

The Deanship of Graduate Studies
Al-Quds University

**Culture-Bound Problems in Subtitling and Dubbing,
with Particular Reference to English–Arabic
Translation**

Ibrahim Ad-Dahle

MA Thesis

Jerusalem – Palestine
1433 \ 2012

**Culture-Bound Problems in Subtitling and Dubbing,
with Particular Reference to English–Arabic
Translation**

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B.A. in English Language and Literature
in Bethlehem University, Palestine

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A thesis submitted in partial fulfillment of the requirement
for the degree of master in translation and interpretation
from the faculty of arts in Al-Quds University, Palestine.

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The Deanship of Graduate Studies
Al-Quds University

Department of English, Translation and Interpretation

Thesis Approval

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with Particular Reference to English–Arabic Translation**

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2. Internal Examiner: Dr. Omar Y. An- Najjar Signature:
3. External Examiner: Dr. Samir M Rammal Signature:

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Dedication

With the honor of appreciation to all of those whose existence in my life is for me nothing but a holy gift from Allah. To these, I dedicate this work.

To my Dad, whose simplicity taught me to be strong,

To my Ma, whose prayers have always encouraged me,

To my soul mate, my wife, Lara whose patience and support I owe,

To my two sons, Abu Mus'ab, Mohammad, and Abu Almu'tasim, Al-Bara' whose noise has always interrupted me completing this,

To my brothers and sister

To my parents-in-law

To my nephew and my niece

To my students whose expectations have always made me work harder,

Declaration:

I certify that this thesis, submitted for the Masters Degree in Translation and Interpretation is the result of my own research except where otherwise acknowledged, and that the thesis or any part of the same has not been submitted for a higher degree to any other university or institution.

Signed.....

Ibrahim Mustafa Ad-Dahle

..... \ \..... \

Acknowledgement

First, all praise is to Allah, and peace be upon our Prophet, the teacher, Mohammad bin Abdullah.

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I would also love to thank Mr. Sandy Marshal, my Access colleague who hid no efforts to proofread and edit my latest work, and whose comments and advice that made it clear to me where to stand.

Abstract

This study aims to investigate the translation strategies subtitlers and dubbers opt for in translating American Culture-Bound Elements in three American movies into Arabic. Based on Leppihalme's (1997) approach which she proposed for translating allusive culture bumps, the criteria investigated here are accuracy and fluency, rendition of reference, fidelity and comprehension and how they are retained in adopting retention, replacement of noun and omission. To do so, the researcher has digitally recorded the three American movies that had been televised on four different TV channels. Then the data were synthesized, and culture-bound elements were identified in regard to their function in the text and how the applied translation strategies happen to reflect the four criteria this study is going to check. Then, the data have been empirically studied, discussed and analyzed comparing the subtitled versions to their counterparts, the dubbed. It has been found that both retention and omission are the major two strategies adopted in translating American CBEs in Arabic and very little substitution is implemented. However, retention of the name as such may lead to foreignness. But using a guide word and \ or an explanation has been found to be effective. Word substitution has also been found effective but it is more likely implemented in dubbing than in subtitling adopting recontextualization. Omission takes place when dealing with religious and profane expressions that are unacceptable in the Arab Culture. Moreover, losses in register, unease of comprehension, foreignness and unfaithfulness to the ST version are other findings that could be added. Therefore, it is recommended that dubbers and subtitlers should reconsider the translation strategies they opt for and turn to a more dynamic and functional approach in translating CBEs.

ملخص الدراسة

تهدف هذه الأطروحة الى دراسة استراتيجيات الترجمة التي يوظفها مترجمو الشاشة المرئية العرب في نقل الدلالات الامريكية الثقافية الى اللغة العربية وذلك من خلال دراسة و تحليل ثلاثة أفلام جرى التركيز فيها على محاور أربعة متبناه من منهج Leppihale 1997 و هي: الدقة واصالة النص و نقل المعنى و الصدق في الحفاظ على معنى النص الاصلي و مدى تمكن تلك الاستراتيجيات من نقل المعنى المنشود و المحافظة على المعايير المذكورة انفا. لتحقيق ذلك، قام الباحث بتسجيل تلك الافلام الثلاثة رقميا حتى يتسنى له متابعتها و استقراءها و الوقوف عليها و مراجعتها تكرارا و مرارا من ثلاثة قنوات فضائية بثت تلك الافلام مترجمة ومدبلجة. و هذه المحطات هي , MBC2 , MBC Max , Fox Movies, Claquette و قد قام الباحث بذلك لتحقيق معيار الثبات في البيانات المستخدمة، اذ انه من المعتقد بان مجموعة محطات MBC تنتهج نفس النهج في الترجمة، و بالتالي سيتسنى للباحث الوقوف على الاختلافات و التشابه في انواع الترجمة.

و قام الباحث بعد ذلك بتحليل تلك البيانات و نقاشها و مقارنة النص المترجم للنص المدبلج و قد خرج الباحث بعدد من النتائج من أهمها ان استراتيجيات الترجمة الاكثر اتباعا في المنطقة العربية هي النقل و الحذف و انه قليل ما تم توظيف استراتيجيات التبدل. كما تبين أيضا بأن النقل يضفي شيئا من العجمة على النص المترجم أحيانا و نوعا من اللافهم المطلق أحيانا أخرى، لكن توظيف بعض الكلمات الدالة على الصنف لعبت دورا فعالا في نقل المعنى. بيد ان التبدل وجد كاستراتيجية أكثر فعالية في الدبلجة أكثر منها بالترجمة، و ذلك ان المدبلج كان يستند الى تغيير جذري في النص، مما أضفى نوعا من الألفة، لكن كان ذلك على كلفة النص الأصلي، الأمر الذي ترك المشاهد في مواقع أخرى من الفيلم يتساءل عما اذا كان فهمه للفيلم صحيحا ام لا بسبب التضارب في الافكار و الاحداث أحيانا، و تغيير روح العمل الاصلي احيانا اخرى.

اما بالنسبة للحذف، فقد تكررت مرات الحذف كثيرا خاصة عند الالفاظ النابية، و الالفاظ الغير مقبولة عقائديا. كما و يمكن القول، بان العجمة و عدم سهولة فهم المعنى المنشود و اللا صدق في النقل هي نتائج أخرى متبينة أوجدتها هذه الدراسة.

و خلص الباحث الى توصيات من أهمها أن يقوم المترجمون و المدبلجون باللجوء الى استراتيجيات أكثر فعالية من شأنها تحقيق تلك المعايير و المحافظة على أصالة النص. و قد قام الباحث باقتراح منهج توظيفي لذلك.

Table of Abbreviations:

Abbreviations	Full Word(s)
AVT	Audiovisual Translation
TS	Translation Studies
TT	Target Text
ST	Source Text
TC	Target Culture
SC	Source Culture
CBE(s)	Culture-Bound Element(s)
STC	Satellite TV Channel

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Signed.....

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لتحقيق ذلك، قام الباحث بتسجيل تلك الافلام الثلاثة رقميا حتى يتسنى له متابعتها و استقراءها و الوقوف عليها و مراجعتها تكرارا و مرارا من ثلاثة قنوات فضائية بثت تلك الافلام مترجمة ومدبلجة. و هذه المحطات هي MBC2 , MBC Max , Fox Movies, Claquette و قد قام الباحث بذلك لتحقيق معيار الثبات في البيانات المستخدمة، اذ انه من المعتقد بان مجموعة محطات MBC تنتهج نفس النهج في الترجمة، و بالتالي سيتسنى للباحث الوقوف على الاختلافات و التشابه في انواع الترجمة.

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المشاهد في مواقع أخرى من الفيلم يتساءل عما اذا كان فهمه للفيلم صحيحا ام لا بسبب التضارب في الافكار و الاحداث أحيانا، و تغيير روح العمل الاصلي احيانا اخرى.

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SC
CBE(s)
STC

Source Culture
Culture-Bound Element(s)
Satellite TV Channel

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1. Chapter I

1.1 Introduction

1.1.1 Background

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Audiovisual Translation (AVT) is the inevitable proliferation of the current age of technology. As the different tongues among nations have given birth to the field of interpreting and the invention of writing has brought forth the need for book translation the growth of media has originated more demand for AVT. According to Muslim belief people are made of different nations and tribes in order to know each others. It is also His volition that makes humans' lives be the way they are. People were created from one soul, Adam, the father of humanity. Then humans were inspired to detach and leave away searching for shelter, safety, power, wealth and survival. While busy so achieving, humans have become different nations. Nonetheless, no one single nation has ever claimed its will to live alienated from the rest; all nations have always needed other nations. Therefore, these differences in

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tongue and color and later in culture had to be redressed and mediated through man's ability to communicate; via language, and therefore sprang the need for translation. Thus, translation does not only reflect human's ability to communicate, but it also mirrors the human's experience as it evolves along with human's evolution. Tracing the different stages of Translation Studies (TS), one cannot fail to notice how vastly those simple studies have developed into actively complex ones; briefly, translation is a prospering phenomenon that advances along with human's evolution thus it is a human practice. That is why translation is an eternal linguistic, social, technological and primarily a cultural phenomenon. In our interconnected world, where a delicate balance of political and economic interdependence connects us all, and yet where cultural differences and misunderstandings are still common, translations is more

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important now than ever. We have the technology available to talk with anyone anywhere in the world, but translation allows us to actually understand and communicate with them.

1.1.2. The need for AVT in the Arab World

One of the remarkable facts about the age of technology is the increasing demand on communication technology. One amongst the many is the tremendous expansion of these Satellite TV Channels (STCs) around the world in general and in the Arab World in particular. Although it was not unnatural in the Arab world to have only one or two terrestrial TV channels broadcasting before the 1990s, more than five hundred STCs broadcast for the Arab viewers around the world today (Gamal, 2008:10), most of these STCs are dependent on foreign language programs imported from different

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countries all over the globe. Variety is a key-issue entertainment and news media today, and the new trends towards social and cultural globalization has prompted further growth in demand for foreign programs. Terrestrial TV channels and STCs are in an endless battle over market share. Both are trying to satisfy the audience's desires and meet their expectations. This means more foreign program including movies, sitcoms, TV shows, series, etc. which in turn means, more translation services are required.

1.1.3. Types of TV Channels in the Arab World

STCs devoted for the Arab audience are mainly, one could claim, of two types: local and territorial. Local STCs broadcast for specific groups, and they usually have names derived from their target group or names of their countries, e.g., Al-Iraqyya, Syria,

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Al-Somarya etc., and each airs different genres. Unlike local STCs, territorial STCs target groups are the majority audience of the Arab world. These can be divided into two subtypes; specialized and general. Specialized Arab STCs are homo-genre, i.e., they broadcast one field related programs, and these usually follow a certain agenda. For example, religious TV channels televise programs related to religion, i.e. Qur'an recitation, guidance programs, religious chants, etc. The second type is the general territorial STCs which screen a variety of subgenres such as movies, news, music, talk shows, etc. What they have in common is that they mainly broadcast Arabic programs. However, there are some STCs that are bilingual. For example, MBC 4 transmits Arab TV programs but also depends on foreign programs that are often subtitled and sometimes dubbed in Arabic. Typically, the tendency for premier

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American movies is subtitling into Arabic, and for the Turkish series is dubbing into Arabic.

While there are Arabic-only and bi-lingual STCs, many others depend exclusively on foreign programs, and thus translation is a base case. The overall majority of these cases adopt subtitling as their mode of translating. For instance, MBC 2 and MBCMax broadcast primarily subtitled American movies after temporarily having used dubbing as a secondary translation mode, but then they stopped for no apparent reason. However, two satellite movie channels were very recently launched, Claquette and Fox, both of which use dubbing as their only audiovisual mode of translation. The first televises different foreign movies from different cultures and languages in addition to American movies. Claquette dubs the English-origins, i.e. American,

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Scottish, Australian, etc. into the Egyptian dialect. In addition, it dubs Indian movies into the dialects of the Gulf regions. Fox dubs more often than not TV series and sitcoms into generally the Lebanese, Egyptian, Syrian and Gulf regions dialects. In short, despite some use of dubbing, subtitling remains the dominant mode of screen translation in STCs broadcasting for Arab audience.

1.1.4. TV Variety and the Need for Audiovisual Translation

The majority of the screen imported work, like most of the other parts of the world, is American. Moreover, there is always a tendency towards dubbing foreign programs which offer a fresh face on the Arab TV screens. The prominent dialects are Lebanese, Syrian, Egyptian and of the Gulf regions. Accordingly, this proliferation of

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Arab STCs has consequently resulted in the need for more Audiovisual Translation (Gamal 2008:1).

1.1.5. The Need for AVT Research

Díaz-Cintas and Anderman (2009:1) emphasize on the omnipresence of media in each daily life's aspect and therefore seems to agree on the need for more research on the field. They logically elucidate that the increase of satellite TV channels, the arrival of the digital industry, the growth of the film industry and film festivals, the advent of DVD and internet, the ongoing interest in theatres, cinemas and opera houses, the rapid development in the field of accessibility, the increasing amount of translation volumes and the emergence of AVT into the fields of TS and education are all factors that call for more AVT (1-8). They also debate that "AVT is one of the most vibrant

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and vigorous fields in TS” (ibid:8). These factors in addition to others increase the demand for such a scope which encompasses a number of different modes which are in turn relatively specialized to certain genres. Therefore, research on this area has become a must and thus needs to be elaborated.

Most research in this scope, as Gambier (2008:11) clarifies, has often been limited over the last fifteen years. Before 1995, the studies on AVT had been described as “sporadic and anecdotal”, and they “regarded the language dimension as a hurdle to shy away from” (ibid:13). Moreover, Delabastita (1989:202), as cited by Munday (2008:183), states that “the field [of AVT] has “still [been] a virgin area of research”, and thus requires more “research into the specifics of each mode” (p. 183). Munday adds, “this [AVT field] is a potentially vast area [that is] growing in both

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teaching and research terms” (p. 185). Orero (2004) utters with a sigh “how little is known and how much is to be done to put Screen Translation, Multimedia Translation or the wider field of Audiovisual Translation on a par with other fields within Translation Studies” (vii). Undoubtedly, research on the field of AVT is significant.

1.2. Rational of the Study

1.2.1. The Need for More Specified Studies

Although much of the research on AVT is devoted for researching the interlingual subtitling, the linguistic translation strategies and the technical requirements and constraints (Munday 2008:185); and despite the fact that AVT is now highly regarded as a ‘major’ field in the TS as the increasing numbers of theses, conferences, manuals

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and numbers of publications on AVT prove, Gambier (2008:13) insists on the cruciality of an alternative approach focusing on a specific issue rather than on a case study. Thus, he suggests that analyses should address types of dialogue e.g., slang, swear-words, dialects and sociolects; sayings including features of orality, discourse markers, expressions of politeness, coherence, degrees of explicitation; and cultural references and allusions including irony and humor and many other issues. Díaz Cintas and Remael (2007), as cited by Munday (2008: 186), seem to agree as they regard marked speech (style, register, dialect/sociolect/idiolect, taboo words), culture-bound terms, songs and humor as problematic translation issues that require more research. Accordingly, this study will tackle the problematic issue of culture-bound elements (CBEs).

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1.2.2. Research on Culture-Bound Elements

1.2.3. Translating Culture-bound Elements

Research on AVT is in general more problematic than that of the literary translation in that the former is shorter, transient and more constrained in space and time (Gamal 2008: 1). However, it is worth taking that CBEs' translation is even more problematic in all its scopes. These make the translator's task more challenging. Nedergaard-Larsen (1993 : 211-212) points out:

[CBEs'] problems may occur in any translation. In fact they may occur in texts within the same language, for example in texts dealing with the problems of a particular group of people, or in technical texts, often in need of some kind of intralingual translation or rewording to be comprehensible for non professionals.).

