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**Explicitation in English to Arabic subtitling
Analytical and critical study of the subtitling of “*The Big Bang Theory*”
sitcom.**

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Dedication

This dissertation is wholeheartedly dedicated to my beloved parents who have been always a source of inspiration and provided us all along our career with the moral and financial support. I also dedicate this accomplishment to my brothers, cousins and friends who have been there for me throughout the entire process. I will always appreciate their encouragement and support.

ZAIDI Abdelhakim

I dedicate this work to my beloved family, a special feeling of gratitude to my loving parents for all the support, love, guideness, and encouragements throughout this amazing journey. Without you this work wouldn't see the light. Thank you for being such a great parents. To my older brother and younger sister who never left my side and kept encouraging me in all the moments of doubts and hesitation, you are very special. I also dedicate this work to my many friends who shared their words of advice and encouragements to conduct this research. Finally, I dedicate this work for the Almighty God, thank you for all the guidance, skills, health and all the means necessary for us to do this research.

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ABSTRACT

ARABIC ABSTRACT

Abbreviations

AVT: Audiovisual Translation.

SL: Source Language.

TL: Target Language.

TS: Translation Studies.

CSIs: Culture-Specific Items.

ECRs: Extra-linguistic Culture-bound References.

Introduction

Introduction

In the past few decades, audiovisual translation (AVT) has been a rapidly expanding field in translation studies. With the advancement of audiovisual technology in the 21st century, subtitling and dubbing industry is growing with each new film published. DVDs and Blu-rays are widely available and have become a part of our daily life, followed by a widespread usage of internet streaming services like Netflix.

The first major topic addressed in this study is subtitling which is considered as the most common type of AVT nowadays. Subtitling entails displaying written text, providing an account of the characters' conversation, and providing additional linguistic information that forms a part of the visual picture or the soundtrack in order to make audiovisual programs, particularly films, understandable to the target consumers. Given to the fact that the consumption of subtitled AV products has seen a huge increase lately, subtitling has posed more issues mainly the need for explicitation.

Explicitation, as the second major topic, is a term that translation experts have extensively investigated. Nonetheless, although multiple researches have conventionalized the most popular approach to its conceptualization throughout the years, explicitation has not been described effectively to this day.

Despite the fact that both mentioned areas of translation studies have lately gained popularity, hardly few attempts have been made to connect them. In addition to this issue, dealing with humor in subtitling is an additional burden due to technical, linguistic, and textual constraints that severely limit the translator's options. Furthermore, research on the subtitling of English-language television comedy programs is rather limited, particularly in the Arab world, where there is a huge lack of research in the field of subtitling comedies. In this perspective, the current study is conducted to investigate the issue of explicitation in

subtitling comedy programs to identify the possible devices as well as strategies that achieve explicitation in the Arabic subtitles.

A review of the literature dealing with explicitation and subtitling reveals the need for comprehensive and thorough studies that address the common types of the first mentioned areas, and the strategies used to overcome these difficulties of linking them. Therefore, there is a need for further studies that focus on the analysis of explicitation across cultures, especially in the Arab context, in order to identify the classifications of explicitation in the imported sitcom, the problems they pose in subtitling, the strategies used to solve them, and the factors that could play a crucial role in determining the appropriate translation techniques. The present corpus will be in the form of extracted frames from the American sitcom “*The Big Bang Theory*” subtitled in Arabic.

The following research questions and hypotheses were developed at the start of the study project while regarding the issue of constructing subtitles. They shaped the development of the study topic and will be addressed in the current dissertation:

- What are the relevant strategies that can help explicitation in subtitling from English to Arabic?

Three other questions are derived from this research problem:

- What are the forms of materializing explicitation ?
- To what extent is explicitation considered as a necessary strategy of subtitling?
- What is the translator’s success rate in rendering explicit subtitles for “*The Big Bang Theory*”?

In order to provide answers for the above mentioned questions, we have set the following hypotheses:

- There may exist specific strategies that render explicitation in subtitling from English to Arabic.
- There may exist two forms of explicitation namely obligatory and optional which are used depending on the understandability of the spoken discourse.
- Explicitation can be a strategy of subtitling considering that Arabic subtitles should be explicit and easy to infer.
- Arab translators have probably been faithful for providing explicit subtitles and may have adopted various strategies in rendering both obligatory and optional explicitation from the spoken English discourse to the Arabic subtitles.

The core of this study will be a profound discussion of the findings of Yves GOTTLIEB (1992, 1998) to provide types and strategies of subtitling. Moreover, Kinga KLAUDY's (1998) theoretical framework is chosen to provide an overview of explicitation in English as well as the forms can be taken by explicitation in a text. Further, to examine and analyze the issue of explicitation in the Arabic subtitles and discuss devices that achieve explicitation, we suppose to follow the findings of PAPAÏ (2004) about strategies of explicitation that are used in subtitling.

This study is motivated by the fact that research on explicitation in the subtitling of television comedy programs is a relatively new field, especially in the Arab world where there is a huge shortage of research in this field. Consequently, the current study aims to bridge the existing gap in the field of explicitation in subtitling in the Arab world in order to help professional Arab subtitlers and translation students know more about the different types of explicitation as well as the strategies used to translate sitcoms, so that they will be aware of them in decision-making.

To conduct this research, we will structure this dissertation into two Chapters, an introduction and a conclusion. The first chapter titled “*Explicitation in subtitling*” serves as the theoretical part of the dissertation; it presents a short overview of how audiovisual translation has evolved in translation studies with particular focus on subtitling (1.2.2), its definition, types and a limited overview about the issue of humor in subtitling. Besides, we will present an overview of the concept of explicitation; it includes a definition and different theories of explicitation as well as the types of explicitation. Then, we will provide a brief overview about the explicitation strategy in subtitling and will discuss the different strategies that ensure explicitation in subtitling.

The second chapter is the empirical one, named “*Analytical and critical study of explicitation in subtitling of The Big Bang Theory*”. It starts with a presentation of the present corpus of our research entitled “*The Big Bang Theory*” which includes a display of the main characters as well as a brief summary of the sitcom. After that, we will present the methodology of research which includes the main element of extracting the selected samples as well as the programs used for the analysis. Then, we will conduct an analytical and critical study of a sample of twelve frames extracted from the subtitles of the sitcom.

It is worth mentioning that we have conducted this this research relying on certain adequate books concerned with the topic. Concerning audiovisual translation we have relied on some books such as GOTTLIEB’s “*Translation and interpretation*” (1992) and Mona BAKER’s “*Routledge Encyclopedia of Translation Studies*” (1998) and referred to Jorge DIAZ-CINTAS and Aline REMAEL’s “*Audiovisual Translation: Subtitling*” (2007). As for explicitation, we have relied on VINAY and Darbelnet’s “*Comparative Stylistics of French and English*” (1995), Mona BAKER’s “*Routledge Encyclopedia of Translation Studies*” (1998:104-108), Viktor BECKER’s “*Explicitation and Implication in Translation*” (2011) and Anna MAURANEN, Pekka KUJAMAKI’s “*Translation Universals*” (2004).

The relevance and importance of this study stems from the different techniques and strategies employed to achieve explicitation in Arabic subtitles, as they underlie the theoretical frames of explicitation. Further, few research has been conducted in this field, for instance those of PEREGO, Elisa, *Evidence of Explicitation in Subtitling: Towards a Categorization*, PhD in Translation, an Italian researcher from university of Parvia, 2003; AL HARTHI, Adel Awadh “*Challenges and Strategies of Subtitling Humour: A Case Study of the American Sitcom Seinfeld, with Particular Reference to English and Arabic*”, PhD in Translation, University of Salford, School of Languages, 2016 and MYKOLAYIVNA KALINICHENKO, Tetiana, *Étude des procédés d’explicitation dans les traductions anglais-français de textes environnementaux*, PhD in Translation, Montreal University, Faculty of Arts and Sciences, Department of Linguistics and Translation, 2013.

During the process of analyzing the confused extracts we have encountered some difficulties. Thus, we have deduced that most of the examples have shared the same dilemma and this is why we have faced a problem in classifying all the cohesive devices of Arabic. Besides, we have also encountered a serious problem which is the lack of references in Arabic concerning the AVT field.

The analysis process of the extracts entails several difficulties. As a result, we inferred that the majority of the collected data has shared the same issues, and we had therefore difficulty in identifying all explicitation strategies in the Arabic language. Besides, we have run into a serious issue which is the lack of references in Arabic in both concerned areas of translation.

Chapter one

Explicitation in Subtitling

In translation studies, the concept of explication has been widely studied by translation scholars of translation especially in the past few decades. Like explication, audiovisual translation (AVT) has been a massively growing area in translation studies. With the advances of audiovisual technologies in the 21st century, the industry of subtitling and dubbing grows with every movie released. Despite the fact that both mentioned areas of translation studies being quite popular, very few attempts have been made to unite them.

To better clarify the issue, the present chapter examines the phenomenon of explication on the most frequent type of AV which is subtitling. Section one (1.1) includes an overview about our field of the study which is AVT. Then, we will move to section two and discuss types of AVT provided by Yves GAMBIER (2004). We will highlight the main concerned type which is subtitling (1.2.2) which consists of the types provided by GOTTLIEB (1998) and strategies founded by GOTTLIEB (1992). After that, we will move to section two (1.3) which discusses explication phenomenon. This section includes the definition of the mentioned concept, theories as well as different perspectives relevant to explication issue. Moreover, we will see together the valid types of explication provided by scholars (Kinga KLAUDY 1998). In section three (1.4), we will discuss the explication strategies through the categorization of PAPAI (2004). Finally, we will conclude this chapter with a relevant conclusion that summarizes the main points which have been developed.

1.1 Audiovisual Translation

The audiovisual translation (AVT) now the screen translation is “*a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture*” BALDRY (2000:41-90). It deals with the translation of AV products mainly films, TV series as well as documentaries to reach a wider audience and to increase their popularity and consumption.

In the eyes of Yves GAMBIER (2004:1):

“Audiovisual translation (AVT) is a matter of media translation, which also includes adaptations or editions made for newspapers, magazines, news agency dispatches, etc. It can also be seen from the perspective of multimedia translation that affects online (Internet) and offline (CD-ROM) products and services. Finally, it is not without analogy with the translation of comics, theatre, opera, illustrated books and any other document that mixes different semiotic systems”.

We understand from this quotation that audiovisual translation is not limited to one area; it is rather concerned with a wider field, which includes various forms. It is a translation that mainly uses two senses, hearing and sight.

After defining AVT, we will now move to discuss the methods implied by this type of translation. The following section will show more details about the findings concerning the types of AVT.

1.2. Types of Audiovisual Translation

Scholars (GOTTLIEB 1998, Diaz CINTAS 2007; and Luis PEREZ-GONZALEZ 1998 etc.) have approximately distinguished ten kinds of AVT. However, they can be united into two larger subgroups: revoicing and subtitling. PEREZ-GONZALEZ (1998:14-17) has reformulated GOTTLIEB’s (1992: 161-170) classification and argues that revoicing includes voice-over, narration, audio-description, free commentary, interpretation and dubbing.

1.2.1 Revoicing: It is a term used to denote audiovisual methods of translation with the aim of complete or partial cover of the text of the original product by the new text of the target language. Thus, revoicing can be subdivided into the following types: voice-over or half-dubbing, narration, audio description, free commentary and dubbing (CABKO, 2011).

1.2.1.1 Voice-over: Often known as “half-dubbing”, is a procedure that incorporates pre-recorded revoicing: after a few seconds in which the original sound is completely heard, the

level is reduced and the voice reading the translation becomes more apparent (PEREZ-GONZALES, 1998:16).

1.2.1.2 Narration: It aims to produce a simplified but faithful and carefully written version of the original speech, and its delivery is precisely scheduled to prevent any collision with the program's visual syntax (idem: 16).

1.2.1.3 Audio description: An audio-description is a spoken exposition of those visual features of a film that have a role in communicating its story rather than a translation of linguistic content (idem: 16).

1.2.1.4 Free commentary: It is a procedure of adapting the source speech for the target audience by explicitation, addition of data, informations and commentaries (idem: 16).

1.2.1.5 Interpretation: It is often carried out in the framework of film festivals when time and budget restrictions do not allow for a more sophisticated form of spoken or written language transmission (idem: 17).

1.2.1.6 Dubbing: It is the re-recording of the original voice track in the target language using the voices of dubbing actors; the dubbed speech attempts to mimic the dynamics of the original, notably in terms of delivery rate and lip movements (LUYKEN et al. 1991).

1.2.2 Subtitling

The first example of subtitles appeared in 1903, in Edwin S. Porter's *Uncle Tom's Cabin*. The depiction of dialogue translation in a film in the form of names, typically at the bottom of the picture or shot on the screen, is known as subtitling (HURT, WIDLER 1998). Subtitles normally appear and vanish in time with the initial dialogue, and they are almost always attached to the picture on the screen later as part of the post-production process.

