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American Sitcoms and their Script as a Challenge for the Translator
case Study: Friends Series

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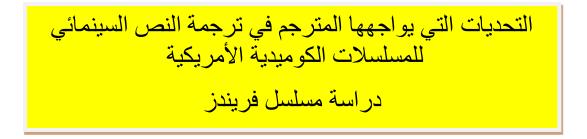**وزارة التعليم العالي و البحث العلمي**

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Dedication

"And you Lord says,

"Call upon me; I will respond to you"

(Surah Ghafir/ayah 60)

There aren't words big or strong enough in this world to describe how thankful I am to Almighty God for giving me the strength and the ability to make it through life, and for blessing me with the most amazing **PARENTS** one can ever have, this would not have been possible without **YOU**. And to my beloved family and friends, thank you for believing in me.

To the precious friend whom I shared this crazy journey with, thank you for keeping up with me, for believing in me when I doubted myself the most, Meissa Ouedjdene El-Baraa.

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This dissertation is dedicated to my great parents, my super incredible **MAMA** who never stop giving in countless ways, my beloved sister and brothers, my beloved nephews and niece: Amani, Fadi, and Ramzi whom I love to pieces. I dedicate this research to all the people in my life who touch my heart, thank you Wafa, my great friend whom I shared this journey with.

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List of Abbreviations

AVT: audiovisual translation

DVD: digital video disc/ digital versatile disc

DTS: digital theater systems

NRTA: national radio and television administration

SL: source language

ST: source text

TL: target language

TT: target text

TV: television

U.K..: united Kingdom

U.S.: united states

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Introduction

Introduction

From the 1980s onward, there was an increased interest in translation studies. The main factor in the transfer process between languages is the movement from the source to the target text taking into consideration its function on the receptors. The case study is the famous American sitcom Friends that had a huge success in the nineties because of its huge popularity around the world and the nature of its language and themes that created a whole different dimension in everyday conversation. A challenging task for subtitlers is dealing with script which is closely connected to the language and culture in which it is produced. Hence, any attempt of translation should take into consideration a range of linguistic and cultural factors, subtitling catchphrases, interjections, wordplay and fillers… is an additional burden because of technical, linguistic, and textual restrictions that significantly restrict the possible solutions available to the subtitler. In this light, numerous theorists in the field of translation e.g., Gottlieb 1992; Cintas and Remael 2010 have examined the nature of these challenges. In our dissertation, we chose to analyze catchphrases in Friends sitcom, we will make a comparison between the English script and the Arabic subtitles and we will try to discover the procedures used by the subtitler to overcome the difficulties of subtitling catchphrases.

Background of the Study

Translation procedures in translation are important decisions made by the subtitler as a means of overcoming translation difficulties. We based our study on the model suggested by Eirlys E. Davies whom suggested procedures. Also, we adopt the seven procedures that were presented in the article of Analysis of Culture-Specific Items in the Arabic Translation of Herman Melville's Moby-Dick written by Hemza Zeghar and Meriam Benlakdar. The present study adopts also Diaz Cintas and Ramael thoughts about audiovisual translation more specifically subtitling. Numerous theorists in the field of translation (Gottlieb, Cintas and Remael) have examined the nature of these challenges involved in subtitling.

Statement of the Problem

Apart from being a source of entertainment and joy, movies, series and TV shows are also considered to be a means of communication, knowledge, and cultural exchange. These days people enjoy spending some quality time with their families watching a variety of media entertainment contents, but that could be very hard sometimes when the product is originating

from a country or a culture that is different from theirs, for some reason the non-local programs seem to attract this generation the most, from Turkish drama to anime, gaming, American series, sitcoms, movies and much more other foreign products. Translators often pay attention to the linguistic and cultural aspects of a text, but they fail to pay attention to the pragmatic aspect which is often forgotten or given little attention that causes a loss in the process. This brings us to the underrated importance of AVT who helps conveying such content to the Arab audience through subtitling taking into account all the aspects that could be considered controversial in the target culture and society.

Importance of the Study

Research on the translation of sitcoms is relatively new. There is a huge shortage of research in the field of translation, in particular audiovisual translation. The present study attempts to contribute to the field of translation. Also, it focuses on the challenges that face the translator when subtitling these sitcoms into Arabic and flow to the challenges that face translators in translating catchphrases in sitcoms. Furthermore, it illustrates how catchphrases are actually effective means to bridge linguistic and cultural gaps between two different cultures in different languages.

Data

 The target audience for Friends is such an interesting concept. The sitcom was first aired in September of 1994 and initially targeted the younger Generation X population. Now, the show has taken up a new popularity with the younger Millenial population. Amazingly, this show seems to capture the interest of multiple generations as they begin to enter adulthood. It's rare to see any type of product resonate very well with a variety of generations at the same point in their life, This series was produced by Bright/Kauffman/Crane Productions, in association with Warner Bros Television. It is subtitled and published in Arabic by Adam Saeed on Netflix.

Objective of the Study

The main aim of this study is to identify the American sitcom Friends and investigate the major problems posed in subtitling from English into Arabic. It also analyzes the subtitling strategies used by Arabic subtitlers to overcome these difficulties. In addition, the study uncovers the factors that might affect the translators' choices.

The main objectives of the study are as follows:

1. To identify the constraints that are faced in subtitling.

2. To investigate the translation of fillers, catchphrases and interjections in sitcoms.

3. To investigate the loss and gain in the act of subtitling.

The Research Questions

Friends has achieved phenomenal success, it was translated to numerous languages across the world. The sitcom produced by David Crane and Marta Kauffman, have added to the commercial success. Given this context and its worldwide influence, it is important to understand more clearly the processes of translating scripts and the translator's decisions which these undergo in translation.

Thus, it will discuss mainly the following questions:

1. What are the challenges that are faced by the audiovisual translators in subtitling?

2. What are the procedures adopted in subtitling catchphrases?

3. To what extent are subtitlers free to manipulate the script when translating sitcoms into another language?

Hypotheses

To answer the research questions we hypothesize:

1. Subtitlers are obliged to opt for a very limited number of options and procedures because of the subtitling constraints.

2. They select the easiest options because of the excessive use of fillers, colloquialisms, catchphrases and interjections.

3. They avoid explicitation, transformation and creation and prefer generalization and even omission sometimes.

Methodology

In order to investigate the translators' challenges we shall have an analysis and discussion on subtitled episodes of Friends sitcom into Arabic, and we will identify the strategies needed to overcome the difficulties involved in subtitling. Thus, a descriptive method will help provide some reliable findings for this research.

The Structure of the Study

Our research is divided into two main parts (theoretical part and practical part), it consists of three chapters. In the theoretical part, Chapter one is devoted to the definition of AVT and subtitling, types of subtitles and technical parameters. The second chapter is more concerned with sitcoms, translation procedures and the employment of catchphrases, fillers and

interjections in them. In the practical part, Chapter three will be about the comparison and analysis of the collected data.

Chapter one: Subtitling as a Mode of Translation

Introduction

Nowadays technology has taken place in our lives, entering our homes and more importantly affecting our children, from video games to smart phones, big screens and small ones (as in movies and TV shows, cartoons), the audiovisual translation is there to shape and deliver the content in a suitable way to the target audience. In this chapter we will try to provide definitions of both AVT and subtitling, which is a type of AVT, according to many scholars and theorists, and then we will try to set types of subtitles. Finally, we will mention technical parameters in subtitling which split up into special and temporal dimensions where we will discuss different issues that related to layouts.

1. Audiovisual Translation

However, being a professional practice that can be traced back to the very origins of cinema, audiovisual translation (AVT) has been a relatively unknown field of research until very recently (Cintas, 2009). So, a lot of definitions of audiovisual language transfer do exist. The several terms 'media translation', 'multimedia translation', multimodal translation' and 'screen translation' are under the umbrella of audiovisual translation. These terms cover the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually but not necessarily, through some kind of electronic device (Chiaro, 2009). Audiovisual translation (AVT) is a shift from one language to another of the verbal components contained in audiovisual works and products. some examples of the vast array of audiovisual products available and that require translation are television, feature films programs, theatrical plays, musicals, opera, Web pages, and video games, audiovisuals are created to be both heard (audio) and seen (visual) simultaneously, but they are primarily meant to be seen (Chiaro, 2012).

The definitions mentioned above have well described the audiovisual translation, and in many several points of view by the mentioned scholars. There are also numerous points of view in specifying the types of audiovisual translation from other scholars each one according to the society and the community.

2. Subtitling

The concept of subtitling may be defined as a translation practice which composed of presenting a written text, on the lower part of the screen that attempts to recount the original

dialogue of the speakers. That is to say, it is the translation of audiovisual language into the target audience language in some languages, like Japanese, cinema subtitles are presented vertically and tend to appear on the right-hand side of the screen. The spoken word, the image and the subtitles are the main three elements of all subtitled programmes Subtitles must appear in synchrony with the image and dialogue that provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough for the audience to be able to read them. Hurt Wilder (1998) defines subtitling as: "a presentation of dialogue translation in a film in the form of titles usually at the bottom of the image or shot on the screen" (Díaz Cintas & Ramael, 2014, p. 8).

"Subtitling is visual, involving the superimposition of a written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which makes use of the acoustic channel in screen translation" (Baker & Hochel, 1998, p. 74). Díaz Cintas (2003) noted that subtitling is the concept that has undergone greatest growth in translation. It has numerous advantages; it is the quickest method and the most economical to implement.

Subtitling, a relatively new field of translation, is one of the most common modes and the focus of this contribution, in AVT. Subtitling includes displaying written text, giving an account of the actors' dialogue and other linguistic information which form part of the visual image or the soundtrack (Díaz Cintas, 2006). Luyken et al. define subtitles as:

> ... condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity. (Luyken et al., 1991, p.31)

3. Types of Subtitles

Subtitles are classified according to the criteria that are used at the onset. Because technology development affects subtitling progress, coming up with fixed classification is a hard task; currently, one classification has been made as the outcome of new types of subtitles on the market. That is why subtitles are classified according to their criteria to linguistic and technical parameters. Despite the existence of other less frequently used parameters; as well as other types such as: surtitle, intertitles and fansubs will be discussed bellow.

3.1 Linguistic Parameter

Talking about the linguistic parameter, one immediately thinks of language, as it is the most distinctive feature in this group, which will become the beginning of traditional classification. The parameter of language, as Bartoll (2004) puts it, signifies "the relationship that is established between source and target languages, whether this is the same or not" (p.57). In accordance with his understanding, there are interlingual and intralingual subtitles or subtitling, in addition to a number of other types.

3.1.1 Interlingual Subtitling

According to Gottlieb (1997) Interlingual subtitling, literally, is the subtitling between two languages. It is a "transfer from a source language (SL) to a TL …" The core of this type is that there must be a shift or a translation between two different languages, though it refers to subtitling instead of traditional written translation. It should be remarked that in this group not only two languages are involved but also two dimensions, speech and writing. Therefore, Gottlieb (1997) called it "diagonal subtitling" or "oblique subtitling" (pp.71–72), meaning that both mode and language are changed, crossing over from speech in one language to writing in another language. Nowadays, the task of subtitling is frequently carried out by the same person thanks to software: translating, spotting (or cueing, time-coding) and editing. The work used to be divided between; on one hand, a translator, responsible for the written translation from a post-production script or a dialogue list, and after watching the film; on the other hand, a technician spotting and timing the subtitle with or without a command of the source language. Interlingual subtitling adds a semiotic channel of information. (Díaz Cintas & Ramael, 2014)

3.1.2 Intralingual Subtitling

By shedding light on Gottlieb's (1997) classification, intralingual subtitling is the subtitling within the same language. It concerns the relationship between the same source and target languages, they occur "where there is transcription" (Bartoll, 2004, p. 57). Díaz Cintas (2006) explains this perspective and affirms no change of language, thus he calls it "captioning". Likewise interlingual subtitling, it touches upon dimensions as well. Gottlieb (2005) dubs it "vertical‖ subtitling" (p.247), he meant that only mode is changed, but not language, taking speech down in writing in the original language. This type is mainly targeted the deaf and hard of hearing, language learners and karaoke singers also used for dialects of the same language notices and announcements.