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Chaume (2004: 17) agrees with Nedergaard-Larsen when he considers CBEs some of the problematic issues that “an audiovisual text can present for a translator”, and he also considers them problematic for other translation genres; a matter that he recommends not to be specified for AVT only. Although Chaume is right with what he points out, it is still in debate that other genres in written translation would not confront the same challenges that an audiovisual translator would face because of time and space limitations on the one hand, and due to medial-oriented considerations whose impact results in another stumbling block. Ripoll (2005: 75) calls this text and image interdependence. She states that “[the] overlapping interdependence determines that whole translation process and constitutes the distinctive feature of this type of translation” (ibid).

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As Badawi (2008: 6) defines them, CBEs are “expressions [that] are unique to a language and cannot be understood simply from the meaning of their individual words, and they require an adequate cultural awareness of both ...the Source Language (SL) and ...the Target Language (TL)”. This seems true for Balfaqeeh (2009) who acknowledges them as “prominent translation problems” in English-Arabic translation because of the English-Arabic distinctive cultures and languages, which “diverge both linguistically and culturally” (Chapter One; Introduction). CBEs form a central part in the “authentic communications among native speakers” (Badawi, 2008: 6), so they bring forth challenging translation hurdles because they are “impossible... [to be rendered into the TL as their connotative] meaning [...] is always strongly linked to the specific cultural context where the text originates or

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with the cultural context it aims to re-create” (Armellino 2008: Introduction). Therefore, it is not unusual for the Target Culture (TC) audience to misconceive the intended message of such items. Consequently, and despite the fact that CBEs translation is a general translation problem which cannot be said to be only devoted to AVT, and because of all the aforementioned reasons, CBEs translation is still a matter on the scope that requires more research.

1.3. Objectives of the Study

1.3.1. Overall objective

The overall objective of this study is to investigate the translation strategies opted by dubbers and subtitlers to render the CBEs of 3 American movies into Arabic. To

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accomplish that, a review of subtitling and dubbing literature is necessary. Such review is important to the scope of the current study as it will highlight and identify the related-constraints of these two AVT modes, which form the most prominent modes of screen translation. Further, a clarification of CBEs' functional analysis will elucidate their role in the SL text and then in context. However, this task requires an approach that categorizes CBEs in accordance to their function, not their type. Further, the upheaval arises by their translation needs clarification, which entails the researcher to discuss and illustrate that, too. Not recognizing the key-factors beyond this sturm und drang would lead to an unjustified adoption of a strategy which may more than often cause wrong representation of the intended message, thus the SL version will have lost its local color on the one hand, and the TL audience will have

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misunderstood it on the other. Having that in mind, the translation strategies opted by the dubbers and the subtitlers will be evaluated in an attempt to explore the best strategies that could handle these hurdles. This is to be done via critical analysis. Subsequently, the translated CBEs will be evaluated in regard to their efficiency and study their strengths and weaknesses and check whether they render the meaning and the effect of the SL culture. In the end, the researcher will formulate recommendations following from the research conducted as part of the study. To make the task easier, related literature will be reviewed, and the data collected from the source movies will be thoroughly scrutinized. More details on the research methodology and data collection procedures will be tackled in details in Chapter Three: Methodology of the Study.

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1.3.2. Research Objectives

The following are the research objectives which are expected to achieve the overall aim of this study.

- (1) To clarify CBEs types and determine their functional role in context and re-categorize them with regard to their functional approaches.
- (2) To study the factors and parameters which influence the translators' choice of the translation strategies they opted for.
- (3) To evaluate the translation strategies used in dubbing and subtitling and explore which work better in rendering CBEs.

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(4) To generate the best ways that help represent CBEs in the TL version accuracy and fluency, the translation sounds right and authentic, reference rendition, fidelity and comprehension.

To avoid underestimating the above listed research objectives' values, it is recommended that this research is read as one interdependent unit, i.e., it is constructive. The first and the second objectives establish the foundation stone for this research's argument. It is in the following two objectives where this study is aimed at contributing to field of AVT. It is not uncomplicated to undertake such a topic without investigating the state-of-the-art literature of both modes. Neither is it easy to discuss those modes without having them briefly illustrated. In Objective 2, coming up with the functional roles of CBEs would be impossible without reviewing the

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variety of taxonomies suggested by the scopes' scholars. So as to come with findings of this study, objectives 3 and 4 are the roadmap to there. To put it briefly, all the objectives above are interrelated to the issue of CBEs translation strategies from English into Arabic.

1.4. Significance of the Study

This study is hoped to contribute to the scope of TS in more than one way. First, it will add to the Arabic AVT related literature. Thawabteh (2011b) remarks that the amount of online literature related to Arabic translation is very little, and the literature related to Arabic AVT is even less. He also brings up this fact in an earlier publication by Gamal (2009: 3): “audiovisual translation was neither taught nor considered a speciali[s]ation of translation studies”. This explains (in the former’s viewpoint) the

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very few academic papers published in peer-reviewed translation journals. Thawabteh (2011a: 26) comments: “A search in *Meta* (a prestigious translation journal) returns 19 publications with the word ‘Arabic’ in the title, none of which has touched on AVT as an object of study. Another search in BITRA7 returns one article on AVT with the word ‘Arabic’ in the title, two on subtitling and no article on dubbing and voice-over. Therefore, the current study is of an importance to the Arabic AVT”.

Second, by critically analyzing the existing models in dealing with the study’s topic, it is hoped to provide a functional dimension through which an innovative procedure is proposed in dealing with the study’s problem. Finally, this study will highlight the most recent trends in the Arab World screen translation.

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2. Chapter Two

2.1. Review of the Related Literature

This chapter is divided into two main sections, and then subdivided into subsections. The first section speaks of previous studies from which the current study derives its core argument. The second section highlights some relevant literature on which the argument of this study will be based on.

This section summarizes some of the related previous studies that have tackled the notion of CBEs translation in AVT modes. These have investigated the same topic but from different angles and in different languages. There are several studies that have tackled the current study's scope and are also published in books and others in

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journals, and they are also referred to as a state-of-the art in the literature of the scope. However, in the below section, the previous studies will be summarized and get compared and contrasted to the current study.

2.1.1. French into Dutch subtitling

Nedergaard-Larsen (1993) investigates the subtitling strategies that the subtitlers opted for to render the extralinguistic culture-specific elements in a French film into Danish. She also examines and analyzes the factors that affect the choice of the appropriate strategy. She came with a number of findings. First, it is possible to render extralinguistic CBEs through a “series of strategies ... ranging from verbatim transfer of SL elements via culturally neutral explicitation or paraphrase to target language adaptation” (ibid: 238). She has also found that film genre, loyalty to the

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source culture and audience expectations are all general factors translators must consider. Whereas function of CBEs, their connotations, the audience's comprehension and media related factors are the specific factors translators should also take into account while translating for screen as is the case with subtitling (ibid). Another finding is the Danish subtitlers' tendency towards retaining the local flavor of the film through being faithful to the SL expressions when there exist no comprehension obstacles. She recommends that subtitles "must sound right [and] must be credible" (ibid). Finally, she states that "it is feasible to transfer culture-bound elements from French feature films in such a way that they are made accessible" (ibid). All the above findings are similar to the current study's one, but yet with some differences. The argument she holds in her article is all about rendering the

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CBEs' into the TC without investigating the referential effect of the CBE which this study implies.

2.1.2. French into Catalan Subtitling

Ripoll (2005) examines the translation techniques translators have adopted to dubb an American movie into Spanish and to subtitle one Italian movie and another French one into Catalan. She has found the degree of culture-bound element specificity the major key-factor which ranks the [un]translatability of a CBE. Through her analysis one can deduce that the rendering or the transfer of CBEs is possible in different ways. These include (1) the transfer of a source culture-bound element via a different type target culture-bound equivalent i.e., a phrase for a figure; (2) the transfer of a source culture CBE by an equivalent from the same type i.e., word for word or figure

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for figure; (3) the rendering of a source target culture element with another source culture element that is more popular in the target culture i.e., a place name for a place name; (4) another way of rendering the CBEs of the SL culture is through inventing a target “unofficial organism [that] more or less has a similar connotation in the target culture” (ibid: 83); (5) one more way of doing so is via lexical equivalence where the source culture CBE has an equivalence in the target culture; (6) transferring a culture-bound element into the target culture retaining it as is _ that occurs when the cultural element is globally known; (7) the substitution of an ancient SL CBE into a more recent one-- this is possible when dealing with brand names and products; and (8) the last is via using a generic name before the culture-bound item. Thus, she concludes her paper with an optimistic tone that “translation takes place not only between

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languages, but that it is also a transfer between cultures” (ibid: 89). Though interesting the findings are, Ripolls’ study does still not provide a very clear distinction among the various strategies used nor does it provide any criteria for achieving comprehension, keeping fidelity or \ and sounding right.

2.1.3. English into Italian Subtitling

Armellino (2008) examines the subtitling strategies adopted by subtitlers in rendering culture-bound elements in an American movie into Italian. She has found that deletion, substitution and paraphrasing were the most frequent techniques used for translating culture-bound elements. Moreover, she states that these techniques have all lead to an inaccurate rendering of the source text. Thus, the target text has sometimes been found different from the source text because there is a “tendency to make the

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foreign familiar” (ibid: Translation Techniques), and that has lead to a “new different meaning which does not exist in the original” (ibid). Another finding is that sometimes a culture-bound element has even been lost due to the very standard neutral rendering of the translation. The third finding arises due to technical factors.

The importance of her study underlies the difficulties of audiovisual culture-bound element translation. It also lists a number of techniques opted by translators to overcome these difficulties. These two findings are of central importance to the current study as the latter investigates the techniques adopted by subtitlers and compares them to those chosen by dubbers. However, this study falls short of providing practical solutions to the problem. The researcher was satisfied with just studying, analyzing and commenting on the translation, but never did she suggest a

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vivid answer to any of the problems except when she suggested the use of a "non-standard language to trace the non-standard" language in the original text.

2.1.4. English into French Subtitling and Dubbing

Pettit (2009) examines the translation strategies used to render verbal and visual culture-specific terms used in source text dialogues and then identifies the likely embedding image impact on the translation. Her analysis gives rise to a number of interesting findings. First, although it enables the translators to reduce the subtitling and simplifies the exchanges in the dubbed versions and making them simpler to conceive, omission makes the translated versions “more general, often neutral and less expressive” (56). Literal translation is slightly used in dubbed version so as to achieve lip synchrony; “phonetic equivalence is attained often at the expense of

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semantic equivalence” (ibid). In subtitling, more borrowing is used due to the fact of the source text accessibility. Though it is a good strategy to follow in dubbing to maintain lip sync, it is not frequently employed since the intuitive tendency of both the dubbers and the subtitlers is more target-oriented. Equivalence is more frequently used in subtitling because it renders both the meaning and function of the source text version, but is not employed similarly in the dubbed versions, and that may be due to lip sync. Moreover, “adaptation conveys the subtitles steadfastly to the target culture, and it is frequently used to render the dubbed dialogue exchanges more French” (ibid). To achieve more comprehension, the subtitler used generalization as it offers him the means to reduce the text and for the dubber to simplify the dialogue. Though very rarely taken up, explication helps clarify cultural terms and make clear the gist of

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some expressions. As for rendering “audio and visual cultural signs [which are] an integral part of the audiovisual message, she says that they are available in the audiovisual source text and found in the image and the soundtrack in the subtitled version, and they are also displayed through the image besides the translations. She recommends that “physical appearance and behavior[u]r” which “imply a specific form or verbal expression”, especially in dubbing versions whose original soundtrack has been changed, should be in some means “matched in the translations” (ibid: 57).

2.1.5. English into French

Pettit (2005) considers the strategies used by subtitlers and dubbers to achieve the style and tone of the original text in relation to the language register of the translated versions. Specifically, she examines three English movies subtitled and dubbed into

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French to establish the extent to which coherence is secured in relation to the lexical, grammatical and stylistic changes that may lead to change in register. She states that the stylistic effects do inform the viewer about the speaker, and so do the language forms for emotions and social relationships.

She defines language register quoting Savava (2005) as the 'way people use language in different situations'. As register is often related to style, it indicates the variety that 'occurs in a person's speech or writing in different social contexts and so 'different registers vary according to their degree of formality'. Pettit (2005: Definitions of language register). For the purpose of her study, Pettit categorizes language into three references; informal language, familiar or slang which refers to colloquial language. The second category is standard language and is referred to as

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every day, neutral and unmarked language. The last one includes literary, academic and sophisticated as references for formal language.

Then she examines the changes in lexis, grammar and style and how coherent these changes are to the verbal, non-verbal, audio and visual signs of the audiovisual text. She does so to check whether the subtitlers and the dubbers use expressions that fit the original's register, or if they tend to use neutral language that “adheres to the denotative meaning of the source text” (Ibid: Area of study).

Change in register occurs in dubbing and in subtitling when marked language forms are added or deleted in the process of audiovisuals translation. To begin with dubbing, Pettit finds that the register tends to shift toward the standard language in order to maintain synchronization of lip movement, allowing for the situation of the

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scene, including the characters and atmosphere, to convey the context. Nevertheless, despite this change in register, dubbing seems to be a good choice, as Pettit argues, because it provides good solutions to compensate for the lost meaning in the original, thus better conveying the admired register.

Subtitling, on the other hand, has its own shortcomings and strengths concerning register and stylistic effects. Register change in subtitling mainly occurs due to time and space limitations, Pettit reveals. Change in register usually tends to be through the use of standard language to translate colloquial expressions which helps shorten the translation. Therefore, the subtitle renders the explicit denotative meaning, and this makes the subtitle reads neutral and less expressive. On the other hand, once

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subtitling is colloquially rendered, better coherence between the translation, the message, the scene and the context is achieved.

Pettit summarizes her study proposing the impossibility of translating the various meanings of 'every and each utterance ' because it is not only conveyed by words but also with the existence of many other visual and auditory factors which, she suggests, must be sought as tools the translator should assemble to make their choice.

From this study and the others cited above we can conclude from this section that the main challenges translators face are space and time limitations which result in changes in register, and that dubbing and subtitling each offer respective strengths and shortcomings. Having reviewed the literature on AVT in various language and

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cultural settings, the next section will explore in more detail the constraints of dubbing and subtitling translation.

2.2. Audiovisual Translation

2.2.1 . Dubbing and Subtitling.

AVT is a trend that prospers along with technological and communicational development. Baker (2009: 13) sees AVT as “a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture”. Terms like ‘multimodal’ and ‘multimedial’ are good representations to what AVT is like today. Other terms have been proposed by many other scholars whose perspectives encompassed the trend at the time. Pursuing the

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AVT literature reveals an ambiguity and lack of coherence in the use of terminology as these terms shift in response to technological developments. For example, the terms ‘film dubbing’ and ‘film translation’ arose during the cinema age while terms like ‘film and TV translation’ and ‘media translation’ became widespread as TV has become the mass medium available in every household. With the evolution of communication technology evolution that has become feature of our digital age, terms such as ‘screen translation’ and ‘multimedia translation’ have come to the fore. Encompassing all these various terms and the media to which they refer, the term audiovisual translation has become “the standard referent [as it] has been gaining more ground in recent years” (Díaz Cintas and Remael (2007) as cited by Munday 2008: 284).

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This evolution in terminology has accompanied TS's growth over the years, which has yielded a number of different translation modes. These modes are categorized according to their features and functions. Specifically, modes can be categorized into two main categories according to their modality; the first involves rendering the original dialogue or narration into written text and keeping the SL audio untouched. This model includes interlingual subtitles, bilingual subtitles in which two TLs appear on screen, intralingual subtitles, and real time or live subtitling. Moreover, these can be either open; i.e., part of the image and the audience are obliged to see it on screen, or it could be closed which offers a 'take it or leave it' advantage for the viewer. This kind of subtitling has widely become famous with the advent of DVD which does not only provide the audience with the option to see, but it also equips

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them with many other language choices; up to 32. The second modality involves the substitution or covering of the source text audio with a target text audio. This model involves revoicing which encompasses voiceover or half-dubbing, narration, simultaneous interpreting, lip-synchronized dubbing, audio description and free commentary. Each has its own processes, genres and constraints.

