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**The Impact of Audience Reception on the Strategies Adopted  
in Film Subtitling**

**Comparative Study of : *The Wolf of Wall Street* Subtitles  
streamed in Shahid VIP and EgyBest**

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## **Dedication**

*First things first, I would like to thank Allah for His countless blessings, that I never be able to remember them all.*

*Then, I dedicate my efforts on this dissertation to the souls of my beloved parents,  
May Allah Bless them with His mercy.*

*To my lovely and precious sister Ouahida, who was with me through every step of my journey during my study in university.*

*And to all my university friends and colleagues*

*Last and not least, to all whom supported me during my dissertation preparation.*

***Fatma Degha***

## **Dedication**

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## **Abstract**

Film subtitling has become one of the most developing disciplines in the field of audio-visual translation (AVT) studies. This study aims to demonstrate the extent to which the receiver has an impact on the adopted strategies in film subtitling. The main purpose of this study is to shed the light on the area of audience reception in AVT, as well as the effect of culture and ideology on receivers' reception. It is hypothesized that the receivers' reception is the core factor in selecting the strategies adopted in film subtitling. In order to examine this hypothesis we opted for comparative analytic approach, whereby we compare between the translation strategies involved in subtitling the corpus from English into Arabic, we have chosen an American movie titled "*The Wolf of Wall Street*" aired in two platforms with different directions Shahid VIP and Egybest. The result proved the earlier mentioned hypothesis, that the receivers' reception is a highly effective factor in choosing the strategies involved in subtitling films, whenever there is a conflict between the culture and ideology of the source text and the target audience own culture and ideology.

*Keywords: audio-visual translation, reception, subtitling, receiver, ideology, culture, translation strategies.*

## المستخلص

جذبت سترجة الأفلام اهتمام الباحثين في مجال الترجمة السمعية البصرية بشكل ملفت .حيث تهدف هذه الدراسة إلى معرفة مدى تأثير المتلقي على اختيار استراتيجيات الترجمة المتبعة في سترجة الأفلام .و الغرض منها هو تسليط الضوء على دور الجمهور المتلقي في مجال الترجمة السمعية البصرية ، بالإضافة إلى دراسة تأثير ثقافة المتلقي و إيديولوجيته على عملية التلقي . يتم افتراض أن المتلقي يتدخل في اختيار استراتيجيات الترجمة المتبعة في سترجة الأفلام إلى حد كبير .و من أجل التحقق من هذه الفرضية اتبعنا المنهج التحليلي المقارن حيث قرنا استراتيجيات سترجة نسخة فيلم ذئب وول ستريت "*The Wolf of Wall Street*" المعروضة على منصة شاهد فيب "Shahid VIP" بنسخته المعروضة على منصة ايجي باست "EgyBest". أثبتت نتائج الدراسة صحة الفرضية المذكورة سابقا و التي تفترض بأن للمتلقي دور فعال في اختيار استراتيجيات سترجة الأفلام ، أينما كان مضمون الفلم يتعارض مع ثقافة الجمهور المتلقي و إيديولوجيته.

الكلمات الدلالية :الترجمة السمعية البصرية ، التلقي ، السترجة ، المتلقي ، الإيديولوجية ، الثقافة ، استراتيجيات الترجمة.

## Résumé

Le sous-titrage de films est devenu l'une des disciplines les plus en développement dans le domaine des études de traduction audiovisuelle . Cette étude vise à démontrer dans quelle mesure le récepteur a un impact sur les stratégies adoptées dans le sous-titrage de film. L'objectif principal de cette étude est de mettre en évidence le domaine de la réception du public dans la traduction audiovisuelle, ainsi que l'effet de la culture et de l'idéologie sur la réception. On suppose que la réception des récepteurs est le facteur central dans le choix des stratégies adoptées dans le sous-titrage des films. Afin d'examiner cette hypothèse, nous avons opté pour une approche analytique comparative, par laquelle nous comparons entre les stratégies de traduction impliquées dans le sous-titrage du corpus de l'anglais vers l'arabe, nous avons choisi un film américain intitulé « Le Loup de Wall Street » diffusé sur deux plateformes avec des directions différentes Shahid VIP et Egybest. Le résultat a prouvé l'hypothèse mentionnée précédemment, selon laquelle la réception des récepteurs est un facteur très efficace dans le choix des stratégies impliquées dans sous-titrage des films, chaque fois qu'il y a un conflit entre la culture et l'idéologie du texte de départ et la culture et l'idéologie du public cible.

*Mots clés : traduction audiovisuelle, réception, sous-titrage, récepteur, idéologie, culture, stratégies de traduction*

## **Table of Abbreviations**

<b>Abbreviation</b>	<b>Expression</b>
ST	Source Text
TT	Target Text
AVT	Audiovisual translation



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# General Introduction

## **Introduction**

People around the world enjoy have different languages as well as cultures, which could be reflected in their works of arts, whether be a literary work, song, series, or films. This led people to be curious and eager to learn about each other through watching works of worldwide production. However, these works can reflect certain aspects that can rise a conflict with the receiver's own culture and ideology. In this way audio-visual translation as the linking bridge between the foreign media productions and the target audience, is in a hot spot trying to figure out how to render the message in an appropriate way to the target audience without causing any kind of a conflict or discomfort. Thus, this research is conducted to shed the light on the area of audience's reception in AVT.

## **Statement of the Problem**

Because people receive and interpret audiovisual media message differently; they mainly influence the way the message is coded, which raise challenges in choosing the strategies adopted in film subtitling in order to achieve a successful communicative process.

## **Research Questions**

In order to tackle the issue in question, we have opted for the following questions

### **The Main Question**

❖ To what extent does the receiver impact the adopted strategies in *The Wolf of Wall Street* subtitles?

### **Sub Questions**

- ❖ How is the message received?
- ❖ To what extent is subtitling process affected by ideology?
- ❖ What role does the receiver's culture play in choosing the adopted strategies in film subtitling?
- ❖ What strategies are mostly involved in translating culture?

## **Hypothesis**

It is hypothesized that films reflect certain ideologies, which may contradict with the receiver's own ideology. Thus, the translator will be forced to adopt a specific strategy to render the message in the appropriate way.

### **Objective of the study**

The objective of this study is to investigate and identify to which extent the receivers have an impact on the adopted strategies in film subtitling.

### **Methodology**

Investigating the impact of the receivers on the strategies adopted in films subtitling, which can be achieved via comparative analytical approach that helps to compare between strategies involved in subtitling the same film streamed in two different platforms directed to the Arab audience. One is an official, while the other one is piracy platform.

### **Structure of the study**

The study is divided into two parts

The first one is theoretical concerned with the research from the point of concepts and definitions of the reception theory, ideology, and culture as well as their relations to translation in general and film subtitling in particular.

The second part is practical devoted to comparative analysis of the strategies used in a film subtitling from English into Arabic, which will be "*The Wolf of Wall Street*" in order to compare the version streamed in "**Egybest**" which is piracy platform directed to Arab world audience, with the version streamed in "**Shahid VIP**" which is an official platform owned by the Saudi government, which considered to be conservative country.

## Literature review

In the recent years, the interest in the field of audiovisual research has significantly increased, due to the development of entertainment industry and the use of the latest technologies. Besides that audience has become more open to the works raised from different languages as well as cultures. Though many researches were conducted in this field according to a manuscript published by Luis Pérez-González that goes through the history of audiovisual back to the nineties till nowadays. Also, it tackled the various research themes used in the field, as in the comparative audiovisual translation that studies shift analysis and corpora examination including the work of Díaz Cintas and Remael 2007, Delabastita 1990; Lambert and Delabastita 1996. Process-oriented research that led by psycholinguistic models, its main aim is revealing information about the effect of subtitling segmentation on the processing of language chunks that have already been created in the brain; as in the work of Kruger 2012; Vandaele 2012; Vercauteren 2012 and Vilaró et al. 2012. In addition, to causal models which is a substantial corpus of study aims to define why audiovisual translated texts have specific characteristics or are interpreted in various ways.

Matěj Bambušek has discussed in its Bachelor's Diploma Thesis titled under "*A Clockwork Orange: The Film in Translation*" That covers AVT and the history of the two most common methods of film translation dubbing and subtitling, as well as the restrictions and distinctions of AVT from other fields of translation, and lastly, audiovisual translation of Anthony Burgess' novella "A Clockwork Orange."

Dr. Muhammad Y Gamal, an audiovisual translator and researcher, wrote a research paper titled "*Audiovisual Translation in the Arab World (v 0.4): Mapping the Field*" that continues an investigation into the state of audiovisual translation in the Arab world that began in 2007. Its importance is to highlight the significance of the notion of AVT in the Arabic context, which will aid in revealing its complexities and mapping its dynamic environment.

Cristina Sala Fernández conducted an undergraduate dissertation "*English-Spanish Translation: Strategies for Solving Translation Problems of a Cultural or Linguistic Nature*" tackling the main strategies used for the creation of humour: cultural references, wordplay and the visual element.

In the same way M.Z.E Gharbi and S.Babaammi submitted a mater dissertation titled "*Omission and Censorship in Dubbing from English into Arabic: Case study:*

*"The Amazing World of Gumball"* to examine the technique of omission in the audiovisual translation dubbing process.

Ikram TEBIB and Remykia Kafia BENLARBI in their master's dissertation that titled *"Translating Nonverbal Communication in Movies: Subtitling or Dubbing?"* investigated which of the procedures "Subtitling or Dubbing" is more suitable to render non-verbal messages from a language to another.

*"AUDIOVISUAL TRANSLATION, IDEOLOGY AND POLITICS: A CASE STUDY OF THE EFFECTS OF FRANCO-AMERICAN RELATIONS ON HOLLYWOOD FILM TRANSLATION"* is a thesis submitted by R.Flynn in partial fulfilment of the requirement for the degree of masrer of arts, which aims to investigate how language and translation affect the typical individual.

Another thesis was conducted in this field by Manal Ahmed AL-BIN-ALI titled *"AUDIO-VISUAL TRANSLATION: SUBTITLING PRAGMATIC FEATURES"* reviewing the main theories of translation and Audiovisual translation. While the practical part was conducted within the framework of pragmatics, in order to highlight the features of avoidable losses of the original pragmatic meaning in film subtitling.

