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Specialty: Translation

Subtitling
Selected Videos of the Rector of
Kasdi Merbah University

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Abstract:

Subtitling is one of the most effective and flexible solutions to transfer the content of audiovisual media from one language into another. Subtitling is not just limited to TV shows and movies any longer. They can be found on all sorts of audiovisual media such as the focus of our dissertation, and videos of speeches of the Rector of Kasdi Merbah University. The purpose of the present study is to convey the content of the selected speech videos of the Rector of Kasdi Merbah from Arabic into English to the English-speaking audience, and to identify and give insight into the obstacles and constraints of the subtitling process and the solutions we opted for. The chosen corpus of this study is a collection of selected videos of the Rector, from the Youtube channel of the University of Kasdi Merbah, this choice is based on the selection of the most representative and interesting videos. In the subtitling process, we have encountered some linguistic constraints such as untranslatability, culture-specific terms, and other technical constraints such as temporal limitations, number of characters per line, font, and size of the text. Therefore, we chose to use shifts to adapt to the target language, transform the same effect of the source language, and make some changes such as omissions, and reductions to deal with the technical obstacles. After selecting the representative videos, we translated their content and adjusted the subtitles using the software AeigSub then integrated the videos with the right subtitle using Format Factory, next, we have written an annotation about the process.

Key words: Subtitling, Audiovisual translation, Administrative vocabulary, Translation shifts, Untranslatability.

ملخص:

السترجة هي نمط من بين أنماط الترجمة الأكثر فعالية وتتمثل في توفير نص مترجم على شكل ترجمة كتابية على أسفل الشاشة. كما أنها لا تقتصر على البرامج التلفزيونية و الأفلام فقط، بل يمكن استخدامها أيضا على الأشرطة الوثائقية ومقاطع الفيديو على الأنترنت لجعلها متاحة لجمهور أوسع. كما أنها لا تساهم فقط في فهم اللغة بل تمكن المشاهد أيضا من التعرف على ثقافات أخرى أثناء مشاهدة المحتوى السمعي البصري.

تهدف هذه الدراسة إلى نقل محتوى فيديوهات مدير جامعة قاصدي مرباح من العربية إلى الإنجليزية ولكي يتأتى ذلك يتعين على المترجم التعامل مع بعض الصعوبات اللغوية ذات الطابع الثقافي لنقل نص دقيق وأمين للنص الأصلي ويتسم بالمقبولية.

ارتأينا أن نختار مجموعة فيديوهات متوفرة على منصة اليوتيوب والتي أعدها مركز السمعي البصري التابع للجامعة. وقد جاء اختيارنا بناء على إحتواءها على أمثلة تفيد أغراض هذا البحث.

واجهنا خلال عملية الترجمة بعض العوائق اللغوية كعدم قابلية الترجمة والمصطلحات ذات الخصوصية الثقافية وعوائق أخرى تقنية كالقيود الزمنية وعدد الأحرف المسموح بها في كل سطر وخط وحجم النص؛ لذلك اعتمدنا على بعض النظريات المتمثلة في مفهوم تغييرات الترجمة حسب كاتفورد للتكيف مع اللغة الهدف ونقل نفس تأثير اللغة المصدر وإجراء بعض التغييرات مثل الحذف و التقليل لمعالجة العقبات التقنية.

ترجمنا محتوى الفيديوهات وعدلنا الترجمة باستخدام برنامج (ايجيساب) ثم دمجنا الفيديوهات مع الترجمة باستعمال (فورمات فاكثوري) بعدها قدمنا شرحا للعملية.

كلمات مفتاحية: الترجمة السمعية البصرية، مفردات إدارية، تغييرات الترجمة، عدم قابلية الترجمة.

Dedication I:

I dedicate this research to those who have been my unwavering sources of support, inspiration, and love throughout this journey.

First and foremost, I express my deepest gratitude to *God*, whose guidance and blessings have illuminated my path and granted me the strength and perseverance to undertake this research. Your divine presence has been a constant source of comfort and reassurance.

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List of Abbreviations

AVT: Audiovisual Translation

SL: Source Language

TL: Target Language

ST: Source Text

TT: Target Text

SDH: Subtitling of Deaf and Hard of Hearing

KMU: Kasdi Merbah University

MA: Master's Degree

BA: Bachelor's Degree

Ph.D.: Doctor of Philosophy

TV: Television

DVD: Digital Video Disc

UK: United Kingdom

USA: United States of America

List of Tables

Table 1: the table represents an example of level shift from the first video.

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Introduction:

Nowadays, audiovisual communication is widely spread; the average person spends 100 minutes watching videos online and the number is increasing. Thus, subtitling plays a huge role in making those videos accessible to different audiences around the world. Hence, translators must keep up with the nuances and technicalities of this field specialty. However, audiovisual translators face a number of issues while subtitling. Therefore, what is translation? What is audiovisual translation? And what is subtitling?

Translation is conveying a text or part/parts of it from a source language into a target language while remaining the same semantics.

Audiovisual translation, also referred to as multimedia translation, is a branch of translation. It is transferring the verbal elements contained in the multimodal works from one language into another. Three main types of audiovisual translation can be distinguished: Subtitling, Dubbing, and Voice-over.

Subtitling, which centres our research, is the process of converting an audiovisual speech into a text on screen, simultaneously with the audio from a source language into a target language.

Statement of the Problem:

Our study provides a thorough discussion and analysis of selected videos of the Rector of Kasdi Merbah University.

It analyses the key issues related to audiovisual translation in general, and subtitling in particular. It also tackles subtitling videos from Arabic into English (speeches, interviews ...).

This study investigates the challenges and constraints that are often encountered by translators, these obstacles might be spatial(the size of the text and the number of characters on the screen are very limited which makes a challenge for researchers), temporal/ synchrony (the time each sentence could be displayed on the screen is less than 5 seconds, they also include the reduction of the source text because it might be too long and its translation cannot be displayed on the screen due to the space limitations.

Arabic and English are different from many perspectives; taking the linguistic perspective into consideration, the gaps between the two languages make also an issue in finding the

closest-to-natural equivalent which also interferes with the challenges of culture-specific terms and conveying the same effect or image. In the light of linguistic and cultural differences, **English** comes from the large **Indo-European language family** (it belongs to Germanic languages branches) while **Arabic** comes from the **Afro-asiatic family** (it belongs to the Semitic languages branches), sentence structure, grammar, Arabic word roots. Finally, the technical parameters which academic researchers are more concerned with than others.

Aims and Objectives:

This study focuses primarily on subtitling the content of selected videos of the Rector of Kasdi Merbah University from Arabic into English, which is transferring it to new audiences and making it widespread.

This research also aims to identify the difficulties and obstacles encountered by audiovisual translators.

In addition, it pinpoints the procedures used by the translators to overcome those difficulties.

Comment uncover, and analyse the factors and choices made by the researchers.

Research Questions:

The main question is:

- A. What are the obstacles and challenges faced by audiovisual translators/researchers while subtitling?

The sub-questions are:

- B. What is subtitling and its constraints?
- C. Which theories are relevant to subtitling and serve the purpose of the study?
- D. What are the methods and procedures used to overcome them?

Literature Review:

The most important study of this field is made by the scholar Diaz Cintas in his book (Audiovisual Translation: Subtitling (2007)). The book offers concrete subtitling strategies and provides an overview of the world of subtitling.

Catford, who introduced shifts (1965) and untranslatability in the discipline of Translation Studies “A Linguistic Theory of Translation”, we used those terms to refer to the changes which occur or may occur in the process of translating.

After the contribution of Catford, comes another scholar in this study area, Peter Newmark, who suggested some interesting theories, methods, and problems that researchers may encounter, and their solutions. In his book named (Textbook of Translation (1988)), Peter Newmark mentioned the taxonomy (typology) of culture (Ecology, Material Culture, Social Culture, gestures, and Habits) which facilitates the challenges of translating culture-specific terms.

Eugene Nida’s major contribution is his book “The Theory and Practice of Translation” along with his contribution to the Bible translation was the concept of “the functional equivalent”. He focused on conveying the meaning first than the spiritual style.

Jacobson is another scholar who contributed to the field of translation with his concept of intralingual translation in his book named “

Two of the earliest ones were Vinay and Darbelnet by publishing (Comparative Stylistics (1958)), they suggested the procedures of translation and showed the complex relations between language, translation, and comparative stylistics.

Methodology:

We are going to study the following issue: Subtitling selected videos of the Rector of Kasdi Merbah University Ouargla within the framework of descriptive translation studies because this study is introspective by nature, which means examining our own perceptions on the process of subtitling and commenting on this experience.

Our study is divided into three chapters (two theoretical and one practical).

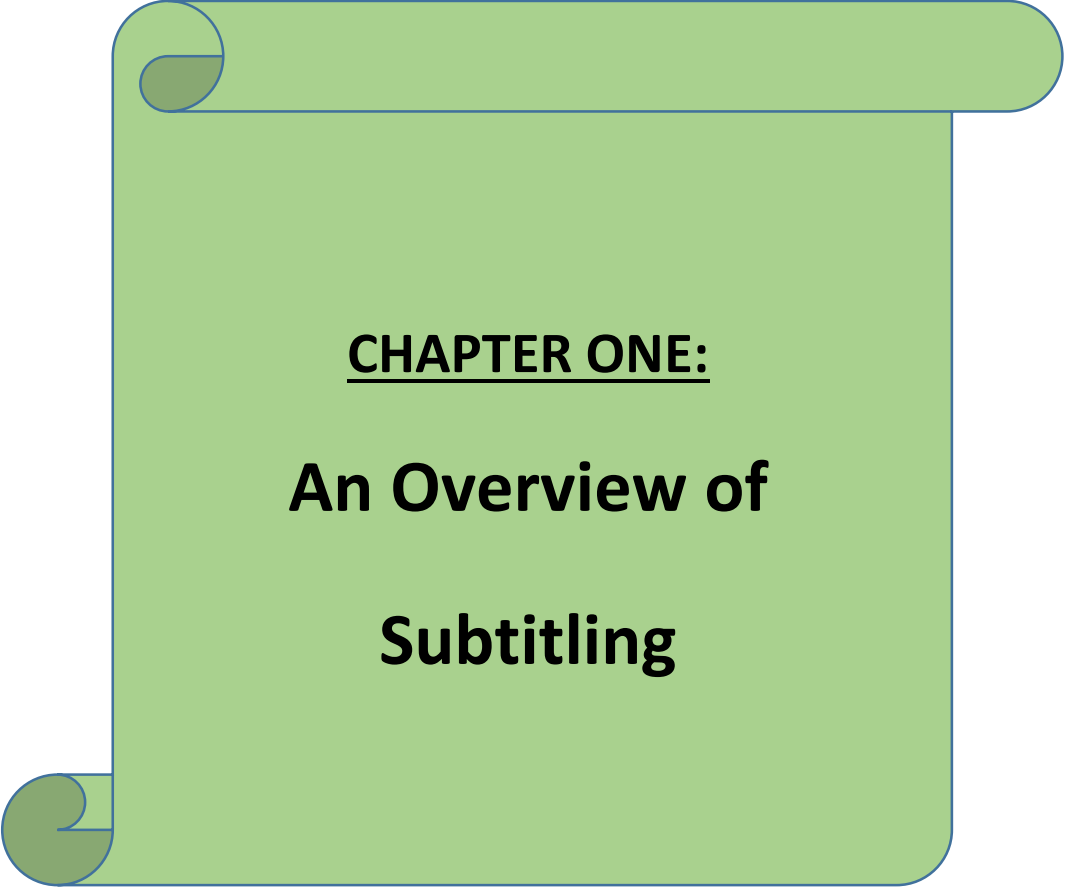
In Chapter One we deal with the definitions of audio-visual translation and dubbing in general and subtitling in particular. We also tackle the constraints of subtitling.