2.2.2. Dubbing and Subtitling Constraints

However, given constraints of space, this paper will focus on two different modes from the two different models; namely dubbing and subtitling which are considered as “the mainstream forms of [AVT]” (Baker 2009: 13). This does not mean that the other modes are not important or not worth examining. On the contrary, they are very crucial, and the choice of these two modes arises from the fact that the

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Arab World is mainly a subtitling region. The second is examined because of the new trends towards dubbing as the optimal mode for some STCs, which is worth taking and studying as a new phenomenon.

To start with, Luyken et al. (1991) as cited by Baker (2009) define dubbing as “re-recording of the original voice track (verbal acoustic sign) in the target language using dubbing actors’ voices; The dubbed dialogue aims to recreate the dynamics of the original, particularly in terms of delivery pace and lip movements (17). Ávila (1997) defines dubbing, (as cited by Gutiérrez 2010: 79), as “the recording of a voice in synchroni[z]ation with the lips of an actor in a moving image or with a specific reference which imitates the original voice as accurately as possible”. And Chaves (2000) states that dubbing is a process that “consists of replacing the soundtrack of

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original dialogue with another dialogues appear translated into the local language and in other soundtrack and in synchroni[z]ation with the image' (ibid.). All the definitions, as one can notice, link dubbing to lip synchrony. That is why synchronization is the key-constraint that stands as a hurdle before the natural flow of the dubbed version.

Hatim and Mason (1997), on the other hand, define subtitling through explaining the subtitler's task. "[T]he subtitler has to represent in the written mode what is spoken on the soundtrack of the film" (430). In other words, it "involves [the] shift from a spoken (verbal acoustic sign) to a written medium (verbal visual sign), [that is why it has also] been defined as a 'diasemiotic' or 'intermodal' form of audiovisual translation [as it] provides viewers with a written rendition of the source

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text speech, whether dialogue or narration, in their own language” (Gottlieb (1997) Cited in Baker, 2009: 14). Subsequently, the medium shift in subtitling and the verbal shift of dubbing necessarily produce a number of hurdles that obstruct the translator’s task. What those hurdles are, and how they obstruct the translator’s task is the core argument below.

In dubbing lip-synchronization is a key-constraint. While in dubbing, Baker (2009) quotes Whitman Linsen (1992) dubbers need to maintain “a complex juggling of semantic content, cadence of language and technical prosody ... while bowing to the prosaic constraints of the medium itself” (17). These constraints would make it more difficult for the dubber to render the source text message accurately. Fernández (2009) has a comment on this;

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Lip sync is probably the biggest constraint on accurate translation since the priority is that the translation matches, as closely as possible, the lip movements of the person on screen. Given the differences between [...languages], it is normally very difficult to find ... words that match the lip movements [in both languages having the same meaning or equivalence ...etc]. That is why sometimes translators or dubbing directors do not opt for the best semantic translation but rather prefer the one that best fits the character's lip movements (213).

In her study, Pettit (2009) finds that “due to the constraints of lip sync; phonetic equivalence is attained often at the expense of semantic equivalence’ (56). Sticking to this constraint alone would yield “nonsense of sorts” (Flotow, 2009: 89). However, there have been some attempts to dilute lip synchrony-oriented constraints, but this model’s advocates call for the features that match the original audiovisual text

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to keep “characterization or artistic idiosyncrasy” (Baker, 2009: 17). This explains why dubbing is also audience market-constrained. For all of the aforementioned reasons, dubbing is an uneasy translator task because it requires transferring the original language and keeps the translation in sync with the character’ lip movement simultaneously.

The second discipline at stake in audiovisual translations¹¹ is subtitling. It is medially constrained. Hatim and Mason show how the “constraints of a particular communicative task affect the textural devices employed both in original screen writing and in the writing of subtitles” (1997: 430). They summarize the main

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constraints related to subtitles in four points. First, subtitling does not represent the certain speech features, i.e. dialects, vernaculars, etc; as it involves a shift in the medium; verbal acoustic sign into verbal visual sign. The second constraints that affect the rendering of the source verbal acoustic sign are limitations of time and space. Subtitles could stay for a minimum of two seconds and a maximum of seven. Whereas, only 33-40 characters including space and punctuation marks are allowed per line with a maximum two lines at a scene/shot. Consequently, a number of consecutive reductions would force the subtitler to re-paraphrase, explicate, omit, etc. so as to retrieve the message of the source text. It also decreases the chances of redundancy. In normal speeches, it goes on and on, so it enables the hearer to gain more understanding, and so fewer chances are available to retrieve the losses due to

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the constraints of space and time. As a movie is an intersemiotic text, i.e. verbal, visual, etc., it requires matching the moving image to the subtitle so as to achieve some sort of coherence (ibid: 430- 31). The question to be asked then is how determining are these constraints on the process of translation? Luyken *et al.* (1991) points out that these “are not the only guiding principles in the choice of strategy” (Pettit: 2009:57). To sum up, the shift in the medium; time and space limitations which in their turn reduce the speech redundancy which would as a result make the subtitler reduce the written message to fit the time and space and also to fit the reading pace of the audience, and matching the verbal visual sign to the other signs in the image in addition to some more are all hurdles that obstruct the translator’s task.

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2.2.3. Translation Hurdles

This section deals with culture-bound elements and the challenge they present to translation. This part highlights some issues about CBEs by answering the following questions; (1) what are they? (2) What are their types? (3) Are they decisive elements for the process of translation and the choice of an appropriate translation strategy?

CBEs are divided into four major parts; intralinguistic or language-specific features related to a specific culture; lingua-cultural references; not-strictly verbal, visual culture specific references and finally extralinguistic linguistic culture-specific references; (see Antonini & Chiaro 2009), (Chiaro, 2009), (Chiaro, 2008) and (Antonini,2007). The first major part is the intralinguistic culture-bound elements. Balfaqqeh (2009) considers culture-bound expressions “the ones that are specific to a

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given culture and do not necessarily have equivalence in other cultures” (7). Nedergaard-Larsen (1993) describes both parts, frankly enough, as problems, and she illustrates some examples on the intralinguistic CBEs:

Culture-bound problems within the language itself are numerous and extensive. They may be grammatical categories that exist only in this one language, vocative forms, the use of certain rhetoric, metaphors and idioms. In spoken language they may be dialectal or sociolectal speech variants or the problem may be spoken language characterized by an intonation that indicates anger, interrogation, irony, etc (210)

2.2.3.1. Intralinguistic Culture-bound Elements

Armellino (2008) suggests “style, register, vocabulary and syntax” as cultural-bound variances as they reveal much about interlocutors (linguistic and stylistic features), whereas Badawi (2008) regards metaphors, proverbs, idioms and collocations

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intralinguistic culture-bound expressions. Antonini and Chiaro (2009) have tested the Italians' perception of terms of address, taboo language, words left spoken in the original language, written scripts left in the original language e.g. signs, letters, notes, newspapers, etc., exclamations and affirmatives as language specific features (103).

2.2.3.2. Lingua-cultural References

The second part is lingua-cultural references. These are present where both culture and language combine, i.e. a cultural norm within a linguistic mould. Good examples that may frequently appear in a film, according to the audiovisual source text genre are songs, rhymes, jokes, proverbs, puns, etc.

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2.2.3.3. Non-verbal Audiovisual Culture-bound Elements

The third type of culture-bound elements is that which includes non-verbal or visual ones. These elements, Antonini (2007) argues, “are based more on what is seen rather than said on the screen ... [and they are] fundamental for the full understanding of the situation or the plot” (157).

2.2.3.4. Extralinguistic Culture-bound Elements

The fourth type is extralinguistic culture-bound elements. CBEs’ translation has been introduced by many scholars and researchers. For Arnáiz (2003) culture-bound elements are “those objects, allusions or expressions that refer to the way of life a particular people or society lead” (24). In addition, they are those “items [which] refer

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to those [elements with no] equivalents or different positions in target reader's cultural system" (Samakar 2010: Culture-Bound Terms). Nord (1997 & 2000) after Vermeer calls CBEs 'culturemes'. She modifies them the "social[ly] and juridical[ly] embedded phenomena that exist in a particular form or function in only one of the two cultures being compared (cited in Katan 2009:80). According to Pederson (2005-2008), however, CBEs are a bit more:

Extralinguistic Culture-bound Reference (ECR) is defined as reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience, as this referent is within the encyclopedic knowledge of this audience. In other words, ECRs are expressions that refer to entities outside language,

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such as names of people, places, institutions, food and customs, which a person may not know, even if s/he knows the language in question (102).

Niknasab (2010) quotes Abrahams (1971) as he acknowledges a CBE as an “allusion [that indicates] a brief reference, explicit or implicit, to a person, place, or event or to another literary work or passage (45). She also brings up Lass’s (as cited in Leppihalme, 1997:57) perspective of an allusion as “a figure of speech through which some counterparts are compared on the basis of their aspects to history, mythology, literature, religious books, etc.” (45). Moreover, she mentions Montgomery (2000) who specifies an allusion as a “form of intertextuality that works largely through verbal echoes between texts [...that the] reader may not understand a source –cultured allusion clearly until he/she refers to its reference or some explanations are given” (46). So, CBEs is a term that is always defined as reference to

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another cultural entity that can be a name of a person, a literary work, etc. from a certain culture and cannot be perceived easily by the TC audience unless they happen to learn what that cultural entity refers to implicitly or explicitly.

2.2.3.4.1. The Use of CBEs

In the following discussion, there is an attempt to learn why CBEs appear in a text. The use of abundant references in a text enriches the text culturally, literally and semantically. A text, which involves the integration of CBEs in most of the times, is a reflection of not only the language of its users, but it also works as its cultural mirror. Hagfors (2003) insists that CBEs “imply certain values and create an ambience” via demonstrating the prominent values of a certain culture within a certain era (115-118). As an example of the value-laden nature of the CBEs’, literary allusions, Wheeler

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(1979) writes, “helps to elucidate the meaning of each text and to indicate the literary modes and conventions in which its author works (Cited in Niknasab 2010:45). To put it in another way, “allusive names and phrases may carry meaning [s] or have connotations” (ibid.:46). Although they have meanings and functions at the text level, as is argued below, Arnáiz (2003) considers them nonlinguistic:

I avoid label[ing] these elements as ‘words’ or ‘terms’, as in doing so I would be limiting them to a linguistic category. In my opinion, culture-bound elements do not belong to any linguistic category in particular, and they can be formed either by words, adjectives or any other kind of extra-linguistic manifestation (24-25)

Though nonlinguistic, they still provide meanings and reflect connotative references to some entities whose connotations transfer the source text intention, and so easily, sometimes, comprehended by the source text members, “but which may convey

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nothing to TT readers in whose culture allusions are provided by different texts altogether” (Niknasab 2010 :46). Thus CBEs are problematic. In the following, there is to be an attempt to answer these questions: Why are the CBEs problematic? What are their functions? And how do translators render them into the target language?

2.2.3.4.2. Why are CBEs Problematic?

Newmark (1988) traces this problem to the specificity of the cultural entity prescribed. He writes, “where there is cultural focus, there is a translation problem due to the cultural ‘gap’ or ‘distance’ between the source and the target languages” (94) because they are bound to “context of a cultural tradition” (78). He also adds that the more rooted the element is into a certain culture the more problematic it is to be rendered into the target reader (95). Arnáiz (2003) traces their translatability problem

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back to their reference to “certain objects, practices and beliefs that can only be understood in their own socio-cultural context” (24). So, to be understood, they require a “prior knowledge of the covert references in questions” (Niknasab 2010:45).

Whereas the above opinions provide ample evidence of CBEs translatability problem, one can still argue that this is true when target text readers are exposed to these elements in their source text and context. However, the target text reader here is the audience watching an intersemiotic text consisting of multi channels, i.e. image, sound, etc., which by so many means besides the linguistic communicative channel do structure the context of the message containing a certain CBE. This is true in literary translation according to Niknasab (2010:50) quoting (Hatim & Mason, 1990):

The problem is that the issue is all too often discussed, without reference to the context in which translating takes place; the social circumstances of translation are lost from sight.

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In fact, the beginning of a solution to the problem will depend on: who is translating what, for whom, when, where, why and in what circumstances.

That is why Olk (2002) draws the attention to the importance of the clues the source text context offers in CBEs' translation; a matter that may "save the translator from having to explain or delete a reference" (134). Furthermore, he convincingly claims that "without assessment of the context a culture-specific item appears in, no decision can be taken as to what procedure is appropriate or, if an explanatory procedure is required, what kind of information needs to be added (135).

2.2.3.4.3. The Function of the CBE and the Translator's Task

A translator must take into account the "function of the reference within the text" and produce a translation that renders the intended meaning of the cultural element (Olk

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2002:136). He explains that the “cultural reference at text level ... [is] a crucial parameter in its translation” (ibid:135). Iver (1987) (as cited by Olk 2002:135) identifies two types of culture reference in accordance to their mention in the text; they are incidentally mentioned while talking about something different, or they can also be “in the focus of communication”. This distinction is almost coined by Pedersen’s (2005) Extratextuality, which she divides into two; Text Internal and Text External Extratextuality (11). The latter is independent of the text in hand, so it requires some strategy to translate and render as it conveys a meaning; nonetheless, Text Internal is constructed for the text and has no connotation beyond as it achieves reference textuality, so it is “unproblematic from a translation point of view” (ibid). The importance of the clarification above lies under the fact that the choice of the

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translator to adopt an accurate translation strategy to render a cultural reference requires an “assessment of the context a culture-specific item appears in” so as to decide on what explanations are needed and what information is to be added (ibid:135).

Translating Text External culture-bound elements obscure the audience’s perception of the text or the message intended. When a CBE is in focus of communication, or Text External, it requires the translator to search for a certain way to render the connotation of that message as there is a presumed significance of using it. However, when the CBE is Text Internal, which achieves reference textuality that has no connotative function, it runs the risk to render it to the TC in any other way different from a functional equivalent. It is possible to claim that these CBEs are

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usually used to render a meaning, empower a message, portray a character, justify or explain the plot or to modify the language. However, “any explanative procedure which adds weight to the culture-specific items could ... be said to be communicatively problematic” because it shifts the focus onto the explanatory information and of the message and deflects “the author’s argument” in text translation on the one hand, and it is impossible because of time and space constraints in AVT.

Accordingly, the translator must not deal with the CBEs in isolation from the text. This may lead to insufficient problematic translations that make the translated products even harder to comprehend especially when the CBE is displayed on screen, and a faulty or overexploit translation is being viewed on the screen. (Olk 2002:137-

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138). By paraphrasing the above, CBEs which exist in a certain text are crucial communicative devices understood by SL members and may mean nothing in the target text, and so arise misconception. It has also been shown above that CBEs translation process must not be taken in isolation from the context in which they occur as context does provide clues that help target text reader understand. Therefore, the translation strategies are not determining factors here, they are determined by the CBE and its context. This sounds to oppose Nedergaard-Larsen (1993:232) when she claims that “the function of the culture-bound element cannot be said to be decisive for the choice of strategy”. Now translation strategies and the parameters that influence the translators’ choice of a strategy are discussed below.

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2.2.3.4.4. CBEs Translation Strategies

Many translation strategies for culture-bound elements' translation are entailed by different authors. This section will illustrate some of the taxonomies proposed by the scholars, whose studies are quoted in the current study, as key-strategies for culture-bound-elements translation in dubbing and subtitling. What one cannot fail to notice is the abundance of these strategies and of their classifications. Some classifications tackle translation strategies as if they were source or target oriented; others sort them according to the branch field of specification, i.e. literal, business, etc. However, despite the many existing translation strategies available, they all nevertheless seem to be incapable of obtaining equivalence in translation “across cultures and languages, [...thus why] other criteria for successful translation are needed” (Trosborg1997:vii).

