

The Challenge of Culture-Specific Phrases in English-Arabic Subtitling

دراسة التحديات للجمل الثقافية في الترجمة المرئية من اللغة الانجليزية إلى اللغة العربية

■ **Kamal Taher Furgani**

A lecturer Faculty of Education, Zawea University

Abstract:

This article explores the main challenges that translators face in the subtitling of English language films into Arabic and addresses key issues by examining the common features hindering audio-visual translation and highlighting particular cultural limitations intrinsic to translation for Arabic speaking audiences, assuming that particular fundamentals of translation theory can help overcome cultural challenges. A quantitative approach is adopted in the study. The quantitative data were collected through a questionnaire involving students at the Translation Department of Tripoli University to gauge their views about the current quality of English into Arabic subtitles. The findings of this study have practical contributions in enhancing the quality of subtitling. They also benefit academic research through expanding the literature in the field of subtitling which in turn will benefit future researchers.

Keywords: challenge, culture, problems, quantitative, quality, subtitling, translation, theory, technique.

ملخص البحث :

يستكشف هذا المقال العقبات الرئيسية التي يواجهها المترجمون عند ترجمة الأفلام الناطقة باللغة الإنجليزية إلى اللغة العربية، ويتناول القضايا الرئيسية من خلال دراسة السمات المشتركة التي تعوق الترجمة السمعية والبصرية من خلال تسليط الضوء على القيود الثقافية التي تعيق عملية الترجمة للناطقين باللغة العربية، على افتراض أن استخدام فرضيات معينة في نظريات الترجمة يمكن أن تساعد في التغلب على الاختلافات الثقافية، وقد تم اعتماد المنهج البحثي الكمي في الدراسة من خلال جمع البيانات الكمية عن طريق استبيان شارك فيه الطلاب في قسم الترجمة بجامعة طرابلس لقياس آرائهم حول الجودة الحالية لترجمة الأفلام من اللغة الإنجليزية إلى اللغة العربية، وسيكون للنتائج التي توصلت إليها هذه الدراسة إسهامات عملية في تحسين جودة الترجمة بشكل عام، كما أنها ستفيد البحوث الأكاديمية المستقبلية من خلال إثراء البحث في مجال الترجمة، والتي بدورها سوف تفيد الباحثين في المستقبل.

Introduction:

The appearance of satellite channels in the Arab world since the 1990's, the substantial increase in communication and the amount of viewing time have led to the import of a large number of foreign programmes to attract viewers, fill in time and make various programme schedules.

The main obstacle that hinders viewers from enjoying these programmes is the language barrier. Audio-visual translation (AVT) i.e. subtitling and dubbing, seems to be the medium that facilitates the understanding of foreign programmes.

This requires an adequate knowledge of the source language (SL) as the language always reflects the culture of the people who speak it, and is always inseparable from culture (Menacere, 1999; Gamal, 2008).

Many academics assert that subtitling, as a subject area is relatively new. It has evolved into a fully-fledged practice only recently and as De Meo (2010) points out that the area of AVT such as subtitling, interpreting and dubbing *“has only recently fully been recognized in translation study research as previously it was merely considered as an inferior form of adaptation”* (De Meo,2010:19).

There is a growing interest in AVT research in many European countries such as Italy and Spain. This interest is due to the common use of technology such as electronic games, internet, and DVDs (De Meo, 2010). The importance of carrying out research in this field could be related to the fact that the world has become a global village and people are in desperate need to reduce the language barrier; therefore, the improvement of subtitling has become a necessity.

Literature Review

It is argued that language and culture are two faces of the same coin, and as Bassnett (1991) argues it is fundamental that translation takes place within a framework of culture.

Snell-Hornby (1988) also believes that the process of translation can no longer be imagined as being between two languages but between two cultures. Accordingly, the translation process involves *“cross-culture transfer”* (Katan, 1999). This transfer was pointed out by Candlin (1990: ix) in his introduction to Hatim and Mason's book that the translation procedures permit people to place language into perception *“by asserting the need to extend beyond the*

opposite selection of phrases to an investigative exploration of the signs of culture”.