It is surprising that in such countries as the U.K. and the U.S. the concept of subtitling is generally equated with intralingual (English into English) subtitling for the deaf and hard-of-hearing (SDH) (Díaz Cintas & Anderman, 2009) whereas in other countries, the intralingual subtitling needs to be specified in this regard. For SDH, this process does not involve only shifting the actors' dialogues into written speech, but also maintaining all the paratextual information vital for plot development and scene-setting, that is inaccessible to deaf people if merely from the soundtrack, such as: telephones ringing, knocks on the door, etc., (Díaz Cintas, 2006). This last is gaining power nowadays, thanks to the efforts of pressure groups in promoting the interests of those with hearing problems. Some television channels, such as the BBC (British Broadcasting Corporation), are stuck to broadcast a high percentage of their programmes with intralingual subtitles. The BBC, for instance, vows to raise the present percentage of programmes/hours of 66% that are subtitled for the hard of hearing to 80% by 2004 (Díaz Cintas, 2006). Without a doubt, the BBC has pledged to broadcast 100% of their programming, by 2008. In addition, SDH is not only targeted at these social groups but it also offers educational potential to immigrants and foreign students. (Díaz Cintas & Ramael, 2014)

Another group targeted by intralingual subtitles is Language learners. This group covers foreign students along with other minorities such as immigrants, refugees, or those with literacy problems, who plan to improve their language skills by watching television programmes and using their audio and visual input (Vanderplank, 1988). Dollerup mentioned in an article published early in1974 where he underlied the didactic value of interlingual subtitles as a tool for learning a language and noting that in Denmark "many people must […] be using foreign programmes as a means for keeping up, possibly even improving their command of foreign languages". Watching and listening to films and programmes subtitled from other languages helps to contextualize the language and culture of other countries. (Díaz Cintas & Ramael, 2014)

Another category that should be added to the list is subtitling a dialect which is quite common now; it is, according to De Linde (1999), non-existent in cinema. In fact, the use of intralingual subtitling can be existed in cinema when the actors on screen are playing their roles, for example, they are speaking with accents that are difficult for a number of audience to understand even though they share the same language. To give an instant the British film Trainspotting (Danny Boyle, 1996) which was released with subtitles in the US, for the actors speak English with a strong Scottish accent which is quite difficult for the US audience

generally (Díaz Cintas, 2006). In some cases, dialects are needed to be translated for the sake of the rest of countrymen, which often occurs in Flanders. (Remael, 2008)

Currently, the concept of karaoke is gaining huge popularity; it is generally used with songs or movie musicals so that the audience can sing along at the same time as the characters on screen. As the case point of the movie The Sound of Music that has been advertised for many years in a central London cinema as follows: "The classic film musical, now with subtitles so everyone can join in!" it has consistently sold out. Finally, the last usage of subtitles is for advertising that can be seen in public areas, as well as for broadcasting the latest news. The use of written texts on screen allows the information to be transmitted without sound, to avoid disturbing the public. (Díaz Cintas & Ramael, 2014)

3.2 Technical Parameter

Moreover linguistic parameter, technical parameter is another important element in classifying subtitles. From a technical view, there is usually a dichotomy between open and closed subtitles (Gottlieb et al., 1997). Bartoll (2004) utilizes the parameter of optionality, open subtitles are non-optional, which indicates that the viewer cannot decide if he wants the subtitles to appear on the screen, the subtitles are always present, while closed subtitles are known as optional subtitles, as the viewer has the choice to activate them on DVD or can be seen with an appropriate decoder.

3.2.1 Open Subtitles

Open subtitles are considered as a part of the original film or broadcast and cannot be removed from the screen (Gottlieb et al., 1997). They are also known as "burnt-on subtitles" because they were once etched on to the film celluloid using acid, but this is replaced by laser technology now (O'Connell, 2007).

This type is most often used in: cinema, television, and sometimes videos. Gottlieb (1997) remains that all film subtitling belong within this category. Open subtitles are used for interlingual translation for foreign language films shown in cinemas. Originally, they are either a physical part of the film as in films for public viewing or transmitted separately as at festival screenings. Further, they are used for television programmes with the original soundtrack, often transmitted terrestrially and broadcast as part of the television picture. Open interlingual subtitles are used on many foreign language videos because they are much cheaper option than dubbing.

3.2.2 Closed Subtitles

Closed subtitles, known as "captions" in the U.S. (O'Connell, 2007, p. 133), first appeared on television in the 1970s with the development of technology, for instance: Teletext technology, cable or satellite channels (Bartoll et al., 2004). They are broadcasted separately, and then selected by those viewers on a remote-control unit with a teletext television set and a decoder. They are found in DVD, on the Internet (Streaming Video) and in LaserDisc, In addition to television.

The targeted audience includes SDH, who need to be assisted by subtitles, mainly intralingual subtitles, with longer exposure time and explanatory information such as "The clock ticks" to supplement the sound. They are encoded on videos, due to the efforts of the National Captioning Institute (NCI) in the United States on behalf of the deaf viewers. Also, closed subtitles are aimed at different speech communities.

3.3 Other Types of Subtitles

Traditionally, there are two ways of classifying subtitles, depending on two different parameters, linguistic and technical those are discussed above. Furthermore, there are as well as other types such as surtitle, intertitles, and fansubs, which will be forthwith addressed.

3.3.1 Surtitles

Otherwise called supertitles in the USA and supratitles by certain researchers (Gambier, 1994) they have a direct relationship to captions (Coffin, 1994).They were created by the Canadian Drama Organization in Toronto is the first creation on the planet.

The first show to be given subtitles was Elektra in January 1983. They are interpretations of the words being sung, assuming the drama is sung in another language, and can be viewed as what might be compared to captions in the film.

In spite of the fact that they began the drama, they have been acquiring perceivability since the 1980s and spreading to different regions, like theater and live exhibitions in general. They have likewise evolved to turn out to be more open and enveloping intralingual surtitling.

Surtitles will quite often follow the majority of the shows applied in subtitling and are displayed on a drive show, ordinarily positioned over the stage. Indeed, they are likewise called "subtitles" by quite a few people in the profession. They either look at right to left, or they are introduced in short captions of a few lines. This is by all accounts, less diverting for the crowd. Of late, numerous opera houses and theaters have introduced a few more modest screens all throughout the theater, which are put at the rear of each seat in the amphitheater. They are known as seat-back title screens and take into consideration captions to be given in more than one language.

Considering that we are managing live exhibitions, spotting is, for the most part, perhaps the trickiest issue is It is ordinarily done live by a specialist so that the subtitles can follow the conveyance of the original as intently as possible. Here is a rundown of occasions. Where surtitles can be utilized in live performances: conferences, theatre, opera and concerts.

3.3.2 Intertitles

Intertitles are at the beginning of subtitles and can be considered their most established relatives. They first experimented with intertitles which took place in the mid-twenties century. They are otherwise called 'title cards' and can be defined as a piece of filmed, printed text that shows up between scenes. They were a pillar of quiet films and are usually made up of short sentences set against a dull background .Their primary capacities were to convey character discourse and descriptive narrative connected with the images. Although communicative in core, a few directors likewise involved them as a creative and expressive device. The appearance of the soundtrack wiped out their handiness, and if they are utilized in contemporary films they will generally be called inserts.

Very little has been expounded on their translation (Weinberg 1985), and aside from the work done by Izard (1992) and Díaz Cintas (2001), very little exploration has been completed. In the bygone times, the first intertitles used to be changed out and replaced with new title cards in the target language. At different events, the first intertitles were left, and a sort of master of ceremonies translated and explained them to the rest of the audience. While, if they are translated for today's audience, they are usually captioned or voiced-over. (Cintas, 2014)

3.3.3 Fansubs

The broad technological developments that have occurred in later many years have had exceptionally significant ramifications for the universe of AVT, media openness overall and subtitling specifically. The Internet has completely grown up. Computer subtitle programs have become substantially more reasonable and open, with a significant number of them accessible free on the net. These projects, known by those with an interest in the subject as subbing programs, have facilitated the rise of translation practices like fansubs. (Cintas, 2014)

The beginnings of fansubbing return to the 1980s, when it arose as an endeavor to promote the Japanese cartoons known as manga and anime. American and European fans needed to watch their favorite programs however, were confronted with two principle issues: from one viewpoint, the linguistic barrier, and on the other, the meager distribution of these series in their individual nations. The elective choice was to subtitle these programs themselves. In spite of the problematic lawfulness of this movement to the extent that the copyright of programs is concerned, the way of thinking hidden in this sort of subtitling is the free distribution over the Internet of varying media programs with subtitles done by fans. The translations are done for free by a aficionados of these programs and afterward posted on the Internet so any individual who is intrigued may watch them. (Díaz-Cintas, 2006)

This new type of subtitling 'by fans for fans' lies at the edges of market Imperatives and is undeniably not so much one-sided but rather more inventive and individualistic than what has generally been finished. A portion of its defining features is the utilization of shadings to distinguish speakers, the fuse of explicative gleams and metalinguistic notes in the actual subtitles or on the highest point of the screen, also the utilization of combined captions (Díaz Cintas). Indeed, some aficionados like to utilize the term subbing, rather than subtitling, to stress the exceptional nature of the activity.

In the first occurrence, this training managed the subtitling of Japanese anime into English, however, these days it has spread to other language combinations and other varying media projects like films. (Cintas, 2014)

From an intellectual perspective, little exploration has been done to date in this field (Ferrer et al., 2005), yet it would be exceptionally intriguing to investigate and break down this new

movement exhaustively, and to see whether or not a few resources and parallelisms can be laid out between this new type of Internet subtitling and the more customary types that we have been consuming in formats like TV, film or DVD.

4. Technical Parameters in Subtitling

Space, There is no room for long explanations inside the constrained area allotted for a subtitle. Text strains are the norm in most cases, and the number of characters per line is determined by a number of factors, including the subtitling computer utilized. Because the clarity of the written material is so important, it is been suggested that a truly perfect subtitle is a long statement with clauses that make sense. (Daz Cintas & Remael, 2007).

Time, the duration of a subtitle is proportional to its time on air. Inside and outside timing are critical, and the text within the subtitles must always be in synchrony with the finest analyzing time setting. Regardless of how well-designed and written a subtitle is, it will almost always fall short of success if readers do not have enough time to read it. When subtitling children's programs, for example, a lower word per minute (wpm) or person per minute (cpm) placement is used because children cannot read at adult speeds. (Georgakopoulou, 2009)

Presentation, Subtitles can take up to 20% of the screen's space. The dimensions of the characters, their role on screen, as well as the technology used for subtitle projection inside the cinema (DTS or Dolby), television transmission, DVD emulation, and many others, are all important factors in their legibility. The majority of these issues have been resolved in our digital age. In DVD subtitling, for example, any font and font size supported by Windows can be used, unlike teletext subtitling for television, where this is not the case. Subtitlers' work practices and language options are determined by these technical constraints. (Georgakopoulou, 2009)

4.1 Spatial Dimension

Notwithstanding the reality that there may be no closing uniformity in how subtitles are positioned on screen, there are a variety of tendencies that may be seen at the display screen. Currently, there is lots of diversity inside usually frequent exercise. the first variance was owing to the more or much less unbiased, progressive development of subtitling

and subtitling norms in many nations, relying on private choice, national literary or cinematic/broadcasting traditions, and technological development. The emergence of legitimate criteria was certainly inspired through the increase of subtitling for brand new media. The fact that the most famous new medium, the DVD, often consists of many subtitling tracks in exclusive languages has led to greater uniformity as opposed to much less, whereas television subtitling has remained much less uniform. (Diaz Cintas, 2014)

Subtitling for the internet, fansubs, and video games, for example, frequently take their cues from existing styles, just as surtitling for the stage and opera came to become to open subtitling for guidance. In most cases, the final decision is not made by the subtitler. Professional subtitlers, on the other hand, must make a special effort to be flexible in their technique, get an understanding of the advantages and disadvantages of various practices and be consistent in your application of the conventions given by an accurate subtitling company. (Diaz Cintas, 2014)

4.1.1 Size of the Screen

Number of characters per line, the maximum number of characters per line varies according to alphabets, and it is normal to allow 35 for Cyrillic languages like Bulgarian, Macedonian and Russian, 34 to 36 for Greek and Arabic, 12 to 14 for Japanese and Korean and between 14 and 16 for Chinese. There is no fixed rule as to the minimum number of characters a subtitle need to have, but subtitles counting less than four to five characters are uncommon. Any subtitle must preferably stay on display for at the least one second, so that the attention of the viewer can register its presence, although it is not always uncommon to come across subtitles that live on display screen for as little as 21 or 22 frames. (Diaz Cintas, 2014)

Subtitles can be stored on display for a shorter period of time danger appearing and disappearing like ash and consequently now not being examined by the viewer. On the other hand, if a totally quick subtitle remains on the display too lengthy, the viewers will have time to examine it and again, that's similarly tense and can wreck the reading rhythm. In different phrases, extremely short subtitles need to be used for an amazing reason and timed cautiously. In some cases, a one-phrase subtitle can just as well be integrated into the preceding or following one (Diaz Cintas, 2014).