While in Chapter Two we are going to study the theories of translation such as shifts and untranslatability by Catford and the cultural categories by Peter Newmark, as well as deal with the theory of Eugene Nida about too few too many words and their relevance to the process of subtitling.

This research discusses, analyses, investigates, and annotates, in Chapter Three, the subtitling of the most representative videos which serve our dissertation and their accordance with the theories mentioned in chapter two.

Commenting on the subtitling, we will use translation procedures, shifts, and methods to justify our choices.

In the process of subtitling, we are willing to use the AegiSub application (a freeware) to edit the videos selected and Format Factory to integrate them with their selected subtitles to get the final format.



CHAPTER ONE:
An Overview of
Subtitling

Introduction:

The emergence of the industrial revolution in the eighteenth and nineteenth centuries led to radical changes and developments in ale domains. One of the affected domains is the world of moviemaking. The art of acting evaluated from theatre to camera, and from silent films to talkies. Thus, intercultural communication in this age of globalisation was a need, and the only bridge to connect communities was translation, specifically audiovisual translation, which is one of the most widely known types of translation.

One of the two most common modes of audiovisual translation, and one of the most fast-growing with the large discipline of translation studies. Currently, subtitles are present in our daily lives while studying on the internet, watching movies on TV or youtube, in advertisements, and public transportation.

This chapter will tackle in detail the field of subtitling, its definition, types, and constraints.

1. Audiovisual Translation:

“Audiovisual translation (AVT) is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, operas, opera stages, and video games are just some examples of the vast array of audiovisual products available that require translation. As the word suggests, audiovisuals are made to be both heard (*audio*) and seen (*visual*) simultaneously but they are primarily meant to be seen.” (Chairo, 2012). AVT is also referred to as multimedia translation, it is a type of translation that includes both sound and image. It deals with the transfer of verbal messages into written texts or other verbal messages in another language.

Before the 20th century, there was no audiovisual translation because of the spread of silent cinema. One of the famous works of that period is the silent film “Charlie Chaplin”. After the dawn of talkies, the industrial revolution, and the development of technology, the challenge of languages aroused, and the use of audiovisual translation was a need.

With the proliferation of the internet and online platforms, Youtube has become very much frequented and the second most visited website for its importance in promoting programs, providing information to students, and communicating with a wide audience. Recently, youtube added a subtitling feature to its videos and made them accessible to all users around the world and in any language.

Díaz Cintas (1999) differentiates two main types of AVT as follows: Dubbing and Subtitling, but there are others such as Voice-over, partial-dubbing, narration, and interpreting.

1.1 Dubbing:

Dubbing, a screen translation, is the process of replacing audio of a verbal text in one language with audio of a verbal text in another language in a way in which the original audio is swapped to sound natural as much as possible. “The remaining tracks are kept inviolable (the soundtracks including music and special effects, and the track containing images)”, (Elsevier, p8, 2006).

1.2 Subtitling:

Subtitling is lately given much interest by scholars, translators, and moviemakers for the huge role it plays in the multimodal world and multilingual communication. Diaz Cintas defined 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 some languages, like Japanese, cinema subtitles are presented vertically and tend to appear on the right-hand side of the screen.” (2007, p8, p9). Cintas defines subtitling as the process of translating verbal texts in one language into written texts in another language on the lower part of the screen. He focused on the subtitling of every element that appears on the screen (voice or text), it might be displayed on different parts of the screen depending on the language.

According to Elena Di Giovanni, subtitling “Is the turning of language delivered orally into a written text, appearing on screen simultaneously with the dialogues, which remain fully audible. Thus, subtitling performs the twofold tasks of adding a channel of communication and insuring the co-existence of two languages.”(Elena Di Giovanni, 2016). Elena mentioned

the words: simultaneously, which means while the original speaker is speaking, the text appears at the same time on screen; and fully audible, which means unlike dubbing, the original verbal text is still heard. In addition, Elena said subtitling is a way to facilitate communication, the transfer of information, and a tool to listen to a language and read another in synchrony.

“Due to the complex, diagonal nature of subtitling, the subtitler must possess the musical ears of an interpreter, the stylistic sensitivity of a literary translator, the visual acuteness of a film cutter, and the aesthetic sense of a book designer.”(Gottlieb, 1994). Gottlieb points to the need of the subtitler to be skilled in listening for a good understanding of the source text, well trained in translation for a stylistic accurate translation, to place the text on the screen in synchrony with the audio, and to be able to create a close-to-natural target text.

The platform of Youtube was founded in 2005 and since Youtube introduced subtitles support in 2006, the social media site has been a trendsetter for online accessibility. Using voice recognition technology, videos could be auto captioned or the owner could provide a verbatim transcript and Youtube would automatically synchronise text and the spoken word.

1.3 Classification of subtitling:

The evolution of technology is speeding, thus, the existing typology and classification of subtitling is varied and might be overlapped for a good number of classifications, but as Dias Cintas has mentioned, they are grouped according to the five criteria: linguistic, time available for preparation, technical, methods of projection, and distribution format.

1.3.1 Linguistic parameters :

The linguistic parameter is one of the parameters of the traditional classification. This parameter is essentially related to language and its feature, it basically signifies the relationship between the source and the target language. The sub-groups of this type are the interlingual and the intralingual subtitles/ subtitling. (Gottlieb, 1997, 2005).

1.3.1.1 Interlingual Subtitling:

This class of subtitling highlights the translation between two different languages from a source text (ST) into a target text (TT), “designating the relationship between different source and target languages.”(Dias Cintas, 2006, p199). (Gottlieb, 1994) refers to it as “diagonal

subtitling.” Because the transfer in this type of subtitling is not merely on the level of languages, but also on the level of modes. Crossing over from verbal text in one language into written text in another language.

For deaf people, their special needs required a specific subtitling, unlike the one for the hearing viewers. After the arrival of the DVD in some countries such as Germany UK and Italy, it was possible for them to watch movies/ films in foreign languages by providing a line for the hearing and another for the deaf and hard-of-hearing. The colour of subtitles is white or yellow, but the SDH may take different colours for character identification.

1.3.1.2 Intralingual Subtitling:

Intralingual subtitling postpones the spoken dialogue into a written dialogue in the same language, which is the transmission from the auditory to the visual level. The first type, SDH, is primarily aimed at the deaf and hard-of-hearing, who do not receive the auditory dimension of speech in a way that does not allow them to understand the linguistic dimension. Therefore, it transcribes the spoken words, sound effects, relevant musical cues, and other relevant audio information to enable deaf or hard-of-hearing persons to follow an audiovisual programme.

SDH is considered one of the forms of audiovisual communication which is gaining power nowadays, thanks to the efforts of pressure groups in promoting the interests of those with hearing problems.

The second type of intralingual subtitling is directed to language teaching and language learning for foreign students, immigrants, refugees, or those with literacy problems who are interested in improving and enhancing their language skills by watching TV shows, movies, news, and films. Columbia Tristar Home Video, for example, was one of the first companies in the 1990s to launch a collection of English language film videos with English subtitles entitled Speak Up. “Watching and listening to films and programmes subtitled from other languages helps us not only to develop and expand our linguistic skill but also to contextualize the language and culture of other countries.” (Dias Cintas, p15).

The third type of intralingual subtitling is Karaoke. It is the use of subtitles in the same language for songs or musical movies on the screen to make it possible for the audience to join in and sing with the characters at the same time.

Another example of intralingual subtitling is dialects subtitles. This type or group essentially focuses on subtitling the dialects of some languages that are difficult to understand or cannot be understood by the whole population. It is usually used in movies, films, or TV programmes.

The fifth and last type of intralingual subtitling is for notices, announcements, and broadcasting the latest news. It is usually found in public places such as metro stations and train stations. In this type, the sound is muted to transfer the information without disturbing the public.

1.3.2 Technical Parameters:

Technical parameters are another important yardstick of the classification of subtitling besides the linguistic parameters. From the technical perspective, two types/ groups are distinguished: open subtitles and closed subtitles.

1.3.2.1 Open Subtitles:

This category is “subtitles that constitute a part of the original film or broadcast and cannot be removed from the screen.”(Gottlieb, 1997, 2005). It means that the subtitles are burned in the movies and cannot be disassociated by the viewer.

1.3.2.2 Closed subtitles:

Closed subtitles, known as captions in the USA, first occurred on television in the 70s with the development of technology. They are subtitles that are hidden and do not show on the screen unless the viewer chooses to activate them such as Youtube subtitles.

1.4 History of Subtitling:

In the scope of human history, subtitling is a relatively new form of writing. The intention of written language has always been to capture and communicate language, and the way we choose to communicate speaks to who we are as a civilization: translated subtitles are a mark of an increasingly globalised world while same-language subtitles are a mark of an increasingly accessible one.

Italians, in the 1900s, invented subtitles in theatre before films, when operas subtitles were written on cards and shown above or beside the players on the stage to the German audience, so they could follow along. The audience, at the time, had difficulties understanding what was performed. Therefore, to help close this gap the translation was displayed on a large screen

above the stage, and the text was written in a prominent font to enable the viewers to read the translation easily. This method of displaying is called Surtitles/ Supertitles.

“Since the invention of films, efforts have been made to convey the dialogue of the actors to the audience. It began with what we now call intertitles (first seen in 1903 as epic, descriptive titles): texts drawn or printed on paper, filmed and placed between sequences of the film.” (Ivarsson. J, 2009). After the spread of silent films, narration became essential in order to connect the audience with the plot. The first example of subtitles appeared in 1903 by printing texts composed of short sentences written against a dark background, usually white on black, and shown between scenes/ sequences of the film.

The development in the film industry led to the birth of sound films, also known as talkies, and the world of film making has changed in many ways. Actors had to limit their movements to not interfere with microphones, and filmmakers had to find a way so their cameras do not make a lot of noise. Also, the musicians and singers made their path to becoming Hollywood stars. These changes resulted in using intertitles less frequently.

In the 1970s, the incorporation of subtitles into television was developed and they were adopted into television broadcasts. The first regular open-caption broadcast began on PBS's The French Chef in 1972.

1.5 Constraints of Subtitling:

Subtitling is recently widely used, and despite this spread, there are numerous limitations related to it, which might make an obstacle to both filmmakers and audiovisual translators.

1.5.1 Spatial Dimension:

In this section, we will discuss the issues related to subtitling from the spatial perspective and which can sometimes be difficult to achieve such as layout, font, one-liner and two-liners, centred and left-aligned.

1.5.1.1 Maximum Number of Lines and Position on The Screen:

Speaking of interlingual subtitles, they are usually limited to two lines for the hearing. For the deaf and hard-of-hearing, the maximum number of lines could be three or four lines.

The lowest line of the subtitles should appear at least 1/12 of the total screen height above the bottom of the screen. Whereas, for two lines of subtitles no more than 2/12 of the screen

image should be covered so that the eye of the viewer does not have to travel a long distance towards the lowest part of the screen to read it.

The standard position of the subtitles is horizontal at the bottom of the screen to prevent the obstruction of the image because this part of the screen has less importance. This is not always the case for some languages, like Japanese, which are written vertically, so the subtitles are displayed vertically on the right-hand side of the screen.

The displacement of subtitles from the bottom into another position, usually displayed on the top of the screen, requires some conditions, which are: the performance is displayed at the bottom, the subtitles cannot be seen/ is not clear at the bottom because of the background, or some information are shown at the bottom in the original video.