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Therefore, this section will review the major translation strategies in the literature pertaining dubbing and subtitling.

Nedergaard-Larsen (1993) sets up six strategies for subtitling French culture-bound elements into Danish. These are transfer/loan, direct translation, explication, paraphrase, adaptation to target culture and omission. Ripollo (2005:87) adopts Marco's (2002) seven techniques for dubbing and/or subtitling cultural-references: transfer, naturalization, calque, neutralization, additional information, cultural equivalence and omission. Then she proposes and adds an eighth technique which she calls substitution by another cultural reference in the source culture. Armellino (2008) concludes three main procedures for subtitling American culture-culture bound elements into Italian: substitution, paraphrase and deletion. Pettit (2009) takes on

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Tomaszkiewicz's (1993) translation strategies which she argues are applicable to both dubbing and subtitling, but each mode relies on a set of strategies more than the other. These strategies are: omission, literal translation, borrowing, equivalence and adaptation, replacement of the cultural term with deictics, generalization and / or explication.

2.2.3.4.5. Influencing Parameters for Translation Strategies Choice

The choice of a translation strategy is not, as affirmed by many scholars, systematic. It is argued that each case is unique by its own. Thus, what makes the systematic choice complex and bound to many factors? For the sake of this study, there are two taxonomies proposed by Nedergaard-Larsen (1993) and by Pedersen (2005) that state the factors or the parameters that influence the audiovisual

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translators' choice of a translation strategy. These two taxonomies are going to be briefed below and then another two more factors are going to be proposed and argued; these are censorship and culture.

Nedergaard-Larsen (1993) argues, “[s]ubtitling functions ... differently from printed translations” (212). Therefore, some influencing factors affect the output of translated text. These factors, according to her, are translation type and media-related factors. The related factors to the translation type are those of time and space limitations, the ever-faced problem when implementing AVT. Audiovisual translators are always faced with “the condensation ... [which] can be a problem” (ibid:213). This condensation takes place because of these limitations. On the one hand, time

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limitation, according to her, depends on the audience reading speed and on the subtitle length on display (ibid). On the other hand, she lists space limitation shortcomings.

... [They] do not leave space for footnotes, long explanations, or paraphrase. Sometimes there may not be enough space even for short explanations, and in certain situations, it may be necessary to omit some elements completely. All this is closely connected with the choice of subtitling strategy. (ibid)

The second factors are those related to media. Nedergaard-Larsen considers films as “a complex art form” that consists of both the “image and the soundtrack” (ibid). This combination is presented to the audience through four signs or channels, as suggested by Nedergaard (1993) and Baker (1998) respectively. These include the verbal auditory; the non-verbal auditory; the verbal visual and the non-verbal visual channels. (Baker 1998:245) (see also Nedergaard-Larsen 1993) . Subtitle, as

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Nedergaard-Larsen (1993) states, is another sign or channel added to the non-verbal visual one. Although the audience still has the opportunity to hear the voice of the original actors, the “authenticity gained in this way is partly lost when it comes to reconstructing the polysemiotic whole. Therefore, “the perception work [which is] going on in the minds of the audience differs considerably from the original process” (Baker 1998:245). Although “the audiovisual balance [in dubbing] is maintained [as these four channels] keep their original semantic load, (ibid) “the original voices are replaced by those of a limited number of actors, [and this usually leads to] the ‘loss of authenticity’ [which is usually bound to the] visual reminders of the foreignness of the setting and the characters” (Goris 1993 as cited in Baker 1998:75). Therefore, these media-related factors have a crucial weight that determines the translator’s choice of a

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translation strategy. This is not the case for only culture-bound elements, but also for AVT in general.

The integration of these four channels can be arguably problematic or supportive to the choice of a translation strategy. Baker (1998) regards this polysemiotic text either constraining factors or supportive ones (245). Pedersen (2005) argues,

All these channels carry semiotic information, and there is often a degree of overlap or Intersemiotic Redundancy between them. From a subtitling point of view, the greater the Intersemiotic Redundancy, the less the pressure for the subtitler to provide the TT audience with guidance (13).

Nedergaard-Larsen (1993) assumes this as “positive” because this shift in norm [change from spoken to written] will sometimes enable the translator “to abbreviate or

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tone down the subtitle” (213). Therefore, this can definitely be a positive factor, reducing a translation problem, so that in some cases it may be quite acceptable to omit an item. One might claim that precisely the fact that there are visuals, images that support the subtitles can make the subtitling successful as translation (214). Gottlieb (1991) (as cited by Nedergaard-Larsen 1993:214; emphasis in original) stands up for subtitling;

A literary translator has *nothing* but words to communicate a message which both in form, content and reference to time and place is far removed from the reader he believes to be translating for... compared to certain types of literature it is relatively easy to obtain a successful translation in the visual media, precisely due to the constraints they impose- on the translator as well.

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Pedersen (2005) and (2008) lays out a quite long taxonomy of the parameters that influence the translator's "decision making" (p. 10). The first is what she calls 'transculturality' of the CBE², and they are divided into transcultural ECRs which are not bound to one culture only and are globally known. Monocultural ECRs which are deeply bound to the source culture and the target culture reader has limited or no access to it because it requires "encyclopedic knowledge" (pp. 10-11). The second parameter is extratextuality. Once the ECR is from outside the source text, i.e. they are referential to people, events, etc, it is text external, and once it is from the source text and is made for the sake of the text at hand, it is text internal. The latter is not problematic from the translation viewpoint for it deals with an element from in the

² She names them ECRs, Extralinguistic Culture-bound References.

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text. The third parameter that may influence the translator's choice of the appropriate translation strategy is the CBEs' centrality. If the CBE is central to the plot, i.e. it is the subject matter, and then it works on the macro level and so requires retention or official equivalent (11). If a CBE happens to be mentioned few times, then it is central on the macro level, and its translation "depend[s] on how central it is to local discourse on the micro level" (12). Moreover, if it is central on the micro level, then omission is most likely. However; if a CBE handles a sort of 'local discourse is forward, one must apply an interventional strategy. The fourth parameter is the intersemiotic redundancy. In a film, "all the channels carry semiotic information, and there is often a degree of overlap, or intersemiotic redundancy between them. The greater the intersemiotic redundancy is the less the pressure for the subtitler to provide

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the TT audience with guidance” (p. 13). The fifth parameter is co-text which refers to the repetition of the CBE earlier or later in the text, once it is cleared up no need for the translator to do his task again (ibid.). The sixth parameter is that of the media-specific constraints which are about time and space, which on average necessitate a condensation of the verbal material by a third (2008:104; see dubbing and subtitling constraints above). The last parameters are paratextual considerations which are divided into many different clusters, and they have a long list of questions that require answers. These clusters are skopos related questions containing questions about national subtitling norms, company’s guidelines, clients’ instructions, and subtitler’s norm prescription: foreignizing, domesticating, etc., film genre: documentaries, comedies, etc.(pp.14-15). The second cluster tackles questions about the TT audience

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including age group and expectations about the audience (p.15). Broadcasting related questions are another type of paratextual considerations. They acquire some information about broadcasting time, who the broadcaster is and who the audience is. The last cluster is that related to pragmatic matters including deadlines and financial issues, etc.

Other considerations are also target audience related factors but need more elaboration here for the scope of the current study. Social and literary backgrounds of the target audience are admittedly important. In fact they can be the supreme factors over all the aforementioned ones. The cultural, the social and as a result the literary backgrounds of the Arab World are in a way or in another related to Islam which by its turn includes the social and the cultural values of its believers if do not appreciate

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or practice, consider right. What is wrong cannot be opposed to the right they have. For Toury (1995), “translations first and foremost occupy a position in the social and literary systems of the target culture, and this position determines the translation strategies that are employed” (Cited in Munday, 2008:110). This, for instance, explains why vulgar, profane and atheistic scenes and dialogues are toned down or, more often than not, totally eliminated from the movies’ plot.

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3. Chapter Three: Methodology

3.1. Introduction

The aim of the current study is to investigate and evaluate the translation strategies opted by dubbers and subtitlers to render culturally bound elements in respect to their efficacy in achieving accuracy and fluency; reference rendition; fidelity and comprehension. To achieve so, Chapter II has included the related literature whose multi-angle debate in due to the different topics have been clarified. This chapter will additionally overview the methodology of data collection, analysis and discussion so

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as to come up with the discussion of data in chapter IV and to conclude the findings and recommendations in chapter V.

3.2. Objective of the study

In order to achieve the overall aim of this study, there is a need to still achieve the following specific research objectives:

- (1) To evaluate dubbing and subtitling translation strategies according to accuracy, fidelity, reference and comprehension,
- (2) To compare which strategies achieve a better CBE rendering,
- (3) To deduce the efficient ways that worked in representing CBEs in the TL versions and

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(4) To formulate a number of findings and recommendations the study would hopefully spring up.

3.3. Design of the Study

Data

The data collected for the sake of this study are taken from three American movies dubbed and subtitled into Arabic, namely *John Tucker must Die* (2006), *Norbit* (2007) and *Face Off* (1997). They are romance, comedy and action in genre respectively. Additionally, the first two movies are digitally recorded by the researcher from MBC2 and MBC Max. These subtitled movies were televised by the former while the dubbing versions were broadcast by the latter. To have these two movies was a very

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challenging task as the researcher had to wait for a long period of time until they had been got, a year and a half. The insistence on that was due to criteria credibility as the researcher wanted to have the same versions translated by the same channel since it is expected that the MBC TV channels group would follow the same code of conduct for their translation services and policies. Furthermore, “MBC2 [was] launched on January 12, 2002. MBC2 has become the first and the only free to air non-stop premium movie channel in the world, [and it is] the first free-to-air channel to show non-stop movies 24/7. Movies are subtitled from English into Arabic in the Middle East and in North Africa” (www.livearabictv.org). This means intensive work and long experience.

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Face Off, however, is also digitally recorded from two different channels. The subtitled version was recorded from Fox Movies; however, the dubbed from Claquette. The researcher thus intended to have a different genre from two different channels for two reasons. The first is to investigate the Arab AVT industry's consistency. The second is that the researcher is curious to learn whether the difference in genre would require different translation strategies for translating culture-bound elements.

3.4. Statement of the Problem

CBEs are more often than not present in every movie dialogue. They are related to that culture where they come from. In real life, people tend to use CBEs so as to ease communication and make it more accessible, concise and effective. However, any of

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these purposes would get the translators and their tasks within a dilemma because that SL intuitive is going to be a target confusing sophistication. Azaola (2009:70) remarks that these “social and cultural allusions have always presented translators with challenges” because rendering them the way they are would just cause obscurity and unease of perception.

The semiotic nature of movies, i.e. full of signs which are in their turn rooted to their cultures, makes translation even more difficult because of the constraints each mode is bound to. Space and time limitations in subtitling would force the subtitler to condense even culturally neutral linguistic utterances which do not present conflicts. Likewise, unlike written translation, there would be no way to adopt translation strategies like footnote or modified explanation that help the audience to understand

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the connotation of the movies' plot. In dubbing, the prominent priority is lip synchronization, followed by other priorities such as prosody (see Thawabteh 2011) and language cadence besides the semantic content which, as Pettit (2009) indicates, is often surrendered for the sake of lip-synchrony. To these, CBEs add even further obstacles.

Although they highlight some good translation strategies, the findings of the previous studies (see Chapter Two above) show the need for more analysis in order to employ more translation strategies and in turn induce more efficient translation productivity. These studies also lead one to conclude that the mission of effectively translating meaning across cultural and linguistic barriers is still highly problematic, if not altogether impossible.

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***3.4.1. Problematic Areas in Translating Culture-bound Elements
into Arabic***

**3.4.2. The differences between Arabic Language and The American
language and cultures**

Nedergaard-Larsen (1993:208) adopts Sapir and Whorf's attitude regarding the difficulty of translating "from a language and culture distant from [another]." Arabic is a Semitic language whereas English is a Western one. They are geographically and culturally separated. For this reason, "[o]ne cannot translate these languages without paying attention to [their] cultural differences. In a way, translating between two disparate cultures like these often necessitates explication in addition to direct

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rendition of words and phrases,”(ibid) which, therefore, would come up with obscuring and misleading translations.

3.4.3. Translation Strategies

Most of the previous studies, if not all, have included within their folds the translation strategies opted by one of the scholars with some brief descriptions on them, and then the researcher would suggest a longer, or could be shorter, list so as to add to the scope more strategies that are thought to be the model ones to convey the required meaning of a certain culture-bound element. However, the question is whether these strategies were first suggested and then implemented or whether the translation came first, with the strategies merely describing the already completed process. There is no empirical proof for either choice, but one could safely claim that translation was first.

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Pedersen (2005:9) states that translators are not necessarily aware of the translation strategy they opt for, but rather they try to render the problematic issue first, and then comes the strategy. Indeed, these strategies are more than often a combination of several different approaches.

When a researcher lists down those strategies which have been gathered by another, they have actually deemed the strategies to be consistent. That is they deal with as if they were perfect. Ramière (2006:159) convincingly argues that the translation strategies themselves are not consistent, and that no impact could ever be drawn on their account. The point to be made here is that a translation strategy that may fit in one situation within a certain context does not necessarily have to fit

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another in the same way. That could either be due to the culture-bound element type or its significance. Consider the following example:

Source Text	Subtitled Version	Dubbed Version
Sir, the CIA sent this over.	سيدي، لقد أرسلت وكالة الاستخبارات المركزية هذه هديه.	يا افندم، الـ(سي أي ايه) بعثالك هديه. Face Off 1997

In the subtitled and the dubbed version it could be noticed that two translation strategies are adopted to render the culture-bound element of the source culture (i.e., ‘CIA’) into the target culture using explicitation and retention respectively. Both translation strategies work well the meaning in the target culture because of the culture-bound element type. ‘CIA’ is a very well-known American agency for the Arab World, so it is a ‘universal’ term that belongs to the source culture, USA. It is very well-known for the target culture, the majority of the Arab World audience, due

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to their political literacy and the historical conflict between the USA administrations (because of their unwavering support to Israel) and the Arab peoples.

However, the above two strategies may not work as well in a different situation. Consider the following:

Source Text
Okay, This is fine. This is
why God invented Triple-A,

Subtitled Version
لا بأس، لذا تم اختراع
(جمعية السيارات الأمريكية)

Dubbed Version
موشكلة. هلا نتصل بالطوارئ
ليساعدونا.

John Tucker Must Die (2006)

In the example above, neither translation succeeds in retaining the connotation that stands beyond the culture-bound element, nor does it represent a sense of comfort to the audience, especially within the context in which this statement is uttered; in the middle of the sea with a broken motorboat in the dark. Briefly, the subtitling appears on the screen that reads جمعية السيارات الأمريكية with no clue why would they call

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the ‘lit. the car institution in to the sea?’ Therefore, the same translation strategy may not provide the same intended message each instance, and what decides the strategy is the context within which the function of the culture-bound element is present.

3.4.4. Obscure Translation Outputs

Many of the culture-bound elements are found to be obscure and misleading. This very frequently occurs when opting source-oriented translation strategies. Doing so may keep the local color of the source text, but it is still, a translator must always bear in mind, obscuring to the target audience. The intuitive goal for translating a movie is to address the target audience. Needless to say, with many opportunities to address an audience, the target audience is the main concern in movie translation.

Source Text

Subtitled Version

Dubbed Version

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y-you can brand the Fourth
Amendment on my butt.

