Problems that Translators Face When They Subtitle Culturally-Bound Expressions from English into Arabic

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المشكلات التي يواجهها المترجمون عند ترجمة تعابير ذات مضامين ثقافية في الافلام من الانجليزية الى العربية

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Dedication

This Thesis is dedicated to the most beloved people in my life

My Dear Parents

Father and Mother

My Beloved Wife

Rita Al Hunaiti

And

My Soul Mates, My Sons

Majed, Zaid, and Mohammad

Thank you all for always being there

I Love You All

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Problems That Translators Face When They Subtitle Culturally-Bound Expressions from English into Arabic

By

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Abstract

This study aimed at investigating the problems that translators face when they subtitle culturally-bound expressions from English into Arabic. Particularly, it aimed at answering the following questions:

1. What are the problems that translators face when they subtitle language expressions within cultural context from English into Arabic?

2. How does the professional translator differ from the non-professional in subtitling?

3. What strategies do professional and non-professional translators use in rendering these expressions?

To achieve the goal of this study, the researcher selected a convenient sample of 40 graduate and 40 undergraduate students who were enrolled

in the English language programs during the academic year 2012/2013 in Jordanian universities. The instruments used in this study were a translation test which consisted of 30 culturally-bound expressions selected from three American movies namely, "*Scent of a Woman*", "*Erin Brockovich*" and "*Casino*", and an informal semi-structured interview form.

Results of the study revealed that translators faced different kinds of difficulties when subtitling culturally-bound expressions. These difficulties arise from the fact that they subtitle literally and their sensitivity to the English culture and to their unfamiliarity with the appropriate translation techniques and finally to their inadequate proficiency in the target language.

The interviewees agreed that the subtitler should be experienced, competent, and hold the necessary qualifications to subtitle easily and correctly. Besides, a typical good subtitler will fill the gaps between the two cultures; this can be done through more exposure to other cultures by reading and studying.

المشكلات التي يواجهها المترجمون عند ترجمة تعابير ذات مضامين ثقافية في الأفلام من الانجليزية الى العربية

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ملخص الدراسة

هدفت هذه الدراسة, الى معرفة المشكلات التي يواجهها المترجمون لدى ترجمة تعابير ذات مضامين ثقافية في الافلام من الانجليزية الى العربية. وركزت تحديداً على إجابة اسئلة الدراسة التالية:

1. ماهي المشكلات التي يواجهها المترجمون لدى ترجمة تعابير ذات مضامين ثقافية في الأفلام من الانجليزية الى العربية؟

2. كيف يختلف أداء المترجم المحترف عن المترجم غير المحترف في ترجمة الأفلام؟

3. ما هي الاستراتيجيات التي يستخدمها المترجمون في تخطي الصعوبات في ترجمة هذه التعابير ذات المضامين الثقافية؟

وللإجابة عن هذه الاسئلة وتحقيق أهداف الدراسة قام الباحث بإختيار عينة قصدية مكونة من 40 طالب ماجستير و40 طالب بكالويوس من قسم اللغة الانجليزية وآدابها , من الجامعات الاردنية وممن ينضوون تحت مقاعد الدراسة للعام الجامعي 2012- 2013.

وقام الباحث بتصميم امتحان ترجمة يتكون من 30 جملة تحتوي على عبارات ومصطلحات ذات مضامين ثقافية كانت قد جمعت من النصوص الأصلية لثلاثة أفلام أمريكية. كما قام الباحث بإجراء مقابلتين مع خبيرين في مجال ترجمة الأفلام للحصول على اكبر كم من المعلومات.

واظهرت النتائج أن المترجمين يواجهون العديد من المشاكل لدى ترجمة تعابير ذات مضامين ثقافية والتي تتمحور في الغالب حول استخدام الترجمة الحرفية وحساسيتهم اتجاه اللغة الانجليزية وعدم المامهم بأساليب الترجمة وكذلك كفائتهم غير الكافية في اللغة المترجم إليها.

إتفق كلا الخبيرين أن أي مترجم يجب أن يتمتع بالخبرات والمهارات الكافية وذلك ليتمكن من ترجمة الافلام بالشكل المناسب. ويتوجب على مترجم الأفلام أن لا يترك اي ثغرات من خلال ترجمته, ويمكن أن ينمي مهارات الترجمة لديه بالإطلاع على الثقافات الاخرى وذلك من خلال المواظبة على القراءة والمطالعة.

Chapter One

Introduction

1.1 Background of the Study

Nothing could be compared to watching a movie with your family or your friends, but does it really matter or do we always understand what's really going on the screen? Do we sometimes try to make less effort to link these actions with the subtitling shown on the television?

These types of questions are more than obligatory to the subtitlers because this type of translation is of great challenge to these experts who work very hard in order to satisfy the viewer around the Arab world that has become in the new millennium crowded with all sorts of communication and technology.

Translation is rendering the meaning of a text into another language in the same way the writer intended in the text. The aim is to communicate the ideas of the text in the Source Language (SL) to readers of the Target Language (TL) through a target text that has the same message and effect.

Usually cultural terms are thought to pose the most difficult problem in translation; the problem has been overstated by many, if not

all. One of the most challenging tasks for all translators is how to render culturally – bound elements in subtitles into a foreign language.

Subtitles are the most widely read after newspaper articles. It is calculated that one hour of subtitled television adds up to about 30 pages of text, and reckons that an adult watches one hour of subtitled television a week for ten months a year. This adds up to about 1200 pages (40 hours of television times 30 pages). The numbers used are very modest, but it still adds up to three or four novels a year, which is a lot more than the average person reads. (Lomhein, 1998)

The first subtitles in the late 1920s, which used what was called (inter-titles or title cards), were seen in 1903 in "*Uncle Tom's Cabin*". These inter-titlers were written or painted on cards that were filmed, and then placed between sequences of the film. At that time, translating was not a problem. The inter-titlers would simply translate the cards and re-insert them with the film.

In 1927 came the invention of sound films, or 'talkies' and with it came the necessity to use other alternatives as subtitle or dubbing. The first country to experiment subtitling was France. The subtitling process underwent different stages; from the manual projection subtitles through the stage of stamping titles until Denis Aboyer in Paris developed the laser subtitling.

The subtitling process nowadays involves several operations. Spotting or cueing involves marking the transcript or the dialogue list according to when subtitles should start and stop and then they calculate the length of the subtitles according to the cueing times of each frame. After that, the translator will take over and carry out the actual translation with the aid of the dialogue list annotated for cueing.

With culturally-bound expressions, the meaning which lies behind this kind of expression is always strongly linked to the specific cultural context it aims to re-create. Sometimes, culturally-bound expressions can be easily rendered into the target language (TL) but in other kinds of terms it is often impossible.

1.2 Statement of the Problem

One of the most challenging tasks for all translators is how to render subtitled language elements into culturally accepted expressions in the (TL). Indeed the meaning which lies behind this kind of expression is always linked to a specific cultural context where the text is originated or within the cultural context it aims to re-create.

1.3 Objectives of the Study

The purpose of this research is to investigate the problems that translators face when they subtitle culturally-bound expressions from English into

Arabic. It also aims to explore the differences between the professional and the non-professional translators in subtitling. Finally, it investigates the strategies they use in rendering these expressions.

1.4 Questions of the Study

In order to accomplish the aforementioned objectives, the study attempted to answer the following questions:

4. What are the problems that translators face when they subtitle language expressions within cultural context from English into Arabic?

5. How does the professional translator differ from the non-professional in subtitling?

6. What strategies do professional and non-professional translators use in rendering these expressions?

1.5 Significance of the Study

There has been already an extensive research and investigations concerning the subtitling process. However, not enough research has been conducted regarding translating language expressions in subtitles within a cultural context in the Arab world and the current study aims to fill this gap.

Besides, there are no definite criteria for translating this sort of cultural expressions, which lead to confusion in perceiving them by the (TL) users. This study highlighted the most notable and significant criteria used by the majority of subtitlers in Jordan.

1.6 Limitations and Limits of the Study

The findings of this study cannot be generalized to the whole population due to the type and size of the selected sample and the instruments used. The study was conducted in Amman, Jordan during the academic year 2012/2013.

1.7 Definition of Terms

- **Translation**: can be defined as rendering the meaning of a text into another language in the way that the author intended the text.

- **Translators**: for the purpose of this study, translators were divided into two groups:

a. Professional translators: are the experienced translators who subtitled culturally-bound expressions in the movies, "*Scent of a Woman", "Erin Brockovich"* and *"Casino"*.

b. Non-professional translators: are translation students who were selected from graduate and under-graduate programs and currently

enrolled in departments of English and translation in the Jordanian Universities.

- **Subtitle**: is a textual version of the dialog or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen. They can either be a form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language, with or without added information to help viewers who are deaf and hard-of-hearing to follow the dialog, or people who cannot understand the spoken dialogue or who have accent recognition problems. (Kristiansen, 2008)

- **Culturally-bound expressions**: are terms and expressions such as proverbs, collocations, metaphors, and idioms that are specific to a certain culture and embedded in different types of texts i.e. social, religious, political, and geographical.

Chapter Two

Review of Related Literature

This chapter comprises two sections; the first is a brief review of theoretical framework proposed by the major scholars in this field, and the second is a review of some empirical studies that have been conducted on subtitling and cultural-bound expressions.

2.1 Review of Theoretical Literature

2.1.1 Review of Theoretical Literature Related to Translation and Subtitling

Bassnett (1980) introduces the translation theory and the translation process where she tries to give translation the type of legacy it advocates through the type of translation input and the type of learning attitudes among translators and what strategies and important issues regarding the topic of translation study is all about. She maintained that

> the relatively recent acceptance of the term Translation Studies may perhaps surprise those who had always assumed that such a discipline existed already in view of the widespread use of the term 'translation', particularly in the process of foreign language learning. But in fact the systematic study of translation is still in swaddling bands. Precisely because translation is perceived as an intrinsic part of the foreign language teaching process, it has rarely been studied for its own sake. What is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be

preserved as closely as possible but not so closely that the TL structures will be seriously distorted. The instructor can then hope to measure the students' linguistic competence, by means of the TL product. But there the matter stops. (p.25)

Hatim and Mason (1990) approach the different researchable theories, techniques, and several branches of linguistics or literature that the translator may advocate during his efforts to practice translation. They also intended to narrow the gap between the theory and practice in translation studies. In their answer to the question, 'is translation impossible?' They explained that

> in its strongest form, this linguistic determinism would suggest that we are, in fact, prisoners of the language we speak and incapable of conceptualizing in categories other than those of our native tongue. It is now widely recognized that such a view is untenable. The very fact that people are capable of learning a second language to a high degree of competence and fluency considerably weakens the hypothesis. And translators who are not bilinguals are, in fact, successful in relaying meaning from one language into another. In doing so, they are able to conceptualize meaning independently of a particular language system. (pp 29-30)

Nida (1994) introduces some answers related to his translation theory of dynamic equivalence; he asks an important question, what is the popular assumption that makes translation impossible? He illustrates that

> the fact that all languages exhibit so many structural similarities guarantees the potential for effective interlingual communication ... although to a considerable extent languages can be regarded as 'rule governed', they are also 'rule defying', or perhaps more accurately stated, they are 'rule stretching' in that analogies within languages can always be pushed into unused, nearby areas (P.150)

Gottlib (1998) suggests that the processes of subtitling or as referred to as "captions" are transcriptions of film or TV dialogue presented simultaneously on the screen. He assumes that "cinema subtitlers normally work from paper to paper, translating dialogue from a post-production script, the end product being a list of subtitles; these subtitles are then transferred onto the film by others"(P.36). The researcher also contends in films and television programs; the translator has four simultaneous channels to consider:

a- The verbal auditory channel, including dialogue, background voices, and sometimes lyrics.

b- The non-verbal auditory channel, including music, natural sound and sound effects.

c- The verbal visual channel, including superimposed titles and written signs on the screen.

d- And the non-verbal visual channel: picture composition and flow.

Williams and Thorne (1999) describe how language learners benefit from inter lingual subtitling training. It also shows that student's communication competence in both L1 and L2 improved while they simultaneously mastered transferable skills. These language skills that were practiced during inter lingual subtitling required these specific linguistic processes:

- Listen attentively: recognize and fully absorb the content of program/film.

- Read/view the screen for visual clues which place the language into meaningful context.

- Translate: or interpret all of the above in an effective and natural manner into TL.

- With regard to the technical consideration imposed by the medium, the subtitler has to edit the content in such a way that the original meaning will remain intact.

- Consider the written language of the subtitles; subtitling involves transferring spoken language into written language and this aspect needs particular consideration.

- Create easy-to-read subtitles which enable the viewer to absorb the program's meaning as effortlessly as possible.

- Display the target language version in an aesthetically pleasing, accessible and consistent way on the screen, whilst keeping the syntactical units intact and respecting punctuation conventions.

- Review subtitles with tutor and discuss the choices made.

- Respect technical conventions.

- In addition to linguistic and technical skills subtitling demands a proficiency in IT skills.

While teaching subtitles to second language students of Welsh through a two-day intensive induction course followed by a group session and also tutorial sessions were also included on one-to-one basis, given after that an independent study period of 3-4 hour per week, these problems occurred:

- Difficulties in understanding the spoken language in dramas, soap operas and comedy programs.

- Gaps in vocabulary: as the students were required to generate subtitles for up to 10 television programs across a wide range of genres, the range of vocabulary required is exceptionally wide.

- Difficulties in summarizing content of TL into the L1: in order to reach acceptable words per minimum reading rate, rather than simply omitting individual words.

A questionnaire was also distributed at the end of the course, and the results were as follows:

- The most significant result was in students reporting a considerable improvement in their listening skills, increased confidence in dealing with material in unfamiliar dialects and accents.

- Students felt that their working vocabulary increased due to the diversity array of program genres studied.

- Students became more aware of their competence in their L1.

- Students reported that their punctuation skills had improved.

- The prolonged exposure to another language and different culture values and repetitive nature of subtitling task improved their performance.

The observations and problems reported in this study were:

- Rather than being a passive exercise of viewing television, the trainee subtitlers appeared to assume a proactive role, by interpreting and evaluating the material to make it accessible to another audience.

- Students displayed an improved versatility in their writing style

- Students developed their research skills.

- Increased cultural and historical awareness was gained as a result of the content of the documentary type programs.

- Subtitling training is time consuming and makes considerable demands both on staff and students.