1.5.1.2 Font Type and Number of Characters Per Line:

The most common font colour of subtitles is white. Sometimes yellow is used for black and white films. The characters are almost always shadowed or black contoured; and when the background is very light, grey boxes are used so the subtitles are easier to read and would be neutral to the eye. The size varies.

The issue of space limits the number of characters to 35 per line as a standard in order to be able to accommodate a satisfactory portion of the spoken text and minimize the need for original text reduction and omissions. For TV subtitles, the maximum number of characters is 37 per line. For cinemas and DVDs, a maximum of 40 characters seems to be the norm.

The maximum number of characters per line varies according to alphabet, and it is normal to allow 35 for Cyrillic languages like Bulgarian, Macedonian, and Russian, 34 to 36 for Greek and Arabic, 12 to 14 for Japanese and Korean, and between 14 and 16 for Chinese.

1.5.1.3 One-liners and Two-liners:

Subtitles could be either one, or two lines. When the information is short and could be expressed in only one line, no need to use two lines. In one-liner subtitles, some companies prefer to display it on the first top line, and some others choose the second bottom line of the screen.

When the information is long and requires two lines, it is possible to either write it in two lines of the same length, or two lines and the first is shorter than the second for aesthetics to not pollute the image.

A subtitle priority has to be given to a subtitle that is easy to read rather than a subtitle that is symmetrically perfect.

1.5.1.4 Centred and left-aligned:

A long time ago, subtitles were left-aligned, and some TV networks still left-align subtitles in places such as the Netherlands. However, nowadays, they are frequently centred because the logos of broadcasts are placed in the lower left-hand corner of the screen, and to prevent the eye from traveling through the screen, except for dialogue/ conversation lines are still left-aligned and start with a dash.

1.5.2 Temporal Dimension:

This section discusses the issues related to subtitling from the temporal perspective.

1.5.2.1 Spotting and Duration of Subtitles:

The subtitles in films or movies should appear and disappear in synchrony with the performance of the actors. The maximum duration for subtitles is six seconds so the viewers do not read it again. When the dialogue of a speaker is too long and cannot be displayed for only six seconds, it is recommended to split it into two subtitles giving regard to the grammar and logic of the sentence, about half a second is left between the two subtitles that the brain need to start processing the subtitle it has traced.

When the subtitle is too short, lasts less than one second and a person is immediately speaking before or after, both person's dialogue is presented in the same projection. If the utterance is between pauses, the subtitler should allow a margin of asynchrony at the onset and the outset of the subtitle.

1.5.2.2 Synchronization:

Mainly, it is the synchrony of the soundtrack and the dialogue in a way that gives the viewers a sense that they are reading in the original language. This spots the light on the time at which the subtitles should appear and at which they should disappear.

Now, subtitling companies are using programs with applications that can recognise sounds. It can detect the point at which speech begins and its exact duration. This way, the subtitles can be shown at the same time with the performance.

1.5.2.3 Multiple Voices:

This situation is present when more than one person are speaking at the same time, and it is difficult for the subtitler to decide which speech will be delivered to the audience and which one will have to be deleted.

Another obstacle is when the spotter should mind good timing to avoid the confusion of voices with dialogues.

1.5.2.4 Shot Changes:

The subtitles should disappear from the screen just before the shot ends, and a new subtitle should appear after the shot changes. When the scene changes and the text does not leave the screen, the viewer thinks that the subtitles have also been changed and starts reading it again.

To ease the process, some programs have a scene detector that goes through the video and identifies the shot changes.

1.5.2.5 Delay Function between Subtitles:

The delay function is a clear pause that occurs between two subtitles to make it clear to the viewer that a new written material is being displayed on the screen.

This function is available in some programs, which make a delay automatically and creates a small pause immediately after a subtitle disappears and before the other shows to avoid this issue.

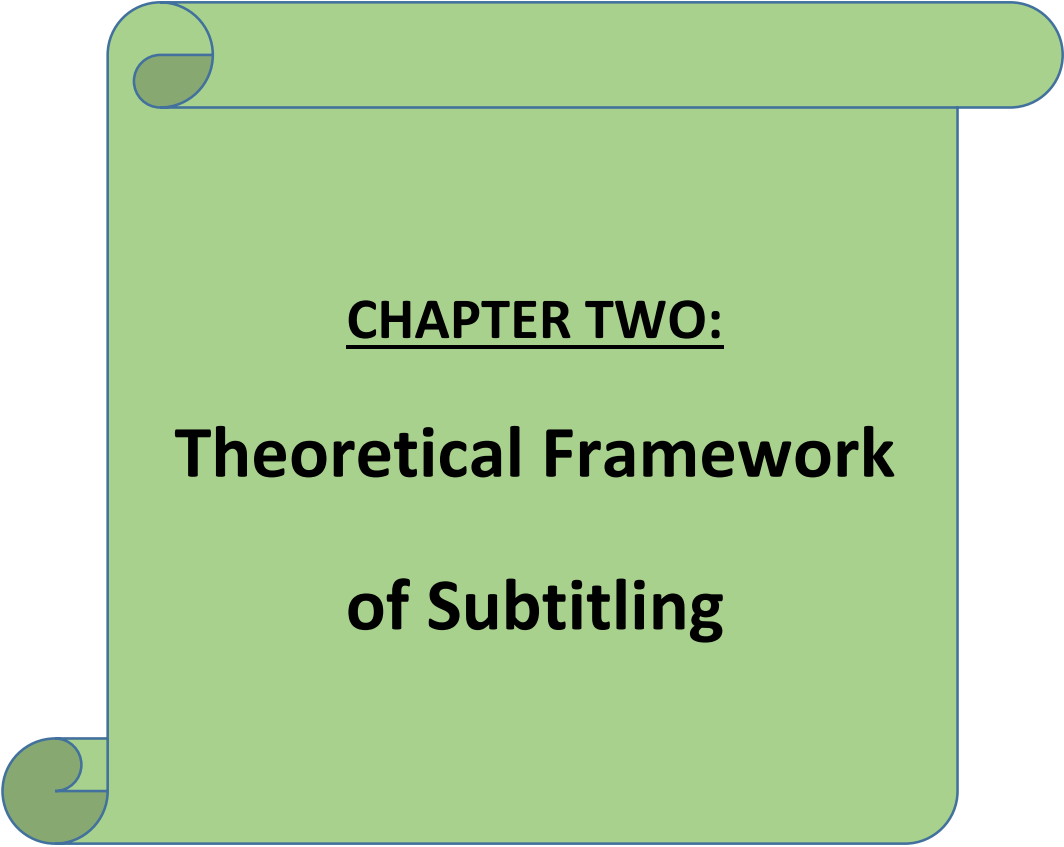
1.5.2.6 Timecodes:

Subtitles are programmed to show up on the screen at a certain point in time. These points of time are called timecodes. A generator is developed to identify the hours, minutes, seconds, and frames in any film or programme. The timecode usually shows at the top or the bottom of the video. The program is computed to calculate the time of display according to the number of characters, and the pause between the subtitles.

Any professional needs to identify a specific frame within the entire programme. Thus, subtitles require timecodes, which are accurate within one-thousandth of a second in order to synchronize perfectly with the audio of the video.

Conclusion:

The purpose of this chapter is to intensively discuss the field of audiovisual translation (AVT) in general, and subtitling as a distinctive kind of audiovisual translation in particular. The chapter commenced with a general description of audiovisual translation and its types, followed by a thorough scrutiny of subtitling starting with the definition, then delved into its taxonomy and classification focusing on the linguistic and technical parameters. A part of this chapter was dedicated to the outline of the field of subtitling. Finally, the chapter presented a discussion of obstacles, issues, and constraints of subtitling that audiovisual translators face during the process of subtitling.



CHAPTER TWO:
Theoretical Framework
of Subtitling

Introduction:

The non-stop development of the multimodal world lead to the high need for subtitles, as mentioned in Chapter one, to facilitate audiovisual communication between nations with different cultures and languages. This evolving need for subtitles, made scholars, linguists, and scientists create and suggest theories, methods, taxonomies, and procedures that aid and enable audiovisual translators to overcome the obstacles of translation resulting from the diversity and variation of language systems and ways of expression.

One of the most prominent scholars in the translation domain is Catford, who suggested translation shifts. Languages are distinct in grammar, structure, vocabulary, and the genius of language “Each language has its own genius”, according to Eugene Nida; which is why translators find trouble conveying the message from a language into another. Consequently, translators are bound to make changes to form the closest natural equivalent; those changes are referred to as shifts. This study aims to subtitle videos of the Rector of the university from Arabic into English; in order to preserve the meaning of the video and respect the formula and system of the target language, we ought to use shifts.

Another contribution of Catford was the concept of Untranslatability which is important to this study due to the different linguistic characteristics of English and Arabic. Untranslatability is a concept that basically occurs when language specific terms cannot be translated accurately into another language because of the linguistic and cultural features related to each language.

Finally, Eugene Nida’s theory of too few words/ too many words is considered a great contribution to the field of translation. Transferring the message from the SL into the TL in subtitling, the text of the TL is always longer than the original. Therefore, taking into consideration the temporal and the spatial obstacles, Nida proposed his theory of reducing the TL message to fit in the screen.

2.1. Translation shifts:

Shifts are defined by Catford (1965: 73) as “departures from formal correspondence in the process of going from the SL to the TL” (p. 73). A formal correspondent according to Catford

is:” Any TL category (units, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the ‘same’ place in the ‘economy’ of the TL as the given SL category occupies in the SL.” (p. 27). While translating, translators and interpreters encounter a number of difficulties due to the differences between languages; they are asymmetrical even if they share the same universals. Each language has its own structure, grammar, and expresses some realities in different ways.

Therefore, translators are obliged to make changes while transferring and conveying the message from the source language into the target language with preserving the same effect of the message on the SL reader to produce a text that is not read as a translation but moves as easily as its original version.

Shifts lead to minor TT rewordings that occur in the translation process. They appear on both the lower level and the upper level of the language. Catford (1978) divides shifts in translation into two major types, level/rank Shift and category shift.

2.1.1. Level Shift:

Where the SL item at one linguistic level has a TL equivalent at a different level (e.g. from grammar to lexis or vice versa). In regards to the difficulties of translation between different languages, shifts between levels are considered quite impossible, and the only possible one is between grammar and lexis.

Examples:

ST:

- He is watching TV

TT:

- إنه يشاهد التلفاز الآن

In the source text, the progressive aspect is a grammatical category. However, in Arabic, the progressive aspect does not exist. Thus, the translator used a lexical item instead (i.e. الآن).

ST:

- أفعالي كلها مقدره عنده

TT:

- All my actions have been preordained by him

The word مقدره is under the category of lexis, while in the translation, the word is transferred into “have been preordained” which falls under the category of grammar.

2.1.2. Category Shift:

In which source language and target language equivalents are set up at whatever rank is appropriate. There are four types of category shifts, which are: structure shifts, class shifts, unit shifts (rank changes), and intra-system shifts.

2.1.2.1. Structure Shift:

Structure shift appears when some changes occur in the translation process. It becomes a regular form of shifts and it involves grammatical changes in the position of items of the source language in the target language.

Examples:

ST:

- تواصل فرق الانقاذ عمليات البحث عن ناجين تحت الأنقاض بعد يومين من الزلزال الذي أودى بحياة أكثر من 8 آلاف إنسان في تركيا وسوريا.

TT:

- Rescue teams continue to search for survivors under the rubble two days after the earthquake that killed more than 8 thousand people in Turkey and Syria.

Another example is:

ST:

- President Tebboune welcomes the Ambassador of the Islamic Republic of Pakistan.