(Back Translation)

يمكنك أن تسم التعديل
الرابع علي، شكرا

*You can brand the Fourth
Amendment on my butt*

يبقى تعال و اعمل بيا اللي انتا عاوزه

Face Off 1997

*Then come and do whatever
you wish to me*

Neither ‘the Fourth Amendment’ which is a direct literal translation nor ‘*Then come and do whatever you wish to me,*’ which is ‘vague’ substitution, make sense. The vague translation does not convey the intended meaning of this utterance. Likewise the literal translation fails to explain the obscure (to Arab audiences) reference to the US constitution (the Fourth Amendment refers to a person’s right to be protected by illegal search and seizure by the government). The vagueness of these translations is not helped by the fact that this, scene where the FBI agent is speaking to his partner over the phone, offers no clues or redundancy that indicate to the

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audience the character's dismissive attitude toward his country's laws regarding civil rights and the limits of police power. Thus, while such translation strategies may work well in different situations where the background effect and redundancy help achieve comprehension, in situations where the context does not convey the function or the connotation of the uttered speech, and where the scene is entirely dialogue and character driven, such strategies fall short.

3.5. Hypotheses of the Study

Having previewed the aforementioned problematic angles in translating culture-bound elements of American movies into Arabic, the current study hypothesizes the following;

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- (1) Differences between American and Arab cultures and languages affect the translation strategies choice.
- (2) Translation strategies are neither consistent nor able to be generalized.
- (3) Direct and literal translation strategies are obscure and misleading.
- (4) Culture-bound element translation strategies do not portray the characters, the plot and / or the language.
- (5) Substitution of a source culture-bound element into the target language does not retain the effect of the original.
- (6) Omissions of culture-bound element run the risk of changing the plot.

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3.6. Questions of the Study

The following questions provide the frame for analyzing the data. By answering them, the researcher will hopefully reach major conclusions that support the overall objective of the current study. The questions are the following.

- (1) How do dubbing and subtitling constraints affect culture-bound elements rendering?
- (2) How do dubbers and subtitlers render American culture-bound elements into Arabic?
- (3) By assuming that dubbers adopt domesticating strategies, and subtitlers foreignizing, are there any differences or similarities between the translation outputs?

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- (4) Do the adopted translation strategies work well in rendering the culture-bound elements into Arabic accurately?
- (5) How felicitous are the translations?
- (6) How do the background effect (image and sound track) affect the translations, i.e. are they constraining or supporting?
- (7) How faithful are dubbers and subtitlers to the ST?
- (8) In cases where rendering is impossible, do dubbers and subtitlers work out the intended function and connotation of the message?
- (9) Do the translations really play a role where they help the audience figure out some portrayals of the characters, plot or / and language?

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- (10) Are the translation strategies adopted by the same translation service provider consistent in different works?
- (11) Can one claim a code of conduct at the end that can be over generalized adopting certain strategies for certain cases, e.g. proper nouns?

3.7. Data analysis

Data analysis is based on Leppihalme (1997) proposal on translating Culture Bumps as CBEs in respect to the translation strategies she proposes for translating proper nouns as extralinguistic items. The data will be categorized based on the translation strategies proposed (see Chapter Four). Next, the dubbing and subtitling versions translations will be discussed on a comparative model first, and then a parallel analysis will be conducted between the ST and the TT to measure how much is

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retained in each strategy through implementing a back translation where necessary. This will be measured in accordance with accuracy, fidelity, reference rendition and comprehension.

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4. Chapter Four

4.1. Survey Findings: Description, Analysis and Synthesis

Again, the aim of this study is to investigate the subtitlers and dubbers' translation strategies in translating culture-bound elements found in three American movies into Arabic. This chapter is intended to achieve an understanding of these strategies through describing, analyzing and synthesizing the data. (see Chapter Three).

This study adopts Leppihalme's (1997) approach in translating what she calls 'Culture Bumps' which will be referred to in here as culture-bound elements. Her approach is proposed to deal with CBEs in written translation. She tackles two cultural extralinguistic entities in her book, proper nouns and key phrases which are

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used within the ST and are referential to the SC. As has been discussed earlier in Chapter Two, these entities are problematic in book translation in which translators are not restrained with any space or time constraints. Therefore, are these strategies applicable to AVT, too? The current analysis will shed light on the strategies opted by the dubbers and the subtitlers through adopting written translation strategies.

Leppihalme (1997:78- 9) suggests three strategies for translating CBEs that underlie proper nouns, namely keeping the name unaltered, changing it or omitting it. Keeping the name unaltered can be achieved through the retention of the name with no changes, except those for the TL writing rules, adding a guidance word to it and/or adding a detailed explanation to it. Changes in the name could also be done either ways: replacing it with another name from the SC or substituting it with a different

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name from the TC. Omission, on the other hand, can take the form of omitting the name but keeping its sense through the use of a general noun or by omitting it completely and its referential connotations altogether.

On the other hand, she proposes nine strategies for translating key phrases and they are standard translation: (1) minimum change; (2) extra allusive guidance; (3) the use of footnote, endnote, translator's prefaces and other explicit explanations; (4) simulated familiarity or internal marking; (5) replacement by a performed TL item; (6) reduction of allusion to sense by rephrasing; (7) recreation, using a fusion of techniques, creative constructions; (8) omission of the allusion, throwing up one's hands in desperation; and (9) leaving the allusion untranslated leaving SL words in

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the TT. For the sake of the current study, only proper nouns are going to be the corpus of the analysis, discussion and drawing conclusions.

4.2. Proper Nouns Rendering Strategies

A proper noun in this study is a reference to any linguistic or non-linguistic entity that exists within one, or in combination with one or more, semiotic channels throughout the movie's context (see Baker 2008). These CBEs are also divided into two main subcategories which are as such divided into other sub-subcategories, external and internal CBEs. External CBEs are those culturally-bound elements which refer to a certain entity within the SC. These are either monocultural or transcultural. Monocultural CBEs are those entities which refer to a specific culture-bound element that is allusively significant to the plot, to the character or to the language of the movie.

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Rendering these is extremely problematic in both AVT and literary translation. Transcultural CBEs are those which are “not bound to the SC, but which should be retrievable from common encyclopedic knowledge of the ST and the TT audience as it is supposed to be known in both the SC and the TC ...and/or belongs to a third culture” (Pederson 2005:10-11). Pederson (2005), moreover, argues for a third type of proper nouns, microcultural CER which she describes as of being very specific to a certain group of people with limited particularity that only the groups of people in a certain outskirts would recognize, but is never recognized by the locals. Such type could arguably exist in a movie semiotics in one of either ways: an allusion that refers to a certain noun that is mentioned in anyway within the movie’s plot or a reference to the SC that is not known for the majority in the SC itself, e.g. a name of a street.

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However, Pederson argues for another factor using the term ‘centrality of reference’ as if it is another entity where it could be any type of allusions, i.e. transcultural, monocultural and microcultural (see Pederson 2005). The point to be made in here is that any allusive device within the context of a movie could be any one depending on its significance in the play.

This section will now study and analyze the different translation strategies that are used in rendering CBEs and how they work out the meaning regarding reference, fidelity, accuracy and comprehension. To do so, the analysis is based on comparing the subtitled and the dubbed versions to the source text and determining which version has successfully rendered the intended meaning throughout context analysis.

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The examples given may be used more than once in accordance to their significance to the core point.

Generally speaking, CBEs retention as such is a frequently used strategy in subtitling. Conversely, omission with and/or without transferring the sense that the CBE may denote or connote is the predominant translation strategy (ies) in dubbing.

Proper noun retention strategies, as proposed by Leppihalme (1997), seem to be the adopted techniques in subtitling. That could be due to technical factors and/or retaining the local color of the original version as subtitling is a more source-oriented mode. Adopting domestication, dubbers tend to neutralize the salt in the soil, i.e. to make the foreign sound local through abundant techniques which will be discussed below. The examples below illustrate the retention of proper nouns first as such, then

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with a guiding word or phrase and finally with detailed explanation. Then a comparison between the two modes will be implemented to figure out the factors that may have affected the translator for a certain strategy. The analysis will highlight the strategy usage, its efficiency in rendering the connotations it underlies and source text fidelity compared to the target text accuracy.

4.2.1. Retention

4.2.1.1. Retention of CBEs

First, using the same as such strategy is used in different situations. For example, when a CBE's allusive connotation is rendered within the context of the dialogue.

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Example 1

Characters	Source Text	Subtitled Version	Dubbed Version
Buster	I'm trying to make power-tap more international.	أحاول جعل رقص القوة عالميا اكثر	بصراحة انا حابب اطور شغلي
	I'm trying to be like Billy Blanks ,	احاول ان اكون مثل (بيلي بلانك)	واعمل في حركات جديدة.
	but double the money and half the Blank.	لكن اكسب ضعف ماله و أحظى بنصف طموحه	وهيك بصير اربح اكثر.
Rasputia	That's a good idea.	تلك فكرة سديدة ربما سأفعل ذلك	و الله فكرة كثير حلوة.

Source: Norbit 2007

Billy Blanks is the American inventor of the Tae Bo exercise which combines martial arts, karate and boxing; a sport that has attracted many people. Due to the mass-marketed videos, the practice has become very popular and became a pop culture

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phenomenon (Wikipedia, 2012). However, while Billy Blanks has become famous and successful, he has as eccentric, over-the-top personality that has made him somewhat of a humorous person in American pop-culture. Buster is a teacher of a particularly weird kind of dance that he calls power-tap, and he hopes to become even richer than Billy Blanks, but somewhat less eccentric. The retention of the name, Billy Blanks, as such means nothing for the TC audience. However, the context here plays the role well in rendering a general sense of what the character is trying to achieve. He is trying to get support to market his videos to contribute the dance, and as a result he becomes rich and famous besides accomplishing his ambitions like Billy Blanks. In other words, Billy Blanks is a CBE that connotes success, wealth and ambition, but also humorous eccentricism.

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However, in comparing the dubbed version to the subtitled, the strategy opted here is the omission of the noun and rendering its sense. That is, *أعمل فيه حركات جديدة*, (lit. ‘make up new moves’), denotes the innovation of new ideas similar to what Billy Blanks has created by combining many sports into one, Tae Bo. To conclude, the subtitler opts for retention as the context portrays the character’s intention. On the other hand, the dubber tends to omit the CBE and keep its sense. This could be due to the afore-supposed hypothesis that dubbers usually tend to be domesticators by localizing the SC into the TC; one way of doing so is through omission. Another possible reason could be the dubbers’ intention of keeping lip-synchrony. In the example above, “I am” is typical to “أعمل” in lip movement where the “m” is uttered in both words in the same position.

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Another situation in which subtitlers tend to retain the name as such is when the CBE is transcultural. Pederson (2005) clarifies transcultural CBEs. She states that they are not “bound to the [SC], but which should be retrievable from common encyclopedic knowledge of the ST and the TT audiences as it could be assumed in both the SC and the TC and or belongs to a third culture” (10).

One can add in here that a transcultural CBE could also be any entity in a certain culture but globally recognized through whichever means, i.e. media .Example 2 shows how retaining the CBE in the TC is possible. Though two different strategies are used, but both work well in rendering both meaning and situation.

Example 2

Characters	Source Text	Subtitled Version	Dubbed Version
------------	-------------	-------------------	----------------

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Beth	You don't care about him,	ماذا؟ لا تكثرين له	أنت ما بتهتمي فيه.
	All you care about is getting into Hartford,	تكثرين فقط لالتحاق ب(هارتفرد)	أنت بس بتهتمي بحالك وبجامعة هارتفرد.
Carrie	I believe it's "Har-vard,"	أنها (هارفارد)	اسمها جامعة هارفارد.

Source: *John Tucker Must Die (2006)*

“Harvard's history, influence, and wealth have made it one of the most prestigious universities in the world”³ where as the University of Hartford, despite having “the highest levels of accreditation available in the US” and being “nationally ranked as a Tier 1 University by US News and World Report”⁴, is not nearly as prestigious or

³ http://en.wikipedia.org/wiki/Harvard_University

⁴ http://en.wikipedia.org/wiki/University_of_Hartford

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globally recognized as Harvard. Beth's confusion here is an indication of her ignorance about the world of higher education.

Beth is a simply, well-meaning vegeterain girl whose friend Kate, the movie star and heroine besides being the film's story narrator, describes as sensitive. She cares about feelings and is trying to make a much more beautiful world. Carrie is the arrogant sophisticated girl whose mental, communicative and organizational skills make her more rational than her peers. In the situation above both girls are arguing about who the best girl for John Tucker, the most popular guy at school, is. Beth claims that Carrie has no time in her life for that guy. The only thing she thinks of is just getting into "Hartford" the ever-serious somewhat stuck up Carrie cannot help but point out Beth's obvious mistake in calling Harvard, the most famous university in the

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world, Hartford. Thus, this scene gives the audience a taste of the characters' personalities. Beth is emotional and caring, but somewhat simplistic, whereas Carrie is serious, studious, but somewhat snobby and a bit of perfectionist. Subtitlers tend to use retaining the name as such because Harvard University is very famous and well-known for the majority of the Arab World. On the other hand, the dubber opts for adding a guidance word to the proper noun. Both subtitling and dubbing tackled the situation differently. They have both rendered it as if it were a matter of wrong pronunciation. Though the translations do not convey an accurate rendering on the semantic level, they do on the functional level.

Although Examples 1 and 2 present successful translations, retaining the CBE as such would sometimes be obscure. Consider Example 3 below:

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Example 3

Characters	Source Text	Subtitled Version	Dubbed Version
Pop Sweet Jesus:	Can you get King Kong three large buckets, extra sauce?	هالا تحضرين لـ(كينغ كونغ) 3 دلاء كبيرة مع الصلصة الإضافية؟	جهزينلنا ثلاث وجبات دبل، و معهن ثلاث صحون سلطات
Back Translation		Can you get King Kong three large buckets, extra sauce?	Get us three double- sized take away and three bowls of salad, too. <i>Source: Norbit (2007)</i>

The CBE in Example 3 above includes an allusion to the famous movie *King Kong*, the giant gorilla⁵. This description is used by Pop Sweet Jesus, an ex-pimp, who runs a

⁵ http://en.wikipedia.org/wiki/King_Kong_%282005_film%29

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restaurant now, referring to Rasputia, the fat ugly-looking audacious woman who has been described by Mr. Wong, the orphanage owner, as a gorilla at the beginning of the movie. The sense of Rasputia's voraciousness is achieved in both versions. However, the speaker's attitude towards her seems to be not retained. Foreignness is sensed in the subtitled version due to the use of the noun, *King Kong*, but it is still unclear what this allusive description is referential for. On the other hand, the sense of being voracious is brought up clear in the dubbed version, but the omission of the CBE overgeneralizes the situation and misses a significant description for the character. Therefore, rendering a CBE as such runs the risk of losing some noteworthy flavor which usually adds to the overall cohesion of the whole intersemiotic text.

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The following is another example that portrays how rendering CBEs as such causes losses in meaning.

Example 4

Characters	Source Text	Subtitled Version	Dubbed Version
	What's up, white man? Pay for your sins. Pay for your sins.	ما بك ايها الرجل الابيض؟ ادفع ثمن خطاياك، ادفع ثمنها	وقت التبرعات. الله يجزيك الخير. الله يجزيك الخير.
	We gonna change your name to Leroy.	سنبدل اسمك ليصبح (ليروي)	ان شاء الله تعيش عمرك مبسوط
Back Translation		We are going to change your name to Leroy.	May you happily live your life. <i>Source: Norbit (2007)</i>

The CBE here is “Leroy” which refers to the American baseball player *Leroy Robert Paige*, a black pitcher noted for his longevity (1906-1982). The subtitler in this example tends to render the name as such. This strategy, though worked well in the

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above first three example, falls short of rendering the connotative effect that underlies the usage of this name in this particular context, where the speaker is wishing for a white old man to live long while he was collecting money in the church from him. “We gonna change your name to Leroy” has been literally translated leaving the name as such. Such a name is not really very well-recognized in the TT culture as the sport itself is not really of well reputation in the TC. Therefore, a different strategy that renders the sense might have worked well. The subtitler is faithful, but fidelity here is at the expense of comprehension. However, fidelity could have been obtained by keeping the name and playing with the linguistic context. The translation could have read "أطال الله في عمرك لتعمر مثل (ليروي)" (lit; May you live long to be as old as Leory). In dubbing, a slight flavor of the sense of age is detected. “May you happily live your

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life!” is a wish that one may say in such a situation, but that strategy lacks fidelity, and so it loses local color.