One-liners and two-liners, the general rule is that if a very short subtitle fits on one line, do not use two. When all of the facts can be provided in a single line that visitors can read at a glance, there may be no need to make eyes go from one line to the next. A tip based on aesthetics is to keep the two-liners together to avoid polluting the image, and keep the top line as short as feasible (Diaz Cintas, 2014).

4.1.2 Position of the Subtitles

Centered and left-aligned, when it comes to reading, if the subtitles are left-aligned and always begin at the same location on the screen, the eye becomes accustomed to it and goes to the same spot when a new subtitle is about to show. Subtitles that are centered, on the other hand, will always appear at different positions on the screen, making it impossible for the eye to anticipate where the subtitle will appear (Diaz Cintas, 2014).

The tendency appears to be shifting in favor of putting subtitles in the center of all media. However, some firms, for some reason, combine the two ways and use centered subtitles throughout the program, except for conversation subtitles, which are left-aligned and proceeded by a dash (Diaz Cintas, 2014).

4.2 Temporal Dimension

4.2.1 Synchronization

The most important factor influencing a viewer's perception of a translated program's quality is its temporal synchronization between subtitles and soundtrack.

Subtitles that come in too early or too late, or that leave the screen without following the unique soundtrack, are baffling, detract from watching a program, and have the potential to damage what may otherwise be a top-notch linguistic transfer. Correct timing is critical for high-quality subtitling because it supports the translated program's internal brotherly love also assisting the audience in determining who is speaking what within the program (Diaz Cintas, 2014).

To make the work easier, many subtitling products now include authentic voice recognition software that recognizes the start and length of speech and displays a graphical depiction of the actual speech. While it can be difficult to determine the appropriate second of speech beginning through headphones, this shows excellent resource is extremely effective in timing subtitles and to have them synchronize with the spoken word. However,

full synchronization is not always possible, and a positive degree of flexibility can be verified during professional practice. In specific cases, when the original message is semantically complex and it is difficult to condense or eliminate data without jeopardizing the message, a degree of asynchrony in the presentation of the subtitles is permitted (Diaz Cintas, 2014).

4.2.2 Duration

This is also known as timing or cueing, and it entails determining the in and out times of subtitles, i.e., when a subtitle should show on screen and when it should go away, based on a set of spatial and temporal criteria parameters of time.

The golden criterion of perfect spotting is that subtitles must be in time with the utterances. A subtitle should show at the exact instant the person begins speaking and disappear when the person finishes speaking, if at all possible. The exact cues are defined in hours, minutes, seconds, and frames thanks to an eight-digit time code.

According to studies, if a subtitle is on screen for longer than the viewer needs to read it, the viewer is more likely to read it again. Six seconds is the suggested maximum exposure time to retain a full two-liner on screen and avoid this unnecessary second reading. Because the physical length of the lines dictates the maximum of what may be written on screen – i.e., two lines of 37 to 39 characters – maintaining 74 to 78 characters' worth of material over six seconds is never recommended in subtitling because it can necessitate re-reading.

As a result, intervals longer than six seconds should be examined and divided into smaller pieces when identifying a discourse. If the same individual is speaking for more than six seconds, we might consider dividing the utterance when there is a natural pause in the delivery, or when the logic of the sentence allows it (6.4). Speakers in connected speech, according to Ivarsson and Carroll (1998) tend to take a brief break to breathe or signal grammatical or logical units.

The challenge of spotting is made easier by using intervals ranging from three to eight seconds. If everyone else is speaking just before or after, you should consider employing a discussion subtitle that shows each of you in the same projection. If there are gaps before and after the speech, the subtitler should remember to account for some synchrony at the beginning and end of the subtitle. (Diaz Cintas, 2014)

4.2.3 Shot Changes

Another golden guideline in recognizing suggests that a subtitle should no longer be retained over reduce, despite the fact that this is not always easy to follow. Before the cut, the subtitle must disappear from the screen and be replaced with a fresh subtitle. After the reduction, this serves as a border between subtitles. This recommendation is based on eye motion studies that have shown that the viewer is led to a cut trade if a subtitle is kept on display when there is a cut trade. Assume that a new subtitle has appeared and begin re-studying the same on-screen text that is identical. Cornu (1996) also emphasizes the importance of film studies, cut and shot modifications should be respected, claiming that the enhancing should be respected as well. It is a game of skill when it comes to timing the subtitles before the shot changes. Some experts argue that providing a subtitle precisely when a shot change occurs can distract the viewer from the video's visual content material and is visually unappealing; others, on the other hand, prefer to cue the subtitle out right when the cut occurs.

Respecting cuts has become more of a challenge as some of today's fast-moving films rely on editing styles in which cuts are widespread as a way to contribute to the motion's vitality. However, performers may continue to speak while the shot shifts, producing what is known as a legitimate bridge. It is far difficult, not to mention impossible, currently not to disrupt this rule, and the diversity of events when a subtitle needs to relocate a cut will differ from manufacturing to production. Priorities have to be set and, whilst soft cuts pose less of a problem, hard cuts should be respected as much as possible. (Diaz Cintas, 2014)

Conclusion

The spoken word, the picture, and the subtitles are the three main components of all subtitled programs. The simple characteristics of the audiovisual medium are determined by the interaction of these three components, as well as the viewer's ability to read both the pix and the written textual information at a specific rate and the actual size of the display screen. Subtitles must appear in synchrony with the image and conversation, provide a semantically acceptable account of the SL chat, and be visible on screen for long enough for viewers to read them.

Chapter two: Translation Procedures and Sitcoms

Introduction

Sitcom has been a consistent staple of broadcasting the world over, its popularity since the 1950s is attributed to the presentation of types of people. In fact, sitcoms are striving at creating natural everyday language, to meet the need, they employ numerous catchphrases, fillers, interjections, colloquialisms, neologisms and so on. In many cases the subtitler cannot find the right equivalent to the ST, not denying that subtitling these element demand extra effort to understand and the problem may be greater in translation if the audience comes from different languages and cultures. The main concern in this area of study is to define sitcoms and make a clear cut division between sitcoms and series. It concerns mainly with highlighting the difficulties in subtitling to Arab audience, and the employment catchphrases, fillers and interjection in sitcoms. For this reason, the subtitler has to transfer the ST contextual meaning correctly by placing words, phrases and intended messages in their appropriate context because his/her translation may provide different readings for the receptor thus different meanings.

1. Definition of Sitcom

A television show with a recurring cast of characters in a variety of comedic situations. Mediocre, formulaic sitcoms propelled by a shrill laugh track. This show is episodic, like many classic sitcoms, so you can watch it whenever you want. The term "sitcom" is an abbreviation for "situation comedy." It is a funny TV show set in a realistic setting, such as an apartment full of eccentric roommates or a restaurant where a consistent cast of characters cracks jokes week after week. A sitcom is a regular television show about a group of characters who end up in various funny situations. Sitcom is "a television series that involves a continuing cast of characters in a succession of comedic circumstances" (Merriam-Webster, n.d)

Television is a major source of entertainment in the world today, as well as an important part of North American culture. TV can be viewed metaphorically as a mirror in which the viewing family sees an idealized, ideologically distorted reflection of themselves represented in a typical TV genre: soap opera. Whereas television depicts typical American families, a sitcom or soap opera depicts an image of the American family itself. The situation comedy, as defined by a consensus from its production to its reception, is a commercial product of a popular culture with distinguishing features: "the half-hour format, the basis in humor, the

problem of the week" (Fever, 1992). Putting Friends sitcom on the spot will help to clarify the intended meaning.

2. Difference between Sitcoms and Series

In order to identify the difference between a sitcom and a series we should first both of them.

2.1 Sitcom

Mintz (1985) defines the sitcom as a half-hour series splited into finite episodes in which a set of characters in a settled setting encounter a problem that is solved by the end of the episode. In his definition, Mintz highlighted the element of the live audience's laughter, which is recorded (sometimes it is even augmented) for the audience to be aware of the comedic factor

2.2 Series

TV Series is a series of scripted episodes aiming to be broadcast on TV channels which is required to obtain the distribution license from the NRTA. TV series may be broadcast on new media channels and on TV channels also such as online video platforms. (lawinsider, n.d).

There are key differences between sitcoms and series. On one hand, a sitcom contains usually a fixed main cast and a fixed setting in which it is developed are the most recognizable elements of this genre. The audience recognize these elements and other factors that are considered more superficial, for instance, the length of the episodes or the main and/or secondary storylines. Furthermore, a sitcom is characterized by humor that based on a 'running gag' or 'inside joke' can be repetitive throughout the entire series (Metz, 2008). As in the sitcoms *Seinfeld, Family Matters, Friends, how I Met Your Mother* and *The Big Bang Theory* people can notice that sitcoms differ depending on a large number of plots, from fiction to reality, and several types of characters. However noticing similar elements is possible such as identical jokes, similar characters with the same personalities, and even physical factors, for instance, the camera setup or the details in the setting in which the sitcoms are filmed. Therefore, as long as a sitcom resembles another in any of their characteristics, a connection or evolution can be established. On the other hand, a series is a group of episodes of a television program broadcast in regular intervals with a long break between each group, usually with one year between the beginning of each in the US and Canada, a television series is usually released in episodes that follow a narrative that usually

divided into seasons. Series, in the U.K., is a yearly or semiannual released a set of new episodes. Famous series such as: *Breaking Bad, The Wire, The Walking Dead, The 100*, and so forth (Boedo, 2020, p. 9).

3. Difficulties of Subtitling Sitcoms in the Arab World

The truth that AVT in the Arab World is a discipline which is still need to be streamlined; needless to say that subtitling is a part of the whole, this last is slowly growing despite the fact that the industry itself has started as early as the 1930s (Gamal, 2009). It goes without saying, in order to develop the academic status of this newly emerged field of study, this gap needs to be addressed and hopefully contribute to the improvement of the quality of subtitles appeared on DVDs and many Arab satellite channels. Passion led few researchers have investigated some semantic, cultural and linguistic issues in Arabic subtitling (Al-Adwan et al., 2009).

The translator faces linguistic problems challenge, and such challenge becomes even enormous as for the subtitler due to the additional technical constraints. The effects of these on the language used in subtitling process would be countless, e.g., syntax, lexical choice, collocations, idioms and so forth. Also, translation difficulties are more related to cultural disparities between language pairs than to linguistic discrepancies. Cultural gap has always regarded that "produced the most far-reaching misunderstandings among readers" (Nida & Reyburn, 1981, p. 2). As for Arabic and English, the difficulties and problems increase considerably.

Moreover, De Linde and Kay (1999) argued in technical-Related Problems that "the amount of dialogue has to be reduced to meet the technical conditions of the medium and the reading capacities of non-native language users" (pp.1-2). Taking this into consideration, the task of subtitler exceeds mere translation activity to include technical side. Such as: segmentation that "on screen texts are read far less efficiently than printed texts" (Orero, 2004, p. 151) makes it an important factor for subtitling. "Even appropriate line breaks within a single subtitle can facilitate comprehension and increase reading speed if segmentation is done into noun or verb phrases, rather than smaller unites of a sentence or clause" (Georgakopolou, 2009, p. 24). Thus, arbitrarily broken subtitles are harmful for subtitle quality, i.e., good segmentation is usually based on the production of neat syntactic and/or semantic units. As a

result, Díaz-Cintas (2008) highlights that: "spotting and segmentation can also contribute to rendering the prosodic feel of a passage" (p. 60).

