



# *Dedication*

This dissertation is dedicated to my precious parents, all my family and best friends, whose encouraging words and resilience resonate in me. I am forever thankful for their unwavering support; without their assistance, I would not have reached the point where I am today.

(Dyhia Bellil)

I dedicate this dissertation to my unwavering pillars of support, my parents. Throughout my academic journey, your love, encouragement, and sacrifices have been the driving force behind my accomplishments. I dedicate this work to you with profound gratitude. I want to extend my heartfelt thanks also to my family for standing by me during the highs and lows of my academic pursuits and for believing in me, there are countless people I could thank for getting me here, but none deserve it more than you father and mother. Thank you

(Yasmine BAAZIZ)

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## Acronyms

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<b>Acronym</b>	<b>Significance</b>
<b>AVT</b>	Audio visual translation
<b>ASR</b>	Automatic Speech Recognition
<b>CAT</b>	Computer-aided translation
<b>EAMT</b>	European Association for Machine Translation
<b>SL</b>	Source language
<b>MT</b>	Machine translation
<b>SDH</b>	Subtitling for the deaf and the hard of hearing
<b>ST</b>	Source text
<b>TL</b>	Target language
<b>TT</b>	Target text

# *General Introduction*

## General Introduction

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In recent times, audio visual translation has become one of the most thriving translation studies, due to the fast-paced technological advancement and its impact on media production and distribution, especially subtitling, as one of the most recognized types of AVT, which captured a prominent place in the field of translation.

In the process of discovering the “**Difficulties of subtitling movies from English into Arabic**”, we have delved into the world of movie subtitling, unmasking the hidden challenges that lurk beneath the surface of those fleeting text lines. We have explored the intricate interplay of linguistic hurdles, cultural barriers, and technical constraints that subtitlers must navigate to deliver a seamless and satisfying experience for viewers.

Subtitling a movie is a complex process that involves translating the spoken language of the film into written text that appears on the screen, movies have the ability to transcend boundaries, taking us to new places and enthraling viewers from many linguistic and cultural backgrounds, but for non-native speakers, this immersive experience hinges on a crucial intermediary. In subtitling, these simple text lines carry the weight of conveying not just words, but humor, nuance, and the very essence of a film. yet, the art of subtitling a movie is far from straightforward; it's a delicate dance between accuracy, conciseness, and artistic fidelity.

Technology has incredibly increased, just as its influence on the development and distribution of media, audio visual translation, or AVT, has emerged as one of the most vibrant translation fields in modern times. One of the most well-known forms of AVT, subtitles, has taken center stage in the translation industry. This situation has been linked to the explosive growth in media consumption as well as technological advancements that make a wide range of media items remarkably accessible.

### **Difficulties of subtitling movies from English into Arabic** **Selected extracts of “Elizabeth” 1998 movie as a case study**

This is why we have decided to study this special kind of translation based on a corpus, which consists on a historical movie “Elizabeth” 1998. And our problematic consists in:

- **What are the difficulties of subtitling movies from English to Arabic?**

To help answer the questions we suggest the following hypotheses:

- A translator may encounter several challenges while subtitling, notably respecting time limit, and dealing with different cultural contexts to reducing word count.
- The translator may use direct translation procedures for a successful translation of formal and courtly language from English into Arabic

## General Introduction

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- Subtitles may affect the meaning of a movie.
- Accents and dialects poses a challenge while translating.

In order to answer the previous questions and affirm the above mentioned hypotheses. We will accomplish, examining the subtitles of four selected scenes sourced from our corpus, therefore, suggest alternative translations for the selected passages basing on the linguistic approach of translation.

We chose to conduct our research on selected extracts from the movie “Elizabeth” 1998, we will complete an analytical study on the subtitles of four selected scenes from the movie. In this research, we relied on references such as the direct translation procedures of “Vinay and Darbelnet” and the book of “Eugene Nida” “The theory and practice of translation" (1982)”, and other online web sites and dictionaries like the Cambridge English dictionary.

Our motivations to do such work is the interest to promote cultural understanding and exchange through the lens of film and translation, and the desire to make movies more accessible to a wider audience by overcoming language barriers through effective subtitling.

The objective of this dissertation is to explore the difficulties of subtitling movies, specifically focusing on movies, and aims to provide insights into the various challenges faced in the process of translation. This dissertation seeks to shed light on the complexities of subtitling films and offer potential solutions to improve the quality of subtitles.

We choose the final studies resume “Difficulties Encountered by the Translator while Translating Agricultural Terms from English to Arabic Language” as a reliable source for its well-structured and rich research that helped us achieve an accurate resume.

As we have developed a research plan in which our work is divided into and introduction, one theoretical and one practical chapter. The first chapter is entitled “Specificities of subtitling and translation”, it deals with the clarification of the complex structure of subtitling, from basic definitions to the characteristics of its different classifications. The second chapter is entitled “Analytic study of the subtitles of selected extracts from our corpus “Elizabeth” movie”. It deals with the translation and examination of the subtitles of selected passages chosen from our corpus, along with a discussion of the approach we want to take to the translation study. We will examine the subtitles in light of the theory and translation techniques used, and we'll attempt to identify any challenges that arose during the English to Arabic translation of some movie scenes

## **General Introduction**

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While doing this work, we encountered some difficulties, and one of them is the challenge of conveying the intended meaning and finding the right equivalent of some expressions into Arabic, especially when it comes to a historical movie with a formal and vocabulary. Adding another difficulty, which is the limited choice of conveying the meaning of some courtly or religious words and expression of the selected passages from our corpus from English into Arabic.

***Chapter One:***  
***Specifics of subtitling and***  
***translation***

When it comes to audiovisual translation, subtitling is a crucial link between languages that helps people communicate across cultural boundaries by transferring semantic aspects in an elegant manner. It is necessary to overcome the challenging field of subtitling itself as we go through the subtleties of translation from English to Arabic in the context of subtitling.

This chapter aims to clarify the complex structure of subtitling, from basic definitions to the characteristics of its different classifications. Every category has specific concerns that reflect the varied demands of the audience, from open caption subtitles, which act as an overt narrative companion, to the understated elegance of closed caption subtitles, and the inclusive measures of SDH subtitles for the deaf and hard of hearing, each category bears unique considerations that echo the diverse needs of the audience.

## **I.1 Definition of translation**

Translation as stated by *Nida and Taber (2003:12)* consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.

*“The translator must attempt to reproduce the meaning of a passage as understood by the writer” (Nida and Taber,2003 :8)*

In other words, translation is the process of conveying not just words, but the meaning of a source-language text through an equivalent target-language text. It includes two similar messages in two different languages, and the translator's objective is to figure out closest natural equivalent to the source language message in the target language.

## **I.2 Types of translation**

As a multifaceted procedure, translation involves various varieties, each providing a different function. Translation is a diverse field that includes different models and methods, each is designed to specific communication needs.

The following typologies illustrate the richness and complexity of translation landscapes, as explored by *Russell (1650)* and other translation theorists.

### **I.2.1 Intralingual translation**

As (*Russell,1650:233*) states, intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.

The rephrasing or rewriting of a text within the same language is referred to as intralingual translation. This technique, also known as paraphrasing or rewording, attempts to convey the same meaning using different words or structures.

- Example: Original: "The concert was an outstanding success."
- Intralingual Translation: "The show was a massive attainment,"

### I.2.2 Interlingual translation

Interlingual translation according to (*Russell, 1650 :233*) is the most common form of translation, it involves the translation of text from one language to another. Interlingual translation or Translation proper is an interpretation of verbal signs by means of some other language.

It is described as the substitution of text content in one language with similar written content in another language, while conserving meaning and adjusting to the target language's grammatical and cultural norms.

Example:

- Original (English): "Hello, how are you?"
- Interlingual Translation (Arabic) "مرحبا, كيف حالك"

### I.2.3 Inter-semiotic Translation

Inter-semiotic Translation or Transmutation according to (*Russell 1650 :233*) is an interpretation of verbal signs by means of sign of nonverbal sign systems.

This type includes converting messages from one sign system to another, such as language to music, images, or dance. This kind is especially important in audiovisual translation since subtitlers transform spoken words into written text, handling the transition between the verbal and visual sign systems. For example, turning a Musical composition conveying a sense of melancholy into poem or written description expressing the emotional tone of the musical piece.

Example:

- Original (Musical): A classical composition conveying a sense of melancholy.
- Intersemiotic Translation (Verbal): A poem or written description expressing the emotional tone of the musical piece.

### I.2.4 Pragmatic translation

According to (*Newmark 1988:133*), pragmatic translation emphasizes the relationship between the translation and the readership's reception rather than the link between the translation and the extra-linguistic world it reflects.

This strategy seeks to guarantee that the translation fulfills the same or similar aims as the original text, while taking into consideration the social context, cultural norms, and intended effects of a text.

Examples:

### **A. Adapting Humor**

- Original: A pun or wordplay in English.
- Pragmatic Translation: Adapting the humor to make sense and be funny in the target language.

### **B. Cultural references**

- Original: "He's the talk of the town."
- Pragmatic Translation: "He's the center of attention." (Adjusting cultural references for clarity)

## **I.2.5 Literary translation**

Literary translation refers to the rendering of originals in which translators are expected to preserve or recreate “the aesthetic intentions or effects that may be perceived in the source text”. (Delabastita 2011: 69).