Kristijan Nikolić addressed interlingual subtitling in the scope of reception studies, in his work from *"The Routledge handbook of reception studies and audio-visual translation,"* as well as investigated how the introduction of eye tracking technology and statistical analysis has influenced reception studies.

Moreover, Olga Łabendowicz conducted a PhD thesis titled *"The Impact of Audiovisual Translation Modality on the Reception and Perception of Culture-Specific References"* aiming to investigate how and to what extent an AVT mode affects the reception and perception of humorous audiovisual materials that are strongly based in source culture through the use of audiovisuals translated from English to Polish.

However, it is noticeable that the main focus in audiovisual translation research field is on the language itself, rather than the audience and its reception. As was stated by Yves Gambier that ["very few studies have dealt with the issue of reception in AVT, and even fewer have looked at it empirically, even though we continually make references to readers, viewers, customers" (2009;57)] (as cited in Reception Studies and Audiovisual Translation: Eye Tracking Research at the Service of Training in Subtitling,2019). Thus, this research paper is conducted to investigate whether and till

which extinct the receiver's reception can affect the audiovisual translation, specifically subtitling in the Arabic world.



# Theoretical Part

# Section I

## Reception Theory

## **1-Introduction**

How people perceive and understand any work of arts is essential for its success. Similarly, translation in general and subtitling in particular. Thus, this chapter is devoted to talk about reception theory and its relation with text, and eventually the translator as reader.

## **2-An overview**

One of the most prominent literary theory schools is reception theory, often known as Reception aesthetics. It was originated by Hans Robert Jauss and Wolfgang Iser as a reaction to social, intellectual and literary developments in West Germany during the late 1960s. Reception theory moved the center of attention in literature criticism from the author and the work to the text and the reader; It focuses on readership research and is concerned with readers' expectations and aesthetic experience. It is based on the idea presented by Jauss claiming that the reception process is positive, because the social circumstances of each historical period shape certain standards and paradigms, also, each recipient's talents, experience, and cultural cultivation vary to certain extent, as a result the understanding and comprehension of works by various recipients differ significantly. Thus, a specific piece of work will present different meaning structures in different historical and social contexts, as well as different meaning structures even in the same social and historical contexts. ( Liangqiu Lv, Puyu Ning, 2013)

In this light, Stuart Hall, who is a major proponent of reception theory, wrote an essay entitled 'Encoding and Decoding in the Television Discourse' 1973. Where he criticized the traditional model of communication for taking all elements of communication are considered. Then, he developed his mode called Encoding/decoding model of communication, which is a form of textual analysis that emphasizes on the extent to which the audience engages in "negotiation" and "opposition".

Reception Theory was brought to translation studies in the late 1980s and early 1990s of the twentieth century. Translation academics began to shift their focus away from translations and translators toward reader reception of translations. Whereby, the importance of readers in the translation process, as well as the impact of reader acceptability on translation goals, tactics, and other factors, were discussed.

**Theory's Scholars** The following theorist have major contributions to the reception theory

**Hans-Robert Jauss** (1921\_1997): A German literary critic, most recognized for establishing Reception Aesthetics; and founding the Konstanz School, which has influenced Anglo-American reader-response criticism significantly. His most famous works are: "*Toward an Aesthetic of Reception*" (1982) and "*Aesthetic Experience and Literary Hermeneutics*" (1982). (Oxford)

**Wolfgang Iser** (1926\_2007) a German literary scholar. Best known for establishing his reader-response criticism in literary theory initially presented in a lecture of 1970 entitled "*The Affective Structure of the Text*", in the time he was employed at the Konstanz University, which he assisted in founding in the 1960s.

He received numerous honorary doctorates and prestigious memberships after teaching and lecturing all around the world. His most notable works, "*The Implied Reader*" (1972) and "*The Act of Reading*" (1976). (Mambrol,2018) (Yanling,2013)

**Stuart Hall** (1932-2014) A Jamaican-British professor, author and pioneer in the field of cultural studies. He was a Rhodes Scholar at Merton College, Oxford, the Director of the Birmingham Centre for Contemporary Cultural Studies, and an Open University Professor of Sociology. He was hosted by a number of television shows, including the BBC's Redemption Songs and numerous Open University broadcasts. Known for New Lest Review and encoding /decoding model of communication. (Stuart Hall Foundation,2021)

### **3- Reception theory and text**

The literary criticism paradigm is concerned with the role of the reader in the literary experience, in this paradigm the attention was moved from the author to the reader, and the text as a structure gained total authority through critical studies. The most important aspect of the literary process, according to Wolfgang Iser, is the effective interaction between the text composed by the author, and the receiver, in which the true understanding of literature starts from the position of the reader as the receiver, and consumer of the literary work. In this light he stated in his book that

*...The convergence of text and reader brings the literary Work into existence, and this convergence can never be precisely Pinpointed, but must always remain virtual, as it is not to be identified Either with the reality of the text or with the individual disposition of The reader(Wolfgang,1974,p,275)*

In addition, the reception theory emphasizes the role of the recipient in actualizing the meaning; thereby the meaning is not inherited within the text itself, but can be achieved depending on the audience background, and their social position. Moreover, if the audience shares the producer's beliefs, attitudes, and experiences, they are most likely to interpret the meaning the way it was intended exactly or approximately. In the same way, Stuart Hall believes that audience's values, beliefs, and socio-cultural backgrounds can influence their perception of the denotative codes, resulting in different interpretations for the same text, therefore, he proposed three readings can be made: preferred, negotiated and oppositional.

**Preferred reading:** In this case, the readers decode the message the way was intended by the producers.

**Negotiated reading:** In this case, the readers generally accept the preferred reading, but disagree with certain aspects of the message.

**Oppositional reading:** In this case, the readers completely disagree with the intended message.

#### **4- Translator as a reader**

The first step in the process of translating any piece of writing is reading. Therefore, the translator at first place is a reader, and its understanding and interpreting of the source text may consist or contradict with author's intention. Though, it is common that the translator should grasp the exact intended meaning by the author in order to maintain faithfulness. However, the final product which is the translation itself may carry another meaning rather than the one meant by the original producer, in order to make it acceptable for the audience or to be considered as if it was originally written in the target language.

In this discourse, in the famous book '*the translator's invisibility*' L. Vinuti addressed the translator's transparency concept. He argues that translations should not be perceived as an original and should reflect the essential meaning of the foreign text, in other words the foreign or the odd should be smelled in any translation. (1-42P,1995)

As a reader of the source text, the translator continues to communicate with the translation team. The translator must comprehend the reader's concurrent horizon of expectation, take into account the reader's concurrent aesthetic taste and accepting ability, and incorporate the reader's concurrent horizon of anticipation into his translation works. (Liangqiu Lv, Puyu Ning, 2013)

Furthermore, writers' works are always interpreted and conceptualized in relation to specific backgrounds. Thus, some changes may occur in translations. In fact, those changes are not caused by difficulties in understanding the semantics of the original text, but alterations can only be explained in terms of ideology.

### **Conclusion**

This chapter dealt with the reception theory, its definition, and some theorists that majorly contributed in developing the theory. Also, it tackled the relation between reception theory and text, whereby the light was shed on the important role of the receiver in the interpretation of the literary works and its success. Last but not least, it discussed the translators function as readers, and how their understanding of the source text can impact the production of the translation.

# Section II

## Manipulation In

### Subtitling

## **Introduction**

The development in the audiovisual field has pushed translation studies to the next level, requiring it to oversee the spread of audiovisual translation and challenges linked to its practice, training, and research methodology. Furthermore, the nature of this branch of translation expands the scope of its cultural, moral, and ideological influence on the audience, resulting in a controversial debate about the process of adaptation to the target audience, which can be considered as a manipulation.

### **1- An Overview about Subtitling**

Subtitling is a sort of translation that is commonly used in the audiovisual industry which includes dubbing, voice-over and audio description.

#### **2-1 Definition** It is defined as:

Shuttleworth and Cowie (1997, p.161) 'the process of providing synchronized captions for film and television dialogue)

O'Connell (2007, p.169) 'supplementing the original voice sound track by adding written text on the screen'

Thus, subtitling is the textual representation of spoken language in a video that allows the text to be displayed on the screen. Subtitles are delivered with time codes specifying when a subtitle is displayed and for how long it is visible on the screen.

#### **2-2 Types of Subtitling**

It has different categorizing according to certain parameters

**2-2-1 According to Linguistics** Bartoll(2004,p57) classified it into two types depending on the feature of language

**a- Intralingual Subtitles** The subtitling within the same language, it is used for:

- The deaf and the hard of hearing.
- Language learning purposes
- karaoke effect.
- Dialects of the same language.
- Notices and announcements

**b- Interlingual Subtitles** Also, called by Gottlieb 'diagonal subtitling' or 'oblique subtitling'. It is a transfer or translation, i.e. crossing over from speech in one language to writing in another language.

In addition, Cintas and Remae (2010, p.19-21) provided two other classification



**2-2-2 According to Time** It is categorized into two sub types

**a- Prepared Subtitle (offline subtitling)** is completed prior to running the program or broadcast.

**b- Live Subtitling (online subtitling)** It can be accomplished through the use of interpreters with specialized typing skills (Stenographers), or it can be accomplished through the use of speech recognition software during the machine translation process.

**2-2-3 According to Technical Parameters** Also divided into two sub categories

**a- Opened Subtitles** Included into the original film or broadcast and cannot be removed from the screen.

**b- Closed Subtitles** Can included or excluded based on the viewer preference.

Despite all these different types of subtitling, that helps in facilitating the subtitling process for the audiovisual translators. However they still face some technical issues.

**2-3 Technical Challenges** Subtitle has its own restrictions imposed by the visual context and the way the subtitle should be presented (B.K khalaf,2016)

- a- The essential criteria of subtitling are defined by relationship between the three main features: the spoken text, the image and the subtitles, along with viewer's capacity to read both the images and the written text at a given speed and the screen's actual size.
- b- The maximum amount of time a subtitle can be displayed on the screen is six seconds.
- c- The dialogue and the subtitle on the screen must be carefully synchronized, this process know as spotting, cueing, timing or originating. However, subtitling may not consist solely of the dialogue of the characters or narrators. It may also include discursive elements that appear in the image, as well the information contained on the soundtrack.
- d- The subtitle must be placed between 10% from each frame edge to be in the center of the screen and at the bottom of the screen, respectively.