4. Translation Procedures

Many scholars devoted their attention to the study and exploration of cultural differences and language barriers, as well as the development of translation procedures to overcome them. Translators are well aware that translation loss should not exceed translation gain, and they use a variety of methods and procedures to achieve this goal of producing a target text of comparable value to the source text. The tools that translators use to overcome problems and obstacles in translation are called translation procedures. Franco Aixelá proposed eleven possible procedures to'manipulate' CSIs in his article (Culture-Specific Items in Translation) from 1996. In her seminal article (A Goblin or a Dirty Nose? : The Treatment of Culture-Specific Symptoms), Eirlys E. Davies proposed a total of seven procedures for translating CSIs. She analyzed the translations of Harry Potter and the Philosopher's Stone from English to French and German, as well as the translators' procedures concerning individual CSIs' translation problems.

4.1. Preservation

Preservation is the transference of a source language item into a target text in its original form. According to Davies, this procedure is used when the translator decides to maintain the "reference to an entity which has no close equivalent in the target culture" (Davies, 2003, p. 72). Other scholars use different terms to refer to this procedure, Newmark (1988) refers to it as transference, while Baker (1992) prefers to call it translation using a loan word. Three of Aixelá's 'conservation' procedures fall under this heading, namely 'repetition'; which is applicable between languages that use the same alphabetic systems, 'orthographic adaptation'; which includes transcription and transliteration and is used among languages with different alphabets, and 'linguistic (non cultural) translation'.

4.2. Explicitation

The procedure of explicitation is "dictated by differences between cultures" (Klaudy, 1998, p. 104). This heading covers two of Aixelá's procedures: 'intratextual gloss'(1996), where a short explanation is added within the text, and 'extratextual gloss', where an explanation is provided outside the text in the form of a footnote, endnote, glossary, commentary, translation in brackets or italics (Aixelá, 1996).Davies refers to it by the term 'addition', this

technique, according to her, is used when certain semantic elements of the source language do not have formal equivalents in the target language, the original reference is preserved and supplemented with whatever information judged necessary by the translator (Davies, 2003). It is highly recommended that the "additional sentence of explanation" in the case of explicitation within the text is not too prominent and wordy, Hickey suggests the use of "brief presupposition-bearing adjectival or adverbial phrases" rather than longer sentences (Hickey, 1998, p. 228).

4.3. Deletion

Deletion is the opposite procedure to addition. According to Aixelá (1996a CSI is sometimes omitted for ideological or stylistic reasons, or possibly because it is too obscure or cannot be interpreted at all, and the translator is "not allowed or do not want to use procedures such as the gloss, etc.," (Aixelá, , p.64). Davies names this procedure 'omission', according to her, such a reasoned decision may be taken out of "desperation" on behalf of the translator who decides to erase or delete the culture specific item, "so that no trace of it is found" (Davies, 2003, p. 79) because he/she cannot find an adequate way of conveying the original meaning.

4.4. Standardization

Translators may sometimes use a more general concept instead of a specific one, which basically means simplification, rewording or rephrasing what the source text says. Davies refers to this procedure as 'globalization' and describes it as the process of replacing the foreign culture-specific reference for another that is more neutral or general, making it accessible for the target audience (Davies, 2003). Newmark refers to it as 'functional equivalent', a procedure that requires the use of culture-neutral word according to him (1988, p. 83). Using Aixelá's framework, three procedures fall under the heading of standardization: 'limited universalization', 'absolute universalization' and 'synonymy' (1996, p. 63).

4.5. Localization

The procedure which is opposed to 'standardization' is called 'localization'. This term is used here in the same sense used by Davies. According to her, translators may use this procedure to "avoid loss of effect" and "instead of aiming for culture-free descriptions" the translators "may try to anchor a reference firmly in the culture of the target audience" (Davies, 2003, p. 84). In other words, the translators replace the foreign culture-specific reference for another that is specific to the target culture, moving the whole cultural setting of the source text closer to readers of the target text. Aixelá terms this procedure 'naturalization' (1996).Three of

Newmark's procedures fall under this heading: 'transference', 'naturalization' and 'cultural equivalent' (Newmark, 1988, pp. 81-83).

4.6. Transformation

Borrowing the term from Davies, 'transformation' is used here to refer to cases "where the modification of a CSI seems to go beyond globalization or localization", the source text item is totally changed in a way that could be considered as a distortion or an alteration of the original (Davies, 2003, p. 86). It is also worth mentioning here that 'transformation' usually overlaps with most of the procedures discussed here, according to Davies (2003) "the distinction between this category and some of the others is not clear" (p. 86), as it is achieved through applying one or more of the above-mentioned procedures. Thus a translator may delete, standardize or localize, etc.

4.7. Creation

Translators could also create a completely new reference to compensate for its non-existence in the target language. Convenient Arabic terms are often producedby means of 'derivation' or 'compounding'. Derivation or (ishtiqāq) has played the most prominent role in the process of the creation of new vocabulary in Modern Standard Arabic, it has always been considered the most natural way of growth of Arabic vocabulary (Baker, 1987, p. 186).

5. Fillers, Interjections and Catchphrases in Sitcoms

5.1. Fillers

Fillers are words used to bridge gaps in speech. It can be a seemingly meaningless word, phrase, or sound that helps to indicate a pause in the conversation. This type of sentence is used by some people to fill in gaps in their speech. Um, uh, er, ah, like, okay, right, and you know are some of the most common filler words in English. Filler words, "may have fairly minimal lexical content," notes linguist Barbara A. Fox, "they can play a strategic syntactic role in an unfolding utterance" (Amiridze et al., 2010). It's possible that what appears to be a filler word is a phrase with a specific meaning in the context. As Schourup (1985) recognized using the term, a 'pausal interjection,' like has a function as filler. Consider the following examples:

(01) Ross: Uh, excuse me. Evolution is not for you to buy, Phoebe. Evolution is scientific fact, like, like, like the air we breathe. (Episode 203)

(02) Phoebe: Oohh, um, no, I don't think that's the problem. 'Cause we went, um, dancing the other night and the way he held me so close, and the way he was looking into my eyes I just like... definitely felt something. (Episode 207)

روس: عذرا ، لكن التطور ليس منتجا لتشتريه يا فيبي إنه حقيقة علمية. مثل الهواء الذي نتنفسه

فيبي: لا أعتقد أن المشكلة تكمن هناك ، لأننا ذهبنا للرقص في الليلة السابقة و الطريقة التي أمسكني بها بقرب شديد و حدق بعيني ... أنا فقط شعرت بشيء مختلف.

(03) Phoebe: Come on Joey, don't make me feel badly about this.

Joey: No, I'm gonna!!That's right! Yeah, you made me feel really guilty about goin' out with that girl! Like-like-like I did something terrible to you! And now Pheebs, you're doing the same thing! (Episode 711)

فيبي: بحقك يا جوي لا تجعلني أشعر بالسوء بسبب هذا.

جوي: بلى سأفعل، جعلتني أشعر بذنب شديد حول مواعدة تلك الفتاة كأنني فعلت شيئا فظيعا! و الآن أنت تفعلين نفس الشيء يا فيبس!

As seen in the previous example, the filler like is used when a speaker needs time to think or to find an appropriate lexical word .like enables the speaker to hold the floor in the speech.

We can distinguish two types of verbal fillers based on our findings in the Friends corpus: (04) because it took us months to find a good nanny and I wouldn't want anything to, you know, drive her away. (Episode 911)

لأننا إستغرقنا أشهرا لإيجاد مربية جيدة و أنا لا أريد حصول أي شيء يدفعها لتركنا. This is a case of verbal filler in the typical middle position. The speaker in (04) intends to present a request with a delicate matter (making the listener not sleep with "the nanny") and before formulating his last words he needs to stall for time and a slight pause is also noticeable.

"Oh! You know... I just... a couple of things I tried ... I just sang a little doo... Itsy Bitsy Spider…" (Episode 907)

"جربت شيئا أو إثنين فحسب ، و غنيت لها أغنية العنكبوت الصغير "

The second type of verbal filler found in the Friends corpus is that of an initial position (seven cases), often used by the speaker when he is taken by surprise. Here, the speaker is actually lying, a fact that is easily seen through by the hearer, as the speaker's delivery of the lie is so uncertain and accompanied by markers of tentativeness and hesitations.

As seen in (01)-(03), the filler like occurs in the beginning or middle of a sentence. In (01) (02) and (03) examples enables the speaker to hold the floor in the speech. Consider more examples:

(05) Rob: OK, look, this isn't the first time somebody's said something to me about this, but, I don't know... I always made excuses about it, like... uhhh...'I'm just a social drinker,' or, 'C'mon, it's Flag Day.' (Episode 210)

روب : حسنا ، أنظر ! هذه ليست أول مرة قال لي شخص شيئا حول هذا لكنني لطالما إختلقت أعذارا مثل أنني شخص يشرب في الحفلات أو استعملت حجة المناسبات.

(06) Chandler: Are you okay?

Joey: Are you kidding me? I'm great! Yeah, I'm uh; I'm better than great. I am good. And now that she's gone, I can uh, I can do all this stuff around here that I couldn't do before. Y'know? Like umm, I can walk around naked again. Y'know? (Episode 814)

تشاندلر: هل أنت بخير؟

جوي: هل تمازحني؟ أنا في حالة رائعة! بل أنا أفضل من رائع و بما أنها رحلت أستطيع فعل الأشياء التي لم يكن بإمكاني فعلها من قبل مثلا، يمكنني أن أتجول عاريا مجددا.

In examples (05) and (06), like is used with other fillers, uhhh and umm. According to Buchstaller (2001), unlike other fillers, like still has the approximate meaning. She explains that "the comparative approximate semantics of the source item makes it an ideal word for the filling function because in claiming that something is in a way 'similar to' or 'in the same as something'" (p. 25).

5.2 Interjections

Oh! , um, or ah! Interjections are words or expressions that are used to express an emotion or to add emphasis to a statement. They have no inherent meaning, but we use them frequently in speech and writing. When interjections are used in a sentence, they have no grammatical

meaning. In formal writing, interjections are uncommon, but they are common in speech (and thus informal and fiction writing). They are used to convey emotions such as anger, surprise, and curiosity, as well as hesitation. (EnglishClub, n.d)

Ten seasons of Friends on NBC was a wonderful experience for its fans. During this time "Oh my God" was mentioned 1,069 times. This is an overview of the findings.

Figure 1

The Interjection "oh my God" Repetitions

Total	Average Per Episode	Average Per Season
1,069	**4.53**	**106.9**

Note. As can be seen in figure 1 the numbers of "oh my god" that are mentioned in total average per episode and average per season in 2018, by Michael Loscalzo, n.d.(https://michaelloscalzo.medium.com).

 (07) Ross: Oh my God! You did that yourself?

Phoebe: Honey, that's gorgeous! (Episode 1017)

روس: يا إلهي! هل صنعتها بنفسك؟

فيبي : حبيبتي.. إنها خلابة!

(08) Monica: Oh! Oh my God! That is the most beautiful top of a head I have ever seen! (episode1005)

مونيكا: يا إلهي! تلك أجمل مقدمة رأس رأيتها في حياتي .

(09) Rachel: OH MY GOD!!!

Phoebe: OH!! MY EYES!!! MY EYES!!!!(Episode 514)

رايتشل: يا للهول!

فيبي : لا أصدق ما تراه عيناي!

(10) Monica and Phoebe: Ewww! (Episode 124)

مونيكا و فيبي: يا للقرف !

(11) Don: You're kidding me! (Episode 316)

دون: لا يعقل أن تكوني جادة!

Since interjections have no grammatical meaning and are used to convey emotions, they are translated according to the feeling the speaker wishes to convey. In the above examples،the translator opted for omission, expansion, and addition.

5.3. Catchphrases

A catchphrase is a word or phrase commonly and conveniently used to represent or characterize an individual, group, idea, or point of view. There's no denying "Friends" made an indelible mark on the American culture, so here are a few catchphrases that revolutionized everyday conversations (Baron, 1989).

(12) Joey: "How you doin'?" (Episode 413)

جوي: كيف حالك ؟

"Hey.How you doin'" is Joey tribbiany's pickup line. There isn't any hidden meaning. He just asks a woman how she's doing. But it's not what he says but the way he says it. He looks a woman up and down and says it in a dirty tone. Joey is good-looking and charming that women easily fall for his pickup line

(13) Man: Hey Rach, I just heard. I'm so sorry.

Rachel: Oh, thank you… (He looks at his face trying to remember his name).

Man: You still don't know my name, do you?