It is a specialized form that involves the translation of literary works such as novels, poems and plays. Literary translation, involves unusual difficulties requiring the translator to navigate a complicated entertainment between keeping the author's style, cultural variations, and the aesthetic aspects of the original work.

## **I.2.6 Machine translation**

Machine translation is a multidisciplinary field, since it combines knowledge from distinct areas; from artificial intelligence to linguistics. According to the European Association for Machine Translation (EAMT) (online), “machine translation (MT) is the application of computers to the task of translating texts from one natural language to another.”

*(Deckert (ed.), 2019:30).*

As *(Díaz-Cintas 2015: 633)* rightly points out, “little attention has been paid so far to the role that computer-aided translation (CAT) tools can play in subtitles or to the potential that

translation memories and machine translation can yield in this field, although the situation is changing rapidly”.

It is a method of directly translating text from one language to another using a computer, and it basically uses computer algorithms to translate text from one language to another. While these algorithms have come a long way, they still face issues understanding context, idiomatic idioms, and cultural subtleties; but still make the translation process faster and involves less technical and cognitive effort

### **I.3 Audio visual translation for the hard of hearing**

Audiovisual translation for the deaf and hard-of-hearing is a process that aims to make audiovisual content, such as videos, TV series and films, accessible to deaf people. With this form of translation, the information in the audio is conveyed through text or visual signs, enabling people with hearing disabilities to fully understand the content. This is achieved through the use of subtitles, sign language and audio descriptions. ([www.creative-words.com](http://www.creative-words.com) visited on December 09,2023)

SDH, or Audiovisual Translation for the Deaf and Hard of Hearing, is a type of AVT that aims to make audiovisual content accessible to those who are deaf or hard of hearing. It plays a critical role in ensuring that content reaches a wide audience, and this specialized kind of translation, also known as closed captioning or subtitling for the deaf and hard of hearing (SDH), serves the specific demands of this audience.

SDH, according to (*Perego and Ghia 2009:161*), includes a variety of strategies such as the use of subtitles, sign language interpretation, and visual signals to transmit not only conversation but also ambient sounds and other auditory information.

As an example, speech emotion recognition could be explored to automatically transfer emotions encoded in speech into written tags for those who cannot access the audio. Similarly, audio technology is omnipresent in dubbing processes but there is a considerable gap with research in the AVT field in this regard.

### **I.4 Procedures of translation by Vinay and Darbelnet**

We suggest a brief overview of the three outstanding procedures of VINAY and DARBELNET (1958) within the framework of direct translation (as we think they would be relevant to our problematic.

### I.4.1 Direct translation

These translation techniques are used when the concepts and structure of the source language can be used in the target language.

#### I.4.1.1 Borrowing

It is when words or expressions are directly taken from the source text and carried over into the target language. We often use this technique when there is no equivalent in the target language, such as food or clothing. This can help to preserve the cultural context of the source text. English is full of borrowed words that have become parts of the everyday language. A borrowing is usually written in italics. (<http://www.intertranslations.co.uk.com> visited on: 01/12/2023)

« *La question de l'emprunt intéresse les effets de style et par conséquent le message* »

(Vinay et Darbelnet, 1958: 47)

i.e. “*The issue of borrowing concerns stylistic effects and, consequently, the message.*”.

(Our translation)

Example: café (French), hamburger (German), kimono (Japanese).

#### I.4.1.2 Calque

This is the literal translation of a phrase from one language into another coining a new term in the TL. In other words, this is the literal translation of a borrowed word.

Example: The English term ‘skyscraper’ is translated as ‘gratte-ciel’ in French.

« *Le calque est un emprunt d'un genre particulier* ». (Vinay et Darbelnet, 1958 :47)

i.e. “*Calque is a particular kind of borrowing*”. (Our translation)

#### I.4.1.3 Literal translation

When using literal translation, each word is translated directly. The target text must be idiomatic and retain the same words’ order, meaning and style as in the source text. This technique can miss the nuances of the original text, and is only possible with languages and cultures that are extremely close.

Example: 'I want a glass of water' would be translated literally as: "أريد كأساً من الماء."

VINAY & DARBELNET (1958) define it as follows: « La traduction littérale ou mot à mot désigne le passage de LD à LA aboutissant à un texte la fois correct et idiomatique sans que le traducteur ait eu à se soucier d'autre chose que des servitudes linguistiques.»

(*Vinay et Darbelnet, 1958: 48*)

"Literal or word-for-word translation refers to the passage from LD to LA, resulting in a text that is both correct and idiomatic, without the translator having to worry about anything other than linguistic constraints." (Our translation)

NEWMARK (1988) says that "literal translation ranges from one word to one word (...) through group to group (...), collocation to collocation(...), clause to clause (...), to sentence to sentence". (NEWMARK, 1988:69)

## I.4.2 Oblic translation

When translators find gaps in the target language that must be filled by the appropriate elements in order for the two messages source and target messages to have the same impression, they employ deeper methods, which are: Adaptation, and modulation.

### I.4.2.1 Adaptation

It is used when a particular kind of scenario referred to by the source language message is unknown in the destination language; in such situations, translators have to come up with a new one situational equivalent. (<http://www.tardfoline.com> visited on: 01/12/2023)

### I.4.2.2 Modulation

Is an alteration of the message's form acquired by a change in point of view; this variation can be acceptable when a literal or even transposed translation resulted in a grammatically valid speech. In the target language, it is regarded as inappropriate, unidiomatic, or unnatural, and there are two forms of modulation: voluntary and mandatory. optional and obligatory. (<http://www.tardfoline.com> visited on: 01/12/2023)

## I.5 Procedures of translation by Eugene Nidas

We suggest a brief summary of the procedures of *Eugene Nida (1964)* since we believe they are applicable to our problematic

### **I.5.1 Formal equivalence**

Formal equivalence, also referred to as "literal" or "word-for-word" translation, seeks to keep as much of the original text's form and structure as feasible. The translator focuses integrity to the source language and sentence patterns in this technique. The emphasis is on accurately recreating the linguistic elements of the source text. Nida recognizes the importance of formal equivalence in preserving language accuracy, particularly in settings where literal rendering is critical for comprehension. *(Nida, 1964:282)*

### **I.5.2 Dynamic equivalence**

Dynamic equivalence, also known as "functional" or "thought-for-thought" translation, on the other hand, focuses on expressing the content and intended impact of the source material in a natural and intelligible manner in the target language and culture.

According to *(Nida 1964:282)*, effective communication entails recognizing the dynamic impact of the source text and regenerating that impact in the target language, rather than just transferring words. Dynamic equivalence provides for more freedom in language selection and structure, ensuring that the translated content is functionally equal to the original

Based on Nida's methodology, the decision between formal and dynamic equivalence is determined by the communicative aims, cultural context, and target audience characteristics. He goes on to say that the relationship between the receptor and the message should be substantially the same as that which existed between the original receptors and the message.

## **I.6 Definition of subtitling**

At its core, *(Gottlieb, 1992: 87-98)* defines subtitling as the art and science of transforming spoken or written language from one linguistic and cultural context into another, contained in simple textual frames timed to the audio-visual material, is the fundamental definition of subtitling.

*“I should negotiate the complex relationship between words and images because subtitling is an evolving combination of communication skills, cultural sensitivity, and temporal precision”*, as Gottlieb accurately notes.

In addition, Chiaro's examination of subtitling as a "specific mode of interlingual translation" draws attention to the cross-cultural aspect, in which the translator serves as a go-between for the source and target languages, facilitating a seamless integration of linguistic and cultural components. *(Chiaro,2009: 45-58)*

Fundamentally, subtitling is defined as more than just a language translation; it involves a dynamic interaction of linguistic, cultural, and temporal factors, laying the foundation for an in-depth analysis of its particulars in the context of English to Arabic translation.

## **I.7 Categories of subtitling**

The field of subtitling presents a complex scene with various categories, each with unique features that meet the demands of different target audiences.

### **I.7.1 Open caption subtitles**

According to *Díaz Cintas and Remael (2007:134-147)*, open captions are a type of subtitle that are always visible on the screen and provide a synchronized textual representation of the spoken words and background noise. This overt narrative ally is a crucial part of situations when inclusion and accessibility are critical. Moreover, open caption subtitling plays a crucial role in ensuring accessibility.

Accessibility is essential to audiovisual translation, and open captions play a crucial role in ensuring that content is understandable to a wide range of viewers, including those who are deaf or have language barriers.

### **1.7.2 closed caption subtitles**

Closed captioning and subtitling are both processes of displaying text on a television, video screen, or other visual display to provide additional or interpretive information. Both are typically used as a transcription of the audio portion of a program as it occurs either verbatim or in edited form sometimes including descriptions of non-speech elements. Other uses have included providing a textual alternative language translation of a presentation's primary audio language that is usually burned-in to the video and unselectable. ([www.rev.com](http://www.rev.com) Visited on November 11,2023).

*(Gottlieb 1992:210-225)* clarifies that closed caption subtitles offer a more discreet method. The viewer has the option of turning these subtitles on or off, providing a subtler integration into the viewing experience.

Gottlieb's observations highlight how crucial closed captions are to retaining the discreet quality of the original audio-visual content while also meeting the needs of a wide range of linguistic users.