SHUTTLEWORTH and COWIE (1997) define subtitling as “*the process of providing synchronized captions for film and television dialogue*” (1997:161). O’CONNELL (2007:69) defines subtitling as “*supplementing the original voice sound track by adding written text on the screen*”. In this perspective, subtitling is viewed as the textual interpretation of the spoken language in a video through a written text displayed on the screen. Subtitles may be offered in the video's original language only, or in one or more other languages, together with time codes indicating when a subtitle appears and how long it runs on screen. As a result, the main function of subtitling is to provide international audiences with access to audiovisual products in a foreign language.

GOTLIEB (1998:244-248), in his research work following R. JACOBSON’s classification of texts worked out his own classification of subtitles and divided them into four groups:

1.2.2.1 Intralingual subtitles: They are the written version of the spoken discourse addressed at minority audiences such as immigrants wishing to develop their proficiency in this language. However, this kind of subtitles has recently received much interest by the deaf and hard hearing audience what requires a text display of the speech with incorporate description of the sound features which are a bit accessible for this audience.

1.2.2.2 Interlingual Subtitles: They are the subtitling between two languages. This type is similar to multilingual subtitling. The essence of this type is that there must be a transfer or translation between two different languages, though it refers to subtitling instead of traditional written translation. It should be noticed that in this group not only two languages are involved but also two dimensions, speech and writing.

1.2.2.3 Open non-optional Subtitles: This type is most often used in three areas: cinema, television, and sometimes videos. GOTTLIEB (1997) maintains that all film

subtitling belongs to this category. Open subtitles are used to carry interlingual translation for foreign language films shown in cinemas. Technically, they are either a physical part of the film as in films for public viewing or transmitted separately as at festival screenings, etc. As for videos, open interlingual subtitles, as a much cheaper option than dubbing, are used on many foreign language videos.

1.2.2.4 Closed Optional Subtitles: Closed subtitles (known as captions) are usually encoded in the transmission signal, broadcast separately, and then selected by those viewers on a remote-control unit with a teletext television set and a decoder. In addition to television, they are found in DVD, on the Internet (Streaming Video) and in LaserDisc. The targeted audience includes the deaf and hard of hearing, who need to be assisted by subtitles, also aimed at different speech communities. Sometimes, the closed interlingual television subtitles are transmitted by satellite, offering different speech communities different versions of the same program simultaneously.

With no doubt, the process of converting a source spoken discourse language message into target subtitles should be carried out under specific strategies which will be discussed in the following section.

1.2.2.5 Subtitling strategies

In a 1992 study, Henrik GOTTLIEB, an experienced translator in the area of audiovisual translation, formulated a number of fundamental classifications of subtitling strategies. There are ten strategies included under these classifications (idem: 166). Although Gottlieb himself does not give a complete and detailed explanation on each of these strategies, other writers citing him have put efforts to comprehensively explain all of his strategies. The following are Gottlieb's subtitling strategies as exemplified by WIDIASTURI et al (2010), ASTUTI and RINA (2009), MUNAWAROH (2008) and others. There are ten (10) subtitling strategies:

a. Expansion: It implies clarifying certain expressions by adding extra information for the implicit words such as some cultural specific references to make their meaning acceptable in the target language:

E.g. I am planning to leave this company.

- انوي مغادرة هذه الشركة (الاستقالة)

b. Paraphrase: It is used when the subtitler does not use the same syntactical rules in subtitling the dialogue. In other words, the subtitler uses this strategy to changes the structures of the subtitle and makes it easier to understand and readable by the audience :

E.g. *so vast was the discord between them (Maleficent movie, 2014).*

- يكرهون بعضهم البعض

c. Transfer: It implies translating the source text literally. It refers to the strategy of translating the source text completely and accurately. There is no added explanation or modifying of view, because the subtitler translates the dialogue by literal word:

E.g. *No! They mean to kill me (Maleficent movie, 2014).*

- لا! يريدون قتلي

d. Imitation: Imitation strategies are applied by rewriting the source text into target text and maintain the same form. This strategy is done usually in translating the name of person or the name of place:

E.g. *Honeythorn Gumb (Legend, 1985).*

"- هاني ثورن غامب"

e. Transcription: It is used in those cases where a term is unusual even in the source text, for example, the use of a third language or nonsense language :

E.g. *this is our way, amigo* (“amigo” is a Spanish word which means friend- Maleficent movie, 2014).

- هذا طريقنا يا صديقي

f. Condensation: It implies making the text brief to miss unnecessary utterances using shorter utterance, but it does not lose the message:

E.g. *we will see each other again* (Maleficent movie, 2014).

- سنتقابل مجدد /

g. Decimation: It is an extreme condensation. This strategy is usually used in translating the actor conversation or utterance when they have a quarrel especially when they speak loudly and with fast speed:

E.g. *you really shouldn't come back, you know* (Maleficent movie, 2014).

- من الأفضل عدم العودة

h. Deletion: It means some of source texts are deleted because the translator believes that those parts are not important. Deletion refers to the total elimination parts of a text or omitted expression:

E.g. *and we will see how well you know it* (Maleficent movie, 2014).

- سنرى مدى معرفتك لهذا

i. Taming: It is used to translate the rude or taboo words in order to be acceptable in the target language.

j. Resignation: this strategy is applied when there is no any solution in transferring the message from SL into TL. Automatically, the meaning of the source text is not transferred into the target language, or in other word it is untranslatable:

E.g. *Beyotch!* (Malibu's Most Wanted, 2003)

- (No Translation)

After citing the subtitling strategies above, we understand how making a good and relevant subtitle is a difficult matter and the translator must understand well the guidelines about subtitling. The above mentioned strategies guide translators when dealing with challenges of the subtitling process from SL to TL. It is worth mentioning that the accuracy of interlingual subtitling depends on the context of the text, whether situational or cultural. The situational context is comprised of three components or variables: Specifically, field, mode/channel, and tenor. This implies that the translator must have a cross-cultural comprehension in order to convey the source language message into the target text effectively.

Subtitling poses various issues; which require more efforts to provide suitable subtitles which meet the target audience skills. Humor subtitling is viewed as one of the subtitlers' concerns because of the cultural differences between nations. The following section will provide more details about the issue.

1.2.3 Humor Subtitling

The present research is based on analyzing forms of explication on the subtitles of our present corpus "The Big Bang Theory" which deals with a scientific phenomenon with a humoristic way; which makes the subtitling work more complicated for the subtitler especially when it comes to the faithfulness in decoding the SL meaning in the target language.

Several studies (e.g. VANDAELE 1996, 2002,2010) have addressed different factors affecting the process of translating humor, such as the difficulties of culture-bound references, jokes, the role of a subtitler, humorous complicity, and humor reception. VANDAELE (2010) notes that humor is "*a form of social play ... rules, expectations, solutions and agreements*" are essentially culture-specific (VANDAELE 2010: 149). This implies that comprehending a

certain type of humor necessitates public knowledge, which does not typically exist when translating across source and destination cultures.

Another problem emerges when a translator works with humor that has culturally unsuitable elements, such as taboo phrases, that insult the target culture's social and moral standards. As a result, the translator must employ certain techniques to guarantee that these aspects do not offend the target audience. Moreover, CHIARO (1992) emphasizes on the necessity of taking into account the target audience's language and beliefs. She claims that telling a joke requires the recipient's active participation in order to comprehend the cultural and linguistic aspects of the joke; and if such acknowledgement cannot be acquired in the target culture, a translator must substitute the joke with one in the target language *"that runs[s] smoothly through the text without jarring"* (1992: 95). CHIARO claims that this strategy, which is unfaithful to the original source, would attain the humorous impression and avoid a meaningless translation. Besides, it is worth noting that the studies discussed above are mainly concerned with literary text or written-to-written translation, whereby a translator has a high degree of freedom to explain, as well as add or provide notes to instruct the target language reader to a particular context of humor in a specific text.

Yet, dealing with humor in audiovisual translation, mainly subtitling, is thought to be more challenging since the translator must operate under time, space, and other restrictions. The method of subtitling humor differs from that of translating other forms of texts. Subtitling, unlike other forms of translation, implies technical limitations and norms such as time, space limits, synchronization, and visual aspects, which make it more difficult to convey comedy in films or sitcoms.

According to KOSTOVCIK (2009:175), subtitling is restricted by the medium in which it operates, and it does not allow for the development of a comprehensive translation of the written form of speech owing to temporal and geographical restrictions. She argues that a

humorless joke inside a book might be substituted with a funny one. However, the translator's job is more difficult in audiovisual works, especially if the verbal joke is bound to a visual stimulus.

To sum up, various researchers have examined many issues concerning humor subtitling, including technical, linguistic, and cultural ones. They share the same views about the need for finding innovative solutions to these problems, particularly extra linguistic culture-bound references (ECRs) and language-based humor, which are difficult in audiovisual texts.

Another subtitling issue has imposed itself on the challenges of subtitling process which is the phenomenon of explicitation. The following section will provide an overview about the above mentioned issues in addition to explaining the relationship between subtitling and explicitation.

1. 3 Explicitation and Subtitling

Explicitation is one of the translation strategies used to move from the source language to the target language. Recently, it is viewed as one of the most required strategies in subtitling because of the huge increase of audiovisual products as well as the consumption by TL audience that requires parallel linguistic and cultural skills. Before we discuss how explicitation is applied on subtitling, we will present an overview about this translation phenomenon.

1.3.1 Definition of Explicitation

According to *Macmillan* online dictionary (<https://www.macmillandictionary.com/dictionary/british/explicit>, visited on September 25, 2021), “explicitation” comes from

the verb “to explicit” which means; *to say or explain in an extremely clear way, so that you cannot doubt what is meant.* In other words, explicitation includes simplifying the ambiguous words or expressions and makes them comprehensive.

In *Merriam Webster* dictionary (<https://www.merriam-webster.com/dictionary/explicit>, visited on September 25, 2021), the word “explicit” means *fully revealed or expressed without vagueness, implication, or ambiguity leaving no question as to meaning or intent.* In other words, it is that verbal plainness and distinctness that there is no need for inference and no room for difficulty in understanding.

In *Routledge Encyclopedia* (1998:104), we find that explicitation is defined as *the technique of making explicit in the target text information that is implicit in the source text.* That is to say explicitation includes the process of erasing ambiguity for the details which are hard to infer so the original message will be fully transferred in the target language.

Since we have understood the general meaning of explicitation, we will see in the following section how is this concept described in TS through different theorists’ perspectives of who run their research about the issue of explicitation.

1.3.2 Explicitation in Translation studies

It is commonly accepted that TL texts differ quantitatively from SL texts. This assumption is encouraged by many scholars and theorists of translation who have tried to talk about the universals of translation, TOURY (2004), CHESTERMAN (2004) and others have tried to prove the existence of some regularity, the actual similarities in the process of translation between languages and perhaps, one of the postulates of translation that has gained much attention in TS is explicitation.

The concept of explicitation seems to have been first introduced into TS by VINAY and DARBLNET (1958) in their influential work entitled *Stylistique comparée du français et de l'anglais: Méthode de traduction*. The two scholars defined explicitation as:

"Procédé qui consiste à introduire dans LA des précisions qui restent implicites dans LD, mais qui se dégagent du contexte ou de la situation " (idem : 9).

"a procedure that consists in introducing in the target language details that remain implicit in the source language, but become clear through the relevant context or situation"(MURTISARI 2016, P.68).

As we see in the original definition, the scholars describe explicitation by the word *précisions* which is derived from the verb *préciser* which means "to clarify, to state or to specify" (*Collins English French Electronic Dictionary*, 2005). VINAY and DARBLNET's (1958) initial concept of explicitation is based on a restricted combination of meaning-level and textual explicitness. They claim that explicitation stems from contextually recoverable meanings. However, the two authors implicitly tend to narrow it to changes that provide more particular information to the target text.

Another research conducted on the changes that occur in the target language. Eugene NIDA (1964:227) in his research titled *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating* used the term 'addition' to refer to the incorporation of elements that "may legitimately be incorporated into a translation", which is similar to the notion of explicitation. Like VINAY and DARBLNET with 'gain', NIDA appears to have chosen the term 'addition' since the current concept of faithfulness was intimately connected to the form of the ST. His contributions are not "simple additions," but are rather limited to information obviously recoverable from the text or context. These additions might be grammatical, such as filling in elliptical statements, or they can be structural, such as the employment of classifiers and connectives to generate "structural alliterations"(idem: 227). Another type of addition mentioned by NIDA is

"amplification from implicit to explicit status" (idem: 227). This kind entails elaborating on meaning derived from context, which may be connected to the text's socio-cultural background, in order to improve readability or minimize misunderstanding where there is ambiguity. To summarize, we can say that NIDA's explicitation concept seems to be as the concept brought by VINAY and DARBLNET which is based on a constrained combination of meaning level and textual forms of explicitness. While this adjustment must be prompted by an accurate reading of ST, the scholar merely sees it as a gain.