**2-4 Subtitling vs. Dubbing** Each of the techniques has its pros and cons considering cost, translation quality, and personal preferences

- Subtitling is likely the most widely used method, due to its low cost and speed.
- Subtitling can be viewed as a supplement to the original show, in contrast to dubbing, remains intact in the target culture for all to watch and hear.

- Audience who are proficient in the target language to a certain degree would prefer subtitling rather than dubbing.

### **3-An Overview about Ideology**

Ideology is a complicated term with different connotations depending on the context in which it is used. The word 'ideology' first appeared in English from the French ideology in a translation of a work by the French philosopher Destutt de Tracy, who used it in relation to philosophical concerns and used the term to announce a new 'science of ideas' in 1796. Ideology is not just about politics; it has a broader and more fundamental connotation which related to concepts such as worldview, belief system, and values.

#### **3-1 Definition**

Ideology is set of beliefs, especially one held by a particular, group that influences the way people behave. (Oxford)

It's defined as a system of ideas and beliefs that are held within a collective or as a single individual and allow us to pertain a certain worldview or at the very least, leave us with a desire to implement our ideology to the system at large.(Vega\_Rodriguez, 2018)

#### **3-2 Types of Ideology**

There are a variety of ideologies, each justifies or challenges existing or new class relations, as well as people's relationships to the means of production. According to Antonio Gramsci, there can be economic ideologies, religious ideologies, political ideologies, and dictatorial ideologies. (Gramsci, 1971)

Though the term "ideology" is most commonly associated with political discourse, it includes a wide range of ideologies, including political, social, epistemological, ethical, and so on.

In this light, this research addressed other concepts related to ideology, such as

#### **a-Religion and Ideology**

Durkheim claims that a religion is a unified system of beliefs and practices related to sacred things, such as things that are set apart as forbidden-beliefs and practices which unite into one single moral community.(Durkheim,1912). When elite must defend its religion against a political power, that would weaken and transgress the elite, religion becomes ideology. As a result, religious beliefs became embedded in an amorphous traditional political culture. (Rachik, 2009)

### **b-Language and Ideology**

Language is vital in the ideological process because it reflects people's thoughts and acts, as well as connecting their knowledge of the world to their social activities. It is considered as a means of power and control, as well as a medium of communication since it represents ideologies, and reflects the social structure in which it is used. Ideology's influence on language is manifested in the form of beliefs and convictions about the evaluation of language forms and its functional use. (Munishi, 2017)

### **c-Science and Ideology**

It is crucial to highlight that science can serve as the basis for an ideology, when science is viewed as the only means of describing reality or stating the truth, a limited epistemology may develop into scientism. Poetry, literature, music, fine art, religion, and ethics, cannot be regarded as sources of information because they are not produced using scientific procedures, which science stand for objectivity, accuracy, proof, acceptance of scientific critique, and freedom from limits in exploring. Ideology on the other hand, does not rely on objectivity, examination, or critique, it offers speculative explanations, and seeks to influence thoughts by appealing to emotions rather than mind (bushheua,1993)

### **d- Philosophy and Ideology**

Despite the similarities between ideology and philosophy, there are fundamental differences between them, which Ideology refers to a set of beliefs, especially one held by particular group, that influences the way people behave, while Philosophy refers to the way that someone thinks about life, and understanding such things as the nature of the real world and existence in logical manner. Accordingly, Philosophy is seeking for the truth, and understanding the world whereas ideology aimed to change the world.

### **3-3 Ideology's Influencing Factors**

According to Fielding et al, (2009), there are various factors that may influence the ideology, including gender, culture, language, religion, and media and so on.

**a- Gender** people's perceptions of gender can influence their freedom to express themselves. Some societies, assign specific roles to their members, and create laws about what is appropriate based on gender, however, this can positively or negatively

affect the way people express gender, such as whether they follow traditional or non-traditional roles.

**b-Culture** It is a set of people's beliefs, customs, practices, and social behaviors. People's cultural experience is shaped by family and the society in which they live. Accordingly, this common cultural experience may have a significant impact on the ideology that a person or a group selects.

**c-Language** It has a significant impact on the attitudes, values of individuals, and societies, as well as, it binds people together, as they share the same language and culture.

**d- Religion** It is a codified system, which held beliefs and practices linked to social organizations, or institutions that focuses on the worship, faith in a deity or gods, as well as, explain the reason behind existence. Thus, religion plays an important role in shaping a person's ideology.

**e- Media** It refers to the tools, and technologies that are used to share information and ideas. it has a significant impact on our values and beliefs for instance advertising has an impact on what we buy and how we see ourselves.

#### **4-Influence of Ideology on Receiver's Reception**

Mostly, the receiver's reception is affected by many factors, mainly ideology, which is present in every piece of writing. Regardless of how coherent, articulate, or open to new ideas an ideology is, it can still be used to control and manipulate individuals. This force is multiplied when an ideology is communicated through mass media, making it available to a broader audience and having a greater impact. (S. Chabbak,2019)

Moreover, ideological considerations can be observed during the translation production process, particularly the translator's dual position as a target text producer and source text interpreter. Additionally, Schaffner (2003) asserts that all translations are ideological in nature, as the selection of a source text and its translation is primarily motivated by the social agent's interests and objectives. He continued by stating that ideology can be applied and decided at the lexical and grammatical levels, and that depending on the subject, genre, and aim of the text, ideological aspects can be more or less visible in certain writings.

Eventually, the process of translating entails confronting various ideologies, which must be decoded in order to be delivered in the target language. The translator must decode, namely the author's ideology, the characters' various ideologies, the

source text's sociopolitical context, the ideology of the publisher's peritext (titles, chapter titles, prefaces and note), the ideology of the epitextual productions (interviews, publicity announcements, reviews by critics, private letters and other authorial and editorial discussions), and finally the translator's ideology, which is never completely absent because, consciously or not, the translative choices may imply the values and concepts that define his or her worldview. (M.H. Guimarães, 2017)

Furthermore, subtitling is influenced by a number of non-linguistic variables imposed by the government, political groups, and religious authorities, all of whom stifle the audiovisual business. Subtitling censorship can take numerous forms, including omission or substitution of erotic, vulgar, or inconvenient words. This can be accomplished by deleting a scene, changing the language, omitting references, or modifying the plot. (S. Chabbak, 2019)

### **Conclusion**

The field of audio-visual translation studies is one of the main fields that attracted the attention of the researchers, more specifically subtitling efforts, due to many factors. However, subtitles can be manipulated in favor of making the product suitable to the target audience culture and ideology, or to achieve any other purpose. Thus, this chapter was devoted to tackle the previous mentioned points. In addition to the influence of ideology on the audience reception

# Section III

## Culture and Translation

## **1-Introduction**

Translation has always been presented as the central part of communication between cultures. that the transfer process between languages may hold a problems lie within and outside the language itself, particularly issues that are related to cultural references for which lack an equivalent in the target culture, which would pose a great challenge for translators, especially in the case of subtitling. Thus, this chapter will focus on subtitling culture and the procedures involved in the process.

## **2-An Overview about Culture**

Many different disciplines have been concerned with the concept of culture including philosophy, sociology, anthropology, literature, and cultural studies. However, the definitions provided in these domains vary depending on the particular frame of reference invoked.

According to Arthur Berger (2000), the word culture is originated from a French term, which is derived from Latin "colere" which means "to tend to the ground and flourish," or it can be associated with refinement and education.

### **2-1 Definition**

It is defined by Cambridge online dictionary as the way of life, especially the general customs and beliefs, of a particular group of people at a particular time.

According to Newmark (1988) it defined as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.”

### **3-Forms of Culture**

Many anthropologists have discussed cultural forms in their writings, defining cultural forms as the material manifestations of culture and the material products generated by humans.

#### **3-1 Material Culture**

It refers to the tangible objects and resources that individual use to define their beliefs and behaviors. Outlets, products and services, tools, factories, offices, worship places including temples, mosques, and churches, in addition to social infrastructures such as education, housing, and health, economic infrastructures such as energy capabilities, transportation, and financial infrastructures such as insurance, banking, and numerous other things are included.

**a- Eating culture** It is related to table manners and eating habits of a culture pertaining to a specific people or society, as well as, the various types of foods,

preparation methods, and food components. Thus, it is regarded as a part of their culture and identity.

**b- Housing** All members of the human species have developed some forms of shelter against the weather, wild animals, and other external threats. The vast majority of people live in shelters which vary to few basic types: the tent, the round or square hut or houses, and more recently, mass-constructed, high-rise dwellings in major cities. The unique cultural identity of a city is frequently embodied in its large buildings such as public palaces and skyscrapers.

**c- Tools** Human beings have mastered tools making from the ancient times; they managed to create and develop a wide range of tools for various purposes, ranging from early crude rock tools to the most modern machines, which saved efforts and time. Moreover, the availability or the lack of particular technologies has a significant impact on people's daily lives.

**3-2 Non-material Culture** It refers to intangible cultural products or aspects of culture that cannot be held, tasted, felt, or touched ,as well as, it is related to people's beliefs, language, morality, conventions, standards, and values.

**a- Language** is a set of symbols that allows people to communicate with one another (Swartz, 1997). Additionally, culture is communicated and transferred through language; each culture's language not only influences how peoples understand the world, but it also affects their perceptions and directs people to think in specific way. (Sapir, 1929, 1949; Whorf, 1956)

**b- Values** are culturally determined standards of desirability, goodness, beauty, and many other things, that can be defined as general abstract standards for social living decisions, goals, choices, and actions. (Griswold, 2004),

**c- Symbols** are those illustrations, words, objects, gestures, sounds or images that are used to represent a particular meaning of something, which can easily be recognized by people who share the same culture. (Lawley, 1994)

**d-Norms** are implicit principles of social life, relationship, and social interaction, by which a society directs the behavior of its members.

**e- Beliefs** are certain ideas that people hold to be true (Swidler, 1986)

#### **4-Subtitling Culture**

A key aspect of translating is dealing with language, which is an inseparable part from culture. So, besides serving as a means of communication, translation also has the power to shape public perceptions of different cultures (N.Alwan, 2008).