### **I.7.3 SDH, subtitles for the deaf and hard of hearing**

SDH, known as “subtitles for the hard of hearing” are specifically tailored to meet the needs of individuals who are deaf or hard of hearing. They often include additional information like speaker identification, sound effects, and music descriptions to enhance the viewing experience. SDH includes not only the spoken dialogue but also relevant sound cues, descriptions of music, and indications of other auditory elements in the content. This provides a more comprehensive understanding of what is happening in the audio track. ([www.amberscript.com](http://www.amberscript.com) Visited on November 14,2023).

As (*Jones & amp; Brown, 2020:32*) pointed out, SDH aims to provide a comprehensive and inclusive viewing experience for individuals with varying degrees of hearing impairment.

To sum up, SDH subtitles play a crucial role in making content more accessible and inclusive for individuals with hearing impairments, while also enhancing the viewing experience for a broader audience.

### **I.8 Subtitling phases (steps)**

According to Díaz Cintas and Remael (2007), the process of subtitling is a tedious undertaking that requires a deep comprehension of the audiovisual context, precision, and linguistic aptitude. The process of subtitling can vary depending on the specific project, but here are the general phases that are commonly involved:

#### **I.8.1 Transcription**

Transcription is a crucial step and we can say it's the first step when it comes to subtitling process, it involves creating a written transcript of all the audio content of the video, dialogues, narrations, and other audible content including any non-speech sounds that may be important for the viewer to understand.

*“Transcription, serves as a linguistic bridge between auditory and written Elements”.*

*(Smith, 2015, p. 32).*

Furthermore, the process of transcription typically consists of several phases, each contributing to the overall accuracy and quality of subtitles. Here is an overview of the two type of transcription in subtitling:

### **1.8.2 Manual Transcription**

Manual transcription in subtitling refers to the process of creating a text transcript by typing manually while listening to the audio file intermittently. ([www.verbit.com](http://www.verbit.com) visited on November 12,023).

This method is often used when the automatic transcription is less than 70% accurate, and it involves typing out the audio content verbatim to create a written record of the spoken words through human effort and expertise

### **1.8.3 Automatic Speech Recognition (ASR)**

Automatic Speech Recognition (ASR), also known as Speech-to-Text (STT), is a technology that converts spoken language into written text using artificial intelligence (AI) without direct human intervention. automatic transcription utilizes advanced algorithms and machine learning models to analyze and interpret audio data. ([www.zaion.com](http://www.zaion.com) visited on December 22, 2023 at 20:33)

This technology is used in a variety of sectors, including transcription services, voice-activated virtual assistants, deaf and hard of hearing accessibility solutions, and more. Automatic transcription's efficiency and speed contribute to increased production and accessibility across a wide range of sectors.

### **1.8.4 Translation**

According to (*García, 2020:67*), the translation phase involves rendering the transcribed content into the target language while considering cultural nuances. In other words, the translation of the transcript text should be concise and natural, flowing with the same punctuation, spelling rules, and language conventions as the original text.

In this phase, translating the written text into the target language comes next, after transcription. In addition to correctly conveying the words' literal meaning, translators should also take context, idioms, and variations in culture into account. Producing subtitles that are faithful to the source material while remaining clear and precise is the aim.

### I.8.5 Time-Coding

Time coding in subtitling according to (*Remael 2010:14*) is a crucial process that involves synchronizing the appearance and disappearance of subtitles with specific points in the audio or video content, this involves determining the start and end times for each subtitle or captions that they appear for each subtitle on the screen at the appropriate time.

A basic knowledge of time-codes is essential for tasks like subtitling, video translation, and video editing since they are an essential component of how we work with video content.

### I.8.6 Editing and styling

In order to ensure that the translated subtitles are not only accurate and synchronized but also aesthetically pleasing, easy to read, and consistent with the overall aesthetic of the video, editing and styling are essential stages in the subtitling process. These stages concentrate on how the subtitles appear on the screen and when they do so. (*Clark & Doe, 2018:112*)

And in order to get a perfect editing and style for the subtitles we must take in consideration these important points:

**1 Readability:** Subtitles should be easy to read and understand. Font size, style, and color are important factors in ensuring readability. The choice of font should be clear, and the size should be appropriate for the screen size and viewing conditions.

**2 Timing Adjustments:** In order to get perfect subtitles, we need to adjust the timing of subtitles to ensure they appear and disappear smoothly. This includes aligning subtitles with speaker changes, avoiding overlaps, and maintaining a comfortable reading pace for the audience.

**3 Line Length and Positioning:** Subtitle lines should have an optimal length to avoid overcrowding the screen and allow for easy reading. Additionally, positioning on the screen should be consistent and considerate of visual elements in the video.

([www.zaion.com](http://www.zaion.com) visited on December 22, 2023 at 20:33)

### I.8.7 Quality Control and Delivery

Final phase is quality check and then delivery After editing and styling, a final quality check is performed to review the subtitled content. This may involve making adjustments to the translation, corrections, and ensuring that the subtitles are easily readable and understandable

verifying the accuracy of the text, ensuring proper synchronization, and checking for any visual anomalies. ([www.zaion.com](http://www.zaion.com) visited on December 22, 2023 at 20:33)

At the end of the subtitling process, it is essential to maintain a balance between conciseness, readability, and accuracy to ensure that the subtitles are synchronized with the audio and provide a natural reading experience for viewers.

## I.9 Subtitling constraints

A simple and general answer was given by (*Smith 2018:56*) saying that subtitling constraints refer to the limitations faced by subtitlers in the translation process despite being an effective tool for intercultural communication; subtitling has limitations. The procedure is filled with obstacles that require careful maneuvering to guarantee the smooth blending of textual and visual components. Díaz Cintas and Remael (2007) have pointed out that these limitations can be of a technical or linguistic nature, making it difficult for subtitlers to work in this challenging environment.

### I.9.1 Time Constraints:

In subtitling, time constraints refer to the limitations imposed by the length of a video segment and the finite capacity of the human brain to process information. These limitations have an impact on the subtitling process, which entails converting spoken dialogue from a video into text that plays on the screen while the video is being viewed. Time constraints in subtitling have several important aspects, such as:

- **Duration on Screen:** Subtitles should be timed to appear and disappear on the screen in sync with the spoken words. The duration on the screen should allow viewers enough time to read the subtitles without feeling rushed. The standard duration is around 1.5 to 7 seconds per subtitle, depending on the content and context. (*Johnson et al, 2019:102*).
- **Number of lines and Characters:** Subtitles typically consist of two lines and as a general rule it is recommended to keep the line length between 35 to 40 characters. However, in certain cases, such as fast-paced dialogue or complex information, one-line subtitles may be used; balancing the amount of information per subtitle is crucial. ([www.researchgate.com](http://www.researchgate.com) Visited on November 14, 2023)
- **Cultural Sensitivity:** Cultural differences as (*Chiaro 2017:60*) explains, may affect reading speed and comprehension. Subtitlers need to consider the cultural context and

adjust the timing accordingly. For example, languages that are read from right to left may require different timing considerations.

To overcome these constraints, subtitlers often use various strategies, such as translating to the time constraints of the source video and ensuring that the translation is concise and easy to understand.

### **I.9.2 Cultural Constraints**

According to (*García, 2021:45*). Cultural constraints in subtitling are the difficulties subtitlers encounter in translating idioms and cultural allusions while preserving target audience accessibility and cultural sensitivity.

These limitations, which can be social or personal, have an impact on the translator's perspective and way of thinking. Cultural allusions in subtitles can be difficult to translate, so different translation strategies must be used to adjust the content so that viewers from diverse backgrounds can relate to it and find it more accessible.

According to (*Gambier 2008:102*) translating idiomatic expressions or culturally specific references can be challenging as they may not have equivalent counterparts in the target language.

### **I.9.3 Semantic Constraints**

According to (*Miller, 2019:112*) Semantic constraints in subtitling refer to the challenges faced by subtitlers in maintaining the original meaning and context of words, phrases, and concepts while translating them into another language. The goal is to convey the message accurately while considering various linguistic, cultural, and technical factors.

These constraints can arise from the differences in language structure, cultural nuances, and the complexity of idiomatic expressions. To overcome these semantic constraints, subtitlers employ various strategies, such as using alternative translations, paraphrasing, or providing explanatory subtitles to help viewers understand the original meaning by addressing these challenges, subtitlers can ensure that the translated content remains accessible and engaging for the target audience.

## I.10 Punctuation in subtitling

Based on the search results of (*Miller 2018:45*), punctuation in subtitling is a crucial element for conveying meaning accurately and ensuring a smooth reading experience for viewers. It indicates where to make a break or tress the written words.

While there are no strict rules for using punctuation in subtitles, it is generally recommended to avoid full stops or commas at the end of a subtitle. Instead, if the sentence is incomplete, the subtitle should end with three dots and the next subtitle should begin with three dots. Question marks and exclamation points are important to indicate a question or emphasis and should be positioned right after the last character of a subtitle. Additionally, subtitling rarely uses periods, but exclamation points and question marks are important to keep the context clear.

It is also recommended to use a single space after commas, colons, semi- colons, and mid-subtitle full stops, and to end subtitle lines at natural linguistic breaks, ideally at clause or phrase boundaries.

The first chapter focuses on the subtitling and its different steps and constraints. We have, first, given a brief definition of both translation and subtitling, after that, we have talked about the different linguistic aspects. In addition to this, we proposed our translation of the selected passages.

At the end, we made a specific research to identify the main challenges that we faced regarding cinematic translation and how specialists suggest procedures in order to overcome the difficulties of translation. The last but not least challenge that translators face when they deal with such topics concerning the subtitling of idioms, the historical language concerning politics, religion and society, and the formal and courtly language that we found in the movie and now, we move on to our practical part.