- The initial cost of entry of level of equipment can be prohibitive, but the economic use of machines can reduce costs; technical support is important if the tutor is to be available for language tuition.

- Although the issue of copyright is no longer a problem in the United Kingdom since the educational recording agency began issuing licenses, it is advisable to check individual countries regulations.

Zoe and Kay (1999) introduce the various fields related to subtitling, and they also try to combine the main two approaches that are: analyzing the content of subtitling through linguistic theory while examining and viewing behavior by empirical observation. The researchers maintain that

> by adopting this kind of holistic approach, it is hoped that the book will set new ground in the study of subtitling revealing many issues which arise from a full appreciation of the integrated audio-visual context.

Chiaro (2009) concludes the skim of studies related to his topic audiovisual translation, in which he identifies them as

> one of several overlapping umbrella terms that includes media translation, multimedia translation, multimodal translation and screen translation. These different terms all set out to cover to cover the inter-lingual transfer of verbal language when it is transmitted and accessed visually and acoustically, usually but not necessarily, through some kind of electronic device. (p.210)

He lists all various types of audiovisual translation giving the type of strategies and different tools to approach the text. His article defines the increasingly important consideration of accessibility dealing with individuals with special needs, and introducing the fully new subtitling software and the need to be fully trained in every aspect of the twenty first century.

El Dali (2010) attempts to analyze the scope of translation studies (TS) and to give a review about the several studies and works that dealt with the field and to demonstrate that the TS is a complex field of study

that has several sections of study related to them. And that TS is a

discipline of its own and not a subdiscipline of applied linguistics.

In the study the researcher compares and analyzes several fields

and branches of TS, and addresses the relation between TS and

linguistics, the shift to sociocultural oriented concept of translation,

globalization, and postcolonial translation studies. He concludes that

> the most recent development in TS shows the strong interest in non-Western traditions, translation history and the interface with other disciplines, especially with sociology and identity theory…. Other disciplines, notably psycholinguistics, sociolinguistics, communication studies, anthropology, and cultural studies have been integrated into translation studies making it into an interdisciplinary par excellence…. Translation studies continuously brings new theoretical developments to bear upon its disciplinary object ….that It seems to be a general phenomenon that different academic disciplines use the same labels, however, with different meanings. (pp. 31-39)

Pedersen (2011) illustrates that the subtitling norms; most of the

data collected for his study come from Scandinavia, the area that he

remarks has a long and robust tradition of subtitling. And the other

countries that helped him also were European as well. He introduces to

the reader the Extralinguistic Cultural References (ECRs) and he

explains:

> The translation feature that has been chosen for close scrutiny here is what I call Extralinguistic Cultural References (or ECRs for short). These are references to people, places, customs, institutions, food etc. that are specific to a certain culture, and which you may not know even if you know the language in question. The reason for choosing this cultural reference as the focal point of this study is that

they could be said to present a symptomatic translation problem. By investigating how ECRs are rendered in subtitles, one can learn a great deal about overall subtitling norms. ECR renderings disclose the subtitlers attitude towards the source culture (SC) and also their predictions about their target culture (TC) readerships. (pp. 2-3)

2.1.2 Review of Theoretical Literature Related to Translating Culturally-bound Expressions

Yule (1985) discusses some categories that are related directly or indirectly to culture and should be taken into account in translating, such as:

a- Social dialects, related to education, occupation, social class, age, sex and ethnic background.

b- Idiolect, related to other factors such as voice, quality and physical state.

c- Style and register.

d- Diglossia which is the use of two varieties of a language or two distinct languages side by side in different domains of language use.

e- Language and culture.

Newmark (1988) comments on the cultural expressions where there is culture focus; there is a translation problem due to the culture gap or distance between the (SL) and (TL). He does not regard language as a component or feature of culture. Language contains all kinds of cultural

deposits, in the grammar, forms of address, as well as the lexis which are not taken account of in universals or translation. The more specific the language for natural phenomena, the more it becomes embedded in cultural features, and therefore creates translation problems. He adds that most cultural expressions are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language, where literal translation would distort the meaning and a translation may include an appropriate descriptive-functional equivalent.

Newmark (1988) categorizes the cultural expressions as follows (P.103):

a- Ecology

Animals, plants, local winds, mountains, plains, ice, etc.

b- Material culture (artifacts)

Food, clothes, housing, transport and communication.

c- Social culture – work and leisure.

d- Organizations, customs, ideas

Political, social, legal, religious, artistic.

e- Gestures and habits (often described in 'non-cultural' language).

Dweik (2000) investigated bilingualism and the problem of linguistic and cultural interference. The study aimed at identifying the phonological and socio-cultural factors that impede or enhance the degree of bilingualism among speakers of Arabic and English. The linguistic factors stemmed from two sources, first, inter-lingual interference which occurs when linguistic and cultural features of the native language are transferred into the system of the target language; second, intra-lingual factors when the bilingual makes overgeneralization of the target language rules. In his answer to the question, what is necessary in order for us to compare two cultures?

Dweik replies:

a- We must have accurate understanding of each culture.

b- We must be able to eliminate the things we claim to do but actually don't do.

c- We must make sure that we are able to describe practices accurately, not ideally.

d- We must be able to describe the situations in which we do what we do.

According to Gaber (2005) "culture means all aspects of the life of a nation or group of people who live in a place and share the same language, beliefs, customs, traditions and history". (P.18). He also

mentions that culture includes the way people communicate, dress, eat, behave, and practice their religion, customs and traditions. Most aspects of culture are expressed in language.

Katan (2009) tries to achieve all the cultural aspects of language and tries to link those with the level of behavior through deep analysis of several cultural modifiers. He finds that other factors of the text are "as silent, hidden and unconscious which, when shared, may be called culture, determine how a text will be understood" (P.12).

Pedersen (2005) investigates and analyzes the translation problems reflected into the type of rendering culture features in subtitles or what he calls 'translation crisis point'. It emphasizes some translation strategies for rendering Extralinguistic Cultural References (ECRs) and the challenges that subtitlers face. He lists all the available strategies to the subtitler and in which he will present a model through each type using the ECRs in which this model will cover the seven strategies, and he also introduces seven different parameters that influence the subtitlers decision making: Transculturality, Extratextuality, Centrality of Reference, Intersemiotic Redundancy, Co-text, Media-specific Constrains and Paratextual Considerations. He examines the subtitling process and strategies undertaken to solve any culture-bound translation problems and the

cultural items relating to the ECRs expressions related to films and TV programs in the Scandinavian countries. He explains further that

> it does not necessarily mean that the subtitlers themselves are consciously aware of what choices they make, as part of this process may be internalized and subconscious. This is probably particularly true in the case where strategies combine; the subtitlers may not be aware that they have used more than one strategy (P.9)

Pederson finds that "finally it is proposed that it is unlikely that a truly unsolvable culture-bound translation problem would exist."(P.16)

Limon (2010) refers to translators as 'cultural mediators' or experts in intercultural communication. Translation studies not only deal with the process or product of translation as a linguistic phenomenon, but also of intercultural mediation in the social and cultural context. The researcher adds that

> to understand differences between translated and non-translated texts in a language we need cross cultural insights into factors such as writer versus reader responsibility, as well as differences with regard to information load, reader friendliness, simplicity and clarity, tolerance for digression, recapitulation and repetition, and so on. (P.37)

Borghetti (2011) discusses the results of the types of intercultural learning through subtitles and the Audiovisual Translation (AVT). The advantages linked with the use subtitled audiovisual materials are several and the researcher adds that

> it engages a broad range of productive abilities such as spelling, writing, and summarizing; it helps develop textual and translation skills; it encourages students to favor more ample semantic and pragmatic reformulation over word-for-word translation in virtue of space and time limitations; and it lends itself to an additional series

of micro-activities such as note-taking, extensive and intensive listening, etc..(P.112)

Durdureanu (2011) discusses the possibility or impossibility of translating culture-bound terms and their equivalence. She maintains that culture and translation are so interrelated to the degree that translators can no longer ignore cultural elements. She begins her paper by defining culture and culture-bound terms, in which she explains "translation is always placed at the core of the intercultural aspects, so that the study of the translation goes along with the cultural studies"(P.51). Then she moves to cultural translation, from theory to practice and asserts that

> the definitions appearing in the 1960s- 1970s cover in general the same guidelines, first, there is a change of expressions from one language to another one. Second, most of the theorists are for the primacy of rendering the message and its meaning in the target culture. Third, the translator is obliged to find the closest equivalent in the target language. (P.53)

She also adds thousands of culturally-bound expressions, that are deeply rooted in culture, where the translator has to deal with in areas such as time division, jobs, positions and professions, food, drink, baking, particular aspects of social life, measurements, coins, institutions, clothing, sports, dances, musical and artistic terms, subject to specify place and time, geographic, historic, and socio cultural experience such as 'gentlemen'. She explains the midway position of translation in the notion of relative equivalence and also adds that "languages are particular cases of lingua universals, so that human reason can be rendered in all

languages."(P. 55). The difficulty to transfer a message from one culture to another is related to the signifier / signified relation because even in the case of the same country, the signifier can signify something else that it is socially signifying in another region. She adds "any remark on the translation of cultural elements must take into account the fact that translation has always offered many possibilities of confronting different cultural realities." (P. 56) For translation of cultural bound expressions, the third part of the paper speaks about the main translation strategies namely calque, transportation, modulation, faithful translation, the ideal method of translation, formal equivalence (linguistic equivalence), borrowing, and descriptive (self-explanatory translation). The issue of gender-studies is also presented, and what are the differences between male-oriented image of translation and the feminist translation all covering the complexities of gender and culture, in addition to the important subject also introduced about the postcolonial translation studies and the experiences of the colonization and translation.

2.2 Review of Empirical Studies

Ayoub (1994) shed light on Idiomatic Expressions (IEs) as a problematic area when translating from Arabic into English and vice versa. The researcher classified the linguistic and cultural problems that IEs present to the process of translation and he also discussed and analyzed the

problems and what caused them, and finally he proposed some effective methods and strategies to be used in solving such cultural problems of translating IEs from Arabic into English and vice versa. The study results showed that

- That IEs in Arabic and English are problematic to translators.
- That the context where IEs occur is very important for determining their intended meanings and translating them adequately and properly.
- That Arabic and English IEs are more or less translatable into each other.
- That it is very crucial and essential for the translator to be acquainted with the language or culture he is translating from and/or into.
- That semantic and pragmatic aspects of IEs are of great importance in the process of translation.
- That there is a lack of bilingual dictionaries which deal with Arabic/ English IEs.
- That we use IEs as an outlet for our attitudes while we speak.
- That it is almost impossible to have translational equivalence in the full formal and functional sense of IEs.
- That Arabic and English have conventionalized a diverse network of IEs to express a variety of language functions.

Zabalbeascoa (1996) examined the Catalan and Spanish dubbed version of English TV comedy series which is "*Yes, Minister*" with special attention to word play as a particular instance of more general problem of translating comedy for TV. The objectives of this study were to show that producing foreign language dubbed versions of audiovisual texts have enough in common with other types of translation to be included within translation studies. The researcher analyzed "*Yes, Minister*" comedy and proposed a classification of jokes, with further examples from translation of British situation comedy into Catalan. This study proved that translating humor or any other kind of program for TV is a profession, and its results can surely be improved by introducing better working conditions and more professional attitude. And as there are many different strategies within the process of translation, translation itself is just another strategy that is open to anyone wishing to adapt a foreign program to a different audience. Thus, the dubbed version of "*Yes, Minister*" comedy did not resort to translation in the strict sense.

Kelly (1998) presented in his paper several considerations on how translation decisions regarding culture-bound institutional terms influence the portrayal for the target culture readers. The study was implied on several examples drawn from a corpus of texts relating to Spain taken

from a British press, and then used the perspective of critical discourse analysis of which translation related issues are a part of.

In conclusion, the researcher offered a number of approaches and translation solutions during the study for the culturally-bound expressions, and others solutions adopted in translation decisions that negatively influence the reader. He recommended that the translator's role is to bridge the gap between cultures and he/she should be aware of the pitfalls of stereotypical images and attempt to avoid them.

Abu Mwais (2001) attempted to explain the methods used to present film translations (subtitling and dubbing). According to the researcher a pre-test was given to the sample which consisted of school students from the tenth and eleventh grade, the video material was originally French and was presented to the sample of the study. She grouped the sample into two groups; one watched the subtitled version whereas the other watched the dubbed. She reached a conclusion that the effect of dubbing on the sample of the study was great as it helped them remember the events, and the students' performance in answering the questionnaire related to the video was also better than the other sample who watched the subtitled version.

Al Natour (2001) discussed the problem of contra textual in translating unmatched cultural elements in Hajjaj's cartoons from Arabic

into English. Her study addressed these problems: the main linguistic and cultural problems that translators face in their attempt to render the contra textual elements, and the best type of equivalence to adopt. And in order to obtain the objective of this study, a questionnaire including several cartoons that reflect a number of religious, social, and political issues was presented to twelve translators who represented different backgrounds and from both genders in order to translate them from English into Arabic. The findings were:

- The use of contratextuality, in general, and in Hajjaj's cartoons in particular is not a matter of style or a random use of sensitive linguistic phenomenon; rather, it is an integral constituent of the context and the message of the text in which it occurs.

- Building on the previous point, inadequate rendition of contra textual expressions may result in the damage of SL message and may hinder communication.

- Achieving a satisfying interpretation of contra textual expressions requires good background of the original text as well as precise knowledge of the SL and TL texts and their systems, cultures, and audience.

- It has been found that some of Hajjaj's cartoons require more than one translation strategy to be employed in order to achieve optimum

transmission of the cultural information presented to them. These strategies included literal translation and faithful translation.

- In most translations given, there is a loss of impact and emotiveness due to the incapability of translators to find and achieve cultural equivalence in the TL text that arouses its audience emotions which the SL text arouses in the audience.

- Adopting a combination of two strategies is likely to be more workable and communicative than adopting one strategy.

- For the purpose of translating cultural-bound cartoons, Ideational Equivalence turned to be the best type of equivalence to adopt, especially in reading many of Hajjaj's ironic cartoon texts communicatively into English.

- The translator should be a good reader of the original text in order to read between the lines, fully and deeply understands the message of the SL text.

Ghazala (2002a) investigated the cultural correspondence in translation from English into Arabic believing that there are more similarities between translators than differences, which can make the task of translating cultural norms less challenging. His study concentrated on cultural equivalence and correspondence, cultural aspects of metaphors, and proverbs. The findings were of great importance, and can be summarized as follows

- In the translation of culture "there can be cross-cultural links even between two widely different cultures such as English and Arabic.

