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**“Being the Queen: life of Queen Elizabeth II”
An annotated subtitling of a documentary
film**

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Dedication

Above all, I would like to thank ALLAH the Almighty for giving me the strength and courage to carry out this modest work.

All letters cannot find the right words and all words cannot express gratitude, love, respect and recognition to:

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And

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To the purest soul and prettiest girl AYA ,

To all my KAFI and BEN CHABANA family,

To my lovely friends,

To EXO,

And finally

To my lovely beautiful cats

Nesrine

Dedication

Before anything else, thank you Allah for the blessings
you are always giving me.

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List of abbreviation

In this research, the following abbreviations will be used to refer to some linguistic terms

Abbreviations	Signification
AV	Audio Visual
AVT	Audiovisual Translation
ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
SDH	Subtitling for Deaf and Hard of Hearing

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General Conclusion

ملخص البحث

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Abstract

Introduction

Introduction

Translation plays a significant role in human life; there is no doubt that it consolidates relations between people. It helps understanding different languages, recognizing cultures and exchanging knowledge due to its capacity to transcend cultural and geographical borders. Therefore, translators are not only mediators between different language systems, but between cultures as well. The preservation of the diversity of scientific and literary works has always depended heavily on translation. In earlier centuries and particularly during the Abbasid period, the caliph Al-Ma'moun ordered translators to translate all works of philosophy, science, and literature into Arabic and whoever translated a book, received its equivalent weight in gold.

In the last decades, Translation has developed due to the increase of international trades, media, technology, and globalization. Coinciding with the remarkable development of audio visual media and translation, the combination between these has led and created to what is called audiovisual translation "AVT. The latter is considered as one of the most important types of audiovisual translation. Subtitling is based on the transition from the spoken language system or mode with all its cultural and linguistic characteristics into the written language system in another language.

This research is entitled: "An Annotated Subtitling of a documentary film about Queen Elizabeth II". It is relation specifically to documentary subtitling with all the characteristics, types and strategies that it carries.

Statement of the Problem

Despite the fact that Languages differ around the world, translation has always serve as a tool for conveying meaning and bridging the gap between cultures. As a result of the technological development of websites and channels based on the interest in displaying visual products with their translation on the screen, audiovisual translation appeared especially about cinema and documentaries. Thus the need for this field increased as one of the newest and the important fields of translation.

Translators aim to render the source language speech into a written and intelligible text in the target language according to strategies and steps that they should follow under a process known as subtitling. This latter is challenging for most translators, and that's why this research is conducted. It is going to investigate the difficulties and the challenges encountered during the subtitling process.

Research Questions

In relation to this study, we ought to answer the following questions:

What are the difficulties of subtitling a documentary film from English into Arabic? And how can we overcome them?

And from that main question, we derived the following sub-questions:

- How can we shift from a spoken language into a written one?
- Do subtitles accurately convey the entirety of the source language dialogue?

Aims of the study:

This study aims to:

- Shed light on the importance of audiovisual translation to keep up with all that is new.
- Shed light on the necessity of studying subtitling field.
- Emphasize on how subtitling as a mode of subtitling helps society exchanging cultures and expanding one's horizons.
- Establish a technical study of subtitling steps to benefit future researchers in the same field.

Rationales:

In this research we are going to subtitle a documentary film about Queen Elizabeth II, there are motives behind choosing this topic in particular, defined as:

- We are motivated to examine the audiovisual translation field due to its vastness, potential opportunities, and promising future.
- Due to the limited availability and scarcity of subtitled works in the Arab world.

Literature review:

Audiovisual translation, with all its variations, is considered one of the richest and most significant subfields of translation. It has gained widespread recognition in these recent years due to its role in transferring foreign material to a wider range of audiences and exposing them to different cultures. George Diaz Cintas is considered one of the most significant researchers in the field of AVT, who authored many books concerning AVT for example his book with Gunilla in 2009 entitled "Audiovisual Translation Language and Transfer on screen. Moreover, Pilar Orero also published a book in 2004 entitled "Topics in Audiovisual

Translation” that aimed to clarify for readers some of the distinctive ideas, problems, objectives, and terminology of AVT.

In addition to what is mentioned above, in 2007 George Diaz Cintas published a book along with Aline Remael entitled “Audiovisual Translation: Subtitling”; it basically undertakes thorough understanding of the subtitling where he described it as the writing on the screen's lower portion (Díaz Cintas, Remael, 2007).

Despite the existence of many studies and the contribution of many researchers to the development and growth of the AVT field, we thought that we should take this opportunity to study it due to its richness and the promising future it may bring. Moreover, there is a need to expand the field of subtitling in the Arab world, which is currently limited and developing at a slow pace, in order to explore new opportunities in this area.

The research methodology:

This research stands for an annotated translation. It aims to subtitle a documentary film about a specific and unique figure, followed by annotation on the difficulties encountered during the process of subtitling. Since there are several research methods, we are supposed to choose the appropriate methodology that aids to achieve the desired goals of this research, to get acquainted with the field of subtitling, and show its different technical and linguistic dimensions that are used to produce translated text on various audiovisual products. Therefore we opted for a combination of descriptive analysis method, annotated translation, and introspective method.

Structure of the study:

This dissertation consists of a Conceptual part and a practical one. The first part is entitled “Theoretical framework.” It provides a brief history of audiovisual translation, its definition, and its different types. In this part, the research addresses various aspects of subtitling in the context of documentary films.

The second part is a practical one devoted to the analysis and annotation of the documentary film “Being the Queen: The Life of Queen Elizabeth II.” It tackles general information about the corpus of this study, its text typology, function, technical sheet, and the subtitling process. Furthermore, it provides analysis and annotation of the difficulties encountered during the subtitling process and the adopted solution to overcome them.

Limitations of the study:

- Books related to the subtitling filed are not easily accessible.
- The scarcity of research about subtitling documentaries.
- Lack of research and subtitling methodology into Arabic language.
- Most of the Subtitling software either require payment or suffer from technical issues.

The conceptual Framework

Introduction

This study focuses on subtitling a documentary film about Queen Elizabeth II. Therefore, this section will explore various concepts regarding Audiovisual Translation, with a particular emphasis on subtitling. It will provide essential definitions for terms such as AVT, subtitling, subtitling strategies, documentaries, and more.

I-1- Audio Visual Translation

I-1-1- Definition of translation

Translation is considered one of the oldest and most important human activities. It goes back to the West during the days of the Roman and Greek empires when translators tried to transmit religious books, various sciences and arts, which contributed to the dissemination of understanding culture, and science in its various forms. Furthermore, here the role and importance of translation appear as a science that stands by its own.

According to Catford translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford, 1965, p. 20). Nida and Taber said that “translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (Nida, & Taber, 1974 p. 12).

Thanks to the technological development and the emergence of audiovisual translation, we find that the definitions of translation do not include and do not serve the audiovisual field, despite it being one of the most important types of translation. In this regard, Bogucki (2013) said that “traditional translation is monosemiotic, an example of which may be translating a book with no illustration, audiovisual translation is polysemiotic [...]” (Bogucki, 2013 As cited in Musacchio, 2021). AVT has become so integral for the world that people found it challenging to distance themselves from screens and always preferred learning through it instead of books.

So, what is Audio visual translation?

I-1-2- Definition of AVT:

In the last decade, modern society has significantly been attached and influenced by audiovisual content due to new technologies and globalisation, which has contributed to the multimodality of audiovisual communication (visual, verbal and audio), including television, the internet, cinema, radio and many others.

Individuals come across screens almost daily and spend a significant amount of time watching AV programmes. Screen, with its different shapes and sizes, broadcasts various educational, entertainment, or news programmes that target different age, social, and cultural groups. It plays an essential role in reflecting diverse cultural backgrounds, guiding thoughts and feelings, and opening up to new languages and values (Gambier, 2004).

In the context of languages and cultural interchange, translation is not limited to translating articles, books, novels and other written works. It has, however, gone beyond that to translate audiovisual materials. Translation is seen as a powerful and effective activity in building bridges between peoples, especially AVT, since it is a form of intercultural and interlingual communication. “Audiovisual translation (AVT) has existed as a professional practice for many years and, since the 1990s, has gained well-deserved visibility thanks to the proliferation and distribution of audiovisual materials in our society” (Diaz Cintas, 2008, p. 1).

AVT is defined according to Gambier (2004, p. 1) as:

La traduction audiovisuelle (TAV) relève de la traduction des médias qui inclut aussi les adaptations ou éditions faites pour les journaux, les magazines, les dépêches des agences de presse, etc. Elle peut être perçue également dans la perspective de la traduction des multimédias qui touche les produits et services en ligne (Internet) et hors ligne (CDROM).

Audiovisual translation (AVT) is a form of media translation, which further includes adaptations or editions created for publications such as newspapers, magazines, press agency dispatches, and so on. It can also be seen from the perspective of multimedia translation that has an impact on both online (Internet) and offline (CD-ROM) products and services. -our translation-.

Furthermore, from Diaz Cintas and Remael's perspective “AVT was used to encapsulate different translation practices used in the audiovisual media – cinema, television, VHS – in which there is a transfer from a source to a target language, which involves some form of interaction with sound and images” (2007, p. 12). Diaz Cintas also wrote, “Audiovisual

translation refers to the translation of products in which the verbal dimension is supplemented by elements from other media” (2005).

All of the above definitions agree that AVT is a type of translation associated with audiovisual media, encompassing AVT products such as videos, films, cartoons, documentaries, and TV shows. It is about effectively shifting the included verbal components of audiovisual products, whether spoken or written, from one language to another. “Its main specific feature is the synchronization of verbal and nonverbal components.”(Matkivska, 2014, p. 38).

It is distinguished by its ability to symbolise translated speech naturally and spontaneously, as well as to change registers in accordance with the type of AV product being translated (Moragoa Ashira, 2020). AVT is a significant method of transmitting and making AV content available to audiences from varied backgrounds.

I-1-3- History of AVT:

1) In the world:

Since cinema and audiovisual translation have always been closely related, it is essential to understand how these two mediums have influenced one another; This increased the need to trace the history of the cinema -that is – with the advent of the silent movies at the end of the nineteenth and the beginning of the twentieth century, followed by the talkies, which greatly helped in the advancement of audiovisual translation with all its forms.

The silent cinema:

According to Mahdjour (2019), silent cinema appeared in the Late nineteenth century, using the Motion-picture technology, which aided in the spread and expansion of the cinematographic industry greatly at the beginning of the twentieth century. Additionally, Zendal (2022) noted that the cinema has developed using different tools, such as script writing in order to clarify the changes in the movie settings (time, place, and decoration). In 1903, descriptive titles, known as intertitles, were created for the first time in the “Uncle Toms Cabin’s” movie. They are phrases written on a black background, and are combined with the silent movie scenes for the purpose of describing and explaining the context of the scenario or the film dialogue.

the problem of transferring between languages was neither costly nor a difficult process at all because it was just phrases and explanations placed between the movie sequences and

translated into the target viewer's language by drawing them on paper and photographing them to replace the movie's original titles, in order to be understood by the intended audience. According to Thompson and Bordwell (2010, as cited in Mahdjour, 2019), It was possible to add a lot of intertitles and they were displayed on the screen for a long period of time.

The sound cinema:

Sound was invented and included with cinematic film; thus, talkies were born. Sooner, it spread throughout the world when “The Jazz Singer” movie was broadcast in 1927, which was primarily silent with a musical soundtrack and only a few live talking parts, in addition to a French translation written on the bottom of the screen. The movie has achieved a huge success, and it is still regarded as the beginning of the sound era today.

It became possible for viewers to listen to and understand the dialogue. Thereupon, the use of intertitles between the scenes decreased, and a new obstacle emerged centred on the inability of the producing countries to export their films due to the language barrier between them and other countries. The silent film did not need translation; because first being silent but not speechless, second the accompanying explanatory texts could have been translated into other languages simply, but the issue became very complicated with the advent of the sound cinema (Zendal, 2022).

Mahdjour (2019) pointed out that sound cinema was viewed with hostility because it included a foreign language element, which was perceived as a colonial style. To solve this, the producers suggested producing multiple copies of the movie in several languages, thus intertitles and dimension synchronisation were used in addition to the multilingual directing process that was abandoned due to its unprofitability and high cost .

Lip-synchronization techniques were ultimately devised in 1932 in order to combine sound and image; consequently, dubbing and cinematographic subtitling between languages emerged and have been used especially in Western Europe (Germany, Spain and Italy) to placate various cultural audiences. These two forms have been the subject of numerous studies since then and are predominantly used for translating films.

Due to technological advancements and the variety of audiovisual products, there are now several forms of audiovisual translation, such as voice-over, surtitling, audio description, and

so on, in which their function remains the same, allowing AV products and works to travel across cultural and linguistic borders.

2) AVT in the Arab world:

Historians agree that the beginning of AVT in the Arab world is linked to the emergence of cinema. With this, Arab countries needed subtitling and dubbing to transmit and enjoy foreign content. The French brothers and directors Auguste and Louis Lumière were the first to introduce AVT in the Arab world, in Egypt, specifically Alexandria, in 1896. After that, the history of Egyptian cinema emerged, where the first cinema was built in 1907 in the city of Alexandria as well. The first silent film was produced and published under the title “Laila” in 1927, directed by “Amira AZIZ,” followed by the production of the first talkie film in 1932 entitled “Awlad al-Dawat” directed by Mohamed Karim. Since then, this field has expanded and gained notoriety in the Arab world, and Syria was the second country to enter this market, precisely one year after Egypt (Gamal, 2007).

As Gamal (2017), a professional Arab translator and interpreter, said that although audiovisual translation has become more common in some translation departments in Arab universities, it is still handled incorrectly, with little knowledge, or in a linear form, and this is due to the lack of investment and research in this field mainly because of budget. Some of the issues that impacted the development of AVT include the following:

1. It's a common mistake for specialized academic institutions in translation or AVT to overlook the importance of this field. The truth is, translators need to have a strong grasp of all aspects of AVT to keep up with the constantly evolving technology. This is crucial to ensure that the Arabic language can effectively compete in the film market.
2. This issue is related to the one mentioned above. Since a translation specialist's educational background is crucial, AVT requires accuracy and experience. However, translation services deal with bilingual or trilingual people rather than recruiting inexperienced translators because of money-related issues.

