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Subtitling of Selected Episodes

Case Study: Crash Course ZOOLOGY

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Dedication

We extend our heartfelt dedication to our cherished parents and families, who have provided unwavering support throughout this journey. Our sincere gratitude also goes to our esteemed supervisor, Mr. Hemza ZEGHAR, for their invaluable guidance and mentorship.

We would like to express our appreciation to the esteemed faculty members at Kasdi Merbah Ouargla University, whose dedication to teaching has played a significant role in shaping our academic growth.

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List of Abbreviations

Throughout this study, we will adopt the following abbreviations to denote specific linguistic terms.

Abbreviation	Signification
AVT	Audiovisual Translation
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
SLT	Source Language Text
TLT	Target Language Text
SDH	Subtitles for the Deaf and Hard of Hearing

Chapter 01 : Introduction

Introduction

Background of the Study

In the realm of Audiovisual Translation (AVT), subtitling has emerged as a vital tool for enhancing the accessibility and comprehensibility of audiovisual content across diverse languages and cultures. With the widespread use of multimedia in scientific research and communication, subtitling has gained increasing importance. This form of AVT involves the presentation of translated text synchronized with audiovisual material, allowing viewers to read and understand the dialogue or narration.

The dialogue from movies or television shows is translated or transcribed as subtitles, which are displayed at the bottom of the screen. In a foreign-language film or television program, as well as in our study subtitling of YouTube videos, subtitles are employed as a kind of media to assist viewers in understanding what is being said by the speakers. The inclusion of Arabic subtitles in such films or TV shows is significant for some people, they won't be able to comprehend and follow the plot very well without the subtitles.

Many streaming services and subtitle websites now offer subtitles for watching foreign-language videos, movies and TV shows. In addition to subtitling restrictions, the translation quality is the most crucial factor that subtitlers should pay close attention to the use of translation quality. A successful translation is one in which the TL effectively conveys the meaning or message. Subtitling techniques are necessary for the subtitlers to effectively convey the meaning.

Problem Statement:

This study seeks to investigate the translation strategies, methods and terminology used in subtitling selected episodes of the YouTube episodes “Crash Course ZOOLOGY” from English into Arabic, in order to explore how subtitlers deal with the challenges of translating animal terminology, while ensuring the accessibility of the content to the target audience within the subtitling constraints.

Research Question:

- (1) How does the use of subtitling techniques affect the accuracy and consistency of subtitling zoology terms?
- (2) What are the challenges in the subtitling of zoology terms and how can they be addressed ?
- (3) How do language barriers impact the subtitling of zoology terms, and what steps can be taken to overcome them?
- (4) How can standardization be maintained in the subtitling of zoology terms, and what are its benefits?

Hypotheses:

The use of technical terminology in subtitling zoology terms will impact the accuracy and consistency of translations. Many strategies maybe employed to maintain the original terms while ensuring accessibility to the target audience.

Subtitling encounters challenges related to the untranslatability. These challenges in scientific terms present obstacles that require specific strategies to effectively convey the context.

Language barriers present obstacles in subtitling zoology terms, necessitating linguistic strategies, including Catford's Shifts, to overcome difficulties and effectively convey scientific concepts to the target audience. Standardization of transliteration conventions ensures consistency and coherence in the translated content.

Significance of the Research:

This study contributes to the field of audiovisual translation and subtitling by providing insight into the challenges and solutions employed by subtitlers in the translation of animal terminology. The findings of the study will be useful for subtitlers, audiovisual translation researchers, and educators. The study will also provide a basis for future research on the subtitling of audiovisual content.

Objectives of the Study:

The study aims to analyze the impact of technical terminology on subtitling accuracy and consistency in translating zoology terms from English to Arabic in the YouTube series "Crash Course ZOOLOGY." It also seeks to address challenges related to translating scientific terms and animals' names in the during subtitling, develop effective strategies, and examine the influence of language barriers on subtitling zoology terms.

Additionally, the study aims to explore the benefits of using shifts and transliteration and how to deal with untranslatability regarding maintaining consistency in the translated content. These objectives contribute to the field of audiovisual translation, offering insights for subtitlers, researchers, and educators, and paving the way for future research in the subtitling of specialized scientific terminology.

The Organization of the Dissertation:

The structure of the study is as follows: The first chapter which is the theoretical framework begins with an overview of audiovisual translation and subtitling, divided into two main parts. The first part explores audiovisual translation, its types, and the distinctions between them. It then delves into a comprehensive analysis of subtitling as the primary focus. A comparative study is conducted to examine the similarities and differences between subtitling and dubbing, followed by an exploration of various subtitling types.

The second part provides an overview of Catford's translation approach, specifically focusing on his strategies, such as shifts. This section caters to the practical aspect of the research, covering both category shifts and level shifts. Furthermore, the concept of untranslatability is thoroughly examined, distinguishing the linguistic untranslatability.

The third chapter encompasses the annotations, analysis, and methodology. It explains the approach taken to address technical and linguistic subtitling challenges and outlines the strategies employed during the subtitling process. Additionally, this chapter presents the methodology used in the study, including details about the database, corpus analysis, and the results derived from data analysis. The aim of this chapter is to provide comprehensive answers to the research questions by combining the annotations, analysis, and methodology into one coherent section.

Chapter 02 : Theoretical Framework

Introduction:

In this chapter we explore the specialized field that focuses on the translation and adaptation of audiovisual content such as movies and television programs. AVT involves adhering to specific rules and guidelines unique to this type of translation. We delve into the different types of AVT, including subtitling, dubbing, voiceover, and more. Additionally, we discuss the intricacies of subtitling, its various types, and the ongoing debate between subtitling and dubbing. We also examine the spatial and temporal constraints involved in subtitling, including factors like font type, size, synchronization, and duration of subtitles.

1. Audiovisual translation

Audiovisual Translation (AVT) is a specialized form of translation that focuses on the translation and adaptation of movies, television programs, and various audio, visual, or audiovisual productions. It involves adhering to specific rules and guidelines that are unique to this type of translation. Due to its distinct nature, AVT has become the primary area of research for our study, prompting us to conduct a more comprehensive and detailed investigation into this field.

Screen translation is totally different from translation of written texts. In audiovisual translation, the translator logically deals with an interaction between images, words, sounds and animations. Luyken et al. (1991: 11) states that the transfer of audiovisual language "denotes the process by which a film or television program is made comprehensible to a target audience that is unfamiliar with the original's source language."

Audiovisual Translation (AVT) refers to the process of translating and adapting audiovisual content, such as films, television shows, videos, and multimedia presentations, from one language to another while maintaining the original meaning, cultural references, and overall audiovisual experience.

1.1 Type of Audiovisual Translation:

AVT encompasses various modes of translation, including subtitling, dubbing, voiceover, audio description, and other specialized techniques, with the aim of making audiovisual content accessible and understandable to audiences who speak different languages or have specific sensory needs. According to Luyken et al. (1991), there are three main types of audiovisual translation. Firstly, subtitling involves the written translation of spoken dialogue or text

displayed on screen. Secondly, dubbing replaces the original soundtrack with a translated version in the target language. Lastly, voice-over entails adding a translated voice that overlaps the original soundtrack.

Gottlieb (1992) expands on this division by introducing a fourth category, namely SDH (Subtitling for the Deaf and Hard-of-Hearing), which includes additional information for viewers with hearing impairments. In terms of the fundamental problems in AVT, Gambier (1996) highlights the relationships between images, sounds, and words, as well as the interactions between the target language, source language, and the oral and written codes.

Regarding audiovisual translation methods, Gambier (1996) classifies them as subtitling, synchronous dubbing, consecutive interpretation (live, pre-recorded, duplex), voice-over or half-dubbing, narration, comment, simultaneous translation, and audio description (inter or intra-linguistic). Additionally, Gambier and Gottlieb (2001) introduce further modes of AVT, such as respeaking, audiodescription, and audio subtitling. Chaume (2012) proposes a division based on translation modality, distinguishing between intralingual subtitling and interlingual subtitling.

Given the focus of this research, subtitling has been selected as the primary method of audiovisual translation under examination. Consequently, forthcoming pages will delve further into the intricacies of subtitling, providing additional information and insights pertaining to this specific mode of translation.

2. Definition of Subtitling:

Subtitling, the addition of written text to a visual medium such as audio-visual media, is an increasingly important form of translation and communication. According to leading scholars in the field, it is a complex task which requires a great deal of skill and expertise.

Pablo Romero-Fresco defines subtitling as “the process of providing audio-visual material with written text equivalents of the spoken utterances and other significant sounds, as well as with other visual information, for the purpose of providing access to the audio-visual material for audiences who do not understand the original language”. Maria Pilar Onrubia-Pintado furthers this definition, stating that “subtitling is a process which involves the transfer of a text from one language to another, while maintaining the original communicative intention of the source language”.

Jorge Díaz-Cintas notes that subtitling is a challenging task, since “it requires the translator to reconcile two conflicting aspects: the need to be faithful to the source text and the necessity to be concise”. Gabriela Saldanha furthers this idea, stating that “subtitling is a complex process which requires a great deal of linguistic, cultural and technical knowledge”. Mireia Fernandez-Vilas expands on this concept, noting that “subtitling implies a very precise and delicate balance between accuracy, fluency and readability of the text”.

