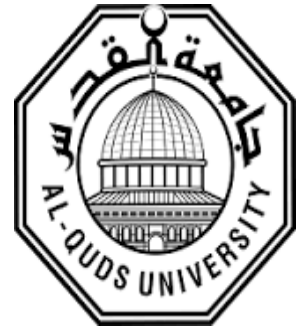**Deanship of Graduate Studies**

Al-Quds University

Justified Violations in Subtitling The Holy Qur'an

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MA Thesis

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Justified Violations in Subtitling The Holy Qur'an

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Justified Violations in Subtitling The Holy Qur'an

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Dedication

This work is dedicated to

My beloved husband Muneer, for his kindness and devotion, and his endless support.

My loving mother and father, the reason of what I become today.

My sister Amani and my brother Wael

My brothers, Haytham, Omar, Ammar and Abdullah.

My angle Lyn, and the pupils of my eyes my two sons Waseem and Abdurrahman for their patience and support. .

My friends and colleagues
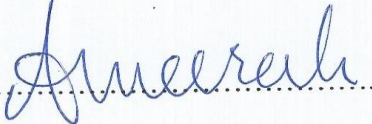
Dr. Shukri Abed and his wife Joanne Abed.

My In-laws.

My Conscientious and helpful professors Dr. Mohammad Thawabteh, Dr. Omar Najjar, whose passion of teaching set a new standard for anyone involved in education generally and the field of translation studies in particular.

Thank you all, I am really grateful for having you, May Allah protect you all.

Ameerah Da'na.

Declaration

I hereby declare that this dissertation entitled "Justified Violations in subtitling the Holy Qur'an" is bona fide and genuine research work carried out by me under the guidance of Dr. Mohammad Thawabteh, and that this study has not been submitted as a higher degree, not to any other university or institution.

Signed ....

Ameerah Da'na

Date: 29/5/2016

Acknowledgement

Thanks To Almighty Allah for giving me strength and ability to understand, learn and complete this work. First, and most of all, I would like to thank Dr. Mohammad Thawabteh, for his expertise, assistance, guidance, and patience through the process of writing this thesis. I would like to extend my sincere gratitude to Dr. Omar Najjar for his support, suggestions and encouragement. Special thanks go Dr. Muhammad Y Gamal, Senior Diplomatic Interpreter in Australian Federal Government and to Mrs. Joanne Abed for making many helpful remarks to this work and for editing it. I am also thankful to Dr. Ahmad Ayyad, for his substantial comments

Abstract:

This study emphasizes the importance of subtitling the Holy Quran derived from the importance of the Holy Qur'an. It also shows that translating and subtitling the Holy Qur'an differs from translating and subtitling any other genre, because of the sensitive language of the Holy Qur'an and the purpose it was made for. The linguistic and the technical parameters adopted by the Qur'anic channels are examined and compared to the ones adopted by European Association for Studies in Screen Translation ESIST, since there are no norms adapted in the Arab World. This study shows that the linguistic structure of the interlingual subtitling (English) is loyal to the Source Text ST and the Source Culture SC of the Arabic language; therefore the structure has followed the original text of the Holy Qur'an with no replacement or changing of structure. It also shows that the spatial parameters adopted by Karamitroglou and Schwarz are not applied in the interlingual subtitling of these channels, and not applying these norms might be considered as a norm in these channels. The study shows that what really matters regarding these spatial parameters is the ability for the viewers to read and understand the subtitle appears on the screen. The temporal parameters that are adapted In subtitling the Holy Qur'an is called *Aḥkām at-Tajwīd,* it governs the tones and the recitations of the Holy Qur'an , which in its turn governs the show and the hide time of the subtitle on the screen. It also reveals that the temporal norms of the Holy Qur'an differ from the temporal norms of any other genre, since it is governed either by the recitation of the Holy Quran or by the intralingual subtitles displayed on the screen. The Audio-visual translation AVT of the Holy Qur'an is of a great importance therefore the institution and channels that work on this kind of subtitling should exert more efforts to develop this field.

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List of Screenshots:

List of Tables:

Definition of Contents:

Source Text	ST
Target Text	TT
Source Language	SL
Target language	TL
Source Culture	SC
Target Culture	TC
Audio-Visual	AV
Audio-Visual Translation.	AVT
European Association for Studies in Screen Translation	ESIST
The moment when the subtitle appears on the screen	Show Time
The moment when the subtitle disapperas from the screen	Hide Time
Also called *Ayah*: The sequence of units that form the Surah in the Holy Qur'an. The verses vary in number from 3 to 286. Within a long *Surahs*, the verses may be further grouped into thematic sequences or passages. originally means a "sign" or "evidence" sent by *[Allah]*[1]	Verse

Available online at https://en.wikipedia.org/wiki/Quran. (Accessed December 2015)[1]

Typology of Screenshots:

Screenshot#	The topic of Discussion the Screenshot discusses
Screenshot 1	Linguistic violation Subtitling Polysemy
Screenshot 2	Linguistic violation Subtitling Polysemy
Screenshot 3	Linguistic violation Inconsistency in using polysemy (One different meaning each time)
Screenshot 4	Linguistic violation Inconsistency in using polysemy (One different meaning each time)
Screenshot 5	Linguistic violation Inconsistency in using polysemy (One different meaning each time)
Screenshot 6	Linguistic violation (Using all polysemous meanings for the same word)
Screenshot 7	Linguistic violation (Equivalence and Lexical Incongruency)
Screenshot 8	Linguistic violation (Equivalence and Lexical Incongruency)
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Screenshot 15	Linguistic violation (Repetition)
Screenshot 16	Linguistic violation (Repetition)
Screenshot 17	Linguistic violation (Repetition)
Screenshot 18	Linguistic violation (Ellipsis)
Screenshot 19	Linguistic violation (Ellipsis)
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Screenshot 21	Spatial parameters (Blocking of polysemiotic features)
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Screenshot 23	Temporal parameters (Duration of one word subtitle on the screen)
Screenshot 24	Temporal parameters (Duration of a full Surah on the screen)

Screenshot 25	Temporal parameters (comparison between two recitations)
Screenshots 1/12/14/17	Spatial parameters (The Size of the subtitle)
Screenshots 1/2/3/4/5/6/7/8/9/10	Spatial parameters Number of lines and characters
Screenshots1/2/3/4/5/6/7/8/9/10/11/ 12/13/14/15/16/17/18/19/20	Font color and background
Screenshot 1/2/7/8/9/10/12/13/14/15/16/18/19/23/24	Temporal violation (Duration of Qur'an subtitle on the screen)

Transliteration Table:

Below is a list of the symbols used to transliterate Arabic sounds in this work and their equivalents in English

English Equivalence	Arabic letter
'	ء
A	أ
ā	ى
ā	ا
ī	ي
ħ	ح
u	ضَمَّة(ُ)
i	(ِ) كَسْرَة
a	(َ) فَتْحَة

Chapter One

1. Introduction – Translating the Holy Qur'an

For Muslims, the Holy Qur'an is considered the word of Allah the Almighty, which was descended to Prophet Mohammad through the angel Gabriel. The Qur'an has a sublime status in Islam and is considered to be the ultimate source of authority and a guide that controls all aspects of Muslims' lives, such as action (deeds), Muslims and moral relations, Muslims and social relations, organizing financial relationships, trade, agriculture, industry, hunting, judicial relationships, general and political relationships, science and art, religious stories and history, and finally the relations of Muslims with their creator and with the other creatures[2]

In addition to all of these reasons that make the Holy Qur'an sacred and important to Muslims, reading the Holy Qur'an in Arabic is considered a way of worshipping; in other words, anyone reciting the Holy Qur'an is rewarded for every letter he/ she recites. The daily prayers will not be accepted unless recited in the Arabic language.

Because of the Holy Qur'an's importance, Muslim scholars and practitioners expend great effort in translating and interpreting it. In this study the researcher will examine the strategies used in translating the Qur'an in the media to see how this would affect the subtitling of the Holy Qur'an on the screen. The researcher then applies the unified set of subtitling norms proposed by European Association for Studies in Screen Translation (ESIST) on subtitling the Holy Qur'an to see whether it can be applied on subtitling the Holy Qur'an or not.

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[2]http://www.al-islam.org/articles/quranic-lessons visited on May 20th, 2016

In order to apply this, the process of translating the Qur'an has to be examined first, In this process, the translators have faced numerous challenges. Some of the scholars who have discussed critical issues in translating the Holy Qur'an are discussed below.

Abobaker Ali, M. Alsaleh Brakhw, Munif Zarirruddin Fikri Bin Nordin, and Sharifah Fazliyaton Shaik Ismail (2012) discuss the linguistic difficulties facing translators of the Holy Qur'an in terms of both literal and figurative style. They suggest that the translator will need to use many resources and multiple dictionaries in both languages, Arabic and English, in order to understand and render the intended message of each verse. They also believe that a good translation cannot be achieved unless the translation is supervised by an expert committee that is well aware of these two languages, their culture and history, as well as the history of the Holy Qur'an.

Jamal al-Qinai (2011) states that the translation of the Holy Qur'an is like translating of any sensitive text, meaning that it cannot be translated into another language without losing parts of its meaning through the process of translation, no matter how skilled or professional the translator is. From Al-Qinai's point of view, no translation of the Holy Qur'an can convey the exact meaning of its original language (the Arabic language) due to the historical and cultural connotations, as well as the unique linguistic features that hold ambiguity and acoustic features. In his study, Al-Qinai stresses that functional equivalence is preferred over formal equivalence in translation of the holy text, i.e., the Holy Qur'an. Al-Qinai also traces unsatisfactory and deviating translations of the Holy Qur'an back to inadequate references used to translate the Holy Qur'an, as well as to misunderstandings of the Arabic language on both the linguistic and the aesthetic level. Finally, he notes that translators should be aware of major differences between the two languages, Arabic and English, as they should also be aware of the differences in translating sensitive texts (e.g., the Holy Qur'an) as opposed to non-sensitive texts, which will be elaborated on later .

1.2 Subtitling Standards

Subtitling standards are considered as a cornerstone in this study. Therefore mentioning the history of this study would be useful. According to Reiss (1971) as cited in Munday (2008:72), Reiss was one of the pioneers – if not the first – who pointed out to the term Audiovisual Translationt (AVT) through coining the term "Audiomedial" texts.

Reiss defines this type of text as follows: "Audiomedial texts, such as films, and visual and spoken and advertisements … supplement the other three functions [informative, expressive, and operative text types] with visual images, music etc."

Dirk Delabastita (1989) states that there are not enough efforts exerted in the field of AVT. Delabastita (1989:202) feels this is "still a virgin area of research." He also introduces new particularities and characteristics that play important roles in this field. Delabastita (1989:196) describes these roles as channels or codes: "film establishes a multi-channel and multi-code type of communication." He introduces these as: (1) the verbal, (2) the literary and theatrical, (3) the proxemics and kinetic, and (4) the cinematic codes. He also alludes to the fact that the existence of these channels results in imposing constraints that control the translation of a given movie. Delabastita (1989:201-202) believes that movie translation is a part of translation studies that needs to be worked on and developed:

> The researcher will obviously have to combine his knowledge of the specific technical and semiotic constraints that each mode involves with what he knows about the translation process in general. The various descriptive categories that the discipline of translation studies has developed will thus prove indispensable for his purpose.

This study is considered of great contribution to the field of AVT and focuses on subtitling texts in general and might help to pave the way for subtitling the holy texts in the same field.

1.3 Purpose of Subtitling the Holy Qur'an

Subtitling the Holy Qur'an is based mainly on the *Skopos*, or the purpose for which it is being translated and subtitled. *Skopos* is a Greek word coined by the German translator Vermeer for use in translation studies. In translation studies it stands for the reason, the purpose, the intention, and the function of translating the ST or corpus. Schaffner (1998:3) states:

> Skopos theory is a theory of translation by the German translator Vermeer in 1978. In this theory, the process of translation is determined by the function of the product. This function is specified by the addressee. This theory is one of the functionalist approaches whose aim is to dethrone the [ST]. This is done by emphasizing the role of the translator as a creator of the target text [TT] and giving priority to purpose (Skopos) of producing the TT. Functionalism is a major shift from a *linguistic equivalence* to *functional appropriateness.* Thus, translation is considered primarily as a process of intercultural communication whose end product is a text which has the ability to function appropriately in specific situations and context of

use.

One of the main terms that *Skopos* theory discusses is the "aim". Jabir (2006:63) writes, "The gist of Vermeer's discussion is that *aim* is considered as the final result which an agent tries to achieve via an action." In this case, the aims of translating the Holy Qur'an and presenting it on the screen are many. One of the main purposes for presenting the Holy Qur'an on the screen with multimedia is to spread it all over the world, making it easy to reach especially those who want to read, recite, and learn it as well as studying and knowing more about it. Thus, the targeted audience is everyone who can read.

Among other goals in presenting the translated text of the Holy Qur'an is making it easy to access and therefore easy to be learned and studied. Studying the subtitled Holy Qur'an on the Qur'anic channels moves through different stages of increasing understanding.

First: Reading it. Foreign Muslims tend to learn the Arabic language in order to read the Holy Qur'an. Since reading the Qur'an for the purpose of worshipping cannot be achieved without reciting it in the Arabic tongue, even the other practices that demand reciting the Qur'an also have to be done in the Arabic language; otherwise the worship won't be accepted. Ali (2006) cited in Khalaf and Yussof (n.d: 73) notes: "The Qur'an is only the Qur'an when it is in Arabic, in its original wording as revealed to the Prophet Mohammad." For that reason, the audience might notice that the number and type of the subtitles presented on the screen to subtitle one verse of the Holy Qur'an is disparate and diversified. So on the same screen one can find an intralingual subtitle, an interlingual subtitle, a transliteration for the Arabic verse, and even additional exegesis for certain words that are considered difficult to understand.

The presence of the transliteration subtitle of the Holy Qur'an on the screen is to help those who have problems reading the Arabic version of the subtitle correctly by presenting the exact pronunciation of the Arabic language on the screen.

Second: Understanding it. Presenting the interlingual (i.e., English) subtitle on the screen helps the reader to understand the verse that has been recited. The English subtitle with its details helps both Arab Muslims and non-Arab Muslims to comprehend the complicated and hidden meanings in the recited or intralingual/ Arabic subtitle.

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The English subtitle also helps non-Muslims scholars who are interested in understanding the meanings of the Qur'an. Another category of audience interested in both the Arabic and English subtitles of the Holy Qur'an is people with hearing difficulties for many reasons, such as the absence of polysemiotic features and the temporal parameters that will be discussed later. It is worth mentioning that the English subtitle must come from one of the authorized Qur'anic translations, as will be discussed later.

Third: Following the provisions of intonation (*Aḥkām at- Tajwīd)*. The Arabic subtitle, which includes the rules of provisions of intonation (or *Aḥkām at- Tajwīd)* of a verse that coincides with the recitation of the same verse, helps to apply the rules of reading the Qur'an. This is considered as an order to recite the Holy Qur'an. (وَرَتِّلِ الْقُرْآنَ تَرْتِيلًا) al-Muzamel:4 Therefore, presenting these subtitles on the screen helps those who want to apply the *Aḥkām at- Tajwīd*, and those who want to learn *Aḥkām at- Tajwīd*, as well as those who cannot hold or read the Qur'an because of an illness, disability, or other legitimate excuse. So while watching the screen, a person might read to fulfill one of these purposes or all of them. Therefore all of these strategies for reading the Qur'anic subtitles must function together to achieve the same goal, which involves providing substantial feedback for the reader, whether Muslim or non-Muslim, Arab or a foreigner.

It has also been noted that the most commonly presented subtitle on the Qur'anic channel is the Arabic subtitle due to the importance of the Arabic language, in which the Qur'an was revealed. The presence of the Arabic subtitle is considered essential because it fulfills the strategies of subtitling the Qur'an. The other types of subtitles are optional and may or may not be present.

1.4 Subtitling the Holy Qur'an

Research specifically on the subtitling of the Holy Qur'an is thin, almost non-existent. However, recently Thawabteh (2016) notes that there are constraints that govern the subtitling of the Holy Qur'an, and that these norms are more influential than the

technical parameters, both temporal and spatial. These constraints include: linguistic features of the Arabic language and of the ST, as well as the ideology constraint such as the culture and the background of the TC.

1.5 Subtitling vs. Translation

Subtitling and translating the Holy Qur'an share certain amount of overlap; since subtitling the Holy Qur'an is generated from its translation; however, there are a few major differences between the two of them such as the temporal parameters that govern the appearance and the hidden time of the script on the screen as well as the spatial parameters that govern the size of the script on the screen as well as other features that will be mentioned later. These parameters such as the synchronicity of the script with the dialogue, and the displaying on TV screen, are features observed in subtitling only, but not in translation.

1.6 Research Questions

1. What is the main goal of subtitling the Holy Qur'an?

2. How would subtitling the Holy Qur'an differ from subtitling any other genre or text?

3. Are there subtitling norms adopted by the Qur'anic channels? If yes, what are they?

4. If there are no norms that govern the subtitling of the Holy Qur'an by the Qur'anic channels, what norms should then be suggested?