I-1-4- Types of AVT:

Our world has become a global village thanks to audiovisual translation and mass media; a bunch of researches was carried out to develop and introduce this field to the world. In this regard, many types and classifications appeared, the most important of which is Yves Gambier's (2004) types, which was adopted in this research. This division includes twelve types of audiovisual translation:

- 1) **Scenario translation:** As mentioned in the title of this type, scenario or script translation is an easy editorial translation that is not at the level of complexity as subtitling, dubbing, and others. Although it is a preliminary translation that is not visible because it is intended for businesses or client purposes rather than the general audience, its importance cannot be denied. Scenario translation is based on translating movie scripts into a writing form. Translating the script allows us to move forward to the next step, which is producing and realizing the cinematic project.
- 2) **Intralingual subtitling:** It is shifting from spoken language into written language within the same language, with no changes in meaning. This type of subtitling targets two categories: the first category is directed to the deaf and hard of hearing (SDH), who cannot really receive the auditory dimension of an AV product, so Intralingual subtitles help them understand the speech that is being said along with the background sounds. The second category is specific to language- learning, as it is known that the screen helps in teaching languages. It seems that our current generation finds that screens are the best tool to acquire languages and expand knowledge instead of relying on traditional books.
- 3) **Interlingual subtitling:** It is considered one of the most common types of AVT. It is based on shifting from the acoustic level or an audio text in one language (SL) to a writing text in another language (TL), which we usually find at the bottom of the screen. It may be between two or more languages (in the case of more than one language, each language is entered on one line).
- 4) **Audio description:** This type also targets blind and partially sighted people, as the visual image is described into an audible audio text. This category pertains to depicting movements, actions, and all visible elements in the film. To clarify, when a blind or partially sighted person watches a film, he can understand its dialogue, especially if the film's language is his native language but will be able to see what is happening on the screen. In this respect, the audio description conveys to him the event happening on the screen without interfering with the film's original soundtrack.

- 5) **Dubbing:** Suppose the original language of a particular film does not serve the target audience. In that case, dubbing can facilitate communication and understanding the foreign content by completely changing and replacing the original soundtrack from the SL into a TL soundtrack to be podcasted to everyone (Matkivska, 2014).
- 6) **Free commentary:** Yves Gambier defines this type as “It is clearly an adaptation for a new audience, with additions, omissions, clarifications, and comments. Synchronization is done with on-screen images rather than with a soundtrack” (Gambier, 2016, p. 897). This type is somehow similar to dubbing; some changes will occur at the cultural level, which means that there is no preservation of the original content; thus, there is no faithfulness.
- 7) **Interpreting:** This type requires extensive experience and complete knowledge of all aspects of the ST and TL. It takes place on the oral level, where the interpreter performs a verbal translation of the audible speech. Interpreting is of three types: sequential, simultaneous, and sign language (it is also known, as we often see it on news channels and others, and it aims to help hearing-impaired people).
- 8) **Voice-over:** “voiceover consists in presenting orally a translation in a TL, which can be heard simultaneously over the SL voice” (Diaz-Cintas & Orero, 2010). It similar to simultaneous translation, voice over involves lowering the film's original soundtrack before adding the translation soundtrack and playing it two or three seconds after the original one.
- 9) **Surtitling:** It is similar to subtitling. Deaf and hard-of-hearing people face problems when it comes to watching live performances or any AV product. Hence, surtitling is commonly used in theatre and operas where the subtitles are generated in a separate tape that is usually found above the stage or on a screen behind the theatre's seats.
- 10) **Sight translation:** In which the original text in the source language is read silently and simultaneously translated into the target language. It is considered as a form of interpreting.
- 11) **Live subtitling:** refers to the direct or real-time subtitling we see on television, for example, at presidential and political meetings and other satellite news channels. It is very helpful for people with hearing disabilities as they cant here what is being said but the subtitles on the screen does the job.
- 12) **Multilingual production:** Researchers have differing views about whether multilingual production is considered a type of audiovisual translation. According to the French researcher Yves Gambier, Multilingual production is an AVT type that stands on its own and is based on reproducing the same work in multiple languages. It is divided into two:

- **Double versions:** This type of multilingual production is used when some of the actors do not speak the language of the film, which is English. So they would act and play in their native language, which would be dubbed later on. This type is based on dubbing or synchronizing the whole film into one language once filming is completed. The difference with this type is that only the parts in a language other than English are dubbed, and not the entire dialogue.
- **Remakes:** it appeared in the thirties to fifties. It focuses on remaking American cinema and products into European languages mainly to find new markets. Over time this type gained recognition worldwide, and now European cinema is remade for the American audience. This type is based on the remaking or “recontextualization” of films in the same language while adapting it to the target audience’s culture (Gambier, 2004). In other words, culture and ideology are what matters here and not the linguistic features of the film; the overall process will be based on domestication. In addition to that, translating the semiotic aspect of the film is a must.

I-1-5- Subtitling VS Dubbing:

It is acknowledged that subtitling and dubbing are two of the most commonly used methods in audiovisual translation. Both techniques have implications, pros, and cons, as the translator must handle them carefully to get through the different linguistic and cultural barriers between the SL and TL.

- Dubbing is known to be time-consuming as it is the process of replacing the soundtrack of a particular film from its original language with another soundtrack in a different language, taking into account the synchronization of the voice actors' voices with the movement of the lips of the film’s original actors. The latter leads us to the conclusion that besides being time-consuming, it is also very costly and requires many people: a translator, computer or technical experts, montage programs, audio recording equipment, and voice actors are also necessary -It is preferable to have an equipped studio to ensure a better quality, as Serban (2004, as cited in Mustafa, 2016) said "It is much more expensive than subtitling and it takes more time.”
- One of the advantages of dubbing is that it does not distract the receptor as subtitling does, and even children and people with intermediate educational levels can still enjoy the AV product. In addition to that, dubbing is based on domestication; in this case, the ball is in the target receptor’s goal because the original version may conflict with the target

receptor's culture, thus resulting in a cultural shock; in this regard, Szarkowska (2005) points out that "dubbing is known to be the method that modifies the source text to a larger extent and thus makes it familiar to the target audience through domestication."

- On the other hand, subtitling is much simpler than dubbing because it does not adjust the soundtrack, but captions will be added to the film. It does not require multiple people to conduct the work; a translator and subtitler, a subtitling software to insert graphics as captions. Furthermore, it does not consume time and is much cheaper than dubbing, which is why some countries prefer subtitling over dubbing.
- Subtitling is an efficient technique to acquire new languages, expand someone's skills, and exchange cultures. It "involves the least interference with the original" (Szarkowska, 2005). Thus, there might be uncertainty about whether the target audience will accept experiencing the new strange culture and Western life or whether it might lead them to cultural shock.
- Unlike dubbing, the target receptor might face difficulties paying attention to the visual element and reading the subtitles simultaneously, which is why subtitling is considered a bit distracting. Nonetheless, according to Mera (1999) "subtitles change film from an audio-visual medium to a more literary medium which requires a greater level of attention from a viewer than a dubbed film" (p.79); in other words not everyone can read subtitles quickly and easily, especially children and since people with intermediate educational levels and partially sighted people do not have the advantage in this situation. However, it does "serve deaf and hard-of-hearing." (Serban, 2004, as cited in Mustafa, 2016)

Last but not least, it is impossible to determine whether subtitling is better than dubbing or vice versa. Even if one alters the ST, so the TT meets the receptor's beliefs, the other allows the receptor to experience the foreign element. Everyone has his preferences and enjoys the technique that serves him the most.

I-2-Subtitling Documentaries

I-2-1- Subtitling:

I-2-1-1- Definition of Subtitling:

Subtitling is one of AVT's forms; it was invented with the appearance of the cinema, was used from the beginnings of the silent cinema as an explanatory titles called intertitles, and has developed overtime until it has been coined as "subtitling, which was borrowed in fact from the French term "Sous titrage". Luyken et al. (1991, as cited in Alkadi, 2010, p. 20) interpret "subtitles as condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen."

Furthermore, Diaz Cintas and Remael (2007, p.8) define subtitling as:

A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

In addition Szarkowska (2005, p. 2) describes it as:

Supplying a translation of the spoken source language dialogue into the target language in the form of synchronised captions, usually at the bottom of the screen, is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times.

From the definitions mentioned above, the subtitling process provides subtitles to the AV product, which appear at the bottom of the screen. Subtitling is done by shifting the SL message, as well as the other semiotic components such as written words, images, soundtracks, tones, and gestures, which comprise the audiovisual work, into a written text in another language. Subtitling is characterised by the synchronisation between the subtitles and the AV content. In this way, good taste and inventiveness are attained without compromising any of the sound effects of the original audiovisual product.

I-2-1-2- Subtitling Functions:

Subtitling gives the target audience the opportunity to enjoy foreign content and learn about different cultures and languages. Also, as one of the most important types of screen translation, it must perform a number of functions that in turn help in the understanding process. The theorist Marleau (1982) identified the following linguistic functions:

- 1. Replacement function:** It refers to the transition of the film's acoustic level to its textual level. For further explanation, it is shifting from the acoustic system to the visual one. English native speakers do not need captions to understand what is being said while non-English speakers rely on captions to understand and grasp the film's content, which is why it is called a replacement function.
- 2. Communicative function:** Subtitling a film implies that it is intended for a group of people who do not speak the language of the film. Thus, subtitling will help them understand the content of the AV product; Thereby, the communicative function is achieved.
- 3. Emotive function:** The audiovisual dimension of a film conveys various feelings and sensations, whether through speech, voice (intonation), body language, and other gestures. And the subtitles must carry and supplant the same feelings to the receptor.
- 4. Anchoring function:** this function is all about the role of words and how they help understanding and conveying the meaning of the visual material. That is to say, since the image is polysemic on its own and it might be confusing to the target receptor, subtitles must confirm its meaning.
- 5. Relay function:** Subtitles do not only convey the verbal elements of a particular film, but they do also convey the nonverbal ones. In some parts of the film, for instance, the image, a particular song or music, or maybe a title and many other elements might create ambiguity, and subtitles are used to overcome this obstacle.
- 6. Redundancy function:** According to Marleau (1982, p. 5) “l'image et le sous-titrage disent en gros la même chose. Si l'image, toutefois, dit les choses autrement, il y a redondance. Si le recouvrement est exact, il y a pléonasm” which means that the redundancy function is achieved when both text and visual material convey the same information otherwise it is called pleonasm.

I-2-1-3- Subtitling Steps:

Following a correct methodology during subtitling process is preferable to ensure a high-quality product before distributing it on screens. These steps differ from one researcher to another and from one country to another. In this research, we will look at the steps identified by Luyken (1991, as cited in Sib, 2014) and what is mentioned in Diaz Cintas and Remael (2007) book:

- 1. Registration:** It is a procedural stage, where all the information related to the film to be subtitled is entered, such as its title, director, assigned translator, and the person in charge of subtitling, everything will be written down.
- 2. Verification:** Here we start dealing with the film being subtitled, where the text (dialogue list) is analyzed and scrutinized to discover all possible damage and error, linguistic or otherwise, written or unwritten.
- 3. Transcription:** Distributing companies or customers often provide the translator with the original dialogue of the film. However, if the text is not available, a person proficient in the language of the film must write it, that is, convert the spoken dialogue into a written one, which is somewhat difficult and takes extra time.
- 4. Working copy:** “A working copy is made of the original film” (Diaz Cintas & Remael, 2007) in order to carry out the subtitling process. This copy might be audiovisual, which is preferable for a better translation quality. Still, in most cases, the owners of the original film do not give it to the translator or anyone else to prevent illegal acts like, i.e., making illicit copies, claiming as the company does not initially own the film, and many other problems that might occur - it is a procedural stage to preserve the rights of the film and not to infringe them-; the copy might also be written only.
- 5. Spotting:** As Diaz Cintas and Aline Remael’s said in his book, it is called timing or cueing. At this stage, the subtitler is responsible for identifying the precise moment when the subtitles should appear and disappear, in sync with the speaker's voice and the screen, to provide consistent work that does not distract or waste the audience. Once the spotting is done, both the film copy and its transcript are sent to the translator for translation.
- 6. Adaptation:** After breaking down the transcript into sequences (spotting), the translator begins translating the sequences as they are without acting in them or changing any of their elements. After that, the subtitler adapts his translation according to subtitling strategies suggested by professional researchers (I-2-1-6). In other words, the translator might omit

some words that do not affect the text and condense sentences that are very long by choosing heavy and meaningfully words. This step requires concentration and a backup knowledge of both "SL" and "TL" languages.

It is preferable to adapt the translation while having the working copy at hand to prevent further conflict between the subtitles. In addition, the semiotic aspect of an AV product could be helpful determining the meaning of sequences that may be difficult to comprehend or words with hidden connotations, which ensures a higher-quality outcome.

- 7. Insertion:** After finishing translating and adapting the transcript or the dialogues to subtitling strategies. The adapted sequences shall be sent to a subtitling specialist, and in his turn, will simply synchronize the subtitles in the applicable copy (the film) to obtain a preliminary copy.
- 8. Review:** The language expert reviews the subtitled version for problems that may occur throughout the subtitling process.
- 9. Approval:** The language expert watches the subtitled version in order to stop and remedy the errors that may occur during the subtitling process.
- 10. Transmission:** When the final version is approved, it shall be submitted to the customer to be displayed on the screen.

I-2-1-4- Semiotic Aspects of subtitling:

When watching sand art videos or going to an art exhibition, they do not involve audio-verbal elements; however, it is still possible to comprehend the message conveyed through images and moving-pictures because of different perspectives. The same thing applies to the AVT industry. The term AV suggests that this type of technology is a combination of two signs known as the acoustic and visual system, which means that the subtitling process goes beyond translating what is being said or the dialogue list (transcript), but Semiotic elements as well play a huge role in enhancing the comprehension of the subtitles and the coherence of a the product plot because of their narrative function. In this respect, Chaume said that an AVT text is “a semiotic construct comprising several signifying codes that operates simultaneously in the production of meaning” (Chaume, 2004, p. 16). The interactions between these two systems provide us with four distinct channels that are equally important illustrated in **Figure 1**.