TT:

- يستقبل الرئيس تبون سفير جمهورية باكستان الإسلامية

We notice that in the source text, the structure of the Arabic language is V+S+O; while the target language structure is S+V+O.

2.1.2.2. Class Shift:

When a source language item is translated with a target language item which belongs to a different grammatical class (a verb may be translated into a noun).

Examples:

ST:

- جارتي امرأة تحب الجدل وتهوى الكلام

TT:

- My neighbour is a woman who likes to argue and who delights in talking.

The translators substituted الجدل and الكلام which are nouns with to argue and talking which are verbs.

Another example of class shifts is:

ST:

- In 2020, the company became bankrupt

TT:

- في عام 2020 أفلست الشركة

In Arabic, some verbs are best substituted with the linking verb plus an adjective in English as illustrated in the previous examples.

2.1.2.3. Unit Shift:

By unit shift we mean changes of rank – that is, departures from formal correspondence in which translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. It includes shifts from morpheme to a word, word to phrase, clause to sentence, and vice versa.

Examples:

A headline in the newspaper FRANCE 24 states that

SL:

- After a years-long lukewarm relations ... Erdogan shakes hands with Sisi for the first time during the opening of the Qatar World Cup.

TL:

- بعد فتور في العلاقات دام سنوات... أردوغان يصافح السيسي لأول مرة خلال افتتاح مونديال قطر

In the above, the phrase (shake hands) in the SL is translated into the word يصافح in the TL.

A second example is:

SL:

- من كتاب "المستقصى في أخبار العرب" للزمخشري، يقول: قتلوا على بكرة أبيهم

TL:

- From Al-Zemukhshiri's book titled "The Inquisitor in The Proverbs of The Arabs" says: they were killed to the ground.

2.1.2.4. Intra-system Shift:

Refers to those cases where the shift occurs internally within a system, that is, for those cases where the source language and the target language possess systems which approximately correspond formally as to their constitution, but it does not occur when translation involves the selection of a non-corresponding term in the TL system.

Examples:

According to the RT Arabic newspaper:

SL:

- موسكو تدين الغارات الإسرائيلية على دمشق وتصفها بالتصرف الديني وغير المقبول

TL:

- Moscow condemns Israeli incursions into Damascus as vile and unacceptable.

In the SL sentence, the words الغارات الإسرائيلية, الديني are definite. Whereas, in the TL sentence, are translated into Israeli incursions, vile which are indefinite.

Another example:

The Arabic Euro News mentioned:

SL:

- The United Nations calls Taliban to respect women's rights in Afghanistan.

TL:

- الأمم المتحدة تدعو طالبان إلى احترام حقوق المرأة في أفغانستان.

In this example, the word women in the SL is plural, while its translation in the TL is the word المرأة which is singular.

2.2. Untranslatability:

Languages are diverse, which makes them differentiate in many aspects such as the unique configurations of vocabulary, grammar, and metaphor which are found in any language. Thus, they do not “mesh together”. Translatability is a term used along with untranslatability and it means the capacity of expressing the content (words, phrases, or texts) of one language (SL) into another language (TL).

Untranslatability is when the translator almost inevitably fails to find a direct reflection in TL and will therefore be lost, as suggested by Catford.

Other writers defined it as the word-level incompatibility which can be caused either by differences between source and target cultural phenomena or by the simple non-existence of the TL word.

Untranslatability impoverishes the understanding of the translation between languages by focusing on a discrete set of words, implying that everything but those words is easily transposable.

Untranslatability, or translation fails, “occurs when it is impossible to build functionally relevant features of the situation in the contextual meaning of the TL text. Broadly speaking, the cases where this happens fall into two categories. Those where the difficulty is linguistic and those where it is cultural,” defined by Catford (1965).

2.2.1. Types of Untranslatability:

As much as translators strive to retain the meaning and evoke the same reaction in their target readers, it is not surprisingly that the translated word is not fully representative of the source word. Therefore, Translation is a limited process, which introduced the phenomena of untranslatability. The variation of languages and cultures resulted in the impossibility of translating some terms, this led Catford to suggest two types of untranslatability as follows: linguistic untranslatability and cultural untranslatability.

2.2.1.1. Linguistic Untranslatability:

The absence of syntactical or lexical equivalent of the SL word in the TL. It is also defined as the failure of translating an item or a text of the SL when the TL has no corresponding feature. Furthermore, English and Arabic are syntactically different because of the language families

they belong to. Thus, greetings, jokes, and metaphors are examples of linguistic untranslatability.

This type of untranslatability covers features such as phonology, character, figure of speech, and so on.

Example:

The concept of duality in Arabic is absent in other languages such as English, French, Spanish, Italian ...etc.

SL:

- قال الرئيس عباس للأسير ماهر يونس أنتما مصدر فخر

TL:

- President Abas said to the prisoner Mahr Younes: you are a source of pride.

In the SL the word أنتما means “you (two)”. Whereas the word you in the TL is general. In this case, English has a linguistic gap.

2.2.1.2. Cultural Untranslatability:

Edward Tylor defined culture in his book Primitive Culture as “in its broad ethnographic definition, culture or civilization is the entire totality which includes knowledge, believes, art, morals, law, tradition, and other capacities and habits acquired by a man as a member of society.”

Cultural untranslatability occurs when languages do not share the same cultural understanding. This is especially conspicuous when it comes to food culture, clothes, etc. It occurs when the functionally relevant for the source language message, is completely absent from the culture of which the target language is a portion.

This type of untranslatability is often less absolute than the linguistic type.

Example:

SL :

- الدية واجبة في القتل الخطأ

TL:

- Blood-money is obligatory in the case of manslaughter.

The word Diya was translated into blood-money to try to convey the exact meaning. However, the translation failed to transfer the religious meaning of the word in the SL.

Another example:

SL:

- I bought new crocs for my grandmother.

TL:

- اشترت لجدتي خفين جديدين

In English, the word crocs is a culture specific term that does not exist in Arabic, so the translator used the closest possible equivalent.

2.3. Cultural Categories:

Peter Newmark stated in his book “A Textbook on Translation” that culture is “the way of life and its manifestations that are distinctive to a group that employs a peculiar language as its method of expression.”

The wide number of cultures results in a limitation in the process of translation because culture specific items cannot be translated literally for they are associated with a particular language. Peter categorised cultural words into five categories, we will tackle four of them as follows: social culture, social organization, international terms, and gestures and habits. Peter Newmark. (1988), p95-102.

2.3.1. Social Culture:

This category is especially related to work and leisure and it has to distinguish between denotative and connotative obstacles of translation.

First, work is mainly related to jobs or workplaces that do not exist in the target culture. For example, the words *مقرئ*, *راقٍ*, *مفتي* in Arabic are jobs that basically mean an expert in religion / one who recites Quran / man of religion and do not have an exact equivalent in English. In addition, a golfer in English is the name of a Golf player that belongs to another culture and which cannot be conveyed into Arabic. Furthermore, *pâtisserie*, *chapellerie*, and *chocolaterie* are workplaces in French that have no exact equivalent in both Arabic and

English, the words mean محل حلويات, محل قبعات, محل صنع الشوكولاتة in Arabic, and cake shop, hat shop, and chocolate shop in English.

Second, leisure is mainly related to any type or place of enjoyment like games. For example, the game named hockey, bull-fighting, tennis, and card games. Those are names of games in English and are known in Europe and do not have an equivalent in the Arabic culture. However, the Arabic culture has different games that cannot be found in the English culture such as الخريقة, الكبوش, and الحجلة.

As a solution to transfer these culture specific items into the closest equivalent in the TL, translators could borrow the word as it is and add an inter-textual gloss or a footnote to explain the exact meaning.

2.3.2. Social Organization:

It is a type of relationship between and among people and social groups. The social structure can also influence structures of family, religion, law, and class.

2.3.2.1. Political and Administrative:

Each country has its own specific institutional language that reflects its social and political life, it refers to the relationship between institutions or even groups within a political system. For example, the Ministry of Defence (Department of Defense, Ministry of National Defence, and Pentagon), the same with the title of 'President' that refers to the head of state but in some countries it is used differently such as king and prime minister. Those terms are transparent and could be easily translated.

Names of public entities that are also transparent, should be translated literally in official papers and publications. Whereas, in informal interactions, the name could be translated into a cultural equivalent.

When translating organizations' names, if it was colloquial or informal, it may not need to be transferred.

2.3.2.2. International Terms:

The international terms are widely known by their acronyms, some of them could be translated into another language and some others become quasi-internationalism (are known with their original acronyms).

To illustrate, WHO is translated into OMS in French and WGO in German, while acronyms such as UNESCO, FAO, UNRRA, and UNICEF are still used as they are.

2.3.3. Religious Terms:

“The language of the other world religions tend to be transferred when it becomes of TL interest, the commonest words being naturalized.”(2003, p102). Peter Newmark explains that each religion has its own specific terms and activities. Those terms might be difficult or even impossible to transfer from one language into another for their significance and unique value. Therefore, some of those terms can be transliterated or omitted, but when the term is well common, it could be translatable. For example:

الصلاة = prayer

عيد الأضحى = Eid El-Adha

حديث = Hadeeth

الصوم = fasting

2.3.4. Gestures and Habits:

In ambiguous cases, each culture has some unique gestures and habits with their own specific significance.

Thus, in Islamic culture, after having a nightmare or a bad dream you spit three times on the left side, knocking the wood when hearing a bad omen. In Western culture, slow hand claps express warm appreciation, give a thumb up to signal OK, and nod to dissent or shake their head to assent.

2.4. Theory of Too Few Words/ Too Many Words:

In a globalised world, subtitles became very commonly used and widely requested. Thus, subtitles ought to be short and comprehensible as much as possible. Sometimes, audiences find it difficult to understand the original language and rely completely on subtitles to get the meaning of the content. As a result, the audience is forced to focus on reading subtitles which causes eye fatigue.

Languages tend to be redundant by nature, not only in the sounds but also in the stream of lexical information. Hence, the original message might be implicit, however, it must be translated explicitly in the receptor’s language to make it very clear and understandable to

the audience of the target language, this is what makes the target language message longer than the original.

Each message, that is communicated, has two dimensions, the first is length (l) and the second is difficulty (d). This message needs to fit the channel capacity of the target audience that the translator is conveying the message to, according to Nida. E (1982, p64).

Languages that belong to different cultures and languages families, while translated literally, the message in the TL has the same length dimension with the original. Subsequently, the dimension of difficulty becomes greater, and the channel capacity decreases.

Consequently, when the translated message is too long and moves too fast on the screen, the audience might be confused. As a solution, some information could be omitted such as redundant expressions and unnecessary utterances that do not affect the overall meaning. Whereas, some other information should be kept to remain the same effect of the original message.

2.4.1. Types of Expansions:

Text expansion happens when the content of the source language is translated into the target language, in a way in which the target text appears to take more space than the original text. This results from differences in structure, grammar, and terminology between languages. Two types of expansions, as classified by Eugene Nida, are differentiated: syntactic (formal) and lexical (semantic).

2.4.1.1. Syntactic Expansions:

The most known syntactic expansions are:

- Identification of the participants: like subjects and personal pronouns that cannot be omitted for they are part of the meaning.
- Identification of objects and events with abstracts: the simple one is exemplified in the expression “know the truth” that is expanded into “know the true word” or “know the true message”. Meanwhile, the complex one is a simplification or an explanation of difficult words or expressions.
- More explicit indication of relationals: to make relationships more explicit in the target language, which makes the message longer.

- Filling out of ellipses: to overuse ellipses such as using the expression “I want to play Tennis but I can’t play” instead of “I want to play Tennis but I can’t”.