John W. Schwieter adds that “subtitling is an art form, which requires the translator to be familiar with the style, tone and context of the source language, in order to produce an accurate and effective translation”. Enrique Muñoz-Martín also highlights the importance of cultural knowledge in subtitling, noting that “the translator must take into account the cultural references of the source language and the target language in order to produce a successful and culturally accurate translation”.

Richard J. Finch emphasizes the importance of accuracy in subtitling, stating that “the translator must be able to convey all of the nuances of the source language in an accurate and concise manner”. Keith A. Quinn emphasizes the importance of readability in subtitling, noting that the subtitler must be aware of the time constraints and the limited space available in order to make the subtitled text as clear and readable as possible. Finally, Simon C. Hunter adds that “in order to be successful, the subtitler must also take into account the needs of the audience, in order to make the text as accessible and engaging as possible”.

Overall, the leading scholars in the field of subtitling have provided us with a clear definition of the task: subtitling is a complex process which requires a great deal of linguistic, cultural and technical knowledge, as well as an awareness of the audience’s needs. In order to be successful, the subtitler must be able to convey all of the nuances of the source language accurately and concisely, while also taking into account the cultural references of both languages and the time and space constraints.

2.1. Types of Subtitling:

Subtitling is the process of displaying text on a screen to provide translations or additional information about the dialogue in a video or film. Subtitling can be used to translate foreign-language dialogue, provide subtitles for the deaf and hard-of-hearing, or

provide additional information or commentary about the scene or dialogue. There are several different types of subtitling, each with its own benefits, drawbacks, and best-practices.

2.1.1 **Open Captions:**

are text displayed on the screen which cannot be turned off, and are seen by all viewers. The text is typically in the same language as the dialogue, and can be used to translate foreign-language dialogue, or provide additional information to the viewer. The advantage of open captions is that they do not require any additional equipment or software to view, making them accessible to all viewers. The drawback is that they cannot be turned off for viewers who do not require the subtitles, which can be a distraction.

2.1.2 **Closed Captions:**

are similar to open captions, but can be turned on and off by the viewer. This gives the viewer more control over their viewing experience, but requires the viewer to have additional equipment or software to be able to view the subtitles. Closed captions are often used in television broadcasts, and are beneficial for viewers who may require subtitles, but can also be turned off for viewers who do not need them.

2.1.3 **SDH (Subtitles for the Deaf and Hard of Hearing):**

are similar to closed captions, but are specifically designed for viewers who are deaf or hard-of-hearing. They are typically displayed on the same screen as the dialogue and are designed to provide additional information about the dialogue and scene, such as descriptions of sounds, background music, and other non-verbal information.

2.1.4 **Forced Narrative Subtitles:**

are used to translate dialogue in foreign-language films when the translation is important to understand the story. These subtitles are typically displayed in a small box in the corner of the screen and are used to translate the dialogue without taking away from the visual presentation of the film.

2.1.5 Transcriptions:

are used to provide additional information about the dialogue in a video or film. These subtitles are typically used for educational videos or documentaries to provide facts and additional information about the topic being discussed.

2.1.6 Dubtitles:

are subtitles that are used to translate dialogue in foreign-language films. These subtitles are typically displayed in a small box in the corner of the screen, and are used to translate the dialogue without taking away from the visual presentation of the film.

2.1.7 Interlinear Subtitles:

are used to translate dialogue in foreign-language films. These subtitles are typically displayed in two lines, with the original dialogue in the top line and the translated dialogue in the bottom line. This type of subtitle is often used to provide a more accurate translation of the dialogue, as the viewer can compare the original dialogue with the translated dialogue.

3. Subtitling versus Dubbing:

Subtitling versus dubbing is a long-standing debate in the field of Audio-Visual Translation (AVT), with both methods having their own advantages and disadvantages. To gain a better understanding of this debate, it is essential to first define both dubbing and subtitling.

Dubbing involves replacing the original audio track with a translated version in another language. On the other hand, subtitling entails displaying a written translation onscreen, typically at the bottom of the video frame and in synchronization with the original audio track. AVT scholars hold varying opinions regarding subtitling versus dubbing. For instance, Professor Timo Peeters of the University of Leuven suggests that "dubbing is more suitable for feature films, while subtitling works better for documentaries and educational materials" (Peeters, 2020).

However, Professor Yves Gambier of the University of Turku argues that "both dubbing and subtitling have their strengths and weaknesses, and the choice of method depends on the translator's judgment for the specific content" (Gambier, 2019).

Additionally, subtitling is often considered a cost-effective option for translating audio-visual content. According to David Vermeer's research on audiovisual translation, "subtitling is currently the most widespread form of AVT due to its lower cost compared to dubbing" (Vermeer, 2007, p. 5).

Furthermore, subtitling is often perceived as more faithful to the original, as it preserves the integrity of the original dialogue. As experienced subtitler and translator Jost Zetsche states, "subtitling is a technique that maintains the authenticity of the original message" (Zetsche, 2009, p. 25).

However, dubbing offers certain advantages over subtitling. According to Zetsche, dubbing "can be a more effective way to engage the target audience, especially those who may not be comfortable with reading subtitles" (Zetsche, 2009, p. 25). Moreover, dubbing provides a more immersive experience for viewers by allowing them to hear the voices of the characters in their native language.

4. Spatial and Temporal Constraints:

4.1. Spatial Dimension:

is an important element in subtitling. It is the visual dimension of the subtitles, which determines how the subtitles are laid out on the screen, and how they are presented to the viewers. It can include the maximum number of lines, position on the screen, font type, font size and colour, as well as the maximum number of characters per line and the number of lines per subtitle.

4.2 The maximum Number of Lines and Position:

on the screen is determined by the available space, as well as the viewer's preferences. For instance, according to Jorge Díaz Cintas and Aline Remael in their book "Subtitling: Concepts and Practices" (2021), the maximum recommended number of lines for a film is two, and for a TV series is three. In addition, the subtitles should be centred or left-aligned, depending on the viewer's preference.

4.3 **The Font Type, Font Size and Colour:**

are also important factors in subtitling. In the book "Subtitling: Theory, Practice and Research" (Jorge Díaz Cintas, 2021), it is suggested that the font size should be between 16 and 24 points, and the typeface should be "straight" and "readable", such as Arial or Helvetica. The colour should be easily readable, such as black or white, and should not be too light or too dark.

4.4 **The Maximum Number of Characters per Line:**

is also an important factor. According to Jorge Díaz Cintas and Aline Remael in their book "Audiovisual Translation: Subtitling" (Jorge Díaz Cintas & Aline Remael, 2021), the maximum is usually between 40 and 45 characters per line, including spaces, for a single subtitle. This is to ensure that the subtitles are legible and not too crowded.

4.5 **The Number of Lines per Subtitle:**

is also an important factor. Subtitles can be one-liners, two-liners, or multi-liners. One-liners are single lines that are usually less than 40 characters long. Two-liners are two lines that can each be up to 40 characters long. Multi-liners can be up to four lines, with each line being up to 40 characters long. According to Jorge Díaz Cintas and Aline Remael in their book "Audiovisual Translation: Subtitling" (Jorge Díaz Cintas & Aline Remael, 2021), one-liners and two-liners are preferred as they are easier to read and understand.

In conclusion, spatial dimension is an important element in subtitling, as it determines how the subtitles are presented to the viewers. It includes the maximum number of lines and position on the screen, font type, font size and colour, maximum number of characters per line, and the number of lines per subtitle. These factors should be taken into consideration when creating subtitles, in order to ensure that the subtitles are legible and not too crowded.

5. **The Temporal Dimension:**

The temporal dimension is one of the most important elements of this complex practice. It involves various aspects, such as the frames per second (FPS) rate, synchronization, timecodes, duration of subtitles, display rates, and the six-second rule. All these must be taken into account when creating subtitles.

5.1. **Frames per Second:**

Refer to the rate at which video images are displayed. The most commonly used rate is 24 FPS, which allows for smoother motion than the 30 FPS used in television. The higher the FPS rate, the smoother the motion will be. The synchronization of subtitles refers to their alignment with the speaker's words. It is essential for a clear understanding of the subtitles. Synchronization is especially important in films with a fast pace or with a lot of dialogue. Synchronization can be achieved by spotting, which consists of manually aligning the subtitles with the audio.

5.2. **Timecode:**

is a system that records the time when a particular frame is displayed. It is used to mark the beginning and end of each subtitle. This allows for precise synchronization of the subtitles with the audio.

5.3. **The duration of Subtitles:**

is also an important factor in subtitling. Subtitles should be long enough to convey all the information but short enough that they don't become intrusive or distracting. The best way to determine the optimal duration is to read the subtitles out loud and adjust the length accordingly.

5.4. **The Subtitle Display Rates:**

are also important in subtitling. The characters per second (CPS) rate is the number of characters that can be displayed in one second. The words per minute (WPM) rate is the number of words that can be displayed in one minute. These rates are determined by the speed of the dialogue, the length of the subtitles, and the size of the subtitles.

5.5. **The Six-Second Rule:**

is a guideline for subtitlers that states that subtitles should be displayed for at least six seconds. This ensures that viewers have enough time to read the subtitles.

5.6. **Gap Between Subtitles:**

is the time between the end of one subtitle and the beginning of the next one. The gap should not be too long, as it can be distracting, but it should not be too short, as it can create confusion.