Rendering proper nouns as such is a strategy that may work well whenever it is implemented in subtitling, i.e. when the context plays the role, when the CBE is transcultural and when the linguistic context is modified. This way the local color will be kept, the comprehension will be achieved, and most of all the translation will read accurately. However, in dubbing, proper nouns are not rendered as such at all by any means as dubbers tend to sound authentic achieving comprehension, lip-synchrony and naturalness. In the end, one can conclude, based on the analysis above, that rendering proper nouns as such in subtitling can keep the local color of the SC, but

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that does not really support another important angle, comprehension. In dubbing this strategy is not very frequently adopted.

4.2.1.2. Retention and Using a Guidance Word

The second technique in retention strategy is using the proper noun adding some guidance. This technique requires the retention of the proper noun with the “use of guidance [through adding] small additions or alterations intended to supply some of the implicit background knowledge in the allusion unobtrusively” (Leppihalme 1997:91). This is a successful strategy that subtitlers opt for. It is characterized by giving a general noun about what the proper noun is, and rendering the proper noun between brackets. All the 20 examples out of the 67 reflect clear reference to the type of the noun in use.

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There is a slight distinction that has to be made in here. Culture-bound elements are of three types, as mentioned above. These elements do not work at the same level every utterance they appear. Excluding transcultural CBEs, monocultural and microcultural CBEs (see Pederson 2005) exist in one of two forms. First, monocultural CBEs sometimes appear with connotative functions (Referential). In other words, their presence denotes an implicit meaning that only the majority of SC audience could catch. Therefore, the translation of such CBEs should be paid with more care as they add to the comprehension of the plot, characters' portrayal or language emphasis. The second presence for monocultural CBEs could be said to be random (irreferential) and just for dialogue fillers. Here, the use of a guidance word would imply a general meaning of what a CBE is. Therefore, such types of elements

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do not require much effort to be rendered, nor are they crucial to the plot's comprehension or important to any portrayals.

The same is with microcultural CBEs. They are denotative or random, referential or irreferential. Unlike monocultural CBEs, microcultural CBEs are specific to the certain context in which they appear, and only specific group of SC audience recognize them. The cruciality of each CBE is then determined by Pederson's suggested "centrality" (2005:12). That is to say, if a microcultural CBE is central, i.e. it refers to a certain event, person or dialogue in the context at hand, then it has be treated with more care. However, if it were random, rendering it with a guidance word would play the trick. Below are a few examples that would clarify and explain the above distinctions.

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Example 5

Characters	Source Text	Subtitled Version	Dubbed Version
Back Translation	They're concerned about the constitutionality of your Gestapo tactics	إنهم قلقون حيال دستورية استراتيجياتك الشبيهة بشرطة (غيستابو)	هم قلقانين من شغلك و من طريقة الجستابو بتعناك، مش هم بس، انا كمان!
		They (Washington and Justice) are worried about the constitutionality of your Gestapo tactics	They are worried about your work and your Gestapo style. Not only them, but so am I.
			<i>Source: Face Off 1997</i>

This sentence is a part of the last dialog that takes place between the fake Sean Archer and the Head of the FBI, Victor Lazzaro. The latter in this scene is complaining about the former's latest unjustified brutal attacks against Castro Troy, the real Sean Archer, whose survival makes real threats. The utterance reads on the screen استراتيجياتك الشبيهة بشرطة (غيستابو). [The addition of the guidance word (الشرطة; lit: police) provides the TC

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audience a clue about what a Gestapo is whereas it is heard . However, the complaints made by Victor are thought to be out of jealousy and dissatisfaction with Sean’s reputation he is gaining throughout the last attacks he has carried out against the international terrorist Castro Troy, the real Sean. A matter would lead one to knot the head why would Washington and Justice be worried about fighting against terrorism. Moreover, the Gestapo is not a well-known police in the Arab region, so there is too little for the audience to understand why the US administration is against this guy. Gestapo Police is then not enough for the TC audience to understand. Gestapo as defined by Answers.com is “[t]he German internal security police as organized under the Nazi regime, known for its terrorist methods directed against those suspected of treason or questionable loyalty”, and it is also defined as [the] “police organization

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that employs terroristic methods to control a populace” (<http://www.answers.com/topic/gestapo>). For this reason, more explanation is needed. For example, the translation could have read (شرطة الغيستابو النازية; lit: The Nazi’s Gestapo Police), or it could even work well if the translation would read (شرطة الغيستابو الارهابية; lit: The terrorist Gestapo Police). The use of the terms ‘Nazi or terrorist’ would justify Victor’s attitude towards the Fake Sean’s police tactics and strategies as the US administration is known for its war against terrorism and against Germany in WWII. By implementing this strategy in translation, which is applicable to both subtitling and dubbing, the reference the CBE connotes is clear, accuracy is performed, fidelity is retained and comprehension is achieved.

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The examples below will show how the rendering of an irreferential CBE is possible by adding a guidance word for the CBE.

Example 6

Characters	Source Text	Subtitled Version	Dubbed Version
Real Sean	That bomb you built does deserve an audience.	تلك القنبلة التي صنعتها تستحق جمهورا	القنبلة اللي انت عاملها ده، عبارة عن تحفة!
	It's a work of art. It belongs in the Louvre.	انه عمل فني ينتمي الى متحف (الوفر)	ده عمل فني، المفروض تتحط بالمتحف.
Pollux:	Yes, it does. Oh, well.	نعم، أنها كذلك	آه، فعلا!

Source: Face Off 1997

The Louvre, which is a very famous museum in France, is mentioned here with clear contextual reflections, i.e. ‘the bomb is a work of art that is worth being placed in a famous place like the Louvre museum’. The CBE is transcultural, it is explained

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through context, and the addition of the word [متحف; lit: museum] reminds the audience what the Louvre is. No more reflections in any way are based on the existence of this element. Therefore, the addition of the guidance word helps the translation to read accurately, the translator to retain fidelity and the audience to understand. Nevertheless, the translation in the dubbing version tends to be more domesticating by eliminating any foreign utterances and rendering them via general words, [متحف; lit: museum] is the word used to render the CBE.

Like monocultural CBEs are microcultural ones; they can be referential or irreferential, but with a difference in that the latter occur within a more specific context, and also occur on the macro and/or on the micro level(s) (Peserson 2005:12). All over again, if the microcultural is central, it is a macro level CBE, and if it occurs

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randomly, it is on the micro level. Pederson suggests that rendering macro level CBEs can never take place by “any other strategy than Retention or Official Equivalent²” (ibid). Nonetheless, this sounds to contradict this study’s methodology which aims at analyzing the connotations that a CBE may implicitly have. Having an official equivalent is usually very difficult to obtain for two reasons. On the one hand, there are great differences between the two languages’ themes and cultures, and authenticity then cannot be achieved. If the CBE is on the micro level, “there is plenty of Omission being used” (ibid).

The examples below will analyze and discuss these distinctions in details.

Example 7

Characters	Source Text	Subtitled Version	Dubbed Version
	I used to keep track, but I found it exhausting,	كنت أتذكر أسماءهم لكنني وجدت ذلك منهكا	كان صعب علي ااتذكر أسماءهم فكنت بنادي كل

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So, I just call 'em all...
Skip,

فسميتهم جميعا (سكيب) أي (العابر)

واحد منهم الهارب

Source: *John Tucker Must Die* 2006

The macro level CBE in example 7 is ‘Skip’. The name that Kate has given for each boyfriend her Mum has dated because she has dated so many men who come and go; Skip being both a male name and a slang term for escape, as in “skip town”. This CBE is central as much of the plot is based on this, and this name is repeated many times over the movie’s plot. To guarantee comprehension, the subtitler tends to explain what ‘Skip’ means by translating it in [العابر; lit: someone who passes by for a short time]. The dubber, however, makes use of the \p\ sound and finds an Arabic word that ends with the same sound and translates ‘Skip’ as [الهارب; lit: someone who escapes]. Having the original sound track on has occupied the subtitler’s choice of

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choosing any other strategy than Retention and seems to be satisfied by explaining what the word means although it is repeated many times with no explanations, i.e. the name as such. In dubbing, nonetheless, the dubber uses the word [الهارب] over and along the movie's plot. Both instances refer to Kate's boyfriends who flee her after having had a short relationship. Accordingly, explaining the CBE or literally or functionally translating it seems to be good strategies to render CBEs on the macro level.

However, one might argue that 'Skip' by its own is a translatable word and it creates no crisis point in translation as a CBE may cause because it does not have equivalence in the TC. This is true, but explaining it is rather a better strategy than omitting it or keeping it obscure. It is worth mentioning that the intersemiotic feature

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of movies' texts and contexts do play a supporting role in modifying the CBE especially when it is central and is in the focus of the intersemiotic text which will inevitably be comprehended and rendered through context.

On the other hand we find the micro level CBEs. These are many within each text. They are said naturally, and they are usually irreferential. They are also internal and donate what they are paid for. These make no crisis point in translation as their reference is usually unrepeated. These include names of people, places, objects, literary figures, etc. below is a number of examples on internal micro level CBEs.

Example 8

Characters	Source Text	Subtitled Version	Dubbed Version
Kate	Great. I'm at McCormick's.	رائع، أنا في متجر (مكورميك)	حلو بشوفك بالساحة.

Source: Norbit 2007

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McCormick's is a name of store downtown in the movie's setting where Kate Thomas, Norbit's orphanage buddy, asks him to meet in a phone call. The subtitler, who tends to be exotic all along the movies CBEs' translation, adds the guidance word [متجر; lit: store] to tell the audience what that name is. However, in the dubbed version, the dubber tends to use a totally different word [ساحة; lit: public square] where they both meet unlike what they have agreed on the phone call, to meet at the McCormick's store. This indicates that the dubber tends to always depend on the non-verbal and visual channels of the text rather than on the ST. no matter where they meet, what matters is the translation strategy used in here. Another example demonstrates this same strategy.

Example 9

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Translation**

Characters	Source Text	Subtitled Version	Dubbed Version
Norbit	The Portosans at Drummond's tipped over!	المراحيض النقالة في ورشة (دراموند) سقطت!	خلص الزيت من عنا ولازم نجيب غيره للمكنات.
		The toilets at Drummond work site have tipped over.	The oil is finished, and we must fetch some for the machinery

Source: Norbit 2007

The internal 'Portosans at Drummond's' is another CBE that occurs on the micro level. As many other occurrences, this CBE is rendered through the use of a guidance word before the proper noun. Drummond is preceded by the general word that characterizes the noun as [الورشة; lit: work site]. Therefore, the audience would mechanically figure out that something wrong has happened in one of the working sites that the construction company, in which Norbit works, takes over. Yet again, the dubber seizes the background image, where Norbit and his wife Rasputia are working

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in one of the sites. The dubbing says ‘the oil is finished, and we must fetch some for the machinery’. This is another example among the many others that show the dubbers’ trend towards domesticating the translation through using the image by recontextualizing the whole part of a certain context to fit the overall text. This has nothing to do with lip-synchrony; neither does it have to do anything with CBEs crisis points. All the dubber wants to do is just decreasing exoticism through assimilating foreignness. In the aforementioned examples, fidelity has not been taken into account. Accuracy is kept as a priority in dubbing whereas the local color is more prioritized in subtitling. Nonetheless, since there is no negative impact over these changes, the translation is comprehended in subtitling and the recontextualized scene does not affect the plot or the comprehension of the TC audience. For all the above reasons,

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one can claim that using a guidance word before a CBE is a dynamic technique to retain the proper noun on internal micro level.

4.2.1.3. Retention of the CBEs Adding Detailed Explanation

The third technique in Leppihalme's (1997) proposal for proper noun retention is using the name and adding detailed explanation, e.g. footnote. To begin with, adding footnotes or any other notes wherever on screen is impossible due to the constraining factors that AVT holds (see Chapter Two above). However, adding detailed explanation within the visual channel subtitling adds to the original (see Baker 2008) is a strategy that is adopted by the translators for the texts in hands.

Example 10

Characters	Source Text	Subtitled Version	Dubbed Version
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Translation**

Boys, Boys, look you don't just
pop an '82 Bordeaux...'cause it's
on your shelf,

أيها الفتيان، لا تفتحون زجاجة
(بورديو) معتقة لمجرد انها
على رفكم

شباب، يا شباب! إنأكدوا انه
كابتن الفريق لسه ما تغيير.

*Hey, Guys! Make sure
that the team's captain
is still as is, unchanged*

Back
Translation

Source: John Tucker Must Die 2006

Example 10 holds a type of drink, wine. “A Bordeaux wine is any wine produced in the Bordeaux region of France... [it is one type] of the most expensive and prestigious wines in the world”⁶ The ‘82’ refers to the year of production. The movie was broadcast in 2006; the wine is 24 years old. That means very old. It is known that the older the wine is the more precious, delicious and expensive. The translator renders the proper noun with a general word preceding it [*قنينية*, lit: a bottle of] and an

⁶ <http://dictionary.sensagent.com/billy+blanks/en-en/>

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adjective providing a tiny description [معتق lit: matured]. The noun ‘bottle’ tells the Arab audience, whose belief forbids them from drinking any kind of alcoholic drinks, what Bordeaux is, and the adjective ‘matured’ tells them that is drink is alcoholic which provides a slight sense of financial value. John Tucker says this to tell his friends that he has still not had an intimate date with Kate who, he thinks, is a great girl who is worth respect and time sacrifice. He says then ‘great things take time’, and reaching an intimate date with such a lady is a great matter that takes time. He tells this through comparing his intention to opening an 82 Bordeaux; a matter that is not very often, but usually in big occasions. Since all the explanation given a head had no room to be rendered within the short time and space available, the dubber tends to recontextualize the scene again after having omitted the CBE completely. The

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dubbing would say “Hey, Guys! Make sure that the team’s captain is still as is, unchanged”. Another time, the dubber uses the overall setting of the scene and renders this translation to overcome a cultural crisis point. Yet, this translation is not very successful because the CBE omitted in here is central. Later in the movie, Kate refers to this scene and blames him of his words before his friends. The dubber translates the latter scene by “ *مِيعْنِي أَنَا مَش قَنْبِيَّة مَشْرُوبِ أَنْتِ أَوْلِ وَاحِدِ بِيَشْرِبِ مِنْهَا؟* lit: That means I am not alcoholic bottle drink you are the first one to drink from?” then John starts to justify the situation referring to that scene in which the wine reference had been omitted. Therefore, the omission of a central CBE would lead ambiguity in the plot later, as the audience would not be able to make connections for what is going on with what has been omitted. In subtitling, though it is always going exoticism, the

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plot is maintained, and the reference is understood by the audience. For this one could claim that omissions run the risk of apprehension.

Another example on adding a detailed explanation to the proper noun occurs when the characters talk and mention names of governmental institutions. The subtitler tends to give brief, but yet clear explanations to the CBE mentioned whereas the dubber opts for retaining the noun as such. This strategy (in dubbing) in fact is ambiguous. Washington is known for the majority of the Arab World as a name of a city or even a state. Retention in here is not really very efficient for full comprehension though some people may catch the idea that Washington here is a reference to the Government and the White House.