BLUM_KULKA (1986) was the first one who studied explicitation systemically. She conducted various works in translation studies; her perception of explicitation was a point of departure in many studies that aimed to provide more details about the phenomena (e.g. KLAUDY 1996, MURTISSARI 2016, etc.). However, BLUM_KULKA limits her study only to the increase of explicitness resulting from shifts of cohesiveness and coherence at the TL discourse level. She does not define what she means by the term 'explicitness', but she seems to be more interested in the lexical increase that may result in 'redundancy' (hence textual explicitness). She proposes the so-called "*Explicitation Hypothesis*", which she defines as

"an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved" (1986/2000: 300).

According to her, explicitation results from "*the translation process itself*" in other words from "*the process of interpretation performed by the translator on the source text*". The scholar further claims that explicitation may well be a "*universal strategy inherent*" in the translation process (idem: 302). However, *it is not clear what Blum-Kulka means by explicitation as a strategy* (BECHER, 2010a), since she is more interested in the increase of textual explicitness resulting from translation shifts rather than how the translator employs them.

After the birth of the “explicitation hypothesis” many scholars went to test the validity of this hypothesis. Candace SEGUINOT (1998), in her empirical study of explicitation in translation criticized BLUM-KULKA’s definition, he said that “*her definition is too narrow; explicitation does not necessarily mean redundancy*” (1988:106). He suggests that explicitation may not only include shifts from implied meanings, but all kinds of additions in general and any other change that makes the text clearer in the target language. Despite the fact that SEGUINOT tries to expand the definition proposed by BLUM_KULKA, he does not succeed to provide a clear definition for explicitation, he only analyses the results of BLUM-KULKA concerning the explicitation hypothesis.

KOMISSAROV (1990:42), the Russian theorist, defines explicitation or the descriptive translation as: “*a lexical and grammatical transformation, during in which a lexical unit of the SL (Source Language) is replaced by a group of words, which explains its meaning, in other words, which gives an explanation more or less complete of this meaning in TL (translation language)*”. That is to say that explicitation technique is applied directly in the text of translation and is mainly used to convey units and realities that have no equivalents. For example, he cited two English terms which he translated in Russian:

- *conservationist* – [district protection officer or the environment protection officer (translated from Russian)] – "دعاة الحفاظ على البيئة"
- *whistle-stop speech* – [candidate's performance in the course of pre-election agitation – (translated from Russian)] – "خطاب المرشح خلال رحلة الحملة الانتخابية"

In the above mentioned examples, the words *conservationist* and *whistle-stop speech* have no equivalent in TL, the need to transfer the same meaning of SL led to an increase in the number of words to keep the same intended meaning and achieve explicitation in TL.

We understand from the above definition of explicitation that TL texts have much size than SL; this is why it will be suitable in cases where it is possible to include a sufficient explanation (e.g. restoring elliptical constructs in translation or transmission of grammatical meanings of the original by lexical means). Although these additional informations can complement the meaning, they may not explain the intended meaning of SL because the increase in the number of words can ruin the original meaning.

The Hungarian linguist Kinga KLAUDY has conducted many works on explicitation; she has a long history of research on explicitation. Englund DEMITROVA cited KLAUDY saying that she did a great attempt to merge the different researches on explicitation (Englund DEMITROVA 2005). In KLAUDY (2003:171), we find a general definition for explicitation where it is considered as a translation process which consists of providing an explicit expression in the TL for the implicit one in the SL. KLAUDY and KAROLY (2005:15) provided the forms of explicitation which occurs when an SL unit of a more general meaning is replaced by a TL unit of a more special meaning, when the complex meaning of an SL word is distributed over several words in the TL, when new meaningful elements appear in the TL, in case one sentence in the SL is divided into two or several sentences in the TL, and when SL phrases are extended or "elevated" into clauses in the TL. KLAUDY and KAROLY have tried to bring the various approaches to explicitation together under a single concept, including the encoded/inferred and textual approaches to explicitation. They also considered the shift of formal/structural features that puts more focus on parts of the target language text. They usefully provide these forms in order to distinguish between obligatory and optional operations which achieve explicitation.

In 2011, Victor BECHER has presented his research on explicitation and implicitation in translation. He argues that none of the theorists provided proper definitions for implicitation and explicitation, what made him propose his proper definitions for these terms.

He defines implicitation as: “*the non-verbalization of information that the addressee might be able to infer.*”(BECHER 2010:2). In addition, he considers that explicitation “*is the verbalization of information that the addressee might be able to infer if it were not verbalized. [...] To put it somewhat informally, explicitness means saying something that the addressee might have understood anyway*” BECHER (2010: 3). The study of BECHER is based on the observation that explicitation in a translation direction does not systemically correspond to implicitation in the other direction. He claims that the definitions discussed above are *agnostic as to whether relatively explicit texts are easier to process than comparatively implicit texts* (idem: 3-4). However, his point of view includes ambiguity because explicit texts are not that easy to process, explicitness is always dependent on the reader, their background knowledge and experience. The translator must then act as a reader themselves which means his ability to interpret the text is crucial here. And even more importantly, the translator also has to tailor the explicitness of the TL audience.

Before we move on from discussing explicitation to others topics of this dissertation, it is important to mention the four-pronged model of explicitation introduced by Kinga KLAUDY as this model is used both by Elisa PEREGO (2003) and the present research project

1.3.3 Types of Explicitation

According to the typology of the Hungarian translation scholar Kinga KLAUDY (1998:106), four types of explicitation are identified: obligatory, optional, pragmatic, and translation-inherent explicitation.

1.3.3.1 Obligatory explicitation

The notion of obligatory explicitation is dictated by the lexicogrammatical differences between texts in source and target languages. These differences occur when the translator

finds himself obliged to spell out things explicitly. KLAUDY cites as an example of the obligatory explicitation the absence of the definite article in Russian language. She claims that “translation from Russian into English, which uses the definite article prolifically, will thus involve numerous additions, as will translation from the preposition-free Hungarian into languages such as Russian and English, which use prepositions”(1998:106). When we talk about lexicogrammatical differences, we mean syntactic and semantic explicitation because they are obligatory and *without it target language sentences would be ungrammatical*. KLAUDY (1998:106) notes that “syntactic explicitation generally entails an increase in the number of words (tokens) in the target text” while “semantic explicitation consists of choosing more specific words in the target text” because some terms in the SL have more detailed vocabularies in TL . For example the English personal pronoun “you” cannot be translated without explicitation in Arabic because “you” refers either to feminine or masculine in Arabic.

1.3.3.2 Optional explicitation

The notion of optional explicitation applies to cases of differences in textual norms and stylistic preferences between the source language and the target language, *such explicitations are optional in the sense that grammatically correct sentences can be constructed without their application in the target language*, KLAUDY (1998:106). In other words, Baker provides some examples of optional explicitation such as the use of relative clauses instead of long ones, the addition of emphasizees to clarify sentence-perspective, etc.

1.3.3.3 Pragmatic explicitation

According to KLAUDY (1998:106), pragmatic explicitation refers to the cultural translation. CONWAY (2019: 2) notes that *the cultural translation is what happens when two semiotic systems—language or, more broadly, culture as-interpretive-framework—come into*

contact. In addition to the different vocabularies between two languages there are the cultural specific items which are the source of pragmatic explicitation according to Kinga KLAUDY (1998). Sitcoms, for example, aim to make the SL audience laugh by intelligently referring to well-known circumstances or characters in a given cultural setting. The translator employs certain naturalization procedures to achieve the desired effects in the TL culture.

1.3.3.4 Translation inherent-explicitation:

The fourth type according to the typology of KLAUDY (1998:107) concerns the linguistic realizations of meaning. She argues that this kind of explicitation “*is related to the cognitive processing of a text performed, by the translator*”, because he is considered as the first reader of the text “*and goes through the process of decoding and interpretation of the text*” GUMMUL (2017:40), which leads to explicitations when reformulating the text in another language.

Obviously, this classification, especially the last category has been criticized by many revisionists (e.g. BECHER 2010), but also noted in Englund DIMITROVA (2005: 38). KLAUDY does not provide neither examples to illustrate “translation inherent-explicitation” nor arguments for its existence, what brought many critics against translation-inherent explicitation as seen in Velma’s LEHTO (2001a) and BECHER (2011) who question about the validity of this category arguing that no examples can be found to make this category exist. However, despite these critiques, it is also one of the most frequently used models in studies of explicitation that is why we consider it as a suitable one for our research.

It is worth noting that the above mentioned studies of explicitation are concerned with literary translation or written translation where a translator has much freedom to explain, add, or give notes to guide the target language reader to a specific instance a particular text. However, dealing with explicitation phenomenon in audiovisual translation – mainly subtitling – is believed to be more difficult since a translator works under the restrictions of

time and space and other technical constraints. The following section will highlight some of the major studies that address explicitation in subtitling.

1.4 Explicitation in Subtitling

- As our present study aims to discuss explicitation in the Arabic subtitles of the English spoken discourse of the American sitcom “*Big Bang Theory*”, we will focus on interlingual subtitling. It worth mentioning that subtitling has various restrictions such as timing, limited space for subtitles which should appear as the characters starts speaking and should disappear when they stop, so that they are synchronized with the audio.

As we have already mentioned above, subtitling poses various issues, the above mentioned issues are not the only issues in subtitling. Apart from humor subtitling issue, another major problem is often related to extra linguistic culture-bound references (ECRs), because of the need for faithfulness for target language audience. In this context, the need of explicitation is one of the biggest challenges of this kind of subtitling, because the source language includes a lot of implicit expressions which means that more efforts are required to provide explicit subtitles. Unfortunately, very few studies are conducted on the issue of explicitation in subtitling. Elisa PEREGO (2003), is one of the few contributions to the academic exploration of explicitation in subtitling. Instead, the scholarly literature on subtitling is either primarily of educational interests (such as DIAZ-CINTAS and REMAEL 2007) or it investigates the status of subtitling in audiovisual translation or in the broader frame of translation studies, and also often delves into its polysemiotic nature (e.g. GOTTLIEB 2005).

It is worth mentioning that the lack of attempts to provide explicit strategies to deal with the present study purpose makes the research a bit complicated. In this context, we will guide the following section according to the strategies provided by PAPAI (2004) which are relevant to our research purpose.

1.4.1 Strategies of achieving explicitation in Subtitling

In the analysis of the English STs and their Hungarian translations, the scholar Vilma PAPAI (2004) categorizes explicitation into five levels, which are in turn subdivided into the total of 16 explicating strategies. Findings suggest that shifts occur on each level of language from the logical-visual level to the textual and extra-linguistic levels (Table 1):

| | Levels | Shifts | Notes (reason/feature) |
|---|-------------------------|---|---|
| 1 | Logicalvisual Relations | 1. punctuation: addition and modification of punctuation marks 2. S* → 2 Ss, 2 Ss → 1 S 3. explanatory conjunctions | conscious strategy &/or idiolect/language community style |
| 2 | Lexicogrammatical | 4. lexical repetition 5. grammatical parallel structures 6. filling elliptical structures 7. reconstructing substitutions 8. English pronoun → Hungarian Noun | parallel structures |
| 3 | Syntactic I. | 9. derivatives I 10. derivatives II | additions caused by structural non-equivalence in SL/TL |

| | | | |
|---|---------------------------------|--|---|
| 4 | Syntactic II. | 11. addition of conjunctions 12. addition of cataphoric reference & Conjunction | additions caused by differences in language economy in SL/TL (e.g. use of lower-grade devices of l. economy), conscious strategy: making explicit what was implicit in ST |
| 5 | textual & extralinguistic level | 13. lexical explanation 14. discourse-organizing items 15. situational addition 16. culture-specific items with added information | conscious strategy, language/genre conventions |

Table 01: Summary of explicitation strategies (PAPAI 2004:150)

1.4.1.1 Shifts on the logical-visual level: punctuation marks

The first level is divided into addition of punctuation marks or replacing a punctuation mark with a stronger one, segmentation or merging of sentences, and addition of explanatory conjunction etc.

a. Punctuation:

Punctuation marks help the reader to understand the line of coherence that links phrases, sentences and paragraph: See example (1) provided by PAPAI (2004: 151):

(1) *Paley here appreciates the difference between natural physical objects like stones and designed and manufactured objects like watches.*

(2) يقدر بالي هنا الفرق بين الأجسام الطبيعية (مثل الحجارة) و الأشياء المصممة والمصنعة (مثل الساعات).

Back translation: Paley here appreciates the difference that occurs between natural physical objects (like stones) and designed and manufactured objects (like watches).

Apart from handling extra remarks introduced by appositive *like*, the translator also makes the sentences more straightforward by inserting brackets. Shifts in punctuation marks into the stronger direction are considered as “*part of a subconscious strategy to make things easier, simpler, by making them more clear-cut*” (BAKER 1996: 182). The aim of this strategy is to make things clear-cut, more cohesive and make the text simpler and easier to read.

b. Segmentation or merging of sentences

The segmentation of a sentence into two sentences or the merging of two sentences into one sentence is also manifestations of explicitation. According to KOMISSAROV (1990), the transformation of the division leads either to the transformation of a simple sentence in the source language into a complex sentence in the target language, or to the transformation of a simple or complex sentence in the ST into two or more independent sentences in the TL.

c. Explanatory conjunctions

Explanatory conjunctions are conjunctions that introduce an explanation of a previously mentioned element in the sentence, BEAUZE says that: “*Explanatory conjunctions are those that express an identity bond between the proposals*” (1819: 366). So, this kind of conjunctions identifies the speaker’s idea and make it explicit for the receiver.