*Chapter Two:*

**Analytic study of subtitles of  
selected extracts from our  
corpus “Elizabeth”  
movie**

## **Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie**

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After we have dealt with the theoretical part, in this chapter we will deal with analysis and translation of subtitles of selected passages from our corpus. But before that, we present the corpus and discuss the methodology that we follow in order to achieve the analysis; after that we will analyze the subtitles according to the theories and methods discussed in the first chapter; and at the end try to propose a translation for the four selected passages.

### **II.1 Introducing the film**

"Elizabeth" is a historical drama film directed by Shekhar Kapur, released in 1998. The movie explores the early years of the reign of Queen Elizabeth I of England. After the death of her sister Mary I, Elizabeth (played by Cate Blanchett) ascends to the throne of England in 1558. England is devastated by religious warfare at the outset of her reign, with tensions between Catholics and Protestants. As she works to establish her power, Elizabeth encounters political intrigue, assassination attempts, and internal discord.

Elizabeth's efforts to consolidate power, navigate complicated political surroundings, and impose her authority over a divided nation are key to the story. It digs into her interactions with prominent personalities such as Robert Dudley, 1st Earl of Leicester (Joseph Fiennes) and her advisor Sir William Cecil (Richard Attenborough).

The movie also explores Elizabeth's internal conflicts, especially in matters of faith and love. As a Protestant queen in a predominantly Catholic country, she faces opposition from Catholic factions, including plots to overthrow her. The famous event known as the Babington Plot is depicted, where conspirators plan to assassinate Elizabeth and place Mary, Queen of Scots (played by Samantha Morton), on the English throne. Elizabeth grows from a young and inexperienced queen to a strong ruler as she navigates a world of politics, treachery, and threats to her life. The video finishes with her famous speech at Tilbury in 1588, rallying her forces against the Spanish Armada.

The film explores the challenges and complexities of political power, especially in a religiously divided society. The religious tension between Catholics and Protestants is a central theme, reflecting the historical context of Elizabeth's reign. "Elizabeth" has had a lasting impact, leading to a sequel titled "Elizabeth: The Golden Age" (2007). Cate Blanchett reprised her role as Queen Elizabeth I in the sequel.

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

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In summary, "Elizabeth" is a fascinating historical drama that portrays the conspiracy, manipulation of politics, and personal problems that Queen Elizabeth I experienced in the early years of her reign. It blends historical events with elements of fiction to create a compelling story. ([www.allocine.com](http://www.allocine.com) visited on 29-12-2023 at 22:01)

### II.2 Presentation of the corpus

After we have dealt with the theoretical part, in this chapter we will deal with the translation and the analysis of a few passages that we selected from our corpus, and discuss the methodology that we are going to follow in the translation analysis. We will analyse the examples according to the theory and methods adopted in translation and try to set the difficulties encountered while translating the passages of the movie from English to Arabic.

Our corpus is a collection of passages from the historical drama movie “Elizabeth” 1998, for its many interesting aspects that can be explored.

The first passage starts from **02:25** to **04:21**, and we can detect different aspects of subtitling and translation such as the pragmatic aspect, the synchronization between the textual and the spoken words, the duration and the cultural sensitivity; yet, the dialogue starts from **02:25** and ends at **03:40** while the scene ends at **04:24**. They skipped to convey many audio information such as ambient sounds and many other auditory information such as the background noises, which are important for people who are deaf or hard of hearing to fully understand the whole scene.

In the second passage, taking on from **05:25** to **07:25**, the subtitles are slightly shorter in the Arabic translation in comparison to its English equivalent. This brevity is related to time and length limitations. Added to that, we also can detect a formal and courtly language, and historical terminology related to politics, religion and society; that reflects the historical epoch of the movie, that are causing pragmatic challenges in the process of translation.

In the third passage starting from **49:42** to **52:15**, the translation effectively maintains the right balance between colloquial language and cultural adaptation and formal similarity, maintaining the integrity of the original text. Subtitling aspects such as conciseness, reading speed, and on-screen visibility are elements that contributed to the overall success of the translation. The Arabic subtitles appear well-crafted, considering both linguistic and subtitling

## **Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie**

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considerations; however, the translation appears to be quite literal. The translation did not convey the intended meaning of the original text; it seems like it was translated by a sort of computer algorithms which led to the failure of transmitting the original thoughts of the source text.

In the fourth passage taking on from **05:38** to **54:46**, we notice that the translation is quite direct and literal; It is like it was automatically translated or translated by a computer or some sort of artificial intelligence just like the third passage, the translation did not convey the intended meaning of the original text.

We selected these passages because they contain different cultural, historical, linguistic and emotional nuances, and there is no doubt that they will benefit the researchers and specialists in the field of subtitling and translation.

### **II.3 Methodology of analysis:**

In this part we are going to deal with the analysis of some subtitles extracted from four different scenes of the historical movie "Elizabeth", First we have extracted one example for both Vinay and Darbelnet and Eugene Nida's strategies, and we examined them according to their respective theories and according the theoretical part that we have dealt with in chapter one. After that we will try to set the difficulties of translating such films. Adding to that, we will rely on a set of dictionaries and references to achieve an accurate analysis.

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

### II.4.1 Analysis of the first video extract

Time indication	The source text	The subtitle	Procedure of translation
02:41 – 03:06	by order of the Gracious Majesties, Queen Mary and King Philip we are come to witness the burning of these Protestant heretics, who have denied the authority of the one, true Catholic Church and of his Holiness, the pope. Let them burn for all eternity in the flames of hell.	بأمر من فخامتهم الملكة (ماري) والملك (فيليب)، سنقوم بإحراق هؤلاء الزنادقة والبروتستانتين الذين أنكروا سلطة الكنيسة الكاثوليكية، وقديسة البابا. دعهم يحترقون ليخلدوا في نيران الجحيم	Calque

The phrase "by order of the Gracious Majesties, Queen Mary and King Philip" is translated quite literally as "بأمر من فخامتهم الملكة (ماري) والملك (فيليب)". This reflects a calque approach, where the structure and form closely mirror the source language the Arabic word "فخامتهم" translates the English term "their gracious majesties". According to dictionary, the term "Gracious Majesties" is a compound word composed of gracious and majesty in plural: Gracious: It is an adjective. If you describe someone, especially someone you think is superior to you, as gracious, you mean that they are very well-mannered and pleasant. Majesty: It is a countable noun, you use majesty in expressions such as your majesty or her majesty when you are addressing or referring to a king or queen. ([www.collinsdictionary.com](http://www.collinsdictionary.com) visited on 28-12-2023 at 22:03) and they were translated into one single word which is "فخامتهم".

The subtitles are visible on the screen and provides a synchronized textual representation of spoken words; this technique is referred to as "open caption subtitling" (see p.19). The phrase "we are come to witness the burning of these Protestant heretics" is translated as "سنقوم بإحراق هؤلاء الزنادقة والبروتستانتين" and directly using the Arabic word "حرق" the public's sensitivity (see p.24), especially young viewers. The method used to translate the phrase "Let them burn for all eternity in the flames of hell" is translated as "دعهم يحترقون ليخلدوا في نيران الجحيم", the method used to translate it is formal equivalence (see p.17) where we can notice that the structure of the phrase is respected in the target language while retaining the original meaning of the source phrase.

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

Adding to that, the subtitles did not mention many auditory elements; they skipped to convey various important ambient sounds such as background noises like in 03:07 (crying) and v (man speaking Latin), which are necessary for those who are deaf or hard of hearing to fully understand the whole scene (see p.19). Transferring the emotions encoded in speech into written tags is crucial for people who have language barriers or who are deaf or hard of hearing and this category of subtitling is called “closed caption subtitling” (see p.19).

### Our translation:

-بأمر من جلالة الملكة (ماري) والملك (فيليب)، نحن هنا من أجل اعدام هؤلاء الكافرون البروتستنتيين الذين استنكرو سلطة الكنيسة الكاثوليكية وقدااسة البابا. دعهم يخلدوا في نيران الجحيم.

### II.4.2 Analysis of the second video extract

Time indication	The source text	The subtitle	Procedure of translation
06:37 – 06:43	I agree with his grace. She is a heretic she must never be allowed to succeed.	أتفق مع صاحب الجلالة، أنها زنديقة لا يجب أن يسمح لها بالفوز.	Literal translation

The procedure used in this translation is literal translation, the Arabic expression " أنها زنديقة لا يجب أن يسمح لها بالفوز" directly and literally translates the English phrase "She is a heretic; she must never be allowed to succeed. The Arabic term "زنديقة" is a literal translation of the word “heretic”, and according to Cambridge dictionary, “heretic” means someone who has beliefs that are against the principles of a particular religion.([www.dictionary.cambridge.com](http://www.dictionary.cambridge.com) visited on 28-12-2023 at 20:17) and in arabic, it is defined as " من يضم الكفر ويخفيه ويظهر الإيمان" ([www.almaany.com](http://www.almaany.com) visited on 30-12-2023 at 21 :00) .

The structure and wording closely mirror the original English, it rendered the aesthetic effect of the source text which made the subtitle pleasant and easy to read and understand The Arabic translation accurately conveys the negative sentiment and the specific expression used in English. This literal translation can also be considered as a formal equivalence (see p.17), because it respected the original form of the source text and maintained cultural sensitivity (see p.24) by preserving the original wording and connotations.