According to (Faiq, 2007: 1) the rules of the target language and culture's norms must be followed to ensure a smooth transition, which implies that translating languages that belong to different cultures is a challenging task to be accomplished. In the case of subtitling the challenge becomes more difficult as in films the meaning is carried out by multiple channels - both verbal and non-verbal ones (Gottlieb, 2001). Contrary to popular belief, the work of subtitling does not just entail the translation of a film's spoken dialogue into another language; however, when it comes to multidimensional translation, the informative value of video picture and sound is primary. Thus, the subtitled translation is seen as a supplement to the film itself and so should not conflict with its image but rather contribute to the development of the narrative, and characters to make them more life-like and provide insight on the events. In addition, time and space restrictions imposed on subtitling result in an unavoidable reduction in data volume.

Furthermore, translators, according to Limon (2010), are "cultural mediators" or intercultural communication professionals. As he stated that to grasp the distinctions between translated and non-translated writings in a language, we require cross-cultural insights into issues like writer versus reader responsibility, as well as variations in the way texts are presented, regarding information density, reader friendliness, clarity and simplicity, and toleration.

### **5-Translation methods and procedures and strategies**

Molina and Hurtado (2002, p. 507-509) defines translation procedures as techniques used to create an equivalence for the purpose of transferring meaning elements from the ST to TT in micro-textual level. While translation methods are used in the macro level as a plan to deal with a given text according to the translators' intention. They also state that translation strategies are conscious or unconscious procedures applied by the translator to solve translation problems with an objective in mind.

### **6- Strategies adopted in dealing with cultural issues**

The cultural barriers have a significant impact on translation because a term does not always have an equivalent in another culture. In this case Mona Baker states strategies used by professional translators to deal with problems of non-equivalence at different levels in her book entitled 'In other words' (P26-42) as follows

#### **a- Translation by a more general word (superordinate)**

This is one of the most prevalent ways for dealing with many different kinds of non-equivalence, especially in the area of propositional meaning. It is equally effective in most languages, because the hierarchical structure of semantic fields isn't dependent on the language.

Example

“Shampoo the hair with a mild WELLA-SHAMPO.

يغسل الشعر بشامبو "ويلا" على أن يكون من نوع الشامبو الملطف.

(27P)

#### **b- Translation by a more neutral word**

It means using less expressive word.

Example

Some tribal practices in Japan seems an archaic.

تمتد بعض الممارسات القبلية في اليابان منذ القدم.

The word archaic in the ST means behind the times was translated with neutral expression منذ القدم

#### **c- Translation by cultural substitution**

Replacing a culture specific item or expression with a target language item that has a similar impression on the target reader but does not have the same propositional meaning. Its main objective is to provide the readers with a familiar concept so they would be able to identify it.

Example

Like father, like son

هذا الشبل من ذلك الأسد

#### **d- Translation using a loan word or loan word plus explanation**

It is used to deal with culture specific items, modern concepts, and buzz words, borrowing the source language word. For more understanding sometimes the borrowed word is followed with an explanation.

Example

“For maximum effect, cover the hair with a plastic cap or towel.

للحصول على فعالية مطلقة، يغطي الشعر بواسطة "كاب" أي قبعة بلاستيكية تغطي الشعر أو بواسطة منشفة.

(P35)

#### **e- Translation by paraphrase using related word**

It is used when the concept expressed by the source item is lexicalized in the target language but in different form, or the form is used substantially more frequently in the source text than would be natural in the target language.

Example

“The rich and creamy KOLESTRAL-SUPER is to apply and had a pleasant fragrance.

كولستر السوبر غني و مكثف في تركيبته التي تمنح مستحضرا يشبه الكريما...”

(37P)

It was paraphrased into Arabic by using comparison.

#### **f- Translation by paraphrasing using unrelated words**

It is used when the source item is not lexicalized in the target language by modifying a superordinate or deconstructing the meaning of the source item if it was semantically complex

Example

“They have a totally integrated operation from the preparation of the yarn through to the weaving process.

هذا و تقوم الشركة بتنفيذ جميع خطوات الانتاج بمصانعها،من إعداد الخيوط إلى نسجها...”

(P39)

#### **g- Translation by Omission**

translators can and often do simply leave out the word or the expression that convey a meaning which is not important enough to the development of the text to justify distracting the reader with lengthy explanations.

Example

The recently introduced New Tradition “Azminster range is already creating great interest and will be on display at the Exhibition.

أثارت مجموعة 'انيو تراديشين اكسمنستر' درجة عالية من الاهتمام منذ أن قامت الشركة بتقديمها حديثا، و هي من ضمن أنواع السجال التي سيتم عرضها بالمعرض. "

(P41)

#### **h- Translation by illustration**

It is used if the source item refers to a physical entity which can be illustrated, especially if there are restrictions on space.

Example



**Figure 1**

Figure 1 shows a Lipton Yellow label tea packet prepared for the Arab market. An illustration was used to avoid lengthy explanations. (P42)

### **Conclusion**

The relation between culture and translation including subtitling have been one of the most discussed topics in the field of translation studies. Since, culture and language are inseparable, and translation deals with languages at first place. Eventually, this chapter tackled an overview about culture, subtitling culture, and lastly the strategies involved in translating cultural issues suggested by Mona Baker, which will be used in analyzing the corpus in the practical part.

# Practical Part

## **Introduction**

This part is devoted to conduct the practical part of the study, whereby the hypothesis is examined through comparative analytical approach. The comparison is between the strategies adopted in subtitling two versions of the American movie “The Wolf of Wall Street” streamed in EgyBest and Shahid VIP platforms. Then 20 samples were selected based on choosing the erotic and vulgar words and expressions, as they might create problems for the audiovisual translators. This film was selected because it delivers a content that mostly contradict with the Arab audience ideology yet was subtitled into Arabic. EgyBest platform was selected because it is directed towards the Arabic world and provides its services for free, thus it is reachable by broad audience, also because it is a piracy platform so its subtitling efforts are not restricted by censorship regulations. While the selection of Shahid VIP platform is due to the fact that it is owned by the Saudi government, thus it is directed towards the Arab audience, and hence should respect their ideology and culture, also because it is an official platform restricted by the censorship regulations. The selection of the strategies model suggested by Mona Baker is because it is a recent model in the field of translation studies that deals with the problem of non equivalence resulting from cultural differences. Finally, this comparative analysis is based on the position of the oppositional reader, in order to highlight the impact of audience reception in choosing the strategies adopted in film subtitles.

### **1-A brief about the corpus**

#### **1-1 A brief about the film**

*"The Wolf of Wall Street"* is a biographical criminal black comedy film directed by Martin Scorsese and written by Terence Winter, based on Jordan Belfort's 2007 memoir of the same name. It tells the story of Belfort's career as a stockbroker in New York City and how his business, Stratton Oakmont, was involved in widespread corruption and fraud on Wall Street, ultimately leading to his demise. Belfort is played by Leonardo DiCaprio, who also produced the film. Jonah Hill plays his business partner and friend Donnie Azoff, Margot Robbie plays his wife Naomi Lapaglia, and Kyle Chandler plays FBI agent Patrick Denham, who tries to bring Belfort down.(wekipedia.2022). It won 37 nomination out of 179 nominations including 5 Oscars, according to IMDb.

[https://en.m.wikipedia.org/wiki/The\\_Wolf\\_of\\_Wall\\_Street\\_\(2013\\_film\)](https://en.m.wikipedia.org/wiki/The_Wolf_of_Wall_Street_(2013_film))

## **1-2 Motion Picture Rating**

For strong sexual material, explicit nudity, drug use, and language throughout, as well as some violence, the film is rated R. Which stands for restricted, i.e not suitable for children, and children under 17 require accompanying parent or adult guardian.

[https://m.imdb.com/title/tt0993846/parentalguide/certificates?ref =tt\\_stry\\_pg](https://m.imdb.com/title/tt0993846/parentalguide/certificates?ref =tt_stry_pg)

## **1-3 The story line**

The story back to the early 1990s, Jordan Belfort and Donny Azoff founded Stratton Oakmont, a brokerage firm. In a short period of time, their company grows from 20 employees to 250, and their reputation on Wall Street and in the trading community is elevated accordingly. A great many businesses rely on them for the filing of their initial public offerings (IPOs). So, too, does the amount of alcohol and drugs they consume and the number of lies they tell. As soon as they hit a big trade, they throw lavish parties for their employees to celebrate. Eventually, Forbes Magazine bestowed on its cover the moniker “The Wolf of Wall Street” on Belfort. New strategies are devised as the FBI gets closer to uncovering Belfort’s trading schemes. Their money will be stashed in a European bank through Belfort’s plan. With the FBI on their tail, Belfort and Azoff tried to keep up their extravagant wealth and high-class ways for as long as possible. (imdb.n.d.)

<https://m.imdb.com/title/tt0993846/>

## **2-An overview about the platforms**

### **2-1EgyBest**

It is an unofficial Egyptian streaming and downloading platform, that provides its services entirely for free through piracy. It was created on 28<sup>th</sup> November 2014. It should be noted that EgyBest is the most used download and streaming platform for films and series in the Arab world. On May 14, 2019, EgyBest was suspended by decision of the Egyptian justice, among other sites, because of illegally offering films and series to Internet users without taking copyright into account, which drive many of its users to express their anger via social media networks.(Celebrity.tn – Stars & People Wiki, biographies et Actualités.N.D). Eventually, it restored its activity on 17 July from the same year after 57 days of banding. (pressn.2019)

<https://identity-mag.com/egybest-got-shut-mean-piracy-egypt/amp/>

<https://www.google.com/amp/s/pressn.net/article/5437695/amp>

<https://celebrity.tn/egybest-streaming-wiki>

## **2-2 Shahid VIP**

Shahid is Arabic content streaming platform head-quartered in Dubai, United Arab Emirates. It was initiated in 2008, by Middle East Broadcasting Center (MBC) Group, which is a media conglomerate owned by the Saudi government. Later on, the platform was rebranded in 2020. The board of directors of Shahid consists of Sam Barnett, MBC GROUP's CEO, Jakob Mejlhede Andersen serving as the Chief Content Officer and Dominic Farrell as Chief Technology Officer for Shahid. The platform is available in 23 countries, including the Middle East and North Africa region, Australia, US and Canada.

Shahid VIP is a paid service, which offers its subscribers Shahid Original series, lengthy window debuts, pre-theatrical movies, HD access to MBC TV networks, as well as western content, documentaries, and children's programming. Shahid VIP also provides international material through partner television networks.