The assumption of ideology and culture recurrently appear in people’s behaviour, speech and writing.

It is well known among academics such as Baker (1992), Hatim and Mason (1997), and as well as translation practitioners, that culturally related issues are one of the most challenging areas in translation as language and culture are inseparable. It is always reflected in everyday language. Culture is *“the set of general meaning that people use to explain their origins and to predict their future”* (Abed Alatif, 2003:32).

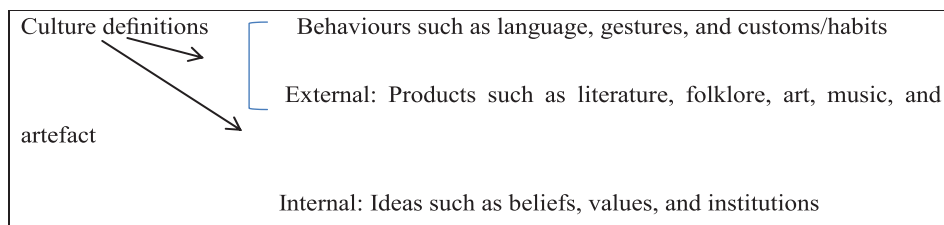
Kroeber and Kluckhohn, (1961:181) argue noticeable and unnoticeable culturally acquired forms are transferred by symbols *“constituting the distinctive achievement of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values”*.

The above quote considers culture as forms (of and for) clear and implied acquired behaviour as well as traditional thoughts and concepts which are always transferred by symbols which need to be grasped by translators in order to achieve the closest equivalence.

Similarly, the Encyclopaedia Britannica defines culture as *“that complex whole which includes knowledge, belief, art, morals law, customs, and any other capabilities and habits acquired by man as a member of society”* (Encyclopaedia Britannica, vol 4 :657).

Katan, (1999) argues that culture definitions are relating to behaviours, external and internal features.

Figure 1. Culture relations



As culture patterns in language usually create gaps in subtitling, they should be recognised and grasped by subtitlers in order to establish, as much as possible, the same image in the TL and achieve good translation.

The following section discusses the significance of understanding the culture forms by translators.

The Importance of Grasping Culture by Subtitlers

A competent subtitler is the one who is able to realize cultural aspects, and as Akbari (2013:13) argues a competent translator must be aware of *the* culture, traditions, and social values of the SL and TL speakers. In addition, translators should be aware of various speaking styles. Similarly, Wittgenstein (1958:58) asserts “*the limits of my language are the limits of my world*”.

Translators as well as subtitlers always deal with a foreign culture which is reflected in the SL message. This message needs to be translated in an acceptable way to have the same effect in TL as in the original, and as Akbari (2013:14) argues there are two ways that culture can be shown. First, the notion or the position of vocabulary “*items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture*”. Practically the aim of translation as well as translation procedures should be taken into consideration in translating ‘culture- specific phrases’ (Akbari, 2013).

These two concepts mentioned above are very crucial to be recognised in order to be reproduced in a proper way. This is the role of the translator who acts as a bridge between two different cultures. And as Katan (1999) argues the translator is now considered by theorists as a mediator between cultures.

In his seminal work, Steiner (1975:45) argues that: “*the translator is a bilingual mediating agent between monolingual communication participants in two different language community*” .Many academics such as Katan (1999), Steiner (1975), and Hatim and Mason (1990) consider the translator as a culture mediator. Nevertheless, this term was first clearly introduced in 1981 by Stephen Bochner who considered the translator as “*a mediating agent*” whose role is rather like an arbitrator or a therapist than just a translator or interpreter.

This agent is also defined as “*a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture.*

The role of the mediator is performed by interpreting the expressions, intensions, perceptions, and expectations of each cultural group to the other” (Taft, 1981:53).