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

As we can see in the extract, the subtitles are synchronized with the audio. It appeared precisely when needed to match the spoken dialogue’s timing. This process maintains a seamless alignment between subtitles by associating each subtitle with a particular moment in the audio track, viewers can read the translated text precisely when the corresponding dialogue is spoken and this process is known as “Time Coding” (see p.21). The translation is respected and is enough correct to allow the spectator read and understand the text comfortably.

### Our translation

" I agree with his grace. She is a heretic she must never be allowed to succeed."

"أوافق رأي جلالته، انها زنديقة ولا يجب السماح لها بالانتصار."

### II.4.3 Analysis of the third video extract

Time indication	The source text	The subtitle	Procedure of translation
06:53	She has many friends in parliament	ولديها أصدقاء في البرلمان	Borrowing

In the table above, the term "Parliament" in the source text is directly transferred as "برلمان" in the target language. The choice to use the term "Parliament" in Arabic exhibits cultural awareness, since it keeps the distinct political and legislative implications connected with the phrase as it retains the original historical and aristocratic connotations connected with the title, resulting in a more accurate representation in the target language. According to dictionary Cambridge, “parliament” in some countries, is a group of people who make the laws for the country ([www.dictionary.cambridge.com](http://www.dictionary.cambridge.com) visited on 28-12-2023 at 22:03) and in that case "برلمان" is the perfect translation for it, the group of (usually) elected politicians or other people who make the laws for their country. Borrowing in this circumstance helps to retain the original text’s authenticity as well as the cultural and historical background.

The sentence “She has many friends in parliament” translated as “ولديها أصدقاء في البرلمان” also displays a formal equivalence, the translation successfully achieves formal equivalence (see p.17) by faithfully reproducing the structure and wording of the source text. It accurately conveys the intended meaning while adhering to Arabic linguistic norms. The translation is

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

clear, concise, and culturally appropriate, maintaining a strong correspondence with the form and content of the original English sentence.

### Our translation

“She has many friends in parliament”

"ولديها العديد من الأصدقاء في مجلس الشيوخ."

### II.4.4 Analysis of the fourth video extract

Time indication	Source language	The subtitle	Procedure of translation
54 :15 to 54 : 23	My lords, it is better to have a single church of England.	بالتأكيد يا لورداتي من الأفضل أن تكون هناك كنيسة إنجليزية وحيدة	Modulation

"my Lords, it is better to have a single church of England."

"بالتأكيد يا لورداتي من الأفضل أن تكون هناك كنيسة إنجليزية واحدة"

As we can see in the table above this example contains a modulation procedure. While preserving the certainty, the term “Surely” is modulated into “بالتأكيد” in Arabic, maintaining the certainty and emphasis expressed in the original. Modulation procedure (see p.17). preserve the essential meaning while adapting the expression and maintaining linguistic and cultural appropriateness in the target language. And when it comes to cultural and formal address (see p.24). The Arabic translation uses “يا لورداتي” preserving the formality and respectful address suitable for addressing Lords in the Arabic context “يا لورداتي”. According to the cambridge dictionary ([www.dictionary.cambridge.com](http://www.dictionary.cambridge.com) visited on 19-01-2024 at 19:50). The term “my lords” (noun) is often used as a form of address in a formal or respectful manner, especially in a context related to nobility or authority; however, it is important to note that the specific definition may vary depending on the context in which it is used. In our context according to our theme. “My lords” refer to members of the house of lords in the UK parliament, the house of lords is the upper house of the parliament and includes life peers, bishops, and hereditary peers.

This translation successfully conveys the original meaning while adjusting the linguistic and cultural elements to ensure appropriateness in the Arabic context. It maintains the formality

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

and respect in addressing Lords and effectively communicates the preference for a single church of England.

### Our translation:

“my lords, it is better to have a single church of England”

”بالتأكيد يا لورداتي من المستحسن ان تكون هناك كنيسة انجليزية واحدة“

### II.4.5 Analysis of the fifth video extract

Time indication	Source Language	The subtitle	Procedure of translation
53 : 57 to 54 : 08	-If there is no uniformity of religious belief here, then there can only be fragmentation.	-لو لم توجد تسوية دينية هنا عندها تستطيعون ان تكونوا متفرقين	Adaptation

The adaptation procedure of translation from English into Arabic is evident in the following sentence (see p.17). “If there is no uniformity of religious belief here, then there can only be fragmentation” “لو لم توجد تسوية دينية هنا عندها تستطيعون ان تكونوا متفرقين”. When it comes to cultural adjustment the English phrase “uniformity of religious belief” is translated as “تسوية دينية” (see p.24). According to the oxford dictionary “uniformity” refers to the state or quality of being uniform, consistent, or the same in form, nature, or quality ([www.oxforddictionary.com](http://www.oxforddictionary.com) visited on 19-01-2024 at 19:50). It implies a lack of variation, diversity, or deviation, and it often conveys the idea of regularity or conformity to a standard. The phrase “تسوية دينية” not only conveys the concept of uniformity but also aligns with cultural and linguistic nuances in Arabic. It reflects the idea of establishing harmony or agreement in religious beliefs. The use of “متفرقين” is chosen to express the concept effectively in Arabic, adapting the language to maintain the meaning while using terms more resonant with Arabic speakers (see p.24). The word “متفرقين” adds an expressive and impactful touch to the translation. It conveys the sense of disunity and division resulting from the lack of religious uniformity. This choice aims to resonate with the emotional tone conveyed in the English original. The adaptation procedure ensures that the core meaning of the original sentence is

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

retained; the translation effectively communicates the idea that without religious uniformity, the consequence is fragmentation, emphasizing the importance of unity in religious beliefs.

As we can see, the adaptation procedure in this translation involves a thoughtful and nuanced approach to convey the intended meaning while considering cultural, linguistic, and expressive elements in the Arabic language. This ensures that the translation is not only accurate but also effective in communicating the message to an Arabic-speaking audience.

### Our translation:

“If there is no uniformity of religious belief here, then there can only be fragmentation”

"سيكون النتيجة الانقسام والتفرق إذا لم يكن هنا توحيد في الاعتقاد الديني"

### II.4.6 Analysis of the sixth video extract

Time indication	The source text	The subtitle	Procedure of translation
51:32 - 51:41	Very well, invite the Duke of Anjou. We shall see him in the flesh.	جميل جداً، ادع أنت الدوق (أنجو)، سنراه شخصيا	Dynamique equivalence

As we can see in the table above, the provides translation displays a dynamique equivalence (see p.21), where the Arabic translation closely follows the form and the structure of the original text. The phrase "Very well, invite the Duke of Anjou. We shall see him in the flesh." is rendered as "جميل جداً، ادع أنت الدوق (أنجو) سنراه شخصيا" in Arabic, maintaining a similar sentence structure preserving the main idea. The timing was respected, where subtitles matched the dialogue in order to suit Arabic cultural sensibilities, the translation modifies the phrase "We shall see him in the flesh" to suggest a personal meeting. “Flesh” in English is the soft part of the body of a person or animal that is between the skin and the bones, or the soft part inside a fruit or vegetable. ([www.dictionary.cambridge.com](http://www.dictionary.cambridge.com) visited on 30-12-2023 at 20:50) and in Arabic flesh is defined as following : (noun) جَسَدٌ؛ جِسْمٌ؛ الجسد؛ بدانة؛ سِمَنٌ؛ صُلْبٌ؛ قَلْبٌ؛ لحمٌ؛ (www.almaany.com visited on 30-12-2023 at 20:50). If translated literally, the translator would have failed to convey the intended meaning of a personal meeting.

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The procedure used to translate the sentence is quite resembling to calque (see p.16). The translation adapts the expression appropriately for an Arabic-speaking audience, and the ensuring cultural relevance and avoided any kind of ambiguity; however, the translators missed to mention some audio elements played in the background that the deaf and the hard of hearing cannot notice if not mentioned (see p.19). For example, at **51:53** when Elizabeth run after Robert, the translators skipped to mention that they were arguing in the back while the duke and the counselor were chatting together.

Our translation:

" Very well, invite the Duke of Anjou. We shall see him in the flesh."

" حسنا، ادع أنت الدوق (أنجو)، سنراه شخصيا."

### II.4.7 Analysis of the seventh video extract

Time indication	The source text	The Subtitle	Procedure of translation
<b>06:26 – 06:31</b>	- as long as she remains, there will be plots to raise her to the throne.	• طالما هي حية، فستكون هناك مؤامرات لوضعها على العرش.	Formal equivalence

The sentence “as long as she remains, there will be plots to raise her to the throne.” is transferred as " طالما هي حية، فستكون هناك مؤامرات لوضعها على العرش" The Arabic translation” طالما هي حية” portrays the formal equivalence approach, by adapting the intended meaning of “remain” which is natural and culturally relevant in Arabic. According to collins dictionary, the verb “remain” has many synonyms: stay, continue, go on, stand. ([www.collinsdictionary.com](http://www.collinsdictionary.com) visited on 28-12-2023 at 22:03) and in “remain” was literally translated into Arabic, the translator would have failed to convey the original meaning of the source text. The translation “طالما هي حية” captured the true meaning of " as long as she remains " to express in a way that is culturally and pragmatically (see p.13) relevant and easily understood in Arabic.