1.4.1.2 Shifts on the lexico-grammatical level

The analysis of PAPAI about strategies on the lexico-grammatical level is based on HALLIDAY and HASSAN’s typology of cohesive devices (1976). The lexicogrammatical

level comprises five types of shifts: lexical repetition, grammatical parallel structures, filling elliptical structures, reconstructing substitution, and lexicalization of pro-forms.

a. Lexical repetition

If we talk about lexical repetition, we will notice a controversial case. On the one hand, translators tend to avoid lexical repetitions; in fact, this tendency is thought to be another candidate for translation universals (BAKER 1998: 288). On the other hand, translators end up using lexical repetitions in abundance to establish or strengthen cohesion in STs as seen in HALLIDAY and HASSAN (1976) who claim that repetition ensures cohesion in the text. As an example, the two authors cited the following context: “*Wash and core six cooking apples. Put the apples into a fireproof dish*” HALLIDAY and HASSAN (1976: 3). As we see, the lexical unit “apples” appears twice in the sentence.

b. Grammatical parallel structures

It is the repetition of a grammatical form chosen in the original and in the translation. When a TS element follows the same grammatical pattern in the TC, a parallel construct is created. For example, names are translated by names, verbs by verbs, adjectives by adjectives, etc.

c. Filling elliptical structures

The word “ellipsis” in general is the omission of one or more words that are obviously understood but that must be supplied to make a construction grammatically complete. The two following sentences show an example of ellipsis: “Begin when you are ready- Begin when ready” (<https://www.merriam-webster.com/dictionary/ellipsis>, visited on November 23, 2021). Both has the same meaning but the second sentence is the elliptical structure. HELTAI (2005:64); in her analysis identifies 03 types of ellipsis:

Grammatical ellipsis includes the omission of the grammatically obligatory elements. The implicit elements must be recoverable either from other parts of the text (textual ellipsis), or knowledge of syntactic rules (structural ellipsis) or the situation (situational ellipsis). For example, scientific texts use less ellipsis than everyday conversation, and when they do, it is mostly textual ellipsis.

Semantic ellipsis which is the omission of elements that is not grammatically required. The semantic ellipsis is not situational; the recovery of elliptical elements does not depend on the situation but on lexical and semantic knowledge.

Concerning pragmatic ellipsis, HELTAI (idem: 64) notes that the world knowledge, including cultural knowledge, is to a large extent organized into schemas and scenarios. He writes that the information that can be inferred from schemas or scenarios is very often ellipted or expressed only implicitly as shown in the following example: *Last week I began a new book - Last week Marquez began a new book*. As we can see the two sentences are similar grammatically. However, they have an ellipted meaning: the verb “*began*” may refer to “*write*” as it can refer to “*read*”, and it is only on the basis of world knowledge and knowledge of the situation that we can decide which action is implied.

d. Reconstructing Substitutions

According to HALLIDAY and HASSAN (1976: 89) “*The substitution is a process that occurs in the text and involves replacing one element with another. Substitution is a relationship between linguistic items such as words or phrases*”. They believe that “*since substitution is a grammatical relation [...] the substitute may function as a noun, as a verb, or as a clause*” (idem: 90). In nominal substitution, the most typical substitution words are “one and ones” and they substitute nouns (e.g.: My **axe** is too blunt. I must get a sharper **one**). In verbal substitution, the most common substitute is the verb “do” and is sometimes used in conjunction with “so” as in “do so” and substitute verbs (e.g.: You think Joan already

knows? – I think everybody **does**). In clausal substitute ‘so’ (e.g.: Is there going to be an earthquake? - It says **so**.) And the negative form ‘not’ (e.g.: Has everyone gone home? - I hope **not**) operate on the entire clause, i.e. they do not presuppose a noun or a verb but the entire clause.

e. Pronoun to noun

In Ninuk KRISMANTI (2016), five strategies are used for translating pronouns; the third strategy is “*Changing pronoun into its reference*”. The translator changes the pronoun by a noun in TL; she claims that this kind of translation is aimed to avoid boredom if there are too many pronouns occur.

1.4.1.3 Shifts on the Syntactic level 1

The first syntactic level includes two types of derivatives: participles and postpositional adjectives. PAPAI (2004: 51) writes that both shifts resulting from systemic differences between English and Hungarian. She considers this type of shifts equivalent to obligatory explicitation, discarded in most empirical studies as irrelevant to the study of an essentially translational.

a. Participles

PAPAI (2004), in her analysis of explicitation strategies, she noticed the add of participles on TL texts. KOCOUREK (1991:75) writes that the participatory constructs that modify the previous nominal phrase are very common in scientific and technical texts.

b. Postpositional adjectives

Postpositive adjectives are adjectives that follow the nouns they modify. Such constructions evince the influence that Romance languages, especially French, have had and still have on English. French, Spanish, and Italian all use postpositive adjectives as a rule.

1.4.1.4 Shifts on the Syntactic Level 2

The second syntactic level includes addition of conjunction and addition of cataphoric reference and conjunction. PAPAI (2004) notes that these additions are caused by differences in language economy in SL/TL by a conscious translators strategy that makes explicit what was implicit in ST.

a. Addition of conjunction

According to KOCOUREK (1991:54), conjunctions, adverbs and phrases called connectors link the content of a sentence to the content to the previous or the next one. In her analysis, PAPAI (2004:154) notices the use of conjunctions while moving from SL to TL text; she provided us the following example:

*The dynamics of integration arise from increasing openness **and** political **and** economic interdependence among the participating countries.*

La dynamique de l'intégration est le résultat d'une ouverture croissante ainsi qu'une interdépendance politique et économique entre les pays participants. (Translated from Hungarian)

Back translation: *The dynamics of integration is a result of increasing openness **as well as** political **and** economic interdependence among the participating countries.*

As we can see, the example involves a shift from one co-coordinator to another. The conjunct *as well as* changes the distribution of co-ordinated elements. PAPAI (: idem) writes that there are two reasons for adding conjunction in TL: The conjunct *and* lends itself to several interpretations and to make the structure in TL easier to comprehend.

a. Addition of cataphoric reference and conjunction

One of the characteristic features of Hungarian relative clauses and *hogy* (that) clauses is cataphoric reference represented as an introductory pronoun in the main clause.

1.4.1.5 Shifts on the Textual & Extra-linguistic Level

This level includes four strategies of explicitation: lexical explanation, discourse-organizing items, situational addition, and culture-specific items with added information. PAPAI (2004:155), in her analysis believes that additions in this level are explained by the language and the gender conventions. She notes *that when the shared knowledge is different between two languages/cultures/contexts the translator inserts a shorter or longer explanatory remark.*

a. Lexical explanation

Lexical explanations are definitions which report the meaning of a word or a phrase used in the SL so the readers in TL find them explicit and get the idea easily and faster (e.g. Abbreviations).

b. Discourse organizing items

Discourse organizing items (anyway, absolutely, to be honest, etc.) are words or expressions that link, manage and help to organize sentences. They connect what is written or said with something else and make no change to the meaning also often called linking words, they are important to make a speech or a text flow and to avoid a series of short unconnected statements. For example: **To be honest** – explains that you are being truthful about what you're saying, usually with an understanding that the person you're talking to will be disappointed. **To be honest, I don't think your offer is sufficient** (<https://www.theenglishbureau.com/blog/discourse-markers>, visited in November 1, 2021).

c. Situational addition

Situational addition strategy is used by the translator when he notices a hidden meaning in the SL, so he prefers to use this strategy to deploy the meaning of the sentence in TL.

d. Culture-specific items with added information

NEWMARK (1998:8) claims that culture-specific items (CSIs) are words or concepts that are specific to certain language. These concepts can refer to domains such as food, clothes, housing, work, leisure, politics, law, and religion, etc. DAVIES (2003: 72-79) suggests that the translation of CSIs can go through the following procedures: The first one is “preservation”, it occurs when a translator transfers the term directly into the target text with no further explanation. The second procedure is “Addition” which is keeping the original item but supplements the text with any information he deems necessary. The third one is called “Omission”, it is used to omit a problematic CSI altogether so that no trace of it is found in the translation. “Globalization” is the fourth procedure; it includes the process of replacing culture-specific references with the ones that are more neutral or general. The fifth one is called “Localization”; it is used when translators try to anchor a reference firmly in the culture of the target audience. The last strategy is creation, it involves the creation of a CSI which is firmly or totally different from the source text or is not present in there.

This chapter has attempted to provide a thorough discussion about the integration of explication with the audiovisual field. There has be an emphasis on subtitling considering that it is the most common used type of AVT recently.

Moreover, this chapter has presented a discussion about the issue of explication which included a comprehensive definition of the term and a concise presentation of explication’s studies relevant to the current study (e.g., BLUM_KULKA 1986, KOMISSAROV 1990, and BECHER 2011) with a particular emphasize on the typology of KLAUDY (1998) which was utilized to provide the four forms of explication (obligatory, optional, pragmatic and translation-inherent explication). The adopted perspectives vary among authors who use deferent criteria and sources to define explication.

In line with the discussion of the complexity of explicitation in subtitling, various strategies offered by different scholars, we have presented those proposed by Vilma PAPAÍ (2004). The present categorization has involved 16 explicitation procedures, we found that these procedures occur in five levels: logical and visual relations, lexical and grammatical, syntactic I/II, textual and extralinguistic level. some will be relevant to the analysis of explicitation in the next chapter.to provide the reader with a general knowledge of the elements that ensure an explicit translation.

The above mentioned categorization will be used to analyze the issue of explicitation in in the present study corpus in order to provide the reader with a general knowledge about the importance of these procedures in achieving an explicit subtitling.

Chapter two

Critical and analytical study of
the sitcom The Big Bang
Theory

Chapter two: Analytical And Critical Study of Explicitation on Subtitling of *The Big Bang Theory*

In the first chapter, we presented the general field of our study which is audiovisual translation, mainly subtitling which receives – nowadays – much interest in translation studies. In addition to humor issue on subtitling, we have also dealt with another issue which is explicitation including its types. Moreover, we discussed the merging of the concerned elements in the present study which are subtitling and explicitation. At the end, we presented the relevant strategies that achieve explicitation in subtitling which is our main concern in this research.

The present chapter is divided into three sections. Section (2.1) is an overview of the present corpus including characters, technical sheet, summary and the producer's details concerned with the American sitcom "*The Big Bang Theory*". Moreover, section (2.2) includes the methodology used to discuss this corpus; it includes details about the corpus size, the steps followed to facilitate the selection suitable SL/TL frames as well as the criteria of website evaluation, which are considered as the source of our corpus. Afterwards, the last section (2.3) includes the main part of this study, which is an analysis of the selected frames to discuss the major strategies used to achieve explicitation in the Arabic subtitles. At the end, we will try to suggest a suitable translation for the non-explicit frames.

2.1-Presentation of the Corpus

The corpus of our research centers on the Warner Bros. Television and Chuck Lorre Productions called "*The Big Bang Theory*". An American comedy sitcom which was first broadcasted on CBS on September 24, 2007 and concluded on May 16, 2019. It includes 279 episodes of 22 minutes over 12 seasons. It is about a bunch of science doctors sharing a daily life of video games, equations and friendship, their new neighbor will disturb their old habits and try to take them out of their universe and connect them to reality. It is initially delivered in

Chapter two: Analytical And Critical Study of Explication on Subtitling of The Big Bang Theory

English. However, it is subtitled into other languages such as Arabic, French, Spanish, and Korean etc. Regarding the translation, many Arabic translations works are found, and we have opted the version of the Egyptian translator *Mahmoud-Atef-Mahfouz* that we obtained from the website *subtitlist.com*, because it is a revised version as well as the most rated by consumers (<https://subtitlist.com/subtitle/the-big-bang-theory-first-season>, visited on July 28, 2021).

Further, while television shows such as “*Friends*” has been used to improve learners’ English skills (KONUS, 2020), “*The Big Bang Theory*” aim is educational and informative in a humoristic style. Several educators have also used scenes from the show to teach various science concepts (KOREK, 2011; FOLLET, 2015), economics (TIERNEY et al., 2015), and oral English communication (PALU, 2016). The challenge of humor explication is one of the most concerns for translator especially when it comes to achieving the same SL; the motivation that made us chose this corpus which involves five episodes of different topics (*S01-Ep01: Pilot; S01-Ep02: The Big Bran Hypothesis; S01-Ep03: The Fuzzy Boots Corollary; S01-E04: The Luminous Fish Effect; S01-Ep05: The Hamburger Postulate*) of the first season for our analysis.