5. What obstacles might render difficult the establishment of a unified set of norms for subtitling the Holy Qur'an?

6. Can we apply the unified set of subtitling norms proposed by ESIST to subtitling the Holy Qur'an?

7. Would applying the norms of ESIST in subtitling the Qur'anic channels serve the strategies and goals intended by presenting the Holy Qur'an on these channels?

1.7 Claims

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1. Subtitling sensitive texts such as the Holy Qur'an differs from subtitling any other text due to many factors. Language, culture, and ideology are considered prominent among these factors.

2. Applying the norms adapted by the European Union countries for use in subtitling films and other audiovisual media contradicts the main purpose of subtitling the Holy Qur'an.

3. No unified set of norms exists for subtitling the Holy Qur'an on the Qur'anic channels, contributing to the lack of consistency in subtitling the Holy Qur'an within the same channel as well as between channels.

4. Applying the temporal norms and some of the technical norms adopted by ESIST violates the temporal norms of subtitling the Holy Qur'an.

Chapter Two

2. Literature Review

In this chapter, the subtitling standards, namely the linguistic and technical ones as those suggested by Karamitroglou (1998) Schwarz (2002) will be discussed, applied and compared to the ones applied in subtitling the Qur'an. Subtitling Arabic movies, Gamal (2009), will be highlighted since subtitling Arabic movies and subtitling the Holy Qur'an share the same SL (i.e., the Arabic language), and the process of subtitling might confront the same obstacles that subtitling the Holy Qur'an does. Al-Junaydi (2012) compares the norms adapted be ESIST to the Arabic channels to examine whether they are applied or not and to check the pattern of norms applied in confronts these channels. Finally, Thawabteh [3]explains the constrains that govern the subtitling of the Holy Qur'an including linguistic, technical and ideological parameters.

2.1. Subtitling Standards According to Karamitroglou (1998)

Karamitroglou (1998) establishes a unified set of standards based on scientific research to harmonize the subtitling standards used in European countries. According to Karamitroglou, these norms would fulfill the needs of the viewer by making the product AV more comprehensible. This can be achieved through establishing a harmonious melding of the semiotic composition, the text written on the screen (subtitle), the image, the auditory/verbal component, and the synchronicity among them. Karamitroglou discusses the spatial parameters that deal with the physical limitation on the screen, the temporal parameters that deal with the synchronicity between the subtitle and the image, and the linguistic parameters. Finally, he discusses related issues such as punctuation. In the present study, the parameters adopted by Karamitroglou will be examined to see

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[3] Based on a discussion with Thawabteh on an unpublished work in 2016

whether or not they can be applied to the Qur'anic channels, along with other linguistic parameters related to subtitling that were not mentioned in Karamitroglou's work.

2.2 Subtitling Standards According to Schwarz (2002)

From the outset of her (2002) work, Schwarz emphasizes that the role of the translator is essential to the success of a movie. She also argues that viewer dissatisfaction with the translation of AV material can lead to its failure. Schwarz states:

> [T]he vast range of languages, even within Europe, has often been seen as a barrier when producing films. The issue of translation has implications in regard to a film's budget and distribution worldwide…[I]t can certainly be said that good sub-titles enhance the experience for the audience … Bad translations, on the other hand, are certainly noted and can irritate or annoy viewers.

Schwarz further suggests a set of technical standards, qualitative and quantitative parameters, to be used in subtitling movies, while also outlining linguistic dimensions and segmentation norms for use in subtitling. These linguistic standards will be explored later in the present study with regard to whether or not they can be applied in developing norms for subtitling the Holy Qur'an.

2.3. Subtitling Arabic Movies, Gamal (2009)

Gamal (2009) discusses a related topic regarding subtitling movies from Arabic into other languages. Gamal states that the technical revolution contributed to the spread of the Egyptian movies abroad. He argues that translating and subtitling of Arabic AV materials is worth examining since there is a growing trend in translating from Arabic into other languages. He also mentions the bad quality of most translation and subtitling for Egyptian movies and how this has negatively affected the success of these films and limited their spread to the world. Iverrson (1992) cited in Gamal (2009:4) states: "[A]nother reason […] 'quality' in subtitling Egyptian films has not been examined [is] perhaps because actors, directors, and distributors are rarely interested in what happening to their films abroad." Gamal sees that the bad subtitling has its roots in the absence of practicing AVT in Egyptian academic institutions, coupled with the translators' inability to render meaning from Arabic into other languages. Concerning this, Gamal (2009:4) states: "This is partly because of the lack of understanding of what film translation entails." Gamal states that

this field is ignored and not practiced, despite the fact that the programs subtitled into Arabic have been displayed for 70 years. Therefore, serious standards need to be established to cope with the growing speed of development in this field.

Gamal stresses that bad translation of Arabic movies leads to public and commercial disinterest in watching and distributing these movies. Bad translation which, in turn, leads to unsatisfactory viewer feedback may be related to failing to specify a goal or purpose for translating and, subsequently, subtitling these Arabic movies.

In the present study the main goals for translating and subtitling the Holy Qur'an, as well as the pertinent technical parameters will be discussed, namely the spatial and temporal parameters discussed by Gamal. However, we will highlight the linguistic parameters, which play an important role in promoting the efficiency of the language and, accordingly, enhancing its ability to fulfill the purpose for which it was created.

2.4 Subtitling the Holy Qur'an, Thawabteh (2016)

There is a dearth of literature specifically devoted to subtitling the Holy Qur'an. However, as mentioned earlier, Thawabteh does discuss the issue in his (2016) work.

Thawabteh first discusses English subtitling on Qur'anic TV channels, and then explains that there is a difference between subtitling and translation, which is crystallized in certain techniques used while subtitling, and paying attention to multiple channels in this process i.e. visual, audial, and semiotic channels. Thawabteh explains, "Certain kinds of subtitling strategies are employed in the course. These strategies fall within the remit of other semiotic modalities (e.g. the sound track, background, colors, etc.)." Thawabteh also explains that "language and ideology are closely related." This influence the process of translating and/ or subtitling the Holy Qur'an .Therefore, the subtitling of the Holy Qur'an should convey the intended message in the Source Culture (SC) which is derived from its culture and background and which might not be the case in the Target Culture (TC).

Thawabteh argues that there are three types of subtitling for the Holy Qur'an: interlingual, intralingual, and transliteration. He then explains that the main reason/ *Skopos* for translating the Holy Qur'an is to promulgate Islam and to teach it.

Finally, he examines the technical parameters (spatial and temporal) based on Karamitroglou's (1998) subtitling norms and others on the Qur'anic channels to see whether these norms can be applied to the Qur'anic channels or not.

After examining the technical parameters on the Qur'anic channels, Thawabteh comes to the conclusion that applying the norms proposed by Karamitroglou to subtitling on the Qur'anic channels is not an easy task since there are other influential norms that govern the process of subtitling the Holy Qur'an, such as ideology. Therefore, certain steps must be taken to develop this field of subtitling.

Thawabteh then focuses on the syntactic aspects of the language regarding the segmentation/ subtitling line breaks. These aspects (technical parameters) will be discussed hand in hand with certain other parameters that were missed in Thawabteh's work, such as the linguistic parameters (lexical, semantic, syntactic, morphological, and sociolinguistic features). In the present study, we consider the linguistic parameters as a cornerstone of translating the Holy Qur'an and, subsequently, subtitling it.

2.5 Violations in Subtitling Arabic Channels from English into Arabic (2012)

In her thesis, al-Junaydi (2012) introduces norms adopted by ESIST. She examines the subtitling norms used on the Arabic channels by applying the norms adopted by Karamitroglou to see if the Arabic channels follow these norms or not.

Al-Junaydi reveals that the English subtitling norms applied by the European Union channels differ from those that are applied by the Arabic channels. She also finds that the norms applied on the intralingual/Arabic subtitling differ from those applied on the interlingual/English subtitling. Finally, she finds that one of the most important factors that distinguish the Arabic channels' subtitling is the arbitrary and random norms that each channel has, not to mention inconsistency within the same channel regarding the technical terms. Al-Junaydi (2012: 62) states: "the lack of conventions seems to be the convention in Arabic subtitling, presented by a variety of Arab channels presented in the study sense a lot of diversity in subtitling presentation is observed on Arab screens."

Al-Junaydi does not fully discuss the linguistic parameters that govern subtitling. However, she does mention the syntactic structure that governs subtitling segmentation/ line breaks and some of the semantic aspects that deal with problematic usages for the Arabic language in Arab media and economic alternative expressions.

In the following pages, we will use the steps that al-Junaydi followed to establish standard rules to govern the Arabic channels, but we will use them in order to establish a unified set of guidelines for the Qur'anic channels, with an emphasis on the linguistic parameters as well as the technical ones.

Chapter Three

3. The Methodology

In this chapter, main issues will be discussed such as the main reason for starting this study and the duration of time it took to be accomplished. The process and the steps for gathering the data and examining it will be handled. Finally, it explains the current status of subtitling the Holy Qur'an and the significance of establishing a unified set of subtitling the Holy Qur'an.

3.1 Statement of the Problem

Specifically, this study describes the subtitling of the Holy Qur'an on the Qur'anic channels and discusses the ability for establishing a unified set of both linguistic and technical norms in subtitling the Holy Qur'an. The consistency and the unification of these norms on the Qur'anic channels will make it clearer and easier for the viewers to absorb the verses presented on the screen. It will also convey the purpose the subtitling was made for.

3.2 Data of the Study

Data were collected over a period of time extending from the 25th of October 2014 to the 30th of December 2015. The data consist of Screenshots and videos taken from the Qur'anic channels, chosen from various multimedia sources such as the internet and TV.

The Screenshots were chosen carefully to discuss the specific issues and topics with which each of the parameters discussed deals. That is why the range of the Screenshots is so broad and why the Screenshots were not limited to certain channels.

3.3 Procedures of the Study

It is worth mentioning that dealing with sensitive texts like the Holy Qur'an differs from dealing with any other corpus in terms of translating and, subsequently, subtitling. We consulted many websites and articles to learn about the Holy Qur'an, its definition, the purposes behind subtitling the Holy Qur'an, the targeted audience, and many other related topics.

Having watched the Qur'anic channels, the researcher analyzes and describes the norms of subtitling adapted in subtitling the Holy Qur'an by these channels and finally seeks to find out the characteristics they have in common. The researcher has noted that the Qur'anic channels have many issues in common, the most prominent of which is relying on the authorized interpretations of the Holy Qur'an and presenting these on the screen to fill the space for the subtitle.

The authorized references, in turn, have been studied and compared with the subtitling on the Qur'anic channels to see which of these interpretations is most frequently used and how they differ, as well as characteristics they have in common. Repeated attempts were made to communicate with those in charge of the Qur'anic channels to learn which translation was felt to be preferable and why, as well as whether certain guidelines are followed for subtitling the Holy Qur'an. Only one Qur'anic channel (the Zahattin channel) responded to an email inquiry about the channel's preferred authorized translation for subtitling; the answer was Sahih International translation. The justification given was that the language of this authorized translation is easier for the majority of people to understand. it is noted that many other Qur'anic channels use this translation as well, for example, Al-Afassi Qur'anic channel. However, no answers were received from this channel to help us understand the channel's primary considerations in using Sahih International for subtitling.

The authorized interpretations share certain linguistic features; therefore many procedures had to be undertaken to develop a set of linguistic parameters that these subtitling share. These linguistic categories were broken down into the main linguistic components, and then studied and analyzed. Many linguists and grammarians were consulted for this analysis, such as Larson (1984), Jacobson (1969), Catford (2002), as well

as those who discussed linguistic standards in subtitling, such as Karamitroglou (1998) and Schwarz (2002).

After completing analysis of the linguistic parameters, we undertook a number of steps relating to the technical parameters.i.e. temporal and spatial parameters.

First, the standards of subtitling proposed by Karamitroglou (1998) and Schwarz (2002) for AV materials were reviewed to see what they contained concerning subtitling in general and in order to establish a way, if possible, to link these standards with a new set of standards for subtitling the Holy Qur'an.

Many Qur'anic channels were observed and attempts were made to communicate with these channels to determine whether or not they follow certain technical standards in the process of subtitling. No responses were received. Therefore, the researcher decided to scrutinize the potential norms for subtitling the Holy Qur'an.

Karamitroglou (1998) and Schwarz (2002) were then used as the major references to examine the subtitling on the Qur'anic channels and to determine whether their norms match or contradict these authors' parameters, after which we then compared the similarities and/or differences.

The present study discusses whether there is a unified set of general subtitling standards and, if so, whether the Qur'anic channels follow that unified set of general subtitling standards. We then suggest a unified set of subtitling standards for Qur'anic subtitling more specifically. As a prelude to developing that specific set of standards, we examine the Qur'anic channels' subtitling parameters – both the linguistic and the technical – and the consistency with which these standards are (or are not) applied among the Qur'anic channels, as well as consistency of application within the same channel.

Certain programs are used to measure the technical parameters for the videos chosen i.e. Subtitle workshop 6.0b is used to calculate the duration the subtitle remains on the screen the number of characters and the show and hide Time for subtitles on the screen rewrite. Audacity is also used to show the duration of time the reciting takes, as well as the

high and low intonation in each verse. Microsoft Publisher is also used to measure the size the subtitle occupies on the screen

The Screenshots in the present study may display more than one violation of the general subtitling norms; however, only the violation(s) pertinent to a given discussion will be considered, while others will be excluded.

3.4 Significance of the Study

The Holy Qur'an represents a Divine legislation for Muslims and due to the fact that "the literature in this emerging field is minuscule and not representative of the status of Arabic as a language of 300 million native speakers in the Arab world and another billion of Muslims whose holy book is written in Arabic[4]" therefore, serious care must be taken to develop subtitling procedures for it. This research is significant because it is one of the first studies to handle the issue of subtitling the Holy Qur'an specifically. It is also the first to discuss the current status of the subtitling norms on the Qur'anic channels and to suggest a unified set of standards to guide the subtitling of the Holy Qur'an, which differs from subtitling any other form of AVT product. This contribution can be of a great value to the field of subtitling and translation. It may also facilitate access to the Holy Qur'an, by the targeted audience in particular and by people in general, which also serves the purpose for which the Qur'an was revealed.

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[4]Gamal's comments on the thesis, through email Accessed in March 2016

Chapter Four

Discussion and Data Analysis

4.1. Linguistic Parameters

In this chapter we introduce some of the controversial linguistic issues that challenge translators and therefore challenge the process of subtitling for the Holy Qur'an. The language of the Holy Qur'an has various distinguished, linguistic and rhetorical features that contribute to an eloquent and sublime style. In the sections that follow we discuss some of the linguistic and rhetorical aspects of Qur'anic language that create a dilemma for translators in the areas of semantics (Section 4.2), morphology (Section 4.3), syntax (Section 4.4), and sociolinguistics (Section 4.5).

4.2 Semantics

In this section we discuss a number of semantic issues relating to translation and subtitling of the Holy Qur'an, such as polysemy (Section 4.2.1), equivalence (Section 4.2.2), and lexical incongruence (Section 4.2.3).

4.2.1. Polysemy and Synonymy

Kalakattawi (2005: 4) defines *polysemy* as a case when the same word has multiple meanings. Kalakattawi states "the coexistence of several meanings in one word is called polysemy [and] a polysemous word can have different synonyms according to its different senses." The Arabic language is known for the strength and variation of its linguistic structure. This eloquent language is also rich with polysemy, which can aid explication and expands the reader's understanding. However, it can also add ambiguity. Multiple and near

meanings may reflect different connotations and meanings at the same time and for the same sentence or verse because the words are different but related.

Kalakattawi (2005: 4) further explains that "[t]he existence of polysemy has obvious dangers. It can make language rather slippery, shifting senses, on the other hand, make it easier to use." This, of course, will affect the process of translating the Holy Qur'an and consequently the process of subtitling the Holy Qur'an. Among those interested in the process of subtitling the Holy Qur'an, it has been noted that three techniques are followed when subtitling polysemy. The first technique involves mentioning one of the many meanings that the word embraces (as in Screenshot 1). The second technique involves mentioning all the entailments and the senses that the word might hold (as in Screenshot 2). And the last technique involves considering context and then, if necessary, mentioning a different meaning every time for the same word – even within the same *surah* – as can be seen in Example 1.