Figure 1

The four components of the audiovisual text

	Audio	Visual
Verbal	Words heard	Words read
Non-verbal	Music + special effects	The picture Photography

Note: Reprinted from: “The nature of the audiovisual text and its parameters”, by Terran, P. Z. (2008), Benjamins Publishing Company.

- Verbal Auditory channel: includes all what is spoken like dialogues, background voices, songs...etc.
- Non-verbal auditory channel: this channel includes what can be heard but not spoken like instruments, crying sounds and clapping for example...etc.
- Verbal visual channel: includes the written signs that are found on the screen like magazine headlines and building names or written on the walls and so on.
- Non-verbal visual channel: this channel includes body language, gestures, maybe lightning and others.

As per Diaz Cintas and Remael (2007), the dialogue list of an AV product cannot stand on its own because it does not convey the whole meaning; there will be a significant loss of information as images complete words. The AV translator's task is to reflex all these different channels in his translation, and subtitles ensure coherence. Hannay and Mackenzie said, “Coherence is a property of texts that make sense, cohesion refers to those linguistic techniques which are used to facilitate the readers' task of discovering the coherence in your text” (Hannay & Mackenzie, 2002 As cited in Diaz Cintas, Remael, 2007); Chaume after that wanted to broaden the concept of textual cohesion to include semiotics elements so he introduced the term “semiotic cohesion” as he illustrated the relationship between the verbal and visual channels and how they support each other. Indeed, this relationship results in subtitling functions suggested by Marleau (I-2-1-2), where the verbal-visual channel conveys almost the same things the non-verbal visual channel does, thus resulting in a redundancy

function. For instance, if the actor says “give me some money”, and the camera close-up shot shows that he rubbed his thumb and index finger together (money hand sign), this is a redundancy because that hand gesture is widely known. On the other hand, words confirm the meaning of the image, a function Marleau (1982) describes as anchoring function (Diaz Cintas, Remael, 2007).

I-2-1-5- Subtitling standards:

A subtitler has to adhere to certain guidelines to achieve successful subtitling. These guidelines aid him in maintaining high-quality subtitles, ensuring readability and synchronisation with the spoken words, and facilitating the subtitling process. A good subtitle enhances the intended viewer’s overall experience by ensuring that they can fully understand the film’s content. Karamitroglou (1998) defines a set of standards used in the profession that give answers or solutions for the majority of the subtitling challenges. This research presents two parameters from among the standards:

a) Spatial parameter/ layout:

- **Position on the screen:** subtitlers decide that subtitles should be placed at the lower part of the screen in order not to cover the image action and disturb the visual content, which is more important in the audiovisual product. Moreover, subtitles at the bottom of the screen allow the viewer’s eye to travel a shorter distance to reach the beginning of the subtitle line.
- **Number of lines:** the maximum number of lines that should be displayed on the screen is two lines. This ensures that subtitles do not cover more than 2/12 of the AV image. A single-line subtitle should take up the bottom of the two lines.
- **Number of characters per line:** more than 40 characters per subtitle line affects the legibility and readability of the subtitles. It is preferable to include a sufficient amount of the spoken material in around 35 characters on each subtitle line.
- **Font colour, background, and typeface:** the subtitle Type characters should be coloured pale white and should not be surrounded by a shadowed edge; instead, “they should be presented against a grey, see-through ghost box.” Karamitroglou (1998). Furthermore, typefaces such as Arial and Helvetica are the best to use for subtitles.

b) Temporal parameter/duration:

- **The maximum duration of a full single-line and two-line subtitle:** the maximum amount of time a full single-line subtitle containing 7 to 8 words should appear on the

screen for approximately 3 to 4 seconds to ensure the readability of the subtitle line. In addition, a full two-line subtitle of 14–16 words should be shown for no more than 6 seconds.

- **Leading in-time:** tests indicate that the human brain requires a quarter of a second to process the spoken language and direct the eye towards the bottom of the screen in anticipation of the subtitle. Therefore, Karamitroglou (1998) says, “subtitles should not be inserted simultaneously with the initiation of the utterance but 1/4 of a second later”, in order to prevent subtitle overlay, avoid confusing the viewer, and give the viewer’s brain a chance to process the transition between the subtitles.

c) Punctuation and other conventions:

Proper use of punctuation marks and letter case is very important because they enhance the readability and comprehension of any text, and the same goes for subtitles (Diaz Cintas & Remael, 2007).

Full stops (.) needs no introduction, it indicated the end of a complete sentence and let the audience know that the idea of that certain sequence is over and they need to focus on the screen (scenes), it is used at the end of the sentence with no space between the dote and the last word of the sequence. Next we have the commas (,) which are one of the most used marks; it separates a sentence into two or more sections to enhance the clarity of a speech. Then, we have the three ending and starting dots (...), they are used to indicate that the speech or sequence is not done yet; so when subtitling, the subtitler sometimes needs to brake-down the line due to space and character numbers restrictions so these dots are placed at the end and the begging of two different sequences. Next, in a certain minute in a movie we will come across a dialogue between two or more people, in this case the subtitler uses dashes at the beginning of each dialogue to indicate that this spoken content is said by different people not just one. Finally, there are question (?) and Exclamation (!) marks that are often related with voice pitch and intonation; a question mark is used at the end of a question whereas the exclamation mark is used to convey happiness, surprise, anger...etc (Diaz Cintaz, Remael, 2007).

In the other hand we have *Italics* that are used to indicate a background sounds. For instance, if the main actor called someone on the phone and the person picks up, his words should be written in *italics*. Footnotes are rarely used to clarify unfamiliar words and concepts.

In The past, Tv channels positioned English subtitles in the lower part of the screen and were left-aligned. However, this has changed, subtitles now are often center-aligned; except for the dialogues, they should be right-aligned if they are Arabic and left-aligned if they are English.

I-2-1-6- Subtitling Strategies:

Subtitlers aim to render the original speech of the characters in one language into an intelligible written text in another language following certain strategies of subtitling that aids in overcoming the obstacles that appear during the transition process. According to Gottlieb (1992, as cited in Michael, 2014, p. 117) there are ten strategies of subtitling:

Table 1

Subtitling strategies suggested by Gottlieb

Subtitling strategy	Definition
Transfer	means subtitling the SL dialogue fully and accurately. There is no necessary omission, modification, or condensation in the subtitles. The subtitler shifts the original message literally, bearing in mind the intended audience's cultural background and language usage.
CONDENSATION	this strategy means making the text shorter, meaning to convey as much information as possible in a limited amount of words without losing the text's content. It depends on modifying tenses, combining phrases and sentences into one, and using short words.
Paraphrase	is used when the ST content cannot be subtitled in the same syntactical form as the SL. Therefore, a modification of the SL is performed in the TL, making it easier for the target viewers to comprehend the subtitles.
Decimation	is an extensive omission of the source language parts. The subtitler omits important expressions due to the speed of the AV dialogue and the difficulty of assimilating written content swiftly.
Dislocation	is used when the subtitler employs a special change on a specific SL message in order to produce the same effect in the TL. It is about facilitating the subtitles; hence, it would be acceptable for the target audience.

Resignation	indicates zero subtitling; it is used when the subtitler is unable to translate the source language message at all.
Deletion	refers to the elimination of some part of the SL. Diaz Cintas and Remael (2007, p. 162) said “deletions are unavoidable in subtitling”. Because of the limited space and time of the subtitles, subtitlers remove some SL words, clauses, or even sentences that are deemed unimportant, such as repeated phrases and adverbial clauses that denote place, time, affirmation , and manner.
Imitation	is adopting and maintaining the SL forms in the TL; this strategy preserves proper nouns such as names of places, people, newspapers, countries, institutions, and so on.
Expansion	means providing additional information to the subtitles because of the differences between the two languages, with the aim of making the SL content more understandable in the TL.
Transcription	is the “preservation of irregularities, atypicalities, and peculiarities of SL elements in the TL” (Gottlieb, 1992, as cited in Michael, 2014, p. 117).

I-2-1-7- Subtitling software:

Computer is unquestionably one of the most significant technologies in history and one of the most used electronic devices in our time. And because of the advancements that occurred throughout time, it is now feasible to be used in many areas of life, including business, education, translation, and the audiovisual industry. “The first subtitling equipment was marketed in the second half of the 1970s and, over time, has been perfected to the generations that are available today” (Diaz Cintas & Remael, 2007, p.70).

Subtitling is considered one of the most popular types of audiovisual translation and the most widely used due to its ease and low cost. The advent of computers in all its forms has multiplied the means and software specialized in subtitling, some of which are free and others are not.

Subtitle Workshop is considered one of the best subtitling software because it is a free, easy-to-use program that supports over thirty languages and keeps track of the number of letters and words in each line for your convenience. In addition, it allows synchronizing and inserting the subtitles in the AV product so quickly. There are several other free subtitling software options available, including Virtual Dub, Subtitle Edit, and Aegisub. Not to mention that YouTube now offers captioning services, making it akin to subtitle software. In fact, using its services makes the subtitling process quicker and faster than downloading and using the mentioned software above.

Aside from the free subtitling software mentioned earlier, also paid options such as PowerDirector, AHD Subtitles Maker, Spot, iToolSoft, Movie Subtitle Editor, and many others. They serve the same purpose as the ones available for free; the only difference is that they are more polished and user-friendly, and some now have more advanced features because of the recent updates.

I-2-2-Documentary films:

Definition of Documentary:

In the pre-camera era, Thomas Edison and his assistant engineer William Kennedy from the Edison laboratory designed a device known as The Kinetoscope. Unfortunately, it was very large (heavy- bulky) and impractical. However, in the late nineteenth century, the Lumière brothers from France invented The Cinématographe, a more user-friendly and lightweight device that they utilized to produce the ten first-ever single-shot films, known today as documentaries titled as “The Arrival of a Train at the Station” , “Feeding the Baby”, and “Workers Leaving the Factory”...etc (McLane, 2012).

The term "documentary" was apparently first coined by John Grierson, known as the father of English documentary, when he wrote about Flaherty's film *Moana* in 1926. Since then, documentaries have gained huge popularity. Grierson (1933, p. 8) defined it as "a creative treatment of actuality".

Currently, researchers describe documentary as a non-fiction film because they distinguish between documentary (factual film) and fictional films. A fictional film is based on an imaginary story or maybe an actual one, but it is processed and directed artificially, whereas a documentary focuses on an actual subject and truthful events with real people involved, not actors. This is close to Timothy Corrigan's definition (2000, p. 206), who considers it as "a nonfiction film about real events and people, often avoiding traditional narrative structures." Furthermore, according to a definition provided by Encyclopedia Britannica, documentary film is a “motion picture that shapes and interprets factual material for purposes of education or entertainment”. For Edmund F. Penney (1991, p. 73), it refers to:

A type of film marked by its interpretative handling of realistic subjects and backgrounds. Sometimes the term is applied widely to include films that appear more realistic than conventional commercial pictures; at other times, so narrowly that only films with a narration track and a background of real life are so categorized.

According to Annette Kuhn and Guy Westwell (2012), documentary is generally understood to mean:

A practice of filmmaking that deals with actual and factual (and usually contemporary) issues, institutions and people; whose purpose is to educate, inform, communicate, persuade, raise consciousness or satisfy curiosity; in which the viewer is commonly addressed as a citizen of a public sphere; whose materials are selected and arranged from what already exists (rather than being made up); and whose methods involve filming "real people" as themselves in actual locations, using natural light and ambient sound.

Overall, a documentary is an audiovisual product that represents reality in an informative, entertaining, or educational form. It tackles facts about actual people, events, situations, places, or issues. The documentary is well conducted and examined; it is characterised by being truthful and representative.

I-2-2-2- Types of documentary:

The American film critic and theoretician Nichols (1991) published a book where he introduced six different documentary modes defined as follows:

- 1) **Expository mode:** This genre is associated with the classic documentary. Which relies on collecting archival footage of specific periods or phenomena, merged with a voice-over commentary either by hearing the speaker without seeing him or by hearing and seeing the speaker. Bill Nichols (2001) said in book *Introduction to Documentary* that the content of expository documentary films is summarized in a rhetorical framework more than it is aesthetic or poetic, presenting us with arguments or perspectives on the subject or representation of historical events, and it addresses the audience directly.
 - The dust bowl (2012) and Victory at the Sea (1952) are considered as an exploratory documentaries.
- 2) **Poetic mode:** also called avant-gardes because it appeared in the 1920s, so it is linked to the emergence of avant-gardes in cinema. This mode is the reverse of the expository one that aims to educate and provide information through narration. The poetic mode relies on providing suitable atmospheres and tones. Its goal is to evoke and create feelings inside the viewer rather than presenting the truth or reality. It may contain a small percentage of narration or may completely lack it.

- 3) **Participatory mode:** It is also called interactive mode; in this type of documentary, there is an interaction between the filmmaker and the filmed subject; the participatory documentary involves the filmmaker in the conversation being created, which helps clarify his viewpoint or the intention of the film. From time to time, it is possible to hear the director's voice, and sometimes he directs the characters concerned from behind the camera. For ease of understanding, it is similar to television interviews where the director or the interviewer interviews and talks to subjects of the film, and the latter, in turn, narrate the truth while being interviewed. This mode is presented in the following films: *Bowling for Columbine* 2002 by Michael Moore.
- 4) **Observational mode:** As Bill Nichols says “observational documentaries are what Eric Barnouw refers to as direct Cinema and what others like Stephen Mamber describe as Cinema Verité” (Nichols, 1991, p.38). The director of this type of documentaries films the natural and spontaneous events of life without any interference on his part, and the viewer will not feel that the product in front of him is recorded, as it creates a sense of realism and truth because the subjects of the film do not look directly at the camera. In other words, you observe the subject's real life without any interruption. *Primary* (1960) is an observational documentary directed by Robert Drew, it features the Democratic Party primary election between Hubert Humphrey and John F. Kennedy.
- 5) **Reflexive mode:** Simply put, it is about the film-maker's relationship with the audience. Where the scenes of making a certain documentary film are filmed from the starting point to the ending point, including everything, whether the editing process or interviews that may take place, as well as post-production. That is, the filming process is the subject matter. This type of film makes the viewer wonder whether the film is original and real or not. *Man with a Camera* (1929) is a Russian reflexive documentary film directed by Dziga Vertov that features the journey of a man with his camera.
- 6) **Performative mode:** This type of documentary focuses on the interaction between the filmmaker with the subject in his hands, using his personal experiences and everything that connects him to the film's content as a starting point. It focuses on expression, rhetoric, and poetry rather than realism. Performative documentaries and poetic ones are very similar. In 2004, American filmmaker Morgan Spurlock published a film titled *Super Size Me*, which is considered a performative documentary.