- Equivalence between two different cultures is no longer problematic and we can find one to one correspondence between one culture and another.

Ghazala (2002b) also conducted another study in which he provided translators with some strategies that would facilitate the translation of cultural terms, such as cultural equivalence, transliteration, classifiers and naturalization. According to the researcher, procedures mentioned in this study "everything in language is translatable in a way or another including cultural expressions" (P.170). He adds that it is the responsibility of everyone involved in translation somehow to do their job perfectly by using all possible means to translate a cultural term as closely, properly and satisfyingly as they can.

Olk (2003) suggested that translation can be a suitable activity to explore and develop aspects of foreign language students' intercultural competence. Cultural knowledge problems impinged on the students' translation performance and they frequently did not seem familiar with concepts of their native culture with German standard terminology for British concepts. Furthermore, decisions as to whether German readers would comprehend transferred English terms were regularly based on

bilingual dictionary which led to transference of items that would probably be obscure for German readers. He adds that

> if translation is regarded as an act of communication in which a text produced for readers in one particular context is rendered for readers in another, students need to take on the role of intercultural mediators. First, they need to relate source and target culture in order to identify culture-specificity in the source text. Subsequently, they have to try and explain one culture in terms of the other when seeking a communicatively satisfactory mediating position for cultural divergences (P.167)

For the purpose of this study nineteen students of a British university (English native speakers) who were either in their final B.A. year in German or had recently finished their degree were asked to translate, in writing, an English article featuring a high frequency of British Cultural References (CRs) for the aim of publication in the well-known German newsmagazine Der Spiegel. The students were also asked to think aloud while translating, and all participants were additionally questioned about their approach in translating individual culture references in the task. And at last additional data were collected to explore the use of translation in the students' educational context. The findings of the study were as follows

- Lack of source-cultural knowledge: it is most surprisingly that students lack familiarity with their native cultural concepts and consequently, had difficulty rendering them for German readers.

- Insufficient knowledge of German source-culture terminology: a possible factor that may have contributed to this is the student's

unfamiliarity with German common source-culture terminology due to the types of teaching materials which had been used in their translation classes.

- Consideration of readership's source- cultural knowledge: the problem about the students approach is the total reliance on the bilingual dictionary to determine what German readers would probably know.

Chen (2004) investigated the linguistic dimension of the subtitling of English movies into Chinese. The researcher presented a feedback about the subtitling process depending on his own experience as a professional subtitler. The main data of the study that were analyzed were taken from the subtitles of four movies, in addition to interviews with two experienced subtitlers and two administrators in subtitling agencies. The results indicated that

> several factors affected the quality of subtitling, including movie pirating, uncontrollable outsourced projects, economic factors, and linguistic factors. In the Chinese subtitles, swear words are toned down, some punctuation marks and essential information are omitted, and despite the source-language register, literary Chinese issued for brevity. (P.115)

Homeidi (2004) surveyed the difficulties that the translator might encounter when translating culturally-bound expressions and idioms. To achieve the objectives of the study, the researcher defined translation, language, and culture, and then he investigated several examples that

include translating idioms, and translating some culturally-bound expressions from both Arabic and English .

The study concluded that the best strategy for rendering and the proper translation of culturally-bound expressions is the compensation strategy, and that there is no precise rule for translating these expressions. And finally it claimed that the purpose of the translation as an act of cross-cultural communication is not respected.

Wilkins and Gareis (2006) focused on understanding emotional expressions through the declaration of love and studying its expressions across culture emotion and precisely the use of locution 'I love you'. The researchers developed a study design that is exploratory in nature and they also designed a mixed-method study, consisting of an online survey (for quantitative analysis) and a follow-up questionnaire (for qualitative analyses) with the focus on the locution 'I love you' and questions to include cultural love expressions in general. The students recruited were from undergraduate communication courses with 77 males and 16 females from different ages, backgrounds, origins, and countries.

The results indicated the use of declaration of love in some cultures. Also, the study reported that non-native speakers opt to use the locution 'I love you' more in English than their native groups. Thus, females tend to use the expression more often than males. In addition,

there seems to be more widespread use of the locution now than just a few decades ago.

Shiyyab (2008) investigated the translation of English literary terms into Arabic, in order to determine the strategies used and the most suitable equivalent subjects of translation. In order to achieve the objectives of the study, the researcher designed a questionnaire and submitted it to professional translators for more reliable results. It included English terms and their Arabic equivalents chosen from literary books, dictionaries, and encyclopedias. The subjects of the study were asked to choose the most suitable Arabic term and also to suggest any other corresponding term. The results were as follows

- Some English terms had multiple Arabic equivalents, thereby causing uncertainty regarding the exact Arabic equivalent.

- Diversity and multiplicity of Arabic renditions is also a problem in literature exactly as it is in other fields of study.

- Many different strategies were used by the translators, and in spite of its inappropriateness the most common strategy used was paraphrasing.

- The results of the study contradict what was expected before conducting the study, as the researcher expected that the loanwords

strategy would be the most used strategy in translating English terms into Arabic.

Balfaqeeh (2009) aimed at investigating strategies used to translate the type of genre that is full of culturally-bound expressions from English into Arabic, and are the most appropriate and accepted to the readers, namely domesticated or foreignized strategies.

To achieve the goals of the study, the researcher used two qualitative personal interviews, and a quantitative survey. After analyzing the final information taken from Saudi and Arab expertise who are holders of Bachelor's degree or undergraduate students aged between 22-55,(four men and eight women), the researcher prepared a questionnaire and submitted it to 150 respondents where 121 respondents took the test in various places in Saudi Arabia. The results showed that

> domestic translation strategies are more acceptable to Arab readers. Moreover, Arab readers care more about the core message and appreciate translated idioms and cultural expressions using Arabic equivalent, though literal translation and deletion gained minor preferences. (P.41)

Ghaemi and Benyamin (2010) attempted to identify the inter-lingual strategies employed by students to translate English subtitles into Persian and to determine their frequency. This corpus-based study showed that the field of subtitling is a new field in Iran, and tried to locate the best strategies used in translating from the SL into TL. They concluded that the film genre plays a crucial role in determining the

variation of used strategy and they urged translators to be aware of the strategies and the skills used in audio-visual translation and through certain training courses.

Samaker (2010) investigated and analyzed the strategies used in the translation of culturally-bound elements presented in the English subtitle of the Iranian film 'The Lizard', and he tried to point out the frequency that the strategies of translation that were used. For the purpose of his study, the researcher used the following methods: data were gathered from the film that was subtitled into English by viewing the film and referring to the original transcripts. Then the researcher detected the culturally-bound elements and compared them with those subtitled into English. Finally the subtitle translation strategies were identified and the most frequent was studied to find if it had conveyed the intended meaning.

The findings showed that the most frequent translation strategies used were the paraphrasing strategy and the substitution strategy; other strategies were used but not so frequent.

Suleiman (2010) investigated the obstacles that Jordanian graduate students majoring in English language face when translating culturally-bound expressions. The researcher designed a 40 question translation test and it was submitted to respondents of which 40 were collected. The

second instrument was informal open ended interviews; she interviewed four experienced teachers of translation and five M.A. students whose major is English language and literature. The results of the study showed that graduate students face different kinds of difficulties when translating culturally bound expressions.

These difficulties are mostly related to:

1. Unfamiliarity with cultural expressions.

2. Achieving the equivalence in the second language.

3. Ambiguity of some cultural expressions.

The study also revealed that lack of cultural interaction with native speakers, lack of courses that are revealed to culture, poor researching skills and lack of knowledge of the proper use of translation techniques might stand behind these difficulties.

Dweik and Abu Shakra (2011) investigated the problems in translating collocation in religious texts from Arabic into English. The study aimed to explore the strategies adopted by students in translating specific lexical and semantic collocations in three religious texts namely, the Holy Quran, the Hadith and the Bible.

The sample of the study consisted of 35 M.A. translation students enrolled in three different public and private Jordanian universities. The

method used in the research consisted of a translation test that comprised 45 relatively short sentences of contextual collocations selected from the above-mentioned three religious texts and divided as 15 collocations per text. Students were required to translate these collocations from Arabic into English.

The findings showed that students resorted to various strategies in order to overcome the problem of rendering certain collocation expressions. Employed strategies were synonymy, generalization, paraphrasing, deletion and literal translation. Moreover, the study indicated that the strategy of synonymy emerged as the most conspicuous one for translating lexical collocations while literal translation signaled the first adopted strategy in the translation of semantic collocations in the Holy Quran and in the Bible. Deletion emerged as the most obvious strategy in translating collocation in the Hadith.

Gharib (2011) investigated the problems that professional Jordanian interpreters encounter and the strategies they use when interpreting from English into Arabic. For the purpose of the study, the researcher conducted and analyzed three different interpreting sessions for eight professional interpreters, and a questionnaire was organized and presented to 15 participants in order to explore the problems that they faced during their interpreting of the texts.

The findings of this study showed that interpreters had employed in their interpreting from English to Arabic the skipping and substitution strategies more than other strategies. The study found several difficulties that face the professional interpreters in their interpreting such as: delivery, working memory, processing direction, specialized terminology, gender, number, and accent.

Shehabat and Zeidanin (2012) discuss the translatability of a number of culturally-laden expressions, mainly prevailing in Jordan. They also suggested translations that, they believe, captured the intended messages of the origin. Refuting arguments that advocated the employment of word-for-word translation, they argued that sense-for-sense and/or domesticized translation can function more faithfully and naturally within texts loaded with cultural components provided that translators should prove fluent and competent in the TL culture. Their argument is highly based upon our strong sensation that the audience in the TL does not want to experience hard times in decoding much foreignized terms but he or she wants to feel at ease by living and dealing with domestic experiences that reflect upon his/her culture. And in order to achieve the study aims the researchers shall examine the proper employment of domesticized translation in rendering the sensual and spiritual aspects of the cultural expressions.

The findings of this study showed that translating culture is indeed one of the hardest tasks that professional translators face when they have no counterparts in the TL. The process itself should take into consideration adopting top priorities such as text-typology to ensure the rendition of cultural elements. The hypothesis that is given in this study indicates the translator to translate the cultural norms based upon our own cultural understanding using techniques such as i.e., substitute a number of cultural elements, to avoid offending either culture.

The researcher concluded that if the translator is stuck with deep cultural-expressions that may need pragma linguistic understanding he/she should seek functional equivalence to be sure that the TL audiences understand the message as it is intended originally.

To recapture things, the reviewed studies surveyed subtitling and translating culturally-bound expressions in different parts of the world. It is clear that translators encounter several problems when translating such expressions from the source language to the target language due to several factors such as the paucity of knowledge in translation strategies, the unfamiliarity with other cultures. Thus, the researcher reviewed the above mentioned theoretical and empirical studies which helped him determine the problem, statement, and instruments of this study.

Chapter Three

Method and Procedures

This section consists of the methodology used in this study. It gives details of the population and the samples chosen for the study. It also describes the instruments and reports on their validity and reliability. Finally, it illustrates the design, data collection, data analysis and procedures of the study.

3.1 Population and Sample of the Study

The population of this study consisted of graduate and undergraduate students who were enrolled in the English language programs during the academic year 2012/2013 in Jordanian universities. A sample of 40 graduate students and 40 under graduate students was selected randomly from Jordanian universities based on availability.

The students' general background included social data such as gender, age, nationality, number of years they have worked in translation, and the number of years spent in English speaking countries is illustrated in Table (1) below.

Table (1): Distribution of the Participants' Demographic and Social Data

Variables		Gender		Total
		Male	Female	
Age	20-24	12	26	38
	25-29	10	18	28
	30-34	0	6	6
	35 and above	8	0	8
Educational Level	B.A.	14	26	40
	M.A.	16	24	40
Translation Experience	None	20	38	58
	1-5	4	8	12
	More than 5	6	4	10
Period of Living in an English Speaking Country	None	20	42	62
	1-5	10	4	14
	More than 5	0	4	4
Nationality	Jordanian	30	40	70
	Non-Jordanian	2	8	10

3.2 Instruments of the Study

The researcher used two instruments; a translation test and an informal semi-structured interview. The researcher prepared a pilot study in which he clarified and chose the appropriate instrument for the study, which is a translation test. Then he skimmed through 150 culturally-bound expressions taken from the original transcripts of different scenes of three American movies namely, "*Scent of a Woman*", "*Erin Brockovich*" and "*Casino*". Then, the 48 most suitable culturally-bound expressions were selected. Subsequent to validating the test, it included only 30 culturally-bound expressions. The participants were asked to fill out the demographic data, and to subtitle the highlighted culturally-bound expressions in the translation test from English into Arabic. The criteria for test making were

a) Linguistic correctness

b) Cultural correctness

c) And finally the Juries acceptance of the rendered translation.

Regarding the informal Semi- Structured Interview, the researcher interviewed two translators' experts; a translation expert from Jordan Television (JRTV), and a professional translation expert who taught translation courses and M.A. students enrolled in English language and literature programs. The questions were related to the difficulties and

strategies the translators follow in rendering culturally bound expressions in order to answer the third question of the study (see Appendix G).

Additionally, another material for this study mainly consisted of original subtitles that were used in three American movies, namely "*Scent of a Woman*", *"Erin Brockovich"* and *"Casino"* (see Appendix F).

3.3 Validity of the Translation Test

In order to insure the validity of the translation test and as soon as the translation test was written, it was introduced to a panel of university professors and EFL translation experts, who have teaching experience in linguistics and translation to determine the face and content validity of the translation test. The professors were asked to provide their comments, notes and recommendations on the appropriateness of the content. The panel of jurors provided the researcher with these suggestions and remarks:

1. Professors Bader S. Dweik suggested that the number of culturally-bound expressions used in the translation test be reduced to 30 items instead of 48; the researcher took into consideration this note because the test in its original shape would have become long and boring for the participants.

2. The researcher also made adjustments to the Arabic model subtitling in the translation test to become as follows:

a. Culturally-bound expression number one from the movie "*Scent of a Woman*"

JIMMY: "The 'G' may be silent *but it costs three G's to get there*. *I'll have to talk to my father*"

Before reviewing it by the panel it was

<div dir="rtl">

سيكلفك ثلاثة ألف دولار للوصول

</div>

And the final version became

<div dir="rtl">

ستكلفك ثلاثة آلاف دولار للوصول الى هناك

</div>

b. Culturally-bound expression number eight from the movie "*Scent of a Woman*"

FRANK SLADE: "even with students Aid plus *the folks back home hustling the corn nuts*?"