SL	(فَقُلْنَا اضْرِبُوهُ بِبَعْضِهَا كَذَلِكَ يُحْيِي اللَّهُ الْمَوْتَى وَيُرِيكُمْ آيَاتِهِ لَعَلَّكُمْ تَعْقِلُونَ)
TL	So, We said, "Strike the slain man with part of it." Thus does Allah bring the dead to life, and He shows you **His signs** that you might reason. (Sahih International)
TL	So We said: "Strike him (the dead man) with a piece of it (the cow)." Thus Allah brings the dead to life and shows you **His <u>Ayat</u>(proofs, evidences, verses, lessons, signs, revelations, etc.)** so that you may understand. (Muhsin Khan)
TL	And We said: Smite him with some of it. Thus Allah bringeth the dead to life and showeth you **His portents** so that ye may understand. (Pickthall)
TL	So We said: "Strike the (body) with a piece of the (heifer)." Thus Allah bringeth the dead to life and showeth you **His Signs**: Perchance ye may understand. (Yusuf Ali)
TL	So We said, "Strike him with some (i.e., part of it) of it." Thus Allah gives life to the dead and shows you **His signs**, that possibly you would consider. (Dr. Ghali)
TL	So We said: Strike the (dead body) with part of the (sacrificed cow), thus Allah brings the dead to life, and He shows you **His signs** so that you may understand. (Shakir)
TL	so We said, 'Smite him with part of it'; even so God brings to life the dead, and He shows you **His signs**, that haply you may have understanding. (Arberry)

Example 1. The authorized interpretations for the verse (2: 73)

Example 1 above shows various interpretations for the Holy Qur'an, all of which are approved by Islamic Authorities (see, for example, Al-Azhar University of Cairo[5] and King Fahd Glorious Qur'an Printing Complex[6]). The main focus in these interpretations is

[5]Available online at: http: //www.azhar.edu.eg/En/u.htm (Accessed April, 2015)

[6]Available online at: http: //www.qurancomplex.org/?Lan=ar (Accessed April, 2015)

on the semantic meaning of the word آيات (*Ayat*). Each subtitle offers a different meaning for this word as a means to attain the appropriate equivalence that this word holds.

In Screenshot 1 below, only one shade of meaning for *Ayat* is presented, namely 'signs'. That is, Sahih International uses the word 'sign' to translate *Ayat*.
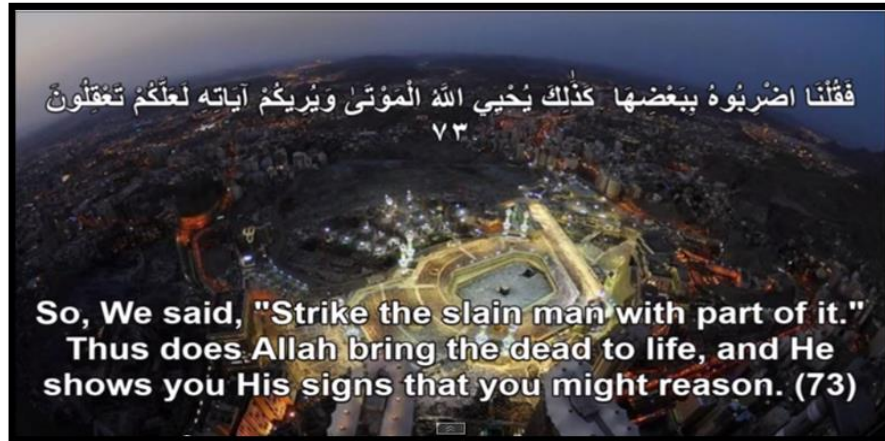
Screenshot 1: The interpretation of Ayat *by Sahih International on the Dawah Call Islam Channel (2: 73).A single meaning of*Ayat *is presented.*

However, the word *Ayat* has other shades of meaning that also fit in this context, yet when applied to the subtitle, each one may reflect a slightly different meaning that can change the intended meaning of the verse. Therefore, other translators have tended to use a second technique when faced with a word like *Ayat*, namely the technique of mentioning all the equivalents that the word might have and presenting them together on the screen, as can be seen in Screenshot 2. The subtitle illustrated in Screenshot 2 uses Khan's translation, which reflects different exegeses as can be seen below.
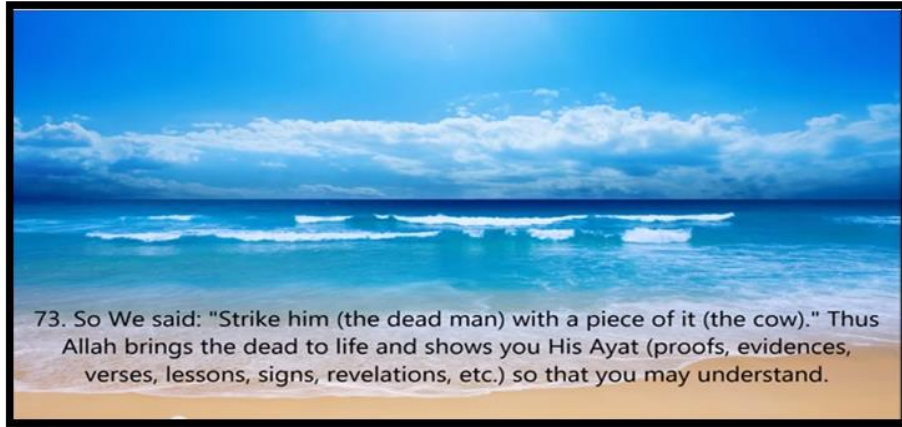
Screenshot 2: Presenting various exegeses for the same word Ayat *in the subtitle.*

In Screenshot 2, the word *Ayat* is translated with multiple options (proof, evidences, verses, lessons, signs, revelations, etc). When translating the Holy Qur'an, mentioning more than one meaning in order to convey the possible intended meanings for an ambiguous word is acceptable. Larson (1984: 73) states:

> There will be sets of words which are synonymous in their nuclear meaning which, however, contain certain additional positive or negative overtones. One may be more formal and another less formal; one word may be the appropriate in one situation and the other appropriate in a different situation. [Accordingly,] it is very important that the translator be aware of the very minute differences in meaning between words and near synonyms so as to choose the word that has the right connotation.

In other words, there may be no exact word that renders the same meaning as the ST word and, accordingly, there may be no exact equivalence. Therefore, some translators choose the second technique and consider all the shades of meaning and all the synonyms that the word might carry, i.e., all the possible words that may render the closest meaning, as we have seen in Screenshot 2 above. Regarding this AlQinai (2011: 28) states:

> Upon transferring synonyms in between different languages we should expect partial synonymy instead of exact equivalence. Even words that are assumed to be translation equivalents differ in the degree of their distance from or proximity to the stem meaning. In order to avoid obscure renditions translators may prefer to explicate by rendering one word of the source language [SL] by several words in the receptor language as a means of disambiguating ST meanings.

The subtitle in Screenshot 2 might be considered more comprehensive since it conveys all the possibilities that the word *Ayat* may carry, and it renders as much equivalence and meaning as possible. Al-Qinai (2011: 27) declares that "[i]n order to select the best synonym for a given context or verse a translator has to refer to major Qur'anic exegeses in order to understand the underlying implication of a word." This technique

(adding extra words to render the approximate equivalence) is generally not preferable or accepted in the field of subtitling. On the contrary, it is a rule of thumb to reduce the text. Baker (as cited in Schwarz, 2002, Specific Strategies for Subtitling) notes that "when converting the spoken to written word, the volume is typically reduced by one third." Of course, this is related to the other constraints and parameters (in subtitling a film, for example) that limit the size and length of the subtitle.

There are other channels that prefer to use the third technique (mentioning a different meaning and sense for the same word each time it appears, according to context) as can be seen in Example 2 below.

ST	TT
واقتلوهم حيث ثقفتموهم و اخرجوهم من حيث أخرجوكم و **الفتنة** أشدّ من القتل	Kill them wherever you come upon them and drive them out of the places from which they have driven you out. for spreading **mischief**
وقاتلوهم حتى لا تكون **فتنة** و يكون الدين لله	Fight them until there is no more **turmoil**
وما يعلمان من أحد حتى يقولا إنما نحن **فتنة** فلا تكفر	Yet the two angels never taught anyone without saying "we are but a **trial** for you, so do not renounce your faith

Example 2.Mentioning different shades of meaning for the word fitnah in each interpretation within the same surah.

This example, which is taken from Al-Majd Channel, clarifies various equivalents for the word *fitnah* as translated by this channel within the same *surah* and video.

This technique supports the general norms of reducing the characters and the length of the subtitle, see Screenshots 1 and 2 However, choosing one specific equivalent for such a word, and ignoring other shades of meanings, can change the meaning of the intended message to be delivered. This may hinder understanding of the implicit meaning of the versein which the word is mentioned. Al-Qinai (2011: 27) states that "different exegetical analyses have led to variations in the choice of 'synonymous' yet not exactly identical lexical items in the target language." Below are Screenshots 4, 5, and 6, taken from the same *surah*,i.e., *Surat al-Baqarah*, which illustrate this technique.
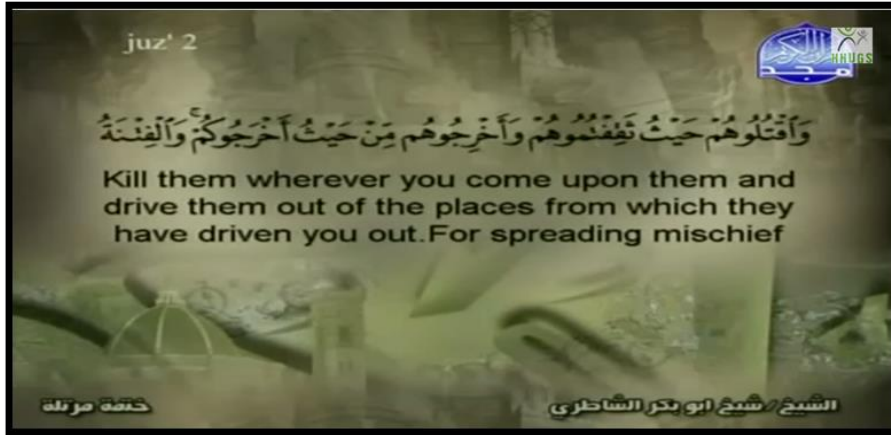
Screenshot 3: The interpretation of fitnah *in Al-Majd TV Channel(2: 191).*

Screenshot 4: The interpretation of fitnah *in Al-Majd TV Channel (2: 193).*
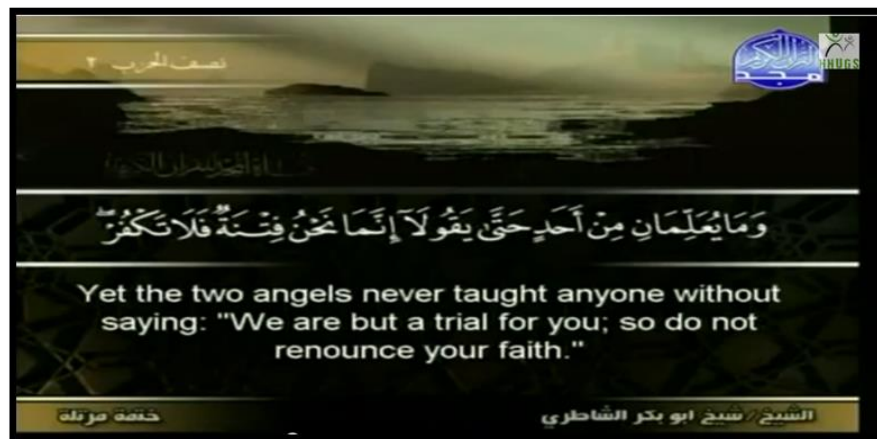
Screenshot 5: The interpretation of fitnah *in Al-Majd TV Channel (2: 102).*

The three meanings of the word *fitnah* mentioned in these three subtitles are: 'trial', 'mischief', and 'turmoil', each one of which has its own implication according to Merriam Webster's Dictionary (2015; emphasis in original) as follows:

Trial:

1. a test of faith, patience, or stamina through subjection to suffering or temptation; *broadly*: a source of vexation or annoyance

Mischief:

1. a: a specific injury or damage attributed to a particular agent

    b: a cause or source of harm, evil, or irritation; especially: a person who causes mischief

2. a: action that annoys or irritates

    b: the quality or state of being mischievous

Turmoil:

a: state of confusion or disorder

The main focus here is the translation in Screenshot 5 (2: 193), where the word *fitnah* is translated as 'turmoil'. But this word could have other entailments/ shades of meanings, such as the word 'temptation', which could also fit in this context. Choosing a specific word and neglecting others raises a question: why should the meaning of *fitnah* be limited to the equivalence 'turmoil' when it could have other connotations and equivalents, such as an action that annoys or irritates (mischief), harm and annoyance, or even temptation or trial.

The word *fitnah* has various meanings that reflect different connotations. Since these meanings of the word *fitnah* fit in such a context. then it shows that it serves the purpose of subtitling the Holy Qur'an accurately and matches the reduction norms suggested by Schwarz (2002)

We can see that this, the technique of mentioning all the possible meanings that a word may carry, is applied by other channels as well, such as Al-Azhar Channel, which uses the Khan Interpretation and presents the subtitle as in Screenshot 6 below.
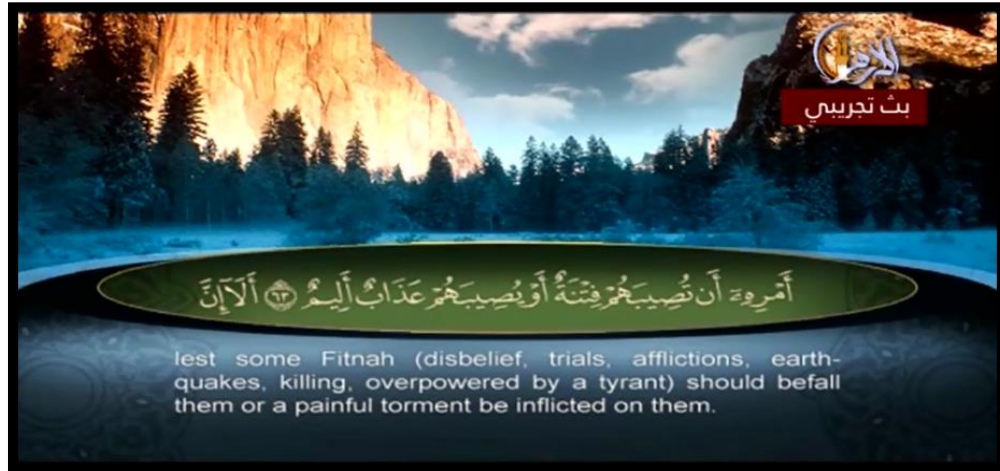
Screenshot 6: Interpretation of the word fitnah *by Khan at Al-Azhar Channel (24: 63).*

In Screenshot 6 the translation of the word *fitnah* has various entailments (disbelief, trials, affliction, earthquakes, killing, overpowered by a tyrant), all of which are mentioned in the subtitle. This leads to the conclusion that the diversity of interpretations of the Holy Qur'an derives from the variety of understandings possible for that specific verse; that is, there are various reliable interpretations for the same verse in the Holy Qur'an. Al-Qinai (2011: 28) clarifies that "such variations in the translation reflect the different ways of understanding the Qur'an and its exegeses by different translators." It is worth mentioning that all of these different subtitles are reliable and authorized by the Islamic authorities, whether they have followed subtitling norms (reducing the text to save space) or whether they have mentioned all the potential synonyms and shades of meanings that the word might have. Al-Qinai (2011: 27) argues:

> The question of using synonyms in translating the Qur'an is a thorny issue that led to both different interpretations and different translations of the Holy text. No matter how accurate or professional a translator attempts to be, Qur'anic translation has always been fraught with inaccuracies and the skewing of sensitive theological, cultural and historical connotations owing to the peculiar mechanism of stress, semantico-syntactic ambiguity, prosodic and acoustic features, the mesh of special rhetorical texture and culture-bound references.

Other translators consider giving more than one equivalent for the same word as a hindrance that prevents the reader from understanding the intended meaning of the verse

and, accordingly, deprives him/her from understanding the intended message. Robinson (1996: 4) as cited in Ali et al. (2012: 28) writes "Qur[']anic translations are sometimes inconsistent in rendering a given word in a variety of different ways that makes it difficult for the reader to appreciate the coherence of individual surahs and that of the Qur[']an as a whole."

However, many issues should be taken into account when translating the Holy Qur'an, one of which is the sensitivity of its scripts. For this reason, we can find the previously mentioned techniques followed in translating/ subtitling the Holy Qur'an, such as mentioning one specific meaning for a given word in the same subtitle, mentioning all the polysemous meanings for one word in the subtitle, or even giving a different meaning for the word each time it is used according to context. All three of these techniques are applied by the Qur'anic channels and are considered justified as long as they fulfill the purpose of subtitling and interpreting the Holy Qur'an, since the main role of the translator is to render the intended message of the Qur'an to the audience.