2.4.1.2. Lexical Expansions:

The most common lexical expansions are:

- Classifiers: It is used whenever a borrowed word needs some explanation in order to facilitate the meaning to the reader of the target language.
- Descriptive substitutes: occur when using more words and items to describe an object or an event, and it is always longer than the original.
- Semantic restructuring: some expressions are semantically implicit that they need to be expanded in the target language to make them understandable to the target audience.

2.4.2. Types of Reductions:

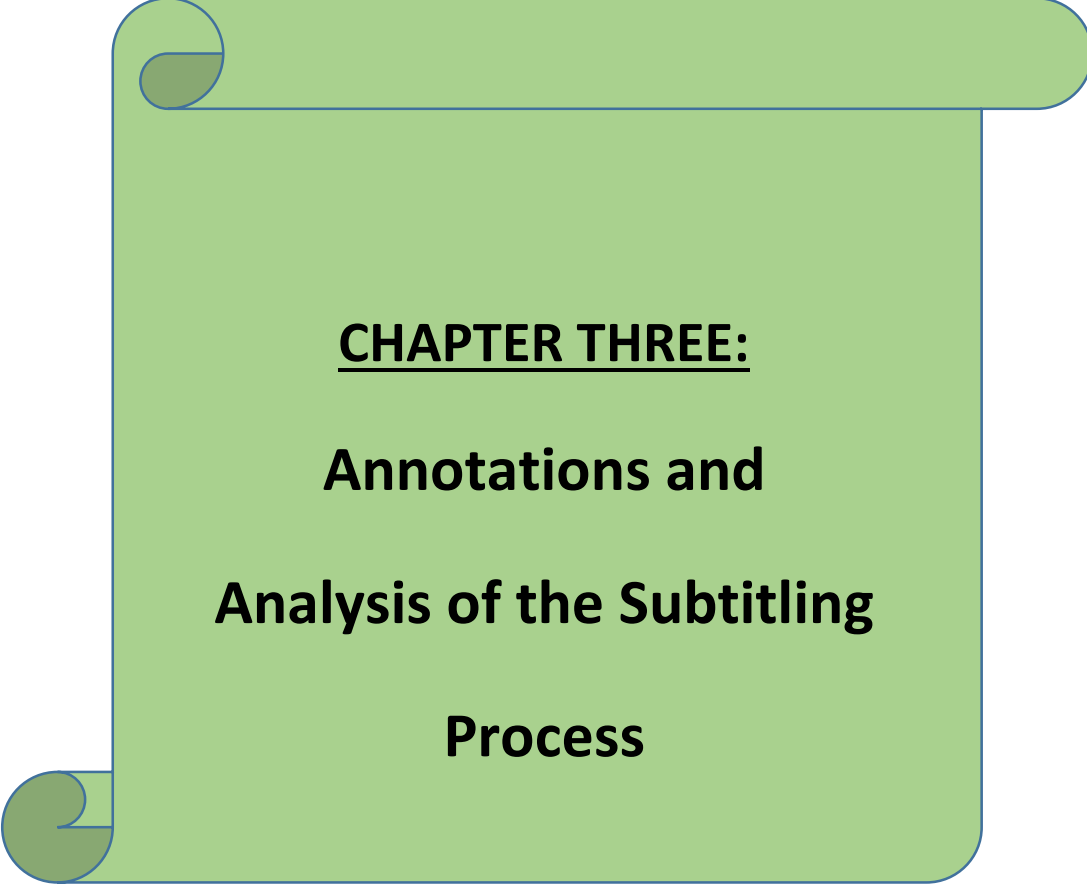
Text reduction occurs when the content of the source language is translated into the target language, in a way in which the target text takes less space than the original text by cutting words or phrases that appears to be redundant or unnecessary. Seven types of reductions are suggested by Eugene Nida:

- Simplification of doublets: clarifying sentences as in “responding, he said” becomes “he responded”.
- Reduction of repetitions: In some languages, repetitions much be reduced, as in “time after time” is reduced into “again”.
- Omission of specification of participants: the use of the word God as a subject of many sentences in Genesis should be eliminated in some languages to avoid confusion.
- Loss of conjunctions: It is about transferring hypotactic structures into paratactic structures, by omitting words like when, after, although ...etc.
- Reduction of formulas: as in “for his names sake” becomes “for his sake”.
- More extensive ellipsis: some languages prefer to reduce ellipsis while some others prefer to expand them.
- The simplification of highly repetitious style: using pleonasm that has a liturgical significance might seem heavy and awkward when translated into another language.

Conclusion:

The subtitling process might face problems related to language and culture. Thus, in this chapter, the theories of translation and contributions of scholars that serve our study were extensively discussed.

The chapter deals with three main concepts: Shifts, Untranslatability, and too few words/ too many words. It began with a definition of translation shifts and their level and category types with examples in detail; furthermore, the chapter moved to the concept of untranslatability, where a definition was provided along with an explanation of its linguistic and cultural types. The last mentioned contribution, in this chapter, delves into the theory of too few words/ too many words, types of expansions, and types of reductions.



CHAPTER THREE:
Annotations and
Analysis of the Subtitling
Process

Introduction:

The subtitling process is a vital tool to convey messages across different languages with different characteristics. Nevertheless, audiovisual translators must work on creating an accurate translation by choosing the closest equivalent, taking into account the temporal and special limitations, and the systematic and cultural differences between Arabic and English.

This chapter highlights the theories mentioned in chapter two (translation shifts, cultural taxonomy, and too few too many theories) and their use to overcome the challenges that we have faced.

In this practical Chapter, we will tackle the biography of the Rector and the University of Kasdi Merbah Ouargla. Thereafter, we will provide a detailed description of the methodology of subtitling the content of the selected videos of the Rector. Then, we will identify the corpus of the study.

Next, we will delve into the analysis of the translation of the videos and provide examples of cultural categories (according to Peter Newmark's taxonomy), Untranslatability, and translation shifts (according to Catford). Finally, we will investigate, discuss and comment on the difficulties and challenges faced in the process of translation and subtitling, with examples.

3.1. Biography of the Rector and University of Kasdi Merbah

The University of Kasdi Merbah is a university located in Ouargla, Algeria. It has undergone numerous and accelerated transformations in its organizational and pedagogical structure. It was first founded on September 1987 as a Higher National School of Teachers, then promoted to a University Centre in 1997, and finally promoted to a formal University in July 2001, and, in September 2005, it was given the name of Kasdi Merbah Ouargla.

The university covers 88 2392 hectares of surface (220 acres) and has six libraries (with a capacity of 2,000 seats) and 36 research laboratories. Kasdi Merbah Ouargla University has currently a very important infrastructure distributed between three campuses.

It comprises ten faculties (Faculty of Economics, Management and Commercial Sciences, Faculty of Medicine, Faculty of Humanities and Social Sciences, Faculty of Letters and Foreign Languages, Faculty of Hydrocarbons, Renewable Energy and Earth and Universe Sciences,

Faculty of Natural and Life Sciences, Faculty of Mathematics, Computer Sciences and Substance Sciences, Faculty of New Information Technologies and Communication, Faculty of Applied sciences, faculty of Law and Political Science) and two institutes (Institute of Science and Technology of sport and physical activity and Institute of Technology), each unit is supervised by a dean or head of the institute.

The University of Kasdi Merbah has welcomed, in the academic year 2022/2023, 5800 new students, and the total number of enrolled students increased to more than 33000.

The university has an official website (www.univ-ouargla.dz) and a Youtube channel. The Youtube channel was created on October the 6th 2016, with 304 videos and 6.3K subscribers. The content of the channel is reports, interviews, and news about everything related to the university.

The current university rector, Pr. HLILAT Mohammed Taher, who descends from Touggourt, was before appointed a dean of the University of Ghardaia; and was later promoted, on November the 15th 2016, to a Rector of the University of Kasdi Merbah by the Secretary General of the Ministry of Higher Education and Scientific Research, and successor to Pr. BOUTERFAIA Ahmed.

The Rector's role is to sit as chair of the university board of trustees, takes responsibility for the academic, administrative, and financial tasks, preside over meetings of the University Court, and a role in policy-making and management.

3.2. Methodology:

This study is introspective in nature. It was conducted to highlight the difficulties and untranslatability between English and Arabic that we encountered while translating and subtitling the content of the videos selected.

We watched and analysed numerous videos of speeches of the Rector of KMU in Arabic that was available on the official Youtube channel of the university. Then, selected and downloaded three videos that are the most representative and interesting, because they serve the purpose of our study, in order to examine and uncover cases of translation shifts, untranslatability, and cultural terms.

We also downloaded the free wares Aegisub, an open-source (free) tool for creating and modifying subtitles, and Format Factory, a tool for exporting subtitles and integrating them with the selected video. The process is represented in detail in the following stages:

The first stage involved watching three videos, and manually extracting the scripts of the videos.

The second stage entailed translating the Arabic scripts into English taking into consideration the cultural and linguistic/ systematic differences between the two languages.

The third stage implied opening the videos in Aegisub to link the translated texts with adequate speech, time, and place. The freeware also allowed us to adjust the font size, type, colour, and position to the size and colours of the videos.

The final stage involved examining the translated scripts and preparing a list of examples that are worth studying thereafter. The selected examples were the ones we had difficulty translating because of linguistic or cultural differences between English and Arabic, they also included cases of translation shifts, untranslatability, and types of culture according to **Peter Newmark's** taxonomy.

3.3. The Corpus of the Study:

The data of this study is extracted from the YouTube channel of the University of Kasdi Merbah Ouargla. The corpus of the study consists of a selection of the Rector's academic speeches delivered between 2021 and 2022. The three speeches of the Rector are both informative and descriptive. The speeches give useful information about the University of Kasdi Merbah Ouargla and studies there, and describe the research infrastructure at the university.

The three selected videos are:

The first video is an interview in the TV program "Science Magazine" on the 7th channel of national television, published on May 16th, 2021.

The second video is another interview with the Rector of the university on the occasion of opening new majors, published on September the 28th, 2021.

The third video is a speech of the Rector of Kasdi Merbah on the occasion of the opening of the academic year 2022/2023, published on September the 4th, 2022.

3.4. Annotations of the Translation of the Videos:

While translating and subtitling the speech of the videos of the Rector, we faced a number of issues and differences between Arabic and English, which we can look at from three different perspectives: linguistic perspective, cultural perspective, and pragmatic perspective.

I. The examples mentioned below represent the discussion of the linguistic issues and differences encountered.

First, we have extracted a number of representative examples of translation shifts, according to Catford's model, that occurred when conveying the speech of the Rector from Arabic into English and determined their types:

1/The first type is Level Shift, which occurs when translating an SL item at a grammatical level into a TL item at a lexical level, or vice versa. For example:

ST	TT
<p>Video I لدينا بالموازاة حاضنة بها مشاريع للطلبة أو التي تساير هؤلاء الطلبة في إنجاز مشاريع المستقبل.</p>	<p>The university also comprises an incubator that embraces students' projects and supervises them <u>until</u> they <u>complete</u> their projects</p>

إنجاز مشاريع

Until they complete their projects

The expression إنجاز مشاريع is translated into until they complete their projects. The word إنجاز is a noun at the lexical level, whereas, its translation "until they complete" is a phrase at the grammatical level. The literal translation of the word إنجاز could be "achievement" but this word is not adequate in this context, thus we opted for the word complete.