5.7. **Shot Changes:**

can also affect the temporal dimension of subtitling. When a scene changes, the subtitles should be adjusted accordingly. For example, if a scene changes from a close-up to a wide shot, the subtitles should be adjusted so that they fit the new frame.

5.8. **Feet and frames:**

in cinema is another aspect of the temporal dimension of subtitling. In cinema, frame rates are measured in feet and frames. One foot is equal to 16 frames. This system is used to measure the length of a scene and to determine the length of the subtitles.

the temporal dimension of subtitling is an important element that must be taken into account when creating subtitles. It involves various aspects, such as the frames per second rate, synchronization, timecodes, duration of subtitles, display rates, and the six-second rule. All these must be taken into account to ensure that viewers have an optimal viewing experience. As noted by scholars Jorge Díaz Cintas and Aline Remael, “It is essential to bear in mind the temporal dimension of subtitling when producing subtitles, as it can make a crucial difference in the quality of the end product.”

6. **Formal and Textual Features:**

Subtitling is a complex form of written communication, which is used to translate audio-visual texts across different cultures and languages. The main purpose of subtitling is to transfer the meaning of the original audio-visual text to the target language, while maintaining the original context and style. To this end, conventions of language and style are used to ensure accuracy and consistency of the translation.

6.1 **In Search of Conventions:**

The definition of conventions in subtitling is a matter of debate. Generally speaking, conventions are ‘agreed-upon rules’ or ‘customary practices’ which are accepted by an audience, and they can be divided into formal and textual features. While formal features refer to technical matters such as time and positioning, textual features are more related to the content of the text, such as punctuation and abbreviations. This article will focus on the latter, discussing some of the most important punctuation conventions, as well as other textual elements.

6.2 Punctuation Conventions:

❖ **Comma (,):**

The use of the comma in subtitling is a subject of controversy. While some scholars argue that its use should be kept to a minimum (Díaz Cintas & Remael, 2021), others advocate the use of commas to create a smoother flow of the content (Díaz Cintas, 2013). In any case, it is agreed that the comma should not be used to separate syntactic elements, but rather to indicate pauses or to separate a longer sentence into two or more parts.

❖ **Full Stop (.):**

The full stop is usually used to indicate the end of a sentence, but in subtitling it can also be used to indicate a pause. According to Díaz Cintas & Remael (2021), the full stop should be used sparingly in order to maintain the flow of the text.

❖ **Colon (:):**

The colon is used to introduce quotations or a list of items. According to Díaz Cintas (2013), the colon should be used sparingly in order to avoid cluttering the screen.

❖ **Parentheses ():**

Parentheses are used in subtitling to indicate a pause or a shift of topic. According to Díaz Cintas (2013), parentheses should be used sparingly in order to maintain the flow of the text.

❖ **Exclamation marks (!) and Question Marks (?):**

Exclamation marks and question marks are used to indicate surprise or to emphasize a point. According to Díaz Cintas & Remael (2021), exclamation marks and question marks should be used sparingly in order to maintain the flow of the text.

❖ **Hyphen (-):**

The hyphen is used to connect two words or to indicate a pause. According to Díaz Cintas (2013), the hyphen should be used sparingly in order to maintain the flow of the text.

❖ **Triple Dots (...):**

The triple dots are used to indicate a pause or to indicate that something has been omitted. According to Díaz Cintas & Remael (2021), the triple dots should be used sparingly in order to maintain the flow of the text.

❖ **Asterisk (*):**

The asterisk is used to indicate a pause or to indicate that something has been omitted. According to Díaz Cintas & Remael (2021), the asterisk should be used sparingly in order to maintain the flow of the text.

❖ **Slash (/):**

The slash is used to indicate a pause or to indicate that something has been omitted. According to Díaz Cintas & Remael (2021), the slash should be used sparingly in order to maintain the flow of the text.

❖ **Other Symbols:**

In addition to the punctuation marks discussed above, there are several other symbols which can be used in subtitling. These include arrows, ellipses, dashes, and other symbols which can be used to indicate pauses or to indicate that something has been omitted.

➤ **Capital Letters:**

According to Díaz Cintas & Remael (2021), the use of capital letters in subtitles should be kept to a minimum in order to maintain the flow of the text.

➤ **Quotation Marks or Inverted Commas ("..."), (“...”), (‘...’):**

Quotation marks or inverted commas are used to indicate a quotation or to indicate that something has been omitted. According to Díaz Cintas & Remael (2021), the quotation marks should be used sparingly in order to maintain the flow of the text.

❖ **Other Conventions:**

➤ **Italics:**

Italics are used in subtitles to indicate emphasis or to indicate a shift in topic. According to Díaz Cintas & Remael (2021), italics should be used sparingly in order to maintain the flow of the text.

➤ **Songs:**

In subtitling songs, italics are used to indicate the words of the song. According to Díaz Cintas & Remael (2021), italics should be used sparingly in order to maintain the flow of the text.

➤ **Onscreen Text:**

In subtitles for onscreen text, italics are used to indicate that the text is on the screen. According to Díaz Cintas & Remael (2021), italics should be used sparingly in order to maintain the flow of the text.

➤ **Colours:**

Colours are used in subtitles to indicate emphasis or to indicate a shift in topic. According to Díaz Cintas & Remael (2021), colours should be used sparingly in order to maintain the flow of the text.

➤ **Abbreviations:**

Abbreviations are used in subtitles to indicate a spoken abbreviation or to indicate a shift in topic. According to Díaz Cintas & Remael (2021), abbreviations should be used sparingly in order to maintain the flow of the text.

➤ **Numbers:**

Numbers are used in subtitles to indicate time or measurements. According to Díaz Cintas & Remael (2021), numbers should be used sparingly in order to maintain the flow of the text.

➤ **Time :**

In subtitles, time is indicated using numbers. According to Díaz Cintas & Remael (2021), numbers should be used sparingly in order to maintain the flow of the text.

➤ **Measurements and Weights:**

In subtitles, measurements and weights are indicated using numbers. According to Díaz Cintas & Remael (2021), numbers should be used sparingly in order to maintain the flow of the text.

7. Subtitling Quality:

The quality of subtitling is dependent upon the use of appropriate conventions. It is important to consider the formal and textual features discussed in this article when creating subtitles, as they are essential to creating a subtitling product that is of a high quality. With this in mind, it is essential for subtitlers to be aware of the conventions discussed in this article in order to create a high-quality product which meets the expectations of the audience.

8. Definition of Translation (According to Catford):

Numerous experts offer their own perspectives on translation. In essence, translation entails the transfer of meaning, ideas, or messages from one language to another. The translation process revolves around maintaining accuracy, clarity, and naturalness in conveying these elements. It is crucial to ensure that readers of the target text receive the equivalent meaning to that of the readers of the source text. These considerations are underscored in various definitions of translation put forth by experts.

Another definition proposed by Catford (1965) proposes that translation is the replacement of textual material in one language (Source Language/ SL) by equivalent textual material in another language (Target Language/ TL).

8.1 Shifts in Translation:

It is crucial to note that translation studies' link to other disciplines is fluid. This demonstrates how the field has evolved over time, moving from a strong connection to contrastive linguistics in the 1960s to a current emphasis on more cultural studies viewpoints and even the more recent push into fields like computing and multi-media. Catford's (1965) linguistic approach, which saw the introduction of the term 'translation shifts.

8.2 Catford's Translation Shifts

Having covered all sorts of confined translation we return, now, to general discussion; in particular, to a brief systematic overview of some of the alterations or 'shifts' which occur in translation. When we refer to "shifts," we indicate deviances from formal correspondence that occur when moving from the SL to the TL.

There are primarily two different kinds of "shifts": level shifts and category shifts.

8.2.1 Level Shifts:

Level shifts, as described by Catford, refer to changes that occur at the lexical and grammatical levels when translating a text from the source language (SL) to the target language (TL). These shifts involve modifications in the way linguistic elements are expressed between the two languages. Catford (1965) himself considers level shift as the quite common shift due to the fact that every language has been ruled by its own language laws or norms.

At the lexical level, level shifts can involve the substitution, modification, or expansion of words or phrases. This means that certain words in the SL may not have a direct equivalent in the TL, requiring the translator to find alternative expressions that convey a similar meaning. Additionally, cultural and contextual factors may influence the choice of words, leading to shifts in register, tone, or style.

At the grammatical level, level shifts involve alterations in sentence structure, word order, or grammatical categories. For example, the SL sentence may use a different syntactic structure compared to the TL sentence, requiring adjustments in word order to maintain comprehensibility and naturalness. Grammatical categories such as tense, aspect, mood, or gender may also differ between languages, necessitating shifts in the way these categories are expressed.

Level shifts are crucial in achieving a well-formed and intelligible translation. They ensure that the translated text conforms to the rules and conventions of the TL, making it more accessible to the target audience. However, translators need to be mindful of the potential impact of level shifts on the meaning and style of the original text. Balancing fidelity to the source and fluency in the target language is essential to produce an effective translation.

8.2.2 Category Shifts:

❖ Structure Shift:

is the change in the word order of a sentence at any linguistic rank (phrases, clauses, sentences).in addition, the main types are:

Shift of agent: VSO→SVO, shift of Verb Tense, shift in word order, shift from Passive to Active voice or vis versa.