The English idiomatic expression "plots to raise her to the throne" is translated idiomatically in Arabic as "مؤامرات لوضعها على العرش", just as the procedure of Vinay and Darbelnet “adaptation” (see p.17) capturing the conspiratorial nature of the plots, and adapting the concept of political plots to be culturally relevant in Arabic, ensuring that the message is

## Chapter Two: Analytic study of subtitles of selected extracts from our corpus “Elizabeth” movie

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easily understood and resonates with the target audience. subtitle is concise, capturing the essence of the English text within a suitable length which makes it appropriate for comfortable reading within the limited time frame typically allowed for subtitles (see p.23).

The overall quality of the translation aligns with the requirements of subtitling for audiovisual materials, respecting the time-coding (see p.21) and opting for an optimal length in terms of number of lines and characters (see p.23); avoiding all ambiguity and making the subtitle easy to read and to understand.

### Our translation:

" as long as she remains, there will be plots to raise her to the throne"

"طالما هي على قيد الحياة، فسوف يتآمرون على وضعها على العرش."

Through our research, we found that the analysis of subtitling challenges in the movie “Elizabeth” 1998 has shed light on the amount of effort and precision required in translating a movie. One of the difficulties encountered was the details involved in expressing the dialogue's semantic depth, preserve cultural and historical complications while maintaining language accuracy. This required careful thought in order to achieve that.

To sum up, in this chapter we chose several examples from different passages of the movie to analyze the different aspects of the subtitles of each selected passage, following the procedures of translation of Vinay and Darbelnet and the theories and practices of Eugene Nida in the translation and analysis of seven examples. Additionally, we set the main difficulties that we have faced while giving our own proposed translation.

# *General conclusion*

## General conclusion

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The study on the subtitles and translation of the film "Elizabeth" shows the complexity and difficulties involved in translating movies from English into Arabic. It highlights the difficulties faced by audio visual translators, ranging from respecting time restrictions

to navigating diverse cultures and reducing word counts. Even though it is widely used, literal translation does not always reflect the nuances of idiomatic expressions.

The study delves into the complexities of the audiovisual translation of movies from English to Arabic, highlighting the importance of understanding cultural and linguistic variations while respecting the constraints of subtitling. In a world where effective communication is paramount, the role of translation, particularly in the cinematic contexts, remains pivotal in fostering global understanding and engagement.

Throughout our investigation, we were able to figure out the solution to our issue and validate the initial hypotheses we suggested at the beginning which consist of the difficulties that the translator faces when subtitling, from respecting time limits to experiencing various cultures to word count reduction. For an effective translation from English into Arabic, the translator employs direct translation techniques for formal and courtly language. Subtitles have a big influence on how viewers perceive and understand a film. They play a crucial role in increasing the inclusivity, cultural relevance, and accessibility of films for a wide range of global audiences.

We also managed to identify the main challenges and the most important difficulties for any translator when subtitling a movie within the framework of cinematic translation.

As we answer the research questions afore cited, we found that:

- Subtitling a cinematic work is difficult regarding time. In fact, a subtitle's minimum length is one second, and its maximum length is roughly six seconds.
- Handling dialects and accents poses a challenge. The translator must find a way to convey these linguistic features without compromising clarity or causing confusion for the audience.
- The obstacle of cultural adaptation is one that challenges all translators. When translating a movie like this from a foreign language to a native tongue, we need to ensure that the outcome considers the audience's standards, values, and cultural traits into account.

## General conclusion

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- Literal translation and borrowing can help translating some terms when exact equivalents are unavailable. To effectively express the message, translators should also use explanatory translation.
- Viewers' perceptions and comprehension of a film are significantly affected by subtitles. They are essential to improving the accessibility, cultural relevance, and integration of movies for a wide range of people throughout the world. The translation process requires both efficient time management and a reduction in word count, one of the primary difficulties with subtitling is rendering cultural passages.
- Subtitles are more than a tool for language translation, they are a crucial aspect of the cinematic experience; shaping the viewer's perception of the film's dialogue, emotions, cultural context and overall meaning.
- Subtitles must be concise and fit within the time restrictions of the on-screen dialogue. Translators encounter the difficulty of efficiently communicating complex vocabulary and idioms within limited space and time.
- Reduction of words: there are numerous constraints while translating subtitles. One of them is that most subtitles are limited to two lines.
- To guarantee a precise and significant translation, consulting an accurate dictionary is nearly essential.

In conclusion, this study aimed to investigate the challenges and complications associated with translating semantic work from English to Arabic. The dynamic interaction of linguistic complexities, cultural variations, and the fundamental challenges of semantic representation creates a major obstacle for translators working across various language combinations. Our research showed that translating requires a sophisticated comprehension of both the source and target languages in order to translate not just words but also underlying meanings and cultural associations. Significant challenges arise from the semantic gaps that occur during translation, forcing translators to opt for a careful balance between maintaining the original content's authenticity and being flexible enough to fit the target audience's cultural background.

At the end, we deeply recommend more research from future students on **Ethical considerations in subtitling**, examine ethical issues related to subtitling, such as the representation of sensitive content, maintaining cultural sensitivity, and addressing potential presumptions in translation choices. Studying such a topic contribute to a more responsible and

## **General conclusion**

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culturally aware representation of audiovisual content, providing a positive viewer experience while respecting the diversity and sensitivity of the audience.

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# **Glossary**

## Glossary

### English / Arabic glossary:

-A-	
Audio visual content	محتوى سمعي بصري
Audio technology	تكنولوجيا سمعية
Audience	مشاهدين
Aristocratic	أرستوقراطي
Ambiguity	إشكال
-B-	
Cultural sensitivity	حساسية ثقافية
Cultural norms	معايير ثقافية
Captioning	شرح النصي
-C-	
Colloquial language	لغة عامية
Complexity	إلتباس
-D-	
Dialogue	حوار
Dispute	نزاع
Duke	دوق
Deaf	أصم
-F-	
Fragmentation	تجزؤ
-H-	
Heretic	زنديق
-I-	
Intra-lingual	داخل اللغات
Interlingual	بين اللغات
Intercultural communication	تواصل ثقافي
-N-	
Nobility	نبالة
-P-	
Passage	مقطع

## Glossary

Pragmatic	واقعي
Pope	بابا
Parliament	برلمان
-Q-	
Quarrel	خلاف
-R-	
Religion	دين
Rewording	إعادة صياغة
-S-	
Source language	لغة المصدر
Subtitling	ترجمة أفلام
Sound cue	إشارة صوتية
Sound effect	تأثير صوتي
Semantic	دلالي
Scene	مشهد
Solemnity	وقار
-T-	
Target language	لغة مستهدفة
Transcription	ترجمة
Time-coding	ترميز زمني
Throne	عرش
Trial	محاكمة
-U-	
Uniformity	توحيد

## Glossary

### مسرد عربي / إنجليزي

- أ -	
Aristocratic	أرستوقراطي
Ambiguity	إشكال
Deaf	أصم
Complexity	التباس
Rewording	إعادة صياغة
Sound cue	إشارة صوتية
- ب -	
Parliament	برلمان
Interlingual	بين اللغات
Pope	بابا
- ت -	
Fragmentation	تجزؤ
Subtitling	ترجمة أفلام
Transcription	ترجمة
Time-coding	ترميز زمني
Uniformity	توحيد
Audio technology	تكنولوجيا السمعية
Intercultural communication	تواصل ثقافي
Sound effect	تأثير صوتي
- ح -	
Cultural sensitivity	حساسية ثقافية
dialogue	حوار
- خ -	
Quarrel	خلاف
- د -	
Intra-lingual	داخل اللغات
Semantic	دلالي

## Glossary

Duke	دوق
Religion	الدين
-ز-	
Heretic	زنديق
-ش-	
Captioning	شرح النصي
-ع-	
Throne	عرش
-ل-	
Source language	لغة المصدر
Colloquial language	لغة العامية
Target language	لغة المستهدفة
-م-	
Audiovisual content	محتوى سمعي بصري
Cultural norms	معايير ثقافية
Audience	مشاهدين
Scene	مشهد
Passage	مقطع
Trial	محاكمة
-ن-	
Dispute	نزاع
	نبالة
-و-	
Pragmatic	واقعي
Solemnity	وقار

# *Appendix*

First passage: Time indication 02.25 - 04.21

Source text	Subtitle	Proposed translation
<ul style="list-style-type: none"> <li>•Guard: get back, clear the way</li> <li>•Guard 2: Move back, Keep in line, woman.</li> <li>• By order of the Gracious Majesties, Queen Mary and King Philip we are come to witness the burning of these Protestant heretics, who have denied the authority of the one, true Catholic Church and of his Holiness, the pope. Let them burn for all eternity in the flames of hell.</li> <li>•God bless you, master Ridley!</li> <li>• For the love of God Friends! Help me! I burn too slowly.</li> <li>• Woman 2: help them! for god's sake, help them!</li> </ul>	<p>- حارس: تراجع، افسحوا الطريق!  -تراجعوا، ابقوا في الصف يا امرأة  - بأمر من فخامتهم، الملكة (ماري) و(الملك)  فيليب، سنقوم بإحراق هؤلاء الزنادقة  والبروتستانتين الذين أنكروا سلطة الكنيسة.  الكاثوليكية القدسية البابا. دعهم يحترقون  ليخلدوا في نيران الجحيم  - ليباركك الرب يا سيد( ريدلي).  - حبا لله يا أصدقاء ساعدوني! انني احترق  ببطئ  - ساعدوهم ، لأجل الله ساعدوهم</p>	<p>- حارس: تراجعوا، افسحوا الطريق  - حارس 2: تراجعوا، ابقوا في الصف يا امرأة  - (صوت الناس يثرثرون في الخلف)  - بأمر من جلالة الملكة (ماري) والملك  (فيليب) نحن هنا من أجل اعدام هؤلاء  الكافرون البروتستانتين الذين استنكروا سلطة  الكنيسة الكاثوليكية وقدااسة البابا. دعهم يخلدوا  في نيران الجحيم  - (صوت بكاء)  - امرأة: (تردد صلاة مسيحية)  - (رجل يتكلم باللغة اللاتينية)  - (صوت سعال).  - ليباركك الرب يا سيد(ريدلي)!  - حبا لله يا أصدقاء ساعدوني! انني أتعذب ببطئ  - ساعدوهم، حبا لله ساعدوهم  - (صوت النيران)</p>