4.2.2 Equivalence and Lexical Incongruence

Subtitling the Holy Qur'an is deeply influenced by its translation and interpretation. Khan's translation of the word *Ayat* in Example 1 above reflects a typical dilemma faced by any translator who seeks an equivalent (see Ali et al., 2012: 588). It is worth mentioning that the meaning of the word *Ayat* as translated by Khan could be rendered as any of the meanings he suggests. That is, each meaning he suggests as a translation of the word *Ayat* may fit in that particular context (that verse), but a different meaning may be indicated each time the word appears, also reflecting different meanings. Based on Al-Zoubi et al. (2006) as cited in Al-Ali & Al-Zoubi (2009: 239):

> Qur'anic verses often carry stylistic, rhetorical and structural features that cannot be adequately appreciated and translated without a sound linguistic competence in both Arabic and the target language. Professional translators suffer twice when translating these structurally ambiguous verses because they are non native speakers of the source language (i.e. Arabic) , and they have to work out their different meanings in the language in which the ambiguous structures are recorded.

Some other Islamic terms similar to *Ayat* in this respect are: الركوع: bow down and submission, البرّ: piety and obedience to Allah, اللّغو: dirty, evil and/or false talk, as can be seen in Screenshots 7 and 8.

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The best way to understand the meaning that a word carries is by realizing and understanding its meaning within a given context. Ali et al. (2012: 588) states, "In order to render these Islamic terms properly, it is vital to understand their meanings in that specific context." In other words, the difficulty of rendering the exact meaning from the ST into the TT is a thorny issue, especially when the TL does not contain truly equivalent terms.

Al-Qinai (2011: 30) declares that sometimes a "lexical void in English results in under-translating the implications of the Arabic verse." Al-Qinai (2011: 30) states:

> Target language [TL] equivalent(s) may not denote exactly the same range of concepts for a given ST polysemous word. The problem is aggravated in the presence of historical references and cultural nuances as in the case of sacred texts. Therefore, there are translation alternatives that different translators may choose from according to their own interpretation of context particularly when the cues from the adjacent words are not decisive enough.

Screenshot 7: The meaning of the word ruku' *in Abdulla Yemeni Channel (2: 43).*
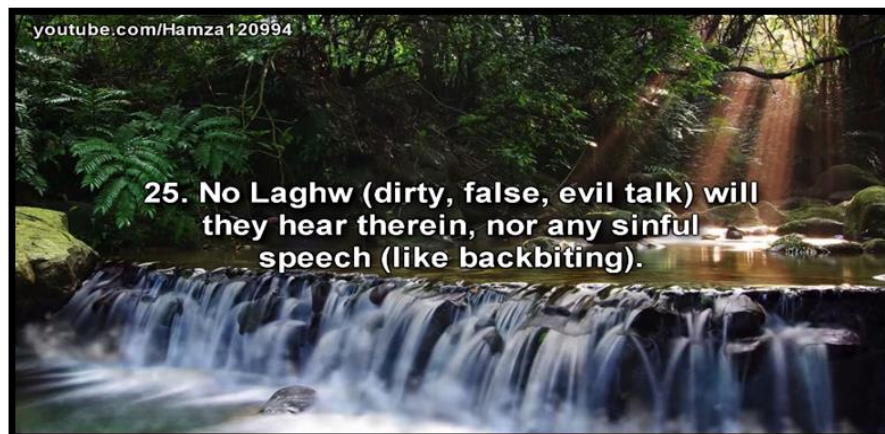
Screenshot 8: The meaning of the word laghw, *Hamza AbdurRehman Channel (56: 25).*

Now, the question that arises here is how to convert this meaning that exists in the SL but has no equivalent in the TL

Some of the religious concepts and phrases in the ST cannot be translated word for word, since they do not have equivalence in the TL. The translators in these cases use their interpretation to convey the message intended in the ST in their own words. Other translators write the Arabic transliteration of the Arabic word, followed parenthetically by the meaning delivered by the translator, e.g., Screenshot 7. In this Screenshot, the Arabic transliteration for the word *irka'* was written and next to it the translation (i.e., bow down or submit yourselves with obediance to Allah).

Concerning translating Islamic terms, Ali et al. (2012: 588) clarifies, "These terms have no direct counterpart in English, compelling the translator to convey them in a communicative manner." This again may violate the technical parameters of subtitling, but since it serves the priority of transmitting the intended message, it is accepted. see section 1.3 above

4.3. Morphology

The term morphology stands for the study of the internal structure of a word, in this part the structure of the Arabic word will be examined and compared to its equivalent in the English language.

4.3.1. Structure of the Arabic Word

. The word that will be highlighted in this section is the word أَنُلْزِمكُموها.

ST	قَالَ يَا قَوْمِ أَرَأَيْتُمْ إِن كُنتُ عَلَىٰ بَيِّنَةٍ مِّن رَّبِّي وَآتَانِي رَحْمَةً مِّنْ عِندِهِ فَعُمِّيَتْ عَلَيْكُمْ أَنُلْزِمُكُمُوهَا وَأَنتُمْ لَهَا كَارِهُونَ
TT	He said, "O my people have you considered: if I should be upon clear evidence from my Lord while He has given me mercy from Himself but it has been made unapparent to you, **should we force it upon you** while you are averse to it?" (Sahih International)
TT	He said: "O my people! Tell me, if I have a clear proof from my Lord, and a Mercy (Prophethood, etc.) has come to me from Him, but that (Mercy) has been obscured from your sight. **Shall we compel you to accept it (Islamic Monotheism)** when you have a strong hatred for it?" (Muhsin Khan)

TT	He said: O my people! Bethink you, if I rely on a clear proof from my Lord and there hath come unto me a mercy from His presence, and it hath been made obscure to you, **can we compel you to accept it** when ye are averse thereto? (Pickthall)
TT	He said: "O my people! See ye if (it be that) I have a Clear Sign from my Lord, and that He hath sent Mercy unto me from His own presence, but that the Mercy hath been obscured from your sight? **shall we compel you to accept it**when ye are averse to it?" (Yusuf Ali)
TT	He said: O my people! tell me if I have with me clear proof from my Lord, and He has granted me mercy from Himself and it has been made obscure to you**; shall we constrain you to (accept) it** while you are averse from it? (Shakir)
TT	He said, "O my people, have you seen (that) in case I (rely) on a Supreme evidence from my Lord, and He has brought me a mercy from His Providence, (and) yet it has been obscured (i.e., you were made blind to it) for you, **should we impose it on you** while you are hating (that)?" (Dr. Ghali)
TT	He said, 'O my people, what think you? If I stand upon a clear sign from my Lord, and He has given me mercy from Him, and it has been obscured for you, **shall we compel you to it** while you are averse to it?' (Arberry)

Example 3. Surat Huud (11: 28), the meaning of the word أَنُلزِمكُموها

Example 3 illustrates the different interpretations for the Qur'anic verse (11: 28). The main focus in these interpretations is the semantic meaning of the word أَنُلزِمكُموها. None of the previous Qur'anic interpretations could find one unit (one word) to convey the meaning of this single Arabic word. In fact, the translation of this one word in Arabic needs 6 or 7 words in English, as seen below.

أ	نُلْزِمُ	كُمْ	وهَا
should/ shall	we compel/force/ oblige/impose	you (pl.)	to (accept) it

The difficulty of finding a single English word to match the meaning of the Arabic word أَنُلزِمكُموها, and the reason why the English words outnumber the Arabic words, goes back to structural differences between these two languages, which belong to two different families. Tawabteh (2011: 83) notes that:

> It is an oft-quoted truism that letter combinations that represent sound in one language are different from those in another. This is quite true in (un) related languages e.g., Arabic and English. Whilst the former belongs to the Semitic language family, the latter is an Indo-European language.

Undoubtedly, the Arabic language subtitle saves space on the screen because of its morphological structure. In addition to this structure, there is another important features that saves space in the subtitle, namely the diacritics. Ignotus (1972: 306) cited in De Linde

and Kay (1999: 6) states that "the elision of short vowels and the use of superscripts in Arabic and Urdu, all help to conserve space on screen."

According to Example 3, the translation of the Arabic word أَنُلْزِمُكُمُوهَا has various interpretations, each of which requires replacing it with 6-7 words to render its meaning in English. This causes the English subtitle to occupy a larger space on the screen than the Arabic subtitle. This is due to the fact that the Arabic language has various traits that enable it to reveal the intended meaning with fewer segments than is possible in the English language. It can be seen from the above analysis that the Arabic subtitle is more condensed than the English one. This, of course, is related to the uniqueness of the Arabic language, which enjoys special traits that enable it to convey much meaning with little space, namely, diacritics and orthography. Therefore the number of lines in the English subtitling exceeds those in the Arabic subtitling. The question to be raised now is how to overcome such difficulty? In fact, it is not possible, due to the text type. The Holy Qur'an is a sacred text and it is hard to reduce the number of words or make drastic changes to word forms or sentence structure to save space.

4.4. Syntax

Syntax is the branch of linguistics that deals with the arrangement of words and phrases to create well-formed sentences in a language. In this chapter some of the syntactic aspects related to subtitling ,suggested by Karamitroglou(1998) and Scwartz(2012), will be discussed, examined , and compared to subtitling the Holy Qur'an to see whether these norms can be applied or not , and the reasons behind that.

4.4.1. Text Reduction (Empty Expressions)

In order to reduce the subtitle that appears on the screen, Karamitroglou (1998: Omitting Lines) calls for omitting linguistic items from the original text that are considered "empty expressions" and empty of semantics. These categories include: padding expressions, e.g., "well", "you know"; tautological cumulative expressions, e.g., "great big", "super extra"; and responsive expressions, e.g., "no"," yes". However, such omissions cannot be applied to subtitling the Holy Qur'an since each segment contains a value that cannot be disregarded or neglected. Connor (1997) as cited in Al-Ali & Al-Zoubi (2009: 239) believes that

> [e]very constituent in the Qur'an serves a purpose; therefore, if translators fail to recognize the underlying structures that lead to different interpretations, it is not for them to decide that the reader, too, will not see what they have failed to understand.

As a result, none of the Qur'anic segments is considered to be an empty expression or of no value. Therefore, none of these segments can be dropped, lest the connotative meaning of the verse be lost. This is the primary difference between subtitling sensitive texts, such as the Holy Qur'an, and subtitling any other corpus.

Text reduction can readily be applied to subtitling other audiovisual programs. Gottlieb (1998) as cited in Schwarz (2002, Text Reduction) discusses three main reduction

strategies used in subtitling: "1. Condensation: that is to keep the meaning and as many stylistic features as possible in the process of eliminating the redundant words while creating the subtitle. 2. Decimation: a technique that uses a bridged expression and a reduction of the ST in order to cope with the large speech volume. However, using this technique affects the semantic and stylistic content. 3. Deletion: the omission of non-verbal content i.e. filler words or tag questions, but this may also affect the semantic or stylistic features."

These techniques, however, cannot be applied to subtitling of the Holy Qur'an due to its uniqueness, genuineness, and authenticity. Regarding translating the Holy Qur'an, Mahmood (2009: 70) states that "the untranslatability of the Holy Qur'an is due to technical problems of its highly potential, rhetorical, musical, unraveling, splendidly decorated sublime and inimitable model. As a result it is a miracle to be taken as a yard stick to assess the excellent style this or that writer has." Therefore, the three techniques of reduction are not applied in subtitling in the Holy Qur'an because any semantic segment or any other stylistic features mentioned in the ST of the Holy Qur'an plays an important role in conveying the meaning intended.

4.4.2. Sentence Structure

Some of the features that distinguish these two languages (the Arabic and the English language) are related to the structure and the combination of the sentence. The structure of the Arabic sentence is verb-subject-object, whereas the structure of the English sentence is subject-verb-object. This essential difference influences the process of translation and consequently the process of subtitling. Mahmood (2009: 76) notes:

> Since English and Arabic belong to two different language families and systems, the organization of their syntactic structures would definitely be different. However, the translators tried to recodify the grammatical units of the SL into the TL. This would not work without difficulty. Therefore, there would be some readjustment and shifting in the forms of the source sentences when they are reproduced as new translated structures.
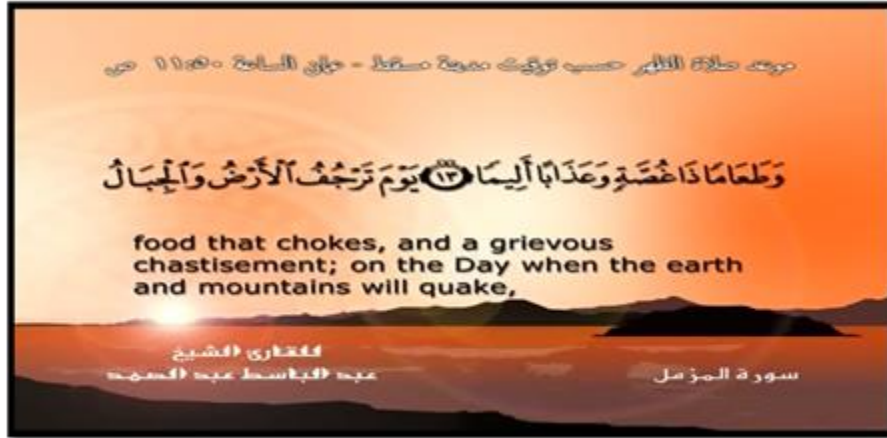
Screenshot 9: The differing structures between the Arabic and the English sentence.

Screenshot 9 above illustrates the differences in structure between Arabic and English subtitling. The literal translation of the Arabic subtitle is: "when will quake the earth and the mountains." However, this translation cannot be delivered to the reader in this way or it will lose the sense that it is supposed to convey. So, in order to make the TT comprehensible to the target audience, it must be "domesticated" by using its TL structure. Jakobson (2000: 113) writes: "It is more difficult to remain faithful to the original when we translate into a language provided with a certain grammatical category from a language devoid of such a category." Therefore, observing shift in class and segments between two languages is a normal process in translating the Holy Qur'an. Also, Ali et al. (2011: 28) state: "it is not uncommon to find cases of class, unit and structure shifts to compensate for the [TL] void."

Catford (2002: 143) believes that "[i]n grammar, structure shifts can occur at all ranks." Therefore, translating one sentence from one family into another is not an easy process. According to Mahmood (2009: 80) "[d]ifference in word order between Arabic and English forms difficulty in the process of interlingual transference. It is not surprising, then, that the translators adapted short and long syntactic units with overt or covert relations."

It is a fact that cannot be denied that the syntactic structure has a role in influencing the length of the subtitle; Karamitroglou (1998), on the other hand, discusses the issue of adjusting the structure of the subtitle presented on the screen to simplify it, so it can be more easily and more quickly understood by the reader compared to a more complex

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version. However, these changes should not violate the three elements that determine the subtitle which are: its semantic, pragmatic, and stylistic features. Karamitroglou (1998:Retaining Linguistic Items of the Original) argues:

> Simpler syntactic structures (canonical forms) tend to be both shorter and easier to understand than complex syntactic structures and should, therefore, be preferred, provided that a fine balance is achieved between a) semantic aspects (maintaining the semantic load of the original) , b) pragmatic aspects (maintaining the function of the original), and c) stylistics (maintaining the stylistics features of the original).

Evidently, each language has its own syntactic features that distinguish it, and changing the structure from one language into other is axiomatic. Yet in accordance with the space limitations on the screen, it is acceptable to shorten the length of the subtitle on the screen, as long as the semantic, the semiotic, and the aesthetic features are not distorted.

4.4.3. Replacing active for Passive Structure

Based on changing the syntactic structure, Karamitroglou (1998: Altering Syntactic Structure) suggests "some [c]ategories of complex syntactic structures [that] could be replaced by simplified ones." One of these syntactic structures, in Karamitroglou's words, is: "[substituting a]ctive? for passive constructions." Karamitroglou believes that changing the passive into active voice reduces the number of characters on the screen; consequently, this strategy of reduction makes the subtitle shorter and easier to be read and understood by the readers. However, this practice is seldom followed in subtitling the Holy Qur'an.

Screenshot 10: Active for passive construction on The Meaning of Islam Channel (77: 9).

Screenshot 10, for example, shows that the passive structure in the subtitle remains the same, i.e., no changes occurred in the structure, and the text was translated from passive into passive. Choosing not to change the structure of the TL from passive to active is related to many factors, among which are the corpus that is being translated and subtitled and the purpose of subtitling it.

The Arabic language is rich with the connotative meanings that each segment holds, i.e., the passive voice has a function, as does the active voice. Changing the structure of the Arabic sentence from passive to active does not necessarily reflect the same idea. Mohammad (2006: 42) believes that "the passive structures especially the ones mentioned in the Holy Qur'an should not be ignored or neglected since it has with it the implicit meanings which cannot be achieved by replacing it with the active structure". Al-Bayan as cited in Mohammad (2006: 42) explains thatthis is due to the sensitive features of the Arabic language as well as to the function that each structure holds. He adds that changing

these structures might lead to a distortion of or deviation from the intended meaning that the Holy Qur'an enfolds, and therefore the passive structure should not be replaced or eliminated.