2.1.1 Technical sheet

Title: The Big bang theory

Release date: on September 24, 2007

Running time: 18-22 minutes

Gender: Sitcom Comedy

Type: Comedy

Original version: English language

*Chapter two: Analytical And Critical Study of Explication on Subtitling
of The Big Bang Theory*

Subtitles: Arabic language

Creator: Chuck LORRE and Bill PRADY

Scriptwriter: Chuck LORRE, Bill PRADY, Steven MOLARO

Production: Warner Bros. Television and Chuck Lorre Productions

Company's name: Warner Bros. Television

Countries of production: United States

Film editor: Peter CHAKOS

Music: Barenaked Ladies

Distribution: Warner Bros. Television Distribution

With:

Jim PARSONS

Jhonny GALECKI

Kaley CUOCO

Mayim BIALIK

Melissa RAUCH

Kunal NAYYAR

Simon HELBERG

Sara GILBERT

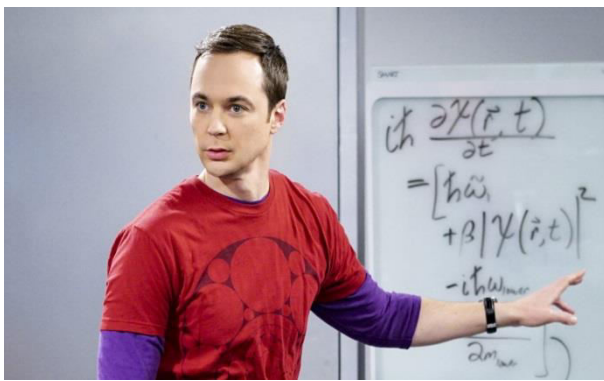
Kevin SUSSMAN

Laura SPENCER

2.1.2 Main characters

In this section, we are going to present a brief summary on each of the main characters from *The Big Bang Theory*.

Dr. Sheldon Lee Cooper



Jim PARSONS, who plays Dr. Sheldon Lee Cooper, a prominent theoretical physicist at the California Institute of Technology, plays the primary character. He lives in the same flat as his co-worker and best friend, Leonardo Hoftstadter. He also works and is close with Howard Wolowitz and Raj Koothrappali. Sheldon has an IQ of 187 receiving his first Ph.D. at the age of 16, but he has a fundamental lack of social skills, a hazy grasp of comedy, and difficulties distinguishing irony and sarcasm. He has a very distinctive conduct as well as a general lack of humility, empathy, and tolerance.

Penny Hofstadter



Kaley CUOCO performed the role of Penny Hofstadter, a cheesecake factory employee and an unsuccessful actress who lives across the hall from physicists Dr. Leonardo Hofstadter and Dr Sheldon Cooper. She is less intelligent and less educated than her two neighbours are, but she finds her place using her social aptitude and personality. Penny lives a relationship with Leonardo, which ends up by an engagement and a wedding.

Dr. Leonard leaky Hofstadter



Johnny GALECKI portrayed the role of Dr. Leonard leaky Hofstadter, an experimental physicist at the California Institute of Technology, who formerly roomed with Dr. Sheldon Cooper in an Apartment and now he and his wife Penny live together. Along with Sheldon,

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he is one of the main protagonists. Leonard is better adjusted than his companions, being more willing to try different things. He appears to be the best suited as a leader of the group.

Amy Farrah Flower



Mayim BIALIK played Amy Farrah Flower. She graduated from Harvard University with a PhD in neurology. She is the love interest of Sheldon. Raj and Howard first identified her as a potential Sheldon match through an online dating service. She has a lot of personality traits with Sheldon. She engages to Sheldon, marries him, and lives together for a while.

Dr. Bernadette Maryam Rostenkowski-Wolowitz



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Melissa RAUCH acts as Dr. Bernadette Maryam Rostenkowski-Wolowitz, a former waitress at the Cheesecake Factory. Bernadette has a PHD in microbiology, and has her own apartment in Pasadena. She works at the pharmaceutical company ZenGen. She began dating Howard Wolowitz and eventually married him, become parents to little girl named Halley, and expect another baby boy named Neil Michael Wolfowitz.

Dr. Rajesh Koothrappali



Kunal NAYYAR played Dr. Rajesh Koothrappali, Howard Wolowitz's best friend. Raj (the most common abbreviation for his name), who is originally from New Delhi, speaks English with an Indian accent yet, strangely, dislikes Indian food and culture. Moreover, he is one of brilliant individuals who works in the physics department of the California Institute of Technology as well as specializes in practical astrophysics. His main feature was a form of selective mutism social anxiety condition, which prevented him from talking to women outside his family.

Howard Wolowitz



Simon HELBERG portrayed the role of Howard Wolowitz, one of the main characters. Howard is distinctive for being an engineer rather than a physicist and lacking a PhD. He is the only starting character that has been to International Space Station along with Sheldon, Leonard Hofstadter and Raj Koothrappali. Howard is an aerospace engineer at the California's Institute of Technology Department of Applied Physics. He is the best friend of Rajesh. Howard is an avid fan of comic books and superheroes and is married to Bernadette Rostenkowski.

2.1.3 Summary

The present corpus is the American sitcom “*The Big Bang Theory*” which consists of several seasons made up of numerous episodes of 20-30 minutes dealing with different topics. This summary sheds light on the first five episodes of the first season which are first aired ON September 24, 2007 and last aired ON May 19, 2008, because they are relevant and serve the purpose of the present analysis.

In the first episode, Dr. Leonard Hofstadter and Dr. Sheldon Cooper come home after a fruitless visit to the high-IQ semen bank to find wannabe actress Penny as their new

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neighbour across the hall from their apartment and has immediately become Leonard's crush. Penny accepts Leonard's invitation to his shared flat for Indian cuisine, and she requests to use their shower because hers is broken. She meets their visiting pals Howard Wolowitz, a want-to-be ladies' man who attempts to hit on her, and Rajesh Koothrappali, who is unable to talk to her because he suffers from selective mutism in the company of women, while wrapped in a towel. Leonard is so taken with Penny that after assisting her in using the shower, he offers to collect her television from her ex-boyfriend Kurt. Kurt's physical prowess, however, outweighs Leonard and Sheldon's combined IQ of 360, and they return without trousers nor television. Penny, feeling sorry for herself, offers to take the boys out to dinner, therefore starting a friendship with them.

In the second episode, Sheldon is greatly shocked by how dirty and unorganized Penny's apartment is when Sheldon and Leonard drop off a package of flat pack furniture that came for her. Later that night, as Penny sleeps, Sheldon, the obsessive-compulsive, sneaks into her apartment to arrange and clean it. Leonard discovers this and grudgingly assists him. Penny is outraged the next morning when she discovers they had been in her flat. Sheldon attempts but fails to apologize to Penny by commenting that Leonard is a "kind and thorough lover". Penny later runs across Raj in the corridor. Though he is unable to communicate with Penny, she calms down while informing him about the problem, reasoning that the boys were only trying to assist her, and hugs Raj. Leonard then apologizes, prompting Penny to forgive him and hug him.

In the third episode, when Leonard observes Penny kissing a man in front of her apartment door, the guys convince him to date someone at work, so he approaches fellow scientist Leslie Winkle. She proposes fast forwarding to a kiss in an effort to reduce the typical dating approach to its basics. She finds their kiss pleasant but uninteresting, so she declines. As Leonard gets increasingly despondent and considers purchasing a cat, Sheldon

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points out that Penny has never rejected him since he has never asked her out, so Leonard invites her to dinner. He makes excuses for their absence from the date since she misinterprets this as an invitation to go out with all the guys. Penny claims that the guy Leonard saw was not her boyfriend, and that casual weekend sex helped her get over previous relationships. Leonard regains his confidence because of his excitement, but he inadvertently injures himself, and Penny is forced to take him home. In the end, Leonard lacks the guts to express his actual thoughts to Penny, despite the fact that she sensed what he was up to.

In the fourth episode, Sheldon gets sacked from his position as a physicist at university after disrespecting his new supervisor, Dr. Eric Gablehauser. Sheldon's change of circumstances sends him into a depressive cycle in which he fails to enhance scrambled eggs, creates glowing fish for nightlights, and weaves on a hand loom. Leonard contacts Sheldon's mother; when she comes to visit, the men discover she is the polar opposite of what they expected: she is sweet, down-to-earth, a devout Christian, and a loving and caring mother. After she flirts with Dr. Gablehauser, Mary eventually convinces Sheldon to apologize, and he is granted his job back.

In the fifth episode, Leslie Winkle approaches the men as they are dining at the Cheesecake Factory, where Penny works. She wants Leonard to play cello in her string quartet since the other players are wary of the present cellist, who may have been irradiated at work. Leslie seduces Leonard for the night after the quartet practice at Leonard and Sheldon's apartment, making Sheldon so uncomfortable that he constantly seeks Penny's counsel. Penny subsequently congratulates Leonard, who is perplexed as to what she meant. Leonard chooses to seek a genuine relationship with Leslie rather than an illusory one with Penny, but at her lab, Leslie makes it obvious that she is not interested in a relationship: she only wanted him

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for a one-night stand to satisfy her sex urge - which is now satiated till New Year's. Leonard subsequently informs Penny, who reassures him and smiles as he walks away.

2.1.4 Producer Presentation

Charles Michael "Chuck" LORRE is a television director, writer, producer, composer, and actor from the United States. He was born on October 18, 1952, to a Jewish family in Plainview, New York. Lorre enrolled in the State University of New York at Potsdam after graduating from high school, but left after two years to pursue a career as a songwriter. He wrote "French Kissin' in the USA," which Deborah Harry sang for her Rockbird CD in 1986. It became a UK Top 10 hit. Lorre moved into comedy writing in the late 1980s, when he joined the Roseanne writing staff. He was nicknamed the "King of Comedies" throughout the 2010s for his work on comedies such as Grace Under Fire, Cybill, Dharma & Greg, Two and a Half Men, The Big Bang Theory, Mike & Molly, Mom, Young Sheldon, The Kominsky Method, Disjointed, Bob Hearts Abishola, B Positive, and United States of AI (2019). He also served as an executive producer on Roseanne. He won a Golden Globe for Roseanne (1993), Cybill (1996), and The Kominsky Method (2019) (https://bigbangtheory.fandom.com/wiki/Chuck_Lorre, visited on July 30, 2021).

Bill PRADY (born June 7, 1960) is an American television writer and producer who has worked on shows such as Married With Children, Dream On, Star Trek: Voyager, Dharma & Greg, and The Gilmore Girls. He and Chuck Lorre co-created "The Big Bang Theory," and he is one of the show's key contributors. He began his writing career as a member of Jim Henson's Muppets. He wrote Jim Henson's Muppet*Vision 3D and Honey, I Shrank the Audience for the Disney Theme Parks. He presently serves as Executive Producer and Co-Creator of the CBS comedy The Big Bang Theory. Following the successful recall of former Democrat governor Gray Davis, he campaigned unsuccessfully as a Democrat Party candidate for Governor of California in 2003. He attended Cranbrook School in Bloomfield Hills,

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Michigan. PRADY was nominated for an Emmy in 1991 for co-writing Jim HENSON's memorial homage (https://bigbangtheory.fandom.com/wiki/Bill_Prady?so=search, visited on July 30, 2021).

2.2. Methodology of analysis

As our study deals with the corpus '*The Big Bang Theory*' English spoken discourse and its Arabic subtitles, we will first see what is meant by parallel corpora, because according to Routledge Encyclopaedia of Translation Studies, the word "corpus" is "*a collection of texts that are the object of literary or linguistic study*" (KENNY 2009: 59). Elsewhere, the corpus is presented as "*a large collection of authentic texts that have been gathered in electronic form according to a specific set of criteria*" (BOWKER and PARSON 2002: 9).

That is to say, the present corpus is bilingual (English – Arabic), a bilingual parallel corpus is a "*corpus that contains the same text samples in each of two languages, in the sense that the sample is translations of one another*" (OAKES & McENERY 2000:1). OLOHAN (2002) writes that a parallel corpus arouses a great interest in translators, because they facilitate the search for relationships between a translation and its source text.

Moreover, the present study aims to run a critical and analytical study of the way explicitation is achieved in TL subtitles. The collected Data includes frames picked from the English spoken discourse (SL subtitles) and the Arabic subtitles (TL subtitles) of the American sitcom "*The Big Bang Theory*" (S01: 1, 2, 3, 4, 5Th Episode). Our purpose in this study is, thus, to analyze and examine various devices that achieve explicitation in subtitling. In addition, we will highlight PAPAI's (2004) explicitation strategies which are already mentioned in the previous chapter (1.4) used by the TL translator to achieve explicitation in Arabic subtitles especially to ensure faithfulness of the arabic subtitles including the consumers' cultural and linguistic skills. Moreover, we will try at the end to suggest a

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translation to achieve explication for the subtitles which include ambiguity by using PAPAI's (2004) explication strategies.

Furthermore, it is worth mentioning the following details about our corpus size and the programs used to facilitate the selection of frames used in the study in addition to mentioning the source of our collected data.

2.2.1 The corpus size

Setting the size of our corpus is conducted after consulting prior work. As an example, English-Hungarian and comparable Hungarian-Hungarian parallel corpus of PAPAI's research (2004) corpus (English-Hungarian corpus) contains 45,000 words. BECHER (2011) has conducted his research with an English-German corpus that consists of 88,757 words.