I-2-2-3- Characteristics of documentary:

There are several characteristics that distinguish documentaries from other types of film. During the beginnings of cinema, Gierson (1926, as cited in Essa, 2020), the father of English documentary, said that documentary is characterised by:

- The material draws from the reality of life, which means real roles of people, not fictional ones, and real settings; thus the documentary presents the truth with honesty and deals with actual events and situations.
- The material is arranged and presented to the audience in an artistic style that reflects the director's perspective, therefore achieving a “creative treatment of reality” Greirson (1933, p. 8) by relying on the truth and not assumptions.
- Documentary distinguishes between description and drama, i.e., differentiating between the style that is limited to merely describing the subject's surface values and the style that effectively reveals the complexities of matters.
- It is very important to mention that a documentary is characterised by in-depth examination of the subject and is addressed to a specific category or group of audiences.
- Rather than focusing on making a financial profit, it prioritises fulfilling objectives in educational, cultural, historical areas, beside heritage preservation.

Gierson (1926, as cited in Essa, 2020) determined three major aspects that should characterise and exist in a film in order for it to be a documentary. These aspects are:

1. Documentary depends on mobility, observation, and selection from real life, Instead of relying on created and prepared subjects in an artificial setting like a fictional film. It documents actual facts and real events
2. The settings and characters are taken from real life, without relying on professional actors or artificially created scenes within studios.
3. The film's material is selected straight from nature, without authorship, therefore, the documentary's subjects are more accurate and realistic than scripted and acted material.

With time, researchers added new characteristics in order to fit modern era, such as the documentary duration. Because of the development of the internet and the video industry, documentaries are now produced in no more than 45 minutes. In Addition, the purpose of documentary has not changed, that is presenting actual information about real people, , events,

and places. As well as, documentaries now educate audiences about new topics, issues, or experiences; however, truth alone is not sufficient, even though it is required. Documentary requires an artistic vision that connects different information, photographs, audio and visual clips, and possibly music, songs, visual or auditory effects, or even dramatic scenes under specific conditions, in order to ultimately express a certain point of view, tell a story, convey a specific message, and entertain viewers while increasing their knowledge. Moreover, Poulam says,

The documentary has the ability of interpreting the past, analysing the present or anticipating the future. It dwells on one subject by explaining it extensively and this can be achieved by the director introducing some dramatic angles in the presentation. He can introduce conflict (problem) complications, crisis (climax) and then, a resolution. (2018, p. 2)

I-2-2-4-Elements of the documentary:

According to (Jenkins, 2021) Documentaries include the following essential elements:

- **Narrator:** The documentary has a narrator who is normally most of the time off-screen, and sometimes is shown on the screen. His role is to tell a story or to state facts. He is considered the voice of the documentary.
- **Subjects:** The main important element is the people whom they give information about the documentary's subject. They are either shown talking in the documentary, being interviewed, or having their words read by an actor.
- **footage:** is used in making the film. footage includes archival footage and photographs, which have been preserved for a very long time and are used to indicate the reality and the truth of the documentary. Also, cinema verite means live action, where filmmakers record anything that occurs.
- **Re-enactments:** are scenes that are based upon actual events and situations and intended to be realistic. They are filmed to explain and narrate usually what happened and help the audiences understand the events better.
- **Interviews:** are the conversations shown in the documentary that are held between the subjects and the narrator, filmmakers, or between the subjects themselves. These interviews provide evidence and information about the documentary's context.

I-2-2-5- Subtitling documentaries:

Researchers rarely discuss the translation of documentaries within the field of AV translation. There are few studies about documentaries translation, particularly in documentary studies, and in comparison to fictional films within cinema studies in general, subtitles have frequently been disregarded as a crucial component of audiovisual content. According to Nornes (1999, as stated in York 2006, p. 6):

There is no question that English-language criticism about foreign cinema has taken the mediation of subtitles entirely for granted. (...) This absence speaks doubly of the dominance of the image and the utter suppression of the subtitler's central role in enabling a film's border crossing.

Moreover, there are only six references to "documentaries" overall among the 1241 entries in the latest edition of Gambier's *Language Transfer and Audiovisual Communication Bibliography* (1994). It is obvious from the aforementioned that documentaries continue to have a minor influence on AVT. This marginalisation may result from two primary things: first, a preference for literature that restricts AVT researchers' attention to the fictional genre; and second, what Franco terms "a false belief" among scholars that "translating facts is a straightforward, non-problematic activity" (Franco, 1998, p. 235). Additionally, Espasa (2004, p. 184) said due to two myths ("a documentary is not a film" and "documentary translation is not specifically audiovisual") that she tried to disprove, there aren't many studies and acknowledgements about documentary film translation in the AVT field.

In the last few years, new contributions have been made about documentary translation, but more research is needed in order to acknowledge this genre in the AVT field.

The two types of AVT used in documentaries are subtitling and voice-over. Both of which make it clear that a translation has taken place: with subtitles, the original sound is preserved, whereas with voice-over, the original voices are still audible but have a lower volume (York, 2006). This research focuses particularly on the subtitling of documentaries, in which the subtitled version is preferred most of the time by its audience because it enables listeners to hear the original voices, which is less expensive than voice-over, and enables them to acquire the foreign language while viewing the film. The notable exception is public service or instructional documentaries, which frequently target a broad age range or people who may

find it difficult to read subtitles, but keep in mind that entertainment websites and reality TV won't appeal to the same viewers.

The translation of documentaries is specialised since terminology and subject matter are typically connected to a specific area of expertise. According to Cabré (1999, as cited in Matamala, 2009, p. 113):

Terms are multidimensional lexical units which acquire specialised value according to discourse conditions. The translator must understand all the values associated with each unit and render them in the target language. This means that, when translating nonfictional programmes, translators must undertake specific terminological searches.

The subtitler should take into consideration the concept of terminology, which is knowing the type, content, and subject of the documentary that he is dealing with (historical, political, travel, or scientific), in order to render the word accurately and avoid making translation problems. Besides that, documentaries are directed to a specific category or group of audiences, so the choice of words really matters while translating documentaries. Some words are acceptable within a particular society but not compatible with the values of another one, especially cultural words, to avoid causing a culture shock for the target audience. This is a very sensitive side of the translation process that may question the translation's reliability. In addition, translating a documentary focuses on rendering the intended effect, meaning the subtitler seeks to make the documentary as clear as possible for the target viewer, bearing in mind the difference between the cultural aspects, the language genius, and the linguistic and stylistic characteristics of both target and source languages (Matamala, 2009)

Documentary subtitling is done under certain guidelines, strategies, and steps. A subtitler should match and synchronise the spoken utterances with the subtitles, visual elements, and documentary content since all of these components contain hints that aid in identifying the words that have equivalent meanings. The important phase a subtitler should do is to translate the documentary script, for which he needs a good amount of time to understand the documentary subject and do his best in conducting equivalent vocabulary of the original text in the target language. Then he gives an accurate translation of the documentary and verifies it very well; after this comes the other subtitling phases.

The following are some considerations that the translator should keep in mind while they subtitle the documentary film, according to researchers of audiovisual translation (Gambier, 2007):

- Choosing words that are simple and widespread in the target language.
- Shortening the subtitles due to the limited duration of each subtitle line.
- Substituting terms with other relevant terms that are related to the topic.
- Terms can be added or removed by the subtitler as needed.

Conclusion:

To conclude, modern technology allowed the merging between audiovisual products and translation, which resulted in the emergence of audiovisual translation (AVT) and its various types. In the part dedicated to the conceptual framework, the present study focused on subtitling, which undoubtedly helps the target receptor to communicate and learn about different cultures and languages and expand his knowledge horizons, especially by subtitling documentary films with their various historical, scientific, and other contents ,which are often informative.

Given these differences between languages and cultures, the audiovisual translator must act in the original text to give an accurate translation using various techniques and strategies to overcome the difficulties encountered during this process and to respect the target receptor.

Annotation & Analysis

Introduction

The practical part of the present study focuses on making the Arabic version of the documentary film “Queen Elizabeth II”, subtitling and then annotating it. Initially, background information about the chosen corpus is provided. Then, the difficulties of translating the transcript and subtitling the documentary will be discussed exhaustively.

II-1-Corpus Identification:

II-1- 1- Introducing the corpus:

The corpus at hands is a documentary titled "Being the Queen: The Life of Queen Elizabeth II," produced by National Geographic. The documentary tackles the journey of the longest-reigning monarch "Queen Elizabeth II," in British history.

Using infrequent archival footage, expert analysis, and never-before-heard interviews with the Queen's relatives and friends, the documentary presents the private life of the Queen, from being a young princess to being the Queen who embodied the stability of the monarchy. "Being the Queen" portrays mainly the great problems that faced the Queen and the monarchy in her lifetime, including the Windsor Castle fire, Diana's death, and the Aberfan disaster. The mesmerizing film captures the sacrifices, challenges, and lifelong devotion that characterized the reign.

II-1-2- Text type and function:

Based on Katharina Reiss’ text typology, the documentary in question is a hybrid text, which is mainly informative; at the same time it contains an aesthetic dimension of language and is considered audiomedial text. Its major function is to balance maintaining the linguistic and cultural characteristics of the text while ensuring the target viewers' acceptability, understandability, and readability. “Being the Queen Elizabeth II” preserves the authenticity of the English language by including foreign components such as linguistic nuances, idioms, and cultural references. The text features lie in allowing the audience to connect with the subtitles and experience the foreignness of St, building bridges between cultures and overcoming cultural voids.

II-1-3- Technical sheet:

- Original title: Being the Queen: The Life of Queen Elizabeth II -
- Director: Tom JENNINGS
- Scenario Writer: Laura VERKLAN
- Producer: Tobiah Black
- Editor: Rich HYATT
- Graphics: King Penguin Media
- Music: Adam Lukas - for Bleeding Fingers Music
- Original language: English
- Genre: Documentary film
- Author: National Geographic
- Duration: 44:42 minutes.
- Production year: 2022

II-1-4- Biography of the producer:

Tom Jennings is a journalist and documentary filmmaker who produced over 500 hours of documentaries all over the world about different topics. In 2012, he was nominated to win Peabody Award and ultimately won; later on, in 2016, he was nominated again by Walt Disney for an Emmy award and won that award as well. He has written, directed, and produced many documentaries, some of which have gained notoriety. Here are some examples of his works: "The MLK: The Assassination Tapes" (2012), "The Challenger Disaster: Lost Tapes" (2016), "Diana: In Her Own Words" (2017), and "Being the Queen: Life of Queen Elizabeth II" (2022) and more.

National Geographic:

Nat Geo, short for National Geographic, is a channel owned by The National Geographic Society (NGS), founded in 1997 and located in Washington, D.C., United States. The purpose of this platform is to share educational documentaries on topics related to nature, science, history...etc. It has numerous TV channels in 27 different languages, including Arabic (Nat Geo Abu Dhabi. Not to forget National Geographic channel on YouTube, with over 21 million subscribers, where our research corpus was published.

II-1-5- Characters of the documentary:

The main characters in the documentary:

- Queen Elizabeth II
- Prince Philip: Queen Elizabeth II Husband
- King George VI: Queen Elizabeth II father
- Prince Charles III: Queen Elizabeth II son and current king of
- Princess Diana: prince Charles wife
- Princess Margaret: Queen Elizabeth II sister
- Antony Armstrong-Jones Snowdon: husband of Princess Margret.

The subjects mentioned during the film:

- Michael PARKER: private secretary to Prince Philip.
- Lady Pamela HICKS: cousin of Prince Philip.
- Elizabeth PAKENHAM: countess of Longford.
- Michael MANN: chaplain to Queen Elizabeth II.
- Robert LACEY: royal historian.
- Hugo VICKERS: royal biographer.
- Larry ADDLER: friend of Prince Philip.
- Ann MORROW: royal biographer.
- Lord MCNALLY: member of the parliament.
- Ingrid SEWORD: royal biographer.
- Nicholas OWEN: royal correspondent.
- Lord ARMSTRONG: private secretary to prime minister.
- Camilla TOMINEY: royal correspondent.
- Nick CLARKE: journalist.
- Dennis SKINNER: member of the parliament.
- Lady Angela OSWALD: Lady in waiting to the Queen mother.
- George LASCELLES: Cousin of Queen Elizabeth II.
- Gaynor MADGWICK: Aberfan disaster survivor.
- Antony ARMSTRONG- John, Lord SWONDON: Princess Margret's husband.
- Margret RHODES: Cousin of Queen Elizabeth II.

II-1-6- Methodology:

The methodology adopted in this research is a combination of descriptive analysis, introspective methods, and annotated translation. The original text “Being the Queen: The Life of Queen Elizabeth II” will be analysed in order to comprehend its content, style, and cultural and linguistic characteristics. Then the major difficulties faced during the process of subtitling will be discussed and annotated, along with the subtitling choices of words, phrases, expressions, etc. from English into Arabic based on a stylistic approach and within the conceptual framework of Katharina Reiss text typology.

II-1-7- Adobe premiere pro 2020:

We had to use Adobe Premiere Pro to add subtitles to our corpus as the regular subtitling software (mentioned in the theoretical framework) were not accessible; we have used the 2020 version, which is less professional and lacks the caption workspace that other versions have. This software is a non-linear video editing software. Later on, Adobe Systems acquired it in 1991 and made further modifications and updates to it, and it was officially launched in 2003.

This software is one of the most widely used programs by satellite channels and content creators on social media platforms, freelancers, and many other professions because it has many features and advantages. One of its significant advantages is its ability to exercise complete control over the video editing process and, most importantly, its ability to generate subtitles effortlessly and professionally.