ما كان لأغراض البناء للمجهول أن تختزل إلى هذا الحد ولاسيما ما جاء منها في القرآن الكريم تلك الأفعال التي أسهمت في تشكيل البيان المعجز الذي لا يمكن أن يفهم على نحو مفيد، لا بنية، ولا مرجعية، ولا أساليب بلاغية، من غير التدقيق في مكونات المرسلة اللغوية، وهي المرسل، والمرسل إليه، والمرسلة،[...]وهكذا امتدت تراكيبه على رحابة اللغة، ولم ينحبس في بوتقة القواعد النحوية، فالقرآن يهيمن على اللغة كلها، ما اطرد منها وما لم يطرد.

As mentioned earlier, the passive structure in the Arabic language has various purposes, among them: (1) dropping the name of the doer as a means to indicate superiority and (2) dropping the name of the doer as a means of disgrace.

1. Dropping the name of the doer as a means to indicate superiority and greatness of the doer in this case to Allah, the Almighty. Al-Rajihi (1999: 23-24; see also Mohammad [2006: 42]) states that when the name of Allah (as a doer) is associated with a villainous action or a despicable person or group of people, then it should be dropped because it is too superior to be mentioned in such a context. Therefore, it should by elevated and eliminated from the picture as illustrated in Screenshot 11 below.
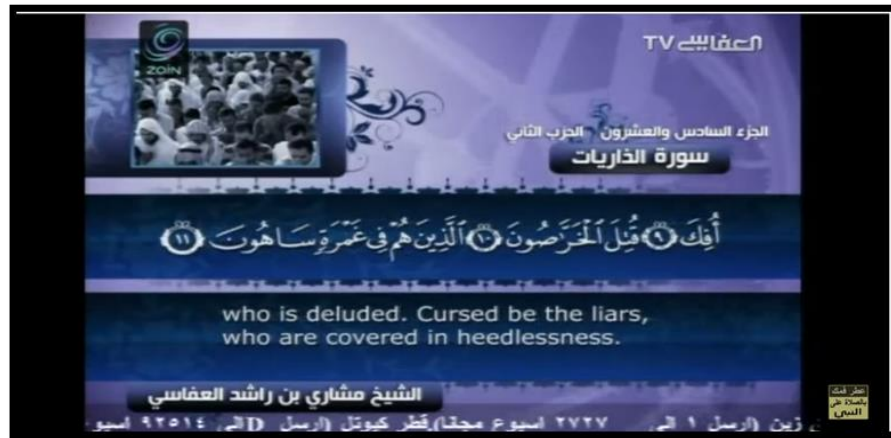
Screenshot 11: Active for passive construction at Al-Affasi Channel (51: 10).

The subtitle shows the Arabic sentence قُتِلَ الخرّاصون translated into the English language without changing in the structure as follows: 'Cursed be the liars.' This might be related to the influence of the Arabic language and its connotation, especially in the Holy Qur'an, over the English language. Also, Mohammad (2006: 53) suggests that the name of Allah, the Almighty, should not be associated with unworthy or low context. Mohammad states:

" حذفه للتّعظيم: ويتحقق بعدم ذكر الفاعل على الألسنة صيانة له، ومما أوّل كذلك قوله تعالى: "قُتِلَ الخرَّاصون "، فلم يذكر اسمه تعالى مع (الخرّاصين) وهم الكذابون الذين يصدرون في أقوالهم عن ظن وتخمين... فقد حذِف الفاعل للتفخيم والتعظيم."
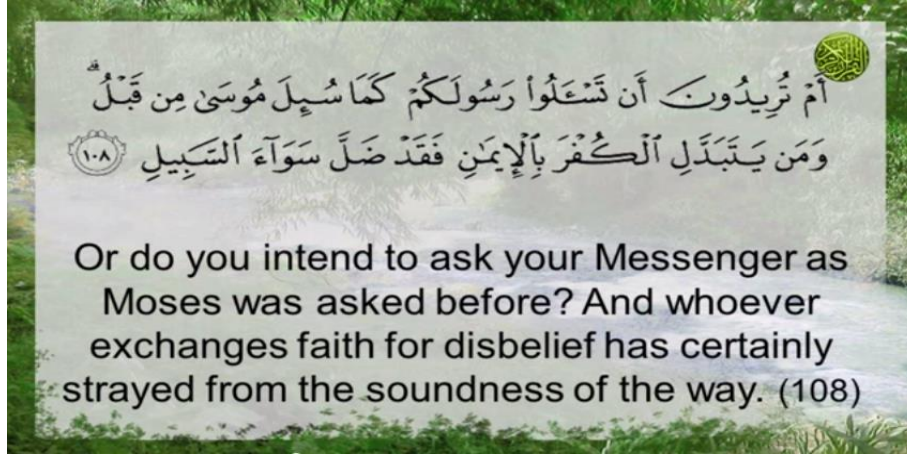
Screenshot 12: Active for passive construction
on Al-Qur'an al-Karim Channel (2:108).

2. Dropping the name of the doer as a means of disgrace. One of the indications that the passive structure holds is to disgrace the doer and that is a achieved by eliminating it, as can be seen in Screenshot 12. Mohammad (2006: 53) states:

"حذف[الفاعل للتحقير]وهو أن بهمل المرسل ذكر الفاعل إهمالا مقصودًا، أو تحقيرًا له ومراعاة لمشاعر المرسل إليه الذي يكره سماع لفظ الفاعل...فالفاعل معلوم... ولم يصرح بذكر الفاعل تعففًا عن ذلك، وتحقيرًا من شأنه, وقد يعبرون عن هذا الغرض بمصطلح الدناءة. "

Some of the eliminated words in the Holy Qur'an are for those who commit bad actions. i.e.crimes and riots among people, and those who rebel against religion or God's word and commands. In Screenshot 12 the subtitle "Or do you intend to ask your Messenger as Moses was asked before?" the absent doer eliminated as a means of disgrace is the people of Moses, as can be seen from the fact that structures of the Arabic and the English subtitles are the same. i.e. The structure remains in the passive form to convey the same message, which is to belittle the doer.

Screenshot 13: Active for passive construction onAtzahratalain Channel (3: 14).

Screenshot 13 above shows that the English subtitle maintains the same structure as the original and that the eliminated word/doer (namely, Satan) in both the recited (auditory) and the written (visual) were not mentioned.

Having considered the previous examples and Screenshots, we reach the conclusion that changing the passive to the active voice in subtitling the Holy Qur'an is considered an unacceptable technique. Since an altering of this structure cannot convey the pragmatic and stylistic aspects of the ST, then it is justified to maintain the original passive structure as employed in the Arabic language.

The main reason Karamitroglou (1998) and Schwarz (2002) among others call for changing the structure of a subtitle is to reduce the text and make it easier and faster for the reader to read the subtitle. However, if we try to translate the two previous subtitles into their active structures, we find that the characters of the active structure actually outnumber those for the passive structure. Example 4 below shows the number of characters each structure occupies on the screen, measured by subtitle workshop 6.0b.

Passive Structure	Characters	Active Structure	Characters
قتل الخرّاصون	13	قتل الله الخرّاصون	18
زيّن للذين كفروا	16	زيّن الله للذين كفروا	21
Cursed be the liars	20	May God curse the liars	23
Beautified for people is the love of	36	Satan beautified for people the love of	39

Example 4. Number of characters in both active and passive structures (interlingual and intralingual subtitling)

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As illustrated in Example 4, contrary to what Karamitroglou suggests, the active structure outnumbers the passive structure in terms of characters when translating and subtitling the Arabic language, thereby breaking this norm. In other words, changing the passive into the active voice in order to reduce the text will not work properly in subtitling the Holy Qur'an. Consequently, disregarding the reduction norm and maintaining the same passive structure in subtitling the Holy Qur'an provides the best feedback to the reader.

4.4.4. Replacing Positive for Negative Expressions

Another technique used to reduce the text of a subtitle on the screen involves replacing a negative structure with its alternate positive one. Karamitroglou (1998: Altering Syntactic Structure) also calls for replacing a negative structure with a positive one in order to reduce the number of characters that appear on the subtitle.

ST	ذَٰلِكَ الْكِتَابُ لَا رَيْبَ ۛ فِيهِ ۛ هُدًى لِّلْمُتَّقِينَ
TT	This is the Book about which there is no doubt, a guidance for those conscious of Allah … (Sahih International)
TT	This is the Book (the Qur'an), whereof there is no doubt, a guidance to those who are Al-Muttaqun [the pious and righteous persons who fear Allah much (abstain from all kinds of sins and evil deeds which He has forbidden) and love Allah much (perform all kinds of good deeds which He has ordained)].(Muhsin Khan)
TT	This is the Scripture whereof there is no doubt, a guidance unto those who ward off (evil). (Pickthall)
TT	This is the Book; in it is guidance sure, without doubt, to those who fear Allah (Yusuf Ali)
TT	This Book, there is no doubt in it, is a guide to those who guard (against evil). (Shakir)
TT	That is the Book; there is no suspicion about it, a guidance to the pious. (Dr. Ghali)
TT	That is the Book, wherein is no doubt, a guidance to the godfearing … (Arberry)

Example 5. Translation of the phrase لا ريب فيه in Surat Al-Baqara (2: 2)

Example 5 above shows the translation of the phrase لَا رَيْبَ فِيهِ corresponding to the English phrases "no doubt in it/about which there is no doubt/whereof there is no doubt/there is no suspicion about it." In the above translations of the Holy Qur'an, note that the technique of replacing a negative structure with a positive one in order to reduce the size of the subtitle has not been applied. Khalaf&Yussuf (n.d: 73) note: "Due to its highly sensitive language, being the word of God, a change in the structure of the sentence

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may result in not only a syntactic change, but also a semantic change and therefore it may ruin the intended meaning." Thus, keeping the ST in a negative structure with no change conveys the original message and the intended meaning in the SL.

Mahmood (2009: 70) states that "[t]o assess the Qur'anic translation is not an easy task." And this is due to many reasons, one of which is accuracy. Achieving precise accuracy in translation of the Holy Qur'an has been difficult for translators. Therefore, they tend to be loyal to the ST, for example, by not transforming the negative structure into positive, lest the verse of the Holy Qur'an lose the meaning it holds and not be able to convey the exact message. Giora (2006: 992) explains: "A further look at how negation is used shows that there are instances suggesting that, instead of being a suppressor operator, a negation marker might, at times, be an intensifier, highlighting the information within its scope."

Example 5 above shows that some translations of the negative phrase لا ريب فيه remain the same and are translated as 'about which there is no doubt'. Translating the negative statement, i.e., the negative verse as it is without converting it to its affirmative counterpart preserves the pragmatic meaning. Givoʹn cited in Giora (2006: 982) clarifies: "in terms of their communicative pragmatics ... affirmative and negative assertions turn out to be two distinct speech acts." Meaning that the negative expression enjoys specific traits that distinguish it from the positive one, which makes it harder to replace the negative expression with the positive one."

Therefore a reader can observe that the previous authorized translations of the Holy Qur'an mentionedin Example 5 follow the same strategy, i.e., keeping the negative format of the verse. However, Yusef Ali tried another technique, namely translating the negative verse and its counterpart to elucidate and explicate the intended meaning, as can be seen in Screenshot 14.
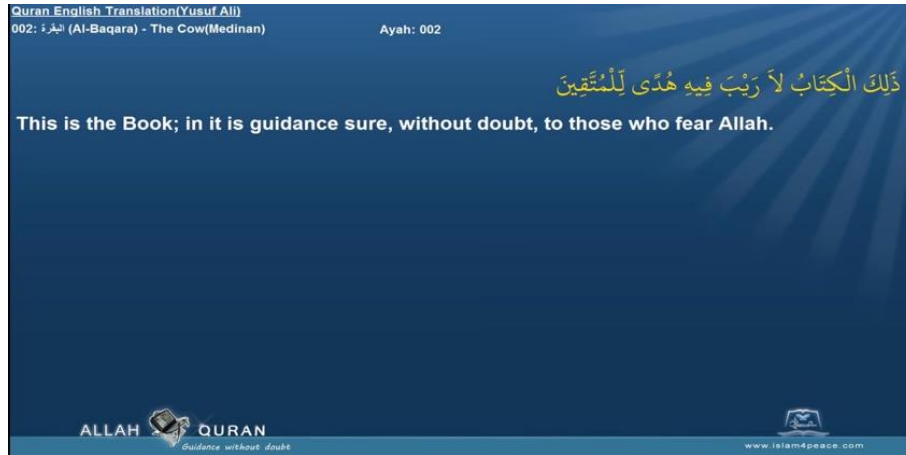
Screenshot14: Positive for negative expressions at Islam4Peace com Channel (2: 2), Yusuf Ali.

This technique is accepted since it elaborates upon the meaning and does not distort its pragmatic meaning. It also enhances the degree of understanding by the audience and raises the degree of accuracy. This technique is considered a criterion for good translation of this type of sensitive texts, especially the Holy Qur'an. Newmark as cited in Mahmood (2009: 70) argues that "some kind of accuracy must be the only criterion of a good translation— what kind of accuracy depending first on the type and then the particular text that has been translated".

As noted earlier, translating and subtitling holy /sensitive texts differs from translating and subtitling any other text and may require violation of Karamitroglou's norms regarding text reduction. However, using various ways to paraphrase the same phrase that needs to be translated, in order to convey the required message, is considered justified in such cases. That is, using two translations, negative and positive, to paraphrase and translate the original negative expression.

4.4.5. Repetition

Repetition in the Holy Qur'an is another substantial issue that is connected to translating and subtitling the Holy Qur'an. If the audience reads the Arabic or the English subtitling on the screen, then they will notice that none of these translations discards even one letter of the recited words.

In another words, it is taken for granted that the subtitle must include every single unit (i.e., letter or word) that is recited. Nevertheless, this contradicts what Karamitroglou (1998) and Schwarz (2002) call for regarding shortening text on the screen and eliminating repeated words or empty expressions. Many language scholars have also criticized this technique of repetition, especially in the Holy Qur'an. Many questions have been raised regarding the function of repeated segments, and consequently whether they should be translated and subtitled on the screen. Al-Hamad (1998, Repetition of Meaning) remarks that:

> The repetitions in the Qur'an attracted the attention of very many of the scholars of previous times. Among these were Qur'anic commentators, scholars of the Qur'an's miraculousness, and the scholars of rhetoric. It appears that criticisms of atheists concerning the repetitions drove these scholars to investigate the reality of the question, and to set out the reasons for it

To answer the question of repetition, two issues need to be discussed regarding keeping the repeated units in the subtitling of the Holy Qur'an. The first of these regards the sensitivity of each individual segment in the religious text, as mentioned earlier. The second involves the function and importance that this rhetorical style of writing holds. Al-Hamad (1998: Introduction) mentions that "[R]epetition is a style widely used in Arabic, for emphasis and for impressing intended meanings on the mind, and is an element of good style and a sort of eloquence."

Thus, Al-Hamad (1998: The Sorts of Repetition in the Qur'an) introduces and defines three styles of repetition in the Holy Qur'an. These are "adjacent literal repetition, disjoined literal repetition, and repetition of meaning." Each one of these kinds has its value and importance in the context in which it occurs.

The subtitles in Screenshots 15-16 below illustrate the adjacent literal repetition technique, and according to Al-Hamad (1998: The Sorts of Repetition in the Qur'an), this

kind of repetition occurs when the same unit, i.e., word, phrase, or entire verse is repeated. The translation in these two Screenshots shows that the same verse كلّا سيعلمون is repeated.

Screenshot 15: Adjacent literal repetition in the Holy Qur'an (87: 4) on the Zenncol Channel.

Screenshot 16: Adjacent literal repetition in the Holy Qur'an (87: 5) on the Zenncol Channel.

According to Al-Hamad (1998: The Views of Early Scholars Concerning Repetition in the Holy Qur'an) the purpose of such repetition is "to emphasize and strengthen the general meaning."

If we were to translate the literal meaning of the recited verse in Screenshot 16, then the literal subtitle would be "Then, KNOW they shall soon" (i.e., come to know). However, as mentioned earlier, each segment in the holy text is imbued with significance and its presence reflects amplification within the context.

In another words, the word كَلَّا *kalla* means 'No' in isolation or in a different context, but it is translated as 'Verily', and the word ثُمَّ *thumma* means 'then' or 'later' but it was also translated as 'Verily'. Ultimately, the final subtitle emerges as, 'Verily, verily they shall soon (come to) know'. And by replacing the two words *thumma* and *kalla* with 'Verily, verily', the intended message that the second verse holds emphasizes and stresses the meaning of the previous verse. ash-Shawkani[7] (2004) clarifies:

: "كلا سيعلمون ردع لهم وزجر [...]. وقيل كلا بمعنى حقا ، ثم كرر الردع والزجر فقال: ثم كلا سيعلمون للمبالغة في التأكيد والتشديد في الوعيد. ''

Another exegesis for the same verse is the translation of ar-Razi[8] (2004), who explains that the significance of this repetition is to stress the meaning and to emphasize it:

'' أن الغرض من التكرير التأكيد والتشديد، ومعنى ثم الإشعار بأن الوعيد الثاني أبلغ من الوعيد الأول وأشد ''

In this case repeating the same phrase كَلَّا سيعلمون as 'verily' is justified according to Muslim Qur'anic scholars due to the importance and significance that this repetition holds.

