.com/films/reviews/view/15626/the-da-vinci-code

- The Editors of Encyclopaedia Britannica. (1998, July 20). *Opus Dei | Meaning, Beliefs, Members, & Controversy*. Encyclopedia Britannica. https://www.britannica.com/topic/Opus-Dei

- Schorn, D. (2006, May 4). The Priory Of Sion. *CBS News*. https://www.cbsnews.com/news/the-priory-of-sion/

- The Editors of Encyclopaedia Britannica. (1998a, July 20). *Fleur-de-lis | emblem*. Encyclopedia Britannica. https://www.britannica.com/topic/fleur-de-lis

- The Editors of Encyclopaedia Britannica. (2023, April 13). *Malleus maleficarum | Summary, Hammer of Witches, & Facts*. Encyclopedia Britannica. https://www.britannica.com/topic/Malleus-maleficarum

- The Editors of Encyclopaedia Britannica. (2023b, April 28). *First Council of Nicaea | Description, History, Significance, & Facts*. Encyclopedia Britannica. https://www.britannica.com/event/First-Council-of-Nicaea-325

- Definition of cilice. (n.d.). In *www.dictionary.com*. https://www.dictionary.com/browse/cilice

- Alhanouf, A (2021). Translation by Omission and Translation by Addition in English-Arabic Translation with Reference to Consumer-oriented Texts. International Journal of Comparative Literature & Translation Studies, 9(1), 2-3. file:///C:/Users/mm/Downloads/6705-14112-1-SM.pdf