Shahid VIP offers the Western content in Arabic subtitles; as it has teamed with Disney and Fox to provide access to their vast libraries of material. Besides a library of Hollywood and Bollywood titles. (Wikipedia.2022)

[https://en.m.wikipedia.org/wiki/Shahid\\_\(streaming\\_platform\)](https://en.m.wikipedia.org/wiki/Shahid_(streaming_platform))

[https://en.m.wikipedia.org/wiki/MBC\\_Group](https://en.m.wikipedia.org/wiki/MBC_Group)



### 3- Samples Analysis

#### Sample 01

Time	ST	TT in EgyBest	TT in Shahid VIP	
4:27	But of all the drugs under God's blue heaven	و لكن من بين كل الممنوعات تحت السماء الزرقاء	و لكن من بين كل المخدرات على هذا الكوكب	
		But of all the drugs under the blue heaven	But all of the drugs in this planet	<b>Back translation</b>

The above mentioned utterance was said by Jordan when he was talking about his daily basis consumption of drugs, and his favorite drug among all the other kinds.

The expression "blue heaven" according to urban online dictionary is defined as - A place or state of mind that brings forth a visceral feeling of being near one's personal heaven particularly in the outdoors.

The translation strategy that was adopted according to the model suggested by Mona Baker, in EgyBest is literal translation "تحت السماء الزرقاء" which is considered as the closest equivalence, but which actually gives no hint to the Arab audience as he/she does not live the same American Reality and may be even deemed as a slang of some gangs there, while in Shahid VIP the phrase was paraphrased using related words in order to avoid any cultural contradictions; however, it did not reflect the same meaning as it was intended.

This sample clearly shows that the religious ideology affects Shahid VIP subtitling efforts.

### Sample 02

Time	ST	TT in EgyBest	TT in Shahid VIP	
4:58	Better pussy	جنسا افضل	عشيقه افضل	
		Better sex	Better mistress	<b>Back translation</b>

The above mentioned utterance was said by Jordan when he was talking about money and how it manages to offer a better life and things like food, cars, and pussy.

The word "pussy" according to Oxford online dictionary is defined as

-the vulva, the external female sexual organs also sexual intercourse or woman considered sexually.

From the previous context the word "pussy" in the source text implies a vulgar connotation, therefore the better equivalence is "عشيقه" which refers to a woman who considered sexually. According to the model suggested by Mona Baker translation strategies, the strategy adopted in EgyBest is paraphrasing using related word in order to maintain the same impact on the target audience, while in Shahid VIP the phrase was quasi paraphrased.

In this case Shahid VIP platform took into account the religious ideology of the Arab audience and omitted the expression which considered as an affront to public decency, because it is not acceptable to use vulgar expression in conservative cultures. We can conclude that both platforms did not violate the receivers' cultural ideology and hence .The audience's culture obliged the audiovisual translators themselves keep it clean on the screen.

### Sample 03

Time	ST	TT in EgyBest	TT in Shahid VIP	
6:31	Fuck him	تبا له	انس امره	
		Fuck him	Forget about him	<b>Back translation</b>

The above mentioned utterance was said by Mark Hanna when one of the brokers in Wall Street was giving Jordan instructions of work in his first day of work; then Hanna came and insulted that man and told Jordan *to fuck* him.

The word "fuck" according to Cambridge online dictionary is defined as

1-to have a sex with someone.

2-an offensive way of saying that you do not like, respect, or care about someone or something.

From the previous context the word "fuck" in the source text implies the second meaning ; therefore the better equivalence is "انس امره". The translation strategy adopted according to the model suggested by Mona Baker in EgyBest is using cultural substitution in order to maintain the same impact on the target audience; though curse expressions are not acceptable, while in Shahid VIP the opted strategy is paraphrasing using related words.

In this case Shahid VIP platform took into account the reception of the Arab audience, since their cultural value and religious ideology do not tolerate using offensive expressions, which affected the subtitling efforts in Shahid VIP.

Consequently, both platforms did actually submit to the will of the receiver's cultural ideology that considered it too offensive to curse and insult using vulgar and swear words on screen despite the fact that the ordinary Arab and Muslim people do use a lot of swear words in their daily life.

### Sample 04

Time	ST	TT in EgyBest	TT in Shahid VIP	
9:06	Cocaine and hookers	الابيض و السيئات	الكوكايين و الفتيات	
		The white stuff and bad females	Cocaine and girls	<b>Back translation</b>

The above utterance was said by Mark Hanna to Jordan when they were in a restaurant having a lunch together and chatting. Then, Jordan asked Hanna how he was able to take drugs during the day and still function to do his job, so Hanna repeated the question and answered himself saying Cocaine and hookers.

The word "Cocaine" according to Cambridge Online dictionary is defined as -a drug used in medicine to prevent pain and also it is used illegally, often a white powder that is breathed through the nose.

The word "hookers" according to Cambridge online dictionary is defined as

- 1- a prostitute ( person who has sex for money)
- 2- a rugby player who pulls the ball out of the scrum with his foot.

According to this context the word "hookers" means prostitute.

The translation strategies adopted according to the model suggested by Mona Baker, "Cocaine" was rendered as "الأبيض" in EgyBest by using cultural substitution, and it is considered as the closest equivalent, while in Shahid VIP it was rendered as "كوكايين" by using a loan word. Furthermore, the word "hookers" was rendered as "السيئات" in EgyBest using cultural substitution, as it is commonly used as a swear word to describe a promiscuous woman, which is considered the closest equivalent. However, in Shahid VIP it was translated by using general word "الفتيات" in order to soften the meaning as it is unacceptable to use swear words in conservative cultures. Thus, the subtitling efforts in Shahid VIP were affected by the religious ideology of the Arab audience as well as their culture.

All in all, the two platforms once more could not violate the receiver's cultural ideology and tried their best to make it softer on the screen. Though "Hookers" does have its closest meaning at both formal and informal levels but the audiovisual translators -under the pressure of the audience's own ideology could not but submit to the call of the receiver and modify it to make it more appropriate. Despite the fact that

EgyBest platform is directed at adults and hence can provide the content without any modifications as it is not restricted by censorship regulations.

### Sample 05

Time	ST	TT in EgyBest	TT in Shahid VIP	
09:25	You got a girlfriend?	ألديك صديقة؟	هل لديك حبيبة؟	
		Do you have a girlfriend?	Do you a lover?	<b>Back translation</b>

The above mentioned utterance was said in the scene when Mark Hanna asked Jordan Belfort whether he has a girlfriend, then Jordan answered that he has a wife.

The word “girlfriend” is defined in Oxford dictionary as follows

- 1- A girl or a woman that somebody is having a romantic relationship with.
- 2- A female friend.

From the previous context “girlfriend” in the source text implies the first meaning.

Which in Western culture it specifically refers to a female partner in unwedded relationship. Therefore, the closest equivalence is “حبيبة” which means a girl in a love relationship, while “صديقة” does not imply this meaning at all. However, EgyBest may have opted for paraphrasing using unrelated word to the context, in order to reduce the impact of the unmarried couple, which mainly contradicts with the religious ideology and the culture of Arab audience.

We see here that Shahid VIP though is an official platform, and belongs to a conservative country «Saudi Arabia» as Shahid is part of MBC group, it has not at all put into consideration the reception of the Arab audience. The word «حبيبة» does actually refer in such contexts to illegal relationship. However, we can have a reason for that, which actually is more and more observed in all the MBC group subtitling efforts. Saudi Arabia’s policy is changing with the «The 30<sup>th</sup> Vision» launched by MBS (The Prince Mohammed Ben Salman) , who is leading Saudi Arabia toward a newly challenging destination that actually contradicts with the real policy adopted by the founding fathers of the Kingdom.

Sample 06

Time	ST	TT in EgyBest	TT in Shahid VIP	
11:20	Do you jerk off?	هل تمتع نفسك؟	هل تلامس نفسك	
		Do you enjoy yourself?	Do you touch yourself?	<b>Back translation</b>

The above mentioned utterance was said by Hanna to Jordan when they were chatting in a restaurant about the keys to success in the stock-market. Then Hanna asked Jordan if he jerks off?

The expression “jerk off” according to Cambridge online dictionary is defined as  
- To masturbate, usually a male.

From the previous context the expression "jerk off" in the source text implies a slang meaning, which was formerly considered to be taboo. Therefore the closest equivalence is "تلامس نفسك", while "تمتع نفسك" is an euphemistic rendition of the meaning. According to Mona Baker's translation strategies, the strategy adopted in EgyBest is paraphrasing using related words, in order to euphemize the denotative meaning to be more appropriate for the Arab audience, while in Shahid VIP the option for a quasi paraphrasing translation is used, in order to maintain the same impact on the Arab audience.

In this case EgyBest respected the Arab audience's religious ideology and culture in its subtitling efforts.

Neither platform dared go deep into these immoral expressions. Although as we have already mentioned that the EgyBest platform is intended for adults, the ideology of its translators did not allow them to exceed the limits of decency. Although the Arabic colloquial dictionary has many expressions, which we can consider as less offensive synonyms compared to the ones mentioned in the original version.

### Sample 07

Time	ST	TT in EgyBest	TT in Shahid VIP	
12:06	Feed the geese	يجب ان تطعم الوحش	عليك ان تلامس نفسك	
		You should feed the beast	You should touch yourself	<b>Back translation</b>

The above mentioned utterance was said by Hanna to Jordan when they were chatting in a restaurant, then Hanna told Jordan about his routine and how he gets to remain relaxed.

The expression “feed the geese” according to urban online dictionary is defined as -A verb means the act of masturbating.

From the previous context the expression “to feed the geese” is slang implies an offensive connotative meaning, therefore the closest equivalence is “تلامس نفسك” which means to masturbate in the western culture, whereas “تطعم الوحش” is out of the context translation.

The translation strategies adopted according to the model suggested by Mona Baker, in EgyBest is paraphrasing using unrelated word, while in Shahid VIP it is paraphrasing using related word in order to maintain the same impact on Arab audience, even though it is an impolite expression.

The expression back translated "feed the beast" in the EgyBast version can be understood depending on the context, so although it is a partial euphemism, the viewer can understand what the actor is aiming at. As for the “Shahid” version, the phrase back-translated “you have to touch yourself” is more acute than the first statement because the context here is situational and very direct and hence the expression though paraphrased in subtitling but becomes too direct on screen.