The present corpus consists an English spoken discourse (dialogue text) and its Arabic subtitles. The English part includes 29, 330 words, while the Arabic part includes 22,560 words. In other words, our corpus consists of 51,890 words as detailed in the table below:

| File name | Corpus word number | |
|---|---------------------------|------|
| <i>Big_Bang_Theory.1x01.Pilot</i> (English Transcripts) | 5974 | |
| <i>Big_Bang_Theory.1x01.Pilot-Mahmoud-Atef-Mahfouz</i> (Arabic subtitles) | 2451 | 8425 |
| <i>Big_Bang_Theory.1x02.The_Big_Bran_Hypothesis.</i> (English Transcripts)) | 2628 | |
| <i>Big_Bang_Theory.1x02.The_Big_Bran_Hypothesis.DVDRip_XviD-Mahmoud-Atef-Mahfouz</i> (Arabic subtitles) | 2272 | 4900 |
| <i>Big_Bang_Theory.1x03.The_Fuzzy_Boots_Corollary</i> (English Transcripts)) | 2754 | |

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| | | |
|--|-------|------|
| <i>Big_Bang_Theory.1x03.The_Fuzzy_Boots_Corollary. Mahmoud-Atef-Mahfouz</i> (Arabic subtitles) | 2372 | 5126 |
| <i>Big_Bang_Theory.1x04.The_Luminous_Fish_Effect.</i> (English Transcripts)) | 2572 | 4758 |
| <i>Big_Bang_Theory.1x04.The_Luminous_Fish_Effect. Mahmoud-Atef-Mahfouz</i> (Arabic subtitles) | 2186 | |
| <i>Big_Bang_Theory.1x05.The_Hamburger_Postulate.</i> (English Transcripts)) | 2299 | 4421 |
| <i>Big_Bang_Theory.1x05.The_Hamburger_Postulate. Mahmoud-Atef-Mahfouz</i> (Arabic subtitles) | 2122 | |
| Total | 27630 | |

Table 2.1: Corpus size

2.2.2 Texts Alignment

In order to facilitate TL subtitles analysis by comparing them with SL ones, we have aligned the texts of our corpus. Corpus Alignment implies combining texts from several languages, while each part represents the translation of the other one. Generally, texts are automatically aligned using alignment programs.

In this research, we used Terminotix (TAO Company) online aligner “YouAlign.com” for texts alignment. A *YouAlign* alignment contains a document and its translation aligned at the sentence level. The alignment can be downloaded either in TMX format to feed translation memory, or in HTML, to publish alignments on the Internet also to use with a full-text search engine to search for terminology and phraseology in context.

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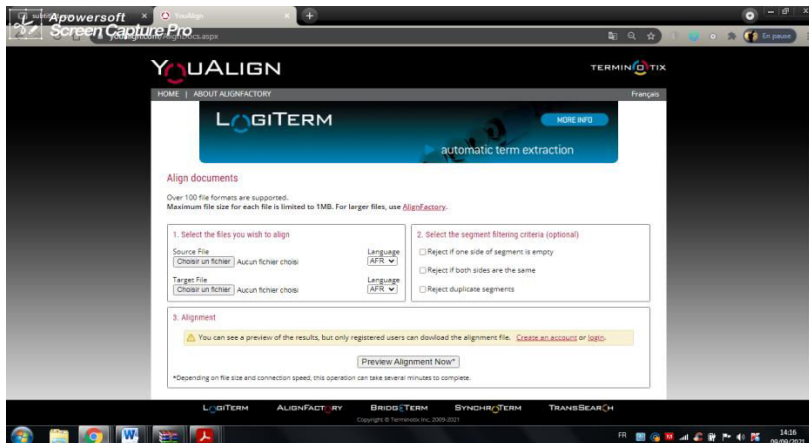


Figure 2.1: Youalign website preview.

Transcripts and subtitles are first downloaded from Subtitlist.com in *SRT* format then converted to Word (DOCX) to be uploaded in YouAlign.com. After that, the aligned files are downloaded in TMX format and finally converted to PDF format to facilitate the analysis of the corpus and select the forms of explication manually.

Figure 2.2 represents an example of a PDF format alignment by *YouAlign* applied on our corpus.

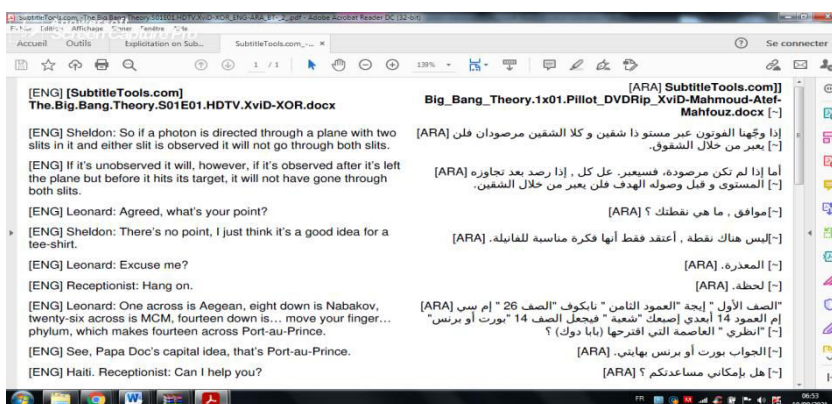


Figure 2.2: Alignment of the first episode's subtitles in Arabic by *YouAlign*.

2.2.3 Website evaluation criteria

Nowadays, many researchers tend to work on electronic format corpora. According to OLOHAN (2003: 59-60), it is because of “*the attraction of working with large amounts of authentic translated data. The possibility to discover models and trends within these data quickly and easily also has an advantage. The ease with which the corpus can be compiled and easy access to corpus-querying software make this particularly fertile work*”.

Moreover, the consideration of a website as a trusted source of data is based on criteria to follow. In this context, we will follow the criteria proposed by *Berkeley Library* (University of California, <https://guides.lib.berkeley.edu/evaluating-resources>, visited on November 30, 2021):

Authority : Who is the author? What is their point of view?

Purpose : Why was the source created? Who is the intended audience?

Publication & format : Where was it published? In what medium?

Relevance : How is it relevant to your research? What is its scope?

Date of publication : When was it written? Has it been updated?

Documentation : Did they cite their sources? Who did they cite?

In this case, the website Subtitlist.com is chosen as an example because the whole files of our selected corpus come from this website. If we apply the above mentioned criteria on this website, we will see that it matches the criteria and valid as a source of data.

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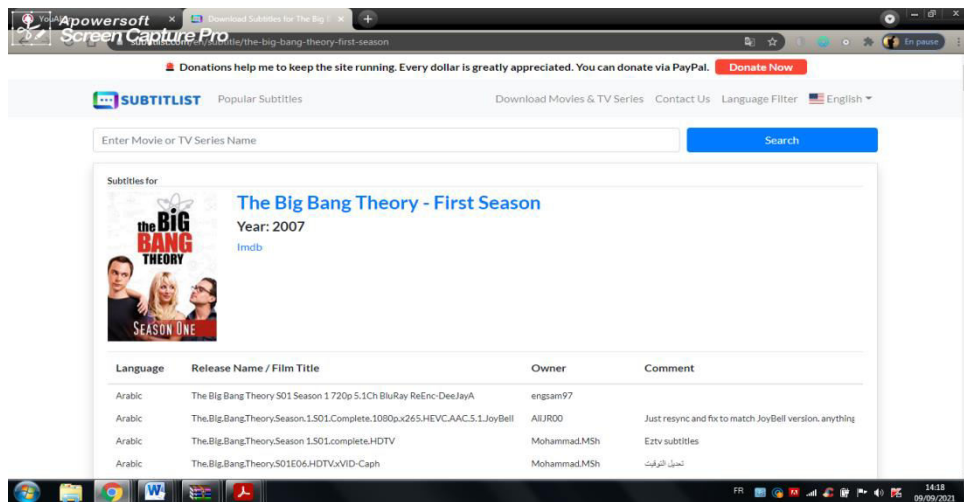


Figure 2.3: Preview page of the website *Subtitlist.com*

Authority : The author is the owner of the website: timhocane@gmail.com.

Purpose : The website is created to provide subtitles of movies in various languages. These subtitles are available for the general audience.

Publication & format : The subtitles are published in different languages (e.g. Arabic). Files are uploaded in SSA format which is a subtitle file format.

Relevance : We worked on a parallel corpus and the website proposes the suitable subtitles in both source and target languages.

Date of publication : It mentions the date of the last update “Subtitlist © 2021”.

Documentation : They cite the owners of subtitles (e.g. Mahmoud-Atef MAHFOUZ).

2.3 Critical and analytical study of Examples Extracted from the sitcom “The Big Bang Theory”

In this section, an analysis will be run to examine the strategies of explication (PAPAI’s categorization, see 1.4.1) applied by the Arabic subtitler to achieve explication in the subtitling of our corpus “The Big Bang Theory” including the suggestion of reformulations for some ambiguous examples.

Example 01:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|---|--|--|
| 00:00:45_00:00:49 Episode 01 | Leonard: ...See, Papa Doc’s capital idea, that’s Port-au-Prince. Haiti. | "انظري" العاصمة التي اقترحها (بابا دوك)؟ الجواب بورت أو برنس بهائيتي. | "Look" Papa Doc's proposed capital? The answer is Port-au-Prince, Haiti. |

In the first example, the scriptwriter uses a possessive form i in “Papa Doc’s idea”. Also, he implicitly expressed interrogation by “see”. While analysing the target text, we noticed a particular attention to explication, which manifests in the addition of punctuation. We started with the addition of quotation marks that occur in the TL, the subtitler placed the word “انظري” between brackets to draw the readers’ attention to the phrase and its unusual character. Moreover, the subtitler puts in brackets the word (بابا دوك) which is not however suitable for this situation because generally, the information in brackets is used to clarify, to complete an expressed thought or to insert additional comments. Further, a question mark is

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inserted to render an explicit interrogation in the sentence. Thus, the meaning is accurately rendered from a linguistic point of view; the translator tends to rely on syntactical and semantic parallelism to deal with the issue of explicitation in subtitling. In this context, the translator has well achieved explicitation in the above mentioned frame that meets the TL audience skills.

Example 02:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|--|---|--|--|
| 00:13:47-00:13:51 <i>Episode 01</i> | <i>Howard: It's a Stephen Hawking lecture from MIT in 1974.</i> | <i>إنها محاضرة لستيفن هوكنج من معهد ماسوشستس في 1974</i> | It's a lecture by Stephen Hawking at the Massachusetts Institute in 1974 |

In this example, the scriptwriter in SL uses the acronym “MIT” because the SL audience can identify the meaning easily. However, in the TL, the Arabic subtitler simplifies “MIT” to “من معهد ماسوشستس” (Massachusetts Institute) to make it explicit for the audience in the TL. We notice that the subtitler applies a “lexical explanation” strategy (PAPAI 2004) to transfer the potential meaning of this frame. As we see, the translator has succeeded in achieving explicitation in his subtitling work and can be considered as a valid one.

Example 03:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|--|--|----------------------|----------------------------|
| 00:00:14-00:00:16 <i>Episode 01</i> | <i>Leonard: Agreed, what's your point?</i> | موافق، ما هي نقطة؟ | Agreed, what's your point? |

In this frame, we notice that the original text represents an ambiguity for the TL readers because of the cultural and linguistic differences between the two systems. The translator here is not aware of the intended sense of the word “point”, he only applies direct translation instead of decoding the message so he translated it as “نقطة” which is meaningless regarding the cultural and linguistic skills of the target readers. In this case, a suggestion is required to make the translation more understandable and coherent. We will fill the elliptical structure by applying the pragmatic ellipsis strategy where we present the word “رأي” as the removed meaning of the word “point” so the suggestion will be as follow:

- أنا موافق، ما هو رأيك؟

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Example 04:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|---|--|---|
| Episode 02 00:00:53-00:00:56 | -That's great. How was work? -You know, it's a Cheesecake Factory. People order cheesecake and I bring it to them. | - هذا رائع كيف كان العمل - كالمعتاد , في تشيز كيك فاكتوري الناس يطلبون تشيز كيك وأنا أقدمه لهم | That's great. How's the job? As usual in Cheesecake Factory, people are asking for cheesecake and i serve them |

In this example, we notice that the word "تشيز كيك" is mentioned twice in TL. However, if we check SL we will see that "cheesecake" in "Cheesecake Factory" represents a cultural reference because Cheesecake factory is an American restaurant company and distributor of cheesecakes based in the United States. That is to say, it will be translated under specific strategies (DAVIES,2003, globalization strategy). Moreover, if we only apply globalization on "Cheesecake Factory", it remains stranger for the audience; so will add an identification word to make it more explicit by the addition of the word "مطعم" (DAVIES , 2003, addition strategy). Further, the word "cheesecake" in the second clause is viewed as a simple compound noun and has an explicit equivalent in TL "كعكة الجبن" (<https://arabic.britannicaenglish.com/en/cheesecake>. visited on November 22, 2021). In this perspective, we can say that the translator did not provide an explicit translation for the above mentioned English spoken discourse. In the following suggestion, PAPAI's (2004) CSI with added information is applied to provide an explicit subtitle:

- هذا رائع! كيف كان العمل ؟
- كالعادة في مطعم " تشيز كيك فاكثوري ", يطلب الناس كعك الجبن وأنا أقدمه لهم.