In order to ensure his role adequately, the mediator must have several skills i.e. communication skills such as written, spoken, non-verbal, social skills such as knowledge of traditions that rule social relations in society and emotional competence e.g. a suitable level of self-control. He/she must also have adequate familiarity with society's history, folklore, background, customs, morals, taboos, the ordinary environment and its significance, neighbouring people, and VIPs in society, etc. (Katan, 1998).

Katan (1998) argues the mediator should obtain a sufficient degree of sensitivity to grasp the level of contextual evaluation and he/she *"has to be flexible in switching his culture orientation"* (Taft 1981:53). Hatim and Mason (1990:223-224) argue the mediator is more than a translator, and they look at the translator from a mediation prospective that *"the translator is first and foremost a mediator between two parties for whom mutual communication might otherwise be problematic and this is true of the translator of patents, contracts, verse, or fiction just as much as it is of the simultaneous interpreter, who can be seen to be mediating in a very direct way"*.

Hatim and Mason (1990) identified two ways in which a translator is a mediator. First, he/she is *"a critical reader"* i.e., the translator has the chance to read the ST sensibly before translating to assist the target reader by creating a translated version as clearly as possible. Second, he/she has *"a bicultural-vision"* i.e., the translator should be able to recognize and analyse the difference between symbols and values across cultures.

The translator has been referred to as a *"bi-cultural"* (Vermeer, 1978) or *"cross-cultural specialist"* (Snell-Hornby, 1992). Hewson and Martin (1991:133) consider the translator *"a cultural operator"*. They were very clear about the point that *"our aim is simply to underline once again the translator operator's socio-cultural identity as being one of the many factors which account for translation being what it is"*. Similarly, Hatim and Mason (1990:11) highlight the same point *"inevitably we feed our own beliefs, knowledge, attitudes, and so on into our processing of texts, so that any translation will, to some extent, reflect the translator's own mental and cultural outlook, despite the best of impartial intentions"*. Therefore, the cultural operator should be *"extremely aware of their own cultural identity; and for this reason will need to understand how their own culture influences perception"* (Katan, 1999:14).

Nida (1964) classifies cultural features into political, social, religious,

material and ecological. The first cultural feature is the political one which includes political terms such as names of parties, political terms, names of governmental institutions, and terms of the political system in general.

The social feature is the second feature i.e. *“the totality of inherited ideas, beliefs, values and knowledge of a society, which constitute the shared bases of social action”* (Abed Lateif, 2003:41). Abed Lateif (2003:42) argues that being unable to understand *“foreign social culture can be related to mismatch in the social norms in the two different communities”*.

The third cultural feature is religious, and as Aziz (1982) claims that religion has a significant role in determining the life of individuals. Religious culture has a great effect on the language of the majority of believers in the society and as Abed Lateif, (2003:54) argues that spiritual religious beliefs are considerably different in the way and the extent they impact culture *“human way of thinking vary from nation to nation. Thoughts maybe a human universal, but there are thoughts, which are peculiar to specific nation due to its religion”*.

The last cultural feature is material and ecological which is related to the place, the way and circumstances of people’s life - All these cultural features constitute difficulties which face translators and complicate their task while translating or subtitling. Interlingual subtitling (screen translation) is not an exclusion and faces many cultural challenges while conveying the meaning of the SL programme dialogue.

The Aim of the Study

- Identify and analyse the perceived cultural problems and constraints of the Arabic subtitling from English language films through the perceptions and opinions of the viewers of subtitled films.

The Study Participants

The study participants are year three and four students of translation department/ Tripoli University who:

- were encouraged to watch English into Arabic subtitled movies as a part of their study;
- share the same culture;
- were familiar with common translation problems and constraints.

The number of distributed copies of the questionnaire were 200, and the valid returned copies were 187.



Data Analysis

This section presents the statistical data of the students' questionnaire used to gauge their attitudes and perceptions. The purpose of the current study is to assess the quality of English into Arabic subtitling. This evaluation was conducted through a descriptive analysis, performing one-sample t-test, person correlation and independent t-test.

Validation of the Study Questionnaire

To confirm validity, the study questionnaire was tested on 10 scales questions, and the results indicated that the reliability is 0.707 that is according to Smith, (1991) and Carswell (2008) considered good and acceptable reliability.