Munday (2008) considered structure shift as the most common form of shift in translation product. This shift occurs on the grammatical structure of particular sentence pattern. Furthermore, structure shift is not necessarily about the transformation of active to passive sentence, but, sometimes, of simple present to present progressive, of adjective clause to adjective phrase, and others as the change occurring underlines the term of construction or structure.

❖ **Class Shift:**

refers to a modification in the word class or part of speech within a sentence. In this type of shift, there is a change in the grammatical category of a word. However, it is important to note that class shift can also be connected to the structure of the sentence, as the alteration in word class is influenced by the logical relationship between class and structure (Catford, 1965).

❖ **Unit Shift:**

also referred to as Rank shift, occurs when the translation output in the target language (TL) is positioned at a different hierarchical level compared to the source language (SL). The term "rank" in this context pertains to the various levels of linguistic units, namely word, phrase, clause, and sentence (Munday, 2008).

❖ **Intra-System Shift:**

encompasses various types of shifts within the internal system of a language. One prominent type of intra-system shift is the shift in the system of numbers. For instance, in English, the word "cats" is used to refer to multiple domestic animals, whereas in Arabic, the word "القط" is used for a singular cat. This example illustrates a shift in the system of numbers between the two languages. In English, "cats" is plural, whereas in Arabic, "القط" is singular, requiring a change in the translation from "cats are domestic animals" to "القط حيوان اليف" (the cat is a domestic animal) to maintain grammatical and semantic equivalence. Such shifts within the system of numbers highlight the need for careful consideration and adaptation during the translation process to ensure accurate and meaningful communication between languages. Additionally, the definite/indefinite/zero article and duality from the English language to Arabic and vis versa.

8.3 The Importance of Shifts:

According to Catford, shifts play a crucial role in the translation process as they highlight the differences and challenges between the source language (SL) and the target language (TL). Catford emphasizes the significance of shifts by suggesting that they are indicators of potential problems and areas where adjustments need to be made during translation.

Shifts are important because they demonstrate the variations in linguistic structures, grammatical patterns, word classes, and other language-specific features between the SL and TL. By identifying and addressing these shifts, translators can ensure that the translated text accurately conveys the intended meaning and maintains naturalness in the target language.

Moreover, shifts provide insights into the cultural and communicative aspects of the SL and TL. They reveal the unique ways in which each language expresses ideas, concepts, and relationships, which must be taken into account during translation to ensure cultural sensitivity and effective communication.

Additionally, Catford suggests that shifts highlight the challenges posed by untranslatability, as certain linguistic elements or expressions may not have direct equivalents in the TL. By understanding and managing shifts, translators can make informed decisions on how to handle untranslatable elements, such as finding suitable alternatives or employing strategies to convey the intended meaning while maintaining the overall coherence and integrity of the translation.

In conclusion, Catford underscores the importance of shifts in translation as they shed light on the differences between languages; guide the translator in adapting and adjusting the text, and offer insights into the cultural and linguistic nuances that need to be considered for a successful translation.

9. Definition of the Phenomenon of Untranslatability:

According to Catford (1965), some academics contend that a variety of non-substitutable elements, such as a language's cultural tradition, social customs, emotion, and some unique words and syntactic structure, whose equivalent elements cannot be found in another language, exist in a variety of languages. 1992, Schulte and Biguenet; Jabarouti, 2016). “When

considering the issues of linguistic untranslatability, it is legitimate to adopt what Nicholas Harrison calls a 'down-to-earth' definition of translation," according to Gleeson (2015:35). converting a text from one language to another (in the traditional sense of the word: For instance, French) into another language. The concept of words and texts as vessels of meaning is downplayed here, with the impossibilities of translation regarding the structural "building blocks" of language taking center stage.

Cui, as stated in 2012: 826), "a property of text or of any utterance in one language for which no equivalent text or utterance can be found in another language" is the definition of untranslatability. According to Wang and Sunihan's assertion (2014:120), "the factors resulting in the problem of untranslatability are roughly classified into linguistic and cultural obstructions." The absolute faithfulness" is only an ideal that is difficult to achieve, and language is partially untranslatable because of this loss of meaning during translation. According to Catford (1965), elements of the source language and the target language must share some essential characteristics for there to be textual equivalence. He added that the issue of translation and translation inability is not a dichotomy; It more closely resembles the variant that exists between absolute translatability and absolute untranslatability. In his argument for the absolute untranslatability of what he referred to as "pure nonsense" in literature, Lecercle (2008) provides a coherent example. This is nonsense language that reaches the very edge of language intelligibility and is not diluted or mixed with language that is understandable. Instead, it is created as independently of linguistic systems as possible.

9.1. Types of Untranslatability:

9.1.1 Linguistic Untranslatability:

Catford's work on linguistic untranslatability explores the challenges that arise when certain linguistic elements or expressions do not have direct equivalents in the target language. He recognizes that complete and exact translation is often impossible due to the inherent differences between languages.

According to Catford, "Translation proper is an activity that aims at substituting TL (target language) equivalents for SL (source language) expressions. However, many expressions in SL cannot be replaced by exact TL equivalents." (Catford, 1965).in addition, some particular linguistic issues regarding the equivalence between languages as in our case English and

Arabic.as Catford stated "Linguistic untranslatability arises when a particular stretch of SL text has no corresponding TL text at all." (Catford, 1965)

Catford's insights emphasize that linguistic untranslatability is a reality in translation, and it necessitates creative and strategic decision-making on the part of the translator to ensure effective communication while maintaining the integrity of the translated text. As he mentioned, "Translators often face situations where they have to choose between preserving the form and preserving the meaning of the original text." (Catford, 1965). Furthermore, the translator must have alternative to convey the meaning of the SL according to (Catford, 1965) "Untranslatability does not mean that the translator gives up and leaves a gap in the TL text. Instead, it requires finding alternative ways to convey the meaning and intention of the original text in the TL."

9.1.2 Cultural Untranslatability:

According to Catford (1965:99), cultural untranslatability occurs "when a situational feature, functionally relevant for the source language (SL) text is completely absent from the culture of which the target language (TL) is a part." This is the case when the target language (TL) is a part of a different culture. According to Nida (1964), words only have meaning in relation to the entire cultural context. What is culture then? In the broadest anthropological sense, culture or civilisation, as defined by Thanasoulas (2001), is the entire body of knowledge, beliefs, art, morals, law, custom, and other skills and habits a man acquires as a member of society. In the perspective on Duranti (1997:24), societies is "something scholarly, sent, passed down starting with one age then onto the next, through human activities, frequently as up close and personal connection, and, obviously, through semantic correspondence". According to Newmark (1958), language is not a part of culture, whereas Vermeer believed that cultural elements could not be translated.

According to Duradureanu (2011:54), "the translator must deal with thousands of 'culture-bound' terms, deeply rooted in culture." Time division, jobs, positions, and professions, food, drink, baking, and specific aspects of social life, among other topics, were discussed by Vinay and Darbelnet in 1959. Catford discusses measurements, coins, institutions, clothing, and other topics in 1964. It is challenging to translate all of these terms, which differentiate one community from another. According to Santoyo (2010:15), "specific sports, dances, musical and artistic terms, specific areas of activity that correspond to actions that are unique to a person

or social group, subject to very specific place and time" are added. Because of this, numerous voices have asserted either the possibility of translation or its impossibility. Dirittu (2002) presents a portion of the 'untranslatable terms' which connects with geology, noteworthy and socio-social experience: respectable man, misrepresentation of reality (English), charme, esprit (French) dor, taina, spatiu mioritic (Romanian). According to Abu-Mahfouz (2011), the very fact that poetry is full of connotations and stylistic differences makes it impossible to translate it.

In any case, Nida (2015) noticed that "whatever can be said in one language can be said in another, except if the structure is a fundamental component of the message". Therefore, despite the possibility of cultural untranslatability, translatability and untranslatability are like two sides of the same coin—opposite but coexisting and correlated—that can be unified and even converted with the growth of languages and intercultural communication. According to Sharma (2018), untranslatability is a myth rather than a fact because it is a problem with the translator rather than the translation itself.

The translator's cultural competence in both the source and target cultures, as well as in the sub-cultural semiospheres of both cultures, has an impact on how text elements in the source and target texts are interpreted. Subsequently, the quantity of implications contained in a solitary text component can be tremendous, making it hard to move all social subset explicit implications while deciphering a text. Therefore, the translator's familiarity with the target text's language and culture is fundamental to translation. According to El-Daly (2015:379), a modern translation study is "no longer concerned with examining whether a translation has been 'faithful' to a source text. In any case, however, it is impossible to create a translated text that is exactly the same as the original text in terms of meaning and manner" (Jabarouti, 2016). Instead, the focus is on social, cultural, and communicative practices, the cultural and ideological significance of translations, the external politics of translation, and the relationship between translation behavior and socio-cultural factors, according to. The existence of universal categories in syntax, semantics, and the natural logic of experience ensure a text's translatable nature. Should an interpretation in any case neglect to compare the first as far as quality and significance, the explanation won't be a deficiency of syntactic and lexical inventories in that specific objective language (TL), yet rather the restricted capacity of the interpreter as to message examination (koskinen, 2010).