The second sort of repetition is *disjoined literal repetition*, which according to Al-Hamad (1998: Sorts of Repetition) includes the repetition of a phrase, or a verse, or several verses. The example for disjoined literal repetition shown in Screenshot 17 below is the verse فَبِأَيِّ آلاء رَبِّكما تكذِّبان, which in English means 'then which of the blessings of your lord will you both (Jinn and man) deny?'. On Screenshot 17, this verse is mentioned 5 times and consequently subtitled 5 times. But if the audience keeps watching the rest of the video, they will notice that this verse is mentioned 31 times in Surat ar-Rahman and it was also subtitled and presented on the screen 31 times. According to Al-Hamad (1998: The View of Early Scholars Concerning Interpretation of the Repetitions in the Qur'an):

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[7] Available online at: http://library.islamweb.net/newlibrary/display_book.php?idfrom=821&idto=821&bk_no=66&ID=899 (Accessed April 2015)

[8] Available on line at http://library.islamweb.net/newlibrary/display_book.php?flag=1&bk_no=132&surano=78&ayano=4 (Accessed August 2015)

The dominant view of the scholars about repetitions of this sort is that they serve purposes of emphasis and confirmation. The context necessitates the repetition of a particular verse, and the repetition is different to the first verse. It is therefore only an apparent repetition and in reality bears a different meaning.

In other words, in Suratar-Rahman, Allah the Almighty mentions the blessings that were granted to his creatures, and after each blessing this verse ('then which of the blessings of your lord will you both (Jinn and man) deny?') is inserted. Therefore, mentioning this verse every time indicates a special meaning and a new significance is implied in a different way .
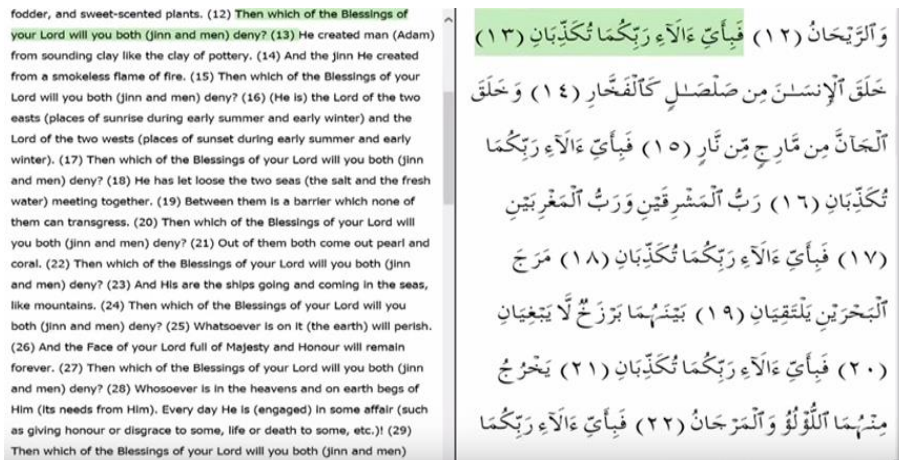
Screenshot 17: Repetition in the Holy Qur'an (disjoined literal repetition).
On Al-Ikhlas LA Channel

To explain this idea, Ibn Qutaiba as cited in Al-Hamad (1998) also adds:

> The reason for the repetition of the verse, [Then which of the blessings of your lord will you both (Jinn and man) deny?] is this: in this sura[h] Almighty God recalls the bounties He bestows on His creatures, and His power, and He completes each bounty with the above verse; He places it between two bounties so that men should know the magnitude of the bounties that are being recalled, and they should be rooted in their minds.

Correspondingly, subtitling these repeated 31 verses and reshowing? their subtitle on the screen each time it is repeated and recited is considered essential in order to convey the intended meaning in the *surah* and to transmit and express the exact message the *surah* is supposed to convey. That is to say, repetition is an expressive device that is common in and essential to the Arabic language, not only because of its importance as a rhetorical device, but also because of the significance it holds to stress and confirm the intended meaning as well as changing the meaning of the context it occurs in.

Repetition of Meaning is represented in the stories of the prophets that have been mentioned repeatedly in various verses of the Qur'an. Hamad (1998) explains:

Subjects in the Qur'an like the stories of the prophets such as Adam, Noah, Abraham, and Moses (PUT), the resurrection of the dead, Paradise and Hell, and certain cosmic phenomena and evidences of Divine unity are described in various sura[h]s. Just as verses such as these are not repeated in all the sura[h]s, so they are not repeated literally. For the same subjects are expressed with different words and meanings, which means that it cannot be placed among the literal repetitions. What drove me to classify these as 'repetition of meanings'

This kind of repetition is influential; in fact, each one of these repetition techniques has a certain value that cannot be neither skipped nor deleted. Otherwise it will contradict with the Skopos of translating the Holy Qur'an and consequently the subtitling the Holy Qur'an.

4.4.6. Retrieved Ellipsis

According to Oxford Dictionary (2015)[9] the meaning of *ellipsis* is "The omission from speech or writing of a word or words that are superfluous or able to be understood from contextual clues."

Many scholars who discuss the issue of subtitling call for reducing the length of the subtitle presented on the screen according to the general technical norms (see Section 4.4.1 Text Reduction). In any event, this technique cannot be applied in subtitling the Holy Qur'an because each word has significance, and losing any of these words might lead to a loss of content, which will also affect the ability of the targeted audience to absorb the intended meaning. The targeted audience, whose main concern is to understand and assimilate the messages, order, and morals of the Holy Qur'an, might be unduly influenced by removing the ellipsis.

Regarding this issue Kovacic cited in Schwarz (2002: Specific Strategies in Sub-titling) declares that "This decision is influenced […] by three factors, the type of program, the target audience and the aesthetic aspect of the language."

Ellipsis is common in the Arabic language; Sadiq (2010: 33) argues that the Holy Qur'an is full of ellipses, which are essential to indicate the strength of its eloquent abilities, such as stressing a point or discarding it. This linguistic feature is one of the features that highlights differences between the Arabic and the English language and reflects the

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[9]Available online on:http://www.oxforddictionaries.com/definition/english/ellipsis (Accessed December 2015)

richness of the Arabic language and culture. In order to surpass this difference in language and culture, the subtitling of the Holy Qur'an must indicate the hidden and embedded meaning that a verse carries by adding it into brackets or parentheses when subtitling into English. This method is employed by all of the Qur'anic channels.

According to Ali et al. (2012: 589): "In the translation of the Holy Qur'an, due to the way English uses ellipsis, it is sometimes necessary to add the elided words (which usually appear in brackets) to complete a sentence in the translation." Meaning that subtitling the same Arabic verse into English without adding ellipsis (the missing words/ideas that the Arabic language and culture hold, but the English language do not) can distort the meaning of a verse.

Therefore, it is necessary to add the ellipsis to the English subtitle shown on the screen even if doing so violates the technical norms of subtitling. Ali et al. (2012: 589) clarify: "[I]n English, it is better to retrieve the deleted word to understand the deep meaning of the verse [since] literal translation or word-for-word translation is not applicable here." In short, by not adding the ellipsis back into the English subtitle and without revealing this missing piece of information, the verse may lose its meaning, which might lead to the reader misunderstanding or becoming confused.

Example 6 below illustrates the necessity of retrieving the Arabic language ellipses and inserting them back into the English subtitle to make the English subtitle of the Holy Qur'an clear and easy to understand.

| ST	فَلَمَّا رَأَىٰ قَمِيصَهُ قُدَّ مِن دُبُرٍ قَالَ إِنَّهُ مِن كَيْدِكُنَّ ۖ إِنَّ كَيْدَكُنَّ عَظِيمٌ
TT	So when her husband saw his shirt torn from the back, he said, "Indeed, it is of the women's plan. Indeed, your plan is great." (Sahih International)
TT	So when he (her husband) saw his [(Yusuf's (Joseph's)] shirt torn at the back; (her husband) said: "Surely, it is a plot of you women! Certainly mighty is your plot!" (Muhsin Khan)
TT	So when he saw his shirt torn from behind, he said: Lo! this is of the guile of you women. Lo! The guile of you is very great. (Pickthall)
TT	So when he saw his shirt, – that it was torn at the back, – (her husband) said: "Behold! It is a snare of you women! truly, mighty is your snare!" (Yusuf Ali)
TT	So when he saw his shirt rent from behind, he said: Surely it is a guile of you women; surely your guile is great … (Shakir)

TT	So, as soon as he saw his shirt ripped from the rear, he said, "Surely this is of your (The Arabic adjective is feminine plural) (women's) plotting; surely your (The Arabic adjective is feminine plural) plotting is monstrous …" (Dr. Ghali)
TT	When he saw his shirt was torn from behind he said, 'This is of your women's guile; surely your guile is great.' (Arberry)

Example 6: Retrieving ellipses into the English subtitling of the Holy Qur'an

In order to understand this verse, it is necessary to review the context of this *surah*. This verse is taken from *Surat Yusuf*, which narrates the story of the prophet Yusuf after his return from Egypt. The Aziz (Governor of Egypt and Chief Officer of the King) offered a price that none could match to buy Prophet Yusuf. He brought Prophet Yusuf (AS)[10] home and told his wife that they would adopt him as their son. [The Wife of the Aziz], however, was so taken by Prophet Yusuf's (AS) beauty that she sought to have illicit relations with him. A prophet of Allah could never take part in such an evil deed and Prophet Yusuf (AS) backed away from the advances of the wife of Aziz. As he raced for the door, she ripped his shirt from behind. At the door they met the Aziz. On seeing her husband, the wife of Aziz tried to blame Yusuf (AS) by claiming that he had tried to lay a hand on her. Before the Aziz could vent his fury on Prophet Yusuf (AS), a baby spoke up from the cradle, and the Holy Qur'an says: And a witness from her own household testified, "If his shirt is torn from the front, then she speaks the truth and he is of the liars. And if his shirt is torn from behind, then she lies and he is of the truthful one." Surah Yusuf (12: 26-27).

The shirt was, of course, torn from behind, and the Aziz was extremely angry with his wife for attempting such an act of indecency. The subtitle in Screenshots 18 and19 narrates the moment when the Aziz examined the shirt and discovered that his wife was culpable and that Prophet Yusuf was innocent.

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[10]'Alayhis Salaam' or (AS.) meaning 'upon him be peace'. This supplication is normally associated with all the Prophets of Allah Subhanah..Available on line athttp://gowister.com/islam-answer-7104.html(AccessedMay 2015)
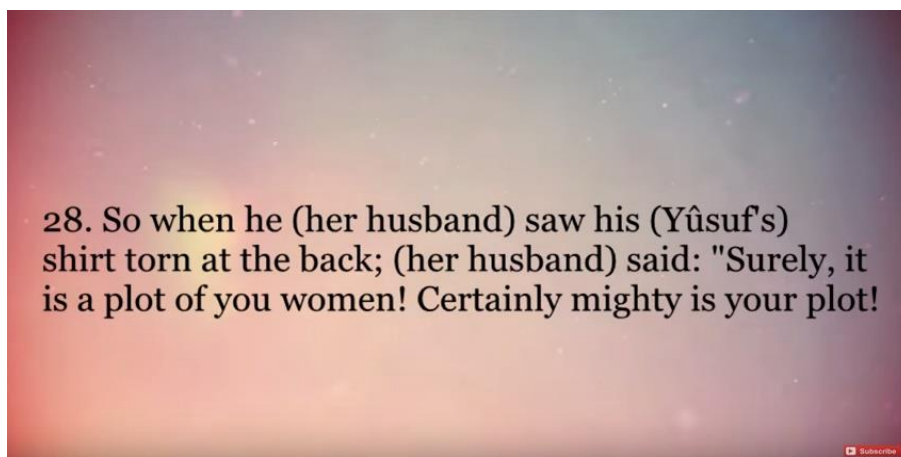
Screenshot 18: Retrieved ellipses in the Holy Qur'an, Khan translation.

Screenshot 18 may represent the subtitle with the best exegesis, namely, that translated by Khan, disregarding the length and the number of ellipses retrieved.

The three ellipses retrieved are 'her husband', 'Yusuf's', and 'her husband'. as indicated in the subtitle by parentheses. Retrieving each one of these ellipses serves the purpose of enhancing understanding of the context. At this level of the narration of the story of Yusuf, the plot has reached its climax. Therefore, misunderstanding one word (in this case an inability to differentiate between the two main male characters Yusuf and Aziz) or misunderstanding a reflexive pronoun (in this case, Yusuf**'s** shirt) may turn the story upside down and lead to a failure to understand the events correctly.

If we compare this subtitle translated by Khan in Screenshot 18 above to that translated by Sahih International in Screenshot 19 below, we see that, unlike Screenshot 18, Screenshot 19 fails to convey the exact and intended meaning. In other words, the interlingual subtitling ignores the role of Yusuf in this scene. Also, the pronoun 'He' seems to refer to her husband (Aziz) whose shirt was torn, which changes the plot of the story, the intended meaning, and therefore might be considered a misleading translation
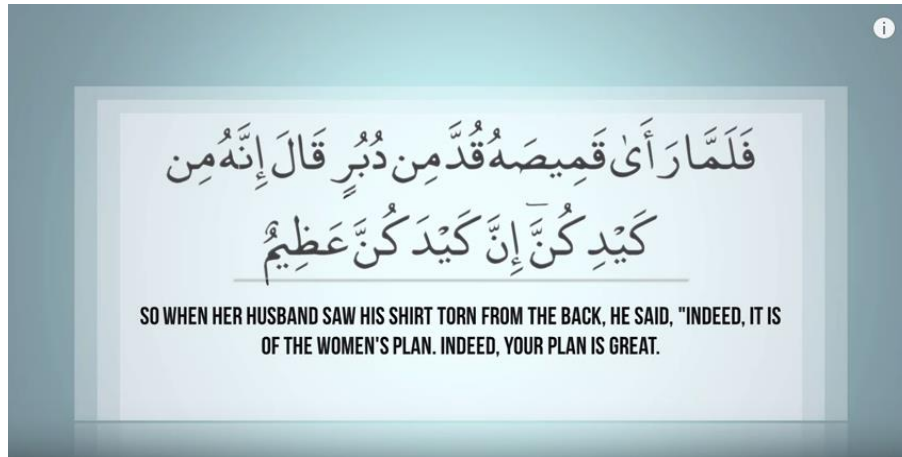
Screenshot 19: ellipsis in the Holy Qur'an, Sahih International translation (12: 28).

Another example that illustrates the importance of retrieving the ellipses in the English subtitling of the Holy Qur'an is the Pickthall translation, which reads, "So when he saw his shirt torn from behind, he said: Lo! This is of the guile of you women. Lo! The guile of you is very great" (see Example7). This subtitle also results in ambiguity, by not indicating the exact meaning that comes from subtitling the Holy Qur'an in a word-by-word manner and disregarding an important feature, namely, retrieving ellipses.

4.5 Sociolinguistics

In this section two main points will be discussed, which are cultural differences and gender issues.

4.5.1. Cultural Differences

One of the factors that make the translation of the Holy Qur'an from Arabic into English difficult is the cultural barrier. According to Khalaf and Yussof (n.d.: 83), "cultural references are oftentimes language specific." Common cultural meanings can be translated easily. However, problems arise when there is no equivalence in the TL. With this in mind, Khalaf and Yussof clarifythat "many cultural expressions lack equivalence in the TL and are borrowed, transliterated, or explained. In this discourse translators deal with a considerable number of cultural references," as illustrated in Example 7 below.

SL	وَإِذَا رَأَيْتَهُمْ تُعْجِبُكَ أَجْسَامُهُمْ وَإِن يَقُولُوا تَسْمَعْ لِقَوْلِهِمْ كَأَنَّهُمْ خُشُبٌ مُّسَنَّدَةٌ يَحْسَبُونَ كُلَّ صَيْحَةٍ عَلَيْهِمْ هُمُ الْعَدُوُّ فَاحْذَرْهُمْ قَاتَلَهُمُ اللَّهُ أَنَّىٰ يُؤْفَكُونَ
TL	And when you see them, their forms please you, and if they speak, you listen to their speech. [They are] as if they were pieces of wood propped up – they think that every

	shout is against them. They are the enemy, so beware of them. May Allah destroy them; how are they deluded? (Sahih International)
TL	And when thou seest them their figures please thee; and if they speak thou givest ear unto their speech. (They are) as though they were blocks of wood in striped cloaks. They deem every shout to be against them. They are the enemy, so beware of them. Allah confound them! How they are perverted! (Pickthall)
TL	When thou lookest at them, their exteriors please thee; and when they speak, thou listenest to their words. They are as (worthless as hollow) pieces of timber propped up, (unable to stand on their own). They think that every cry is against them. They are the enemies; so beware of them. The curse of Allah be on them! How are they deluded (away from the Truth)! (Yusuf Ali)
TL	And when you see them, their persons will please you, and If they speak, you will listen to their speech; (they are) as if they were big pieces of wood clad with garments; they think every cry to be against them. They are the enemy, therefore beware of them; may Allah destroy them, whence are they turned back? (Shakir)
TL	And when you look at them, their bodies please you; and when they speak, you listen to their words. They are as blocks of wood propped up. They think that every cry is against them. They are the enemies, so beware of them. May Allah curse them! How are they denying (or deviating from) the Right Path. (Mohsin Khan)
TL	When thou seest them, their bodies please thee; but when they speak, thou listenest to their speech, and it is as they were propped-up timbers. They think every cry is against them. They are the enemy; so beware of them. God assail them! How they are perverted! (Arberry)

Example 7. Cultural limitation in translation of the phrase خُشُبٌ مُّسَنَّدَةٌ

In Example 7 the focus is on a description of the hypocrites. They are described as blocks of wood propped up, or pieces of wood propped up. However, this literal translation may not be able to transfer from the SL the intended meaning. The image of 'blocks of wood' reflects a cultural notion that these people have a strong body structure, but there is no substance to them because they do not use their brains; so they are useless and worthless like hollow pieces of wood. According to AT-Tabari[11], the exegesis of this verse is:

'' كأن هؤلاء المنافقين خشب مسندة لا خير عندهم ولا فقه لهم ولا علم ، وإنما هم صور بلا أحلام ، وأشباح بلا عقول ''

By this he means that the hypocrites have no good or knowledge in them; they are bodies with no dreams and ghosts with no brains.