Table 1. Cronbach's Alpha

Reliability Statistics	
Cronbach's Alpha	No. of Items
.707	10

Test of Normality

The questionnaire data were verified against the null hypothesis that it is normally distributed. Hair et al. (2010) argue that data measurements are normal if skewness is between -2 to +2 and kurtosis is between -7 to +7. Bentler (2006) affirms the accepted levels for skewness is 3.0 and for kurtosis is 5.0. Therefore, the study variables have normal levels of both skewness and kurtosis and the answers are normally distributed.

Table 2. Skewness and Kurtosis

	Study Variables	Skewness	Kurtosis
1-	Idioms, proverbs, and metaphors are usually subtitled literally.	-.438	-.963
2-	Humour is usually subtitled literally.	1.063	.238
3-	Offensive and swear words are usually avoided or diluted.	-.518	-.783
4-	Social relations are usually subtitled appropriately.	-1.192	.884
5-	Religious terms are usually subtitled correctly.	-.568	-.715
6-	Names of food, clothes, and places are usually subtitled clearly.	-.792	.227

Quality Assessment of Subtitling of Culturally Related Phrases

The questions were designed to seek quality assessment answers by asking specific questions about certain features that usually affect the quality

of subtitling as these basics are the most challenging areas in the process of subtitling. The current study aims to assess the quality of the Arabic subtitling of the English language films based on viewers' perceptions. Specifically, the quality assessment involves the common types of subtitling problems, which are highlighted in the literature i.e. cultural problems.

A questionnaire was conducted among the students of translation who are viewers of the subtitled films to determine the nature and the scale of the problems. The respondents were asked to indicate their perceptions on a five-point Likert scale ranging from 1 *strongly agree* to 5 *strongly disagree*. In order to analyse these problems, descriptive statistics and one-sample t-test were performed for each of the subtitling problems independently as presented in the following sections.

The quality assessment of subtitling is concerned with addressing the cultural problems that are often associated with the English into Arabic subtitling. Many themes have been highlighted by the literature review that reflect the limitations of the viewers' understanding of the subtitled English language films into Arabic.

The current study also focuses on the method of translating cultural forms such as idioms, proverbs, metaphors and humour, to see whether they are subtitled literally or not. It is apparent from mean scores presented in the following table that are less than 2.38 show that the research participants agree that these cultural patterns are just subtitled literally which means that a wrong or inappropriate translation strategy is normally used by English into Arabic subtitlers.

The statistics of one-sample t-test summarised in the following table confirm that there are significant differences between the mean scores of these two questions and the average of the scale (value 3). This indicates that in the view of the respondents, culturally related patterns used in English into Arabic subtitling dialogues such as idioms, proverbs, metaphors, and humour '*are usually subtitled literally*' which neither preserve their flavour nor convey the proper meaning of them as will be discussed in the discussion section.

This agreement confirmed the low quality of the current English into Arabic subtitling as participants agreed with the sentences (1) and (2). This agreement was highlighted by (112) and (139) and means 2.38 and 2.18 respectively.

**Table 3. Cultural Problems Assessment**

Q	Statements	N	Mean	Frequency				
				1	2	3	4	5
1	Idioms, proverbs, and metaphors are usually subtitled literally.	187	2.38	59	53	36	34	5
2	Humour is usually subtitled literally	187	2.18	60	79	17	16	15
3	Offensive and swear words are usually avoided or diluted.	187	3.57	12	31	33	61	50
4	Social relations are usually subtitled appropriately.	187	4	6	18	12	85	66
5	Religious terms are usually subtitled correctly.	187	3.81	2	28	32	66	59
6	Names of food, clothes, and places are usually subtitled clearly.	187	3.61	12	26	23	88	38

*Notice: One-sample t-test: test value = 3

*Five-point Likert scale = 1, strongly agree; 2, agree; 3, neutral; 4, disagree; 5, strongly disagree.