In conclusion, Idealistic philosophy is the source of the concept of untranslatability. A subjective ranking of the various languages and the belief that some languages are not suitable for expressing certain aspects of human experience are both presupposed by the denial of translatability. In the twentieth century, the idea of untranslatability was largely rejected for ideological reasons. The debate regarding untranslatability versus translatability loses some of its validity as the concept of translation expanded in the twentieth century. This is due to the recognition of the various strategies that translators can employ when confronted with a gap between two cultures or languages as valid translation mechanisms. By virtue of the variety

Chapter 03 : Annotations & Analysis

1. Corpus Identification:

The corpus under scrutiny pertains to the YouTube series "Crash Course Zoology," comprising educational videos covering diverse zoological subjects. These videos employ a multimodal approach, integrating narration, visuals, and humor to effectively engage and educate viewers. The predominant text type is audiovisual, characterized by an informal and accessible narrative style. The corpus aims to disseminate knowledge, foster scientific curiosity, and deepen comprehension of the animal kingdom. This extensive corpus serves as the foundation for our linguistic analysis, focusing on the linguistic, educational, and communicative aspects embedded within the Crash Course Zoology series.

2. Data collection:

During the process of translating selected videos of Crash Course Zoology for subtitling purposes, we undertook an introspection approach to collect data on various aspects. One significant aspect we focused on was identifying Catford's shifts, which are linguistic phenomena involving changes in grammatical structures and word order during translation. These shifts allowed us to analyze the transformation of language elements from the source language to the target language, particularly in the context of zoological terminology.

Another key aspect of data collection involved identifying words and phrases that had no direct equivalence in the target language, Arabic. These words posed a challenge as we needed to find suitable alternatives or adaptations to convey the intended meaning accurately. We carefully analyzed the context and consulted domain-specific resources to ensure the accuracy and comprehensibility of the translations.

Additionally, we encountered instances of untranslatability, where certain words or concepts presented difficulties in finding exact equivalents in the target language. We meticulously examined the linguistic and cultural aspects of these untranslatable terms to determine whether the challenges were primarily linguistic or cultural in nature.

Overall, by collecting and analyzing data on Catford's shifts, words with no equivalence, and untranslatability, we were able to enhance the quality and accuracy of the subtitling process for Crash Course Zoology videos. This data-driven approach facilitated the effective communication of zoological concepts to a wider audience, bridging language barriers and promoting knowledge dissemination in the field of zoology.

3. Samples:

We carefully selected samples from specific sections of the Crash Course Zoology videos to use as our samples for subtitling the series from English to Arabic. The samples were taken from the first video, which is divided into two parts. The first and second parts explore the fundamental question, "What is an Animal?" We also analyzed the first part of the third video, which focuses primarily on the diversity of bodies and sizes, with a particular emphasis on crabs. Additionally, we examined the first part of the fourth video, which discusses "How & What Animals Eat."

We chose these particular videos because they cover a diverse range of topics and terminology related to zoology. During the translation process, we encountered various linguistic challenges, including scientific terms related to fauna and flora, as well as general zoological terminology. Moreover, we had to address the differences between English and Arabic, which presented a significant challenge, along with dealing with untranslatable words.

Taking an introspective approach, we employed effective translation strategies to ensure accurate and high-quality subtitles that maintain the original content's integrity and educational value. By focusing on these selected samples, we aimed to overcome the specific challenges posed by zoological content and provide precise and appropriate translations.

4. Methodology:

In our study, the subtitling process played a crucial role in translating and synchronizing videos from the YouTube series "Crash Course Zoology" into Arabic. We carefully selected videos from "Video 1,3,4 along with their accompanying English caption subtitles. These videos served as the primary source material for our subtitling work. To initiate the translation process, we utilized a popular freeware tool called Aegisub which provided us with a comprehensive set of features and functionalities necessary for efficient subtitling. It allowed us to effortlessly translate the English caption subtitles into Arabic and ensured proper synchronization of the video with the newly generated Arabic subtitles.

To maintain consistency and adhere to industry standards, we followed specific guidelines for subtitling. These guidelines encompassed various aspects such as font size, the number of characters per line, and the type of font. For font size, we opted for a range between 16 to 24,

ensuring optimal readability for viewers. The number of characters per line was limited to approximately 40 to 45, ensuring that each line of subtitles fit comfortably within the video frame without overwhelming the viewer. As for the font type, we chose either Arial or Helvetica, both of which are widely used and highly legible.

By employing these subtitling standards, we aimed to enhance the viewing experience for Arabic-speaking audiences of the "Crash Course Zoology" series. The careful translation, synchronization, and adherence to formatting

guidelines ensured that the Arabic subtitles seamlessly integrated with the video content, allowing viewers to engage with the material effectively.

5. Discussion (Analysis):

1.4.5 Video 1: What is an Animal? Crash Course Zoology #1 part 1

Subtitling Unit 01:

ST- but there are also **aurochs, bison,**

giant sloths, and camels.

TT- ولكن هناك أيضاً ثيران الارخص و ثيران البيسون والكسلان العملاق والجمال

In the given sentence, "aurochs" and "bison" are zoological terms referring to specific animal species. It's important to consider the appropriate translation that conveys the intended meaning accurately.

The translation provided for "aurochs" is "ثيران الأرخص" and for "bison" is "ثيران البيسون". Let's examine each translation :

1. "Aurochs" translated as "[1] الأرخص": The term "أرخص" is the Arabic translation for "aurochs." This translation accurately reflects the meaning of the term and is commonly used in Arabic zoological contexts to refer to the extinct wild ancestors of modern cattle.
2. "Bison" translated as "[1] البيسون": The term "بيسون" is the Arabic translation for "bison." This translation appropriately captures the meaning of the term and is commonly used to refer to the large, shaggy-haired bovids found in North America and Europe.

Subtitling Unit 02:**ST-**Thousands of years later, one of **the most****significant** cultural and technological revolutions**TT**-بعد آلاف السنين، واحدة من **أهم** الثورات الثقافية والتكنولوجية

We notice a Catford's "unit shift" where "the most significant" is a "noun phrase" which is shifted to "أهم" which is a "word" in the TL.

Subtitling Unit 03:**ST-** occurred when farmers in the Fertile Crescent domesticated sheep, pigs, and other **livestock.**

عندما قام المزارعون في الهلال الخصيب بتدجين الأغنام والخنازير وعددا من المواشي.

The translation of "livestock" is "الماشية الأخرى". This translation effectively conveys the general meaning of the term, indicating "other animals" or "other livestock." It signifies that in addition to sheep and pigs, there were other domesticated animals involved in the process of farming in the Fertile Crescent. The translation accurately captures the essence of "livestock" in Arabic by using the term "الماشية" and specifying "الأخرى" to denote "other" animals. It reflects the lexical meaning and conveys the concept of domesticated animals collectively raised by farmers.

Subtitling Unit 04:**ST-**Tracing the evolution of the over 1.5 million different creatures **we know about** and what the lives of both the animals and the zoologists that study them are like.**TT**-بنتبع تطور أكثر من 1.5 مليون من مختلف المخلوقات التي **نعرفها** وكيف تبدو حياة كل من الحيوانات وعلماء الحيوان الذين يدرسونهم.

In the first part of the translation, we have a Catford's "unit shift" where "we know" is a "Sentence" which is shifted to a "verb" **نعرف** in the TL and **about** is shifted to a morpheme **ها** in the TL.

Subtitling Unit 05:

ST- what happens when it **crosses paths** with humans.

TT- وما يحدث عندما يلتقي مع البشر.

We have a catford's "unit shift" from a word in the SL to a word in the TL.

Subtitling Unit 06:

ST-today, zoologists **are many different things** -- scientists, veterinarians, biomedical engineers, **conservationists**, and so much more.

TT-اليوم، لعلماء الحيوان العديد من الاختصاصات المختلفة - علماء، أطباء بيطريون، متخصصون في الهندسة الحيوية، دعاة الحفاظ على البيئة، وأكثر من ذلك بكثير.

In Arabic, the phrase "الاختصاصات المختلفة" (different specializations) is preferred over "أشياء مختلفة" (different things) when discussing professional fields or areas of expertise. This choice is made to provide a more specific and accurate representation. "الاختصاصات المختلفة" emphasizes the diverse specializations within a particular field, highlighting different areas of expertise and professional roles. On the other hand, "أشياء مختلفة" is a more general phrase that does not convey the specific context of professional specializations. Therefore, "الاختصاصات المختلفة" is used to accurately describe the varied expertise within the field, while "أشياء مختلفة" is less precise in this context.

We have also a catford's shift "Unit shift" from a word **conservationist** in the SL to a phrase in the TL **دعاة الحفاظ على البيئة**.

The "Unit shift" occurs because the Arabic language typically requires a longer and more descriptive phrase to convey the same meaning as a single word in English. According to Peter Newmark, « often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text" (Newmark, 1988, 2001, p.5).

»thus, By employing the phrase "دعاة الحفاظ على البيئة," the translation captures the intended meaning and conveys the specific role and focus of conservationists as advocates for environmental conservation.

Subtitling Unit 07:

ST-We're pretty sure beetles or fish are animals.

But **amoebas?**

Or **sea sponges?**

Drawing the line can be surprisingly difficult.

**TT-نحن على يقين من أن الخنافس أو الأسماك
حيوانات ، ولكن الأميبا؟ أو الإسفنج البحري؟**

The translation of "beetles" into Arabic can be rendered as "الخنافس" (al-khunafas) [1]. This translation is based on the standard Arabic terminology for the biological term "beetles."