Before reviewing it by the panel it was

<div dir="rtl">

حتى بوجود البعثة لا زال والداك مضطرون الى العمل ليلا ونهارا لتأمين مصاريفك

</div>

And the final version became

<div dir="rtl">

حتى بوجود البعثة ما زال والداك مضطرين الى العمل ليل نهار لتأمين مصاريفك

</div>

c. Culturally-bound expression number one from the movie *"Erin Brockovich"*

ERIN: *"They took some bone from my hip and put it in my neck. I didn't have insurance, so I'm about seventeen thousand in debt right now"*

Before reviewing it by the panel it was

لم يدفعوا لي شيئا

And the final version became

استغلوني ولم يدفعوا لي شيئاً

d. Culturally-bound expression number eight from the movie *"Erin Brockovich"*

ERIN: *"First of all, don't talk baby talk to your wife in front of me."*

Before reviewing it by the panel it was

لا تتكلم بلطف مع زوجتك امامي

And the final version became

لا تلاطف زوجتك امامي

e. Culturally-bound expression number five from the movie *"Casino"*

ACE: "The shift bosses are watching the pit bosses. The casino manager is watching the shift bosses. I'm watching the casino manager. And the eye – in –the - sky is watching us all"

Before reviewing it by the panel it was

عين الله ترعانا جميعا

And the final version became

وعين الله تراقبنا

f. Culturally-bound expression number eight from the movie *"Casino"*

DETECTIVE JOHNSON: "You know, he's gotta realize everything can't be a home run that he does"

Before reviewing it by the panel it was

عليك ان تدرك لا يمكنك ان تصل لمأربك بتلك السهولة

And the final version became

عليك ان تدرك ان الامور ليست بهذه السهولة

g. Culturally-bound expression number ten from the movie *"Casino"*

NICKY: "Whenever we got local merch, we'd usually send it to Palm Spring or Arizona . . . LA. I had a couple of sand niggers out there. You know, Arabs"

Before reviewing it by the panel it was

<div dir="rtl">

انني اعرف عددا من تجار المخدرات العرب

</div>

And the final version became

<div dir="rtl">

انني اعرف اثنين من تجار المخدرات العرب

</div>

Accordingly the researcher made the modifications to the Arabic model subtitle.

3.4 Reliability of the Translation Test

In order to achieve a high degree of reliability the researcher chose five M.A. Students who do not belong to the sample. They were able to use external resources and they were asked to bring back the test during a period of one week. After two weeks the translation test was administrated again to the same five M.A. students to determine the reliability of the translation test by means of test and re-test.

3.5 Procedures of the Study

The researcher followed these steps to conduct the study:

1. Reviewing several theoretical and empirical studies and a number of previous studies and articles related to translation, subtitling and strategies used in rendering the problems that the translators face when they translate culturally bound expressions.

2. Setting forth the research objectives, questions which utilize readings from previous studies, and thus the elements of the study were established.

3. Watching many movies to understand and identify the problems that translators face when they subtitle culturally-bound expressions.

4. Watching the three American movies, "*Scent of a Woman", "Erin Brockovich"* and *"Casino"*, to identify the subtitles of the culturally-bound expressions.

5. Skimming through the original transcripts of the three American movies, "*Scent of a Woman", "Erin Brockovich"* and *"Casino"*, and chose carefully 150 culturally-bound expressions items.

6. Preparing the translation test and the informal Semi- Structured Interview Form questions that were essential to answer the questions of the study.

7. Validating the translation test by presenting the test to a panel of university professors and EFL translation experts.

8. Preparing the model answer to the test.

9. Reviewing, studying and submitting the original subtitles on the three movies for the 30 culturally-bound expressions of the translation test as an additional material for the purpose of the study.

10. Conducting the pilot test to five M.A. students who were not a part of the sample, to determine the reliability of the translation test.

11. Obtaining a letter of permission from the Middle East University to facilitate and give assistance to the researcher.

12. Distributing the translating test in April during the second semester of the academic year 2012-2013 along with the covering letter which explained the purpose of the study and the official approval to carry out the study.

13. Collecting the translation test after one week of distributing it.

14. Conducting the informal semi-structured interview forms with the experts in April,2013 as follows:

- Mr. Yassar Malhees, on Sunday 14th April, 2013 in Jordan Television (JRTV).

- Mr. Mohammed Abu Risha, on Tuesday 16th April, 2013 in Talal Abu Ghazaleh Organization.

15. Correcting the translation test and analyzing the interviews.

16. Having collected the raw data from the translation test, data were entered and recorded and the results were described, analyzed, and presented by using a simple table followed by a commentary on the items of the translation test along with logical explanations for them.

17. Drawing the main findings and conclusions of the study.

18. Presenting some recommendations for further studies.

3.6 Data Analysis and Statistical Treatment

Two instruments were used to collect data for this study, a translation test and an informal Semi- Structured Interview.

In the translation test, participants were asked to translate 30 culturally-bound expressions. The total score for the translation test was 60 marks:

1. Correct answer was given two points; the correct answer was considered if the subtitle of the given highlighted culturally-bound expression was rendered correctly.

2. The accepted subtitle that had some linguistic error that did not change the meaning was given one point each.

3. If the participant failed in giving the suitable subtitle or committed unaccepted linguistic errors the answer was given zero point.

The results of the translation test were tabulated using frequencies and percentages followed by describing the culturally-bound expression with their model answer subtitles and the analyses of the original subtitles and the participant's translation test results. The informal semi- structured interview forms with the experts' results were also described and analyzed.

Chapter Four

Results of the Study

This chapter answers the questions of the study which aimed at investigating the problems that translators face when they subtitle culturally-bound expressions from English into Arabic. Following are the study questions and their results. The three research questions are:

1. What are the problems that translators face when they subtitle language expressions within cultural context from English into Arabic?

2. How does the professional translator differ from the non-professional in subtitling?

3. What strategies do professional and non-professional translators use in rendering these expressions?

4.1 Results Related to the First Question

In this subsection the results of the participant's performance in the translation test are presented in Table 2 below.

Table 2: Students' Subtitling Performance in the Translation Test

Item No.	Correct Answer 2 points		Acceptable Answer 1 point		Wrong Answer Zero		No Answer	
	Freq.	%	Freq.	%	Freq.	%	Freq.	%
Scenes from the 2002 American Movie *'Scent of a Woman'*								
1	44	55%	24	30%	8	10%	4	5%
2	58	72.5%	14	17.5%	8	10%	0	0%
3	26	32.5%	2	2.5%	50	62.5%	2	2.5%
4	52	65%	16	20%	12	15%	0	0%
5	32	40%	20	25%	16	20%	12	15%
6	6	7.5%	38	47.5%	22	27.5%	14	17.5%
7	44	55%	10	12.5%	24	30%	2	2.5%
8	14	17.5%	10	12.5%	34	42.5%	22	27.5%
9	60	75%	14	17.5%	4	5%	2	2.5%
10	24	30%	20	25%	26	32.5%	10	12.5%
Scenes from the 2000 American Movie *'Erin Brockovich'*								
1	14	17.5%	32	40%	28	35%	6	7.5%
2	32	40%	32	40%	14	17.5%	2	2.5%
3	26	32.5%	28	35%	18	22.5%	8	10%
4	34	42.5%	18	22.5%	22	27.5%	6	7.5%
5	32	40%	28	35%	18	22.5%	2	2.5%
6	56	70%	2	2.5%	18	22.5%	4	5%
7	38	47.5%	20	25%	20	25%	2	2.5%
8	22	27.5%	26	32.5%	26	32.5%	6	7.5%
9	40	50%	14	17.5%	22	27.5%	4	5%
10	28	35%	24	30%	18	22.5%	10	12.5%
Scenes from the 1995 American Movie *'Casino'*								
1	20	25%	10	12.5%	46	57.5%	4	5%
2	38	47.5%	16	20%	20	25"%	6	7.5%
3	18	22.5%	32	40%	18	22.5%	12	15%
4	32	40%	14	17.5%	24	30%	10	12.5%
5	48	60%	16	20%	12	15%	4	5%
6	34	42.5%	8	10%	34	42.5%	4	5%
7	48	60%	8	10%	20	25%	4	5%
8	14	17.5%	18	22.5%	44	55%	4	5%
9	40	50%	28	35%	8	10%	4	5%
10	28	35%	30	37.5%	16	20%	6	7.5%

In order to answer the first question of the study, each item is discussed separately to show the kind of difficulties and the results of participants and examples of the correct, acceptable, and the wrong subtitles provided by them. These answers were compared with the model subtitles that were confirmed by the panel of experts and jury (See Appendix E)

Scenes from the 2002 American Movie *'Scent of a Woman'*

1. Item One

*JIMMY: "The 'G' may be silent, **but it costs three G's to get there**.*

I'll have to talk to my father"

The model subtitle suggested by the jury panel was

ستكلفك ثلاثة آلاف دولارللوصول الى هناك

Table 2 shows that 44 participants, 55%, provided a correct, brief, and direct subtitling to item 1 and were able to understand the culturally bound expression "three G's", which refers to three thousand dollars (three grand's), as in these examples

تحتاج الى ثلاثة آلاف دولار للوصول الى هناك

ستتكلف 3 ألاف للوصول الى هناك

Only 24 respondents, or 30%, rendered an acceptable subtitle and we can also notice that there was some shift in formality due to the unfamiliarity with standard Arabic or translation or were not fully concentrated of how to translate this per example

لكن تحتاج الف دولار للذهاب الى هناك

كلفني 3000 دولار

However, 8 participants, 10%, provided wrong subtitling, due to lack of culture or perhaps they are unfamiliar with culturally-bound

expressions or because of using the literal translation (word by word translation) strategy in their subtitling which made the participants mistranslate.

لكن سعره ثلاثة آلاف دولار أمريكي لاعطائها هناك

انه يكلف اكثر ب 3 مرات

2. Item Two

HARRY: "Twelve hundred dollars. Included is a nine-course champagne thanksgiving dinner"

The model subtitle suggested by the jury panel was

عشاء عيد الشكر

Table 2 shows that 58 participants, 72.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as

عشاء عيد الشكر

عشاء الشكر

And 14 participants, 17.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle to understand the general meaning of these examples

عيد الشكر

غداء يوم عيد الشكر

Only 8 participants, 10%, provided wrong subtitling, perhaps because they are unfamiliar with the cultural expression and using literal translation, giving subtitles such as

عشاء فخم

شكرا لاعطاء العشاء

الحمدلله على الطعام

3. Item Three

HARRY: "How short are you?"

The model subtitle suggested by the jury panel was

كم يلزمك من النقود

Table 2 shows that 26 participants, 32.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as

كم ينقصك من المال

كم ينقصك

Only 2 participants, 2.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

كم يبلغ عجزك المادي

And 50 participants, 62.5%, provided wrong subtitling because of using the literal translation (word by word translation) strategy as in these examples
انت قصير جدا

يا لشدة قصرك

كيف حالك

كم طولك

4. Item Four

*KAREN: "Down deep, **the man is a lump of sugar**."*

The model subtitle suggested by the jury panel was

لكنه في الحقيقة رجل طيب

Table 2 shows that 52 participants, 65%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as

في اعماق هذا الشخص كائن لطيف

لكنه في الحقيقة رجل طيب (بالعامية قطعة سكر)

Only 16 participants, 20%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

الرجل جميل

هذا الرجل حلو المعشر

And 50 participants, 62.5%, provided wrong subtitling using the paraphrasing translation technique, as in the following examples

هناك في الاسفل الرجل ضخم

الرجل يحب السكر

5. Item Five

CHARLIE: "My stepfather and my mom run a convenience store"

The model subtitle suggested by the jury panel was   متجر نثريات

Table 2 shows that 32 participants, 40%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as

يدير زوج امي وامي متجرا صغيرا

متجر خردوات

Only 20 participants, 25%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

محل باسعار معقوله

دكانه

And 16 participants, 20%, provided wrong subtitling; one of the reasons may be due to lack of researching skills since the equivalent could be easily found by looking it up in a dictionary or a reference book, such as

منتجع ومكان للراحة

مخزن مناسب

6. Item Six

FRANK SLADE: "What does your daddy do in Gresham, Oregon, count wood-chips?"

The model subtitle suggested by the jury panel was

ماذا يفعل والدك في غريشام , اوريغون ألا يعمل عملا وضيعا؟

Table 2 shows that 6 participants, 7.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as

يعمل عملا وضيعا

ساخرا يحصي قطع الخشب

Only 38 participants, 47.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

يعد نشارة الخشب؟ (يضيع وقته)

ماذا يعمل ابوك في غريشام – اوريجون؟ يعد قطع الخشب؟

And 22 participants, 27.5%, provided wrong subtitling because they connected the meaning to the word "count" and probably they did not recognize it is cultural and it is meant to humiliate the other party and under estimate him, so they subtitled them literally as following

هل يضيع وقته

يعد النقود

مقاطعة نجارة الخشب

7. Item Seven

*CHARLIE: "Hello. I don't know, Mrs. Rossi – I got the feeling **I screwed up**."*

The model subtitle suggested by the jury panel was

اشعر بانني لم احسن التصرف

Table 2 shows that 44 participants, 55%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as

لقد اخفقت بشدة

لقد فشلت

Only 10 participants, 12.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

ينتابني شعور بالفشل

انني لم ابلي جيدا

And 24 participants, 30 %, provided wrong subtitling by trying to guess the meaning or using the deletion translation technique, such as

انا محبط جدا

فزعت منها

خذلتني

8. Item Eight

FRANK SLADE: "even with students Aid plus the folks back home hustling the corn nuts?"