Figure 2

Adobe premiere pro software



II-1-8-The process of subtitling:

As previously stated, subtitling involves translating the audible dialogue into a written one. To proceed, we had to write the transcript of the corpus manually because the written material was not available. Then, we went through pre-translating, spotting, and adapting which basically provides a draft translation, then breaking-down the lines to determine when the subtitles should appear and disappear if we want to reproduce the term of Cintas. Finally, the draft translation will be adapted by spotting the documentary into segments and then adapting it to the Arabic context respecting subtitling standards.

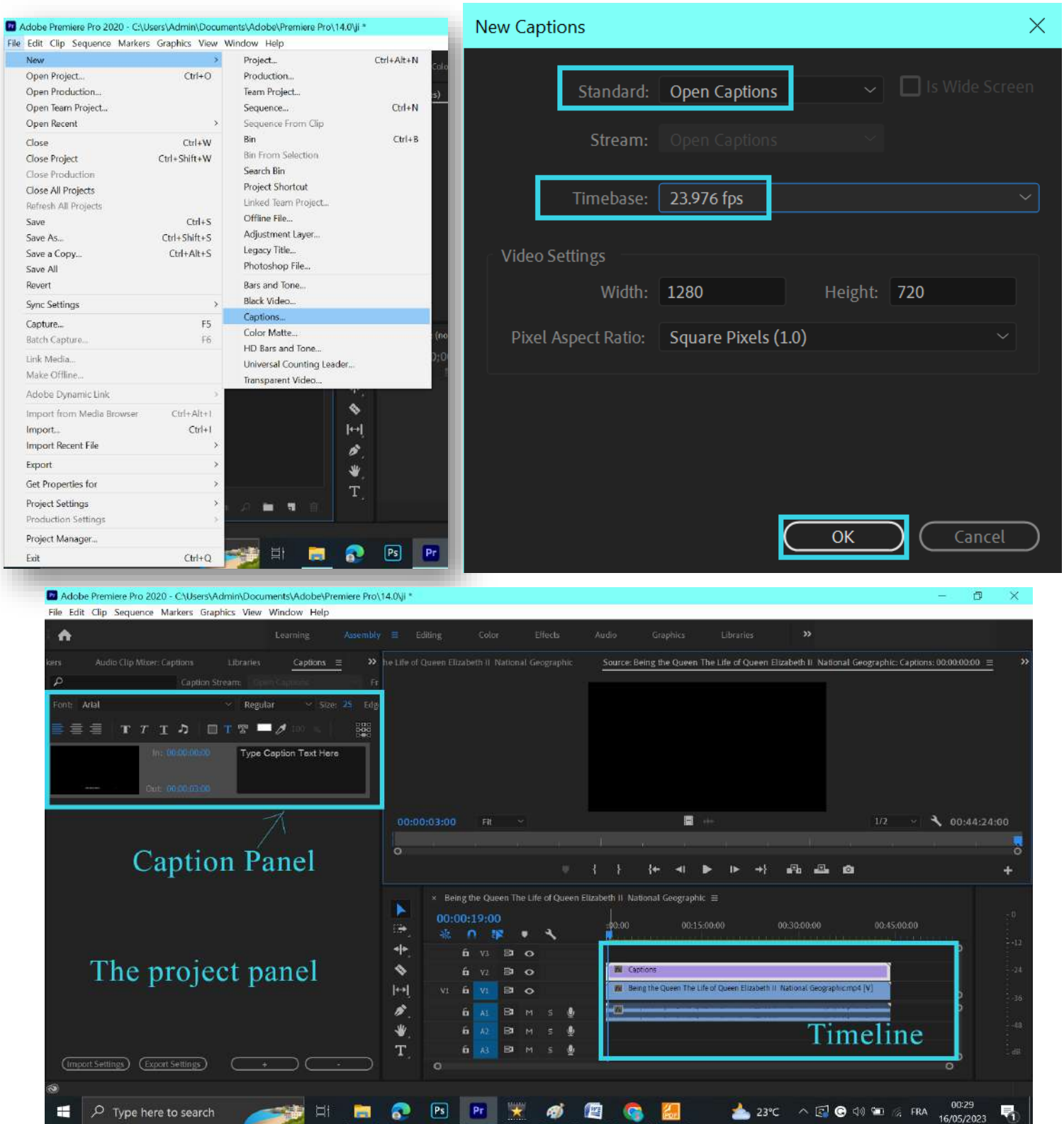
Once the translation of the transcript is performed, the process of subtitling commenced. *Adobe Premier pro 2020* is used to carry out this process of subtitling because other subtitling software were either bugged or paid and not available. After downloading the software, we have assured that it integrates Arabic subtitles correctly from right to left; to accomplish this we navigate to “Edit” tab, click on “Properties” then select “Graphics” and change the “Text Engine” from “European and East Asian” to “South Asian and Middle East”. Afterwards, we included the Documentary film to the software timeline, then clicked on “File” tab> New> Captions>, and we chose “Open Captions” which are permanent from the pop-up window and then ensured that the Timebase is set as 23.976 fps then click Ok. It is worth noting that in *Adobe Premier pro* “Open Subtitles” feature does not work when the subtitles are in Arabic, because it does not support the Arabic language.

The caption will be found on the project panel, and we had to drag it and place it in the track above our clip (the documentary we put in the timeline). Here we started with the actual subtitling process, where we typed the translated dialogues inside the caption panel and defined its precise time-code to each sequence to synchronize it with the audible dialogue; with paying consideration to the subtitling standards mentioned above (I-2-1-5). We continue doing the same steps until the whole clip is subtitled.

To export the final product, we clicked on the “File” tab > scrolled down to “Export” > and clicked media; the Export menu will pop up and we adjusted it according to our preferences. We chose to save the file as an mp4 by selecting the H.264 format and we set “Preset” to "match source" to retain the quality of our film. Last but not least, we gave our project a name and clicked “Export”.

Figure 3

Adobe premiere pro2020



Note: This figure shows adobe premiere pro workspace, its timeline, and the project panel in addition to the caption panel where subtitles are typed.

II-2- Annotations:

The entire documentary “Being the Queen: Life of Queen Elizabeth II” of 44 minutes produced by National Geographic is subtitled. While subtitling the documentary, we faced multiple difficulties on different levels (linguistic, cultural, and technical) and suggested subtitles as an attempt to ensure the acceptability of the spoken text for Arab viewers. We provide these annotations that offer explanations, information, and definitions to clarify the subtitling choices, analyze the linguistic and cultural differences between English and Arabic, and enhance understanding of the original AV content.

- Annotating linguistic difficulties:

Pattern 01:

The source text	The literal subtitling	The suggested subtitling
She had two grandchildren, who must have been fairly cut up at their mother’s rather sudden death.	كان لديها حفيدان واللذان لا بد أنهما قد قطعا إلى حد ما نتيجة وفاة والدتهما المفاجئ.	كان لديها حفيدان ولا بد أنهما جزعا للغاية نتيجة وفاة والدتهما المفاجئ.
Timing: 00: 33: 23: 19		

During the full process of subtitling the challenge was to keep using 35 characters in each single subtitle line due to the subtitling constraints such as the screen space and the number of characters per single line.

English makes use of phrasal verbs such as “cut up” and the present perfect tense like in “must have been”, in which Arabic does not have such a grammatical category. However, it gives the possibility of opting for one word for the lexical item “cut up”. Furthermore, the adverb “fairly” means “absolutely” in the British English. The literal subtitling renders the ST accurately but due to the subtitling constraints we had to delete some of the ST words while subtitling and render the phrasal verb “cut up” into "جزع" in Arabic.

Pattern 02:

The source text	The literal subtitling	The suggested subtitling
Now England is intrigued by the rumor that Margaret has fallen in love.	الآن إنجلترا فتنت بواسطة الشائعة القائلة أن مارغريت قد وقعت بالحب.	شائعة أن مارغريت وقعت في الحب فتنت الإنجليز.
Timing: 00 :22 :51 :09		

The English language prefers using the passive form even if the doer of the action is known, but preserving the passive form while subtitling into Arabic takes a lot of screen space.

For an accurate and appropriate subtitle, we adopted the active form and subtitle the source text as "فتنت الشائعة القائلة أن مارغريت قد وقعت بالحب الانجليز", still, it does not respect subtitling standards. Thus, we deleted some words while subtitling and suggested "شائعة أن مارغريت وقعت" "شائعة أن مارغريت وقعت" as it fits subtitling number of characters, and it convey the intended meaning of the pattern given above.

- **Annotating lexical and phraseological choices:**

Pattern 01:

The source text	The literal subtitling	The suggested subtitling
the arrival of princess Margaret and her husband is greeted with the cheers of the crowd, the flashing lights, and nervous children, dignified bedlam rings	وصول الأميرة مارغريت يستقبل وزوجها بهتافات الحشد والأضواء الساطعة والأطفال المتوترين وأصوات الجنون المبهجة.	استقبلت مارغريت وزوجها بهتافات الترحيب من الجماهير و الأضواء الساطعة و الأطفال الفرحين في جو من الاحتفال الصاخب.
Timing: 00 :18 :44 :13		

The word “dignified” is rooted from the word dignity. And the word “bedlam” is defined according to Collins dictionary as “a noisy confused place or situation”. Moreover, the word “ring” has multiples meanings "رنة، جرس، دوي، خاتم، حلقة، صوت، موسيقى....." that differ from one context to another.

We opted for a different lexical item when dealing with this pattern, due to the difficulty of understanding the meaning of the metaphor “bedlam rings” in the SL. Hence, we relied on the semiotic aspect of the documentary to interpret the segment that shows the celebration of Princess Margret and her husband arrival, and since no literal meaning is expressed by combining the two words “bedlam” and “rings”, the solely option to render the metaphor “bedlam rings” was to paraphrase it as: "جو من الاحتفال الصاخب".

Pattern 02:

The source text	The literal subtitling	The suggested subtitling
But we are all part of the same fabric of our national society.	ولكننا جميعا جزء من نفس القماش في مجتمعنا الوطني.	ولكننا سواسية في المجتمع البريطاني.
Timing: 00 :29:29 :14		

We suggested three subtitles for the idiom “all part of the same fabric,” which are “من نفس ” الطينة” , “جزء لا يتجزأ” , “سواسية”. We choose the word “سواسية” due to the technical constraints of subtitling as well, as the word “سواسية” conveys the meaning of the idiom “all part of the same fabric,” which means having similar qualities with one another.

Pattern 03:

The source text	The literal subtitling	The suggested subtitling
...that when push came to shove, it was the government who said, actually we can't allow you to marry this man.	انه عندما بدأ الضغط بالزيادة كانت الحكومة هي التي قالت في الحقيقة لا يمكننا السماح لك بالزواج من هذا الرجل.	...فعندما ساءت الأمور كانت الحكومة هي من اعترضت الزواج.
Timing: 00 :24 :34 :12		

According to Collins Dictionary, the idiom “push came to shove” means when a problem reaches a critical level and a solution must be decided.

It can be subtitled as "إذا جدّ الجدُّ" or "يقع الفأس بالرأس". The Arabic expression “إذا جدّ الجدُّ” connotes a positive meaning of “hard working.” On the other hand, the Arabic counterpart

“يفع الفأس بالرأس” sounds informal. Yet, We subtitled the idiom “push came to shove” in the SL as “ساعت الأمور” to convey a negative connotation expressed initially for understandable and readable subtitling,

Pattern 04:

The source text	The literal subtitling	The suggested subtitling
Britain’s queen Elizabeth said she has had it.	قالت الملكة إليزابيث بأنها اكتفت من ذلك.	قالت الملكة إليزابيث طفح الكيل.
Timing: 00 :30 :11 :20		

The context refers to Queen Elizabeth II being extremely tired of Charles and Diana’s relationship. Arabic has two subtitling suggestions for the idiom “she has had it”, which is "بلغ" and "السييل الزبي". Since we wanted to maintain the readability and legibility of the subtitles while preserving the same effect of the St. We opted for the idiomatic expression "طفح الكيل" as a subtitle for the idiom “has had it”.

Pattern 05:

The source text	The literal subtitling	The suggested subtitling
...the queen stood there as a mother, knowing that had circumstances been somewhat different, her child's name might be fastened to the sandbag to mark his place of honor in death's final ceremonial occasion.	الملكة وقفت هناك كام، مع العلم أن الظروف كانت مختلفة إلى حد ما اسم طفلها قد يثبت على كيس من الرمل للاحتفال بمكان شرفه في آخر مناسبة احتفالية للموت.	وقفت الملكة بصفقتها أمأ مدركة أنه في ظل ظروف مختلفة... قد يربط اسم طفلها بمكان الفاجعة ويعلن مكانا شرفيا في مراسم الدفن الأخيرة.
Timing: 00 :36 :21 :15		

Sandbag refers to “a cloth bag filled with sand,” according to the Collins dictionary. The word “sandbag” is “كيس رمل” in Arabic. It also has other connotations, including bullying someone

or gaining the advantage over misrepresenting someone's actual position. The spoken utterances in the SL are unclear, but its context refers to the Queen sympathizing with the people and especially the children of Aberfan because the Queen had children and knew that in the circumstances like Aberfan, her children might die in this disaster. So we subtitled the contextual meaning of the original text using dislocation strategy and suggested the following:

"وقفت الملكة بصفتها أمماً مدركة أنه ظل ظروف مختلفة قد يربط اسم طفلها بمكان الفاجعة ويعلم مكانا شرفيا في مراسم الدفن الأخيرة."

Pattern 06:

The source text	The literal subtitling	The suggested subtitling
As a result of the occurrences over the course of the past several months, and the pushing of the self-destruct button by the monarchy.	نتيجة للحوادث على مدار الأشهر العديدة الماضية و الضغط على زر التدمير الذاتي بواسطة العائلة الملكية.	نتيجة للأحداث التي وقعت خلال الأشهر الماضية وتشوه سمعة العائلة الملكية.
Timing: 00 :29 :51 :01		

The phrase "pushing of the self-destruct button" refers to doing something that destroys oneself.

In an attempt to reflect the same message of the ST, we opted for "تشوه سمعة" as a subtitling of the phrase "pushing of the self-destruct button", for the purpose of making the subtitle more natural and realistic for the Arab viewer.