Example 11

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Translation**

Characters	Source Text	Subtitled Version	Dubbed Version
Victor:	Jesus Christ. I don't know where you're gettin' your intelligence.	لا أعلم من يزودك بمعلوماتك!	أنا مش عارف انت جيت الذكاء ده من فين.
	It's not from field agents. Sometimes I think you know too much.	ليس من العملاء الميدانيين. أحيانا أظن أنك تعلم أشياء كثيرة.	أكيد مش من الشغل؟ ساعات بحس انك بتعرف زياده عن اللزوم.
	Washington's starting to worry.	بدأت الحكومة في (واشنطن) بالقلق.	واشنطن بدأت تقلق!
	Justice wants a hearing. Shoot.	وزارة العدل تريد جلسة استماع.	العدالة يلزمها اعتدال.
	They're concerned about the constitutionality of your Gestapo tactics	إنهم قلقون حيال دستورية استراتيجياتك الدستورية الشبيهة بشرطة (غيستابو)	هم قلقانيين من شغلك و من طريقة الجستابو بتعتك، مش هم بس، انا كمان!

Source: *Face Off* 1997

The subtitler includes the word *الحكومة*; lit: the government] before Washington, the word *الوزارة*; lit: ministry] is placed before Justice, so it is fully understood by the audience that the speaker is talking about the supreme powers in the state by inserting

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two words that explain what these two CBEs refer to. One more time, the dubber violates fidelity and turns Justice, the governmental institution into a generic noun, justness. The dubbing then says “justness requires rightness”. To conclude, using a brief detailed explanation in addition to the CBE enables the translators to render a CBE into the TT. On the other hand, changing the CBE, omitting it and/or retaining it as is in monocultural and microcultural CBEs lead to misunderstanding, lack of accuracy and fidelity violation.

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4.2.2. Replacement of CBEs

4.2.2.1. Replacing CBE with Source Culture Entity

The second strategy to render the CBEs according to Lippehlame's (1997) proposal is the replacement of the SC name by another. This strategy may occur in one of two techniques, replacing the name by either another SL name or by a TL name. It is worth mentioning here that there has been detected no SL replacement, i.e. replacing the CBE by a different one from the SC. The aim of replacing a CBE noun by another noun is to make it more accessible and comprehensible for the TC audience. However, the gap between the Arab World culture and the American culture, though the former is much introduced to the latter throughout media and Hollywood films, is still socially limited and mentally obscured due to the

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geographical and cultural gaps in between the two. Therefore, it seems that replacing a CBE noun with another SC one is not an adopted strategy in Arab AVT.

4.2.2.2. Replacing CBE with Target Culture Entity

There has been found, nonetheless, very few example on CBEs that is replaced by a TL one that is (Merry Christmas) is rendered in Arabic as [ميلادا مجيدا; lit: Holy birth date]. This strategy is not exclusively used due to the differences between the cultures and languages. These differences in addition to many others, e.g. human experiences, thoughts, beliefs and geography play important roles in expanding the gap between the two cultures. In between the two, social culture, religion, economics, leisure time, practices, values, themes and acceptance and/or refusal are all angles that frame one particular culture over another. The East (the Arab World) and the West

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(Europe and the US) are two entirely different cultures. Therefore, replacing a SC CBE by a TC one is more likely impossible because this requires an official decision. This reminds us with Pederson's (2005:3) Official Equivalent which she considers as bureaucratic process rather than a linguistic one. Once an official equivalent is agreed upon, then rendering that particular CBE is no more problematic in translation as its existence means its accessibility to the TL and culture. For all the above mentioned, it is claimed that it is difficult to find a CBE in the TC that is identical to a cultural entity in the SC.

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4.2.3. Omission

4.2.3.1. Omitting CBE and Giving its Sense

The third strategy as proposed by Leppihalme (1997) is omission. This strategy entails one of two techniques, omitting the noun and giving its sense and \ or omitting the noun and the sense it may provide altogether. It is noteworthy that omission is a very frequently adopted strategy in Arab AVT in general and in rendering CBEs in particular. It is also notable that omission in dubbing is opted for more than that in subtitling. In this section, CBEs' omission is analyzed and then the output is evaluated to work out how omission affects reference and comprehension and accuracy and fidelity. Omitting a CBE is sometimes implemented but by keeping the sense the

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CBE has. This is through either rendering the connotations that a CBE has or through using a generic noun as reference to the CBE entity.

Example 12

Characters	Source Text	Subtitled Version	Dubbed Version
	I never really enjoyed The Messiah.	لم أستمتع يوماً بهذه المقطوعة	الحاجات ده عمرها ما بسطنتني خالص
	In fact, I think it's fucking boring.	في الواقع، أظنها مملة	بصراحة أنا شايفها مملة
	But your voice makes even a hack like Handel seem like a genius.	و لكن صوتك يجعل مولفا عاديا مثل (هاندا) يبدو عبقريا	بس صوتك يمكن يعمل من الفسيخ شربات و أنا بحب الشربات

Source: Face Off 1997

The 'Messiah' is "an English-language oratorio composed in 1741 by George Frideric Handel. [It is very popular and is] one of the best-known and most frequently

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performed choral works in Western music”⁷. This art CBE is omitted in both translations with a generic noun reference in subtitling [بهذه المقطوعة; lit: this oratorio] and a vague reference in dubbing [الحاجات دي; lit: these things]. Omission is adopted here because there is an orchestra playing this oratorio in the background. Therefore, both translators opt for omitting the CBE and rendering its sense making use of the acoustic channel in the intersemiotic text. The scene in here takes place in Los Angeles Convention Center, where the speaker has just planted a mass destruction bomb. After he has done so, he comes out to a big hall dancing in a sexy way while wearing a preacher robe. This scene is set to present Castro Troy, an international

⁷ <http://dictionary.sensagent.com/billy+blanks/en-en/>

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terrorist, as someone who has no morals and no respect for anything. Therefore, the reference is achieved through the non-verbal acoustic channel. The local color is lost here as the translation refers to vague nouns that could be used to describe any passage of music starting from masterpieces and ending up to cheap ones. Once such sarcasm is made over such a holy piece of music of religious background, the effect is more powerful on the hearer. This is the reflection the scene is trying to draw, an atheist terrorist. However, the existence of the sound compensates a bit for the loss. Though the subtitler tends to follow the retention strategy in rendering the name of the composer, who is very famous, by adding a guidance words showing the speaker's underestimation [مولفا عاديا مثل هاندال; lit an ordinary composer like Handel], the dubber omits the name and uses TL idiomatic expression to compensate for the loss [back

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translation: your voice turns raw fish into fresh juice] to render the effect, a normal thing is turned into perfection in a successful trial to flatter one of the orchestra vocalist girls.

In the following example, the CBE is an entity that refers to Halloween, a globally recognized occasion. The concept of Halloween needs to be introduced in this context, within this context, but Jamie Archer, Sean Archer's eldest daughter who is struggling with an adolescent identity crisis, is depressed in a stylish and sexy way, as if wearing a provocative Halloween costume. In front of their house, Jamie's boyfriend tries to sexually harass her, but she resists his advances and starts to scream. Fake Sean appears and beats him and rescues the girl as if he were her father. Then he utters the sentence in the example below as advice. He intends to tell her that what has

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just happened was her fault because people would misinterpret who she really is due to the way she looks.

Example 13

Characters	Source Text	Subtitled Version	Dubbed Version
	Dress up like Halloween and ghouls will try to get in your pants.	إذا ارتديت ملابس فاضحة فسيسعى الجميع للتحرش بك.	إلبسي عفاريتي زي ما انت عابزه، بس اعرفي اني الغيلان حتتلم عليك!
		If you wear indecent clothes, everybody then will solicit you.	<i>Dress up fiendishly as you wish, but bear in mind ghouls will always follow you.</i>
		Source:	Face Off 1997

Both the subtitler and the dubber omit the CBE and replace it with [ملابس فاضحة; lit: indecent clothing] in subtitling and with [عفاريتي; lit: fiendish] in dubbing to render the sense of the phrase “dress up like Halloween”. Therefore, both translations render the

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sense but differently. In subtitling, the translator rendered the sense of the whole event (the plot), indecent clothing while the dubber renders the sense of the language, fiendish. The context then is recontextualized to meet the text. (see the back translation above). The subtitler opts this time TC-oriented by denoting the implicit meaning of the message, and amazingly the dubber goes for keeping SC-oriented and making up an idiomatic expression that keeps the message implicit, but accessible for the TC audience.

4.2.3.2. Omitting CBE and its Sense Completely

The second subsection technique of the omission strategy in Leppihalme's approach is omitting the CBE and its sense completely from the text. To start with,

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omission in general is a frequently adopted strategy in Arabic AVT in general and in omitting CBE in particular for two main reasons. First, English and Arabic are distinct cultures that have very little in common. The second reason is the media-related factors, space and time limitations. However, “omission [...] with no attempt to convey the meaning appears to be contrary present ethical norms among translators” (Leppihalme 1997:114). Though it is thought to be so, many omission examples are likely to exist within the data at hand. Total omission of a CBE is implemented when the SC CBEs are vulgar and biblical.

Examples 14

Characters	Source Text	Subtitled Version	Dubbed Version
Sean	Victor, When we... When we put this thing to bed,	(فكتور) عندما تنتهي من هذا الأمر	فكتور، شوف لما افول، لما الموضوع ده يخلص،

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y-you can brand the Fourth
Amendment on my butt.

يمكنك أن تسم التعديل
الرابع عليّ، شكرا

يبقى تعال و اعمل بيا اللي انتا
عاوزه

Source: Face Off 1997

The example above with the obscene phrase, [brand ...on my butt] is omitted, and the subtitler neutralizes it by [on me]. On the other hand, the dubber renders it by [come and do whatever suites you to me]. Omission in here is for the sake of euphemism.

Biblical references, of which there are many in the three movies, are used in different contexts with different connotations and denotations. Usually, these include names of biblical references to show astonishment, surprise, shock, dismay, awe, etc. These are sometimes rendered with their official equivalent in Arabic as the majority of Western cultures follow the doctrines of Christianity whereas the majority of the Arab cultures follow those of Islam. Nonetheless, both are divine, and so they have common figures but with different names.

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Examples 15

Characters	Source Text	Subtitled Version	Dubbed Version
Mother Christ!	Mary! Jesus! Noah!	(مريم)، (يسوع)، (نوح)! (المسيح)!	Omitted

Source: Norbit 2006

The above biblical names are said in a situation where Norbit is trying to escape Big Black Jack, his brother-in-law, who is trying to catch him for punishment. While shrieking, Norbit was saying these names as if he were asking for their help. Though the subtitler renders these names with necessary changes, the linguistic norms of which they are written indicate as if they are being mentioned, but the background effect does reflect the context. The dubber's choice was more likely to omit the whole set of names. There is no space or time limitations that deprive the dubber from rendering them, but the TC does not accept a matter as such. For Muslims, if one

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should ask for help, it is supposed to be from Allah, the Almighty; the one. Asking for help and for support beyond Allah is considered polytheism in Islam. If the debate runs to contradict the view as it exists in subtitling, there are two justifications. The first, the trend in subtitling is SC-oriented where the subtitler is more faithful to the ST. The second underlies the effect of the translation. Though many scholars consider the writing mode is more powerful and effective than that of the orated, it is believed that the opponent opinion sounds to be true. People like to watch stories as movies rather than reading the story itself. People usually listen more than they read. Another example is [Mary, the mother of God] is totally omitted in both translations because this is atheism in Islam as Muslims believe that Allah is One and He is neither a father

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or a son of anybody because being born and giving birth are traits of creatures, and Allah's (سبحانه و تعالی) traits as the creator can never be such as those of the created.

In general, omission is a more adopted strategy in dubbing than that in subtitling. Most of the proper nouns in dubbing are omitted and are rendered either by sense, i.e. explained within the context, or by a general noun that names the type of that CBE entity. Moreover, one more technique in rendering what is omitted is recontextualization. In this process the dubber tends to reframe the context through establishing a totally different dialogue that is cohesive to the context that forms the text. As discussed above, the trend in subtitling is SC-oriented and in dubbing TC-oriented. The examples below illustrate these distinctions.

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Characters	Source Text	Subtitled Version	Dubbed Version
	Seeing that face on you makes me afraid my tiramisu might come back up.	رؤية ذلك الوجه يجعلني أخشى من تقيؤ حلوى الـ(تيراميسو) التي تناولتها.	لما أشوف الوجه ده، بحس إني خايف و انه النوية تجيلي.

Source: Face Off 1997

Here the subtitler opts for retention adding a guidance word. Tiramisu is “an Italian dessert consisting of layers of sponge cake soaked with coffee and brandy or liqueur layered with mascarpone cheese and topped with grated chocolate” (Wordweb Dictionary). The word [حلوى; lit: desserts] is added to provide the TC audience with a clue of what type that CBE belongs to. In dubbing, the whole thing is completely deleted, and the whole context has been changed.

Examples 17

Characters	Source Text	Subtitled Version	Dubbed Version
	Archer's gonna be pissed when he comes back from his training op and finds out.	سيغضب (أرتشر) عندما يعود من عملية تدريبيه و يعرف بهذا الأمر	ارتشر حيفرح أوي لما حيعرف انه حيتحبس بسجن أوروين.

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The guy is knee-deep in Georgia swamp.	الرجل منشغل جدا في (جورجيا)	ده المكان الوحيد اللي ينفع واحد زي ده.
	Archer will be mad when he gets back and finds out that.	Archer will be very happy when he learns that Troy is being sent to Erewhon prison.
	The man is very busy in Georgia.	This is the only place such a man deserves.

Source: Face Off 1997

Example 17 portrays recontextualization in the case of a CBE omission. This dialogue takes place between two very loyal FBI agents on the roof of the FBI building where a helicopter is about to transfer Sean Archer in Castro Troy's face in 'a black bag operation' to the secret Erewhon Prison, a place whose retaining policies violate all Human Rights' conventions and treaties. (Compare the back translation

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above). Recontextualization, though a good technique that offers a good loophole for translators to avoid any violations, it is still an unfaithful strategy. However, it retains accuracy and authenticity.

Additionally, translating CBEs literally does not assure but an incomprehensible TT. Such an output is likely to occur with CBEs deeply rooted in the SC and need much space, and as a result time, to render. They are even more problematic when they are central in the text and indistinctly rendered since this will ultimately lead to impenetrability. In the below example, which is used again here for discussing a different point, the point is made very clear.

Examples 18

Characters	Source Text	Subtitled Version	Dubbed Version
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Sean	Victor, When we... When we put this thing to bed,	(فكتور) عندما تنتهي من هذا الأمر	فكتور، شوف لما اقول، لما الموضوع ده يخلص،
	y-you can brand the Fourth Amendment on my butt.	يمكنك أن تسم التعديل الرابع علي، شكرا	يبقى تعال و اعمل بيا اللي انتا عاوزه

Source: *Face Off 1997*

The Fourth Amendment is literally translated into [التعديل الرابع]. This is a constitutional law in the USA that prohibits putting anybody under arrest until he or she is found to be guilty. Real Sean Archer, whose case is to get rid of Castro Troy because he is an international terrorist, is the one who killed his five-year old son. He cares about nobody. He is ready to do the impossible to catch and kill Castro Troy. He is always complaining about the supreme power hesitation in the CIA and in the FBI. The Fourth Amendment would deprive him from arresting Troy, but he does not care about that law, and he has one goal to score, getting Troy down. All of these

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connotations are implicit for the TC audience, and so they can figure out no sense what Sean is talking about because they must be ignorant of the Fourth Amendment, and there are no intersemiotic channels that support the scene in anyway. Given that, the implicit has to become explicit. The translation then should have read something like “I do not care about any laws until I get him” [سألقي بكل القوانين وراء ظهري حتى القي القبض عليه]. And it could be something similar in dubbing like “In order to get him, I’ll be stopped by no laws” [ا. عشان اقبض عليه، مش حيوقفني أي قانون في الدنيا]. In the above, omission strategy is implemented and the sense of the context the CBE creates is preserved.