Abdul-Raof (2004: 105, as cited in Khalaf and Yusoff , p.83) comments regarding the previous interpretation for this phrase: "translation renders neither the 'sense' nor the

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[11]Available online at
http://library.islamweb.net/newlibrary/display_book.php?idfrom=4837&idto=4837&bk_no=50&I901
(Accessed August 2015).

intended meaning of [خَشَبٌ مُسَنَّدَةٌ]. The translator, as one possible solution, could have substituted the source cultural reference with another target cultural reference."

Indeed, one of the thorny issues in translating the Holy Qur'an is the cultural factor. So in order to realize the meaning of the subtitle of Holy Qur'an shown on the screen , it is necessary to understand and transmit the cultural messages (i.e., the Arabic culture) as well as the linguistic messages. Otherwise the subtitle will make no sense to the receptor reader, especially when it is limited by the temporal parameter.

Shaheen (1991: 14-15) notes that "[w]hen discussing a text, the sociolinguist is concerned particularly with its author, its historical background, the circumstances involved in its production, and the history of its interpretation, for such elements figure in the social setting of communication." and this can be achieved through the functional translation or clarifying the cultural meaning between parenthesis (check Yusuf Ali translation in example 7)

To domesticate the ST and make it as close as possible to the TT, Nida &Taber (2003: 23) suggest that the best translation for the social expression is the dynamic factor (or sense-for-sense translation). In this regard they declare:

> We can only rightly compare the equivalence of response, rather than the degree of agreement between the original source and the later receptors, for we cannot presume that the source was writing for this 'unknown audience' or that the monolingual receptors in the second language have enough background to understand the setting of the original communication.

According to Abdul-Raof (as cited in Khalaf and Yossuf, n.d.: 83), the best translation for the Arabic expression in question would be 'being useless as an old rag'.

4.5.2. Gender Issues

Gender plays an essential role in translating texts, especially sensitive texts like the Holy Qur'an, because it reflects indispensable conditions that distinguish the specific society which the ST expresses. Najjar &Shaheen (2015: 267) explain, "Further research on the translational impact of gender sensitivity and its effect on other types of texts, such as religious ones, and the Holy Qur'an in particular are recommended."

The process of translating the Holy Qur'an casts its shadow on the Qur'anic subtitling process since subtitling the Holy Qur'an is a matter of presenting one of the authorized translations on the screen. Simon (2003: x) states:

> What does it mean to position translation within cultural studies? It means principally, that the terms "culture," "identity" and "gender" are not taken for granted but are themselves the object of inquiry. They are no longer self-explanatory notions, which can be used unquestioningly.

Therefore, it is essential for the translator to be fully aware of the ideology and the culture of the ST before translating and, accordingly, subtitling it. In this respect, Najjar &Shaheen (2015: 267) elucidate: "When handling gender-related issues, it is also important to keep in mind the social, cultural, and ideological considerations of the […] society."

In certain verses in the Holy Qur'an it is noticed the precedence of the male over the female, but in other verses the other way is applied. Example 8 below highlights the importance of maintaining the gender whilst translating and subtitling the Holy Qur'an.

ST	وَالسَّارِقُ وَالسَّارِقَةُ فَاقْطَعُواْ أَيْدِيَهُمَا جَزَاء بِمَا كَسَبَا نَكَالاً مِّنَ اللّهِ وَاللّهُ عَزِيزٌ حَكِيمٌ
TT	[As for] the thief, the male and the female, amputate their hands in recompense for what they committed as a deterrent [punishment] from Allah. And Allah is Exalted in Might and Wise. (Sahih International)
TT	As for the thief, both male and female, cut off their hands. It is the reward of their own deeds, an exemplary punishment from Allah. Allah is Mighty, Wise. (Pickthall)
TT	As to the thief, male or female, cut off his or her hands: a punishment by way of example, from Allah, for their crime: and Allah is Exalted in power. (Yusuf Ali)
TT	And (as for) the man who steals and the woman who steals, cut off their hands as a punishment for what they have earned, an exemplary punishment from Allah; and Allah is Mighty, Wise. (Shakir)
TT	Cut off the hands of a male or female thief as a punishment for their deed and a lesson for them from God. God is Majestic and All-wise. (Muhammad Sarwar)
TT	Cut off (from the wrist joint) the (right) hand of the thief, male or female, as a recompense for that which they committed, a punishment by way of example from Allah. And Allah is All-Powerful, All-Wise. (Mohsin Khan)
TT	And the thief, male and female: cut off the hands of both, as a recompense for what they have earned, and a punishment exemplary from God; God is All-mighty, All-wise. (Arberry)

Example 8. Preserving gender in translation (5: 38)

Note that the translation of the phrase وَالسَّارِقُ وَالسَّارِقَةُ from Arabic into English preserves its gender and its syntactic order since preserving the structural order while translating is considered part of maintaining the gender issues. Najjar &Shahin (2015: 267) clarifies: "Translating gendered texts does not mean changing or manipulating the language

system […] The translation process requires accuracy, fidelity, and faithfulness. These codes of ethics should be applied to the whole process, from translating to analyzing and finally delivering the TT without committing any grammatical mistakes."

This is due to the importance which the order of gender holds and which reflects a great deal of cultural impact that cannot be discarded because it depicts the culture of the ST. Regarding this matter, Simon (2003) explains: "Taken together translation and gender seem to offer a particularly attractive matrix through which to investigate issues of identity in language." Again, these cultural impacts that are not clear in the TC and/or which have no equivalence should be clarified and facilitated to make the connotative meaning clear to the audience, and ease the understanding of the subtitle (check 3.1).

Chapter 5

5.1. Technical Parameters

Karamitroglou (1998, Preface) discusses a tendency in European countries towards developing a unified set of standards for subtitling. Karamitroglou documents this trend by observing and describing the conventions that have been followed across Europe in recent years. The need for a unified set of standards for subtitling at that time coincided with a technical revolution in the media. In order to attract as large an audience as possible, a unified set of technical parameters has been established and applied by (ESIST). The main goal of this organization is to make subtitles accessible to the audience by making the subtitles efficient, i.e., understood by the majority of the audience and governed by the technical parameters that are applied.

In this chapter the researcher will present some of the technical parameters, namely spatial and temporal parameters, introduced by Karamitroglou (1998), Schwarz(2002), and Baker (2009)and apply some of them to subtitling the Holy Qur'an to examine whether or not these norms have been adopted by the Qur'anic channels in subtitling the Holy Qur'an.

5.1.1. Spatial Parameters/Layout

In this section a number of issues will be discussed, such as position of the subtitle on the screen, size of subtitle on the screen the number of lines, the number of characters per line, and font colors and background.

5.1.1.1 Position on the Screen

It seems that the norm most frequently applied regarding the position of subtitling is to position it on the lowest part of the screen. Presenting the subtitle there enables the audience to see the most important part of the picture presented on the screen with no obstruction. Schwarz (2002, Presentation on Screen) states: "Sub-titles are conventionally placed at the bottom of the screen (for translations into Roman script) either left-aligned or cent[e]red. Sub-titles must not stay on the screen across a picture edit as this disturbs the visual experience too much." Karamitroglou (1998, Text positioning) supports the idea of positioning the subtitle on the lower part of the screen. Not only that, he also suggests that the subtitle should occupy limited space on the screen, as well as assuming a horizontal shape in order to make it easier for the reader to understand the subtitle quickly. Karamitroglou (1998, Text Positioning) points out:

> Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the target film. The lowest line of the subtitles should appear at least 1/12 of the total screen height above the bottom of the screen, so that the eye of the viewer does not have to travel a long distance towards the lowest part of the screen to read it. Space should also be provided on the horizontal axis, so that, again, the eye of the viewer does not have to travel a long distance along the sides of the screen in order to read a subtitle line. To this end, image space of at least 1/12 of the total screen width should be provided to the left of the first character and at least 1/12 of the total screen width to the right of the last character, for each subtitle line.

This was about subtitling movies. As for the Qur'anic subtitling the case is not the same, normative positioning of the interlingual subtitle in the lower part of the screen can be seen in the previous Screenshots 2, 7, and 13. However, other positions for the interlingual subtitle can also be found, such as the middle of the screen (see Screenshots 3,4,6,8, 9, 11, and 18) or the upper part of the screen (see Screenshot 14).or even the entire page (Screenshot 17). All of these Screenshots illustrate the irregular features and inconsistency regarding positioning of subtitles for the Holy Qur'an on the Qur'anic channels. The inconsistency can even be observed within the same channel, e.g., Al-Majd Channel as illustrated by Screenshots 3, 4, and 5. The position of the subtitle in Screenshot 3 is in an upper part of the screen when compared to Screenshot 4, whereas Screenshot 5 is positioned in the lower part of the screen.

Baker mentions another type of subtitle that deviates from Karamitroglou's horizontal axis, which is the vertical subtitle. Baker (2009:247) states: "[i]ntralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language," as can be seen in Screenshot 20 below.

Karamitroglou also mentions a case when the subtitle appears on a different side of the screen. He explains:

> Subtitles could be positioned towards the upper part of the screen only in extreme cases where visual material (linguistic or other) of vital importance to the appreciation and the comprehension of the target film is exposed at the pre-determined part of the screen where subtitles would otherwise be inserted.

The presence of the subtitle in a vertical position may be justified in this case because of the absence of the poly-semiotic features on the screen, which leaves a larger space for the subtitle and greater freedom for it to occupy another position.

Screenshot 20: Vertical intralingual subtitling. Al-Majd Channel.

5.1.1.2. The Size of the Subtitle

The other parameter that Karamitroglou discusses is the size of the subtitle, which should be a maximum of 1/12 for one line and 2/12 for two lines. Many Screenshots from various Qur'anic channels were measured by Microsoft publisher and the size of the interlingual subtitles were generally far greater than the size suggested by Karamitroglou. For example, the size of the subtitle in Screenshot 1 is 1/5, the size of the subtitle in Screenshot 12 is 1/3, the size of the subtitle in Screenshot 14 is 1/30, and the size of the subtitle in Screenshot 17 is 1/2. A wide variation in the size of the interlingual subtitles can also be noticed, which further reflects inconsistency in the size of the subtitling on the Qur'anic channels.

5.1.1.3. Number of Lines and Characters

Schwarz (2002) mentions that the subtitle should be one or two lines. She states: "[Sub-titles] consist of one or two lines and of no more than 35 characters (including spaces)." Karamitroglou (1998) also mentions that two lines maximum should appear on the screen to prevent the subtitles from blocking any poly-semiotic features that the image reveals. Karamitroglou (1998, Number of lines) states:

> A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time[…]Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions. An increase in the number of characters, attempting to fit over 40 per subtitle line, reduces the legibility of the subtitles because the font size is also inevitably reduced.

However, these norms are not necessarily followed in subtitling the Holy Qur'an. In most cases, and as confirmed by the previous Screenshots, neither is the number of subtitles on the Holy Qur'an channel limited to two lines, nor is the number of characters limitedto35-40.Previous Screenshots were examined to determine the number of subtitles and the number of characters in each subtitle, with the results below.

Screenshot Number	Number of Lines	Number of Characters	Total of Number of Characters
1	3	50/46/46	132
2	3	75/71/67	213
3	3	41/44/43	128
4	2	48/50	98
5	3	46/47/21	114
6	3	57/55/47	159
7	2	63/73	136
8	3	42/35/25	102
9	3	32/40/25	97
10	1	32	32

Table: 1.Number of interlingual subtitle lines in each Screenshot
and number of characters in each line (Screenshots 1-10)

According to Table 1 above, illustrating both the number of lines of subtitling and the number of characters in each line, we find out that one Screenshot out of ten in the set of Screenshots selected fulfills the standards outlined by Karamitroglou (1998) and Schwarz (2002). The other Screenshots violate the parameters of the number of lines presented on the screen and/or the number of characters in each line. There are many reasons for this. One is the need to fulfill the semantic load represented by the intralingual (Arabic) subtitle and another one is the need to cope with the recited words that must be

revealed on the screen through the interlingual subtitling. Yet another reason is the fact that the static background picture contains no important images that are being blocked by the subtitling, so the rationale for the subtitling constraints does not apply here.

The selected Screenshots in Table 1 have one thing in common, the drive to convey as much information as possible to accommodate the Arabic subtitle and/or the recited content and to present this information in the interlingual subtitle on the screen. The previously noted violations can thus be justified since they fulfill the purpose of their presentation on the screen (see Section 1.3.above)

5.1.1.4 Font Color and Background

Choosing the best font color and background play an important role in making the reading of a subtitle presented on the screen easier for the viewer to read. Therefore, Karamitroglou suggests specific norms relating to the font color and its background. Karamitroglou (1998, Font Color and Background) notes that:

> Type characters should be [colored] pale white (not "snow-bright" white) because a too flashy pigment would render them tiring to the viewers' eye. They should also be presented against a grey, see-through "ghost box" rather than in a contoured format (surrounded by a shadowed edge) since it has been proven that it easier for the eye to read against a fixed rather than a varying/moving background. In addition, the [color] of the "ghost box" (grey) is both neutral to the eye and gives the impression that it does not entirely block the background image.

This norm concerning the color of the characters seems to apply to some of the previous Screenshots (see Screenshots 1, 5,6,8,11,13,14,15,16, and 17). However, if we compare other previous Screenshots, a break with this norm will be noted in Screenshots 2,3,4,7,9,10,12,18, and 19) because the color of the subtitle is black. There are other considerations that need to be taken into account regarding the previous Screenshots, such as the static nature of the image and the absence of poly-semiotic features on the screen. Therefore, this violation might be justified by the fact that the color of the font contrasts with the color of the background, which makes it easier for the viewer to read, especially when the background is of a bright color, i.e., white.

However, in Screenshot 21 we encounter a different situation. The font appears on the screen in white, whereas the background to the font is black and not transparent, thus blocking part of the image
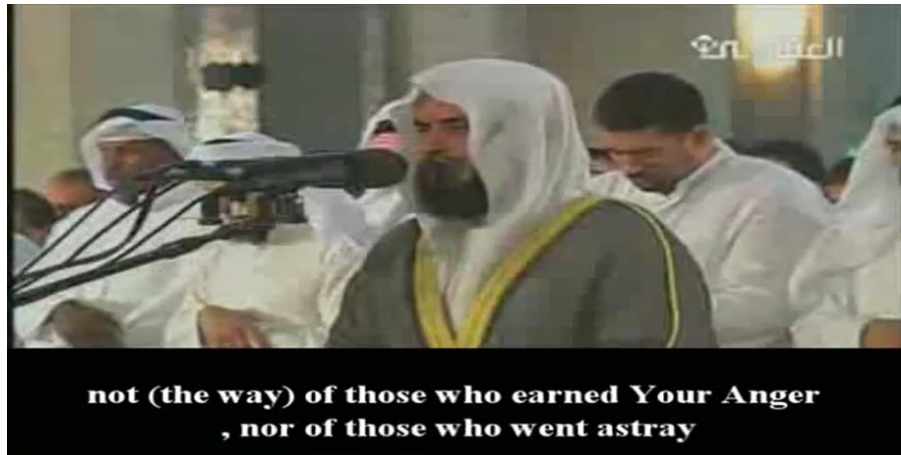
Screenshot 21: Blocking of polysemiotic features.

One of the main reasons behind having a transparent background for the subtitle is to reveal the full image behind the subtitle. Schwarz (2002: Presentation on Screen) states: "To ensure good legibility on any type of background, a simple font in white or yellow with a dark drop-shadow is used or the titles appear on a dark and usually transparent bar." However, Screenshot 21 reveals many violations, including the fact that the black background blocks the image of the Imam in prayer. Such an image is considered important and blocking it might be considered an unjustified violation.