Second passage: Time indication 05:25 -07:25

Source text	Subtitle	Proposed translation
<ul style="list-style-type: none"> <li>• Norfolk.</li> <li>• your majesties, this is most wondrous news.</li> <li>• indeed. We do thank God for, our most happy condition.</li> <li>• we must also thank his majesty for this blessed event, which is nothing short of a miracle.</li> <li>• what news, my Lords, of the rebellion against our authority, Sussex?</li> <li>•Madam, it is safely dispatched, thanks to his grace.</li> <li>• Sir Thomas Wyatt and the other leaders are already dealt with.</li> <li>• but if they had succeeded, these Protestants and heretics meant to place your sister upon the throne.</li> <li>• there is no proof against the lady Elizabeth.</li> <li>• She's plainly guilty.</li> <li>• What's need is there of proof?</li> <li>• as long as she remains, there will be plots to raise her to the throne.</li> <li>• Ambassador?</li> <li>• I agree with his grace. She is a heretic she must never be allowed to succeed.</li> </ul>	<ul style="list-style-type: none"> <li>- نورفولك.</li> <li>- فخامك، هذي أخبار مدهشة جدا.</li> <li>- حقا، نشكر الله على أكثر لحظتنا سعادة.</li> <li>- أيضا يجب أن نشكر جلالته على هذا، والتي كانت معجزة</li> <li>- ما هي أخبار التمرد ضد سلطتنا؟ (ساسيكس)؟</li> <li>- سيدتي، أنها آمنة، شكرا لصاحب الجلالة.</li> <li>- السيد (توماس وايت) وزعماء الآخرون يتعاملون مع ذلك.</li> <li>- لكن ماذا إذا نجح هؤلاء البروتستانتيين والزنادقة بوضع اختك على العرش.</li> <li>- ليس هناك دليل ضد السيدة (اليزابيث).</li> <li>- أنها مذنبه بشكل واضح.</li> <li>- ما الحاجة إلى دليل؟</li> <li>- طالما هي حية، فستكون هناك مؤامرات لوضعها على العرش.</li> <li>- أيها السفير؟</li> <li>- اتفق مع صاحب الجلالة، أنها زديقة لا، يجب أن يُسمح لها بالفوز.</li> </ul>	<ul style="list-style-type: none"> <li>- (صوت اقدام)</li> <li>- نورفولك</li> <li>- فخامتك، انها لأخبار سارة</li> <li>- حقا، نشكر الله على أكثر لحظتنا سعادة</li> <li>- يجب علينا شكر جلالة الملك على هذا الحدث السعيد، انها بمثابة معجزة</li> <li>- ما هي أخبار التمرد ضد سلطتنا، (ساسيكس)</li> <li>- سيدتي، لقد تم ارساله بأمان، وذلك بفضل جلالته</li> <li>- لقد تم التعامل مع السير (توماس وايت) والقادة الآخرين</li> <li>- لو نجح الزنادقة والبروتستانتيون، لكانوا سوف يضعون اختك على العرش</li> <li>- ليس هناك دليل ضد السيدة (اليزابيث)</li> <li>- من الواضح انها مذنب</li> <li>- ما الحاجة إلى دليل؟</li> <li>- طالما هي على قيد الحياة، فستكون هناك مؤامرات لوضعها على العرش</li> <li>- أيها السفير؟</li> <li>- اوافق رأي جلالته. انها كافرة ولا يجب السماح لها بالانتصار</li> </ul>

## Corpus

<p>• But if she... if she were brought properly to trial, she would not be found guilty, and we will all be condemned. She has many friends in parliament...</p> <p>• My sister was born of that whore, Anne Boleyn! She was born a bastard. She will never rule England. Your Grace will find some proof of her treachery. I am most sure of it.</p>	<p>-ولكن إذا... إذا جلبت بشكل صحيح إلى المحكمة فلن تظهر أنها مذنبة، ونحن سنكون مدانين، ولديها أصدقاء في البرلمان.</p> <p>-أختي مولوده في أن بوليين، لقد كانت لقيطة، لن تحكم إنجلترا أبداً. فخامتك سيجد دليل على خيانتها، أنا متأكدة جدا من ذلك.</p>	<p>- ولكن إذا... إذا احضرت بشكل صحيح إلى للمحاكمة فلن يتم إدانتها، ونحن سنكون مدانين، ولديها العديد من أصدقاء في مجلس الشيوخ</p> <p>- أختي مولوده من تلك الساقطة (أن بوليين)، انها لقيطة ولن تحكم إنجلترا أبداً. حضرتك سيجد دليل على خيانتها، أنا متأكدة من ذلك</p>
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Third passage: Time indication 49:42 - 52:15.

Source text	Subtitle	Proposed translation
<ul style="list-style-type: none"> <li>• Steward: my lord, the Queen.</li> <li>• Where have you been? You were not at court.</li> <li>• majesty. Monsieur de Foix. Mary of Guise, ma 'me promises to make no further threat against your majesty, but on one condition.</li> <li>• Elizabeth: what condition?</li> <li>• That your majesty considers the proposal of her nephew, the Duke of Anjou.</li> <li>• The Duke of Foix: the Duke's most eager to meet your majesty, he has heard a great deal of your beauty.</li> <li>• For the love of God, ma'me, let not the care of your deceased estate in the balance any longer. In marriage and in the production of an heir lies, you're only surety.</li> <li>• The Duke is also most handsome.</li> <li>• Very well, invite the Duke of Anjou. We shall see him in the flesh.</li> <li>• Elizabeth: Robert!</li> <li>• The Duke will not take kindly to a rival for his suit.</li> <li>• He is a traitor and his father before him, Lord Roberts head will end up on a spike, nuts, on the pillow of a queen.</li> </ul>	<p>- لوردي، الملكة .</p> <p>- أين كنت؟ لم تكن في القصر.</p> <p>- فخامتك السيد (دي فويكس)، (ماري جوس) تعد ألا تقوم بتهديدات ضده فخامتك ولكن... على شرط واحد.</p> <p>- أي شرط؟</p> <p>- أن توافقي على عرض زواج ابن أخيها الدوق (أنجو).</p> <p>- الدوق متلهف جدا لمقابلة فخامتك، لقد سمع الكثير عن جمالك.</p> <p>- حب بالله يا سيدتي، لا تتركي العناية بأرضك تكون معلقة في الميزان لوقت أطول، في الزواج وفي ايجاب وريث هو ضمانك الوحيد.</p> <p>- الدوق وسيم أيضا .</p> <p>- جميل جداً، ادع أنت الدوق (أنجو) سنراه شخصيا .</p> <p>- إليزابيث: روبرت!</p> <p>- الدوق لن يكون رحيم بمنافسته.</p> <p>- انه خائن، وأبوه من قبله، اللورد (روبرت) سينتهي فجأة، وليس على وسادة الملكة.</p>	<p>- مشرف: لورد، الملكة</p> <p>- أين اختفيت؟ لم تكن في القصر</p> <p>- (مقطوع النفس): فخامتك السيد (دي فويكس)، (ماري جوس) تعد ألا تقوم بتهديد فخامتك ولكن... على شرط واحد.</p> <p>- أي شرط؟</p> <p>- أن توافقي على عرض زواج ابن أخيها دوق (أنجو)</p> <p>- (تأتأة).</p> <p>- الدوق متلهف جدا لمقابلة فخامتك، لقد سمع الكثير عن جمالك</p> <p>- حبا بالله يا سيدتي، لا تتركي مستقبل أرضك على المحك لوقت أطول، فالزواج وإنجاب وريث هو ضمانك الوحيد.</p> <p>- الدوق وسيم أيضا</p> <p>- حسنا، فلتدعي دوق (أنجو) لنراه شخصيا</p> <p>- (إليزابيث: روبرت!).</p> <p>- (دعيني وشأني).</p> <p>- الدوق لن يكون رحيم بمنافسته .</p> <p>- انه خائن مثل أبوه، اللورد (روبرت) سينتهي به المطاف معدوما، وليس على وسادة الملكة.</p>

Fourth passage: Time indication 52:38 – 54:46.