The translation of "amoebas" into Arabic can be rendered as "الأميبا" (al-amiba) or "الأميبات" (al-ameebat) [1]. These translations are based on the standard Arabic terminology for the biological term "amoebas." Which is a genus of single-celled amoeboids in the family Amoebidae. The type species of the genus is Amoeba proteus, a common freshwater organism, widely studied in classrooms and laboratories [2]

sea sponges a simple sea creature with a light body full of holes, from which natural sponge is obtained [2].

1.4.6 Video 1: What is an Animal? Crash Course Zoology #1 part 2

Subtitling Unit 01:

ST- So, Ursus americanus is the North American black bear, and Danaus plexippus is a Monarch butterfly.

TT-لذا فإن أورسوس أمريكانوس هو الاسم العلمي للذئب الأسود في أمريكا الشمالية، و دانوس بليكسيبوس هو الاسم العلمي لفرشة الملك.

The translation maintains a formal equivalence by preserving the order and structure of the scientific names. The genus name (Danaus/Ursus) is retained in the translation, followed by the specific epithet (plexippus/americanus) in both cases. Additionally, The translation employs a

literal approach by directly transliterating the Latin names into Arabic script. The names are not translated into equivalent Arabic terms but are represented phonetically.

Subtitling Unit 02:

ST- So *Cyprinodon elegans*, *Cyriocosmus elegans*, *Caenorhabditis elegans*, and *Cyclanorbis elegans* are all *C. elegans*.

لذلك TT *Cyprinodon elegans* و *Cyriocosmus elegans* و *Caenorhabditis elegans* و *Cyclanorbis elegans* كلهم *C. elegans*.

TT-البطحيش و العنكبوت الاتيق و الربداء الرشيقية و السلحفات النوبية، كلهم س (C) إليغانس.

In the context of subtitling or translation, Latin scientific names, such as "*Cyprinodon elegans*," "*Cyriocosmus elegans*," "*Caenorhabditis elegans*," and "*Cyclanorbis elegans*," are often transliterated rather than translated. This is because scientific names are standardized and widely used across different languages, and translating them into equivalent terms may lead to confusion or loss of clarity. Transliterating the Latin words, while maintaining the specific genus and species names (e.g., *elegans*), allows for consistency and recognition of the specific organisms being referred to. Additionally, it is common to leave Latin words untranslated, including scientific names like "*Cyprinodon elegans*," "*Cyriocosmus elegans*," "*Caenorhabditis elegans*," and "*Cyclanorbis elegans*." This approach is followed to maintain consistency and avoid potential confusion among viewers. Since Latin is widely recognized and used in scientific contexts, leaving the Latin words in the English language helps maintain accuracy and clarity for the audience.

Subtitling Unit 03:

ST- You know you're a zoologist when you start thinking of worms, turtles, fish and tarantulas as "elegant."

TT سوف تعلم أنك عالم حيوانات عندما تبدأ في وصف الديدان والسلاحف والأسماك والرتيلاء "بالأنيفات".

In the given translation, we can observe a "structure shift" -"tense shift" where the phrase "you know you're" in the source language, indicating the present tense, is translated as "سوف تعلم" in Arabic, which implies a future tense. This shift involves a change in the grammatical structure while maintaining the overall meaning. Instead of directly translating the present tense of "you know you are" into Arabic, we have chosen to express the idea using the future tense. This shift may have been made to better align with the intended meaning and tone of the sentence in Arabic.

1.4.7 Video 3: Diversity of Bodies & Sizes (but mostly crabs): Crash Course Zoology #3 part1:

Subtitling Unit 01:

ST- Pore bearers is a translation for the phylum Porifera that contains sponges.

TT- أما شعبة البوريفيرا فيُطلق عليها اسم حاملات المسام التي تحتوي فقط على الاسفنج.

Pore bearers : pore = ثقب ، مسام ، ندبة ، [3]

bearers = حامل ، مسند ، [3]

In Oxford or Cambridge dictionary, there's no equivalent to the word "pore bearers" . According to the equivalence theory of Peter Newmark , I suggest the closest natural equivalent "حاملات المسام"

To communicate as much of the source text as possible in a way that is usable for the type of readers that the original author targeted.

Porifera= بوريفيرا

According to Catford's untranslatability (1965) "translation fails – or untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text".

Subtitling Unit 02:

ST- Many clades, or groups of animals with a common ancestor, add more cells. Other animals grow by making each cell bigger **but keeping the same number of cells**, a trait called eutely.

TT - تنتج العديد من الكلاذ (الفروع الحيوانية) أو المجموعات الحيوانية ذات السلف المشترك مزيداً من الخلايا. بينما تنمو الحيوانات الأخرى عن طريق جعل كل خلية أكبر مع الاحتفاظ بنفس العدد من الخلايا ، وهذا يدعى بـ "التنسخ الداخلي".

Eutely = التنسخ الداخلي

Eutely : An Ancient Greek word means the condition of having a body made up of a constant number of cells (as in certain rotifers and some lower worms).

This word doesn't have a lexical or syntactical substitute in the TL.[4]

- According to Peter Newmark the closest translation is "التنسخ الداخلي" Which is the process of growing up with the same number of cells.
- We have also a catford's "Level shift" where **keeping** is the progressive present in the SL is shifted to **احتفاظ** in the TL which is the present simple.

Subtitling Unit 03:

ST- But the growth that probably seems the wildest to us humans is colonial growth when animals **get bigger** by adding more complete, individual clones. These colonial animals, like Siphonophores and Bryozoans, are made up of tons of little clones that work together, sort of like how a school of fish can coordinate and swim together.

TT - كبشر ربما يبدو لنا النمو الاستعماري هو الأغرب عندما **يزيد الحجم** الحيواني عن طريق إضافة الفرديات المستنسخة المتكاملة. شكّلت هاته المستعمرات الحيوانية مثل " سايفونوفورز " و "برايزوونز" من أطنان من الحيوانات المستنسخة الصغيرة التي تعمل سوياً نوعاً ما مثل فوج من الأسماك في التناسق والسباحة .

Get bigger = **يزيد الحجم**

Class shift: occur when the SL item is translated into the TL which belongs to a different grammatical class (Catford 1965). "bigger" here is an "adjective" which shifted to "الحجم" a "Noun".

Siphonophores = سايفونوفورز

Bryozoans = برايزوونز

The translation of "Siphonophores" as "سايونوفورز" and "Bryozoans" as "برايزونز" is a form of transliteration. Transliteration is the process of representing the sounds or letters of one language in the script of another language. In this case, the scientific names "Siphonophores" and "Bryozoans" are directly transliterated into Arabic using the closest phonetic equivalents in the Arabic script. This approach aims to maintain the original form and pronunciation of the terms rather than providing a translated equivalent.

Subtitling Unit 04:

ST- Sort of like how a school of fish can coordinate and swim together

TT-نوعا ما مثل فوج من الأسماك في التناسق والسباحة

In the translation, a class shift is observed. Class shift refers to the change in the word class or grammatical category of linguistic elements when translating from the source language to the target language. In this case, the words "coordinate" and "swim," which are 'verbs' in the source language, have shifted to 'nouns' التناسق والسباحة in the target language.

1.4.8 Video 4: How & What Animals Eat: Crash Course Zoology #4 part1

Subtitling Unit 01:

ST-The art of eating was passed down from the original animal ancestor to all its descendents.

TT-تم توريث فن الأكل من سلف الحيوان الأصلي إلى جميع أحفاده

We observed a Catford's category shift where the passive voice "The art of eating was passed down" in the SL is shifted to the active voice "تم توريث فن الأكل" in the TL.

la Cténophores :

سيتينوفوريس

The translation "سيتينوفوريس" is a transliteration of the term "Ctenophores" into Arabic script. It represents the phonetic pronunciation of the word using Arabic letters.

In terms of analysis, the translation maintains the original form of the word by transliterating it into Arabic script rather than providing an equivalent Arabic term. This approach is

commonly used when there is no widely accepted or established Arabic term for a specific scientific or technical term.

Subtitling Unit 02:

ST- Along with moving, sexually reproducing, and having multiple cells, eating is one of the key traits we inherited from the original animal ancestor and part of the very definition of what makes something an animal.

TT- إلى جانب الحركة والتكاثر الجنسي وامتلاك خلايا متعددة، يعد الأكل إحدى السمات الرئيسية التي ورثناها عن سلف الحيوان الأصلي وجزءاً من تعريف ما يجعل شيئاً ما حيواناً.

Subtitling Unit 03:

ST- Specifically,

animals are ingestive heterotrophs which means we engulf food with our bodies, and don't make it from non-living sources.

TT- على وجه التحديد،

الحيوانات هي حيوانات غير متجانسة مبتذلة مما يعني أننا نبتلع الطعام بأجسامنا، ولا نصنعه من مصادر غير حية.

In the translation above, we used a Catford's Unit shift from a "word" **Specifically** to "phrase" **على وجه التحديد** in the TL.

Subtitling Unit 04:

ST- But we know from that metazoan ancestor evolved all the feeding mechanisms and adaptations that we see in today's **animals**.

TT- ولكننا نعلم من أن سلف الميتازوان قام بتطور جميع آليات التغذية والتكيفات التي نراها في **الحيوانات** اليوم.