The analysis (descriptive and one-sample t-test) suggests that there is a general disagreement among respondents that 'offensive and swear words are usually avoided or diluted' i.e. to choose less harsh equivalent words instead of the literal translation.

This disagreement among the participants is confirmed by (111) respondents and presented by mean (3.57) for statement number (23). In fact, this is not surprising because in Arabic-Islamic culture, it is an issue of debate over whether to translate and show such taboo words.

Likewise, the statistics indicate that the research participants, believe that '*neither social relations nor religious terms*' in English into Arabic subtitling are translated appropriately and correctly as it was clear from their disagreement with the statements (4 and 5) (151 and 125 respondents respectively). The mean scores of the responses of these two topics were (4.00 and 3.81) respectively which significantly vary from the test value (3) with t-value = 52.23 and 48.56, p-value= 0.000. Similarly, the statistics of the analysis contained in the above tables [(M = 3.61, SD = 1.15; t-value (186) =

43.05, $p = 0.000$, two-tailed] additionally indicate through their disagreement with the statements (4,5, and 6) that Arabic viewers of subtitled moves in general emphasise that there is no proper translation neither for the social relations nor for the religious terms.

The participants also indicate that there is no understandable subtitling regarding the names of food, clothes and places.

Table 4, Cultural problems assessment one sample t- test

Statements	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Idioms, proverbs, and metaphors are usually subtitled literally.	-6.20	186	0.000	-0.62	-0.82	-0.42
Humour is usually subtitled literally.	-9.29	186	0.000	-0.82	-0.99	-0.64
Offensive and swear words are usually subtitled properly.	6.32	186	0.000	0.57	0.39	0.74
Social relations are usually subtitled appropriately.	52.23	186	0.00	4.00	3.85	4.15
Religious terms are usually subtitled correctly	48.56	186	0.00	3.81	3.66	3.97
Names of food, clothes, and places are usually subtitled clearly.	43.05	186	0.00	3.61	3.44	3.78

Notice: One-sample t-test: test value = 3 Five-point Likert scale = 1, strongly agree; 2, agree; 3, neutral; 4, disagree; 5, strongly disagree.

Discussion and interpretation of data

Most authors of translation studies highlight the significance of grasping culture just as they stress that the translator should know and understand the TL addressees' ideologies, values, views, attitudes, ethics, feelings and needs; in other words, the translator should be able to translate the source text through his audience's culture and ideology. Subtitling of culture-specific words and phrases was the second theme in both questionnaires in order to identify the problems that affect the quality of subtitles.

Nida (1964) classifies cultural features into social, religious, material and



ecological. The social cultural features are the ideas, principles, values and knowledge of a society that establish the common bases of social actions.

Another challenging feature is the religious element, as religion plays an important role in influencing the life of society. The religious element has a great effect on the language of the majority of believers in the Islamic-Arab society. The last cultural feature is material and environmental which is related to the place, the way and the circumstances of life that certain people live in.

The questionnaire respondents' results confirmed that cultural patterns such as idioms, proverbs, metaphors, and humour are subtitled literally (mean 2.18 and 2.38 respectively) which does not render either their flavour as cultural patterns or their meaning properly. These cultural features were represented in both questionnaires in order to gauge in-depth the participants' perception of the quality of subtitling these cultural categories.

Humour is one of the social cultural features. Humour is usually something said or done to evoke laughter or amusement, and it usually has a similar comic effect on the listeners of the same culture. The role of the translator is to attempt to transfer this effect to TL listeners. However, the study participants indicated that they are unable either to understand or to feel the sense of humour as the subtitler of English into Arabic subtitled movies as the usual technique which is used to subtitle jokes word-for-word. This contradicts Maher's view (2007) who stresses that humorous SL should be translated comically in the TL otherwise; it will lose its effect. As a result, she argues that the translator has to select either domestication or foreignisation strategies of translation. The domestication strategy according to her should be followed by the translator if the two cultures are so different from each other (as the case of English and Arabic) in order to have texts in the target culture that can be understood well by the target audience. The translator resorts to adaptation in order to get the similar effect on the target audience as on that of the source audience language. Nevertheless, Maher (2007) points out that even though cultural items such as comical styles and traditions are usually different across cultures, this does not mean that a text has to be completely domesticated in order to be enjoyed by a new TL audience.