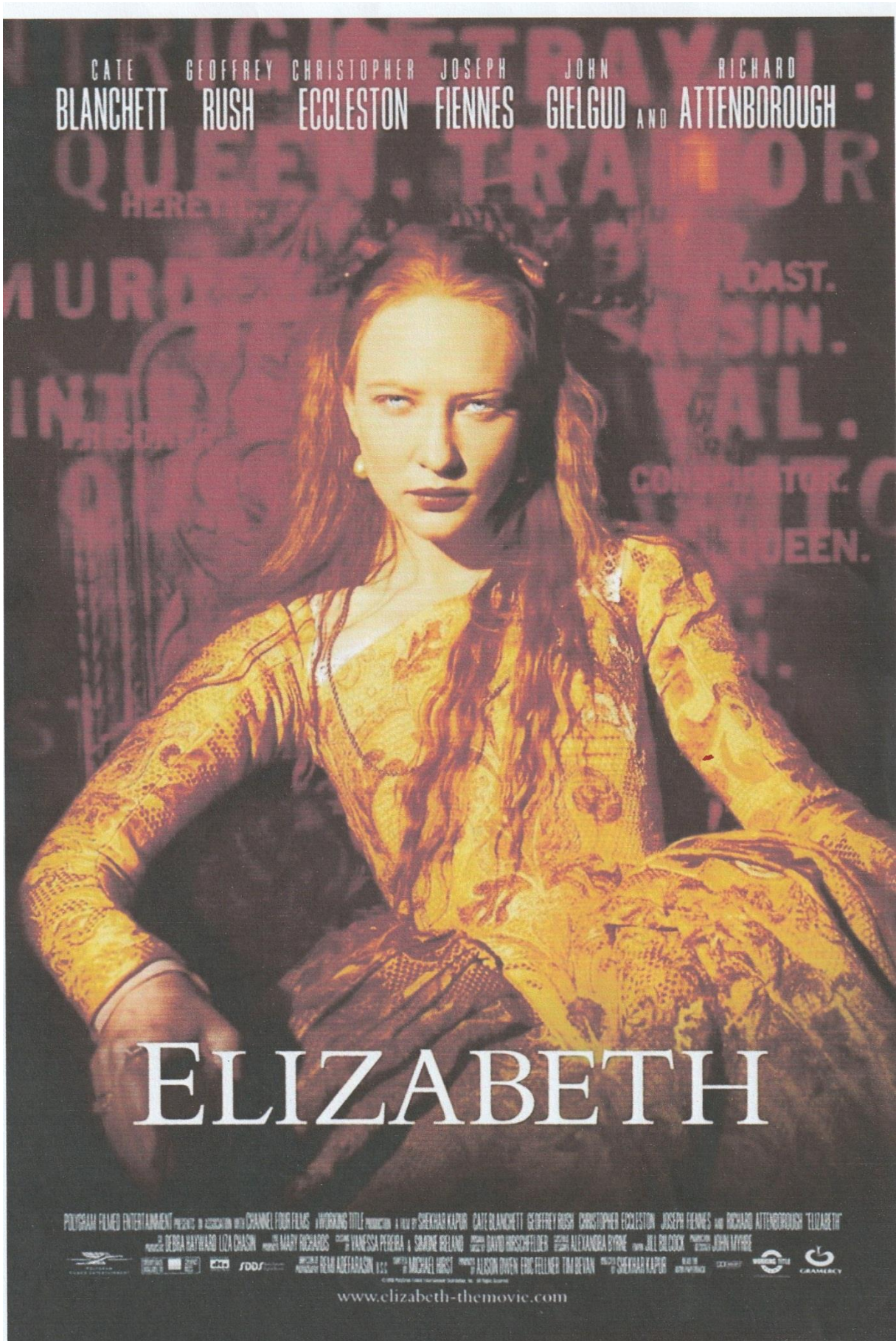
Source text	Subtitle	Proposed translation
<p>•I have been placed here as your sov....</p> <p>•I am your sovereign; I have been placed here...</p> <p>•I... God has... God has placed me here, I am your anointed sovereign... I am your queen, and like my father I mean to rule</p> <p>•There is one thing higher than royalty, my lords, and that ...is religion.</p> <p>•I pass this... I pass this act of... I ask you to pa... I... I ask you to pass this act of uniformity.</p> <p>•It's not for myself, it's for my people.</p> <p>•They're my people...</p> <p>•My lords there is one god we have a common... there is one God.</p> <p>•This is for my people; my people are my care...the only care.</p> <p>•The truth be my lords; your votes are nothing without my consent</p> <p>•If there is no uniformity of religious belief here, then there can only be fragmentation, disputes and quarrels.</p> <p>•Surely, my lords, it is better to have a single church of England.</p>	<p>- انا ملكتكم ولقد وضعت هنا ... انا</p> <p>- أنا ملكتكم، لقد وُضِعْتُ هنا...</p> <p>- أنا... الرب.. الله وضعني هنا...أنا التي اختارها الرب، أنا ملكتكم ومثل أبي فأنا أدير الحكم</p> <p>- هناك شيء واحد أعلى من العائلة المالكة وهو... الدين</p> <p>- تجاوزت ذلك... تجاوزت ذلك القانون... اطلب أمنكم... أنا... أطلب منكم تجاوز قانون التسوية</p> <p>- ليس لي بل لشعبي</p> <p>- إنهم شعبي...</p> <p>-لدينا إله واحد ..... لدينا أرض مشتركة... هناك إله واحد</p> <p>- هذا لشعبي، شعبي هم همي، همي الوحيد</p> <p>- الحقيقة يا لورداتي، أصواتكم لا شيء من دون موافقتي</p> <p>- لو لم توجد تسوية دينية هنا، عندها تستطيعون أن تكونون متفرقين، نزاعات وخلافات</p> <p>- بالتأكيد يا لورداتي، من الأفضل ان تكون هناك كنيسة انجليزية واحدة</p>	<p>-انا ملكتكم ولقد وضعت هنا ... انا</p> <p>- أنا سيدتكم،- لقد وُضِعْتُ هنا..</p> <p>-أنا.....الله.. الله وضعني هنا، أنا ملكتكم الذي اختارها الرب، ومثل أبي انا مقدر لي ان أحكم (صوت الزفير)</p> <p>-هناك شيء واحد أعلى من العائلة المالكة، يا سادتي، وهو... الدين</p> <p>- أنا أتجاوز هذا... أنا اتجاوز هذا القانون المتعلق ب.... أنا اطلب أن تقوموا بي ... أنا أطلب منكم تجاوز قانون التوحيد</p> <p>-إنهم شعبي</p> <p>- هناك إله واحد ..... لدينا أرض موحدة... (صوت نرفزة)</p> <p>- هذا من اجل شعبي، شعبي هو همي، همي الوحيد</p> <p>- سادتي، أصواتكم لا شيء من دون موافقتي (الناس يصيحون)</p> <p>- ان لم يكن هنالك توحيد ديني هنا، عندها ستكونون متفرقين، كثير و الخلافات والمشاجرات</p> <p>- وبالطبع يا سادة من الأفضل ان تكون هناك كنيسة انجليزية واحدة</p>

## Corpus

<p>•A single church of England! with a common prayer book... and a... and... a common purpose.</p>	<p>- بكتاب صلوات مشترك. كنيسة انجليزية وحيدة</p>	<p>(صوت هتافات و ضجيج) -كنيسة انجليزية واحدة بكتاب صلاة مشترك، و ... و. هدف مشترك (صوت ضجيج و هتافات)</p>
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# *Annex*

Poster of the movie



**CD of the film**  
**“ Elizabeth ”**



## Abstract:

This study covers the difficulties in subtitling a movie from English to Arabic languages, whereby we translated our corpus consisting of the historical drama "Elizabeth" (1998 through adopting the comparative theory of Vinay and Darbelnet, and we tried to highlight the most important difficulties that the translator faces while translating, rather than using a literal translation approach, the research attempts to reveal various approaches and techniques translators use to overcome the difficulties this particular language combination.

Furthermore; after the analysis, we concluded that the translator faces multiple difficulties in translating religious terms and historical terminology related to politics; and through a review of the Arabic subtitled version, the study reveals the subtle methods and translation procedures that translators should employ to guarantee accuracy, cultural authenticity, and an interesting visual experience for the Arabic-speaking audience.

**Key words:** Subtitling, translation, historical drama, translation procedures, cinematic work, Literal translation, religious terms, historical terms.

## ملخص

تتناول هذه الدراسة صعوبات سترجة عمل سينمائي من اللغة الإنجليزية إلى اللغة العربية، حيث اقترحنا ترجمة /مجموعة من المشاهد التي تم اختيارها من الدراما التاريخية «إليزابيث» 1998 من خلال اعتماد النظرية المقارنة لـ فيناي وداربيلنيتيه. حاولنا أن نسلط الضوء على أهم الصعوبات التي يواجهها المترجم أثناء قيامه بعملية الترجمة. بدلاً من اعتماد نهج الترجمة الحرفية، يسعى البحث للكشف عن مختلف الأساليب والتقنيات التي يتبناها المترجمون للتغلب على تحديات هذا المزيج اللغوي المحدد.

وعلاوة على ذلك وبعد التحليل، خلصنا إلى أن المترجم يواجه صعوبات متعددة في ترجمة اللغة والمصطلحات الدينية والمصطلحات التاريخية ذات الصلة بالسياسة؛ ومن خلال استعراض النسخة العربية المترجمة، تكشف الدراسة عن الأساليب الدقيقة وإجراءات الترجمة التي يستخدمها المترجمون لضمان الدقة والأصالة الثقافية وتجربة بصرية مثيرة للاهتمام للجمهور الناطق باللغة العربية.

**الكلمات المفتاحية:** الترجمة، السترجة، دراما تاريخية، أساليب الترجمة. عمل سينمائي، ترجمة حرفية، مصطلحات دينية، مصطلحات تاريخية.