Pattern 07:

The source text	The literal subtitling	The suggested subtitling
...and recent stories of princess Margaret's involvement with a 28 year old jetsetter named Roddy Lewellyn, provide motivation for the current separation talk.	و الأخبار الأخيرة حول مشاركة الأميرة مارغريت مع رجال يبلغ من العمر 28 عاما يدعى رودى لويلين تعطي الدافع لحديث الانفصال الحالي.	الأخبار الحديثة عن تورط مارغريت مع رجل ثري كثير السفر ذوالـ 28 عاما يدعى رودى لويلين تفتح مجالا للحديث عن الانفصال الحالي.
Timing: 00 :20 :00 :20		

A jetsetter is a fashionable and rich individual who travels frequently by jetliner. We suggested the phrase "رجل ثري كثير السفر" as a subtitle for the word "jetsetter".

The reason behind paraphrasing the term "jetsetter" as "رجل ثري كثير السفر" in Arabic is that Arabic uses the word "رَحَّال" to refer to a traveller, but it is too general, has different connotations, and does not particularly convey the concept of the word "jetsetter". Arabic does not have a direct equivalent for the term "jetsetter" because the linguistic and cultural context of luxurious travel in Arabic differs from that in English. Therefore, we opted for the phrase "رجل ثري كثير السفر" as a subtitle for the word "jetsetter".

- **Annotating sociocultural and pragmatic difficulties:**

Pattern 01:

The source text	The literal subtitling	The suggested subtitling
darn! went the phone.	الرتق! ذهب الهاتف.	تبا! انقطع الاتصال.
Timing: 00 :03: 48:12		

As observed in this pattern, the word "darn" means "a place in a piece of clothing where it has been repaired by darning," according to the Cambridge Dictionary. The direct equivalent for the word "darn" in Arabic is "الرتق," and it is irrelevant in this context.

Darn is also a slang word used as a softer replacement for the words damn and f**k, which are swearwords. It is considered a taboo word in the Arab community. Therefore, we toned down the word "darn" into "تبا."

Pattern 02:

The source text	The literal subtitling	The suggested subtitling
God save the king.	فليحفظ الإله الملك.	فليحفظ الله الملك.
Timing: 00 :21:38:23		

The word “God” has several equivalences in Arabic, including “رب” ، “اله” ، “الله”

The image of God varies from one religion to another. The words “اله” or “رب” has different usage and connotations and may refer to the divinity of persons or things. The word “الله” is used to indicate the singularity and supremacy of the deity within Arab culture by Muslims, Jews, and Christians. Therefore, for the sake of acceptability within Arab society and culture, we subtitled the word “God” into “الله”.

Pattern 03:

The source text	The literal subtitling	The suggested subtitling
Mindful of the church's teaching that Christian marriage is indissoluble.	مدركة لتعاليم الكنيسة بأن الزواج المسيحي غير قابل للانحلال.	مدركة لتعاليم الكنيسة حول ديمومة رباط الزواج المسيحي.
Timing: 00 :25 :05 :20		

In the above pattern, we opt for Gottlieb’s expansion strategy in subtitling the sentence “Christian marriage is indissoluble.” Because the sentence “Christian marriage is indissoluble” is associated with a very biblical culture that is performed and taught by the Catholic Church. Looking into the bible, we have an interpretation that pattern 03 refers to the permanence of the Christian marriage bond between the couple. In which the bond is only dissolved by the death of a spouse. Therefore, We added the word “رباط” and subtitle the sentence “Christian marriage is indissoluble” into “ديمومة رباط الزواج المسيحي”.

Pattern 04:

The source text	The literal subtitling	The suggested subtitling
Look at how the great problems of the queen and the monarchy in her lifetime have been all about love, and marriage and sex.	أنظر كيف أن المشكلات العظمى للملكة والحكم الملكي في فترة حياتها تعلقت حول الحب والزواج والجنس.	تمحورت المشكلات الكبرى للملكة والحكم الملكي في فترة حياتها حول الحب والزواج و السيفاح.
Timing: 00 :00 :08:13		

The English language does not mind using the word “sex” whereas in Arabic it is not compatible with the values of the Arab viewers. “Sex” is considered a taboo word in Arabic, as it may shock the audience and be somehow embarrassing, especially if the product is watched with the family.

The context refers to Diana and Charles having sexual intercourse out of the wedlock.

Thus, we worked on softening the word “sex”, we had multiple suggestions in Arabic, such as: . جماع، نكاح، سفاح، ممارسة الحب .

We excluded the words "جماع" and "نكاح" because they have a positive connotation, which is marriage. Furthermore, the phrase "ممارسة الحب" takes a lot of space in the screen, and we are constrained with a limited subtitling space, so it should be limited to one word. Therefore, we subtitled the word “sex” into "سفاح", which has only a negative meaning, that is, sexual relations between a married person and someone who is not the married person's husband or wife. We added a footnote in the documentary to clarify its meaning for the Arab viewers.

Pattern 05:

The source text	The literal subtitling	The suggested subtitling
and of course this absolute Greek god.	وبالطبع هذا اله يوناني مطلق.	و بالطبع كان وسيمًا للغاية.
Timing: 00 :11 :25 :15		

In the documentary, one of the subjects described Prince Philip as a Greek god, which means according to Britannica “ a youth of remarkable beauty”. In an attempt to reflect the same image, we subtitled the noun “Geek god” as “وسيم” in Arabic because the concept of God in the Greek methodology is based on polytheism and is always sculpted as a handsome and powerful man. English society does not mind describing a person as God, whereas Arab viewers do not accept it.

- Annotating technical constraints of subtitling:

Patterns of deletion:

The source text	The literal subtitling	The suggested subtitling
And she was in you know weeping desperately from the	وكانت في كما تعلمون تبكي بيأس من فقدانها أبيها.	بها. gr.كانت تبكي بحرقه لفقدانها أب

loss of her father.		
Timing: 00 :05 :11 :24		

This pattern is an example of subtitling by deletion, as defined by Gottlieb (1992). We deleted the phrase “you know”, which was mentioned in the documentary four times. The reason behind deleting it is that the single-line subtitle should not contain more than 40 characters and is limited by space and time. Furthermore, the documentary subjects used it as a way to fill the conversation spaces, think about what to say next, and give the idea of sharing common knowledge. When, in fact, the Arab viewer does not know about the Queen’s life.

The source text	The literal subtitling	The suggested subtitling
fully uh conscious of the fact that she was queen.	تماما أه مدركة للحقيقة أنها أصبحت الملكة.	مدركة تماما أنها أصبحت ملكة.
Timing: 00 :05 :37 :15		

Um and uh have been mentioned in the documentary about three times. They are prosodic units used by the subjects while narrating the events that happened during the reign of Queen Elizabeth II. They are deemed unimportant and do not convey any ideas in the subtitles, so we deleted them due to the limited space of the subtitles.

The source text	The literal subtitling	The suggested subtitling
It was a matter of her personal happiness, it was a matter of the stability of the crown.	كانت مسألة سعادتها الشخصية و كانت مسألة استقرار العرش.	كانت المسألة متعلقة بسعادتها و استقرار العرش.
Timing: 00 :12:27:04		

We omitted the clause “it was a matter” for the reason of redundancy, which is avoided in subtitling. Omitting the clause “it was a matter” eases the readability and comprehension of the subtitle as it conveys the main ideas. Moreover, reducing unnecessary repetitions improves the subtitle’s aesthetic quality, maintains space, and ensures that the AV content is shown on the screen.

Patterns of condensation:

The source text	The literal subtitling	The suggested subtitling
the question a lot of people here in Britain are asking this morning is where is the queen?	السؤال الذي يطرحه العديد من الناس هنا في بريطانيا هذا الصباح هو أين هي الملكة؟	يتساءل البريطانيون هذا الصباح عن مكان الملكة.
Timing: 00 :00:21:19		

The source text	The literal subtitling	The suggested subtitling
It is with the greatest sorrow, that we make the following announcement.	بأعظم الأسى نصدر الإعلان الآتي.	نعلمن ببالغ الأسى.
Timing: 00 :04:17:11		

We opted for the condensation strategy as stated by Gottlieb (1992) while subtitling these patterns. This is to ease the readability of the text on the one hand and to respect the standard subtitling guidelines regarding the subtitle's number of characters, duration, and space on the other. Thus, we subtitled:

A: "the question a lot of people here in Britain are asking..." into " ... يتساءل البريطانيون "

B: "It is with the greatest sorrow, that we make the following announcement" into "نعلمن ببالغ الأسى".

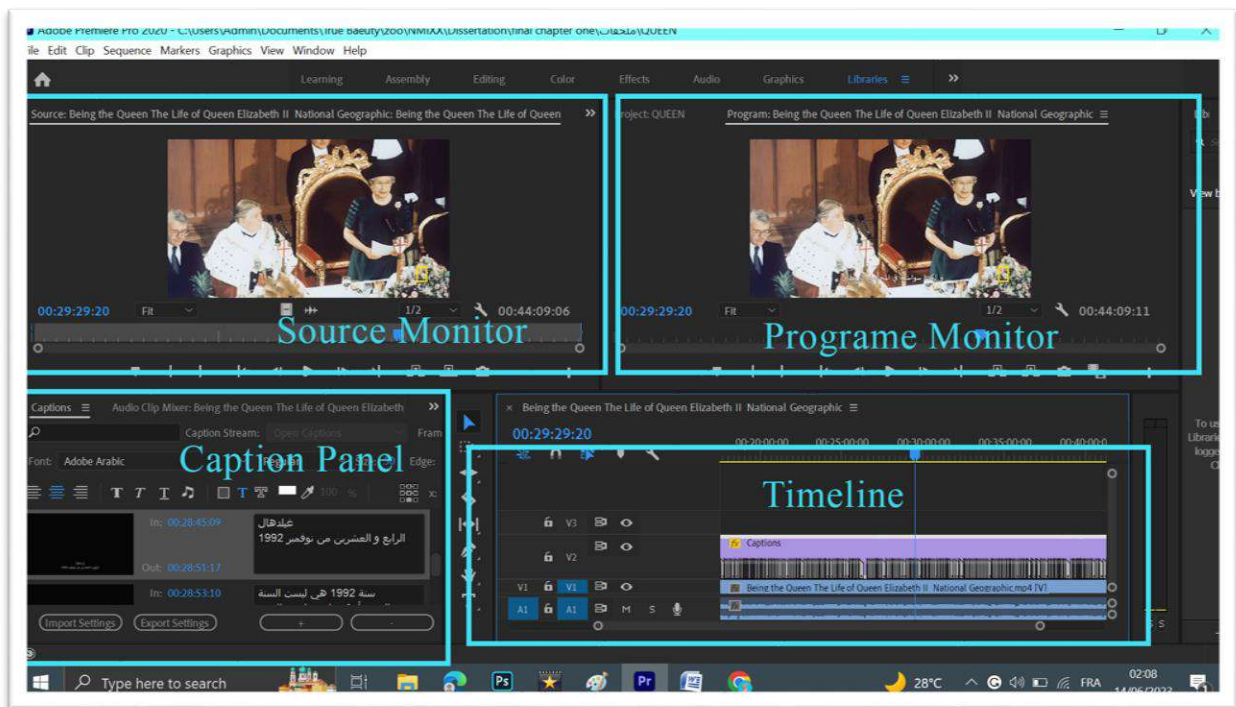
Other technical constraints:

There are additional subtitling limitations that arose during this process, annotated as follows:

- 2020ver of Adobe Premier Pro has many cons compared to the new versions. Too many programs run in the background making working conditions more challenging; it needs a caption workspace feature. The previous made the process more time-consuming because each time a sequence was inserted, we had to expand the screen to see the final result throughout the whole subtitling process, bearing in mind that almost 500 sequences were used for subtitling the entire documentary.

Figure 4

The four components of the audiovisual text



Note: This figure was screenshot during the process of subtitling the documentary film “Queen Elizabeth: The Life of Queen Elizabeth II”, it shows the number of programs running in the background of in Adobe Premier Pro software.

- Arabic subtitles are available in Adobe Premier Pro. However, the software does not give complete control over those Arabic subtitles; in most cases, we had to write numbers in letters which is against subtitling rules resulting in increasing the number of characters per line (35-40).

- Subtitles usually appear on the lower part of the screen. Still, some parts of the documentary “Being the Queen” have intralingual subtitles and other texts and details inserted within the image and may collisions with the subtitles.

We tried using a grey “Ghost box” with a low opacity (60%) to overcome this difficulty and exported the film. However, after reviewing it, it turned up that the “Ghost box” tarnished the aesthetics of the film and covered some of its elements. Instead, we opted for adjusting the position of subtitles at the upper part of the screen or moving them right and left to ensure that they are legible to the audience. As well as deleting unnecessary information about the subjects, where we only kept their names as seen in **Figure 5**

Figure 5

A screen shot from the subtitled documentary film “Queen Elizabeth: The Life of Queen Elizabeth II”



Note: This figure shows that the screen is visually overloaded with yellow Intralingual subtitles and details about the subjects (Elizabeth Pakenham)

- Since the corpus of our study is a documentary film about the Queen of the UK, the archival footages used are too old, and some words were hard to recognize because the British accent is fast and not to forget the lousy sound quality. It made it extra harder to write down the film's transcript, we had to browse the internet searching for them, and we even used software to identify the word for us, but it was still impossible. In the end, we opted for deletion, a subtitling strategy suggested by Gottlieb.

- It was impossible for us to stick to the 6 seconds rule while subtitling in some sequences, there are always exceptions because documentary films are of an aesthetic and narration nature of the event, sometimes the speech was extended and therefore we were unable to respect the 6 seconds rule and so number of characters per line.

Conclusion:

In conclusion, in this part, we thoroughly analysed and annotated the problems we encountered while subtitling a documentary film titled "Being the Queen: the life of Queen Elizabeth II." After a careful analysis, we determined that these difficulties are either linguistic due to the differences between Arabic and English languages besides the cultural aspects and barriers, in addition to the technical ones related to subtitling constraints.

Hence, this analysis was based on addressing these difficulties and finding solutions to them by using various strategies and procedures suggested by scholars in this field to carry out this subtitling process to achieve accuracy and please the target audience. An annotation was made to explain every option we considered and the reasons behind choosing one of them/ finale choice.

General Conclusion

Subtitling plays a significant role in transmitting and making AV content accessible to viewers from different backgrounds.