As the cultural gap is huge between Arabic and English cultures, the English into Arabic translators and subtitlers have the 'domestication' translation strategy as a choice that enables them to transfer the pun with a similar effect.

The second cultural feature is a religious cultural pattern. Cultures are considerably different in the manner and the degree religious beliefs affect and control culture. Thinking processes differ from nation to nation. Views may be different among humans, but there are similar or same beliefs which are peculiar to specific nations due to their religion (Abed Al Lateif, 2003). As a result, religious culture has a great influence on the language of the majority of believers in the Islamic-Arab society. The movies' actors usually use specific terms related to their specific religious culture; therefore, according to the study results these terms are not usually grasped by most Arab viewers as religious terms belong to a very different religious culture and need to be explained in more detail.

English into Arabic subtitlers could avoid the failure in understanding foreign religious culture which can be associated with mismatch in the social norms in the two different communities by using a free translation technique to transfer the meaning clearly by using words which carry the intended meaning to be easy to understand by the TL addressees.

Proverbs and idioms are other cultural features included in the questionnaire. The meaning of these cultural expressions is not easily accessible from the usual meanings of their basic elements. They are normally expressed in a language, a dialect, or a style of speaking peculiar to a certain group of people. Therefore, they constitute a challenge in translation.

According to the study results, English into Arabic movies' subtitlers usually translate proverbs and idioms literally which usually leads to unclear meaning in Arabic. So it is not normally fully understood by the participants. This confirms the importance of grasping foreign culture by translators as most translation academics such as Menacere (1999), Katan (1999), Steiner (1975), and Hatim and Mason (1990) highlighted the significance of grasping both SL and TL cultures as they consider a translator as a cultural mediator. Akbari (2013) also argues that a good translator should be familiar with the culture, customs, and social backgrounds of the SL and TL speakers. He/she should also know the diverse styles of speaking, and social standards of both languages.

A translator is considered a person who enables communication, understanding, and action between people or groups who belong to different languages and cultures. The role of the mediator is to build up balance and facilitate communication among groups.



This should be done through understanding the expressions, aims, awareness, and expectations of each cultural group (Taft, 1981). This balance in communication between the viewers and the actors was not established through word-for-word subtitling of the previous cultural features. As a result, the viewers, 'participants' are usually unable to grasp the intended meaning through subtitles.

The literal translation technique which is often adopted by the English into Arabic subtitlers contrasts with the role of '*a translator as a culture mediator*' who should obtain an adequate degree of sensitivity to grasp the level of contextual evaluation and he/she has to be able to switch his/her cultural orientation (Taft 1981 and Katan 1998). This also contradicts Vinay and Darbelnet (1995) who assert that the word-for-word translation method should be used between languages of the same family. The translation method which is normally adopted by the subtitlers of these samples also contrasts with Hatim and Mason (1990) who argue that the translators should be mediators as they look at a translator from a mediation perspective that the translator is first and foremost a mediator between two groups for whom joint communication might be difficult.

Offensive language and anti-religious use of language were another category represented in the study questionnaire. The respondents agree that '*offensive and swear words are not usually avoided or diluted*' from subtitles (mean 3.57). The students commented that there should be a certain way to minimise such challenges.

The respondents were against the translation of any anti-religious terms as they consider them unacceptable, blasphemous terms. According to the study results, the English into Arabic subtitlers often use literal translation of swear and anti-religious terms without considering the ideology of the addresses. The ideology of the translator or the subtitler as highlighted by Hatim and Mason (1997) has a vital role to play in translating such cultural words. The ideology of the translator is the implicit norms, beliefs and value systems which are shared collectively by social groups. Therefore, the subtitler should take into consideration the negative effect of such sensitive terms on Arab audiences.