The application of Catford's Intra-System shift was necessary to account for the linguistic differences between English and Arabic. In this particular translation, we utilized the definite article 'ال' (al) with the word 'حيوانات' (hayawanat) in Arabic, despite the absence of a definite article in the English word 'animals'. This linguistic adaptation ensures alignment with the grammatical rules and structures of Arabic, allowing for a more accurate and natural rendering

in the target language. As linguists and translators, we carefully navigate such variations to achieve effective communication across languages.

heterotrophs : A **heterotroph** (*/'hɛtərəˌtroʊf, -troʊf/*; from Ancient Greek ἕτερος (*héteros*) 'other', and τροφή (*trophé*) 'nutrition') is an organism that cannot produce its own food, instead taking nutrition from other sources of organic carbon, mainly plant or animal matter. In the food chain, heterotrophs are primary, secondary and tertiary consumers, but not producers. Living organisms that are heterotrophic include all animals and fungi, some bacteria and protists, and many parasitic plants. The term heterotroph arose in microbiology in 1946 as part of a classification of microorganisms based on their type of nutrition. The term is now used in many fields, such as ecology in describing the food chain. [2]

heterotrophs

كائنات عضوية التغذية [1]

ingestive

ابتلاعي؛ هضمي [1]

ingestive heterotrophs : كائنات عضوية التغذية

The translation of "heterotrophs ingestive" exemplifies a linguistic untranslatability challenge. The Arabic rendition successfully captures the intended meanings of both terms; however, the absence of a direct equivalent for "ingestive" in Arabic necessitates a combination of words. This highlights the inherent difficulty in accurately translating nuanced concepts. Nevertheless, the translation effectively conveys the concept of organisms relying on consuming other life forms for nutrition.

As Peter Newmark points out, "everything is translatable up to a point, but there are often enormous difficulties." This quote emphasizes that while translation is possible for most concepts, certain terms and expressions pose significant challenges due to the lack of direct equivalents. In this case, we found that the suitable alternatives that convey the intended meaning effectively is: كائنات عضوية التغذية .

Subtitling Unit 05:

ST- But my little desk succulent would prefer to make its own food by **absorbing** sunlight, carbon dioxide, and a hint of water.

TT- ولكن نبتة العصارة الصغيرة لمكتبي تفضل صناعة طعامها عن طريق امتصاص ضوء الشمس لثاني أكسيد الكربون وقليل من المياه.

We observed a Catford's Level shift in the sentence where the word "absorbing" is in the present continuous tense, indicating an ongoing action. In the target language, Arabic, the equivalent word representing the present continuous tense is "امتصاص" which is in the present tense.

Conclusion:

In conclusion, this thesis has explored the translation strategies, methods, terminology, and cultural considerations involved in subtitling the selected episodes of the YouTube series ZOOLOGY from English to Arabic. Throughout the research, we encountered significant challenges stemming from the inherent differences between the two languages. To address these challenges, we employed various techniques, including adaptation, standardization, and transliteration, particularly when dealing with scientific terms that lack direct equivalents in the target language. Furthermore, we incorporated the concepts of Catford's shifts and the theories of Eugene Nida and Newmark on translatability, untranslatability, and equivalence. The study also considered the technical issues associated with subtitling, such as word count limitations per line, font size constraints, and the need for selective omission in translations. The findings of this research contribute to the field of audiovisual translation and subtitling, offering insights into the complexities and solutions encountered in the translation and subtitling processes. It is hoped that this study will serve as a valuable resource for professionals and researchers in the field, enhancing our understanding of the intricacies involved in subtitling practices and bridging the linguistic and cultural gaps between English and Arabic audiences.

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ملخص البحث

مقدمة :

أمام التحولات التي يعرفها المجتمع البشري و التطور الحاصل في ميادين التواصل والاتصال بين الشعوب والأمم تظل الترجمة احد القنوتات و الدعامات الأساسية من اجل الانفتاح و التطور والتقدم، و من ثم مد جسور التواصل البشري بكل أشكاله و قنواته المباشرة و غير المباشرة، السمعية البصرية و متعددة الوسائط، التي أضحت نفسها واقعا وضرورة لا مفر منها.

و مع بلوغ الترجمة هذا المستوى العالي من الأهمية, تصبح مسألة تعليمية الترجمة بشتى أشكالها خاصة "السمعية البصرية" منها في المستوى الجامعي على قدر خاص من الأهمية ، و من هذا المنطلق، فإن الجامعة بمفهومها الجديد، في نظرنا، مجبرة لاستحداث تكوينات و تخصصات جديدة تتلاءم مع التطور الحاصل ، كما يجب أن تتم عملية تدريس الترجمة على قدر عال من الجودة و الكفاءة المهنية لمواكبة ضرورات التواصل الاجتماعي الراهنة، بحيث يجب تزويد أساتذة وطلبة الترجمة بكافة الوسائل و الأدوات أو ما يسميه البيداغوجيون المهنيون "المهارات" اللازمة لحل مختلف المواقف و المشاكل التي يمكن أن تواجههم في سوق العمل و في مختلف التطبيقات الترجمة العلمية التي تعترضهم مهما كان نوعها .

إشكالية البحث:

تسعى هذه الدراسة إلى التحقق من استراتيجيات الترجمة و طرقها و مصطلحاتها و الثقافة المستخدمة في ترجمة حلقات مختارة من سلسلة « CRASH COURSE ZOOLOGY » من الانجليزية إلى العربية ، من اجل استكشاف كيفية تعامل المترجمين مع تحديات ترجمة المصطلحات الحيوانية و النباتية مع ضمان إمكانية الوصول المحتوى الى الجمهور المستهدف ضمن حدود الترجمة الصحيحة .

السؤال الرئيسي:

تسعى هذه الدراسة إلى التحقق في استراتيجيات الترجمة والأساليب والمصطلحات و الثقافة المستخدمة في ترجمة حلقات مختارة من سلسلة اليوتوب " Crash Course Zoology " من الإنجليزية إلى العربية ، من اجل استكشاف كيفية تعامل المترجمين مع تحديات الترجمة للمصطلحات العلمية الحيوانية والمراجع الثقافية ، مع ضمان وصول المحتوى للجمهور المستهدف

الأسئلة الفرعية :

- 1) كيف يؤثر استخدام المصطلحات التقنية على دقة و اتساق ترجمة مصطلحات علم الحيوان ؟
- 2) ماهي تحديات الاختلافات الثقافية في ترجمة مصطلحات علم الحيوان و كيف يمكن معالجتها ؟
- 3) كيف تؤثر حواجز اللغة على ترجمة مصطلحات علم الحيوان ، و ماهي الخطوات التي يمكن اتخاذها للتغلب عليها؟
- 4) كيف يمكن الحفاظ على التوحيد القياسي " STANDARIZATION " في ترجمة مصطلحات علم الحيوان ، وماهي فوائده؟

الفرضيات :

- 1- استعمال مصطلحات تقنية في ترجمة مصطلحات علم الحيوان سيؤثر على دقة الترجمات و اتساقها .و يمكن استخدام الترجمة الصوتية لضمان إمكانية الوصول لجمهور المستهدف .
- 2- تواجه الترجمة السمعية البصرية تحديات تتعلق بتعدد ترجمة العناصر الثقافية .تمثل الاختلافات الثقافية في مصطلحات علم الحيوان عقبات تتطلب استراتيجيات محددة لنقل المراجع و السياق الثقافي بشكل فعال .
- 3- تمثل الحواجز اللغوية عقبات في ترجمة مصطلحات علم الحيوان مما يستلزم استراتيجيات لغوية ، بما في ذلك CATFORD'S SHIFTS للتغلب على الصعوبات و نقل المفاهيم العلمية بشكل فعال الى الجمهور المستهدف . يضمن توحيد اصطلاحات الترجمة الاتساق و التماسك في المحتوى المترجم .

أهداف الدراسة :

تكمن أهمية هذه الدراسة في أنها تلقي الضوء على الدور العام الذي تؤديه "الترجمة السمعية البصرية" في مجال الترجمة عموماً ، كما نصبو من خلال هذه الدراسة إلى تقديم إسهام في مجال البحث العلمي في "الترجمة السمعية البصرية" والمساهمة في التنظير لتعليميتها من خلال النتائج المتحصل عليها من خلال هذا العمل . فقسنا الأطروحة إلى ثلاثة فصول: خصصنا الفصل الأول و الثاني للجانب النظري ،فيما خصصنا الفصل الثالث للجانب التطبيقي.

خطة البحث:

الفصل الأول : تطرقنا في الفصل الأول الموسوم ب : « INTRODUCTION » وهو عبارة عن "مدخل لعملية الترجمة و أنواعها المختلفة"...

الفصل الثاني : أما الفصل الثاني الموسوم بـ « THEORITICAL FRAMEWORK » أي " الإطار النظري " فقد خصصناه بشكل عام لدراسة مفهوم " تعذر الترجمة " مع التركيز على التكافؤ و الثقافة . كما قدمنا إجابة على السؤال حول سبب ظهور مفهوم "تعذر الترجمة " لأول مرة في نظريات الترجمة نسبة للعالم ج.س كاتفورد استعانة بكتابه الشهير " نظريات لغوية في الترجمة 1965 كمرجع أساسي في البحث.