This research tackles the field of audiovisual translation and particularly subtitling with its functions, strategies, steps, and standards, sheds light on the difficulties faced during the subtitling process of the “Being the Queen: The Life of Queen Elizabeth II” documentary, and provides annotations to clarify the suggested choices. It answers the main research questions along with the sub-questions mentioned in the introduction, concluding that:

- The difficulties faced during subtitling the documentary film “Being the Queen” into Arabic are linguistic, cultural, and technical. We overcome the linguistic difficulties that revolved around tenses, verb forms, and lexical and phraseological choices by adopting the Arabic style and structure and suggesting subtitles that seek the intended message for the difficult words and phrases. Furthermore, the source text contains taboo words and terms that affect the values of Arab viewers; therefore, we softened them while subtitling. Lastly, we opted for Gottlieb’s condensation and deletion strategies to overcome the technical constraints of the subtitling process.
- The subtitling process shifts the AV product dialogues along with other components (images, gestures, soundtracks, and body languages) from one language into other using different strategies such as transfer, deletion, and condensation that ensure synchronizing the subtitles with the AV content and maintaining the readability and acceptability of the subtitles in the target language.
- The subtitles do not fully render the dialogue of the source language. The subtitler cannot avoid deletion due to the linguistic nuances between the two languages, subtitling standards, and subtitling constraints, which include limited space and duration of the subtitles, the number of characters per line, and aesthetic-visual consideration. Besides the need to synchronize the subtitles with the spoken utterances

In closing, more research is needed to be carried out on subtitling documentaries to acknowledge this genre in the AVT field and provide translators with proper and accurate guidelines on subtitling documentaries, considering that documentaries contain facts about real people, events, and situations. Arabs should pay more attention to this field so the Arabic language can compete in the market.

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ملخص البحث:

أسئلة البحث:

خلال هذه الدراسة, سنحاول الإجابة على أسئلة البحث التالية:

ماهي صعوبات سترجة فيلم وثائقي من الإنجليزية إلى العربية؟ و كيف يمكن للمترجم تجاوز هذه الصعوبات؟

الأسئلة الفرعية:

- كيف يمكننا الانتقال من اللغة المنطوقة إلى اللغة المكتوبة؟
- هل تنقل المترجمات محتوى النص الأصلي كلياً؟

أهداف البحث:

- تسليط الضوء على أهمية مجال الترجمة السمعية البصرية لمواكبة كل جديد.
- تسليط الضوء ضرورة دراسة مجال المترجمة.
- التركيز على كيفية مساهمة المترجمة في تبادل الثقافات و توسيع أفاق المعرفة.
- إنشاء منهجية صحيحة حول كيفية المترجمة و ذلك لإفادة الباحثين مستقبلاً.

أسباب اختيار البحث:

- رغبتنا في البحث في مجال الترجمة السمعية البصرية لما يتيح من فرص في المستقبل.
- قلة و ندرة الأبحاث في مجال المترجمة في العالم العربي.

منهجية البحث:

للإجابة على أسئلة البحث المذكورة أعلاه حاولنا انتهاج المنهج التحليلي الوصفي ثم التعليق على مشاكل سترجة وثائقي من 44 دقيقة حول الملكة إليزابيث.

معيقات البحث:

- عدم توفر كتب حول المترجمة.
- ندرة البحوث حول ميدان المترجمة إلى اللغة العربية.
- ندرة الكتب و الأبحاث حول سترجة الوثائقيات.
- عدم توفر برامج المترجمة.

الفصل الأول

I-1- الترجمة السمعية البصرية:

لم تقتصر الترجمة على ترجمة الأعمال المكتوبة فقط بل تعدت ذلك لترجمة كل ما هو مرئي و مسموع, لذلك سمي هذا المجال بالترجمة السمعية البصرية. و قد أنتشر صدهاء في الآونة الأخيرة لمواكبة كل جديد

و مساهمتها الفعالة في نشر مخلق المعارف و كذا دورها الفعال في توطيد العلاقات بين الثقافات و تعزيز عملية التواصل بين مختلف الشعوب.

I-1-1- تعريف الترجمة السمعية البصرية:

تعرف الترجمة السمعية البصرية أنها نوع من أنواع الترجمة المتعلقة بترجمة المنتجات المرئية و المسموعة, كونها تترجم منتجات مثل الأفلام و الوثائقيات و الرسوم المتحركة. و تعتمد أساسا على التنسيق الزمني بين كل عناصر المحتوى السمعي البصري سواء كانت مكتوبة أو منطوقة أو مرئية و الترجمات.

I-1-2- تاريخ الترجمة السمعية البصرية:

- في العالم:

لطالما ارتبط مفهوم الترجمة السمعية البصرية بالسينما, ففي بدايات السينما الصامتة كانت الترجمة السمعية البصرية عبارة عن نصوص توضيحية يتم دمجها مع مشاهد الفيلم بغية توضيح موضوع الفيلم و تفسير سياقه.

ابتكرت تقنية الصوت و أدرجت ضمن المنتجات المرئية فولدت ما يسمى بالسينما الناطقة, فأصبح في متسع المشاهدين مشاهدة الأفلام فقل استعمال النصوص التوضيحية منذ ابتكار تقنية الصوت و إدراجها مع الأفلام مما أسفر عن مشكلة تمثل في صعوبة نقل الدول المنتجة للأفلام أعمالها خارج حدودها بسبب حاجز اللغة و كذلك اعتقاد الناس بأن تقنية الصوت هو نوع جديد من أنواع الاستعمار. و لكن المنتجين وجدوا حلا لتجاوز هذه الإشكاليات و المتمثلة في إنشاء نسخ للفيلم بلغات مختلفة. فتم ابتكار تقنيات التنسيق الزمني في 1932 لمزج الصوت و الصورة فظهرت تبعا لذلك المترجمة و الدبلجة و اللتان أصبحتا موضوعا للعديد من البحوث حول هذا المجال.

- في العالم العربي:

قديمًا, كان العرب بحاجة للمترجمة أو الدبلجة من اجل الاستماع بالمحتوي الأجنبي ثم ظهرت الترجمة السمعية البصرية في العالم العربي سنة 1986 في مصر بفضل الإخوة الفرنسيين لويس و أوغست لوميغ. و بمرور الوقت ازدهر هذا المجال في العالم العربي.

I-1-3- أنواع الترجمة السمعية البصرية:

سيعتمد بحثنا هذا على أنواع الترجمة السمعية البصرية التي اقترحها المنظر بييف غامبي (2004):

1. ترجمة السيناريوهات: هي ترجمة تحريرية غير موجهة إلى الجماهير, حيث تتم ترجمة

سيناريوهات الأفلام بهدف إنتاجها لاحقا.

2. المترجمة داخل اللغة: هذه المترجمة تحافظ على اللغة الأصلية للفيلم. بمعنى آخر، تتم كتابة الحوار المنطوق أسفل الشاشة. هذا النوع من الترجمة السمعية البصرية موجه لفئتين: الصم و ضعاف السمع و بهدف التعلم.
3. المترجمة بين اللغات: و تعني الانتقال من البعد السمعي إلى البعد البصري. أي أنه تتم ترجمة النص الأصلي لمنتج سمعي بصري معين من اللغة المصدر إلى اللغة الهدف، ثم تدمج هذه الترجمة في الفيلم المراد مترجمته باستعمال برامج خاصة. و عادة ما تتواجد المترجمة في الجزء السفلي من الشاشة.
4. الوصف السمعي: يتم تركيب تسجيل الترجمة على صوت الحوار الأصلي للفيلم و عرضهما في آن واحد.
5. الدبلجة: لغة الفلم الأصلية لا تخدم الجمهور الهدف في الكثير من الأحيان، لذلك تقوم الدبلجة باستبدال التسجيل الصوتي الأصلي للفيلم بآخر يحتوي على ترجمة الحوار.
6. التعليق الحر: هذا النوع من الترجمة السمعية البصرية يشبه الدبلجة إلى حد كبير حيث تطرأ تغييرات على النص الأصلي و ذلك لتكييفه حسب قواعد و ثقافة اللغة الهدف و ذلك عن طريق حذف و إضافة بعض العناصر و التعليقات. ثم تزامن هذه المترجمات مع الصور بدلاً من شريط لفلم.
7. الترجمة الفورية: و هي عملية تتم على المستوي الشفهي حيث يقوم المترجمان بترجمة الكلام المسموع شفهيًا، و هي ثلاثة أنواع: الترجمة الفورية و الترجمة المتعاقبة و لغة الإشارة.
8. التعليق الصوتي: حيث يتم خفض التسجيل الأصلي للمنتج السمعي البصري، و تتم إضافة تسجيل فوقه يحتوي على ترجمة الحوار.
9. السرتلة: تشبه المترجمة، تستعمل في دور الأوبرا و المسارح حيث تتم إضافة المترجمات في شريط متواجد فوق المسرح أو في شاشة خلف الكراسي.
10. الترجمة المنظورة: يتم قراءة نص ما من طرف المترجمان و يترجم شفهيًا في نفس اللحظة.
11. المترجمة الحية: و تعني إضافة مترجمات حية لفائدة الصم و ضعاف السمع و تستعمل عادة في الملتقيات الرئاسية و الاجتماعات السياسية.
12. الإنتاج المتعدد: هو إنتاج منتج سمعي بصري بعدة لغات و هو نوعين: الإنتاج المزدوج و إعادة الإنتاج.

I-1-4- مقارنة بين الدبلجة و المترجمة:

الدبلجة هي عملية معقدة حيث تتضمن العديد من الممثلين الصوتيين و المعدات الإلكترونية المحترفة من أجل ضمان جودة الأصوات و التسجيلات و بالتالي فهي عملية جد مكلفة. إضافة إلى أن الدبلجة تستغرق

6. الوظيفة التكرارية: يجب على المترجم و الصورة نقل نفس الرسالة للمتلقي, و لذا لم يتوفر هذا العنصر فهذا يعني أن هناك حشوا في الكلام.

I-2-1-3-مراحل المترجم:

هناك عشرة مراحل للمترجم و تختلف من دولة إلى أخرى :

1. التسجيل: أي تسجيل كل المعلومات عن الزبون و الفلم المراد مترجمته كعنوانه و مخرجه و غيرهم.
2. المراجعة: يتم فحص حوار الفلم للتأكد من خلوه مي أي ضرر أو نقصان.
3. كتابة الحوار: غالبا ما توفر شركات الإنتاج المترجم بحوار النص و إذا تعذر ذلك على شخص ما كتابته و ذلك عن طريق الاستماع له و تسجيل الحوار.
4. النسخة المعمول عليها: من المحبذ انجاز نسخة عن الفلم الأصلي و ذلك لضمان ترجمة صحيحة و سليمة.
5. التقطيع: يتم تقطيع الحوار حسب وقت ظهوره و اختفائه من الشاشة مع مراعاة قاعدة الست ثواني.
6. الترجمة و التكييف: هنا تبدأ عملية تكييف المترجم باستعمال مختلف الاستراتيجيات المقترحة من طرف المنظرين و كذا احترام قيود المترجم.
7. الإدخال: يتم إدخال الترجمة في شكل مترجمات في أسفل الشاشة.
8. المراجعة: تتم مراجعة الفيلم مرة أخيرة قبل المصادقة عليه و ذلك للتأكد من خلوه من الأخطاء اللغوية و التقنية.
9. المصادقة: بعد التأكد من سلامة المنتج و المترجمات تتم المصادقة عليه.
10. التسليم: أي تسليم العمل لصاحبه.

I-2-1-4-العنصر السيميائي للمترجم :

إن مترجم المحتوى السمعي البصري لا تقتصر على ترجمة حوار الفيلم فقط لأن الفلم عبارة صوت و صورة. بمعنى أن الأفلام تحتوي عن العديد من العناصر السيميائية المختلفة و التي لا تقل أهمية عن غيرها و التي تلعب دورا هاما في إيصال المعلومة إلى المتلقي و في ربط أفكار الفلم. و نتحصل عن طريق دمج كل من الصورة و الصوت على أربعة قنوات تواصلية مختلفة.

- القناة السمعية الغير لفظية: الموسيقى و المؤثرات الخلفية.. إلخ
- القناة السمعية اللفظية: الحوارات و الأغاني.
- القناة المرئية الغير لفظية: مثل لغة الجسد و الألوان و الإضاءة.
- القناة المرئية اللفظية: الكتابات و اللافتات و عناوين الجرائد... إلخ.

I-2-1-5- إستراتيجيات المترجمة:

حدد غوتليب عشر استراتيجيات للمترجمة تتمثل في:

- 1) المترجمة الحرفية: تعني بان على المترجم مترجمة النص كليا في اللغة الهدف بدقة ووضوح، لا فلا يجري المترجم أي تعديلات على المترجمات سواء كانت بالحذف أو بالتكثيف أو بالإضافة.
- 2) التكتيف/ التركيز: تمكن المترجم من نقل معلومات كثيرة في كلمات قليلة شريطة ألا يسبب ذلك ضياعا في محتوى النص الأصلي كأن يجمع جملا في جملة واحدة.
- 3) إعادة الصياغة: تستعمل عندما يتعذر على المترجم نقل النص الهدف بنفس أسلوبية النص الأصل فيقوم بإجراء تعديلات في النص الهدف بغية تسهيل الفهم للمتلقى.
- 4) الحذف كلي: يضطر المترجم في بعض الأحيان إلى حذف عبارات مهمة أو أجزاء من حوار اللغة الأصل نتيجة سرعة الحوار المتبادل بين الشخصيات وصعوبة استيعاب المشاهد للمترجمات.
- 5) التبسيط: بهدف توضيح محتوى المنتج السمعي البصري ونقل أثره المقصود للجمهور الهدف يلجئ المترجم إلى القيام ببعض التعديلات في النص الأصل.
- 6) تعذر المترجمة: تستعمل هذه الإستراتيجية في حالة تعذر إيجاد مترجمة للنص الأصل.
- 7) الحذف/ الإسقاط: يكون المترجم مجبرا على حذف بعض كلمات أو عبارات النص الأصل بسبب محدودية المكان والمدة المخصصة للمترجمة.
- 8) المحاكاة: تعمل هذه الإستراتيجية على محاكاة أسماء العلم في اللغة الهدف.
- 9) الإضافة أو التوسع: وتعني إضافة معلومات في المترجمة بغية جعل المترجمة مفهومة للمشاهد الهدف.
- 10) النسخ: تستعمل هذه الإستراتيجية عند وجود عناصر شادة أو خاصة باللغة الأصل و فيقوم المترجم بنسخها إلى اللغة الهدف

I-2-1-6- المعايير العالمية للمترجمة:

1-4- الفضاء المكاني:

1. مكان المترجمة في الشاشة: قرر المترجمون وضع المترجمات في أسفل الشاشة حتى لا تشوش مشاهدة المحتوى البصري لكونه أهم عنصر في المنتج السمعي البصري.
2. عدد الأسطر: العدد المسموح به في المترجمة هو سطرين لا أكثر.
3. عدد الأحرف في السطر الواحد: يجب ان لا يتعدى عدد الأحرف في السطر الواحد أربعون حرفا لكي لا تتأثر مشاهدة الفيلم. و يفضل استعمال 35 حرفا في السطر الواحد.