The model subtitle suggested by the jury panel was

حتى بوجود البعثة لا زال والداك مضطران الى العمل ليلا ونهارا لتأمين مصاريفك

Table 2 shows that 14 participants, 17.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

الاهل بالديار يبذلون قصارى جهدهم

الاهل يبذلون ما يستطيعون

Only 10 participants, 12.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

وعائلتك تبحث لك عن لقمة العيش

حتى بمساعدة مالية من اهله بالريف الذين يقوموا بحصاد الذرة

And 34 participants, 42.5%, provided wrong subtitling using literal translation strategy, such as

عاد الجميع الى منزله وهم يأكلون رقائق الذرة

ان الاصدقاء عادو الى البيت يقرمشون الذرة

9. Item Nine

TRASK: "Take the weekend to think about it,"

The model subtitle suggested by the jury panel was

فكر بالموضوع مليا

Table 2 shows that 60 participants, 75%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

فكر في الموضوع مليا في عطلة الاسبوع

خذ العطلة الاسبوعية للتفكير بها

خذ وقتك للتفكير بالموضوع

استغل العطلة للتفكير بالامر

Only 14 participants, 17.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

فكر بالموضوع لمدة اسبوع

خذ الاجازة فرصة للمراجعة

And 4 participants, 5%, provided wrong subtitling using literal translation, such

استغل الفرص

سأرد عليك بعد اسبوع

10. Item Ten

GEORGE: *"He's good-cop, bad copping us. He knows I'm Old guard.*
You're fringe. **He's going to bear down on me, soft soap you**. *Did he try*
to soft soap you?"

The model subtitle suggested by the jury panel was

سيحاول ان ينال مني ولكنه سيتملقك

Table 2 shows that 24 participants, 30%, were successful in
subtitling this item correctly and in rendering the exact cultural meaning
as in

سيقسو علي ويعطف عليك

سيثقل كاهلي ولكنه سيكون لينا معك

Only 20 participants, 25%, provided acceptable subtitling that
would somehow provide the viewer with basic subtitle such as

سيعاملني بشدة وييسرها مع الاخر

سيستغلني للوصول اليك

And 26 participants, 32.5%, provided wrong subtitling using literal translation such as

يلين معي يتكلم معي بهدوء

يستطيع الامساك بنا

سوف يتساهل معنا

Scenes from the 2000 American Movie *'Erin Brockovich'*

11. Item One

ERIN: "***They took some bone from my hip and put it in my neck***. *I didn't have insurance, so I'm about seventeen thousand in debt right now*"
The model subtitle suggested by the jury panel was

استغلوني ولم يدفعوا لي شيئا

Table 2 shows that 14 participants, 17.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

اخذوا مني الكثير واعطوني القليل

ما اعطي بالشمال اخذ باليمين

زي ما رحنا زي ما جينا

Only 32 participants, 40%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

استغلال الفرد دون مقابل

لم يكن لدي اي مال فلقد سرقوا كل شيء مني

And 28 participants, 35%, provided wrong subtitling which showed a lot of cultural influence and using literal translation, such a result was expected

عملوا لي عملية

لقد قاموا بنزع عظمة من فخدي وزرعوها في رقبتي

لقد قسوا علي

12. Item Two

ERIN: "I don't need pity. ***I need a paycheck****. And I've looked"*

The model subtitle suggested by the jury panel was

احتاج لراتب ثابت

Table 2 shows that 32 participants, 40%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

لا يلزمني صدقة.. اريد راتبا منتظما

احتاج وظيفة

احتاج الى عمل

Only 32 participants, 40%, provided acceptable subtitling that
would somehow provide the viewer with basic subtitle such as

احتاج الى راتبي

احتاج الى شيكات العمل

And 14 participants, 17.5%, provided wrong subtitling using literal
translation, such as

احتاج الى دفعة

احتاج معونه

13. Item Three

ED: "Look, you may want to - I mean, now that you're working here - **you
may want to rethink your…Wardrobe a little***"*

The model subtitle suggested by the jury panel was

لربما قمت بتغيير طبيعة ملابسك بعض الشيء

Table 2 shows that 26 participants, 32.5%, were successful in
subtitling this item correctly and in rendering the exact cultural meaning
as in

التزمي بلباس لبق للعمل

فكر قليلا لتغيير نمط لبسك

Only 28 participants, 35%, provided acceptable subtitling that
would somehow provide the viewer with basic subtitle such as

قد تود تغيير ملابسك

ربما تحتاج الى اعادة التفكير في ملابسك

And 18 participants, 22.5%, provided wrong subtitling such as

غير استرتيجياتك

انت بحاجة لترتيب خزانتك

14. Item Four

ERIN: "Yeah? And what do you do the rest of the time, live off your trust fund?"

The model subtitle suggested by the jury panel was

هل ستعتاش من ضمانك الاجتماعي

Table 2 shows that 34 participants, 42.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

تعيش على الضمان الاجتماعي

هل ستقضي باقي حياتك على صندوق الائتمان؟

Only 18 participants, 22.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

تصرف من مدخراتك

تعيش على الصندوق الاستثماري

And 22 participants, 27.5 %, provided wrong subtitling due to lack of researching skills and using literal translation, such as

ستعيش على المال الذي ورثته

تتقاعد

15. Item Five

ERIN: *"I wish I knew. It's for my boss. **He's fighting his water bill**,"*

The model subtitle suggested by the jury panel was

انه غاضب بسبب ارتفاع قيمة فاتورة المياه

Table 2 shows that 32 participants, 40%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

يقاتل بشأن فاتورة المياه

قيمة فاتورة المياه عالية

Only 28 participants, 35%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

انه يحاول دفع فاتورة المياه

انه يناضل من اجل دفع فاتورة المياه

And 22 participants, 27.5%, provided wrong subtitling that sometimes make no sense to the reader and not related to the context, such as

انه يقاوم الحكومة

هو يقاتل لارسال الكمبيالة

16. Item Six

ERIN: "So far. **But that place is a pig sty**. *I wouldn't be surprised if there's more"*

The model subtitle suggested by the jury panel was

انه مكان تعمه الفوضى

Table 2 shows that 56 participants, 70%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

ذلك المكان مكان سيء

هذا المكان قذر جدا كالحظيرة

Only 2 participants, 2.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

لكن المكان متسخ جدا

And 18 participants, 22.5 %, provided wrong subtitling using literal translation, such as

يضع الشيء في مكان غير نظيف

هذا المكان بطراز الخنزير

17. Item Seven

ED: "...necessary? **Brenda's goanna open her mouth all over the office***"*

The model subtitle suggested by the jury panel was

وبراندا ستقوم بالثرثرة حول الموضوع في المكتب

Table 2 shows that 38 participants, 47.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

ستنشر بريندا الخبر في كل المكتب

بريندا ستفضحنا في المكتب

Only 20 participants, 25%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

بريندا ستنشر السر في جميع المكتبة

بريندا ستتكلم وتفضحنا

And 20 participants, 25%, provided wrong subtitling because they connected the meaning to the word "open her mouth" and thus they were unfamiliar with the cultural expression, which resulted in subtitles such as

ستظهر الدهشة على بريندا طيلة المسافة التي ستتجول بها عبر المكتب

تفتح فمها للهواء

18. Item Eight

*ERIN: "First of all, **don't talk baby talk to your wife in front of me**."*

The model subtitle suggested by the jury panel was

<div dir="rtl">

لا تلاطف زوجتك امامي

</div>

Table 2 shows that 22 participants, 27.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

<div dir="rtl">

لا تعمل على تدليل زوجتك امامي

لا تكلم زوجتك بهذه اللهجة امامي

</div>

Only 26 participants, 32.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

<div dir="rtl">

لا تضحك على زوجتك امامي

لا تكلم زوجتك بحنان امامي

</div>

And 26 participants, 32.5%, provided wrong subtitling using literal translation, such as

<div dir="rtl">

لا تحدث زوجتك مثل الاطفال امامي

لا تتكلم معي باستخفاف مثل الاطفال

</div>

19. Item Nine

*ERIN: "We can get these people. With a little effort, **I really think we can nail their asses to the wall**"*

The model subtitle suggested by the jury panel was

اعتقد اننا بامكاننا ان ننال منهم

Table 2 shows that 40 participants, 50%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

اعتقد انه بامكاننا النيل منهم بكل سهولة

انا اعتقد اننا سنلقنهم درسا

Only 14 participants, 17.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

سوف نوقفهم عند حدهم

انني متاكد من اننا نستطيع دحرهم

And 26 participants, 32.5%, provided wrong subtitling and failed again in using reliable resources to extract the correct cultural equivalent, such as

نستطيع ان نهدم جدار قدراتهم ومواردهم

اعتقد باننا سنمسك بهم سريعا وسنضعهم رهن الاعتقال

20. Item Ten

GEORGE: "**Look, don't you think you might be out of your league here?**"

The model subtitle suggested by the jury panel was

الا تعتقد انك تحلق مع السرب الخطأ

Table 2 shows that 28 participants, 35%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

الا تعتقدين بانك تخطيت حدودك؟

انتظري الا تظنين انك خارج منطقتك هنا؟

الا تعتقدين انك خرجت عن طورك هنا؟

Only 24 participants, 30%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

اسمع, الا تعتقد انك ممكن ان تكون على غير طبيعتك هنا؟

الا تظنين انك في مكان لا تنتمين له؟

الا تعتقد انك خارج الدوري (مجموعتك)؟

And 18 participants, 22.5%, provided wrong subtitling such as

الا تظن انك قد تكون خارج الاتحاد

انظر ولا تسمع ربما تخرج من الاتحاد

Scenes from the 1995 American Movie *'Casino'*
21. Item One

ACE: "Who could resist? Anywhere else in the country, I was a bookie, a gambler, always lookin' over my shoulder"

The model subtitle suggested by the jury panel was

ولكنني كنت دائما خائفا على نفسي من الخيانه و الغدر

Table 2 shows that 20 participants, 25%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

أحرص جدا على نفسي

ينتبه من الخطر

كن حذرا واحمي ظهرك من الغدر

Only 10 participants, 12.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

دائما منتبه على كل شيء

دائما خائف

And 46 participants, 57.5%, provided wrong subtitling using "what could it mean" technique, resulting in a no sense to the viewer such as

دائما تنظر على كتفي

لمحة سريعة

اتطلع لفوق (طموح)

22. Item Two

NICKY: "He bet like a fuckin' brain surgeon"

The model subtitle suggested by the jury panel was

لقد كان يقامر ببراعة

Table 2 shows that 38 participants, 47.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

<div dir="rtl">

يقامر بمهارة

يقامر بحرفية

</div>

Only 16 participants, 20%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

<div dir="rtl">

هو يراهن على شيء مضمون

انه يراهن وكانه شخص خطير

</div>

And 20 participants, 25%, provided wrong subtitling by using literal translation, such as

<div dir="rtl">

يبدو كجراح دماغ لعين

انه يفضل فعل عملية دماغ جراحية

</div>

23. Item Three

NICKY: *"Even back home, years ago, when we were first hangin' out together ... he'd know if the quarterback was on coke"*

The model subtitle suggested by the jury panel was

<div dir="rtl">

ان يعلم ان كان الظهير يتعاطى المنشطات (كان ذو بصيرة)

</div>

Table 2 shows that 18 participants, 22.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

لديه فراسه

كان يقرأ الاشخاص

لديه حدس قوي

Only 32 participants, 40%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

يستطيع الترقب

كان يعلم الكثير

كان يعرف ايش القصد او الشخصيات

And 18 participants, 22.5%, provided wrong subtitling using literal translation, such as   انه يعلم عندما كان يتعامل فريق بالمخدرات

مكان لعب كرة القدم

سيعلم ان كان لاعب الكرة متحمسا

24. Item Four

*ACE: "I mean, without us, these guys, **they'd still be shovellin' mule shit**"*
The model subtitle suggested by the jury panel was

لولا جهودنا لكانوا ما زالوا في الحضيض

Table 2 shows that 32 participants, 40%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

لن يكون لديهم اية جدوى بدوننا

لولانا لكانوا في وضع سيء

لولا وجودنا لما زالوا بالحضيض

Only 14 participants, 17.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

لكانوا غارقين بالوحل

سوف يمكثون بالدرك الاسفل

And 24 participants, 30%, provided wrong subtitling such as

نحن باقين لجرف الاوساخ

ما بيطلع بايدهم اشي

هو غير مؤدب

25. Item Five

*ACE: "The shift bosses are watching the pit bosses. The casino manager is watching the shift bosses. I'm watching the casino manager. **And the eye – in –the - sky is watching us all**"*

The model subtitle suggested by the jury panel was وعين الله تراقبنا جميعاً

Table 2 shows that 48 participants, 60%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

الله يراقبنا جميعا

الله يحاسبنا ويراقبنا

وعين الله تحرسنا

Only 16 participants, 20%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

والعين الناظرة من السماء تعتني بنا جميعا

العين في السماء تنظر الينا جميعا

الله يحفظنا

And 24 participants, 30%, provided wrong subtitling by using literal translation, such as
انهم يراقبوننا في كل الاماكن

اجعل هناك نظرة من التفائل

يتأمل بالسماء

26. Item Six

GINGER: *"I'm going to go powder my nose"*

The model subtitle suggested by the jury panel was

سأذهب لأصلح مكياجي

Table 2 shows that 34 participants, 42.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

ساذهب لتعديل المكياج (أتبرج)

الذهاب الى الحمام

سأدخل الى دورة المياه

Only 8 participants, 10%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle but it seems that there was some shift in formality, such as

سوف اضع بعض البودرة على وجهي

ساذهب لاستخدم مساحيق لاالتجميل

بدي اعدل مكياجي

And 34 participants, 42.5%, provided wrong subtitling using "what could it mean" technique, such as

يتناول الدواء (المخدرات)

انا سأتجاوز الامر

ارغم انفه بالتراب (دليل على الاذلال)

27. Item Seven

ACE: "I mean, the guy was always broke, he always had a story. And somehow, she could never turn him down"

The model subtitle suggested by the jury panel was   لقد كان مفلسا دوما

Table 2 shows that 48 participants, 60%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

الرجل كان دائما مفلس

كان مفلسا دوما

Only 8 participants, 10%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

الزلمة دائما مكسور

ان حياته مليئة بالفشل والبأس

And 20 participants, 25 %, provided wrong subtitling such as

الرجل دائما حزين

اعني ان الرجل كان دائما محطم

28. Item Eight

DETECTIVE JOHNSON: "You know, he's gotta realize everything can't be a home run that he does"

The model subtitle suggested by the jury panel was

<div dir="rtl">عليك ان تدرك ان الامور ليست بهذه السهولة</div>

Table 2 shows that 14 participants, 17.5%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as

<div dir="rtl">لا يمكن ان تحقق اهدافك بسهوله كالمعتاد</div>

<div dir="rtl">لا يمكن ان تكون الامور سهلة</div>

Only 18 participants, 22.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

<div dir="rtl">لا يستطيع التخلي عن مسؤولياته بسهوله</div>

<div dir="rtl">لا يستطيع الهروب من المسؤولية كلما اراد ذلك بيسر</div>

And 44 participants, 55%, provided wrong subtitling using the deletion and literal translation techniques, such as

<div dir="rtl">لا يمكن ان يكون سريع</div>

<div dir="rtl">ليست جميع الامور يمكن ان تديرها وكانك في البيت</div>

29. Item Nine

ROCKY: "Oh, why're you crying, with three loaves of bread under your arm?"