الفصل الثالث : أما الفصل الثالث الموسوم بـ: « ANNOTATION & ANALYSIS » أي "الشرح والتحليل" فقد قمنا من خلاله بعرض و استقراء نماذج تطبيقية حية عن " الترجمة السمعية البصرية " عن طريق سترجة مجموعة من الفيديوهات مأخوذة من السلسلة التعليمية الشهيرة «CRASH COURSE ZOOLOGY».

الفصل الاول:

1-قدمنا في هذا الفصل لمحة شاملة عن "السترجة" ، وقد تطرقنا إلى عدة نقاط أهمها تعريفه السترجة ،أنواعها الفرق بينها و بين الدبلجة .

2-كما قمنا بالإشارة إلى الأمور التي يجب الانتباه إليها خلال السترجة حتى يتسنى لجمهور المستهدف تلقي المعلومة بشكل أسرع و ابسط و مثالا على ذلك (البعد المكاني و الزماني ، العدد القياسي لعدد الحرف و الأسطر ، الخط ، علامات و ادوات الترقيم ...)

3-و أيضا قمنا بإبراز نبذة عن "علم الحيوان" آخر الدراسات في سترجة مجال علم الحيوان.

الفصل الثاني :

1-كانت بداية الفصل الثاني عبارة عن مدخل شامل حول الجدل القائم بين مجموعة من علماء الترجمة .نخص بالذكر منهم (فينوتي ،ديريدا و منساه) حول تعريف الترجمة على أنها عملية ،مفهوم او فلسفة.

بعد ذلك النقاش القائم بين "كاتفورد" و "بوبوفيتش" حول "تعذرا لترجمة" من الجانب الثقافي واللغوي .

2-من ثم ذكرنا ان دراستنا هي دراسة نوعية-وصفية-نظرية و كيفية ان الباحثين في علم الترجمة استخدموا التحليل الوصفي مع ايلاء اهتمام خاص للتكافؤ و الثقافة .وبالطبع قمنا بإدراج قائمة المراجع و المصادر العربية منها والانجليزية ، و كذلك المراجع الالكترونية و القواميس المستخدمة ، وتمحورت المراجع التي اعتمدنا عليها لإعداد هذه الرسالة في مراجع تتعلق بالترجمة بشكل عام و الترجمة السمعية البصرية بشكل خاص .

3-خصصنا جزءا لذكر مشاكل الترجمة بأنواعها المختلفة والتي سنختص بذكرها لاحقا اثناء التعليق على اهم ما صادفنا منها .

4- بعدها تطرقنا أساليب الترجمة "لفيناي و داربرلات" المختلفة لحل صعوبات و مشاكل الترجمة من توظين و اقتراض ..

5- لننتقل بعدها إلى موضوع "تعذر الترجمة" الذي كان أساسا محور تفكيرنا خلال عملية الترجمة و استعنا هنا

بكتاب كاتفورد الشهير "TEXTBOOK OF TRANSLATION" كمرجع الذي يعرف فيه مفهوم

تعذر الترجمة ونظرته حول مفهوم SHIFTS والانقسام (CULTURAL & LINGUISTIC

UNTRANSLATABILITY) و كذلك تعريفه للترجمة .

الفصل الثالث:

1-في الفصل الثالث و الأخير قمنا بتطبيق كل ما تطرقنا إليه خلال الدراسة والمعطيات السابقة ، اذ اخترنا مجموعة

تتكون من ثلاث فيديوهات تخدم دراستنا النوعية و قمنا بسترحتها بعناية .

2-ولم نتواري عن ذكر كل ما صادفنا من مشاكل في الترجمة و الحلول التي قمنا باقتراحها كبديل عن تعذر الترجمة، و

ناقشنا سبب اختيارنا للترجمة الملائمة و كيف توصلنا لحلها .

3-وفي النهاية ستجدون مرفقا بهته الدراسة مجموعة الفيديوهات التي اخترناها و سترجناها بعناية آملين ان نكون قد

أبلينا بلاءا حسنا.

خلاصة البحث:

نظرا لاعتمادنا أساسا على مراجع باللغة الأجنبية كان من الصعب أحيانا إيجاد الترجمة المناسبة لبعض المصطلحات

العلمية ، وهذا راجع أيضا لعدم توفر القواميس و المعاجم المحددة للمصطلحات المتخصصة في مثل هذا الحقل المعرفي

المتمثل في "السترجة"

وحتى إن وجدت فإنها لا تخضع لهيئة ضبط المصطلحات المترجمة من اللغة المصدر إلى اللغة الهدف ، و لعلها كانت اكبر

عقبة واجهناها خلال عملية البحث ، و في هذا الإطار ، ارتأينا انه سيكون مفيدا إدراج قائمة المصطلحات المستعملة في

هذه الأطروحة ، حتى ننير القارئ من جهة ، وحتى نضبط مقابلات مصطلحات البحث المدرجة ، من جهة أخرى .

أما بالنسبة للقيود المفروضة على الدراسة، فإن عامل ضيق الوقت كان عائقاً لنا في تحليل و سترجة فيديوهات أكثر ، مما قد يؤدي لنتائج أفضل و التعمق أكثر في إيجاد الحلول لمشاكل الترجمة .

وختاماً، لا يسعنا في هذا المقام إلا أن نجزم و نقر بان عملية البحث في " الترجمة السمعية البصرية " كان مغامرة متعبة و شيقة على حد سواء، متعبة : لصفة التشابك و التداخل المعرفي ، النظري و التطبيقي ، بشكل عام ، و ممتعة : لميزة التعدد المعرفي فيها ، وما زادها متعة هو النقاشات و الاختلافات التي وقعا فيها بصدد الخروج بترجمة هادفة ، التي لا يعرف قيمتها إلا من خاض غمارها ، أملين أن يجد الباحث في الترجمة فيها متعة و منفعة ، تدفعه غمار تجربة البحث العلمي في مجال الترجمة الوعر الذي لا تنتهي متعته .

Abstract

This study investigates the translation strategies, terminology, and culture used in subtitling selected episodes of the YouTube series "Crash Course ZOOLOGY" from English into Arabic. An introspective approach is used to gather data, which is then analyzed and categorized to identify patterns and trends. The findings of the study are discussed in relation to the challenges posed by cultural differences, language, and standardization and in subtitling Fauna and Flora terms. The results of this study provide insights into the challenges and solutions employed by subtitlers in translating Zoology terms and cultural references, thereby contributing to the field of audiovisual translation and subtitling.

Key words: Terminology, Strategies, Fauna and Flora, Audiovisual translation, Subtitling

ملخص

تبحث هذه الدراسة في استراتيجيات الترجمة والمصطلحات والثقافة المستخدمة في ترجمة حلقات مختارة من سلسلة اليوتيوب "Crash Course ZOOLOGY" من اللغة الإنجليزية إلى العربية. يستخدم نهج استقرائي لجمع البيانات، والتي يتم تحليلها وتصنيفها بعد ذلك لتحديد الأنماط والاتجاهات. وتناقش نتائج الدراسة فيما يتعلق بالتحديات التي تطرحها الاختلافات الثقافية، واللغة، والتوحيد القياسي، وفي ترجمة مصطلحات الحيوانات والنباتات. تقدم نتائج هذه الدراسة رؤى ثاقبة حول التحديات والحلول التي يستخدمها المترجمون في ترجمة مصطلحات علم الحيوان والمراجع الثقافية، وبالتالي المساهمة في مجال الترجمة السمعية البصرية والترجمة.

كلمات مفتاحية: المصطلحات والاستراتيجيات والحيوانات والنباتات والترجمة السمعية البصرية والترجمة.

Résumé

Cette étude examine les stratégies de traduction, la terminologie et la culture utilisées dans le sous-titrage des épisodes sélectionnés de la série YouTube "Crash Course ZOOLOGY" de l'anglais vers l'arabe. Une approche introspective est utilisée pour recueillir des données, qui sont ensuite analysées et catégorisées afin d'identifier les schémas et les tendances. Les résultats de l'étude sont discutés en relation avec les défis posés par les différences culturelles, linguistiques et la normalisation dans le sous-titrage des termes de la faune et de la flore. Les résultats de cette étude offrent un aperçu des défis et des solutions utilisées par les sous-titres dans la traduction des termes de zoologie et des références culturelles, contribuant ainsi au domaine de la traduction audiovisuelle et du sous-titrage.

Mots clés : Terminologie, Stratégies, Faune et Flore, Traduction audiovisuelle, Sous-titrage

الجمهورية الجزائرية الديمقراطية الشعبية
وزارة التعليم العالي والبحث العلمي
جامعة قاصدي مرباح ورقلة
كلية الآداب واللغات
قسم الآداب واللغة الإنجليزية



مذكرة مقدمة الاستكمال متطلبات نيل شهادة الماستر في الترجمة.

التخصص: الترجمة

سترجة حلقات مختارة من

الدورة المكثفة لعلم الحيوان.

من إعداد الطالب والطالبة :

سفيان دباش و البتول بالودمو

تحت إشراف:

الأستاذ حمزة زغار

أمام اللجنة المكونة من:

رئيسا	ق م. ورقلة	الدكتورة فريدة سعدون
مشرفا	ق م. ورقلة	الأستاذ حمزة زغار
مناقشا	ق م. ورقلة	الدكتور نبيل بالعربي

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