### Sample 08

Time	ST	TT in EgyBest	TT in Shahid VIP	
15:51	Shit me right back out again	تغوطتني ثانية	رماني من الطرف الاخر	
		Shit me back again	Throw me from the other side	<b>Back translation</b>

The above mentioned utterance was said by Jordan in the scene when he was in the bathroom reading a newspaper, and looking for a new job after the L.F Rothschild institution closed its doors.

The word "shit" according to Cambridge online dictionary is defined as

1-the solid waste that is released from the bowels of a person or animal.

2-nonsense or something of low quality

3-insults, criticism or unkind or unfair treatment

4-used in negative to mean anything

From the previous context the expression "shit me right back again" in source text implies a denotative meaning; therefore the closest equivalence is "تغوطتني". The translation strategies adopted according to the model suggested by Mona Baker, in EgyBest is literal translation, while in Shahid VIP is paraphrasing using related word. In this case Shahid VIP took into account the reception of the audience; therefore the meaning was softened to be polite.

Thus, Shahid VIP subtitling efforts are affected by the culture of the Arab audience in which the use of such words is unacceptable.

### Sample 09

Time	ST	TT in Egybest	TT in Shahid VIP	
19:40	I will give you a blowjob	فسوف أدا عليك مجاناً	فسأمتك شخصياً مجاناً	
		I will foreplay you for free	I will personally make enjoy for free	Back translation

The above mentioned utterance was said by Dwayne to Jordan in the scene when they were having a conversation for the first time at the investor's centre about selling stocks. Dwayne told Jordan that if he sold 10000\$ worth of stock, Dwayne would give Jordan a blowjob.

The word "blowjob" according to Cambridge online dictionary is defined as

- 1-the activity of giving sexual pleasure to a man
- 2- According to Merriam Webster is an act of fellatio (vulgar slang)

From the previous context the expression "to give a blowjob" in the source text implies a vulgar slang refers to sexual pleasure or oral sex, therefore the closest equivalence is "أدا عليك".

Despite it is inappropriate to use a vulgar expression in conservative cultures, and Shahid VIP is an official platform, however, it did not take into consideration the reception of the Arab audience, as quasi literal translation is opted in this translation strategy, while the strategy which was used in EgyBest is paraphrasing using related word.

Deeply going through the two words **أدا عليك** and **سأمتك** do not at all cases reflect how vulgar is the word «blowjob» and hence we can conclude that both platforms do strictly adhere to the audience's ideology.

Sample 10

Time	ST	TT in EgyBest	TT in Shahid VIP	
21:48	I was selling them shit	كنت ابيعهم القذارة	كنت ابيعهم الترهات	
		I was selling them dirt	I was selling them nonsense	<b>Back translation</b>

The above mentioned utterance was said by Jordan while he was selling people penny stocks over the phone in the investor's centre.

The word "shit" according to Cambridge online dictionary is defined as

- 1-to pass solid waste from the bowels.
- 2-nonsense, or something of low quality.
- 3-insults, criticism, unkind, or unfair treatment.
- 4-used in negative to mean anything.

From the previous context the word "shit" in the source text implies the first meaning, therefore the closest equivalence is "قذارة". The translation strategies adopted according to the model suggested by Mona Baker, in EgyBest is paraphrasing using related word into "قذارة", while in Shahid VIP the opted strategy is using a neutral term "ترهات", in order to soften the meaning to be appropriate to the Arab receiver. Thus, the subtitling process in Shahid VIP is affected by the Arabic culture. This clearly proves how ideology can have an impact on the subtitlor's choice of his/her strategies

### Sample 11

Time	ST	TT in Egybest	TT in Shahid VIP	
25:50	God bless you	ليباركك الله	فهنئياً لك	
		May Allah Bless you	congratulations	<b>Back translation</b>

The above mentioned utterance was said in the scene when Jordan and his friend Donnie Azzof were talking about Donnie marriage to his cousin, so Jordan told him “if you are happy, God bless you, buddy”.

According to Cambridge online dictionary, the expression “God bless you” is said when:

- Hope good things will happen to someone, especially when saying goodbye.
- Hope good health, when someone has just sneezed.

According to the model suggested by Mona Baker strategies, It was translated by cultural substitution in EgyBest as "ليباركك الله", which is used for all kinds of blessings in Arabic. While in Shahid VIP, it was translated by paraphrasing using unrelated words into "هنئياً لك", which means congratulations or good for you.

Thus, the closest equivalence is "هنئياً لك" which conveys the same meaning intended by the actor as well as the same impact on the Arab receivers, because the concept is already familiar to them.

In this case EgyBest took the Muslim audience reception into consideration; thereby the subtitling process was affected by religious ideology as well as Arabs' culture.

The expression يباركك الله is only uttered in religious context at preaching situations.

The situation as it is clear not at all polite and clean and hence the more natural is هنيئاً لك .

### Sample 12

Time	ST	TT in EgyBest	TT in Shahid VIP	
28:12	Getting any pussy with that thing or what?	هل هناك فرج هناك ؟	أتعاشر بعض الفتيات؟	
		Is there any pussy?	Do you sleep with some girls?	<b>Back translation</b>

The above mentioned utterance was said by Brad, who is Jordan's friend when he was asking a young man if he is getting intercourse.

The expression "to get any pussy?" Is a slang for sexual intercourse with a woman. It was translated literally in EgyBest into "هل هناك فرج هناك؟", though, it is unacceptable as vulgar expression in conservative cultures. In the other hand, this point was taken into consideration in Shahid VIP subtitling, and paraphrasing using related words was opted to produce "أتعاشر بعض الفتيات؟".

Shahid VIP platform put into account the religious ideology of the Arab audience and disguised the immoral expression used in the ST as seen in the table.

However, going deeply into EgyBest's choice of فرج , taking it as a lexical counterpart of the word «pussy» does not make of the procedure too literal . Because the word فرج is only used at Quranic contexts or formally in some academic arenas .The word فرج as formal does not have the same impact as has its informal equivalence in Arabic if taken as a translation of the word «pussy» in the English version. This proves once more that the subtitlor was always in the favour of making more appropriate choices though the clips in the film are all kept with no censorship.

### Sample 13

Time	ST	TT in Egybest	TT in Shahid VIP	
29:33	Shit I can sell ludes to convent full of nuns	يمكنني أن أبيع (لودز) لمجموعة من الرهبان	بنساء أستطيع بيع (الكويلود) إلى مجموعة عفيفات	
		I can sell ludes to group of nuns	Shit, I can sell Qualude to a bunch of virtuous	<b>Back translation</b>

The above mentioned utterance said by Chester Ming when he was saying that he could sell anything even ludes to convent full of nuns.

The word "nun" is defined by Oxford dictionary as a member of a religious community of women who promise to serve God all their lives. (P549)

"Ludes" is an abbreviation or slang for Qualude, or a pill containing the sedative methoqualone.

It is offensive to use a religious term like "nuns" in link to a sedative substance, which made Shahid VIP as an official platform avoid literal translation, though it is possible as done by EgyBest "رهبان". And opted for paraphrasing using related word into "عفيفات" according to the strategies suggested by Mona Baker.

But we think that this sample shows that Shahid VIP as an official platform respect the Christian community religious ideology, though it represents a minority in the Arab world.

### Sample 14

Time	ST	TT in EgyBest	TT in Shahid VIP	
30:31	Thought Jujitsu was in Israel	يعتقد أن (الجوجتسو) إسرائيلية	يظن ال(جيوستو) اسم مدينة	
		He thinks that Jujitsu is in Israel	He thinks that Jujitsu is a city name	<b>Back translation</b>

The above mentioned utterance was said when Jordan was talking about his old friend Chester Ming who thought Jujitsu (which is a Japanese martial art) is a place in Israel. The translation strategies according to the model suggested by Mona Baker, it is noticeable that in EgyBest the word Israel was borrowed through Arabisation into "إسرائيلية". However, it was omitted in Shahid VIP. Due to the factor of political ideology resulting from the conflict between Arab states and Israel. This sample clearly shows that the political ideology affects Shahid VIP subtitling efforts.

### Sample 15

Time	ST	TT in EgyBest	TT in Shahid VIP	
44:33	To pull his cock out	أن يخرج قضيبه	أن يكشف عن جسده	
		He pulls his cock out	He gets naked	<b>Back translation</b>

The above mentioned utterance was said in the scene when Jordan and his associates were around the meeting table discussing the safety rules of bringing a midget to their party, ironically as a serious matter.

The word “cock” is defined in Oxford online dictionary as taboo or slang for penis, which means the male reproductive organ.

According to Mona Baker strategies, it was translated literally in EgyBest into "قضيبي", and by paraphrasing using related words in Shahid VIP into "يكشف عن جسده", to soften the meaning for the Arab audience who is not tolerant to the use of such expressions, due to their conservative culture and religious ideology.

In this case, Shahid VIP subtitling efforts were affected by the conservative culture of the Arab receiver.



### Sample 16

Time	ST	TT in EgyBest	TT in shahid VIP	
48:08	To wear a condom	ان تضع واقيات	و عليكم اعتماد الحماية	
		You should wear a condom	You should be protected	<b>Back translation</b>

The above mentioned utterance was said by Jordan when he was talking about kinds of hookers at Stratton.

The word “condom” according to Cambridge online dictionary is defined as -a thin rubber covering that a man can wear on his penis during sex to stop a woman becoming pregnant or to protect him or his partner against infectious diseases

According to the model suggested by Mona Baker strategies, in EgyBest it was translated literally into "تضع واقيات", which is the closest equivalence; and by paraphrasing using related words in Shahid VIP into "عليكم اعتماد الحماية" which opted to soft rendition for the Arab audience. In this case Shahid VIP took into account the reception of the Arab audience who do not tolerate the use of such expressions.

It is obvious that Shahid VIP platform subtitling efforts is affected by the Arabs' culture.

### Sample 17

Time	ST	TT in EgyBest	TT in Shahid VIP	
49:52	No bush	لا شعر عانة	لا شعر	
		No pubic hair	No hair	<b>Back translation</b>

The above mentioned utterance was said when Jordan was talking to his father about modern women.

In the previous context the word "bush" was used as a slang for women's pubic hair.

The closest equivalence is "شعر عانة" as translation by expansion in EgyBest.