The model subtitle suggested by the jury panel was

لماذا تبكي وانت تملك كل شيء

Table 2 shows that 40 participants, 50%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

لما الغضب وانت لديك كل شيئ

لماذا تبكي وانت تعيش في رغد

لماذا تبكي وانت تملك الكثير من النعيم

Only 28 participants, 35%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

لماذا تبكي وانت تستطيع تأمين قوت يومك

لماذا تندب حظك ان كان هناك امل

ليش بتشكي وانت عندك خير زهيد

And 8 participants, 10%, provided wrong subtitling because of lack of researching skills and using literal translation, which resulted in word for word subtitling such as

لماذا تبكي وانت تحمل ثلاثة ارغفة تحت ذراعيك

ليش عم تبكي, ايدك انكسرت مرة اخرى

30. Item Ten

NICKY: "Whenever we got local merch, we'd usually send it to Palm Spring or Arizona . . . LA. I had a couple of sand niggers out there. You know, Arabs"

The model subtitle suggested by the jury panel was

انني اعرف اثنين من تجار المخدرات العرب

Table 2 shows that 28 participants, 35%, were successful in subtitling this item correctly and in rendering the exact cultural meaning as in

لدينا من يستطيع تصريف البضاعة "العرب"

انني اعرف مصرفين لهذه البضاعة من العرب

العرب سيصرفون البضاعة

Only 30 participants, 37.5%, provided acceptable subtitling that would somehow provide the viewer with basic subtitle such as

لدي البضع من البدو هناك

عندي تاجري مخدرات

And finally 16 participants, 20%, provided wrong subtitling using literal and paraphrasing translation techniques, such as

كان عندي مجموعة من العرب

عندي رجالين عرب لونهم اسمر

4.2 Results Related to the Second Question

In this subsection the researcher answered the second question of the study, by establishing a comparison between the professional subtitling (See Appendix F), and the students' subtitling of the 30 highlighted culturally-bound expressions items in the translation test, (see Appendix D) taken from the three original American movies namely, *'Scent of a Woman'*, *'Erin Brockovich'*, and *'Casino'*.

Scenes from the 2002 American Movie *'Scent of a Woman'*

1. **Item One**

*JIMMY: "The 'G' may be silent **but it costs three G's to get there**. I'll have to talk to my father"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

لكن ستكلفنا على الاقل 3000 لكي نذهب اليها

On the other hand Table 2 shows that 44 participants, 55%, provided a correct subtitle to the highlighted culturally-bound expression in item 1as follows تحتاج الى ثلاثة آلاف دولار للوصول الى هناك

2. Item Two

HARRY: "Twelve hundred dollars. Included is a nine-course champagne thanksgiving dinner "

The professional translator dismissed the word "dinner" from his/her Arabic subtitle and he/she only translated "thanksgiving", which may mislead the viewer, as follows عيد الشكر

Table 2 shows that 58 participants, 72.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 2, and were more precise in their subtitle and did not dismiss any part of it as follows

عشاء عيد الشكر

3. Item Three

HARRY: "How short are you ?"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows حسنا كم ينقصك

Table 2 shows that 26 participants, 32.5%, out of 80 provided a correct subtitle to the highlighted culturally-bound expression in item 3 as follows كم ينقصك من المال

4. Item Four

*KAREN: "Down deep, **the man is a lump of sugar**."*

The professional translator was successful in giving the correct subtitling

to the above culturally-bound expression as follows   هذا الرجل طيب جدا

Table 2 shows that 52 participants, 65%, provided a correct subtitle to the

highlighted culturally-bound expression in item 4 as follows

في اعماق هذا الشخص كائن لطيف

5. Item Five

*CHARLIE: "My stepfather and my mom run a **convenience store**"*

The professional translator gave a wrong subtitling to the cultural-bond

expression "convenience store" using literal translation technique, his/her

Arabic subtitle did not meet the suitable synonym or cultural equivalence

and he/she only translated literally, which may mislead the viewer, as

follows   يديران متجرا محترما

Table 2 shows that 32 participants, 40%, provided a correct subtitle to the

highlighted culturally-bound expression in item 5 as follows

يدير زوج امي وامي متجرا صغيرا

6. Item Six

*FRANK SLADE: "What does your daddy do in Gresham, Oregon, **count**

wood-chips?"*

The professional translator once again gave a wrong subtitling to the culturally-bound expression " count wood-chips?" also using literal translation; his/her Arabic subtitle did not meet the suitable synonym or cultural equivalence and he/she only translated literally, which may mislead the viewer, as follows يعد الواح الخشب

Table 2 shows that 6 participants, 7.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 6 as follows

عمل عملا وضيعا

7. Item Seven

CHARLIE: "Hello. I don't know, Mrs. Rossi – I got the feeling **I screwed up**."

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

لدي شعور بأنني اخفقت

Table 2 shows that 44 participants, 55%, provided a correct subtitle to the highlighted culturally-bound expression in item 7 as follows

لقد اخفقت بشدة

8. Item Eight

FRANK SLADE: "even with students Aid plus **the folks back home hustling the corn nuts**?"

This time the professional translator skipped and did not subtitle the culturally-bound expression highlighted above using the deletion translation; he/she did not make any effort to subtitle in Arabic, which may mislead the viewer, as follows

والداك هناك ....؟؟؟؟؟؟؟ (لم تتم الترجمة)

Table 2 shows that 14 participants, 17.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 8 as follows

الاهل بالديار يبذلون قصارى جهدهم

9. Item Nine

TRASK: "Take the weekend to think about it,"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

لديك كل نهاية الاسبوع لتفكر بالموضوع

Table 2 shows that 60 participants, 75%, provided a correct subtitle to the highlighted culturally-bound expression in item 9 as follows

فكر في الموضوع مليا في عطلة الاسبوع

10. Item Ten

GEORGE: "He's good-cop, bad copping us. He knows I'm Old guard.

You're fringe. **He's going to bear down on me, soft soap you***. Did he try*

to soft soap you?"

The professional translator was successful in giving the correct subtitling

to the above culturally-bound expression as follows

سوف يقسو علي ويضعفك

Table 2 shows that 24 participants, 30%, provided a correct subtitle to the

highlighted culturally-bound expression in item 10 as follows

سيقسو علي ويعطف عليك

In the researchers opinion the subtitling rendered by the students was

more acceptable than the one rendered by the professional subtitlers.

Scenes from the 2000 American Movie *'Erin Brockovich'*

11. Item One

*ERIN: "*They took some bone from my hip and put it in my neck*. I*

didn't have insurance, so I'm about seventeen thousand in debt right now"

The professional translator once again gave a wrong subtitling to the

above culturally-bound expression using literal translation technique,

his/her Arabic subtitle did not meet the suitable synonym or cultural

equivalence and he/she only translated it literally, which may mislead the

viewer, as follows أخذوا عظاما من وركي وزرعوها في عنق

Table 2 shows that 14 participants, 17.5%, provided a correct subtitle to

the highlighted culturally-bound expression in item 1 as follows

اخذوا مني الكثير واعطوني القليل

12. Item Two

*ERIN: "I don't need pity. **I need a paycheck**. And I've looked"*

The professional translator was successful in giving the suitable subtitling

to the above culturally-bound expression as follows يلزمني راتب

Table 2 shows that 32 participants, 40%, provided a correct subtitle to the

highlighted culturally-bound expression in item 2 as follows

لا يلزمني صدقة.. اريد راتبا منتظما

13. Item Three

*ED: "Look, you may want to - I mean, now that you're working here - **you**
may want to rethink your…Wardrobe a little"*

The professional translator was successful in giving the correct subtitling

to the above culturally-bound expression as follows

قد ترغبين في اعادة النظر في ملابسك

Table 2 shows that 26 participants, 32.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 3 as follows

<div dir="rtl">التزمي بلباس لبق للعمل</div>

14. Item Four

*ERIN: "Yeah? And what do you do the rest of the time, **live off your trust fund?**"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

<div dir="rtl">أتعيش من مردود أموال ائتمانك</div>

Table 2 shows that 34 participants, 42.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 4 as follows

<div dir="rtl">تعيش على الضمان الاجتماعي</div>

15. Item Five

*ERIN: "I wish I knew. It's for my boss. **He's fighting his water bill**,"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

<div dir="rtl">فلديه نزاع على قضية المياه</div>

Table 2 shows that 32 participants, 40%, provided a correct subtitle to the highlighted culturally-bound expression in item 5 as follows

يقاتل بشأن فاتورة المياه

16. Item Six

*ERIN: "So far. **But that place is a pig sty**. I wouldn't be surprised if there's more"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows   الفوضى تعم المكان

Table 2 shows that 56 participants, 70%, provided a correct subtitle to the highlighted culturally-bound expression in item 6 as follows

ذلك المكان مكان سيء

17. Item Seven

*ED: "...necessary? **Brenda's goanna open her mouth all over the office**"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows   برندا ستثرثر في المكتب

Table 2 shows that 38 participants, 47.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 7 as follows

ستنشر بريندا الخبر في كل المكتب

18. Item Eight

*ERIN: "First of all, **don't talk baby talk to your wife in front of me**."*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

لا تلاطف زوجتك امامي

Table 2 shows that 22 participants, 27.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 8 as follows

لا تعمل على تدليل زوجتك امامي

19. Item Nine

ERIN: "We can get these people. With a little effort, **I really think we can nail their asses to the wall**"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

أظن يسعنا أن ننال منهم

Table 2 shows that 40 participants, 50%, provided a correct subtitle to the highlighted culturally-bound expression in item 9 as follows

اعتقد انه بامكاننا النيل منهم بكل سهولة

20. Item Ten

GEORGE: "**Look, don't you think you might be out of your league here?**"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

الا تعتقدين بانك تخطيت حدودك

Table 2 shows that 28 participants, 35%, provided a correct subtitle to the highlighted culturally-bound expression in item 10 as follows

الا تعتقدين بانك تخطيت حدودك؟

In the researchers opinion the subtitling rendered by the students was more acceptable than the one rendered by the professional subtitlers.

Scenes from the 1995 American Movie *'Casino'*
21. Item One

ACE: "Who could resist? Anywhere else in the country, I was a bookie, a gambler, always lookin' over my shoulder"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

كنت مقامرا ولكنني كنت دائم الحذر

Table 2 shows that 20 participants, 25%, provided a correct subtitle to the highlighted culturally-bound expression in item 1 as follows

أحرص جدا على نفسي

22. Item Two

NICKY: "He bet like a fuckin' brain surgeon"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

كان يقامر بجرأة

Table 2 shows that 38 participants, 47.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 2 as follows

يقامر بمهارة

23. Item Three

NICKY: "Even back home, years ago, when we were first hangin' out together ... **he'd know if the quarterback was on coke**"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows   كان يدرك الامور

Table 2 shows that 18 participants, 22.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 3 as follows

لديه فراسه

24. Item Four

ACE: "I mean, without us, these guys, **they'd still be shovellin' mule shit**"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

اعني بدوننا هم لا شيء

Table 2 shows that 32 participants, 40%, provided a correct subtitle to the highlighted culturally-bound expression in item 4 as follows

<div dir="rtl">

لن يكون لديهم اية جدوى بدوننا

</div>

25. Item Five

*ACE: "The shift bosses are watching the pit bosses. The casino manager is watching the shift bosses. I'm watching the casino manager. **And the eye – in –the - sky is watching us all**"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

<div dir="rtl">

والرب يراقبنا جميعا

</div>

Table 2 shows that 48 participants, 60%, provided a correct subtitle to the highlighted culturally-bound expression in item 5 as follows

<div dir="rtl">

الله يراقبنا جميعا

</div>

26. Item Six

*GINGER: "**I'm going to go powder my nose**"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows

<div dir="rtl">

ساذهب لاصلاح المكياج

</div>

Table 2 shows that 34 participants, 42.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 6 as follows

<div dir="rtl">ساذهب لتعديل المكياج (أتبرج)</div>

27. Item Seven

ACE: "*I mean, the guy was always broke*, *he always had a story. And somehow, she could never turn him down*"

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression as follows كان دائما مفلس

Table 2 shows that 48 participants, 60%, provided a correct subtitle to the highlighted culturally-bound expression in item 7 as follows

<div dir="rtl">الرجل كان دائما مفلس</div>

28. Item Eight

DETECTIVE JOHNSON: "*You know, he's gotta realize everything **can't be a home run that he does**"

The professional translator gave a wrong subtitling to the above culturally-bound expression using the paraphrasing translation technique; his/her Arabic subtitle did not meet the suitable synonym or cultural equivalence and he/she only translated literally, which may mislead the viewer, as follows لا شيء كما كان

Table 2 shows that only 14 participants, 17.5%, provided a correct subtitle to the highlighted culturally-bound expression in item 8, and were more precise in their subtitle as follows   لا يمكن ان تحقق اهدافك بسهوله كالمعتاد

29. Item Nine

ROCKY: "Oh, why're you crying, with three loaves of bread under your arm ?"

The professional translator once again gave a wrong subtitling to the culturally-bound expression highlighted above using literal translation technique; his/her Arabic subtitle did not meet the suitable synonym or cultural equivalence and he/she only translated literally, which may mislead the viewer, as follows

لماذا تحزن وانت تملك ثلاثة ارغفة تحت ذراعك

Table 2 shows that 40 participants, 50%, provided a correct subtitle to the highlighted culturally-bound expression in item 9, and were more precise in their subtitle as follows

لما الغضب وانت لديك كل شيء

The researcher believes that the correct subtitling should be

لما الحزن وأنت تملك كل شيء

30. Item Ten

NICKY: "Whenever we got local merch, we'd usually send it to Palm Spring or Arizona . . . LA. I had a couple of sand niggers out there*. You know, Arabs"*

The professional translator was successful in giving the correct subtitling to the above culturally-bound expression and dropping the "ratio element" as follows

كان لدي عدد من تجار المخدرات هناك

Table 2 shows that 28 participants, 35%, provided a correct subtitle to the highlighted culturally-bound expression in item 10 as follows

لدينا من يستطيع تصريف البضاعة "العرب"

In the researchers opinion the subtitling rendered by the students was more acceptable than the one rendered by the professional subtitlers.