Example 05:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|---|--|--|
| 00:12:32-00:12:36 Episode 01 | <i>Leonard: That's not true, remember at Thanksgiving my grandmother with Alzheimer's had that episode.</i> | ليس صحيح , أتذكر عيد الشكر ؟ مع جنتي المصابة بالزهايمر وصلنا لتلك المرحلة. | Not really. Remember Thanksgiving ? With my grandmother, who has Alzheimer's, we got to that stage. |

The example number 05 illustrates a type of explication, which is deployed in the Arabic translation. In the SL, there is “episode” unit, which is rendered in Arabic by the word “مرحلة” because if the subtitler translates it as “حلقة” the readers of the Arabic nations may not perceive the real meaning. The subtitler in this sentence decodes the hidden meaning of the SL and makes it suitable to the target audience, because the detection of the intended meaning is certainly influenced by the cultural background of the reader. To sum up, the translator has succeeded in achieving the pragmatic ellipsis in the above-mentioned subtitle.

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Example 06:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|---|--------------------------------------|--|
| 00:17:28-00:17:34 Episode 01 | Howard: He is kind of a nerd. Juice box? | إنه معقد نوعا ما . عصير البرتقال؟ | He is somewhat complicated. Orange juice |

In the spoken English discourse, we see that the scriptwriter describes the subject with adjective “nerd” then added the name “juice box” to strengthen the meaning of his sentence and make the SL reader aware of the transmitted idea. However, in the Arabic subtitles, we noticed that the translator has only translated literally and neglected the intended meaning. According to “*Merriam Webster Dictionary*”, the word “nerd” means “*a person who is very interested in technical subjects, computers, etc. e.g. my brother is a computer nerd. [=geek]*” (<https://www.merriam-webster.com/dictionary/nerd>, visited on November 23, 2021). In Arabic, “Nerd” means: “شخص نكي غير اجتماعي/ مهوس” (<https://arabic.britannicaenglish.com/en/nerd> visited on November 23, 2021). That is to say, the word “nerd” here means “geek/مهوس”. In addition, we notice that « juice box » is not translated correct (عصير البرتقال) because a juice box is a personal media player designed for kids. We understand from this frame that the meaning “robot” is ellipited and replaced by “juice box” to make the expression funny. In this context, we will try to suggest an explicit translation render the intended meaning of the SL using pragmatic ellipsis strategy:

- انه مهوس بالعلم كأنه انسان آلي.

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Example 07:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|---|---|---|
| 00:10:08-00:10:18 Episode 01 | <i>Penny: OH, anyways, I'm also writing a screenplay. It's about this sensitive girl who comes to L.A. from Lincoln Nebraska to be an actress, and winds up a waitress at the Cheesecake Factory.</i> | عل كل , أكتب كذلك نص سينمائي عن بنت حساسة تأتي إلى لوس أنجلوس من لينكولن بنبراسكا لتصبح فنانة فتنتهي نادلة في تشيزكيك فاكتوري . | Anyway, I am also writing a screenplay about a sensitive girl who comes to Los Angeles from Lincoln, Nebraska to become an artist and ends up a waitress in Cheesecake Factory. |

In this example, we observe that the spoken English discourse consists of two phrases where the first one includes a brief idea then followed with more details in the second one. In the Arabic subtitle, two manifestations of explicitation paid our attention. Firstly, we see that the two simple phrases are transformed to a single complex one, which includes the whole idea to make it meaningful and coherent. Secondly, the translator detects a foreign acronym in the SL which “L.A” that is a city noun abbreviation used in the SL culture, so requires lexical explanation to be easily inferred by the TL audience so he translated it as “لوس انجلس”. As we see, the translator in the above subtitle has succeeded in providing an explicit suitable translation for the receivers in TL.

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Example 08:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|--|--|--|
| 00:00:12-00:00:14 Episode 02 | Sheldon: Since it's not bee season, you can have my epinephrine. | لكونه ليس موسم البطولة يمكنك أخذ دوائي مُنبه القلب. | Because it's not a championship season, you can take my heart-stimulating medication |

The above subtitles include two manifestations of the cultural explication; the scriptwriter uses the noun of the movie “bee season” which is a spelling championship movie so considered as a foreign word for the readers in the TL. In addition, we realize that the above frame includes a medicine name “epinephrine” which is considered as a stranger name in TL. “Epinephrine” is defined by *Cambridge Dictionary* as “a hormone that is made naturally in the body and may be given as a drug. Epinephrine is used medicinally to treat asthma” (<https://dictionary.cambridge.org/dictionary/english/epinephrine> visited on November 24, 2021). Despite the fact that the translator has understood the meaning of “Epinephrine - دوائي منبه القلب”, he has not given the specific equivalent “ادرنالين” as it is found in *Britannica English* (<https://arabic.britannicaenglish.com/en/epinephrine>, visited on November 24, 2021). The Translator here has figured out the elliptical meaning in “bee season” element so he has given the intended sense to facilitate the reception for the audience in the TL language, which

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is "موسم البطولة" and has achieved the pragmatic ellipsis in the subtitle. However, the translator here has missed some steps to provide the official equivalent of "Epinephrine" in TL and has only mentioned its identification which is not cohesively accurate. In the following suggestion, CSIs strategy is required to provide a cohesive translation and achieve explicitation in the subtitle:

- بما انه ليس موسم البطولة, بإمكانك اخذ جرعة الادرينالين خاصتي .

-

Example 09:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|-------------------------------------|--|--|--|
| 00:00:23-00:00:28 Episode 02 | Sheldon: <i>Interestingly they don't actually put the fork in their mouth, they use it to put the food on a spoon which then goes into their mouth.</i> | الملفت للإنتباه انهم لا يضعون الشوكة في أفواههم بل يستعملونها لوضع الطعام في لمعقة ثم يدخلونها في أفواههم. | Interestingly, they don't put the fork in their mouths <u>but</u> use it to put food in the spoon and insert it into their mouths. |

The above mentioned spoken English discourse includes two clauses. As we see, the second clause comes to reject the first one. In the parallel Arabic subtitle, we observe a manifestation of explicitation, the translator links the separate clauses with the conjunction "بل" that is used in Arabic to reject the first clause and confirm the second one in order to merge the content of both clauses as well as involving more cohesive ties in the TL text.

In this regard, we can consider that the translator has succeeded in achieving explicitation in

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this translation and provided an acceptable one for the consumers.

Example 10:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|--|---|---|--|
| 00:02:38:- 00:02:41 Episode 03 | <i>Leonard: Penny, the mailman did it again, he... Oh! Sorry.</i> | بيني ساعي البريد <u>أخطأ</u> ثانية، آسف. | Penny, the postman got it wrong again. Sorry |

In this example, we observe the use of the auxiliary verb “do” and the omission of the element that includes the intended meaning of the sentence by leaving it ellipted because the skills of the SL audience are enough to infer the meaning. In the parallel language, we see that the translator has decoded the hidden meaning relying on lexical and semantic knowledge. The meaning of “أخطأ” in the SL is implicit but the translation purpose here consists of simplifying the language for the TL reader to achieve a meaningful suitable expression. As a result, we note that the translator follows semantic ellipsis to provide a suitable translation and achieves explication in the above subtitle.

Example 11:

| Timing | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|---|--|---|
| 00:01:46-00:01:48 Episode 04 | Waitresses don't yell at you at Big Boy | النادلات الا يصرخن في وجهك في الولد الكبير | Waitresses don't yell at you at big boy |

This example includes a cultural specific item “Big Boy” which is an American restaurant group. If we apply DAVIES’s (2003) cultural items strategies of translation, we will notice two mistakes of translation. The first one is using literal translation randomly (الولد الكبير), the second one is missing the identification word that is to make the audience aware of what “Big Boy” refers to in addition of making them unable to connect the subtitle with the image. It is worth noting another issue in this example which is word order because of systems differences between English and Arabic. In this perspective, we say that the translator did not succeed to translate accurately, so the following suggestion is proposed by relying on DAVIES (2003) addition strategy to identify “Big Boy” and globalization strategy, so we either keep the original form of the word or rewrite it in TL letters.

- لا تصرخ النادلات في وجهك في مطعم ”بيغ بوي“.

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Example 12:

| Duration | Spoken English discourse (SL) | Arabic subtitle (TL) | Back Translation |
|---------------------------------|---|---|--|
| 00:11:31-00:11:39 Episode 04 | <p><i>Sheldon: I know, but why?</i></p> <p><i>Leonard: Because one of the great minds of the twenty-first century is raising glow-in-the-dark fish and weaving serapes.</i></p> | <p>- أ عرف لكن لماذا؟ -لإن أحد عباقرة القرن الواحد والعشرين يسلط الضوء على سمك مظلم وينسج الجلابيب.</p> | <p>-I know, but why?</p> <p>-Because one of the geniuses of the 21st century sheds light on the dark fish and weaving serapes.</p> |

As we see in the above subtitle, the scriptwriter uses the transitive verb “to raise glow” in the meaning of “to emphasize” (<https://dictionary.cambridge.org/english-arabic/raise-glow>) to draw readers’ attention to the following idea. In the Arabic subtitle, we see that the translator has chosen the equivalent that has the same grammatical structure of the verb “to raise glow” because if he translates with another verb in the same sense it may affect the intended meaning so he translates it as “يسلط الضوء” to transfer the same intended art of expressing the idea in TL. To sum up, we say the translator has well introduced the elements which lead to explicitation in the above example.

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In the second chapter, we have started with an overview of our selected corpus including the main details about *The Big Bang Theory*. Moreover, a methodology for our conducted analysis is presented in addition to addressing the issues related to the corpus size, the alignment of text and the criteria of websites evaluation. At the end, manifestations of explicitation are identified in our corpus through twelve frames. Indeed, the translator has randomly generated explicitation procedures in certain cases due to his reliance on both syntactical and semantic parallelism. In this light, we may argue that the translator desires a straight shift in order to preserve particular linguistic and cultural aspects which represent ambiguities for the Arab audience. It is worth mentioning that both language systems have their own coherence and cohesion devices while English tends to use referential items instead of repetition as in Arabic.

To summarize, the translation work does not provide such a perfect balance since the translator sometimes modifies the structure of the spoken language incorrectly. In this regard, we say that the translator was unfaithful to Arabic language and unable to reconstruct a cohesive representation, owing to the time and space restrictions that characterize audiovisual texts.

This chapter focuses on the most remarkable translation processes, namely explicitation. It is devoted to investigating and analyzing the different techniques and strategies used to achieve explicitness in the sitcom's subtitled version. The above shown data present situations in which the translator succeeded in maintaining explicitation and others in which he did not. As a result, we concluded that the translator prefers to use direct translation to represent the devices and convey the potential meaning. It should be noted, however, that after highlighting explicitation strategies, we discovered that both semantic and syntactic parallelism have

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overwhelmed the subtitles which required another translation that meet viewers understanding skills of the intended meaning of SL.

Conclusion

This study is set out for the investigation of the issue of explicitation in audiovisual texts. It included an analysis and examination of the explicitation devices in subtitling from English to Arabic language.

The study has also examined the audiovisual field and devices that might play a crucial role in the implementation of subtitling techniques. Besides, relying on King KLAUDY (1998) model of explicitation, explicitation proved to be a thorny issue and a complicated task for subtitlers. This complexity results from the linguistic and cultural features of the English language; humorous style of the corpus may rely on the linguistic and semantic aspects of the ST, which normally do not exist in the TT. Yet, providing the viewers with guidance is restricted in subtitling because of the temporal and spatial constraints.

The findings of the current study reveal that there were four types of explicitation, including obligatory, optional, pragmatic and translation-inherent explicitation. Some of these types were indeed challenging, especially obligatory explicitation which depends on the linguistic aspects of the ST, have complicated mechanisms that normally do not exist in Arabic in addition to pragmatic explicitation which relied heavily on the use of cultural explicitation.

Furthermore, the results of this study show that there was a number of explicitation procedures that might impact the acceptance of subtitles which were categorized according to PAPAI (2004) classification included in five levels. These strategies were related to the linguistic and cultural gap between English and Arabic languages and cultures. They describe the challenges in rendering the various types of explicitation allowing translators to get acquainted with some of these obstacles. Additionally, to deal with the issue of explicitation in subtitling, we have conducted an analytical and critical study of our corpus which is the American sitcom titled "*The Big Bang Theory*", subtitled from English to Arabic in order to

examine and analyze devices of explicitation through a sample of twelve frames to see to what extent translators are faithful to explicitation strategies.

During the first overview about explicitation, in order to deal with this issue in subtitling, we have proposed four hypotheses. First, we have supposed that explicitation includes two types namely linguistic (obligatory explicitation) and cultural explicitation (pragmatic explicitation). Thus, we have deduced that both linguistic and cultural explicitation is implemented in some subtitles through the specific strategies proposed by PAPAI (2004). Secondly, we have estimated the translator's faithfulness in rendering the similar devices. As a result, the study has come to the conclusion that translators have failed to present such a balance at hundred percent. Finally, we noticed that the translator has relied on deferent strategies to render explicitation but most of his translations were literal.