Rachel: (Is embarrassed for a moment, but it quickly passes) well, now I don't have to.

(The man leaves instantly) (Episode 1014)

الرجل: مرحبا راش .. لقد سمعت للتو أنا متأسف جدا.

رايتشل : شكرا لك.. (تحدق به محاولة تذكر اسمه) .

الرجل : لا زلت لم تتذكري إسمي أليس كذلك؟

رايتشل:(محرجة قليلا لكن سرعان ما يزول إحراجها) نعم، لكن لست مضطرة لتذكره بعد الآن.

A colleague approached Rachel in this scene, but Rachel couldn't recall his name and couldn't think of anything to say except "well," as she needed time to consider how to respond without offending the man's feelings. "Well, now I don't have to," Rachel finally said. It was implied that I had already been fired and that we would never see each other again. Rachel's words successfully shifted the focus of the conversation. To divert the listener's attention, "Well" can be translated as *yes yes but *.

(14) Joey: [about Rachel's assistant, Tag] If he doesn't like you, then this is all just a moo point.

Rachel: Huh. A moo point?

Joey: Yeah, it's like a cow's opinion, you know, it just doesn't matter. It's "moo". (Episode 708)

جوي : (متحدثا عن مساعد رايتشل؛ تاج) إن كنتي لا تروقين له فكل هذا وجهة نظر بقر !

رايتشل : ماذا تقصد بوجهة نظر بقر ؟

جوي : إنها وجهة نظر بقر .. لأن رأي البقر غير مهم!

Joey tells Rachel that if her assistant doesn't like her then the whole thing is a waste of time and a cow's opinion.

(15) Ross: Wha, OK, now how do you know that?

Phoebe: Because she's your lobster.

Chandler: Oh, she'sgoin' somewhere.

Phoebe: C'mon you guys. It's a known fact that lobsters fall in love and mate for life. (Episode 214)

روس: مهلا، كيف تعلمين ذلك ؟

فيبي: لأنها توأم روحك

شاندلر: لديها مقصد وراء هذا ..

فيبي: بربكم يا جماعة! إنها معلومة معروفة ،السلاطع تقع في الحب و تترافق مدى الحياة .

Phoebe described Rachel and Ross as both being lobsters because lobsters fall in love once in a lifetime and mate with it for life it is like a soul mate kind of thing.

(16) Chandler: You have to stop the Q-tip when there's resistance!(Episode 201)

شاندلر : عليك أن تتوقف عندما يكون عليك التوقف .

Chandler gives all of us the perfect advice on when to stop trying too hard for something and just giving in to the fact that it's not going to work and move on to the next And what a better description there is than stopping the Q-tip when there's resistance (the ear wax).

Conclusion

Catchphrases are very difficult to translate due to the fact that cultures are different from each other, and what might be acceptable in one culture can be totally inappropriate in another. But the same doesn't go for translating fillers and interjections hence they both are grammatically meaningless. Translators use several different procedures and techniques in order to deliver meaning from one culture to another keeping in mind each community principles and values.

Chapter Three: Analyzing Catchphrases in Friends

Introduction

The theoretical part has dealt with the main points that serve this research and gave a platform in a form of an introductory to the practical part which helps the reader to understand the content of it. This part aims to analyze and interpret the collected data starting by a brief overview about the corpus, then we will analyze the subtitled catchphrases comparing them with the script. Finally, we will conclude by how this study will come out at the findings.

1. The Corpus

Friends sitcom one of the most popular American television sitcom that aired on the National Broadcasting Company (NBC) network from 1994 to 2004, that won six Emmy Awards, including outstanding comedy series, and from its second season until the end of its run remained a top five or better Nielsen rating, hitting number one in its eighth season.

It was created by David Crane and Marta Kauffman and is about a group of six young adults (Monica, Phoebe, Rachel, Ross, Chandler, and Joey) who are either roommates or neighbors in New York City's Greenwich Village. The setting usually takes place in the friends' apartments as they visit one another. The program revolves around the characters', while growing from their early twenties to their early thirties, individual and collective search for love life, and relationships, work, commitment, meaning and so forth, made part of the different episodes throughout these ten seasons. The friends are three men and three women, whose varied personalities and shortcomings allow for both broad audience identification and abundant comedic moments.

Right at the beginning of the show, Monica Geller (played by Courteney Cox) is a chef who often searching for the perfect match by changing jobs and boyfriends. Her brother, Ross (David Schwimmer), is a paleontologist and divorced (three times over by the end of the series) with a child. He has a long-standing crush on Rachel Green (Jennifer Aniston), a fashion-minded woman who grew up in a wealthy family but works (for a time) as a waitress at Central Perk, a café and popular meeting place for the friends. Eventually she lands a job with Ralph Lauren. Phoebe Buffay (Lisa Kudrow) is a ditsy masseuse and would-be musician with unfamiliar outlook on life. Joey Tribbiani (Matt LeBlanc) is a struggling actor who often confides in Chandler Bing (Matthew Perry), a well-off statistics and data analyst who has bad

luck with women and in time develops an eye for Monica. Throughout the sitcom, the friends live together or apart in different combinations.

As the show progressed, each character moved on to careers of varying success in TV. The cast was renowned for its closeness and ensemble approach to their work on the series. The final season of *Friends* was watched by more than 52 million people. "I'll Be There for You," sang by the Rembrandts, was a minor pop hit in its own right. In 2021 the cast returned for *Friends: The Reunion* (The Editors of Encyclopedia Britannica, 2021)

2. Method

We chose Friends, the iconic sitcom that its catchphrases are still used today, to be discussed in this study. A close analysis of each ST against its target is conducted. The analysis targets catchphrases, from the above mentioned corpus, different from the Arab TA own culture, this distinction usually pose translation problems in addition to the humorous effect of the catchphrase. Also, analyzing the translation procedures used for dealing with each set of catchphrases are investigated.

3. Analyzing Catchphrases in Friends Sitcom
 Season Seven.

Episode: The One with the Holiday Armadillo

ST:

1. Ross: Okay look, do-do, you have anything Christmassy? I promised my son, and I really don't want to disappoint him, um, come on, I…uh, you gotta have something.

[Scene: Monica, Chandler, and Phoebe's, Monica has just opened the door for Ross who is costumed as an Armadillo. Ben is standing next to her.]

Ross: **I'm the holiday armadillo!** I'm a friend of Santa's and he sent me here to wish you (Points to Ben) a Merry Christmas!

TT:

<div dir="rtl">

‏‏"**أنا مدرع العيد** أنا صديق سانتا و أرسلني إلى هنا لأتمنى لك عيد ميلاد مجيدا"

</div>

According to Oxford Advanced Learner's Dictionary, armadillo is "an American animal with a hard shell made of pieces of bone".

The audiovisual translator opted for generalization for the following translation **" مدرع العيد"** instead of "حيوان مدرع العيد" or "أرماديلو العيد". part of the meaning is lost because the word "مدرع" in back translation has the meaning of the adjective "armored" for example: armored-clad, and armadillo is an American animal, it is not known by the target Arabic audience. the subtitler cannot opt for the two translation because of the constraints related to subtitling among them the size of the screen, duration, synchronization and shot changes do not allow for further explanation, addition or explicitation.

Season Eight.

Episode: The One with the rumor

ST:

2. Joey: (entering, wearing the maternity pants from earlier) All right where's that turkey!

Phoebe: Joey! Those are my maternity pants!

Joey: Not now! These are my **Thanksgiving pants!**

TT:

"لا، هذا سروال عيد الشكر"

According to Oxford Advanced Learner's Dictionary thanksgiving is "a public holiday in the US (on the fourth Thursday in November) and in Canada (on the second Monday in October), originally to give thanks to God for the harvest and for health"

In the U.S., it is common knowledge that you get very full on Thanksgiving and shouldn't wear tight pants. This is why Joey takes Phoebe's maternity pants as his new 'Thanksgiving pants'.

"Thanksgiving pants" was translated into Arabic as "سروال عيد الشكر", thanksgiving is a ready-made equivalent, the subtitler opted for preservation. Essentially, the audience must have a thorough understanding of the source culture in order to comprehend the meaning of

understanding the catchphrase in the ST requires a thorough understanding of thanksgiving. Moreover, the ST and TT share the same knowledge resources (except the language and logical mechanism) and the humorous force.

Season Six.

Episode: The One with unagi.

ST:

3. Ross: Well, of course you can defend yourself from an attack you know is coming, that's not enough. Look, I studying kara-tay for a long time, and there's a concept you should really be familiar with. It's what the Japanese call (he holds two fingers up to his temple, and he does this every time he says this word) **unagi.**

Rachel: Isn't that a kind of sushi?

Ross: No, it's a concept!

Phoebe: Yeah it is! It is! It's **freshwater eel!**

Ross: All right, maybe it means that too…

Rachel: Ohh! I would kill for a salmon skin roll right now!

Ross: Y'know what? Fine! Get attacked! I don't even care!

Phoebe: (deadpan) Come on Ross. We're sorry. Please tell us what it is.

Ross: Unagi is a state of total awareness. Okay? Only by achieving true **unagi** can you be prepared for any danger that may befall you!

TT:

روس: حسنًا، بالطبع يمكنك الدفاع عن نفسك من هجوم تعرف أنه قادم، لكن هذا لا يكفي. انظر، أنا أدرس الكاراتيه

منذ فترة طويلة، وهناك مفهوم يجب أن تكون على دراية به. هذا ما يسميه اليابانيون (يمسك بإصبعين إلى صدغه، ويفعل

هذا في كل مرة يقول هذه الكلمة) اوناغي.

رايتشل: أليس هذا نوعا من السوشي؟

روس: لا، إنه مفهوم!

فيبي: نعم، أنا متأكدة! إنه **سمك الأنقليس.**

روس: حسنا ، ربما تعني الإثنين معاً...

رايتشل: سأفعل أي شيء من أجل أكل لفافة سوشي السلمون الآن .

روس: أتعلمون ماذا ؟حسنا ! لا يهمني أمركم ، لا دخل لي .

فيبي: هيا يا روس أخبرنا ، نحن آسفات .

روس :**اوناغي** هي حالة من الوعي التام ، حسنا ؟ فقط بتحقيق اليقظة الكلية يمكنكن أن تكن مستعدات لأي خطر قد يصيبكن !

In this episode, Rachel and Phoebe went to a self-defense class and boasted about how they could beat anyone. Ross disagreed, telling them that after all these years of studying "karatey," he had discovered that to defend yourself, you must first learn "what the Japanese call" **unagi**. According to Ross, **unagi** is a state of complete awareness, and only true **unagi** can prepare you for any danger that may arise. **Unagi**, on the other hand, is a type of sushi made by a freshwater eel, as per Phoebe, Rachel, and Chandler. According to Ross, **unagi** is a state of total awareness. Ross, on the other hand, is referring to the word "Zanshin" ((残心). Many Japanese martial arts, including karate, incorporate zanshin. The literal translation is "remaining mind" or "leftover or remaining heart/spirit". According to oxford learner's dictionaries, **unagi** is a long thin sea or freshwater fish that looks like a snake. There are several types of eel, some of which are used for food. The translator opts for preservation because it includes cultural-specific item referring to Japanese martial arts.

Season eight.

Episode: The One with the videotape

ST:

4 . Joey: Y'know, if they knew what they were doing they probably didn't give you real names either.

Monica: Okay, maybe people give out fake numbers, but they don't give out fake names.

Joey: Oh yeah? (To Phoebe) Hi, Ken Adams, nice to meet you.

Phoebe: Regina Philange. (Ken and Regina shake hands)

Chandler: I still don't get it, we didn't do anything wrong.

TT:

<div dir="rtl">

"رجينا فالنجي"

</div>

Phoebe used her fake name to show Chandler and Monica how easily people lie about their names and to help Chandler with his interviewing skills, when Joey says, "Hi, I'm Ken Adams" she replies, "**Regina Phalange**". This catchphrase appears numerous times in the sitcom, was rendered as"رجينا فالنجي" the subtitler opted for preservation and that is a case of transliteration.

Season ten.

Episode: The One where Ross is fine

ST:

5. "**Rachel**: No, but you know what I mean.

Ross: Hey, hey, hey... If you two are happy, then I'm happy for you. (Squeaky.) I'm fine!

Joey: Really?