ST	TT
<p>Video II تخصص الأرتوفونيا هذا التخصص الذي يوجد فقط بثلاث جامعات بالنسبة للشرق الجزائري وهو <u>مطلب</u> كل المجتمع المدني بالنسبة لناحية الجنوب الشرقي.</p>	<p>Speech therapy, which is only available in three universities in Eastern Algeria and <u>has been</u> highly <u>requested</u> by the local population.</p>

هو مطلب كل المجتمع المدني

Has been highly requested by the civil society

The expression هو مطلب كل المجتمع المدني is translated into has been highly requested by the civil society, the word مطلب in the SL is at the lexical level, whereas, its translation “has been requested” is at the grammatical level.

2/The second type is Unit Shift, which occurs when the SL rank is translated into another rank in the TL. For example:

ST	INTRA-LINGUAL TRANSLATION	TT
<p>Video 1 عندما نقول 36 مخبر بحث يعني <u>مايعادل تقريبا</u> يفوق الألف أستاذ وباحث منتمين لهذه المخابر.</p>	<p>عندما نذكر 36 مخبر بحث أي <u>مايعادل تقريبا</u> الألف باحث ينتمون إلى هذه المخابر.</p>	<p>The number 36 means <u>approximately</u> one thousand researchers belong to these laboratories</p>

مايعادل تقريبا

Approximately

To explain, in Arabic, the expression مايعادل تقريبا is translated into approximately, the clause in the SL, in this case, is translated into one word in the TL.

ST	INTRA-LINGUAL TRANSLATION	TT
<p>Video 1 وتمخضت عنها منشورات عالمية قوية جدا يعني خرجت في مجلات معترف بها على المستوى الدولي والتي تعالج مشاكل محلية مثل المياه و<u>النخيل</u> والأمراض</p>	<p>ونشر بحوث في مجلات دولية مفهرسة تعالج مشاكل محلية مثل المياه و<u>النخيل</u> والأمراض</p>	<p>[Which culminated in the publishing of papers] [in highly indexed journals with high-impact factors] [dealing with local problems such as the problem of water, <u>palm trees</u>, and diseases]</p>

النخيل

Palm trees

To explain, the expression النخيل in Arabic is translated into English to palm trees, the word النخيل is translated into two words. Since the Rector was improvising, we translated his

discourse within the same language by adopting Jakobson's model of intra-lingual translation so the source text does not seem to be long because of the repetition. The Rector also used the expression مجلات معترف بها instead of مجلات دولية مفهومة, because he was addressing the common people.

ST

TT

Video II

ها نحن الآن في جامعة قاصدي مرباح ورقلة
نتحصل على الموافقة من طرف وزارة التعليم العالي
والبحث العلمي لثلاث تخصصات وتعتبر تخصصات
هامية جدا بالنسبة للمنطقة وبالنسبة لطلبة جامعة
قاصدي مرباح ورقلة وتتمثل هذه التخصصات في
تخصص الأروطونيا.

[Here we are today, the University
of Kasdi Merbah]
[getting the approval from the Ministry of Higher
Education and Scientific Research to open three
majors]
[Which are considered important
to the region and students of the university.]
[Namely, speech therapy...]

تعتبر

Which are considered

To elucidate, the item تعتبر in Arabic is translated into "which are considered" in English. The word تعتبر is translated into two words.

وتتمثل هذه التخصصات في

Namely

To explain, the expression التي تقدر تقريبا بثلاث سنوات is translated into namely three years, the clause التي تقدر تقريبا is translated into the word "namely".

في أحضان جامعة قاصدي مرباح ورقلة

At KMU

To clarify, the expression في أحضان جامعة قاصدي مرباح ورقلة is translated into at KMU, the phrase في أحضان is translated into the proposition "at". The expression في أحضان جامعة قاصدي مرباح ورقلة is translated into `At KMU`, in which the phrase في أحضان is transferred into the preposition of place `at`. We did not use the preposition `in` because it is used only with non-specific locations, whereas, `at` is used with specific locations (according to oxford dictionary).

ST

TT

Video III

على الطلبة الالتحاق بمقاعد الدراسة كما
قررت وزارة التعليم العالي والبحث العلمي
بالنسبة للسنوات المتقدمة أي سنة ثانية
ليسانس وسنة ثالثة ليسانس وكذلك سنة
ثانية ماستر يوم 10 سبتمبر إن شاء الله
يعني يوم السبت

The Ministry of Higher
Education decided that students
should resume classes. For B2,
B3 and M2 students, resuming
classes is by September the 10th
which corresponds to Saturday

يعني

which corresponds to

The word يعني was first translated within the same language into الموافق ل, which is translated into “which corresponds to”. In this case, one word in the SL is translated into three words in the TL.

3/The third type is Structure Shift, which occurs when the grammatical structure of the SL text is different from the structure of the TL text. For example:

ST	TT
<p>Video I إلا أن الإنجازات سواء البيداغوجية والبحتية <u>خطت خطوات عملاقة</u></p>	<p>Nevertheless, <u>it made great strides</u> in both pedagogical and research achievements</p>

خطت خطوات عملاقة

It made great strides

The structure of the next expression خطت خطوات عملاقة is VSO and the TL text “it made great strides” is SVO.

ST	TT
<p>Video II هذا التخصص يعني سيمد كل المؤسسات والشركات والمجتمع يعني بصفة عامة حتى المؤسسات الخاصة والعامة بمتخصصين في هذا التخصص حيث <u>سيقدم لهم قيمة مضافة</u> بالنسبة لهذا المجال</p>	<p>[It also provides institutions, companies, and society in general] [and even private and public institutions with experts in this field.] [In addition, <u>it adds value</u> to the field.]</p>

سيقدم لهم قيمة مضافة

It adds value

The structure of this expression سيقدم لهم قيمة مضافة is VSO while the TL text “it adds value” is SVO.

سيرتفع عدد الطلبة المسجلين على مستوى جامعة قاصدي مرباح

The number of enrolled students at Kasdi Merbah University increased

The structure of the next expression سيرتفع عدد الطلبة المسجلين is VSO and the TL text “the number of enrolled students increased” is SVO.

على الطلبة الالتحاق بمقاعد الدراسة كما قررت وزارة التعليم العالي والبحث العلمي

The Ministry of Higher Education decided that students should resume classes

The structure of the Arabic expression قررت وزارة التعليم العالي is VSO and the TL text “the Ministry of Higher Education decided” is SVO. We omitted the words “والبحث العلمي” because of space limitation and the expression “the Ministry of Higher Education” is clear, therefore the omission does not affect the meaning.

4/The fourth type is Class Shift, which occurs when an SL item is translated into a TL item that belongs to a different grammatical class.

ST	TT
<p>Video 1 ذات قيمة <u>مضافة</u> إلى التعليم العالي والبحث العلمي في الجزائر</p>	<p>Adds value to Higher Education and Scientific Research in Algeria</p>

قيمة مضافة

adds value

To demonstrate, in the expression قيمة مضافة the word مضافة which is an adjective in the SL, is translated into “adds” in the TL, in “adds value”, which is a verb.

ST	INTRA-LINGUAL TRANSLATION	TT
Video 1		Would be of great help because it’s already in

الذي <u>يساعد</u> لأنواره في طور العمل مع الشركات ومع المؤسسات الاجتماعية والاقتصادية	الذي <u>يساعد</u> لأنه في طور العمل مع الشركات ومع المؤسسات الاجتماعية والاقتصادية	progress in working with companies and social and economic institutions
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يساعد

great help

To demonstrate, the word يساعد, which is a verb, is translated into “help”, which is a noun, in the expression “great help”.

ST	TT
Video III على الطلبة <u>الالتحاق بمقاعد</u> <u>الدراسة</u> كما قررت وزارة التعليم العالي والبحث العلمي بالنسبة للسنوات المتقدمة	The ministry of Higher Education decided that students should <u>resume</u> <u>classes</u>

الالتحاق بمقاعد الدراسة

resume classes

To demonstrate, in the expression الالتحاق بمقاعد الدراسة the word الالتحاق which is a noun in the SL, is translated into “resume” in the TL, in “resume classes”, which is a verb.

5/The fifth type is Intra-system Shift, which occurs when an SL internal system is changed when translated.

ST	TT
مسار <u>الجامعات الكبرى</u>	The course of <u>major</u> <u>universities</u>
التعليم العالي	Higher Education
الأرطوفونيا	Speech Therapy
الذكاء الإصطناعي	Artificial Intelligence
السنة الجامعية	Academic year

الطاقات المتجددة

Renewable Energy

In the examples above, all the expressions in Arabic are definite, while their translations in English are indefinite.

ST	TT
Video 1 حتى أنو الطالب يخرج بإذن الله تعالى بمشروع يعني مكتمل	Then students would graduate with fully-fledged start-ups

مشروع

Startups

The expression مشروع, in Arabic, which is singular, is translated into “startups”, in English, which is plural.

Second, we faced linguistic untranslatability while transferring the gender and the number from Arabic into English such as in the following examples:

ST	TT
مدير الجامعة	The Rector
منشورات عالمية قوية	highly indexed journals
أبنائنا وبناتنا	our dear students

The gender of the source text words is announced (feminine or masculine), while in the English language, the gender is always neutral because each of these languages has its own systematic characteristics. For example, the word Rector in English has two possible equivalents in Arabic مديرة or مدير.

II. In addition to the linguistic factors, we will discuss some issues from a cultural factors in the examples below:

First, According to Peter Newmark's taxonomy of cultural categories, we will classify some terms from the three videos:

بِإِذْنِ اللَّهِ تَعَالَى

(omitted)

The term بِإِذْنِ اللَّهِ تَعَالَى can be translated literally to `by Allah's will` but this expression would not convey the same effect to the target reader as the source reader's, therefore, we chose to omit it because it does not affect the meaning of the text, and is considered a cultural untranslatability (according to Catford's classification of untranslatability).

إِنْ شَاءَ اللَّهُ

(omitted)

The term إِنْ شَاءَ اللَّهُ can be translated literally to `if God/ Allah will`s` but this expression would not convey the same effect to the target reader as the source reader's, therefore, we chose to omit it because it does not affect the meaning of the text, and is considered a cultural untranslatability (according to Catford's classification of untranslatability).

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah

The expression بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ is translated into `in the name of Allah` instead of `in the name of Allah the most Merciful, the most Compassionate` because they convey the same meaning.

أَشْرَفَ الْمُرْسَلِينَ

Prophet

According to Jakobson's model of intra-lingual translation, we have translated the expression أَشْرَفَ الْمُرْسَلِينَ, which means in English `the most honoured messenger`, within the same language into النَّبِيِّ which means in English the Prophet because every messenger is necessarily a prophet.

وَفَقَّكُمْ اللَّهُ

Good luck

The expression **وفقكم الله** can be translated literally into `God be with you`, but this translation does not convey the same meaning in English because it is considered a cultural untranslatability. Therefore, we chose to translate it into `good luck` which serves as an equivalent in the target culture.

The following examples **بسم الله الرحمن الرحيم, إن شاء الله, بإذن الله تعالى, أشرف المرسلين** are culture-specific expressions related to the Islamic religion, that does not exist in the target culture, thus, the target reader would be confused when they are translated literally.

The examples above belong to the religious-cultural category, thus, they were conveyed/omitted according to the target culture; whereas the next ones belong to the administrative category:

ST	TT
طلبة الماستر	MA students
كلية الطب	Faculty of Medicine
الأرطوفونيا	Speech Therapy
طلبة الدكتوراه	Doctoral students
تخصصات	majors
شهادة الليسانس	Bachelor's degree
شهادة البكالوريا	High School Diploma

Each country has its own specific institutional language. For example: if we translate **البكالوريا** and **الليسانس** according to the Algerian institutional language (Baccalaureate certificate and License degree) the meaning would not be the same for the target reader (the word Bachelor actually means Baccalaureate and not License in the English culture according to Oxford dictionary).