However, it was rendered into "شعر" using a neutral word according to Mona Baker translation strategies in Shahid VIP, as an euphemism because it is a vulgar word, which is unsuitable to the Arab audience taste.

This obviously shows that subtitling efforts in Shahid VIP are affected by the religious ideology and the conservative culture of the Arab receiver.

### Sample 18

Time	ST	TT in Egybest	TT in Shahid VIP	
01:09:15	It involves your penis and her vagina	يتعلق بقضيبك و فرجها	يتعلق بمنطقتك الحميمة و منطقتها	
		It is about your penis and her vagina	It is about your intimate area and hers	<b>Back translation</b>

The above mentioned utterance was said in scene when Jordan's father was filming a few words in his son wedding video.

Oxford online dictionary defines the word "penis" as the organ on the body of a man or male animal that is used for urinating. And the word "vagina" is defined as the passage in the body of a woman or female animal between the outer sex organs and the womb.

The two previous terms were translated literally in EgyBest into "قضيبيك وفرجها", and by using a general term in Shahid VIP into "منطقتك الحميمة و منطقتها" according to Mona Baker translation strategies. Due to the fact that the religious ideology of the conservative Arab receiver as well as their conservative culture do not tolerate the use of such vulgar terms, which considered unacceptable and offensive.

Thus, the Arabic culture and the religious ideology affected the subtitling process in Shahid VIP.

### Sample 19

Time	ST	TT in EgyBest	TT in Shahid VIP	
01:25:34	You be telephone fucking terrorists	كونوا وحوش هاتف	كونوا إرهابيي هاتف لعين	
		Be telephone monsters	Be telephone fucking terrorists	<b>Back translation</b>

The above mentioned utterance was said in the scene when Jordan was urging his staff of workers in the company to use the phone and the dial the clients extensively. The word “terrorists” is defined in Oxford dictionary as a person who uses terrorism, which is the use of violent action, in order to achieve political aims or to force government to act. (P824)

It was translated literally in Shahid VIP into "إرهابيي", and by paraphrasing using unrelated word "وحوش" in EgyBest according to Mona Baker translation strategies, perhaps because terrorism is linked to Islam by foreign media.

In this case, though, EgyBest is unofficial platform but it paid consideration to Muslims reception.

Thus, EgyBest subtitling efforts is affected by the religious as well as political ideology.

Sample 20

Time	ST	TT in EgyBest	TT in Shahid VIP	
01:41:14	Thank God	حمداً للتقدير	حمداً لله	
		Thank Almighty	Thank Allah	<b>Back translation</b>

The above mentioned utterance was said in the scene when Jordan was in the plane talking to Donnie Azzof searching for the ludes. Then he found out that his friend Donnie hid them and that they have not been confiscated. So Jordan said “Thank God”.

Oxford dictionary defines the word “God” as being or spirit that is worshipped and is believed to have created the universe in Christianity, Islam, and Judaism. (P364)

According to Mona Baker translation strategies, it was rendered in EgyBest by paraphrasing using related word into “التقدير” which means according to Almaany online dictionary "someone with great ability or a name for Allah most beautiful names". While in Shahid VIP, God was rendered into “الله” by using cultural substitution, as “Allah” is the name of God among Muslims. It was opted because it is a familiar concept among Muslim audience.

Thus, their reception was taking into consideration and the subtitling efforts were affected by Arabs' culture as well as the religious ideology.

## The omitted scenes

In Arab countries, subtitling efforts are largely manipulated, because the censorship regulations frequently restrict activities that contradict the moral norms of the Arabic culture and religious ideology. This occurs especially in media productions as they are wildly spread and capable to have a large impact on audience from different ages. Furthermore, the religious ideology in the Arab world is essentially affected by the Islamic religion, which forbids the content that contains erotic, vulgar, or inconvenient scenes. Thereby, Shahid VIP deleted the scenes that contain nudity, immoral values, or sexual and homosexuality acts, aiming to make the product more appropriate, suitable, and acceptable for the Arab receiver.

Time	Original scene content	EgyBest	Shahid VIP
From 53:33 to 53:35	I would fuck that girl if she was my sister.(immoral value)	سأكون مع هذه الفتاة لو كانت قريبتني	Omitted
From 1:02:26 to 1:02:36	Homosexuality, nudity, and sexual scenes	kept	Omitted
From 2:44 to 3:11	Nudity	Kept	Omitted

## Conclusion

This part was dedicated to tackle the practical part of the dissertation, by investigating the translation strategies used in subtitling the same film “*The Wolf of Wall Street*” aired in two different platforms; one is an official (Shahid VIP) while the other is not (EgyBest). The selection of the samples was based on choosing the ones that might create problems in the translation process, because the source text content contradicts with the target audience’s culture and ideology. In this study, the main focus was on the Arab audience. The analysis was conducted in reference to Mona Baker’s translation strategies tackled in the third chapter of the theoretical part.

## General Conclusion

The current research covered a significant problem in the field of audio-visual translation, specifically subtitling. It aimed to investigate and identify to what extent the receivers have an impact on the adopted strategies in film subtitling. Since, only few studies have tackled or focused on the audience reception, though it is a main factor in the entertainment industry. This dissertation achieved the aim of the study, as well as investigated the strategies used to deal with translation issues resulting from the contradiction with of the receivers' culture and ideology.

This dissertation investigated the research problem through a comparison between the strategies adopted in film subtitling (*The Wolf of Wall Street*) used in Shahid VIP and Egybest.

The analysis in the practical part was based on Mona Baker translation strategies. That led to answer the research main question which is:

- ✓ To what extent does the receiver impact the adopted strategies in The Wolf of Wall Street subtitles?

In the same way, the theoretical part of the dissertation succeed to answer the four sub questions of the research,

- ✓ The first one is: How is the message received?
- ✓ The second one is: To what extent is subtitling process affected by ideology?
- ✓ The third one is: What role does receiver's culture play in choosing the adopted strategies in film subtitling?
- ✓ The fourth and the last one is: What strategies are mostly adopted in translating culture?

### The results

This study revealed that

- The receivers' reception is affected by their culture and ideology.
- Shahid VIP subtitling efforts are mostly affected by the Islamic religion and the Arabic culture, and restricted by censorship regulations because it is an official platform.

- The subtitling efforts are manipulated in order to make the subtitles acceptable by the target audience.
- The receivers' reception is a major factor in choosing the strategies adopted in film subtitling.

Those findings could only be applicable on the film titled "The Wolf of Wall Street", streamed on "Shahid VIP" and "EgyBest" platforms.

We now come to confirm our own hypothesis set at the very beginning which clearly states: that film reflects certain ideologies, which may contradict with the receiver's own ideology. Thus, the translator will be forced to adopt a specific strategy to render the message in the appropriate way.

To conclude with, we recommend that in audiovisual translation the target audience reception should be taken into consideration if a successful commercialization of any film is desired, because when respecting the receiver's culture and ideology the work can access various societies and communities and thus a broad audience.



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# ملخص الدراسة

## المقدمة

تختلف اللغات و تتعدد حول العالم كذلك نفس الأمر بالنسبة للثقافات. و هذا ما تعكسه الإنتاجات الفنية سواء كانت عبارة عن عمل أدبي ، أغنية ، مسلسل ، أو فلم . مما أثار فضول مختلف الشعوب حول بعضهم البعض ، و اتخذوا من الإنتاجات الفنية وسيلة لإشباع فضولهم. لكن هذه الإنتاجات قد تتضمن ما يتعارض مع ثقافة الجمهور المتلقي و إيديولوجيته. مما وضع الترجمة السمعية البصرية على شفا حفرة من نار فيما يتعلق بنقل الرسالة بطريقة ملائمة تتناسب الجمهور الهدف دون أن تسبب أي صراع أو إحراج. بالتالي تم إنجاز هذه الدراسة بهدف تسليط الضوء على دور عملية التلقي لدى الجمهور في مجال الترجمة السمعية البصرية.

## إشكالية البحث

تلقي الرسائل السمعية البصرية و تفسيرها يتم بشكل مختلف من شخص لآخر، لذلك يعتبر المتلقي عامل مؤثر في عملية تشفير الرسالة. مما يصعب على المترجمين مهمة اختيار استراتيجيات المترجمة الملائمة و التي تمكن من إنجاز عملية التواصل.

## سؤال البحث

إلى أي مدى يؤثر المتلقي على عملية اختيار الاستراتيجيات المتبعة في مترجمة فيلم "دُنب وول ستريت"؟

## الأسئلة الفرعية

- ❖ كيف يتم تلقي الرسالة؟
- ❖ إلى أي مدى تؤثر الإيديولوجية على عملية المترجمة؟
- ❖ كيف تؤثر ثقافة المستقبل على عملية اختيار الاستراتيجيات المتبعة في مترجمة الأفلام؟
- ❖ ما هي الاستراتيجيات الأكثر استعمالاً في ترجمة الثقافة؟

## الفرضية

لغرض الإجابة عن التساؤلات التي أثيرتها هذه الدراسة تم افتراض أن الأفلام تعكس ايدولوجيات معينة و التي قد تتعارض مع ايدولوجية المتلقى. مما يدفع بالمترجم إلى اتباع استراتيجيات محددة لإيصال الرسالة بطريقة ملائمة.

## هدف الدراسة

تهدف هذه الدراسة إلى تعيين مدى تأثير المستقبل على اختيار الإستراتيجيات المتبعة في سترجة الأفلام.

## منهج البحث

قمنا بإتباع المنهج التحليلي المقارن حيث قارنا الاستراتيجيات المتبعة في سترجة نفس الفلم من قبل منصتين مختلفتين موجّهتين للجمهور العربي و يكمن الاختلاف بينهما في كون الأولى منصة رسمية ، أما الثانية فهي مختصة في القرصنة.