Ross: Absolutely. (Very Squeaky) **I'm fine!** Totally fine I don't know why it's coming out all loud and squeaky, 'cause really, (deep voice) I'm fine. I'm not saying I wasn't a little surprised to see you guys kissing. I mean, at first I was like. (Screams) But now I have had time to absorb it, loving this**.**

TT:

<div dir="rtl">

" بالتأكيد أنا بخير، **أنا بخير**، بخير تماما لا اعرف لماذا يصدر كلامي بصوت مرتفع و حاد "

</div>

This catchphrase was heard repeatedly in the sitcom by Ross, nearly all the time that has the implied meaning of 'I am not fine' the translator opted for literal translation the pragmatic

meaning is lost, the alert members could guess the meaning behind his response when listening to his squeaky voice. Furthermore, the subtitler opts for class shift according to Catford by replacing the adjective "**fine"** by another class 'بخير'consists of proposition + noun in TT.

Season eight.
Episode: The One where Rachel tells…

ST:

6. Joey: (simultaneously) Oh my God!!! I can't believe that!!

Phoebe: (simultaneously) Holy mother of God!!!

Ross: With my child.

Phoebe: That is brand new information!!

Ross: You already know don't you?

 TT:

"هذه معلومة جديدة"

Phoebe and Joey the news about Rachel's pregnancy, but they pretend the opposite which became obvious to be recognized later by Ross.

It was rendered literally this expression implied hidden meaning, the lost of the pragmatic meaning can be only discovered by real fans. Also, the subtitler opted for dynamic equivalence in which he gets rid of a unit to gain the load. Apparently, there is a loss in the translation, the literal translation does not sound natural, and the right rendering in Arabic is "هذه أخبار طازجة"

Season Four.

Episode: The One with Rachel's crush
ST:

7. Phoebe: Thousands of times!! That doesn't make me sound too good does it?

Rachel: I don't even know how I would go about it.

Joey: Oh-oh-oh-oh, how I do it is, I look a woman up and down and say, "Hey, **how you doin'?**"

Phoebe: Oh, please!

TT:

"ما أفعله هو أنني أنظر إلى المرأة

من رأسها إلى قدميها و أقول

مرحبا، **كيف حالك** ؟"

The scene is about Joey's pick-up line that appears the first time in season four. Clarification should be added here. The subtitler used literal translation to render the meaning. Essentially, since the Joey's question with the aim of flirting with women the Arabic expression " كيف حالك"can be for both genders. The Arabic audience needs supplementary information whether the addressed is male or female and that is important in the Arabic language which rise a case of ambiguity that's why it should vocalized or replaced by "كيف تبلين؟"

Season Five.

Episode: The One where everyone finds out

ST:

8. Phoebe: And then. I would use y'know the strongest tool at my disposal. My sexuality.

Chandler: (entering) **Hello children!**

All: Hey!

TT:

"مرحبا يا أطفال"

Hello children refers to chandler addressing his friends as children.The rendition can be better described as literal the subtitler cannot opt for explanation such as: (يقصد أطفال يا مرحبا"
"(أصدقاءه) because of the screen frame and shot changes, so that fans can understand the humorous effect, the visual aspect also plays a role in determining the pragmatic meaning.

Season Three.
Episode: The One where no-one's ready

9. Joey: Okay, buddy-boy. Here it is. You hide my clothes, I'm wearing everything you own.

Chandler: Oh my God! That is so not the opposite of taking somebody's underwear!!

Joey: Look at me! I'm Chandler! Could I be wearing any more clothes? Maybe if I wasn't going commando...

Chandler: Oooo-ooh!

" أنظروا إلي أنا تشاندلر هل يعقل أن ارتدي ملابس أكثر؟"

The subtitler preserves the same meaning, there is a functional equivalent and he used the nonequivalent "يعقل" for "could I be", which usually translated into Arabic as "هل يمكن أن أكون" The use of "هل يعقل" in back translation is "does it make sense" the reason behind his decision is the limited space of the in subtitling that is why he opted to be short also the image helps to identify the meaning of the catchphrase.

Season nine

Episode: The One with Christmas in Tulsa

ST:

10. Rachel: Oh, yeah. Joey doesn't share food. I mean, just last week we were having breakfast and he had a couple of grapes on his plate and ...

Phoebe: (to Joey) You wouldn't let her have a grape?

Rachel: Oh no! Not me! Emma!

(Phoebe looks horrified and she turns to watch Joey)

Joey: (mad and pointing a finger to himself) **JOEY DOESN'T SHARE FOOD!**

TT:

<div dir="rtl">" "جوي" لا يتشارك الطعام! "</div>

Joey is hesitant to call Sarah for a second date, because during dinner she took some fries from his plate, for him this behavior is unacceptable because he considers that the fries represent all the food referring to him as a third person.

This rendition can be best described as literal, it is a word for word rendition of the original speech, and despite its literalness, the translation sounds natural to target audience, the visual aspect plays a role in understanding the possession of food and removed ambiguity

Season One.

Episode: The One with all the poker.

ST:

11. Ross**:** No, it's not just that. It's just--I want someone who... who does something for me, y'know? Who gets my heart pounding, who... who makes me, uh...

[begins to stare lovingly at Rachel]

Chandler**:** ...little playthings with yarn?

Ross**:** What?

Chandler**: Could you want her more?**

Ross**:** Who?

Chandler**:** *[sarcastically]* Dee, the sarcastic sister from What's Happening!

TT :

<div dir="rtl">أيمكن أن تريدها أكثر؟</div>

Chandler is posing **a rhetorical question**. It means he is not expecting a response because the answer is so obvious (to everyone) that Ross still loves (wants) Rachel. Because we all (characters and audience) know Ross has strong feelings for Rachel, "Could you want her more" has a "desperate" ring to it. Ross asks, "Who?" as if he doesn't know who Chandler is talking about, but they both do. It's a joke when Chandler says: "dee the sarcastic sister..." He could have said: "Doggy, the doggy dog," and the effect would have been the same. What Chandler says here is irrelevant because it's just a sarcastic joke pointing out the obvious answer. The translator opts for literal translation that sounds natural because it serves the same sarcastic effect.

Season Two.

Episode: The One with the prom video.

ST:

12. Ross**:** Wha, OK, now how do you know that?

Phoebe**: Because she's your lobster**.

Chandler**:** Oh, she'sgoin' somewhere.

Phoebe**:** C'mon you guys. It's a known fact that lobsters fall in love and mate for life. . .

TT:

فيبي: **لأنها توأم روحك**.

تشاندلر: لديها مقصد وراء هذا ..

فيبي: بربكم يا جماعة ! إنها معلومة معروفة ،السلاطع تقع في الحب و تترافق مدى الحياة.

  According to oxford learner's dictionaries, a lobster is a sea creature with a hard shell, a long body divided into sections, eight legs, and two large claws (curved and pointed arms for catching and holding things).

In this episode, Phoebe tells Ross that he and Rachel are each other's lobsters (soul mates). It is quite simple. Lobsters meet their life partner and remain together no matter what. In the

case of Ross and Rachel, Phoebe means that they will get together and stay together no matter what. They are destined to be together even if there are a few obstacles along the way. The literal translation does not sound right, so the subtitler went for the contextual meaning.

Season Three.

Episode: The One where Ross and Rachel take a break.

ST:

13. Ross**:** Look, I didn't think there was a relationship to jeopardize. I thought we were broken up.

Rachel**: We were on a break**!

TT:

روس: انظري، أنا لم أكن أدري حتى أننا لا زلنا على علاقة حتى أعرضها للخطر. أعتقدت أننا انفصلنا. رايتشل: **كنا في إستراحة**.

According to oxford learner's dictionaries, to be on a break is the moment when a situation or a relationship that has existed for a time changes, ends, or is interrupted.

In this episode, Ross cheats on Rachel and when she finds out he states that he thought they had broken up. He goes on to say that he did not even think that they were still together so technically he did not cheat, but then Rachel says the iconic "**we were on a break!**". The translator opts for literal translation. The literal (dictionary) translation seems natural for what is said is meant, but the meaning is broader than that and you'd have to be a fan of the sitcom to get the story behind it all. Nevertheless, the translator cannot explain the story because of the subtitling screen time where the luxury of going through the details and the pragmatic meaning is lost in the rendition.

Season Five.

Episode: The One with the cop.

ST:

14. Rachel: Ross, I just don't think it's going to fit.

Ross: Yeah, it will. Come on. Up, up, up! Up! Yes. Here we go. **Pivot! Pivot! Pivot! Pivot! Pivot! Pivot!**

Chandler: Shut up! Shut up! Shut up!

TT:

رايتشل : روس ، لا أعتقد أنها ستمر .

روس : بلى ستمر، هيا بنا. للأعلى، للأعلى! **اتزان! اتزان! اتزان! اتزان! اتزان!**

تشاندلر : اصمت ! اصمت! اصمت!

According to oxford learner's dictionaries, the central point, pin, or column on which something turns or balances.

In this episode Ross struggles to get a new couch to his apartment after refusing to pay for delivery so he asks Rachel and Chandler for help, when guiding them he screams **pivot! pivot! pivot!** When trying to find the right angle to move the couch. The translator opts for generalization because the literal meaning does not correspond to the specific meaning. And there's a class shift, according to Catford, by replacing a word class 'verb' with another class 'noun'.

Season Six.

Episode: The One where Ross got high.

ST:

[On tasting Rachel's English trifle/Shepherd's pie]

15. Ross: **It tastes like feet**!

Joey: I like it!

Ross: Are you serious?

 Joey: **What's not to like?custard, good. Jam, good. Beef, GOOD**!

TT:

[عن تذوق ترايفلرايتشل الإنجليزي / فطيرة الراعي]

روس: **طعمها مثل الاقدام!**

جوي: أحببتها!

روس: هل أنت جاد؟

جوي: **ما الذي لا يُعجِبُ بها؟ الكاسترد لذيذ ، المربى لذيذ و لحم البقر لذيذ.**

According to oxford learner's dictionaries, custard is a cold dessert (= a sweet dish) made from cake and fruit with layers of jelly, custard, and cream.

In this episode, Rachel makes an English trifle, which is a dessert, but Rachel includes a layer of beef. The taste is gut-wrenching but no one has the heart to tell her, everyone hated the trifle except Joey who likes it and munches at it. There are two catchphrases in the example above.

The first one: **It tastes like feet!** The translator opts for the literal translation, which here serves the intended meaning of disgust.

In the second one: **What's not to like? Custard, good. Jam, good. Beef, GOOD**! The translator opts for transliteration with the word "custard", and he went for "لذيذ" instead of ' جيد' in translating the word 'good 'which is here referring to food, though ' جيد ' is okay it would weaken the intended meaning (deliciousness) .

Conclusion

In translation there are three levels that should be taken into consideration, the linguistic, cultural and the pragmatic aspects. First, the linguistic aspect that was mostly applied in the rendition, the literal translation was the general tendency that was followed by the subtitler. Secondly, the cultural aspect is an important aspect, by translating cultural specific items into the target culture. In series and movies, the audience does not depend only on what they hear or read that is why the existence of the image or the situation helps him to understand and better grasp the plot and the hidden meaning. Furthermore, in audiovisual translation the visual aspect plays a major role in helping the audience in understanding; also, it compensates the absence of the pragmatic meaning in subtitles. Moreover, the acoustic aspect compensates the loss like: phone ringing, music sound and so on. Generally, if it was a novel or a book, translators could remedy to this situation by providing footnotes at the end of the page or the text or within the text between brackets, but in audiovisual translation the luxury

of space and time is not available; therefore, the pragmatic meaning (it is a distinction between the two kinds of cognitive processes involved in utterance interpretation) is usually lost in the process; as a result, we have noticed that the general tendency that was followed by the subtitler was towards simplification being concise and short. In certain cases, they opted for standardization (generalization) such as: armadillo and preservation like the example of Thanksgiving pants.

Conclusion

In this conclusion, we shall answer the research questions posed in the introduction to see to what extent they have been answered. This dissertation investigates the challenges that face the subtitler in using AVT in general and in sitcoms in particular, especially, due to the heavy use of digital and screen devices today, and the spread of the western culture and values among the Arab younger generation, the researchers also tried to study the freedom of the translator in the process of subtitling sitcoms into Arabic by observing the main changes that occur in language, culture, and other features, and their effect on the audience.