4.3 Results Related to the Third Question

In order to answer the third question of the study, the researcher conducted informal semi-structured interviews with two professional translators and subtitlers, Mr. Yassar Malhees, and Mr. Mohammed Abu Risha. Both were asked three main questions related directly to the

questions of the study, and especially the third question (see Appendix G). The content of both interviews are listed below.

The first interviewee is a Professional Free-lancer Interpreter, Translator and Subtitler at the Jordan Television (JRTV). The interview, in which he answered the following three questions prepared in advance by the researcher, took place on the 14th April, 2013. In answering the first interview question which dealt with the main problems that subtitlers encounter when they subtitle culturally-bound expressions from English into Arabic, he emphasized that the translator must keep in mind the other cultures and the type of audience. According to him, the problem is that some subtitlers are not familiar with the foreign culture. This causes mistranslation and misleading the audience. Besides, the lack of linguistic knowledge in one language or even both languages is considered to be a problematic for translators as well as the unfamiliarity of translation strategies and the appropriate manipulation of these strategies. He added that subtitlers should hold basic qualifications in order to be able to subtitle easily and correctly such as educational qualifications, social background, and cultural awareness. For him, qualifications are problematic when they are not adequate. In addition, carelessness, superficiality, and lack of creativity make the subtitlers provide inadequate translation. Thus, he asserted that subtitlers should be

careful, critical, and creative. (Y. Malhees, Personal communication, April 14, 2013)

The second interviewee is a Training Manager and a Professional Interpreter, Translator and Subtitler at the Talal Abu Ghazala Organization. In answering the first interview question which dealt with the main problems that subtitlers encounter when they subtitle culturally-bound expressions from English into Arabic, he stated that some translators do not keep in mind the cultural problems and sometimes they are not aware of such problems. He added that production companies usually refuse to broadcast the work if it involves cultural interaction.

He gave examples of the type of culturally- bound expressions and problems that the subtitler might face, to which he presented some solutions such as (in a cartoon film the man tells his girlfriend he wants to kiss her and she closes her eyes waiting to receive it)

So in the Arabic subtitling the subtitler is requested to avoid this by giving the following appropriate cultural subtitle

أنه يهمس في اذنها: هل كنت مغمضة عينيك

According to him, time is a problem that subtitlers face. He maintained that the subtitler has several restrictions that he must keep in mind during subtitling of any movie or program, such as the time restriction and the culture of the target group. (M. Abu Risha, personal communication, April 16, 2013)

In answering the second interview question dealing with the main reasons behind the problems that subtitlers face, the first interviewee mentioned several factors that can affect the subtitlers work as follows:

- Lack of knowledge and the problem of supply and demand.

- Lack of expertise in the field of translation in general and specifically the major of subtitling.

- Shortage of time and working under pressure.

- Using machine translation.

- There is no quality subtitling because of the lack of time. (Y. Malhees, Personal communication, April 14, 2013)

According to the second interviewee, he noted that several factors that can affect the subtitlers work as follows:

- Subtitlers usually translate the movie or program directly from the transcript which leads in some cases to the loss of the intended idea.

- The strategies that the subtitlers use in solving the problems they face relating time consideration.

- Working under pressure.

- Using machine translation.

- Subtitlers must always be precise, whether performed by individuals or institute? (M. Abu Risha, personal communication, April 16, 2013)

Regarding the strategies that the interviewees suggested for subtitlers, in order to render and overcome culturally-bound expressions, the first interviewee listed the following:

- More exposure to other cultures is very necessary for the subtitler.

- Subtitling and translation require further reading and studying

- There is no type of strategy that the subtitler must use; he/she should use case by case in using the most suitable type of translation.

- There is a big difference between theory and practice

- The subtitler (he/she) has no limits.

- We can always see new expressions and terms e.g. (**Islam Phobia**): an expression presented by H.R.H Prince Al Hassan Bin Talal) the subtitler must be always up to date with terminology and expressions. (Y. Malhees, Personal communication, April 14, 2013)

Moreover, the second interviewee listed the following:

- More exposure to other cultures is very necessary for the subtitler.

- A good subtitler must be honest and faithful to his audience regardless of the time problem.

- A good subtitler should watch the work he is intending to subtitle thoroughly several times, and not to subtitle from transcripts only.

- The subtitler should use extra explanation for the culturally-bound expressions to avoid decontextualized texts.

- Unless the subtitler has a great deal of experience in translation, he\she should not subtitle.

- The typical subtitler fills all the empty gaps, deletion isn't favorable.

(M. Abu Risha, personal communication, April 16, 2013)

In answering the third question of the study, both the experts that were interviewed agreed and emphasized on these important strategies that the professional and non-professional subtitler should take in mind when subtitling a movie, in order to overcome and render any culturally-bound expressions during his/her subtitling

- A good subtitler should have basic qualifications in order to be able to subtitle.

- The subtitler should not translate the movie directly from the transcripts; he/she should have an idea about the movie by watching it.

- A good subtitler fills in all the empty gaps by using different translation techniques to render culturally-bound expressions and to be aware of the culture of the target group, and not to use literal translation.

- The subtitler should be honest and faithful to his subtitling and should not be working only in order to beat time restriction, by using machine translation.

Chapter Five

Discussion and Recommendations

This chapter presents a brief summary and discussion of the findings of the three questions of the study. It also attempts to explain the results in light of the review of related literature. The chapter concludes with recommendations and suggestions for further research.

5.1 Discussion of the Findings of the First Question

What are the problems that translators face when they subtitle language expressions within cultural context from English into Arabic?

Results related to the problems that the translators encountered in their subtitling of culturally-bound expressions indicated that most of the participants found it difficult to render the cultural Arabic equivalent of the culturally-bound expressions used in the translation test but they have somewhat managed to overcome these problems. The results agree with Newmark (1988) who implies that where there is a cultural focus there is a translation problem, he also adds that most cultural expressions are not easy to detect, since they are associated with a particular language and cannot be literally translated. The results also agree with Shehabat and Zeidanin (2012) who found that the translating of culture is indeed one of

the hardest tasks that professional translators face when they have no counterparts in the TL. The results also agree with Ghazala (2002a) in his finding that equivalence between two different cultures is no longer problematic and we can find one to one correspondence between one culture and another. The results also agree with Pederson (2005) who states that "finally it is proposed that it is unlikely that a truly unsolvable culture-bound translation problem would exist."(P.16). The results also agree with Durdureanu (2011) who states "any remark on the translation of cultural elements must take into account the fact that translation has always offered many possibilities of confronting different cultural realities" (P.56).

On the other hand, the results did not agree with Ayoub (1994) whose findings showed that it is almost impossible to have translational equivalence in the full formal and functional sense of IEs. And the results did not agree with Shiyyab (2008) who found that some English terms had multiple Arabic equivalents, thereby causing uncertainty regarding the exact Arabic equivalent.

The results also indicated inter-lingual interference among the participants who were sometimes using the system of the TL in their subtitling to the culturally-bound expressions in the translation test. The results agree with Nida (1994) who states "The fact that all languages

exhibit so many structural similarities guarantees the potential for effective inter-lingual communication ..." (P.150). The results agree with Williams and Throne (1999) who described how language learners benefit from inter-lingual subtitling training. The results agree with Dweik (2000) who identified inter-lingual interference which occurs when linguistic and cultural features of the native language are transferred into the system of the target language. The results agree with Ciaro (2009) who stated that "these different terms all set out to cover the inter-lingual transfer of verbal language when it is transmitted and accessed both visually and acoustically,"(P.210). The results agree with Ghaemi and Benyamin (2010) who attempted to identify the inter-lingual strategies employed by students to English subtitle into Persian and to determine their frequency.

The results also indicated that lack of researching skills is a reason behind not being able to get the needed information about an expression. This result agrees with Williams and Throne (1999) that after giving their two day intensive induction course, one of the observations reported that students have developed their research skills.

5.2 Discussion of the Findings of the Second Question

How does the professional translator differ from the non-professional in subtitling?

Results related to the difference between the professional translator and the non-professional translator indicated that this difference is due to the type of subtitling strategy used by both of them; subtitling directly from the transcripts of the movies, was not suitable since not enough time is given to select the appropriate and correct cultural equivalent subtitle without referring to either the context or watching the movie itself. The results agree with Gotlib (1998) who assumed that cinema subtitlers normally work from paper to paper, subtitling the dialogues from the transcript, the researcher contends that the subtitler has four simultaneous channels to also consider. The results agree with Zoe and Kay (1999) who combined the main two approaches that are analyzing the content and viewing. The results agree with Natour (2001) who found that the translator should be a good reader of the original text in order to read between the lines, fully and deeply understands the message of SL text.

The results also indicated lack of source language cultural knowledge among the participants that resulted in mistranslating several items of the translation test, that lack of cultural awareness is a major reason behind these differences. The results agree with Hatim and Mason

(1990) who stated "And translators who are not bilinguals are, in fact, successful in relaying meaning from one language into another."(P.30). The results agree with Ayoub (1994) who argued that it is very crucial and essential for the translator to be acquainted with the language or culture he/she is translating from and/or into. The results agree with Olk (2003) who indicated in his findings that lack of source cultural knowledge resulted in difficulties in rendering the cultural concepts into German.

5.3 Discussion of the Findings of the Third Question

What strategies do professional and non-professional translators use in rendering these expressions?

Results indicate that both professional and non-professional translators committed several translation mistakes, due to their unawareness of the scope of translation studies and the basic translation techniques they should have used in their subtitling of such culturally-bound expressions and unfamiliarity with translation strategies which also stand behind these difficulties. Due to the importance of this point a lot of scholars such as Nida (1994), Newmark (1988), Gaber (2005), and others came up with techniques and strategies that can be used when dealing with culturally-bound expressions. The results also agree with Natour (2001) who found that some of Hajjaj's cartoons require more than one

translation strategy to be employed in order to achieve optimum transmission of the cultural information presented to the reader.

The results agree with Pederson (2005) who introduced his theory relating Extralinguistic cultural References (ECRs), he then lists all of the available strategies to the subtitle in which he presented a model through each type. The results agree with El Dali (2010) who stated "translation studies continuously brings new theoretical developments to bear upon its disciplinary object" (P. 32). The results agree with Samaker (2010) who tried to point out the frequency of the strategies used by translators. The results also agree with Suleiman (2010) who revealed in her findings that lack of knowledge of the proper use of translation techniques might stand behind such difficulties. The results also agree with Dweik and Abu Shakra (2011) who listed several translation techniques that translaters could use to render and overcome certain collecation expressions.

The results also indicate that it is the translator's responsibility to be aware and committed to present the type of required good translation worthy of reading and viewing either in books or in movie subtitles; and that he/she must be honest and faithful to their work. The results agree with Kelly (1998) who presented several considerations on how translation decisions regarding culture-bound institutional terms influence the portrayal for the target culture readers. The results agree with Limon

(2010) in which he refered to translators as 'cultural mediators' or experts in intercultural communication. The results also agrees with Shehabat and Zeidanin (2012) in their argument that the audience in the TL does not want to experience hard times in decoding much foreignized terms but they want to feel at ease when dealing with translated cultural terms.

The results also indicate that improving the work conditions for translators could be reflected in the type of translation. This result agrees with Zabalbeascoa (1996) who stated that results can be surely improved by introducing better working conditions and more professional attitude. The results also agree with Ghazala (2002b) who found that it is the responsibility of everyone involved in translation somehow to do their job perfectly by using all possible means to translate a cultural term as closely, properly and satisfyingly as they can.

5.4 Conclusions

The data obtained by means of the translation test and the semi-structured interview form indicated that translators encountered many problems while translating culturally-bound expressions such as rendering the cultural Arabic equivalent, and that translators were unfamiliar with the scope of translation studies and in using the appropriate translation techniques in subtitling, literal translation and cultural influence resulted

in mistranslating and poor performance by the participants in the translation test.

Both participants in the interviews agreed that the subtitler should be experienced, competent, and should have the necessary qualifications to subtitle easily and correctly, a typical good subtitler will fill all the empty gaps. This can be done through more exposure to other cultures by reading and studying.

5.5 Recommendations

This study addressed the problems that translators face when they subtitle culturally-bound expressions from English into Arabic and the reasons behind them in addition to suggestions on how to overcome them. In light of the results, the following are recommended:

1. Conducting more courses to educate the translators working in the area or domain of subtitling about the problems they might encounter relating culturally-bound expressions and how to render them.

2. Familiarizing subtitlers with the type of work they are going to subtitle, by watching the movies and not subtitling the transcripts only.

3. Conducting courses to educate the translators about the scope of translation studies and the most important translation techniques.

4. Training undergraduate students to be aware of the culturally- bound expressions, and the strategies used to render such expressions.

5. Asking undergraduate students to write term papers and to give presentations related to culturally-bound expressions in subtitling.

6. Encouraging undergraduate students to watch documentaries in addition to reading books about other cultures which will allow them to accept the others and understand their culture and be more tolerant of their customs and norms that may sometimes be totally different from their beliefs and culture.

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Appendix A

MEU Letter of Permission

Appendix B

Panel of Experts and Jury Committee

	Name	Position	Place of Work
1	Dr. Riyad F. Hussein	Professor	Middle East University (MEU)
2	Dr.Bader S. Dweik	Professor	Middle East University (MEU)
3	Dr. Sabar Sultan	Professor	Middle East University (MEU)
4	Dr. Nayera El Miniawi	Associate Professor	Middle East University (MEU)
5	Dr. Fatima Jafar	Associate Professor	Middle East University (MEU)
6	Dr. Ibrahim Abu Shihab	Associate Professor	Al Zaytooneh University of Jordan
7	Dr. Isam kayed	Assistant Professor	Al Isra University
8	Dr. Wageh Abd-Al Rahman	Assistant Professor	Al Isra University
9	Maisa Suleiman	M.A. EFL instructor	Middle East University (MEU)
10	Dima Attal	M.A. EFL instructor	Middle East University (MEU)
11	Ghassan Hazaa	M.A. EFL instructor	Islamic Educational College
12	Tariq Al Rifaee	M.A. EFL instructor	UNORWA
13	Ismaeel Ashubbak	M.A. EFL instructor	Ministry of Education
14	Shereen Abu Hait	M.A. EFL instructor	Modern American School
15	Maysa Al Fayez	M.A. EFL instructor	The International School of Choueifat

Interviewed Experts

Name	Position	Place of work	Date of interview
Yassar Malhees	Professional Free-lancer Interpreter, Translator and Subtitler	Jordan Television (JRTV)	Sunday 14th April, 2013
Mohammed Abu Risha	Training Manager	Talal Abu Ghazala Organization	Tuesday 16th April, 2013

Appendix C

The Validation Letter

Dear Professor,

I am, Saleh Al Abwaini, an M.A. student doing my M.A. thesis on "**Problems that Translators Face When They Subtitle Culturally-Bound Expressions from English into Arabic**", supervised by Professor Riyad F. Hussein, in the Department of English Language and Literature, Faculty of Arts and Sciences at the Middle East University (MEU).