While translating some names of institutions, exams, and majors, we encountered some difficulties because of the differences in the naming, depending on the country and language. For example, the following expressions are named, in Algeria, as follows:

ST	TT
وزارة التعليم العالي والبحث العلمي	Ministry of Higher Education and Scientific Research
تخصص علم الارض والكون	Earth and Universal Sciences
جذع مشترك	Common stem (majors)
الإعلام الآلي	Information and Communication Technology

Whereas, after we examined each of these expressions and searched for alternative translations in English (as named in the UK and USA), we have found the following equivalents for the Algerian ones:

Department of Education/ Higher Education,

Earth and Space Sciences / Geosciences

Common stem (common stem subjects and optional subjects)

Information Technology

Second, we faced difficulties translating expressions in the Algerian colloquial uttered by the Rector. For example, the words *أنو* *راه في طور العمل*, *ثاني* which were first translated into Modern Standard Arabic (intra-lingual translation) and then into English:

ST	INTRA-LINGUAL TRANSLATION	TT
أنو	أنه	is
ثاني	أيضا	also
راه في طور العمل	أنه	It's already in the process of working

The Rector also used French language in the videos. Thus, we had to translate the following expressions “les machines médicales, les projets des recherches de formation universitaire, les matérielles” into Arabic, then into English.

Finally, the expression:

أبنائنا وبناتنا الطلبة

our dear students

In fact, the literal equivalence of this expression is “our daughters and sons” but such a rendition is received as unacceptable in the target culture because the students could not be addressed in such a way. Therefore, we chose to render it into is translated into “our dear students”.

III. The third factor, in addition to linguistic and cultural, is the pragmatic.

Next, we will tackle a number of examples that have an implied meaning other than the one uttered:

مدير الجامعة /1

The Rector

According to Oxford Dictionary, the word Rector means “the head of a certain university. College, school, and religious institution, it is also called “provost” in the United Kingdom. The word might also mean “president” in Scotland. Therefore, and despite the different choices, we opted for the word `Rector` because it is the most generic term. In addition, it belongs to the category of social culture (according to Peter Newmark).

جو ملائم /2

academic atmosphere

The literal meaning of the expression جو ملائم is “good atmosphere”, but since the Rector is talking about the appropriate atmosphere for students, it has an implied meaning. Thus, the right equivalent is “academic atmosphere”.

منشورات عالمية قوية /3

highly indexed journals

If translated literally, the expression منشورات عالمية قوية would be “vital international publications”, but since the Rector is addressing common people, he avoided using the implied meaning “منشورات مفهومة” so the audience would be able to understand.

الأسرة الجامعية/4

university staff

The expression الاسرة الجامعية can be translated literally into `university family` but the language will be described as stilted (it is not a correct rendition). Therefore, the expression should be transferred to university staff, if the implied meaning is `الطاقم الجامعي`, and to `academic community` if the meaning is `whoever works at the university`. Thus, and since the Rector is talking about the opening of the academic year, we opted for `university staff`.

يعني/5

which corresponds to

In this case, the Rector was talking about the date of resuming classes. Thus, we adopted Jakobson’s model of intra-lingual translation to render the meaning within the same language, the implied meaning of the word `يعني` is `الموافق ل`, subsequently, the English equivalent is `which corresponds to`.

3.4.1. Technical Annotation of the Subtitling Process:

The first obstacle faced was space limitation. The subtitle should appear in an appropriate place on the screen whereby it does not cover any important scenes from the videos and is possible and easy to read by the audience/ viewer.

In addition, the dimensions/ size of the text on the screen While using the Freeware AegiSub, the number of characters per line was limited to forty (40). Thus, we had to make some changes in the SL, such as reductions and omissions, to fit in the screen. We will illustrate with some examples hereinafter:

مساره الحياتي والعملي/1

Career life

In the first video and if translated literally, the expression would be `professional and career life`, and we used `career life` because of the space limitation.

بإذن الله تعالى /3

(omitted)

In the first video, the term بإذن الله تعالى was omitted despite the possible translation `by Allah's will` because the allotted time for a segment or part of speech is limited and the omission does not change the overall meaning.

إن شاء الله /4

(omitted)

In the second video, the expression إن شاء الله was omitted despite the possible translation `if God wills` because of spatial limitations and the number of characters.

المسجلين/2

enrolled

In the third video, there are many possibilities to translate the word المسجلين such as (sign up and put one's name down), but instead, we opted for "enrolled" because of the space limitation.

In addition, we had to adjust the position of the text on the screen to fit the background. For example, when written texts were displayed on the original video, we had to change the position of the subtitles to be clear. We used abbreviations because of the limited number of characters, therefore, we were obliged to choose another position to add an explanation. For example:

ST	ABBREVIATION	EXPLANATION
جامعة قاصدي مرباح	KMU	Kasdi Merbah University
تخصصات الليسانس	BA studies	Bachelor's studies
تخصصات الماستر	MA studies	Master's studies
الدكتوراه	PhD	Doctor of Philosophy

The second obstacle faced was time limitation. In the videos, the Rector was talking for too long without breaks even when needed, which prevented the delay function between subtitles to show the viewer that a new subtitle was displayed.

We found another obstacle when the Rector used filler words, which were not translated, that made the speech seem longer than the subtitles. Examples of filler words, used by the Rector, are: يعني (which means), and أي (which is).

Other cases of reduction are well illustrated in the following passages:

إذا أكرر تهاني لكل الناجحين والملتحقين بجامعة ورقلة

يتخبط تتخبط

سيساعد أو يساعد

In the expressions above, we omitted the underlined words because some were not necessary, thus, the intended meaning was still transferred, and some of them were considered repetitions.

The last obstacle faced is the use of the French language by the Rector. The Rector used some French expressions such as “les machines médicales, les projets de recherches de formation universitaire, les matérielles”, thus, we had to translate them into the Arabic language and then into the English language.

Conclusion:

Subtitling is subject to numerous constraints that limit the process, therefore, audiovisual translators are to respect the fundamentals of both Arabic and English.

This study aims to deliver the content of the videos of the Rector to English speaking-audience and investigate the procedures and changes made to the source text to overcome linguistic and cultural differences.

The chapter began with a brief biography of the Rector and University, then moved to the methodology and the corpus of the study. Finally, the analysis and the discussion of the translation and subtitling.

General Conclusion:

Subtitling, as we previously stated, can make multilingual and multimodal communication easier, particularly in administrative audiovisual works. Nevertheless, subtitling restraints restrict the choices of audiovisual translators and affect the quality of the translated text.

In the administrative context, the videos of the Rector of the university only address Arabic-speaking audiences and are given less interest to translate and subtitle into English. In response to this need, we devoted this study to subtitle the videos of the Rector “Dr. Taher Hlilat” from Arabic into English to enhance accessibility and inclusivity to promote them to a larger audience and identify the difficulties then examine and justify the choices taken to overcome those difficulties from an introspective point of view.

This study comprises two theoretical chapters and one practical chapter. The theoretical chapters tackle an overview on the subtitling process, its classifications and constraints, and the theories related to translation studies and subtitling. The practical/ annotations chapter examined the subtitling process of the selected videos, with a focus on employing translation shifts and untranslatability by Catford, and the classification of cultural categories by Peter Newmark as annotation tools.

Through an in-depth analysis and the use of research tools, a number of findings emerged as follows:

Firstly, we find that translation shifts are imperative. While translating, the translator is subject to the alterations that occur due to differences between languages to enable the adaptation of the source text to the target language, while maintaining the intended meaning.

Secondly, this study lead us to the conclusion that producing high-quality subtitles is impacted by many factors and subtitling considerations such as the strict guidelines of subtitling, the synchrony of the text with the audio, and time coding.

Thirdly, our familiarity with the style and culture of the Rector, for being native speakers, and the use of the appropriate software contributed to the accessibility and clarity of the subtitles.

Finally, the selected videos of the Rector were successfully subtitled and ready to promote to a larger audience and this was a step forward to better communication within the university community.

To conclude, the results presented in this dissertation can be generalised on the subject of subtitling administrative content. Furthermore, it is important to concede that there is still sufficient room for further research in the field of subtitling administrative videos such as the videos of the Rector of the university.

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ملخص البحث:

المقدمة:

أصبح للإتصالات السمعية البصرية حضور واسع في عصرنا الحالي، حيث بات الأشخاص يمضون وقتاً طويلاً في مشاهدة مقاطع الفيديو عبر الإنترنت والعدد في ازدياد وبالتالي تلعب الترجمة دورًا كبيرًا في جعل مقاطع الفيديو متاحة لمختلف الجماهير حول العالم.

فأصبح يتعين على المترجم التعامل مع الفروق الدقيقة والفنية لهذا التخصص الميداني ومع ذلك يواجه المترجم في المجال السمعي البصري عددًا من المشكلات أثناء الترجمة .

تنقل الترجمة نصًا أو جزءًا منه من اللغة المصدر إلى اللغة الهدف بينما تحافظ على نفس المعنى. الترجمة السمعية البصرية التي يشار إليها أيضًا باسم الترجمة متعددة الوسائط، هي فرع من الترجمة كما تنقل العناصر اللفظية الواردة في الأعمال المتعددة الوسائط من لغة إلى أخرى. يمكن تمييز ثلاثة أنواع رئيسية من الترجمة السمعية البصرية: السترجة والدبلجة والأداء الصوتي.

تهتم دراستنا بشكل أساسي بالسترجة، وهي عملية تحويل الكلام السمعي البصري إلى نص أسفل الشاشة بالتزامن مع الصوت من اللغة المصدر إلى اللغة الهدف.

إشكالية البحث:

تقدم دراستنا مناقشة وتحليلًا شاملين لمقاطع فيديو مختارة لمدير جامعة قاصدي مرباح. كما تحلل المسائل الرئيسية المرتبطة بالترجمة السمعية البصرية بصفة عامة والسترجة بصفة خاصة. وتتناول ترجمة مقاطع الفيديو من العربية إلى الإنجليزية (الحوارات والمقابلات...).

تبحث هذه الدراسة في المشكلات والقيود التي يواجهها المترجم في كثير من الأحيان، وقد تكون هذه العقبات مكانية (حجم النص وعدد الأحرف المسموح بها على الشاشة محدودان للغاية مما يشكل تحديًا للباحثين)، وقد تكون زمانية (وقت عرض كل جملة على الشاشة يكون أقل من 5 ثوان) وهي تشمل أيضا تقليص النص المصدر لأنه قد يكون طويلاً جداً ولا يمكن عرض ترجمته على الشاشة بسبب محدودية المساحة .

فاللغتان العربية والإنجليزية مختلفتان من وجهات نظر عديدة ؛ وبأخذ المنظور اللغوي بعين الاعتبار، فإن الفجوات بين اللغتين تشكل أيضا مشكلة في إيجاد المعادل الأقرب إلى الطبيعي الذي يتعارض أيضا مع تحديات المصطلحات ذات الخصوصية الثقافية وينقل نفس التأثير أو الصورة. من بين الاختلافات اللغوية والثقافية، فإن اللغة الإنجليزية تنتمي إلى عائلة اللغة الهندية الأوروبية (تنتمي إلى فروع اللغات الجرمانية) بينما تنتمي اللغة العربية إلى الأسرة الأفروآسيوية (تنتمي إلى فروع اللغات السامية)، واختلاف هيكل الجملة والقواعد وجذور الكلمات العربية. وأخيرًا المعايير التقنية التي يهتم بها الباحثون الأكاديميون أكثر من غيرهم.