5.2. Temporal Parameters

In this section the researcher will discuss the importance of the temporal restriction, the temporal norms that are followed in translating movies ,as outlined mainly by Karamitroglou and Schwarz, and the possibility of applying these norms in subtitling the Holy Qur'an. Synchronicity between visual, nonverbal and subtitle on the screen is essential when subtitling AV materials. According to De Linde and Kay (1999:6), "The restriction on time derives from the need for synchronicity and the reading speed of viewers." They also mention other factors that control reading speed (1999): "reading speeds not only vary according to the quantity and complexity of linguistic information in subtitles, but also in relation to the type of visual information on the screen at any given moment. De Linde and Kay (1999) also focus on how the genre of a film affects the viewers:

> There are many other cases with similar effects, where the dynamic information on the screen is significant to the point that subtitles have to be restricted to essential static information, leaving a viewer's eye free to roam the image. For example, when a character's attention is distracted from a group conversation towards another character, it is only necessary to indicate that the conversation is continuing, leaving viewers time to focus on the important information in the image.

Karamitroglou (1998) and Schwarz (2002) among others have discussed the issue of time restrictions ?the AV products, its importance, and its norms. In a general view, when talking about the temporal restrictions in subtitling the Holy Qur'an channels it is noticed that the temporal parameters adopted by Karamitroglou and Schwarz are not applied. Al-Junaydi(2012:24) explains "[T]he level of time restriction to the subtitling performance may be increased when addressing Arab viewers." And since the Arab viewers are part of the targeted audience changing of the temporal parameters was taken into account.

Therefore, it is found that applying the norms of temporal parameters is not the case when talking about subtitling the Holy Qur'an because of many factors (see 1.3 purpose of subtitling the Holy Qur'an).To examines the gap between the temporal norms applied on the Qur'anic channels and other AV materials, some of the Screenshots were taken earlier will be examined through subtitle workshop 6.0b to calculate the duration the subtitle remains on the screen.

Screenshot	Number of subtitles	Show Time	Hide Time	Duration
1	3	24.14.335	24.27.007	00.12.672
2	3	21.01.594	21.14.517	00.12.923
7	2	12.09.189	12.17.073	00.07.884
8	3	02.57.529	03.04.703	00.07.111
9	3	02.25.710	02.47.524	00.21.841
10	1	01.13.454	01.19.447	00.05.993
12	4	43.10.233	43.29.425	00.19.192
13	3	03.22.802	03.34.341	00.11.539
14	1	00.12.311	00.18.190	00.05.879
15	2	00.33.882	00.37.870	00.03.988
16	2	00.39.085	00.45.480	00.06.395
18	3	08.04.808	08.20.964	00.16.156
19	2	10.08.311	10.27.298	00.18.987
23	One word	00.10.882	00.24.580	00.13.698
24	3	00.00.212	00.10.315	0.10.103

*Table2: Duration of the Qur'an subtitles on the screen.*

According to Table 2 there are many videos in which the subtitle consist of two lines, the duration of these two- lines subtitle varies from approximately 4- 19 seconds on the screen. However, if we compare this duration of time to the one suggested by Karamitroglou, which is in this case 6 seconds, we notice that there is a violation represented in the huge gap between these durations applied in these Screenshots and the ones suggested by Karamitroglou. In this regard Karamitroglou (1998) explains:

> [A] full two line subtitle containing 14-16 words should remain on the screen for a maximum time of something less than 5 1/2 seconds. However, we would actually have to expand the estimate to around 6 seconds because one should also add about 1/4-1/2 of a second that the brain needs to start processing the subtitle it has traced. It should be noted that equal to the importance of retaining a full two-line subtitle for at least 6 seconds to secure ample reading time, is the importance of keeping the same subtitle not more than 6 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.

Thawabteh ((2016) :Temporal dimension and Synchronicity) clarifies "[T]he concept of synchronicity between nonverbal and visual constituent and audiovisual text (i.e. subtitle) which does not exist at all […] mainly because there are no such constituent and, if exist, only in the form of still motion backgrounds(i.e. static pictures)"

On the other hand, a proof that there is a certain strategy followed to decide that duration of time for each verse can be noticed. If we re-examine Screenshots with same verse, in this case Screenshots1 and 2, we observe that both of these subtitles/ verses have the same duration of time on the screen and last approximately 13 seconds, Screenshot 22.below shows the duration of time for the two verses, represented in Screenshots 1 and 2.The

Screenshot does not show only the length of time the subtitle takes to be recited but also the places of intonation
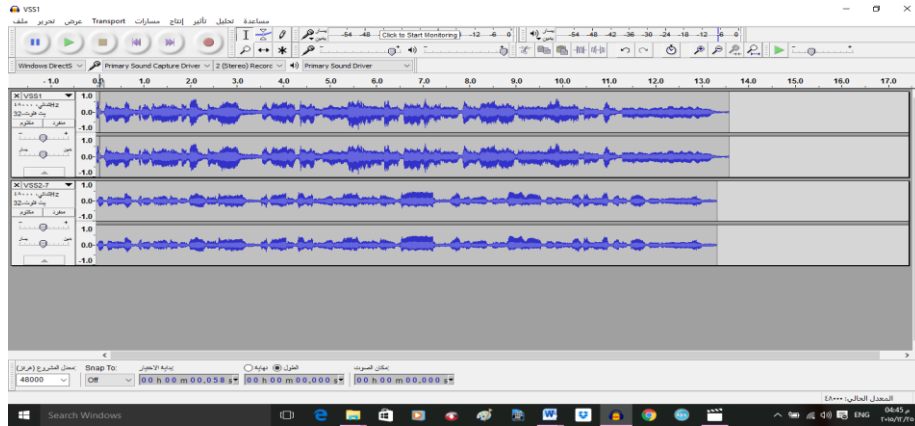
Screenshot 22: length and intonation of two different recitations for the same verse (2:73) measured by Audacity 2.1 program

Screenshot 22 above measures the time that each verse takes to be recited, the two subtitles are of the same verse, however, the reciters are different. Screenshot 22 shows that the two different recitations for the same verse share many characteristics i.e. the high and low places of intonation and approximately the same duration of time for reciting. Table 2 above also shows that verses that share same number of subtitles do not necessarily share same duration of time on the screen or same degrees of intonation; this is exclusively related to subtitles that share the same verse,(check Screenshot (8,9,18).which means that Screenshots 2 and 3 might contradict with Karamitroglou but share certain characteristics in common.

The characteristics that governs the duration of the subtitle on the screen is called Following the provisions of intonation or (*Aḥkām at-Tajwīd*) (check 1.3 Purpose of Subtitling the Holy Qur'an), and Screenshot 22 below illustrates this notion. These criteria of *at-Tajwīd* distinguish reading and reciting the Holy Qur'an and make it unique, concerning this Razak, et al. (2008:207) explains:

> [Tajwīd] is an Arabic word meaning proper pronunciation during recitation, as well as recitation at a moderate speed. It is a set of rules which govern how the Qur'an should be read. It is considered as an art because not all recitors (sic) will perform the same Qur'an verse in the same way. The 'art of [*Tajwīd*]' defines some of flexible well-defines rules to recite Qur'an. Those rules create a big difference between normal Arabic speech and recited Qur'anic verses.

Screenshot 23: Duration of one word subtitle on the screen

Screenshot 24: Duration of a full Surah on the screen

Table 2 Also shows that the duration of this single word subtitle in Screenshot 23 is approximately 14 seconds whereas Karamitroglou (1998) suggests at least 1 1/2 seconds time duration for the same case Karamitroglou (1998):

> The minimum duration of a single-word subtitle is at least 1 1/2 seconds, however simple the word is. Less time would render the subtitle as a mere flash on the screen, irritating the viewers' eye. Again, it should be noted that equal to the importance of retaining a single-word subtitle for at least 1 1/2 seconds to secure ample reading time is the importance of keeping the samesubtitle for not more than 1 1/2 seconds because this would cause automatic re reading ofthe subtitle, especially by fast readers.

Applying *Tajwīd*on Screenshot 23 governs the speed of reading this word, as well as the other verses, therefore we notice that the same verse have the same length almost (Screenshot 22 above). And we also notice that regardless of the lines that appear on a subtitle the duration differs according to the *Tajwīd* and not to the length i.e. Screenshot

10 is 6 seconds long whereas Screenshot 22 is 14 seconds, Screenshot 8 is 7 seconds long, whereas Screenshot 9 is 21 seconds long.

Screenshot 24below is a good example that illustrates the variation of *Tajwīd*that increases the length of certain wordsover the others.

Screenshot 25: The recitation of Screenshot (23) in comparison with Screenshot (24)

Applying Audacity in Screenshot 25 to compare between the lengths of Screenshot 23 and 24 is as follows: the length time duration for the subtitle in Screenshot 23(the upper track) is 13.698 seconds long, whereas the duration of time for the subtitle in Screenshot 24(the lower track) is 10.103 seconds. Which explains that the temporal parameters for subtitling the Holy Qur'an are a far cry from the subtitling parameters adopted by Karamitroglou and Schwarz.

Another issue that plays an important role in the time duration is the absence of the image or any other polysemiotic features on the screen, and if there is any, then it is hardly for them to have something in common with the theme or the verse.This makes the subtitle the most important component on the screen and therefore it stays longer. In conclusion, it is noticed that the temporal parameters in the Qur'anic channels are not governed by numbers of words or numbers of subtitles rather, they are governed by *Tajwīd*, which is considered one of the main purposes for subtitling the Holy Qur'an and presenting it on the screen; therefore the interlingual subtitle synchronizes only with the intralingual subtitle presented on the screen and/or the recitation.

.The previous violations in the technical parameters seem to be the norms in subtitling the Holy Qur'an because translating and subtitling sensitive genres generally

and the Holy Qur'an specifically differs from translating any other types of text. Thawabteh ((2016): Concluding Remarks) states: "subtitling norm-breaking overwhelmingly dominates the task of the subtitlers of the data under scrutiny. This is due to the fact that subtitling the Qur'an as a genre is a far cry from subtitling other genres, e.g. documentaries, thrillers, lyrics, soap operas, sitcoms, etc."

Chapter Six

Conclusion and Recommendation

The current study has examined the linguistic and technical parameters for subtitling in the Qur'anic channels. It also describes and analyzes them to see whether these channels adapt special norms in translating and subtitling these norms or not.

When talking about the linguistic parameters in the Qur'anic channels, Toury's methodology in the field of descriptive translation study emerges. According to Munday (2008:110) "Toury calls for the development of a properly systematic descriptive branch of the discipline to replace isolated free-standing studies that are commonplace." This might be applied to both the linguistic and technical parameters in subtitling the Holy Qur'an since a systematic branch is missing in the Methodology of subtitling the Holy Qur'an, Toury (1995:3) further explains:

> What is missing is not isolated attempts reflecting excellent intuitions and supplying fine insights (which many existing studies certainly do), but a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself. Only a branch of this kind can ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable.

Toury's cited in Munday (2008:110-111) suggests four phases methodology for systematic Descriptive Translation Studies (DTS) with regard to the sociocultural factors: (1) applying the text in the TC to examine its acceptance and significance; (2) comparing the ST and TT to examine the relations between them; (3) tending to generalize these shifts between the ST and The TT and; (4) repeating these phases to create other norms and expand the corpus of the study. Munday (2008:111) clarifies:

> An important additional step is the possibility of repeating these phases for other pairs of similar texts in order to widen the corpus and to build up a descriptive profile of translations according to genre, period, author, etc. In this way, the norms pertaining to each kind of translation can be identified with the ultimate aim

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These phases might be applied in subtitling the Holy Qur'an and below are some conclusions based on this study.

1. Translating and consequently subtitling the Holy texts in general and the Holy Qur'an in particular differ from translating and subtitling any other genre.

2. The linguistic parameters such as those adopted by Karamitroglou (1998), Schwarz (2002), and Baker (2009) that call for text reduction, i.e. condensation, decimation, and deletion, of the subtitle on the screen are not adopted in subtitling the Holy Qur'an. In fact the notion of expanding the subtitle represented in transliteration of Islamic terms, mentioning all the synonyms, retrieved ellipses and equivalents defy subtitle reduction.

3. The morphological structure of the Arabic language is shorter than the English one which influences the size of the interlingual subtitle and makes it longer than the intralingual one.

4. The interlingual subtitle either synchronize with the recitation of the Holy Qur'an or the intralingual subtitle presented on the screen.

5. Each segment in translating the Holy Qur'an is of a vital importance, therefore, none of the segments or the rhetorical devices should be replaced or left out.

6. The syntactic structure of both languages (Arabic and English) is related to two different families. Consequently, this influences the number of characters and the size of the subtitle on the screen.

7. The syntactic structure of both languages plays an important role in determining the meaning of the sentence in the Arabic language, subsequently, changing the structure means changing the connotative meaning of the subtitle or the verse. So, when translating the Holy Qur'an into the TT. The structure of the ST should be kept the same i.e. it should be subtitled the same way it is recited.

8. Translating and subtitling the Holy Qur'an is loyal to the ST and the SC, and this is due to the *Skopos* of subtitling the Holy Qur'an.

9. It seems that there are no unified patterns that govern the spatial parameters of subtitling the Holy Qur'an; and that the most important norms are for the subtitle to be clear, readable and understood by the targeted audience with respect to ST and SC.

10. Neither there is consistency in applying these norms on the Qur'anic channels, nor there consistency in applying these norms within the same channel.

11. The temporal parameters are considered of a great value since they govern the show and hide times of the Qur'anic subtitle on the screen.

12. Temporal norms adapted by Karamitroglou are not applied in subtitling the Holy Qur'an; the temporal parameters in subtitling the Holy Qur'an are presented only in *Aḥkām at- Tajwīd*.

13. The temporal parameters do not deal with units or words, rather, it deal with sound waves , meaning that one word might take more time on the screen than a whole surah .

14. These linguistic and technical violations that contradict with the standards applied by ESIST, and adopted by Karamitroglou, Schwarz, and Baker are justified in translating and subtitling the Holy Qur'an since they fulfill the purpose they were made for. see chapter (1.3)

In the light of the previous conclusions it should be emphasized that certain steps should be taken to develop this field of research

1. Universities that offer translation and interpreting courses should exert more efforts to develop the field of AVT in general and subtitling the Holy Qur'an in particular.

2. The Qur'anic channels should be aware of the importance, the aim, and the purpose of subtitling the Holy Qur'an and consequently, these channels should cope with the last research related to this topic and employ trained translators and subtitlers in order to fill the gaps in this field.

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الملخص:

إنتهاكات مبرّرة في الترجمة المرئية للقرآن الكريم

إعداد: أميرة (محمد أكرم) يونس دعنا

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تسلّط هذه الدراسة الضوء على أهمية الترجمة المرئية للقران الكريم والتي تتبع من أهمية القرآن الكريم كما وتظهر أن ترجمة المرئية للقرآن الكريم تختلف عن الترجمة المرئية المختصة بالبرامج الاخرى ، ويعود ذلك الى الدقّة اللغوية اللا متناهية في القرآن الكريم، والهدف الذي وضعت لأجله. كما وتبحث الدراسة في المعايير اللغوية و التقنية المعتمدة في القنوات القرآنية و تقارنها بالتي تعتمدها المنظمة الاوروبية للترجمة المرئية لعدم وجود معايير للترجمة المرئية في الوطن العربي. كما و تظهر الدراسة أن التركيبة اللغوية للترجمة الانجليزية على الشاشة تميل لتكون كاللغة الأصلية للقرآن الكريم و ثقافة اللغة العربية، وبالتالي فإن التركيبة القواعدية تتبع للقرآن الكريم حيث لا تغيير أو استبدال لها. كما وتظهر الدراسة أن معايير المساحة التي يتّبعها كارامتروجلو وشوارتز لا تنطبق على الترجمة المرئية في هذه القنوات, كما وأن عدم تطبيق هذه المعايير قد يعدّ معياراً في هذه القنوات. وتبرز هذه الدراسة أن المهم حقاً حيال هذه المعايير التقنية هي قدرة المشاهد على قراءتها وفهم ترجمتها التي تظهر على الشاشة. تدعى المعايير الزمنية المتبعة في الترجمة المرئية للقرآن الكريم بأحكام التجويد، والتي تتحكم بلهجات وتلاوات القرآن الكريم، والتي بدورها تتحكم بظهور أو اختفاء شريط الترجمة المرئية من على الشاشة. تختلف المعايير الزمنية لترجمة القرآن الكريم عن المعايير الزمنية للبرامج الاخرى، حيث أنها محكومة إما بتلاوة القرآن الكريم أو بشريط الترجمة المرئية والذي يظهر باللغة العربية على الشاشة. تعدّ الترجمة المرئية للقرآن الكريم ذات أهمية كبيرة وبالتالي فإن على المؤسسات والقنوات التي تعمل على هذا النوع من الترجمة أن تبذل جهودا أكبر لتطوير هذا المجال.