Other culture-bound elements exist in the forms of abbreviations and acronyms. Subtitling and dubbing adopted different strategies in rendering these, too.

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Characters	Source Text	Subtitled Version	Dubbed Version
Castro playing Sean:	It hasn't been recovered yet? Get the LAPD on this!	لم تتم استعادتها بعد؟ اجعلي قسم شرطة (لوس أنجلوس) يعمل على هذا الامر!	لسه ما لقوهاش لحد دالوقت؟ خلو الشرطة ادور عليه!

Source: *Face Off* 1997

LAPD stands for Los Angeles Police Department. In subtitling, two strategies are implemented, literal translation and retention. Police department is literally translated [قسم الشرطة] whereas as the name of the American city Los Angeles is rendered as such. This abbreviation is omitted in dubbing, and a general noun is used, the police [الشرطة]. These two strategies are fine and do convey the meaning; the local color is preserved in subtitling whereas lip-synchrony and domestication are the predominant scales in dubbing. That is what justifies the endless list of omissions in dubbing. However, it is noted that once an abbreviation is transcultural, or arguably well-known, retention is used. For example, many abbreviations related to governmental

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institutions are present in *Face Off* such as the FBI and the CIA which are explicitly conveyed in subtitling [مكتب التحقيقات الفدرالي; lit: Federal Bureau of Investigation and وكالة الاستخبارات الامريكية; lit: Central Intelligence Agency] and retained as such in dubbing. However, FBI is used in another instance as an adjective. There the translation is different.

Examples 20

Characters	Source Text	Subtitled Version	Dubbed Version
	Where an FBI agent became a city savio[u]r.	حيث أصبح عميل فدرالي مخلص المدينة.	المكان اللي اتحول فيه عميا ال(أف بي اي) الى منقذ للمدينة.
	We asked Agent Archer if the FBI had any leads on who planted the device.	سالنا العميل (أرتشر) اذا كان مكتب التحقيقات الفدرالية	شون ارتشر، في أي معلومات عند ال(أف بي أي) عن مين اللي زرع القنبلة؟

Source: *Face Off* 1997

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The (FBI agent) is translated into [العميل الفدرالي]. In the same dialogue the FBI is mentioned again and rendered as (Federal Bureau of Investigation) in subtitling, but the rendering is kept as is in dubbing in both enounces. The determining factor is the context. Another example on abbreviation is (DC). In subtitling it is rendered as [العاصمة; lit: the capital], and in dubbing it is conveyed as (Washington). Subtitling is more faithful in regard to the connotation in which the context is mentioned which reveals the seriousness of the case and that necessitates the effort at the highest level. Therefore, the reference to Washington DC is by itself denotative as the supreme power in the state would not interfere for trifles. In dubbing, though more faithful to the ST, the connotative sense of the context is not powerfully retained.

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To conclude, rendering American CBEs into Arabic via dubbing and subtitling is possible based on Leppihalme's approach. However, there are some strategies that can be added to the approach's strategies to have a more consistent and inclusive one. These strategies are suggested by the same author but for rendering what she calls key-phrases allusions. Here they are added to the strategies proposed for rendering proper nouns as CBEs. These strategies are standard translation, minimum change, which is literal translation and replacement by a preformed TL item. Standard translation is used to render transcultural CBEs, e.g. the (White House) is rendered into the [البيت الابيض] as the official equivalent that refers to the US president and Government house and central office in Washington DC. Literal translation with minimum change is another strategy that is found to be efficient in rendering

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American CBEs into Arabic. For example, (poetic justice) which can be literally translated into Arabic as [العدالة الشعرية] is rendered literally with some refinement to meet the Arabic best equivalent [العدالة الالهية; lit: Divine Justice].

5. Chapter Five

5.1. Findings and Discussion

This chapter reveals the findings of the data analysis. In Chapter Three, the methodology suggests implementing an analytical description and discussion of the

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data at hand based on Leppihalme (1997) empirical approach via which she proposes three strategies for rendering what she calls them, Culture Bumps; for the current study they are culture-bound elements with all the distinctions made throughout the binders of this study.

The data have been gathered, categorized and documented, and systematically analyzed in Chapter 4. First, the examples have been described. Then they have been analyzed. Here, they will be evaluated after having been synthesized with the findings of the studies in Chapter Two; Previous Studies.

Data analysis is based on the three strategies, namely retention, replacement and omission. Each branches into sub-strategies which are called techniques for distinctive purposes only. Retention is divided into three different techniques,

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retention and keeping the CBE as such, retention and adding a guidance word and retention and adding some detailed explanations. The second strategy is the replacement of CBE which bifurcates into two branches, replacing the CBE with another SC CBE and/or replacing it with a TC CBE. The last strategy which includes two techniques is omission, through which the CBE is omitted and retained by its sense or a general noun that modifies its type, and the second technique is through omitting the CBE and all is related to it. Not to remind, these strategies' analyses are based on four angles. These are accuracy and fluency, fidelity, rendition and comprehension. Based on the analyses in chapter four, the following are the general findings this study has come to accumulate.

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5.2. Fluency and Accuracy

In the rendition of the CBEs from English into Arabic, it has been found that subtitling language is accurate but not fluent. This can be due to two major factors. First, it is accurate since it uses the standard Arabic, so the subtitling reads accurately. The second reason is the subtitlers' trend that turns more to keep the source text as authentic as possible which preserves the local color and achieves source accuracy. The insertion of foreign nouns as such, nonetheless, is troublesome as they do not follow the natural flow of native Arabic sound conventions. Therefore, the retention of the CBEs within the subtitle would break the target readers' flow of reading as they read strange. The contrary is true in dubbing where the dialogue sounds fluent but not accurate. This is due to the use of the Lebanese vernacular and due to the foreignness

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reality portrayed on screen which the target audience hear and see. However, it is not accurate as dubbing tends to adapt the acoustic verbal channel to meet the expectations of the audience. To achieve so, dubbers opt for implementing many omissions and changes in register and in the source text so as to sound fluent. Thus brings up more general and vague translations of the CBEs present in the source text. To sum it up, these strategies provide accurate translated outputs yet introduce a sense of discomfort in subtitling. On the other hand, they supply fluent idiomatic verbal messages but are neither linguistically nor faithfully accurate to the ST in dubbing.

5.3. Rendition of Reference

Throughout analyzing the data gathered for this study, it has also been found that these strategies do not render the connotations that external referential CBEs have in

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either mode. That is, they fall short of rendering the intended messages required over the usage of a CBE within any particular context, a matter that enlarges the sense of foreignness and obscurity.

5.4. Fidelity

Fidelity is achieved in two levels; content and text structure. It is accomplished via retention which is the most predominant strategy in rendering CBEs from English into Arabic. Moreover, no total changes have been found in content. No changes in plot events. Yet, it is conserved in different rates depending on the strategy adopted, i.e. it is high in retention and low in omission. ST and SC structures are almost retained unchanged. The subtitlers would keep the flavor of the ST through keeping it oriented to the message itself even when it occurs on the expense of comprehension. Lost is

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fidelity in dubbing. Omission of CBEs and rendering their sense via generic nouns or explanations is the most frequently adapted strategy in dubbing. Moreover, changes in register and in plot events are of great deal. Sometimes, total changes are made to the scene. Some of these changes are justified as they are put into practice for lip-synchrony purposes or for furnishing the translation with target audience flavor and color. Many other changes are unjustified, i.e. there have been no apparent reasons or obvious rationale for why they have been carried out. To conclude, implementing Leppihalme approach in AVT enable subtitlers to be faithful the ST and SC flavor, and deprive dubbers, once disregarded, of achieving fidelity.

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5.5. Obscurity, Foreignness and Comprehensibility

It has been deduced that the retention of external referential CBEs causes obscurity and foreignness. As their function is to connote to an entity, retention falls short to accomplish so, and so both subtitling and dubbing read and sound obscure and foreign which leads to loss in meaning and incomprehensibility. On the other hand, literal translation of some certain CBEs, which have equivalence on the lexical level, outputs obscure but native translations⁸. In transcultural CBEs, the translation reads and sounds foreign but intelligible. Furthermore, retaining monocultural external

⁸ These include nouns and phrases rather than names, e.g. the Fourth Amendment is literally translated into التعديل الرابع which is unfamiliar for the target audience.

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referential CBEs comes up with obscure and foreign translations, and so comprehension is sacrificed. Replacement of SC CBE with a TC CBE seems to be a good technique if implemented because it renders the reference, reads and sounds familiar and achieves understanding. Unfortunately, rarely this technique is used, only once out of 67 times. Omission is an adopted strategy in both modes, but with more frequency in dubbing. In subtitling, omission is implemented for euphemism and politeness, and it is also used to evade religious misconceptions. This causes losses in characters, plot and language's representations, but it does still not influence the gush of the plot, i.e. it does not impair comprehension. However, omitting central CBEs would do so. In dubbing, nonetheless, it is put into practice more often so as to avoid foreignness and obscurity and to pull off comprehension. Nonetheless, this strategy

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involves to recontextualize full scenes so as to achieve lip-synchrony. In short, comprehension is a priority in dubbing whereas I is sacrificed in subtitling though being obscure and foreign.

5.6. Strategies Consistent Implementation

It has been found that MBC TV channels follow a consistent code of conduct for both translations though different in orientations; subtitling is source-oriented and dubbing is target-oriented. The same has been found in Fox Movies and Claqueutte, but with slightly more explanations in subtitling and less usage of idiomatic language in dubbing. In all the other aspects, all the channels, MBC 2, MBC Max, Fox Movies and Claqueutte, are almost similar. This drives us to the following GENERAL conclusions.

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- (1) AVT in the Arab World is consistent regarding orientations.
- (2) Dubbing is more idiomatic and less foreign.
- (3) Subtitling is more literal and more obscure.
- (4) Recontextualization is a frequently adopted strategy in dubbing.
- (5) Dubbing is more image-oriented.
- (6) Subtitling is more text-oriented.
- (7) That which is implicit remains implicit in dubbing.
- (8) Implicitness is explicated in subtitling.
- (9) CBEs are retained in subtitling and rendered by a general noun in dubbing.
- (10) Using a guidance word with the CBE is the most frequent technique in retention strategy.

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- (11) Using a detailed explanation in addition to the CBE is very seldom because of time and space limitations.
- (12) Replacement of the CBE by another SC CBE is not an adopted strategy in any means.
- (13) Replacement of the CBE by a TC one is a dynamic technique though it is still not very commonly used due to the lack of common backgrounds between the SC and the TC.
- (14) Omission in subtitling is implemented in order to avoid obscenity and controversial religious beliefs.
- (15) In addition to the previously mentioned reasons, omission is implemented in dubbing in order to render authenticity.

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5.7. General Noteworthy Findings

This study is not in any means carried out to judge the quality of the translation of the target movies. On the contrary, it is implemented to evaluate the translation strategies suggested by the field scholars and adopted by the translators. For this reason, the current study does not intend in any way to comment on errors or mistakes that might have been done or made by the translators for whatever reasons. The translations are fine, and I enjoyed watching the movies with these translations. But there are some points the researcher believes they are noteworthy.

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- (1) The implementations of the translation strategies for CBEs rendition in both modes are inconsistent⁹.
- (2) CBEs are more than often treated out of their context.
- (3) The literal translation of external referential CBEs is laughable.
- (4) Subtitling lacks vividness and efficacy.
- (5) Contextual CBE phrases should be rendered in regard to its situation¹⁰.

⁹ The predominant trends in subtitling and in dubbing are foreignizing and adaptation respectively. However, this is not consistent. Sometimes, some of the strategies in dubbing are domesticating and in dubbing exoticizing.

¹⁰ In a situation that can be identical in any way between both cultures, the translation should be identical the same situation in the target culture.

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Based on the hypotheses and the questions of the current study, data analysis and the above discussion have come up with the following.

- (1) The differences between the American and the Arab cultures and language affect the translators' choice of a strategy. This is evident in several cases of deleting obscenity and biblical references.
- (2) The translation strategies by themselves, one can argue, are consistent. However, the translation outputs are not, i.e. two cultural entities adopting the same strategy may come up with different translation outputs related to the subject matter of this study, e.g. accuracy, fidelity, reference and comprehension.

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- (3) Adopting literal translation strategies runs the risk of having obscure and misleading translations especially when the literary elements are referential and external.
- (4) Though gained through other intersemiotic redundancy, the adopted translation strategies fail short to give exact portrayal for the characters, the plot and the language. Nonetheless, when implementing the replacement strategy, the general portrayal can be achieved. This, however, refutes the fifth hypothesis (Chapter Three: Hypotheses of the Study).
- (5) The omissions of the internal irreferential CBEs do not affect the movies' plot.
- (6) It has also been found that translating CBEs from English into Arabic do not significantly constrain the translation process. In subtitling, the Arabic writing

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system consumes less space than that of English, e.g. (Washington is starting to worry) is 31 characters including spaces. Whereas (الحكومة في واشنطن بدأت تقلق) is just 27 character including spaces and the detailed explanation added to the subtitles. This does not yet generalize a rule where many other instances can refute this. It is up to the translator to investigate the multiple lexical choices and pick up the best for the text (see Thawabteh 2011b).

- (7) It has also been found that the orientation of the mode does also affect the translators' choice of strategies. For example, retention with guidance is more implemented in subtitling as this mode adopts foreignizing whereas omission is put more into practice in dubbing rather than subtitling as the latter adopts adaptation.

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- (8) The output of the translated versions seems to read very standard as the Arabic has only one mode of writing, and the writing system in Arabic does not have a norm of writing vernaculars or dialects. However, in dubbing, the translation sounds more idiomatic and TL-oriented.
- (9) Though dubbing works on the acoustic level of the text, it has also been found that the dubbers did not reproduce the pitches or the dialects of the characters. For example, the dubbing did not show the linguistic errors and incompetent pronunciation of the English language the orphanage's Chinese owner has. Neither did the translation render the lisp Norbit has. Therefore, one can say subtitling does not emulate the visual channel, so it has not been felicitous. On the

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other hand, dubbing has sounded more authentic though the characters' portrayal was not completely perfect.

- (10) The background effects, image and sound, have been found more supporting than constraining. A lot of the CBEs were comprehensible through the image and the dialogue.

5.8. Recommendation

5.8.1. General Recommendations

- (1) AVT provides the best translation today due to the evolution of communication technology and cultural globalization. However, there is a need for greater

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refinement of this practice in the world in general and the Arab World in particular.

- (2) More Arabic language based studies are required to contribute to the field as they appear to be rare.
- (3) Most recent research in this study is idiosyncratic, based on the scholar's own personal categories and judgment; a more agreed-upon, objective and systematic criteria is necessary to provide guideline for AVT evaluation.
- (4) Translating culture and culture translation are two fields that need to be analyzed in the field of AVT with more focus on identity and the other.
- (5) More studies are required for the topic of cultural translation and put it into practice through AVT as a field of bridging cultures through movies, cinema, etc.

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5.8.2. More Specific Recommendations

More research is required in the field of AVT in general in culture translation within the scope in particular.

- (1) AVT students should study cinema to understand cinematic techniques that add contextual meaning to the various scenes and shots.
- (2) A proposal for a code of conduct for good translation for Arab AVT should be developed, analyzed and approved by local and territorial AVT translators.
- (3) Subtitling quality must be put in the core of academic and scholarly research.
- (4) The target audience is the destination that a translator should think of while preparing to translate an AVT work.

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- (5) Dubbing must encapsulate most of the original linguistic and nonlinguistic features for those of the characters and the dialogue.
- (6) More work is required on finding means for rendering CBEs in their broadest concept.
- (7) Language in subtitling must be idiomatic and should emulate the acoustic and the visual channels of the original versions.
- (8) AVT process should be conducted by translator pairs, Arab and Foreign, to make sure the cultural references are properly understood and rendered correctly for the target audience.

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