أهداف الدراسة :

تركز هذه الدراسة على ترجمة محتوى مقاطع فيديو لمدير جامعة قاصدي مرباح من اللغة العربية إلى اللغة الإنجليزية، ونقلها إلى جمهور جديد مما يجعلها منتشرة على نطاق أوسع.

يهدف هذا البحث أيضًا إلى التعرف على الصعوبات والعقبات التي يواجهها المترجمون السمعيون البصريون وبالإضافة إلى ذلك تحديد الإجراءات التي يستخدمها المترجمون للتغلب على تلك الصعوبات.

أسئلة البحث:

تهدف هذه الدراسة للإجابة على التساؤلات التالية:

ما هي العقبات والتحديات التي يواجهها المترجمون/ الأبحاث السمعية البصرية أثناء السترجة؟

ما هي الأساليب والإجراءات المستخدمة للتغلب عليها؟

ما هي النظريات ذات الصلة بالسترجة؟

ما هي الترجمة السمعية البصرية والدبلجة؟ ما هي السترجة؟

مراجعة الأدب:

أهم دراسة لهذا المجال قام بها الباحث دياز سينتاس في كتابه (الترجمة السمعية البصرية: سترجة) 2007 ، يقدم الكتاب استراتيجيات ترجمة ملموسة ويقدم لمحة عامة عن عالم الترجمة.

كانتفورد، الذي أدخل التحولات (1965) وتعذر الترجمة في تخصص دراسات الترجمة «نظرية لغوية للترجمة»، استخدمنا هذه المصطلحات للإشارة إلى التغييرات التي تحدث أو قد تحدث في عملية الترجمة.

بعد مساهمة كانتفورد، يأتي باحث آخر في مجال الدراسة هذا، بيتر نيومارك، الذي اقترح بعض النظريات والأساليب والمشاكل المثيرة للاهتمام التي قد يواجهها الباحثون وحلولها. في كتابه المسمى (كتاب الترجمة) 1988، ذكر بيتر نيومارك التصنيف للثقافة (البيئة والثقافة المادية والثقافة الاجتماعية والإيماءات والعادات) التي تسهل تحديات ترجمة المصطلحات ذات الخصوصية الثقافية.

كانت مساهمة يوجين نيدا الرئيسية هي كتابه «نظرية وممارسة الترجمة» إلى جانب مساهمته في ترجمة الكتاب المقدس التي تتمثل في مفهوم «المكافئ الوظيفي» وركز على نقل المعنى أولاً ثم الأسلوب الروحي.

جاكوبسون عالم آخر ساهم في مجال الترجمة بمفهومه للترجمة اللالغوية في كتابه.

من أوائل العلماء المساهمين في هذا المجال هما فيناي وداربلنت من خلال نشر كتابهما (الأسلوب المقارن 1958)، واقترحوا إجراءات الترجمة وأظهروا العلاقات المعقدة بين اللغة والترجمة والأسلوب المقارن.

منهجية البحث:

قمنا بدراسة الموضوع التالي: سترجة لمقاطع فيديو لمدير جامعة قصدي مرباح ورقلة في إطار دراسات الترجمة لأن هذه الدراسة وصفية بطبيعتها.

تنقسم دراستنا إلى ثلاثة فصول (فصلان نظريان وواحد عملي).

في الفصل الأول تناولنا تعريفات الترجمة السمعية البصرية والدبلجة بشكل عام والسترجة بشكل خاص. كما أننا ناقشنا قيود السترجة.

بينما في الفصل الثاني درسنا نظريات الترجمة مثل التغييرات وعدم قابلية الترجمة المقترحة من قبل كاتفورد والتقسيمات الثقافية لبيرنومارك، بالإضافة إلى أننا تعاملنا مع نظرية يوجين نيدا حول العدد القليل جداً والكثير جداً من الكلمات، وصلتها بعملية السترجة.

ناقشنا وعلقنا في الفصل الثالث على ترجمة مقاطع الفيديو الأكثر تمثيلاً والتي تخدم أطروحتنا وتوافقها مع النظريات المذكورة في الفصل الثاني.

وقد اعتمدنا على بعض النظريات في دراسات الترجمة وتم اعتمادها باعتبارها أدوات بحثية تفيدنا في تفسير الظاهرة الترجمية لتبرير اختياراتنا.

قمنا باستخدام تطبيق AegiSub (برنامج مجاني) لتعديل وإضافة النصوص لمقاطع الفيديو و Format Factory لدمجها مع الترجمات المناسبة.

الفصل الأول :

1. تعريف الترجمة السمعية البصرية:

تعد الترجمة السمعية البصرية ميدانا خصبا حديث العهد، كما تعتبر أحد أهم أنواع الترجمة التي تنقل فيها العناصر الصوتية من لغة منطوقة الى لغة مكتوبة بهدف تعريف وتقريب الثقافات فيما بينها، وهي ثلاثة أنواع: السترجة والدبلجة والأداء الصوتي.

1.1. تعريف الدبلجة:

هي ترجمة لفظية للعناصر السمعية البصرية بحذف أصوات الفيلم الأصلي وتعويضها بأصوات في اللغة الهدف مع تحقيق التزامن اللفظي مع حركة الشفاه.

1.2. تعريف السترجة:

يعرف الباحث (2007) Diaz cintas السترجة على أنها عملية ترجمة تعرض في أغلب الأحيان في الجزء السفلي من الشاشة وهذا ليس دائما (في اليابان تعرض السترجة على الجانب الأيمن من الشاشة).

1.3. تصنيفات الترجمة:

يوجد معياران أساسيان لتصنيف أنواع الترجمة:

1.3.1. معايير لغوية:

وتشمل كلا من الترجمة داخل اللغة والترجمة بين اللغات.

1.3.2. معايير تقنية:

تشمل الترجمة المغلقة والترجمة المفتوحة.

1.4. تاريخ الترجمة:

إخترع الإيطاليون الترجمة في القرن الثامن عشر قبل ظهور الأفلام باستخدام لافتات في المسرحيات من أجل ترجمة محتواها وتسهيل فهمها من قبل الجمهور الألماني. وبالرغم من أنها كانت تعرقل الممثلين إلا أن استخدامها بات ضروريا وخاصة بعد ظهور الأفلام الصامتة لتمكين الجمهور من فهم الفيلم وذلك بطباعة الترجمة وتصويرها ثم اضافتها الى الفيلم وهذا منذ سنة 1903م. وبعد ظهور الأفلام الناطقة لجأ المترجمون إلى الترجمة الالكترونية التي تضاف الى الشاشة لإتاحتها لجمهور أوسع ابتداءا من 1970.

1.5. القيود المتعلقة بالترجمة:

1.5.1. البعد الزمني: والذي يشمل التزامن وتوقيت الترجمة والتأخير بين الترجمات وعدد الأسطر المسموح بها والرموز الزمنية.

1.5.2. البعد المكاني: ويشمل موضع النص على الشاشة ونوع الخط وعدد الأحرف المسموح به في كل سطر وأقصى عدد من السطور.

2. الفصل الثاني:

2.1. تغييرات الترجمة:

إستنادا على تعريف John Catford لتغييرات الترجمة فهي كل التغييرات التي تطرأ على النص الأصلي أثناء عملية الترجمة وقد ناقش كاتفورد نوعان من التغيير:

1) تغيير المستوى (level): حيث قد يتم التعبير عن مفهوم نحوي بجذر كلمة.

2) تغيير الفئة (category): التي يوجد منها أربعة أنواع:

– التغييرات البنوية (structure)

– التغييرات النوعية (class)

– الوحدة أو الرتبة (unit/ rank)

– التغييرات داخل النظام (intra-system)

2.2. عدم قابلية الترجمة:

إستنادا على تعريف John Catford لعدم قابلية الترجمة فهي غياب المكافئ الوظيفي أو اللغوي المناسب في اللغة الهدف وهي نوعان:

- عدم قابلية الترجمة لغويا (linguistic untranslatability).
- عدم قابلية الترجمة ثقافيا (cultural untranslatability).

2.3. تصنيفات المصطلحات الثقافية:

بعد اقتراح Catford لعدم قابلية الترجمة ثقافيا جاء Peter Newmark بتصنيف أدق للمصطلحات ذات الخصوصية الثقافية، للتغلب على عدم قابلية ترجمتها وحل الفجوات المعجمية. وصنفها إلى خمس فئات:

- علم البيئة (ecology)
- الثقافة المادية (material culture)
- الثقافة الاجتماعية (social culture)
- التقسيمات الاجتماعية (social organization)
- مصطلحات دينية (religious terms)
- الايماءات والعادات (gestures and habits)

2.4. نظرية العدد القليل جداً والكثير جداً من الكلمات

الجزء التطبيقي:

3. الفصل الثالث:

3.1. السيرة الذاتية لمدير وجامعة قاصدي مرياح:

تطرقنا تحت هذا العنوان الى وصف شامل حول جامعة قاصدي مرياح ومرافقها ومراحل تطورها منذ نشأتها عام 1987 الى يومنا هذا ثم السيرة الذاتية لمدير الجامعة الدكتور الطاهر حليلات.

3.2. منهجية الفصل:

اخترنا مجموعة من الفيديوهات ثم قمنا بترجمتها من اللغة العربية إلى اللغة الإنجليزية ثم حددنا الصعوبات التي واجهتنا خلال عملية الترجمة وفسرنا الحلول المعتمدة باستخدام المنهج التفسيري والتحليلي واعتمادا على نظريات الترجمة كتغييرات الترجمة وعدم قابلية الترجمة وتصنيفات المصطلحات الثقافية.

قمنا باستخدام تطبيق AegiSub (برنامج مجاني) لتعديل وإضافة النصوص لمقاطع الفيديو و Format Factory لدمجها مع الترجمات المناسبة.

3.3. متن الدراسة:

قمنا بتحليل مجموعة من فيديوهات لمدير جامعة قاصدي مرياح ورقلة من منصة اليوتيوب التي قام بإعدادها مركز السمعي البصري التابع للجامعة .

3.4. التعليق على ترجمة الفيديوهات

الخلاصة:

تلعب المترجمة دورا رائدا في تسهيل التواصل بين اللغات وكذا نقل الثقافات على الصعيد العالمي في عصر العولمة. وأصبحت المترجمة ضرورية في مختلف الأعمال السمعية البصرية، منها ما تطرقت اليه هذه الدراسة من الأعمال الإدارية. رغم ذلك إلا أن جودة النص المترجم وخيارات المترجم تتأثر بالقيود التي تفرضها عملية المترجمة.

سعيانا في هذه الدراسة لتكريس جهودنا لمترجمة فيديوهات مدير جامعة قاصدي مرياح الدكتور الطاهر حليلات من اللغة العربية إلى اللغة الإنجليزية وجعلها متاحة لجمهور أوسع وتحديد الصعوبات التي واجهناها أثناء عملية المترجمة ثم تفسير وتحليل الخيارات المعتمدة من أجل تجاوز هذه العقبات من وجهة نظر استبطانية وإعتمادا على بعض نظريات المترجمة باعتبارها أدوات بحثية.

أوصلنا هذا البحث إلى نتائج يمكن تعميمها على البحوث المتعلقة بمترجمة الأعمال الإدارية والمتمثلة في حتمية تطبيق تغييرات المترجمة حيث أن المترجم يقوم ببعض التغييرات على النص الهدف مما يؤدي به إلى تطبيق هذه النظرية. كما تبين أن عملية نقل المحتوى بدقة تتأثر بعدة عوامل منها قيود المترجمة الصارمة وتزامن النص مع الصوت. ويبقى التعمق في موضوع هذا البحث مفيدا من أجل نتائج أفضل.