4. لون الخط و نوعه و الخلفية: يجب أن يكون لون السترجات أبيضاً, يفضل أن يكون الخط المستعمل Ariel أو Helvetica و توضع خلفية رمادية منخفضة العتامة و ذلك لتفادي صعوبة قراءة السترجات.

2-4- الفضاء الزمني:

1. المدة الزمنية المحددة: لا يجب أن تتجاوز مدة عرض سطر واحد من السترجة من ثلاث إلى أربع ثواني, و ست ثواني بالنسبة لسطرين.
2. وقت ظهور السترجات: يجب أن تعرض السترجات 4\1 ثانية بعد ابتداء الحوار.

3-4- علامات الترقيم و معايير الأخرى:

الاستعمال الصحيح لعلامات الترقيم مهم جدا خلال عملية السترجة لأنها تزيد من سهولة قراءة السترجات.

- تستعمل النقطة (.) في آخر الجملة التامة للدلالة على أن الفكرة قد انتهت و يمكن للمشاهد الآن التركيز على الشاشة.
- تستعمل الفاصلة (,) في اللغة العربية للفصل بين الجمل الغير منتهية المعنى.
- حسب دياز سينتاز و ريميل (2007) تستعمل الثلاث نقط المتتابعة (...) في نهاية و بداية الجملة للدلالة على أن الكلام لم ينتهي بعد و على المشاهد التركيز على السترجة ليتلقى المعنى الكامل.
- غالبا ما تدرج السترجات أسفل الشاشة و في المنتصف, و لكن في حالة وجود حوار بين شخصين فيجب أن توضع السترجات في المنتصف بمحاذاة اليسار و تسبق ب (-) للدلالة على وجود حوار.
- تستعمل علامة التعجب (!) للتعبير عن الصدمة أو السعادة و غيرها, و تستعمل علامة الإستفهام (?) بعد طرح سؤال ما. هاتين العلامتين مرتبطتين بطبقة صوت المتكلم حيث يعد استعمالهما مهما جدا و ذلك من أجل نقل نفس المشاعر الأحاسيس للمتلقي.
- تستعمل الحروف المائلة عند ترجمة أصوات الخلفية مثل صوت شخص يتكلم عبر الهاتف أو بكاء رضيع في الخلفية و غيرها من الأصوات.
- و بالنسبة للتعليقات التوضيحية فهي توضع عند تعذر فهم كلمة ما من طرف المتلقي, و تتواجد في أعلى الشاشة.

I-2-1-7- تطبيقات السترجة:

يوجد العديد من تطبيقات السترجة المجانية و المتوفرة في الانترنت مثل Aegisub و Subtitle Edit و virtualdu. و يوجد أيضا التطبيقات الغير مجانية مثل PowerDirector و AHD Subtitles و Maker و spot و غيرهم, هم أكثر احترافية لاملاكهم ميزات جديدة و يتميزون بسهولة دمج السترجات.

I-2-2- الأفلام الوثائقية:

I-2-2-1- تعريف الأفلام الوثائقية:

يعرف الفيلفم الوثائقي بأنه منتج سمعي بصري، ينقل الحقائق حول حدث أو مسألة أو شخصية ما. يعرض الوثائقي محتواه بشكل إخباري أو ترفيهي أو تعليمي هادفا إلى توسيع مدارك المعرفة لدي المشاهدين أو وضع حلول لمختلف المشاكل التي تواجه العالم. و كما عرفه المخرج جريرسون بأنه "المعالجة الخلافة للواقع".

I-2-2-2- أنواع الأفلام الوثائقية:

- (1) الأفلام الوثائقية التوضيحية: يهتم بنقل التاريخ و الواقع و الحقيقية حيث يتم تجميع لقطات أرشيفية لفترة و معينة وإضافة تعليق صوتي فوقهم.
- (2) الأفلام الوثائقية الشعرية: يعتمد على الجمالية و على خلق أجواء للتأثير داخل المتلقي و لا يهتم بنقل الحقيقة أو الواقع.
- (3) الأفلام الوثائقية التشاركية: يكون هناك تدخل من طرف المخرج حيث تجده يقدم تعليقات و توجيهات للأشخاص المشاركين في الفلم الفيلفم إما بطريقة مباشرة أو خلف الكواليس و ذلك لتوضيح وجهه نظره.
- (4) الأفلام الوثائقية الرصدية: يتم تصوير حياة أشخاص ما بطريقة عفوية دون أي تدخل من طرفه بحيث تجد المشاهد غير قادر على تحديد ما إذا كان الفلم مسجل أم لا من شدة واقعيته.
- (5) الأفلام الوثائقية الانعكاسية: يحاول هذا النوع أظهار علاقة المخرج بالجمهور حيث يتم توثيق عملية صنع الأفلام بحد ذاتها و ذلك من خلال تصوير الكواليس و عملية المونتاج و التعديل و كل شيء.
- (6) الأفلام الوثائقية الأدائية: و يرتكز هذا النوع من الأفلام على تدخل المخرج و فيلمه عن اعتمادا على خبراته و تجاربه الشخصية و ذلك لأكتشاف الواقع.

I-2-2-3- خصائص الأفلام الوثائقية:

- تعالج الأفلام الوثائقية مواضيع وأحداث منتقاة من واقع الحياة.
- يتميز موضوع الفيلفم الوثائقي بالدقة لأن مادته تختار من الواقع الحي دون تأليف كالأفلام السينمائية، كما وتتم دراسته بعمق وتمعن.
- يحقق الفيلفم الوثائقي أهدافا في جميع مجالات الحياة سواء كانت تثقيفية أو تعليمية وكذلك يساعد الوثائقي على حفظ الأحداث التاريخية والتراث.

I- 4-2-2- عناصر الأفلام الوثائقية:

- 1) الراوي: يسمى المتحدث في الفيلم الوثائقي بالراوي كونه يسرد قصة الفيلم الوثائقي أو يذكر حقائقه. وغالبا ما يتحدث الراوي دون أن يرى في الفيلم الوثائقي.
- 2) المعلقين: هم أناس يقدمون معلومات حول الموضوع الذي يدور حوله الفيلم الوثائقي.
- 3) الصور واللقطات الأرشيفية: يستند الفيلم الوثائقي على صور ولقطات أرشيفية تبين حقائق المسألة المطروحة ووقائعها في الفيلم، كما ويخرج مخرجو الأفلام الوثائقية لقطات متنوعة يتم عرضها خلال الفيلم لإعطاء جمالية سينمائية.
- 4) إعادة التمثيل: يلجئ منتجو الأفلام الوثائقية إلى إعادة تمثيل الأحداث التي جرت في الماضي بغية توضيحها للمشاهد.
- 5) المقابلات: هي محادثات تدور بين المعلقين في الفيلم الوثائقي والمخرج أو الراوي. حيث تقدم هذه المقابلات براهين تؤكد صحة موضوع الوثائقي.

I- 5-2-2- سترجة الأفلام الوثائقية:

اهتم العديد من الباحثين في مجال الترجمة السمعية البصرية بالأفلام الروائية بصفة عامة أكثر من الأفلام الوثائقية، مما أدى ذلك إلى ندرة الأبحاث حول مجال ترجمة الأفلام الوثائقية، وذلك راجع إلى الاعتقاد الخاطئ عند المترجمين أن الأفلام الوثائقية عبارة عن حقائق واقعية لا تسبب ترجمتها إشكالا، بالإضافة إلى الخرافات المنتشرة أن الفيلم الوثائقي ليس فلما في الحقيقة وترجمته ليست سمعية بصرية. تعد ترجمة الوثائقيات ترجمة متخصصة على المترجم أن يفهم موضوع الفيلم وأن يختار بعناية المفردات في اللغة الهدف. يسعى المترجم إلى نقل محتوى الفيلم الوثائقي بدقة ووضوح مع مراعاة الخصائص اللغوية و الأسلوبية للغة الأصل واللغة الهدف وكذلك المصطلحات المستخدمة عند سترجة الأفلام الوثائقية فمن المهم جدا أن يحذف المترجم الكلمات التي لا تتناسب مع ثقافة اللغة الهدف وان يختار الكلمات بما يناسب الجمهور المستهدف، وكذلك عليه أن يأخذ في الحسبان معايير السترجة واستراتيجياتها ومراحلها عند قيامه بعملية السترجة.

تعتمد سترجة الفيلم الوثائقي على مزامنة العناصر المنطوقة والمرئية والمكتوبة في الفيلم مع السترجات لنقل المعنى بدقة، كما يجب الأخذ ببعض الاعتبارات التي تتمثل في:

- اختيار الكلمات البسيطة والمتداولة في اللغة الهدف.
- تكثيف الكلمات والعبارات بسبب عدد الأحرف في كل سطر والمدة المحدودة لعرض السترجات.

الفصل الثاني:

يعرف هذا الفصل بالفيلم الوثائقي " الملكة : حياة إليزابيث الثانية" و يوضح الطريقة و الخطوات التي تم اعتمادها خلال سترجة الوثائقي كاملا (44 دقيقة)، ثم قمنا بالتحليل و التعليق على الصعوبات التي واجهتنا باستخدام مختلف استراتيجيات السترجة.

الخاتمة:

سعى هذا البحث إلى فيلم وثائقي من 44 دقيقة حول الملكة إليزابيث و ذلك للإجابة على أسئلة بحثنا. و توصلنا إلى النتائج التالية:

- تمثلت الصعوبات التي واجهتنا أثناء سترجة وثائقي "الملكة: حياة إليزابيث الثانية" في كونها لغوية و ثقافية وتقنية، تغلبنا على هذه الصعوبات بالاختيار الجيد للكلمات التي تناسب عادات و ثقافة المشاهد بالإضافة إلى تطبيق استراتيجيات السترجة و احترام معاييرها.
- ينقل المسترج من لغة منطوقة إلى لغة مكتوبة باستعمال استراتيجيات السترجة كالحذف والتكثيف واللان تضمنان مزامنة محتوى المنتج السمعي البصري مع السترجات بالإضافة إلى تمكين المشاهد العربي من قراءة السترجات و الاستمتاع بمحتوى المنتج.
- لا تنقل السترجة حوار اللغة الهدف بسبب معيقات الترجمة التي تلزم المسترج على القيام بالحذف.

مستخلص:

بفضل التطور التكنولوجي الذي يشهده عصرنا الحالي, لم يعد ميدان الترجمة يقتصر على الترجمة التحريرية أو الفورية فقط بل ارتبط بالشاشة مما أدى إلى ظهور الترجمة السمعية البصرية و مختلف أنواعها و التي تعتبر جسرا للتواصل بين مختلف الشعوب و الثقافات. و لا شك أن للسترجة دورا مهما في نقل جوهر المحتوى السمعي البصري بدقة و وضوح في سترجات تعرض في الجزء السفلي من الشاشة.

هدفت هذه الدراسة إلى سترجة فيلم وثائقي تحت عنوان: " كونها الملكة: حياة الملكة إليزابيث الثانية" و التعريف بمجال السترجة و كافة خصائصها و قيودها ثم التقصي عن الصعوبات و الإشكاليات التي واجهناها خلال عملية السترجة و شرح الحلول التي اتخذناها لتجاوز تلك الصعوبات مع مراعاة الاعتبارات السوسيوثقافية و التداولية والدلالية و المعجمية التي تتميز بها كل لغة.

الكلمات الدلالة: الترجمة السمعية البصرية, السترجة, الأفلام الوثائقية.

Abstract:

Thanks to technological development, the field of translation is no longer limited to editorial or simultaneous translation only but is now linked to screens which led to the emergence of audiovisual translation and its various types. The latter is seen as a communication bridge between people from different cultures. And there is no doubt that subtitles are essential in conveying the essence of AVT content accurately and clearly in subtitles displayed on the lower part of the screen.

This study aimed to subtitle a documentary film entitled: "Being the Queen: The Life of Queen Elizabeth II" and introduce the subtitling field and all its characteristics and limitations. Then it investigates the difficulties faced during the subtitling process and explains solutions to overcome them, taking into account the socio-cultural, lexical, pragmatic, semantic, and linguistic aspects of each language.

Key words: Audiovisual translation, subtitling, documentary films.

Résumé:

Le développement accru de la technologie de nos jours a permis l'évolution du domaine de la traduction qui s'est étendue au-delà de la traduction éditoriale et simultanée. La traduction est désormais étroitement liée au domaine de l'écran, ce qui a donné naissance à la traduction audiovisuelle sous toutes ses formes. Cette dernière est considérée comme un vecteur de communication entre les peuples et les cultures, créant ainsi un lien entre ces peuples et ces cultures. Il est indéniable que les sous-titres jouent aujourd'hui un rôle primordial dans la transmission précise et claire de l'essence du contenu audiovisuel, souvent représenté par un texte affiché en bas de l'écran.

Cette étude avait pour objectif de traduire un documentaire intitulé "Being the Queen : The Life of Queen Elizabeth II" et d'étudier le domaine du sous-titrage, en mettant en lumière toutes ses particularités et ses limites. De plus, cette étude se proposait d'exposer les difficultés et les problèmes auxquels nous avons été confrontées lors du processus du sous-titrage, tout en illustrant les solutions que nous avons mises en place pour les surmonter, en tenant compte des aspects socioculturels, lexical, pragmatiques, sémantiques, et linguistiques propres à chaque langue.

Mots- clés: Traduction audiovisuelle, sous-titrage, film documentaire.