I am using a translation test as an instrument which aims to find out the problems that translators face when they subtitle culturally-bound expressions from English into Arabic.

I would like you to examine the test items and to see if they are suitable to the purpose of the study. I also would like you to determine the correctness of the Arab translations of the highlighted English culturally-bound expressions, and whether the answers can be considered model answers. And test suitability for both graduate and undergraduate students majoring in English and translation. This test will be used for collecting data related to my M.A. thesis.

The translation test will consist of 48 culturally-bound expressions, taken from three American movies original transcripts namely, "*Scent of a Women", "Erin Brockovich"* and *"Casino"*.

Finally, your cooperation in this matter is highly appreciated.

Saleh Majed Al Abwaini

Appendix D

Translation Test

Dear participants,

I am Saleh Al Abwaini an M.A. student in the department of English Language and Literature at the Middle East University (MEU) Amman / Jordan. I am doing my M.A. thesis on **"Problems that Translators Face When They Subtitle Culturally-Bound Expressions from English into Arabic"**.

You are kindly requested to take part in translating the highlighted English culturally-bound expressions in the attached test. I would like to thank you in advance for participating in the test.

The test includes 30 cultural-bound expressions, taken from three original transcripts of three American movies namely, "*Scent of a Woman*", "*Erin Brockovich*" and "*Casino*".

Best Regards,

Saleh Majed Al Abwaini

Email: salehabwaini_salti@yahoo.com

Tel: 0795656650

اعزائي المشاركين

انا الباحث صالح العبويني أحد طلاب الدراسات العليا قسم اللغة الانجليزية وآدابها في جامعة الشرق الاوسط، عمان \ الاردن. اقوم بإعداد رسالة ماجستير بعنوان **"المشكلات التي يواجهها المترجمون عند ترجمة تعابير ذات مضامين ثقافية في الافلام من الانجليزية الى العربية"**.

يتألف هذا الإختبار من ثلاثين جملة تحتوي على عبارات ومصطلحات ذات مضامين ثقافية كانت قد جمعت من النصوص الأصلية لثلاثة أفلام امريكية.

راجيا منكم التكرم بترجمة العبارات المظللة من الانجليزية الى العربية حسب ما ترونه مناسباً.

أشكركم مرة اخرى على حسن تعاونكم

واقبلوا مني فائق الاحترام والتقدير...

صالح ماجد العبويني

تلفون: 0795656650

Email: salehabwaini_salti@yahoo.com

Translation Test

Dear participant,

This test consists of two sections. The first section elicits demographic data such as age, gender, and nationality. The second section is a translation test which consists of 30 culturally-bound expressions selected from three American movies namely, "*Scent of a Woman*", "*Erin Brockovich*" and "*Casino*". You're kindly requested to fill in the first section by putting an (X) next to your chosen answer, And to translate in the second section the highlighted culturally-bound expressions from English into Arabic.

Thank you so much for your cooperation,

Saleh Majed Al Abwaini

M.A. Student,

Middle East University MEU

Section 1

Demographic Data

<u>*Education level:*</u>

B.A. (   )   M.A. (   )   Other (   ) specify _____

<u>*University affiliation:*</u>

MEU (   )   Other (   ) specify _____

<u>*Number of years you have worked in translation:*</u>

None (   )   1-5 (   )   More than 5 (   )

<u>*Number of years you have spent in a country where English is the first language:*</u>

None (   )   1-5 (   )   More than 5 (   )

<u>*Age:*</u>

20-24 (   )   25-29 (   )   30-34 (   )   35 and above (   )

<u>*Nationality:*</u>

Jordanian (   )   Non-Jordanian (   )

<u>*Gender :*</u>

Male (   )   Female (   )

Section 2

Scenes from the 2002 American Movie *'Scent of a Woman'*

1- JIMMY: "The 'G' may be silent **but it costs three G's to get there**. I'll have to talk to my father"

2- HARRY: "Twelve hundred dollars. Included is a nine-course champagne **thanksgiving dinner**"

3- HARRY: "**How short are you**?"

4- KAREN: "Down deep, **the man is a lump of sugar**."

5- CHARLIE: "My stepfather and my mom run a **convenience store**"

6- FRANK SLADE: "What does your daddy do in Gresham, Oregon, **count wood-chips?**"

7- CHARLIE: "Hello. I don't know, Mrs. Rossi – I got the feeling **I screwed up**."

8- FRANK SLADE: "even with students Aid plus **the folks back home hustling the corn nuts**?"

9- TRASK: "**Take the weekend to think about it**,"

10- GEORGE: "He's good-cop, bad copping us. He knows I'm Old guard. You're fringe. **He's going to bear down on me, soft soap you**. Did he try to soft soap you?"

Scenes from the 2000 American Movie '*Erin Brockovich'*

1-   ERIN: "**They took some bone from my hip and put it in my neck**. I didn't have insurance, so I'm about seventeen thousand in debt right now"

2-   ERIN: "I don't need pity. **I need a paycheck**. And I've looked"

3-   ED: "Look, you may want to - I mean, now that you're working here - **you may want to rethink your…Wardrobe a little**"

4-   ERIN: "Yeah? And what do you do the rest of the time, **live off your trust fund?**"

5-   ERIN: "I wish I knew. It's for my boss. **He's fighting his water bill**,"

6-   ERIN: "So far. **But that place is a pig sty**. I wouldn't be surprised if there's more"

7-   ED: "...necessary? **Brenda's goanna open her mouth all over the office**"

8-   ERIN: "First of all, **don't talk baby talk to your wife in front of me**."

9-   ERIN: "We can get these people. With a little effort, **I really think we can nail their asses to the wall**"

10-   GEORGE: "**Look, don't you think you might be out of your league here?**"

Scenes from the 1995 American Movie *'Casino'*

1-   ACE: "Who could resist? Anywhere else in the country, I was a bookie, a gambler, **always lookin' over my shoulder**"

2-   NICKY: " **He bet like a fuckin' brain surgeon**"

3-   NICKY: "Even back home, years ago, when we were first hangin' out together ... **he'd know if the quarterback was on coke**"

4-   ACE: " I mean, without us, these guys, **they'd still be shovellin' mule shit**"

5-   ACE: "The shift bosses are watching the pit bosses. The casino manager is watching the shift bosses. I'm watching the casino manager. **And the eye – in –the - sky is watching us all**"

6-   GINGER: "**I'm going to go powder my nose**"

7-   ACE: "**I mean, the guy was always broke**, he always had a story. And somehow, she could never turn him down"

8-   DETECTIVE JOHNSON: "You know, he's gotta realize everything **can't be a home run that he does**"

9-   ROCKY: "**Oh, why're you crying, with three loaves of bread under your arm**?"

10-   NICKY: "Whenever we got local merch, we'd usually send it to Palm Spring or Arizona . . . LA. **I had a couple of sand niggers out there**. You know, Arabs"

The end of the translation test
Thank you for your participation
Saleh Al Abwaini

Appendix E

The Model Subtitle Suggested by the Jury Panel

الترجمة المحكمة والمعتمدة للفيلم الاول *'Scent of a Women'*

1. ستكلفك ثلاثة آلاف للوصول الى هناك
2. عشاء عيد الشكر
3. كم يلزمك من النقود
4. لكنه في الحقيقة رجل طيب
5. متجر نثريات
6. ماذا يفعل والدك في غريشام , اوريغون ألا يعمل عملا وضيعا؟
7. اشعر بانني لم احسن التصرف
8. حتى بوجود البعثة لا زال والداك مضطران الى العمل ليلا ونهارا لتأمين مصاريفك
9. فكر بالموضوع مليا
10. سيحاول ان ينال مني ولكنه سيتملقك

الترجمة المحكمة والمعتمدة للفيلم الثاني *'Erin Brockovich'*

1. استغلوني ولم يدفعوا لي شيئا
2. احتاج لراتب ثابت
3. لربما قمت بتغيير طبيعة ملابسك بعض الشيء
4. هل ستعتاش من ضمانك الاجتماعي
5. انه غاضب بسبب ارتفاع قيمة فاتورة المياه
6. انه مكان تعمه الفوضى
7. وبراندا ستقوم بالثرثرة حول الموضوع في المكتب
8. لا تتكلم بلطف مع زوجتك امامي
9. اعتقد اننا بامكاننا ان ننال منهم
10. الا تعتقد انك تحلق مع السرب الخطأ

الترجمة المحكمة والمعتمدة للفيلم الثالث *'Casino'*

1. ولكنني كنت دائما خائفا على نفسي من الخيانه او الغدر
2. لقد كان يقامر ببراعة
3. كان يعلم ان كان الظهير ياخذ المنشطات (كان ذو بصيرة)
4. لولا جهودنا لكانوا ما زالوا في الحضيض
5. وعين الله تراقبنا جميعاً
6. سأذهب لأصلح مكياجي
7. لقد كان مفلسا دوما
8. عليك ان تدرك ان الامور ليست بهذه السهولة
9. لماذا تبكي وانت تملك كل شيء
10. انني اعرف اثنين من تجار المخدرات العرب

Appendix F

Professional Subtitles Taken from the Three Original Movies

Scenes from the 2002 American Movie *'Scent of a Woman'*

1- JIMMY: "The 'G' may be silent **but it costs three G's to get there**. I'll have to talk to my father"

لكن ستكلفنا على الاقل 3000 لكي نذهب اليها

2- HARRY: "Twelve hundred dollars. Included is a nine-course champagne **thanksgiving dinner**"

عيد الشكر

3- HARRY: "**How short are you**?"

حسنا كم ينقصك

4- KAREN: "Down deep, **the man is a lump of sugar**."

هذا الرجل طيب جدا

5- CHARLIE: "My stepfather and my mom run a **convenience store**"

يديران متجرا محترما

6- FRANK SLADE: "What does your daddy do in Gresham, Oregon, **count wood-chips?**"

يعد الواح الخشب

7- CHARLIE: "Hello. I don't know, Mrs. Rossi – I got the feeling **I screwed up**."

لدي شعور بأنني اخفقت

8- FRANK SLADE: "even with students Aid plus **the folks back home hustling the corn nuts**?"

والداك هناك .... (لم يترجم)

9- TRASK: "**Take the weekend to think about it**,"

لديك كل نهاية الاسبوع لتفكر بالموضوع

10- GEORGE: "He's good-cop, bad copping us. He knows I'm Old guard. You're fringe. **He's going to bear down on me, soft soap you**. Did he try to soft soap you?"

سوف يقسو علي ويضعفك

**Scenes from the 2000 American Movie '*Erin Brockovich'*

1-　　　ERIN: "**They took some bone from my hip and put it in my neck**. I didn't have insurance, so I'm about seventeen thousand in debt right now"

أخذوا عظاما من وركي وزرعوها في عنقي

2-　　　ERIN: "I don't need pity. **I need a paycheck**. And I've looked"

يلزمني راتب

3-　　　ED: "Look, you may want to - I mean, now that you're working here - **you may want to rethink your…Wardrobe a little**"

قد ترغبين في اعادة النظر في ملابسك

4-　　　ERIN: "Yeah? And what do you do the rest of the time, **live off your trust fund?**"

أتعيش من مردود أموال ائتمانك

5-　　　ERIN: "I wish I knew. It's for my boss. **He's fighting his water bill**,"

فلديه نزاع على قضية المياه

6-　　　ERIN: "So far. **But that place is a pig sty**. I wouldn't be surprised if there's more"

الفوضى تعم المكان

7-　　　ED: "...necessary? **Brenda's goanna open her mouth all over the office**"

برندا ستثرثر في المكتب

8-　　　ERIN: "First of all, **don't talk baby talk to your wife in front of me**."

لا تلاطف زوجتك امامي

9-　　　ERIN: "We can get these people. With a little effort, **I really think we can nail their asses to the wall**"

أظن يسعنا أن ننال منهم

10-　　　GEORGE: "**Look, don't you think you might be out of your league here?**"

الا تعتقدين بانك تخطيت حدودك

Scenes from the 1995 American Movie *'Casino'*

1-   ACE: "Who could resist? Anywhere else in the country, I was a bookie, a gambler, **always lookin' over my shoulder**"

كنت مقامرا ولكنني كنت دائم الحذر

2-   NICKY: " **He bet like a fuckin' brain surgeon**"

كان يقامر بجرأة

3-   NICKY: "Even back home, years ago, when we were first hangin' out together ... **he'd know if the quarterback was on coke**"

كان يدرك الامور

4-   ACE: " I mean, without us, these guys, **they'd still be shovellin' mule shit**"

اعني بدوننا هم لا شيء

5-   ACE: "The shift bosses are watching the pit bosses. The casino manager is watching the shift bosses. I'm watching the casino manager. **And the eye – in –the - sky is watching us all**"

والرب يراقبنا جميعا

6-   GINGER: "**I'm going to go powder my nose**"

ساذهب لاصلاح المكياج

7-   ACE: "**I mean, the guy was always broke**, he always had a story. And somehow, she could never turn him down"

كان دائما مفلس

8-   DETECTIVE JOHNSON: "You know, he's gotta realize everything **can't be a home run that he does**"

لا شيء كما كان

9-   ROCKY: "**Oh, why're you crying, with three loaves of bread under your arm**?"

لماذا تحزن وانت تملك ثلاثة ارغفة تحت ذراعك

10-   NICKY: "Whenever we got local merch, we'd usually send it to Palm Spring or Arizona . . . LA. **I had a couple of sand niggers out there**. You know, Arabs"

كان لدي عدد من تجار المخدرات هناك

Appendix G

Semi-Structured Interview Form for Experts

1- *According to your experience in subtitling, what are the main problems that subtitlers encounter when they subtitle culturally-bound expressions from English into Arabic?*

2- *Based on your experience in subtitling, what are the main reasons behind these problems?*

3- *What are the strategies that you suggest for subtitlers according to your experience in subtitling, in order to render and overcome culturally-bound expressions?*