Literal translation of anti-religious phrases goes against many Arab scholars such as Alhimei (2014) who recommends a deletion for the translation as well as the original dialogue as these films are viewed by some audiences and

many of them understand the dialogue language. This kind of film sometimes enters into the homes of millions of people without censorship due to the new and different tele-communication and broadcasting systems. Those phrases are heard without the viewer's choice, and therefore, it is the role of the subtitlers to delete such words and phrases.

Deletion of swear words when translating into Arabic is also stressed by Athamneh and Zitawi (1999) as they argue that such omissions cannot be considered errors; rather, they reflect the translators' responsive endeavours to adapt the text in accordance with cultural, social, and marketing considerations. However, these arguments contradict the view of a number of participants in this study as they view this as an interference and patronising the subtitling, acting as a 'big brother' deleting what they think it is taboo.

The role of the translators is important as they introduce diverse cultures to each other and incite a healthy, imaginative and possibly profitable clash of cultures. Translators have to choose and translate texts which indicate that "ours is not the only way of looking at the world and in this way we may be persuaded to take a fresh look at our most cherished traditions and perceptions and rethink them" (Thomas, 1998:107). One of the suggested solutions is to use dynamic equivalence instead of formal correspondence or complete deletion of swear words.

Unlike anti-religious terms where the respondents' tendency was to omit them from subtitles, their opinions for subtitling swearing words suggested translating them but with less vulgar or shocking terms. This, in fact, is the euphemism translation technique which can be used by translators and subtitlers of swear words in the Arab world, (Alhimei, 2014) as well as in Asia (Chen, 2004). Euphemism is "a mild or indirect word or expression considered to be less harsh or blunt when referring to something unpleasant or embarrassing" (the Oxford dictionary: online). Euphemism is normally used to avoid rude words, though still transferring their meaning. However, these strategies should not distort the original film dialogue (Alhimei, 2014). So, swear words can be translated but with less harsh equivalents to be accepted by Arab viewers.

The study findings confirmed two facts. First, swear words should not be totally deleted from Arabic subtitles but should be translated with less severe alternative words, and second, anti-religious terms should not be translated *at all*.

**Conclusion:**

In conclusion, the findings of this study revealed that the interaction between the respondents of the study (viewers) and the translated dialogues was almost absent in all highlighted cases. This is due to the differences between translation and non-translation which was highlighted by translation theory i.e. between ST and TT there is a connection which is a translational, or equivalence relation. Accordingly, the flaws of the quality of the current Arabic into English subtitles can be attributed to the following reasons:

- subtitling is overlooked in translation departments or schools. Hence, it has been performed by a mix of translators, linguists, and laymen;
- there is no formalised subtitling approach;
- lack of both SL and TL cultural awareness which is the most crucial aspect of any translation particularly the cultural, situational and contextual meanings;
- the inadequate linguistic competence in both SL and TL.

The discussion confirmed the study argument as translation theories can be implemented to minimise or decrease subtitling challenges as many common theories provide some tips for the most common cultural challenges. The study concludes that theories and techniques of translation can help in dealing with most of cultural subtitling challenges.

Recommendations:

The study suggests the following recommendations to improve the quality of subtitling: -

- 1- Problems of subtitling should be one of the main subjects in translation departments in the Arab world.
- 2- A formalised subtitling approach should be designed to be followed in teaching students and trainee translators.
- 3- Both Arabic and English Language requirements should be dealt with strictly in translation departments' entry exams.
- 4- Up to date methods and subjects of translation should be available and accessible for translation students.

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Appendix:

The study questionnaire

Subtitles Quality in viewers' perceptions

Linguistic problems assessment					
	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
Cultural problems assessment					
1 - Idioms, proverbs, and metaphors are usually subtitled literally.					
2 - Humour is usually subtitled literally.					
3 - Offensive and swear words are normally omitted from subtitles.					
4- Social relations are usually subtitled appropriately.					
5- Religious terms are usually subtitled correctly					
6- Names of food, clothes, and places are usually subtitled clearly.					

Please feel free to write briefly any notes, comments, or ideas on the quality of English into Arabic film subtitles, as these will be of great value to the study.

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