Subtitling is considered as a challenge among many other types of audiovisual translation was a main concern of many researches. Unlike the written texts, subtitles must appear in synchrony with the image and dialogue that provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough for the audience to be able to read them. Subtitling sitcoms is a difficult task because it includes cultural specific items, and hidden meaning. Subtitlers are obliged to opt for a very limited number of options and procedures because of the subtitling constraints precisely time and space. They select the easiest options in rendition.

Sitcoms are familiar with the excessive use of fillers, colloquialisms, catchphrases and interjections. Catchphrases can be defined as a word or phrase commonly and conveniently used to represent or characterize an individual, group, idea, or point of view that are difficult to subtitle due to the limited space that is why the subtitler usually opted for literal translation and letting the visual and the acoustic aspect compensate the loss of meaning.

Friends sitcom is more concerned with verbal and physical actions than with emotion or the evolution of human nature. Characterizations are generally superficial, with the writer emphasizing certain traits while ignoring others. For that reason we cannot neglect the existence of foreign ideology that is why subtitlers attempt to use all possible choices (procedures, techniques) to satisfy the target audience. Subtitlers avoid explicitation transformation, creation and prefer generalization and even omission sometimes that is why they used simplification, and being concise and short in rendition.

The subtitles are helpful in delivering the message and making it closer to the target audience, but Arab subtitlers should overcome the challenges, and try to create new, direct and close equivalents in the target language.

ملخص البحث

مقدمة البحث :

إزداد إهتمام الباحثين بدراسات الترجمة بعد ثمانينيات القرن الماضي و على وجه الخصوص السترجة التى تتمثل فى إنتقال من النص الأصلي إلى النص الهدف بحيث يؤخذ المتلقي بعين الإعتبار. يواجه المسترج عقبات في ترجمة النص السينمائي وذلك لإختلاف اللغات و الثقافات وتتمثل هذه الصعوبات في ترجمة العبارات الشهيرة و التلاعب بالكلمات و الحشو و الصيغ التعجبية و تكون مهمته أصعب عند السترجة لوجود عقبات لغوية و تقنية و لذلك توجه فكر العديد من المنظرين نحو معرفة طبيعة هذه الصعوبات. تهدف دراستنا إلى تحليل العبارات الشهيرة في مسلسل فريندز الذي تلقى رواجا كبيرا في العالم و سنحاول إكتشاف الإجراءات المستعملة للتغلب على هذه العقبات عبر تحليل مقارن بين النص الأصلي والنص المسترج.

إشكالية البحث: إن دراستنا تهدف إلى إكتشاف الصعوبات التي يواجهها المسترج في سترجته النص السينمائي و الإجراءات التي يتخذها لتخطيها، و العوامل المتحكمة في مدى حريته أثناء العملية.

أهداف الدراسة:إكتشاف الصعوبات التي يواجهها المسترج والإجراءات المتبعة لمجابهتها.

الفرضيات: يتقيد المسترج بعدد محدد من الإجراءات و الإختيارات فهو ينتقي الإختيار الأسهل بسبب وجود عدة من العبارات العامية و العبارات الشهيرة و الصيغ التعجبية و الحشو كما يتفادى أيضا التوضيح و التحويل و الإبتكار و يفضل التعميم و الحذف أحيانا.

تساؤلات البحث: تهدف هذه الدراسة للإجابة على التساؤلات التالية:

ما هي صعوبات السترجة؟

إلى أي مدى تصل حرية المترجم في ترجمة النص السينمائي من لغة إلى لغة أخرى؟

ما هي الإجراءات المستعملة في ترجمة العبارات الشهيرة؟

خطة البحث: يتكون بحثنا هذا من قسمين أساسيين (جزء نظري و جزء تطبيقي) ويتألف من ثلاث فصول. حيث تطرقنا في جزئه النظري في فصله الأول إلى تعريف كل من الترجمة السمعية البصرية و السترجة و المعايير التقنية أما فصله الثاني فتمحور حول إجراءات الترجمة والتعريف بالمسلسلات الكوميدية و توظيف صيغ التعجب و الحشو و العبارات الشهيرة و حاولنا في جزئه التطبيقي بالفصل الثالث تحليل وتفسير المعلومات التي تم جمعها.

الجزء النظري:

الفصل الأول: السترجة.

1.الترجمة السمعية البصرية: رغم أن امتهان السينما يعود لزمن بعيد إلا أن مجال البحث ضئيل فيها، وتعني الترجمة السمعية البصرية إنتقال الترجمة من لغة إلى أخرى انتقالا سمعيا بصريا و غالبا ما تحتاج ترجمتها الأجهزة الإلكترونية.

2.السترجة:هي ترجمة الحوار الأصلي المنطوق في الفيلم السينمائي، وتظهر على الشاشة أسفل الصورة بشكل أفقي غالبا، ما عدا اللغات التي تكتب بشكل عمودي.

3.أنواع السترجة: تصنف الترجمات على حسب إستخداماتها عند ظهورها لأن تطور التكنولوجيا يؤثر على تطور السترجة و التي يعود تصنيفها إلى المعايير اللغوية والمعايير التقنية و عدة أنواع أخرى.

3.1المعايير اللغوية: هي العلاقة بين اللغة الاصل و اللغة الهدف سواء كانت اللغة نفسها أو مختلفة وتنقسم إلى السترجة داخل اللغة الواحدة أو السترجة من لغة إلى أخرى.

3.1.1 السترجة من لغة إلى أخرى: و هي إنتقال ذو بعدين من اللغة الأصل نحو اللغة الهدف و الذي يتم بين لغتين مختلفتين وإنتقال نمطي من الحوار الشفوي إلى نص مكتوب، حاليا تعني السترجة بشخص فقط حيث بفضل البرمجيات الحديثة تمر بمرحلة الترجمة ثم التقطيع ثم التعليق النصي ثم المراجعة، بينما قديما كانت العملية تنقسم بين مترجم مسؤول عن ترجمة النص السينمائي بعد مشاهدته للفلم و تقني يهتم بعملية التقطيع والتعليق النصي.

3.1.2 السترجة داخل اللغة الواحدة: و هو نقل المحتوى الشفهي إلى نص مكتوب في نفس اللغة المصدر وهذا النوع مخصص للصم وضعاف السمع بل يشمل التأثيرات الصوتية مثل الموسيقى أو التصفيق، وهي بدورها لا تنتمي إلى الحوار لأنه وصفي نوعًا ما. ويُوظف في هذا المجال ألوانًا مختلفة بحسب المتحدثين في المادة المرئية للتعريف والتمييز بين المتحدثين و يستهدف هذا النوع طلاب اللغات و المهتمين بتعلم اللهجات. و هناك إستعمال متداول بشدة و هو السترجة لتأثيرات تقنية "**كاريوكي**" وهي تقنية تقوم على تشغيل أي أغنية أجنبية بالموسيقى فقط دون صوت المطرب مع عرض الكلمات على الشاشة إذْ يمكن غناء الكاريوكي بصوت المستخدم بدلا من صوت المطرب أو المغنى الأصلي للأغنية و أخيرا تستعمل السترجة لعرض الإعلانات والتصريحات و الإشهارات في نفس اللغة في أماكن عمومية بدون صوت لتفادي إزعاج المارة.

3.2المعايير التقنية: و هو معيار مهم في التصنيف حيث تمنح المشاهد حرية الإختيار في إظهار أو إخفاء.

3.2.1السترجة المسقطة على الصورة: تعتبر جزء من الفلم أو البث و لا يمكن إخفاؤها و تستخدم في السترجة من لغة إلى أخرى كما أنها تعتبر أقل تكلفة من الدبلجة.

3.2.2 السترجة المنسوخة على الصورة: ظهرت في سبعينيات القرن الماضي كما أنها تبث بشكل مفترق عن الصورة تتيح للمشاهد إمكانية تشغيل أو إيقاف السترجة عبر جهاز التحكم توجد هذه الخاصية في التلفزيون و فيديوهات البث المباشر.

3.3أنواع أخرى:

3.3.1 السترجة الفوقية: عبارة عن سترجة تتم على مستوى اللغة الواحدة أو لغتين أو أكثر يتم عرضها على شاشة مباشرة في دور الأوبرا والمسارح وغالبا ما تكون في شكل خط مستمر.

3.3.2 العنونة البينية: هي مجموع النصوص التي تتم إضافتها بين مقطعين في الفيلم الصامت على الشاشة حيث كان يتم إيقاف عرض الفيلم من أجل عرض السترجة. و من هذا المنطلق كان الغرض من استعمالها إزالة الغموض عن الصور منعدمة الصوت وتسهيل فهم مجريات الفيلم للحاضرين.

3.3.3 سترجة الهواة: تعود سترجة الهواة إلى ثمانينيات القرن الماضي حيث قام محبو المانغا و الأنمي بسترجتها ونشرها عبر الانترنت و قد ساهموا في تطوير برامج السترجة و كذا إزدهار الترجمة.

4.العناصر التقنية في السترجة: حيز السترجة محدود جدا حيث تأخذ السترجة في العرض حيز 20% من مساحة الشاشة لذلك لا يمكن تقديم شروح كما يواجه المسترج صعوبات تقنية من حيث اختيار اللغة و حجم الخط ونمطه بالإضافة إلى أن عدد الحروف في السطر الواحد مرتبط بعدة عوامل منها الحاسوب المستعمل. بينما مدة عرض السترجة مقترنة بوقت بثها ليس قبل أو بعد المشهد حتى تتناسب السترجة مع الوقت المضبوط لكي يتمكن المشاهد من إنهاء قراءتها قبل اختفائها و يأخذ المسترج الأطفال بعين الاعتبار لأنهم لا يستطيعون القراءة بسرعة مثل البالغين.

1.4 البعد المساحي

1.1.4 حجم الشاشة لا توجد قاعدة محددة لعدد الحروف في السطر الواحد ففي اللغة العربية تسمح الشاشة بعرض 34 إلى 36 حرف، تظهر السترجة لوقت قصير حتى يستطيع المشاهد قراءتها إذا كانت السترجة قصيرة فإن سطرا واحدا يكفي فلا داعي لإضافة الثاني فإذا كانت السترجة تحتوي على سطرين فعرض سطرين مع تقصير السطر الأول يرفع من جمالية الصورة.

2.1.4 موضع السترجة تتوسط السترجة أسفل الشاشة في وسائل الإعلام حيث تتعود العين على موضعها و يجعل ظهورها في موضع آخر أمرا يصعب توقعه و تزاح إلى اليسار قليلا في الحوارات.

2.4 البعد الزماني:

1.2.4 التزامن: السترجات المتقدمة أو المتأخرة عن المشهد تجعل المتفرج في حيرة و تصرف انتباهه عن البرنامج و لذلك فإن التوقيت الصحيح هو علامة عن الجودة العالية للسترجة ، تعتمد السترجة على برامج تميز الصوت الحقيقي لجعل العمل أسهل حيث تعمل على تمييز بداية و نهاية وطول الحديث و تعرض رسما بيانيا له.

2.2.4 الامتداد: تعرف أيضا بالتعليق النصي حيث تحدد وقت ظهور السترجة ثم اختفائها على حسب خصائص زمانية و مكانية. تدوم السترجة مدة ستة ثوان كحد أقصى لتفادي قراءة المشاهد قراءة ثانية لنفس السترجة بحيث يقوم المسترج بتقطيع السترجات التي تفوق ستة ثوان عند توقف طبيعي للكلام أو عند انتهاء الجملة أو أخذ المتكلم نفسا أو وجود علامة وقفية في الحديث.

3.2.4 تغير اللقطات: ينبغي أن تختفي السترجة قبل ظهور المشهد التالي رغم أن العملية ليست سهلة لكن يجب أن تختفي السترجة قبل القطع و تستبدل بأخرى حيث أكد بعض الخبراء أن ظهور السترجة السابقة للمشهد يشغل المشاهد كما يجدر بالذكر أن عملية التقطيع تشكل تحديا بالنسبة للأفلام سريعة المشاهد.

الفصل الثاني: المسلسلات الكوميدية

1. تعريف المسلسل الكوميدي: هو نوع من المسلسلات التلفزيونية التي ظهرت في الولايات المتحدة الأمريكية ، يتكون المسلسل عادة من عدة حلقات تحتوي على شخصيات وأماكن محددة تدور حولها قصص وأحداث غالباً ما تعالج بطريقة كوميدية هزلية في نهاية كل حلقة. ويتبع كل موقف كوميدي بصوت ضحك جماهيري عادة ما يكون مسجلا و نادرا ما يكون مباشرا، غالباً ما تعرض الحلقة في مدة زمنية بين 20 و 25 دقيقة ودائماً ما يتميز هذا النوع بتعدد المواسم للمسلسل الواحد فكلما زاد عدد المواسم دل ذلك على نجاح المسلسل.