Furthermore, the analysis of the selected frames shows that the translator has typically relied on literal translation instead of other techniques. As a result, in many situations, he has neglected preserving explicitation as well as the abuse of its mechanisms, altering the original meaning, whereas in others cases, both linguistic and cultural explicitation are appropriately achieved, albeit in different ways. Finally, they reveal the absence of some explicitation procedures as well as the overuse of referential one in the subtitles. In this perspective, the analysis clarifies the role of explicitation in rendering accurate subtitles or the translation will be alternatively meaningless. Hence, translators should take in to consideration the different strategies of explicitation in order to guarantee the understandability of translations as well as selecting specific techniques which preserve the output content of SL.

A potential limitation of the current study is the aspects that may affect subtitler's choice to achieve explicitation in subtitling, particularly when it comes to humoristic works, which are way too complicated especially because it is a new field in the Arab world. As a

result, we recommend for more researchs about the issue of explicitation in humourous works in order to enhance translators skills to provide great works.

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Appendix I

GLOSSARIES

English/ Arabic Linguistic Glossary

| A | |
|--------------------------|-------------------|
| Accent | نبرة |
| Acceptability | مقبولية |
| Adaptation | تكيف |
| Amplification | تضخيم |
| Analogy | قياس |
| Assumption | إفترض |
| Asymmetric | غير متكافئ |
| Audio-visual translation | ترجمة سمعية بصرية |
| B | |
| Background | خلفية |
| C | |
| Calque | نسخ |
| Cohesiveness | إتساق |
| Coherence | تماسك |
| Collision | تعارض |
| Comic | قصة مصورة |
| Condensation | تركيز |
| Conjunction | أداة ربط |
| Corpus | مدونة |
| D | |
| Decimation | إزالة |
| Derivate | مشتق |
| Dubbing | دبلجة |
| E | |
| Ellipsis | حذف |
| Elliptical structure | حذف ايجازي |
| Expansion | تمديد |
| Explicitation | إيضاح |
| Extra-linguistic element | عنصر لغوي إضافي |
| G | |
| Grammatical structure | تركيبية نحوية |
| I | |

| | |
|--------------------------|----------------------|
| Implicitation | تضمين |
| Interlingual subtitling | سترجة بين اللغات |
| Intralingual subtitling | في اللغة ذاتها |
| L | |
| Literal translation | ترجمة حرفية |
| Logical-visual level | مستوى بصري منطقي |
| Lexical explanation | تفسير معجمي |
| M | |
| Multimodal | متعدد الاشكال |
| Multimedial | متعدد الوسائط |
| Multilingual | متعدد اللغات |
| N | |
| Narration | سرد |
| Narrowing | تقليص |
| Nominal substitution | إستبدال اسمي |
| P | |
| Polysemiotic | متعدد السمات |
| Postpositional adjective | صفة لاحقة |
| Presupposition | إفتراض مسبق |
| Process | عملية |
| Procedure | إجراء |
| R | |
| Recoverable meaning | معنى قابلة للاستيراد |
| Redundancy | حشو |
| Reference | مرجع |
| Resignation | تنازل |
| S | |
| Segmentation | تقسيم |
| Semiotic system | نظام سيميائي |
| Sitcom | برنامج فكاهي |
| Situational addition | جناس انشائي |
| Structural alliteration | إضافة ظرفية |
| Stylistic | أسلوب |
| Substitution | إستبدال |
| Subtitling | سترجة |
| Synchnorized caption | عنوان متزامن |

| | |
|----------------------|--------------|
| Syntax | نحو |
| T | |
| Technical constraint | عائق تقني |
| Translation process | عملية ترجمة |
| Typology | تصنيف |
| U | |
| Universal | مسلمة |
| V | |
| Voice-over | إستعلاء صوتي |

مسرد المصطلحات اللسانية عربي / انجليزي

| أ | |
|--------------------------|-------------------|
| Assumption | إفتراض |
| Cohesiveness | إتساق |
| Conjunction | أداة ربط |
| Decimation | إزالة |
| Expansion | تمديد |
| Explicitation | إيضاح |
| Presupposition | إفتراض مسبق |
| Nominal substitution | إستبدال اسمي |
| Procedure | إجراء |
| Structual alliteration | إضافة ظرفية |
| Stylistic | أسلوب |
| Substitution | إبدال |
| Voice-over | إستعلاء صوتي |
| ب | |
| Sitcom | برنامج فكاهي |
| ت | |
| Adaptation | تكيف |
| Amplification | تضخيم |
| Audio-visual translation | ترجمة سمعية بصرية |
| Coherence | تماسك |
| Condensation | تركيز |
| Collision | تعارض |
| Grammatical structure | تركيبية نحوية |
| Implicitation | تضمين |
| Implicitation | تضمين |
| Literal translation | ترجمة حرفية |
| Lexical explanation | تفسير معجمي |
| Narrowing | تقليص |
| Resignation | تنازل |
| Segmentation | تقسيم |
| Typology | تصنيف |
| ج | |

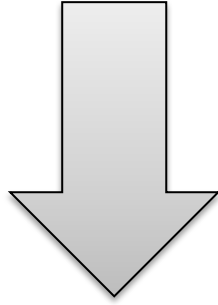
| | |
|--------------------------|----------------------|
| Situational addition | جناس انشائي |
| ح | |
| Ellipsis | حذف |
| Elliptical structure | حذف ايجازي |
| Redundancy | حشو |
| Ellipsis | حذف |
| خ | |
| Background | خلفية |
| د | |
| Dubbing | دبلجة |
| س | |
| Subtitling | سترجة |
| Interlingual subtitling | سترجة بين اللغات |
| Intralingual subtitling | سترجة في اللغة ذاتها |
| Narration | سرد |
| ص | |
| Postpositional adjective | صفة لاحقة |
| ع | |
| Technical constraint | عائق تقني |
| Translation process | عملية ترجمية |
| Extra-linguistic element | عنصر لغوي إضافي |
| Process | عملية |
| Synchnorized caption | عنوان متزامن |
| غ | |
| Asymmetric | غير متكافئ |
| ق | |
| Analogy | قياس |
| Comic | قصة مصورة |
| م | |
| Acceptability | مقبولية |
| Derivate | مشتق |
| Universal | مسلمة |
| Recoverable meaning | معنى قابل للاستيراد |
| Reference | مرجع |
| Multimodal | متعدد الأشكال |
| Multimedial | متعدد الوسائط |

| | |
|----------------------|------------------|
| Multilingual | متعدد اللغات |
| Polysemiotic | متعدد السمات |
| Corpus | مدونة |
| Logical-visual level | مستوى بصري منطقي |
| ن | |
| Accent | نبرة |
| Calque | نسخ |
| Semiotic system | نظام سيميائي |
| Syntax | نحو |

Appendix II

Corpus

I- The Big Bang Theory sitcom (English transcripts and Arabic subtitles downloaded on CD-Rom)



II- Selected Frames

Example 01: Addition of punctuation



Example 02: Lexical explanation



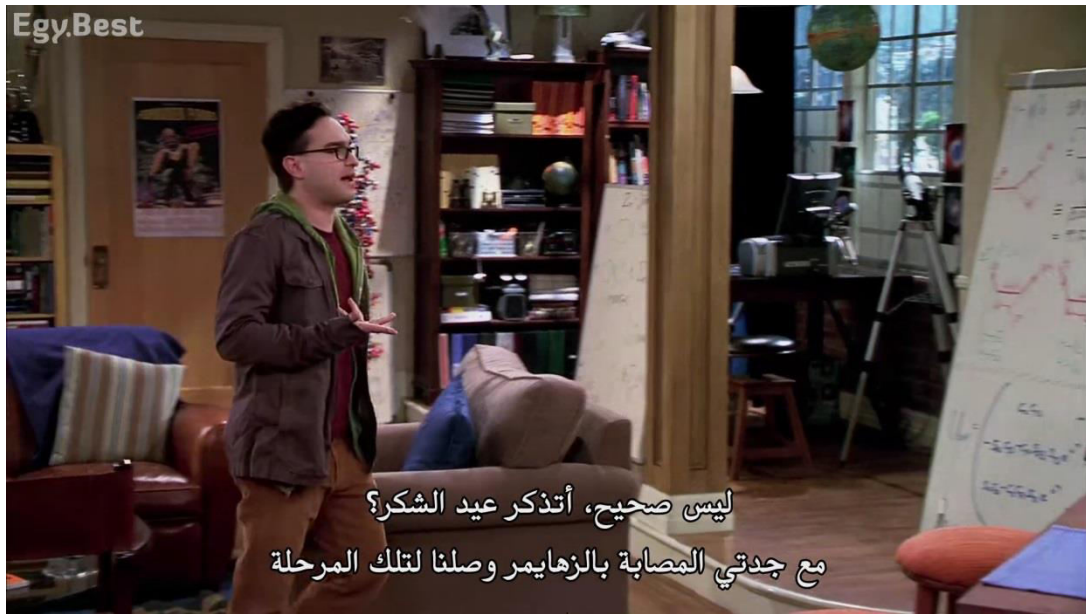
Example 03: Pragmatic ellipsis instead of literal translation



Example 04: CSIs with added information strategy instead of literal translation



Example 05: Pragmatic ellipsis



Example 06: Pragmatic ellipsis instead of literal translation



Example 07: Semantic ellipsis



Example 08: CSIs with added information strategy instead of literal translation



Example 09: Addition of conjunctions



Example 10: Lexical explanation and merging sentences



Example 11: CSIs with added information strategy instead of literal translation



Example 12: Grammatical parallel structure



Abstract

This work deals with the phenomenon of explicitation in audiovisual translation. We took as an example of corpus the American sitcom "*The Big Bang Theory*" directed by "Chuck LORRE" and "Bill PRADY" whose subtitles were critically analyzed based on Kinga KLAUDY approach, and we were inspired by the studies and categorization of Vilma PAPAI. This study contributes to filling the gap in research into the issue of explicitation in subtitling, as this field is relatively new and there is a huge lack of research in the field of subtitling comedies, as it is a popular genre compared to the types of audiovisual translation that includes the sense of hearing oral and written style. This research led us to conclude that the classification provided by "Vilma PAPAI" has greatly contributed to a critical analysis of the subtitling of this sitcom, which sought to understand the importance of explicitation strategies in achieving the appropriate subtitles. Secondly, the translator must exert more effort to maintain the sense of humor as in the original text, as well as following various conditions and techniques that contribute to achieving explicitation in subtitling. This study has brought an additional work to the audiovisual field, which can help to enrich this field and motivate researchers of translation to pay attention to such studies to develop this field, especially in the Arab world

Key words: explicitation, subtitling, translation studies, audio-visual translation

ملخص

يتناول هذا البحث ظاهرة الايضاح في ميدان الترجمة السمعية البصرية، و قد وقع اختيارنا على مدونة تتمثل في سينكوم امريكي بعنوان "*The Big Bang Theory*" من إخراج " تشاك لور" و "بيل برادي". اتبعنا في هذا البحث طريقة التحليل النقدي في المترجمة و ذلك بالاعتماد على نظرية كينغا كلودي، وركزنا على الدراسات و التصنيفات التي قامت بها "فيلما باباي". تهدف هذه الدراسة الى سد الفجوة في البحث في ظاهرة الايضاح في المترجمة ، لأن هذا المجال جديد نسبيا، وهناك نقص كبير في البحث في مجال مترجمة الأفلام الكوميدية. وقد ركزنا على ظاهرة المترجمة لأنها تعدّ نمطا واسع الانتشار بالمقارنة مع أنواع الترجمة السمعية البصرية الأخرى، فعملية المترجمة تشتمل على حاسة السمع و الأسلوب الشفوي و الكتابي. استنتجنا من خلال هذا البحث ان التصنيف الذي قامت به "فيلما باباي" قد ساهم بشكل كبير في القيام بدراسة تحليلية نقدية لمترجمة هذه السلسلة الكوميدية التي سعت لمعرفة مدى أهمية استراتيجيات الايضاح في تحقق المترجمة الملاءمة. ثانيا، على المترجم بذل جهد أكبر للحفاظ على روح الدعابة كما في النص الأصلي وكذا التقيد بمختلف الشروط والتقنيات التي تساهم في تحقيق الايضاح في المترجمة لتوفير ترجمة تراعي المستوى اللغوي والثقافي للجمهور خاصة عند التعامل مع الاعمال الكوميدية. ولقد أتت هذه الدراسة بعمل اخر يضاف الى مجال السمع البصري و التي بإمكانها المساعدة في اثراء هذا المجال وكذا تحفيز المترجمين على الاهتمام بمثل هذه الدراسات لتطوير هذا المجال خاصة في العالم العربي.

الكلمات المفتاحية : الايضاح، المترجمة، دراسات الترجمة، الترجمة السمعية البصرية