## خطة البحث

ينقسم هذا البحث إلى جزئين نظري و تطبيقي أو عملي، بحيث يحتوي الجزء النظري على ثلاثة فصول، الفصل الأول يتناول نظرية التلقي و علاقتها بالنص بالإضافة إلى دور المترجم كقارئ للنص الأصلي. و الفصل الثاني كان حول السترجة (تعريفها ، وأنواعها و عوائقها...). والفصل الثالث تطرق إلى مفهوم الثقافة ، و علاقتها بالترجمة ثم إلى سترجة الثقافة ، كذلك تطرق إلى الإستراتيجيات المتبعة في الترجمة عند مواجهة عوائق ناتجة عن اختلاف الثقافات. أما الجزء النظري و الذي يتكون من فصل واحد ، كان عبارة عن مقارنة و تحليل لعينات من سترجة فيلم " ذئب وولف ستريت *The Wolf of Wall Street* " ، حيث تمت مقارنة استراتيجيات الترجمة المتبعة من طرف منصة "شاهد فيب *Shahid Vip*" الرسمية و التي تعود ملكيتها لحكومة المملكة العربية السعودية ، بالاستراتيجيات التي اتبعتها منصة ايجي باست المختصة في القرصنة السمعية البصرية.

## الجزء النظري

### الفصل الأول

تعتبر نظرية التلقي من بين نظريات النقد الأدبي الحديثة و التي تتمحور بشكل اساسي حول عملية استقبال النص و تفسيره من قبل متلقيه. حيث سلطت النظرية الضوء على دور المتلقى

باعتباره العنصر الأهم في عملية قراءة النص و تفسير معانيه. و قد تطورت النظرية على يد عدة منظرين أمثال هانز روبرت ياوس "Hans Robert Jauss" ، و وولفغانغ إيزر "Wolfgang Iser" ، و ستيوارت هال "Stuart Hall" و ذلك بإبرازهم لدور لقارئ في إنجاح الأعمال الأدبية. بحيث ان كل قارئ يرى معنى العمل الأدبي و يفسره وفقا لأسلوبه الخاص حسب خلفياته الثقافية و الإيديولوجية. كما اشار وولفغانغ إيزر في دراساته إلى أن الفهم الحقيقي للعمل الأدبي يبدأ من موقع القارئ كمستقبل للنص و مفسره بحيث يؤدي التفاعل بين المستقبل و العمل الأدبي إلى إبصاره للوجود و تحديد مكانته الفنية داخل النظام الأدبي ، بحيث قد يتعدد تفسير النص الواحد وفقا للعوامل التي أثرت على تشكيل المعنى.

## الفصل الثاني

### ❖ الترجمة

تعدُّ الترجمة من التقنيات الأكثر استعمالا في مجال الترجمة السمعية البصرية ، نظرا لعوامل عدة كإخفاض تكلفتها و سهولة تطبيقها ، و هي عبارة عن عملية نقل النصوص الصوتية إلى نصوص مكتوبة تزامنا مع المشهد المناسب. رغم أن لها أنواع عدة إلا أن هناك بعض العراقيل التقنية التي قد تواجه مستخدميها.

### ❖ الإيديولوجية

يحمل مصطلح الإيديولوجية في طياته مفهوما معقدا ، و الذي قد يرتبط أساسا بالسياسة لكن عامة يعرف بالأفكار و المعتقدات التي يتبناها المرء و التي تتجسد في سلوكيات معينة. كما تعتبر الإيديولوجية أقوى الأدوات التي تستخدم للتلاعب بالرأي العام. و قد تتأثر الإيديولوجية بعوامل متعددة كالعمر ، و الثقافة ، و اللغة ، و الدين ، و الإعلام.

### ❖ علاقة الإيديولوجية بالترجمة

يتجلى تأثير الإيديولوجية في مجال الترجمة السمعية البصرية بشكل ملفت ذلك لأن الإنتاجات السمعية البصرية قد تعكس إيديولوجية مغايرة و مناقضة لإيديولوجية الجمهور المتلقى. مما يشكل تحدي للمترجمين في اختيار استراتيجيات الترجمة الملائمة لترجمة العمل الفني بطريقة تتناسب وتطلعات الجمهور المتلقى و نقادي حدوث أي صراع إيديولوجي.

## الفصل الثالث

تعتبر الترجمة الجسر الواصل بين شعوب العالم فهي ليست مجرد عملية نقل حرفي للمعنى بين اللغات فحسب نظرا لأن اللغة و الثقافة مفهومان مترابطان ولا يمكن فصلهما. لكن هذا النقل للثقافات ينتج عنه عراقيل عدة يواجهها المترجمون، كما تزداد صعوبة الأمر في عملية الترجمة لأنه لا يمكن بأي حال من الأحوال أن تتعارض الترجمة مع مضمون المشهد المعروض على الشاشة. بالإضافة إلى ضوابط تقنية تتعلق بحجم الشاشة و الزمن ، كذلك يمكن للمحتوى السمعي البصري أن يتضمن إشارات و إحياءات يصعب سترجتها. حيث تطرقت المنظرة منى بيكر "Mona Baker" في كتابها *"In Other Words"* لأهم الاستراتيجيات المستخدمة في التعامل مع عوائق الترجمة الناتجة عن اختلاف الثقافات. حيث اقترحت الترجمة باستعمال مصطلح عام ، أو مصطلح أقل إحياءاً ، أو إعادة الصياغة باستعمال كلمات ذات علاقة بالسياق أو خارجه ، كذلك استعمال البديل الثقافي لإحداث نفس التأثير لدى المتلقى ، بالإضافة إلى اقتراض المصطلح ، أو الحذف ، أو استخدام الرسومات التوضيحية.

### الجزء التطبيقي

بهدف استقصاء مدى تأثير المتلقي على الإستراتيجيات المتبعة في سترجة الأفلام ، تم اختيار عينات مختلفة من الفلم الأمريكي "ذئب وول ستريت" *"The Wolf of Wall Street"* بنسختين مختلفتين الأولى عرضت على منصة "ايجي باست" "EgyBest" المختصة بالقرصنة السمعية البصرية و الثانية عرضت على منصة "شاهد فيب" "Shahid VIP" الرسمية و التي تعود ملكيتها لحكومة المملكة العربية السعودية ، حيث تم تحليل هذه العينات و مقارنة استراتيجيات الترجمة المستخدمة في كل منصة ، اعتمادا على الاستراتيجيات المقترحة من قبل "منى بيكر" مترجمة و باحثة في الدراسات الترجمية. حيث تم التوصل إلى أن عملية الترجمة تتأثر بثقافة و ايديولوجية الجمهور المتلقى ، كما أنها تتعرض للتلاعب من قبل المترجم و مقص الرقيب.

### الخاتمة

تطرق هذا البحث إلى إحدى أهم المشاكل في مجال الترجمة السمعية البصرية ، تحديداً الترجمة. حيث هدف إلى استقصاء مدى تأثير المتلقي على الاستراتيجيات المتبعة في سترجة الأفلام. ذلك لأن قلة من الأبحاث ركزت على دور الجمهور المتلقي، رغم أنه عامل رئيسي

في مجال الصناعة الترفيهية. تمكنت هذه المذكرة من سبر أغوار هذا الإشكال في هذه الدراسة ، كما تناولت أيضا الاستراتيجيات المعتمدة في التعامل مع عوائق الترجمة الناتجة عن التعارض مع ثقافة المتلقي و إيديولوجيته.

درست المذكرة موضوع البحث من خلال مقارنة الاستراتيجيات المتبعة في سترجة فلم ذئب وول ستريت *The Wolf of Wall Street* " في منصة شاهد فيب "Shahid VIP" بالإستراتيجيات المستخدمة في منصة ايجي باست". "EgyBest كان التحليل في الجانب التطبيقي مبنيا على استراتيجيات الترجمة المقترحة من طرف منى بيكر . "Mona Baker" مما أدى إلى الإجابة عن التساؤلات التالية:

### السؤال الرئيسي

❖ إلى أي مدى يؤثر المتلقي على عملية اختيار الاستراتيجيات المتبعة في سترجة فيلم "ذئب وول ستريت"؟

على نفس الخطى أجاب الجانب النظري على الأسئلة الفرعية للبحث:

❖ السؤال الأول: كيف يتم تلقي الرسالة؟

❖ السؤال الثاني: إلى أي مدى تؤثر الإيديولوجية على عملية السترجة؟

❖ السؤال الثالث: كيف تؤثر ثقافة المستقبل على عملية اختيار الإستراتيجيات المتبعة في سترجة الأفلام؟

❖ السؤال الرابع و الأخير: ما هي الاستراتيجيات الأكثر استعمالا في ترجمة الثقافة؟

### النتائج

كشفت هذه الدراسة عن ما يلي :

- تؤثر ثقافة المتلقي و إيديولوجيته على عملية التلقي.
- يؤثر كل من الدين الإسلامي و الثقافة العربية، إضافة إلى ضوابط مقص الرقيب على استراتيجيات الترجمة المتبعة في منصة شاهد فيب "Shahid VIP" باعتبارها منصة رسمية.
- بهدف تقبل الجمهور المتلقي للأعمال الفنية يتم التلاعب بالسترجة.
- يلعب التلقي لدى الجمهور دورا أساسيا في اختيار الإستراتيجيات المتبعة في السترجة



تطبق هذه النتائج على فيلم ذئب وول ستريت *The Wolf of Wall Street* المعروف على منصتي شاهد فيب Shahid VIP ومنصة ايجي باستEgyBest. مما سبق تم إثبات الفرضية المطروحة سابقا و التي تفترض ان الأفلام تعكس إيديولوجيات معينة و التي قد تتعارض مع إيديولوجية المتلقى. مما يدفع بالمترجم إلى اتباع استراتيجيات محددة لإيصال الرسالة بطريقة ملائمة. و في الختام، نوصي بأن يتم أخذ التلقي لدى الجمهور الهدف بعين الاعتبار في مجال الترجمة السمعية البصرية، نظرا لأن نجاح أي عمل فني يتوقف على مدى تقبل الجمهور له. حيث يؤدي احترام ثقافة المتلقي و إيديولوجيته إلى تسويقه لعدة مجتمعات، وبالتالي الوصول لقاعدة جمهورية أوسع.

الجمهورية الجزائرية الديمقراطية الشعبية  
وزارة التعليم العالي و البحث العلمي  
جامعة قاصدي مرباح ورقلة  
كلية الادب و اللغات  
قسم اللغة الانجليزية و ادابها



مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في الترجمة  
اختصاص: الترجمة

تأثير المتلقي على الاستراتيجيات المُتَّبعة في سترجة الافلام  
دراسة مقارنة : سترجة" فلم ذئب وول ستريت"  
معروض على "شاهد فيب" و "ايجي باست"

من إعداد

البار فاطمة دغة

حضري يسرى

تم الإشراف عليها من طرف

الدكتور احمد نور الدين بلعربي

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