2. الفرق بين المسلسلات الكوميدية و المسلسلات العادية: هناك إختلافات رئيسية بين المسلسلات الكوميدية و المسلسلات العادية، حيث يحتوي المسلسل الكوميدي على طاقم ممثلين أساسيين ثابت و موقع تصوير ثابت. علاوة على ذلك، يتميز بالفكاهة التي تستند إلى النكت الخاصة التي لا يفهمها إلا مجموعة معينة (متابعي المسلسل) كما تتباين سيناريوهات المسلسلات الكوميدية بين الخيالية والواقعية و تختلف كذلك في أنواع الشخصيات. و لكن هناك مواطن تشابه عدة بينهما مثل النكت المتماثلة أو تشابه شخصيات المسلسل حتى التفاصيل الخاصة بموقع و زوايا التصوير، بينما المسلسلات العادية هي مجموعة من الحلقات تبث على فترات منتظمة مع إستراحة طويلة بين كل موسم عادة ما تكون سنة أما في المملكة المتحدة فهي إصدار سنوي أو نصف سنوي.

3. صعوبات ترجمة المسلسلات الكوميدية للعالم العربي: يحتاج المجال السمعي البصري بالإضافة للسترجة إلى الكثير ليتطور في العالم العربي، مما قاد ثلة من الباحثين للبحث في بعض المسائل الدلالية و الثقافية و اللغوية في السترجة العربية. يواجه المترجم عدة مشاكل لغوية و يزيد من صعوبتها القيود الفنية الإضافية التي تفرضها الشاشة من زمن و مساحة و تفاوتات ثقافية بين اللغتين فمهمة المترجم لا تقتصر على الترجمة فحسب بل تشمل الجانب التقني.

4. إجراءات الترجمة:

1.4. الترجمة بالاحتفاظ: تجرى عندما لا يكون هنالك مكافئ قريب في اللغة الهدف حيث يحتفظ المترجم بنفس المصطلح المستعمل في النص الأصل في ترجمته.

2.4. الترجمة بالإضافة: في هذا الإجراء يبقى المترجم على دلالة الثقافة الأصل مع إضافة شرح في النص الهدف وقد يضاف الشرح المرفق بين قوسين أو قد يدرج في النص الهدف كجزء من فقرة ما.

3.4. الترجمة بالحذف: إجراء من إجراءات الترجمة التي يحذف فيها المصطلح ذو الخصوصية الثقافية دون ترك أي أثر له في الترجمة.

4.4. الترجمة بالتعميم: يقصد بها استبدال مصطلح ذو خصوصية ثقافية بمصطلح أكثر حيادية أو مصطلح عام.

5.4. التوطين: يستعمل هذا الإجراء لتفادي خسارة وقع الأثر حيث يكون بإمكانه استعمال مصطلح يكون معروف لجمهور اللغة الهدف.

6.4. الترجمة بالتحويل: و هو تعديل المصطلحات ذات الخصوصية الثقافية التي تتباين بين التوطين و التعميم و قد يتم رؤيتها على أنه تدمير للأصل.

7.4. الترجمة بالابتكار: في هذا الإجراء قد يخلق المترجم مصطلحات ذات خاصية ثقافية لا وجود لها في النص الأصلي.

5. الحشو و صيغ التعجب و الجمل المشهورة في المسلسلات الكوميدية:

1.5. الحشو هي كلمات تستخدم لسد الفجوات في الكلام يمكن أن تكون بلا معنى (عبارة أو صوت ينوه إلى التوقف المؤقت في المحادثة). "حسنا، آه، صحيح..." هي بعض كلمات الحشو الأكثر شيوعا في اللغة الإنجليزية ، كما من الممكن أن يكون ما يبدو أنه حشوا عبارة لها معنى محدد في السياق.

2.5 **صيغ التعجب** هي كلمات أو عبارات تستخدم للتعبير عن العاطفة كالغضب و المفاجأة و الفضول و التردد أو للتأكيد على مقولة ما "أوه أم آه ". ليس لها معنى نحوي لكنها تستخدم كثيرا في الكلام و الكتابة غير الرسمية و الخيالية.

3.5 **العبارات الشهيرة** هي كلمة أو عبارة تستخدم بشكل شائع للتعبير عن تميز فكرة أو وجهة نظر ما ولا شك بأن مسلسل (فريندز) شكل علامة فارقة في الثقافة الأمريكية بالعبارات المشهورة التي أحدثت ثورة في المحادثات اليومية.

الجزء التطبيقي II

الفصل الثالث: تحليل العبارات الشهيرة في مسلسل فريندز

في هذا الجزء العملي من الدراسة قمنا باستقصاء الأساليب المعتمدة من طرف المترجم الترجمة لاسترجة العبارات الشهيرة المستخرجة من النسخة المترجمة لسيناريو المسلسل الكوميدي (فريندز) وذلك من خلال تحليل هذه الأمثلة المستخرجة من السيناريو الأصلي والمترجم.

المنهجية والعينة: قمنا بجمع بيانات هذا الفصل من المسلسل الكوميدي الأيقوني (فريندز) الذي لا تزال عباراته الشهيرة تستعمل إلى يومنا هذا. تتكون هذه البيانات من ستة عشر مثالا مع الترجمة من النسخة الأصلية حيث اعتمدنا منهج المقارنة التحليلية لاكتشاف الأساليب المتبعة لترجمة هذه العبارات الشهيرة من اللغة الإنجليزية إلى اللغة العربية ، وكيفية التعامل مع التحديات المتعلقة بالقيود الزمنية والمساحة المخصصة للنص على شاشة العرض.

المثال الأول:

Season Six.

Episode:The One with Unagi.

Ross: Unagi is a state of total awareness. Okay? Only by achieving true **unagi** can you be prepared for any danger that may befall you!

الموسم السادس.

الحلقة التي بها الأوناغي.

روس : **أوناغي** هي حالة من الوعي التام ، حسنا ؟ فقط بتحقيق اليقظة الكلية يمكنكن أن تكن مستعدات لأي خطر قد يصيبكن

!

في هذا المثال قام المترجم بترجمة كلمة" **unagi** " إلى "أوناغي" حيث قام باستعمال الاحتفاظ لأنها كلمة ذات خصوصية ثقافية خاصة بفنون القتال اليابانية المختلطة.

المثال الثاني:

.Season Six

.Episode:The One Where Ross Got High

!What's not to like? custard, good. Jam, good. Beef, GOOD :Joey

الموسم السادس

الحلقة التي انتشى بها روس.

جوي: ما الذي لا يُعجِبُ بها؟ الكاسترد لذيذ ، المربى لذيذ و لحم البقر لذيذ. في هذا المثال تم استعمال أسلوب الاحتفاظ حيث قام المترجم بترجمة كلمة" "custard" ب "كاسترد" لأنها كلمة مألوفة لدى الجمهور المتلقي كونها كلمة مقترضة ذات إستعمال واسع.

النتائج من خلال تحليلنا للبيانات المجمعة تبين لنا أنه تم اعتماد خمسة أساليب للترجمة و هي:

1- الترجمة بالاحتفاظ 2- الترجمة بالمكافئ الوظيفي 3- الترجمة بالتعميم 4- الترجمة بالتبديل 5- النقحرة

الخلاصة: هناك ثلاث مستويات في الترجمة يجب أن تؤخذ بعين الاعتبار. أولا، الجانب اللغوي الذي تم تطبيقه غالبا. ثانيا، الجانب الثقافي من خلال ترجمة الجمل المشهورة إلى الثقافة الهدف. ثالثا ، الجانب التداولي حيث لا يعتمد الجمهور في المسلسلات والأفلام على ما يسمعونه فقط لهذا يلعب الجانب المرئي في الترجمة السمعية البصرية دورا رئيسيا في مساعدة الجمهور في الفهم. إذا كانت رواية أو كتابا، يمكن للمترجمين تجاوز هذه الصعوبات في رواية أو كتاب بكتابة الشرح في حواشي نهاية الصفحة ولكن في الترجمة السمعية البصرية لا تتوفر هذه الخاصية. ولذلك، فإن المعنى التداولي عادة ما يضيع في هذه العملية نتيجة لذلك لاحظنا إن المترجم اتجه نحو التبسيط وفي معظم الحالات إختار الحفظ والتعميم.

خاتمة: يسعى هذا البحث إلى مناقشة الصعوبات التي يواجهها المسترجون في السترجة وإلى أي مدى تصل حريتهم في هذه العملية مع إكتشاف نقاط الربح و الخسارة في السترجة. و من خلال هذا البحث توصلنا إلى أن المسترج ليس حر تماما فهو مرهون بعدة عوامل تحد من حريته في الإبتكار و الشرح و غالبا ما يتوجه نحو التعميم و الإحتفاظ و الترجمة الحرفية في ترجمة العبارات الشهيرة. تفتقر الصورة و الصوت عموما إلى توصيل فكرة الحديث الذي يدور بين الشخصيات لهذا تلعب السترجة دورا مهما لإلمام المشاهدين بنقل الترجمة التي تتخللها ثقافات اللغة الأصل.

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Abstract

The main objective of this study is to analyze the American sitcoms, this study conducted Friends sitcom through AVT, which its role has become more significant than ever due to the spread of technology and smart devices, and investigate the significant challenges that arise when subtitling from English to Arabic. It also examines the Arabic subtitlers' subtitling procedures for dealing with these issues (technical, cultural, and linguistic constraints). The research also uncovers the factors that may influence the choices made by translators and the procedures used to overcome these difficulties; thus, we took catchphrases in Friends as examples to be analyzed and to discover the procedures used by the translator. In the end, the research arrived at subtitling is one of the hardest processes especially for the translator since she or he is going to overcome the constraints to end up with subtitles that are characterized by high quality

Key terms: sitcoms, subtitling, culture, catchphrases

ملخص

تهدف الدراسة إلى تحليل المسلسلات الكوميدية الأمريكية حيث أجريت هذه الدراسة على المسلسل الكوميدي فريندز من خلال الترجمة السمعية البصرية و التي فرضت وجودها بسبب انتشار التكنولوجيا و الأجهزة الذكية. أيضا تتحرى صعوبات السترجة من اللغة الانجليزية إلى العربية. تناولنا كذلك الإجراءات التي استخدمها المسترجون للتعامل مع هذه الصعوبات (العوائق التقنية و اللغوية و الثقافية) كما كشف البحث العوامل المؤثرة على اختيار المترجمين و الإجراءات المتبعة لتخطي هذه العقبات. و بالتالي قمنا بتحليل العبارات الشائعة في فريندز وذلك لاكتشاف الأساليب المتبعة من طرف المترجم لاجتياز الصعوبات التي واجهها في هذه العملية. في النهاية، توصل البحث أن السترجة و هي واحدة من أصعب العمليات خاصة بالنسبة للمترجم حيث أنها ستغير العديد من الأشياء لإرضاء المشاهد و كذلك المشهد الأصلي.

الكلمات الدلالية: المسلسلات الكوميدية، السترجة، الثقافة، العبارات الشهيرة

Résumé

Le but de e projet est d'analyser les sitcoms américains, et cette étude est eu lieu à le sitcom Friends par la traduction audiovisuel à cause de la diffusion de la technologie et les appareils intelligents. Il exploré les difficultés de sous titrage de l'Anglais vers l'Arabe. Nous sommes examiné les procédures que le sous titreur utilisent pour gérer les difficultés (les contraints technique, culturelle et linguistique). La recherche révèle les factures qui influent les choix

des sous titreurs et les procédures utilisées pour transcender ces contraints. C'est pourquoi, nous avons pris des répliques culte de Friends pour découvrir et analyser les procédures ont utilisent par le sous titreur. En fin de compte, la recherche aboutie à sou titrage est l'un des processus les plus difficiles, en particulier pour le sous titreur, car il s'adaptera et modifiera également de nombreuses choses pour obtenir un haute qualité soutirage.

Mots-clés : sitcom, culture, sous titrage, répliques culte