Investigating the representational metafunction of Images in subtitling Spider-Man I

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Abstract

Subtitling is challenging for any subtitler because it involves transferring a multimode of communication (aural, visual, and written) into a short-written translation (written mode) in the target language. An image has three metafunctions: representational, compositional, and interactive. This study is limited to the representational metafunction only. An inaccurate understanding of the representational metafunction may lead to inaccurate subtitling. The study aims to discover the representational metafunctions employed in the thriller "Spider-Man I" and how the subtitler deals with them. Moreover, the other aim of this study is to analyze some shots in "Spider-Man I" according to the representational metafunction and the translation strategies used by the subtitlers in these shots. Two subtitles will be analyzed to show their differences in tackling the representational metafunction. Muhammad Elzayady subtitles the subtitler of target text 1 (henceforth TT1), while the subtitler of target text 2 (henceforth TT2) is Muhammad Hani. Three previous researches have dealt with the image in AVT, namely, Chen & Wang 2016, Fattah 2021, Zhen Hu 2021, and Yahiaoui, Aldous. In analyzing the representational metafunction of the images, the

study adopts Chen's model (2019). In analyzing the subtitling of the images, an eclectic model of assessment consisting of some strategies for subtitling proposed by Davies (2003), Pedersen (2005), (2011), (2017), as well as Diaz and Remael (2007), models have been adopted. Some examples are illustrated, and they reveal the types of this phenomenon. This paper concludes that the two subtitlers use different strategies in some selected images due to the different understanding of the representational metafunction of the selected images. The images under study mainly depend on extralinguistic elements to achieve their meanings.

Keywords: Image, AVT, Subtitling, and Film

تشكل ترجمة الحاشية السينمائية تحديًا كبيرًا لأي مترجم لأنها تتضمن نقل وسائط متعددة من الاتصال (السمعي والبصري والمكتوب) إلى ترجمة مكتوبة قصيرة (الصيغة المكتوبة) في اللغة الهدف. تحتوي الصورة على ثلاث وظائف وظيفة تمثيلية و وظيفة تركيبية و وظيفة تفاعلية. تقتصر هذه الدراسة على الوظيفة التمثيلية فقط. و قد يؤدي الفهم غير الدقيق للوظيفة التمثيلية إلى ترجمة حاشية سينمائية غير دقيقة. تهدف الدراسة إلى اكتشاف الوظائف التمثيلية المستخدمة في فيلم الإثارة "سبايدرمان ١" وكيفية تعامل مترجم ترجمة الحاشية السينمائية معها. علاوة على ذلك، فإن الهدف الآخر من هذه الدراسة هو تحليل بعض اللقطات في "سبايدرمان ١" وفقًا للوظيفة التمثيلية واستراتيجيات الترجمة التي يستخدمها مترجمي ترجمة الحاشية السينمائية في هذه اللقطات. ستحلل ترجمتين للحاشيتين السينمائيتين لإظهار الاختلافات بينهما في التعامل مع الوظيفة التمثيلية. محمد الزيادي هو مترجم ترجمة الحاشية السينمائية الهدف رقم واحد (من الأن فصاعدا تي تي واحد) بينما محمد هاني هو مترجم ترجمة الحاشية السينمائية الهدف رقم إثنين (من الأن فصاعدا تي تي إثنين) وقد تناولت الدراسة ثلاثة أبحاث سابقة عن الصورة في الترجمة السمعية المرئية وهي تشن و وانج ٢٠١٦, و زين هو ٢٠٢١ ، ويحياوي و فاتح ،و ألدوس ٢٠٢١ وتتبنى الدراسة في تحليل الوظيفة التمثيلية للصور، نموذج تشن (٢٠١٩). وفي تحليل الترجمة للصور، و تبنت الدراسة نموذج انتقائي لتقييم ترجمة الحاشية السينمائية ويتكون هذا النموذج من بعض استراتيجيات الترجمة التي اقترحها ديفيز (٢٠٠٣)، وبيدرسن (٢٠٠٥)، (٢٠١١)، (٢٠١٧)، وكذلك دياز وراماييل (٢٠٠٧). و توضيح بعض الأمثلة، و تكشف عن أنواع هذه الظاهرة. واستنتجت هذه الورقة البحثية إلى أن مترجمي الحاشية السينمائية الإثنين يستخدمان استراتيجيات مختلفة في بعض الصور المختارة بسبب الفهم

المختلف للوظيفة التمثيلية للصور المختارة. وتعتمد الصور قيد الدراسة بشكل أساسي على عناصر غير لغوية لتحقيق معانيها.

كلمات مفتاحية: الصورة, الترجمة السمعية المرئية, ترجمة الحاشية السينمائية, الفلم

1-Introduction

Audiovisual translation (henceforth AVT) involves transferring multimodal and multimedial texts into another language and culture. Multimodality means having multiple modes—audio to written and vice versa, or audio to audio "modes." Multimediality is related to various media such as cinema, television, the internet, or other digitized formats on DVD or Blu-ray. Furthermore, AVT includes audio translation, dubbing or voice-over mode, and visual translation for subtitles using television, cinema, and other devices such as computers and mobile phones that are spreading fast in this digital age. The audiovisual text appears to be a multimodal text in which spoken languages and visual pictures are essential in meaning formation. This study investigates the image's meaning in AVT and will analyze thriller film. The representational metafunction is significant in analyzing subtitling. A thriller is defined as a broad film genre that evokes excitement and suspense in the audience. The filmmaker in this genre mainly exploits the suspense element found in most films' plots. Common themes include terrorism, political conspiracy, pursuit, and romantic triangles leading to murder. "Spider-man 1" will be analyzed using the representational metafunction. Subtitling is challenging for any subtitler because it involves transferring a multimode of communication (aural, visual, and written) into a short written translation (written mode) in the target language. Besides, the process is even more challenging when amateur subtitlers are carried out. The problem of the

current study is that an inaccurate understanding of the representational metafunction of the image may lead to inaccurate subtitling.

The study aims to discover the representational metafunction employed in the thriller "Spider-man 1" and how the subtitler deals with it. Furthermore, it aims to investigate the extent to which the images under study mainly depend on linguistic or extralinguistic elements to achieve their aims. Moreover, the other aim of this study is to analyze some shots in "Spider-man 1" according to the representational metafunction and the translation strategies used by the subtitlers in these shots. Finally, this study aims to show how the subtitlers address the viewers. The study hypothesizes that subtitlers are likely to apply the representational metafunction to reveal the implied meaning of the image. Extralinguistic elements tend to be more effective in subtitling than linguistic ones, and an inaccurate understanding of linguistic and extralinguistic elements in the meaning of an image may lead to inaccurate subtitles. To achieve the aims of the study and verify its hypotheses. Firstly, it introduces a theoretical framework for images. The second step is to adopt a modal of analysis to analyze the selected sample of images. Afterward, the selected images will be analyzed according to the representational metafunction proposed by Chen (2019), and the translation strategies used in these images will be investigated. The representational metafunction means that the "relationships between the verbal and visual modes allow two major categories of semiotic interplay to be identified: verbalized-visual image and non-verbalized-visual image."

2-Literature review

The image in subtitling has been the subject of three prior studies: Chen & Wang (Chen & Wang, Relating visual images to subtitle translation in Finding Nemo:

A multi-semiotic interplay, 2016), Yahiaoui, Aldous, and Fattah (Yahiaoui, Aldous, & Fattah, 2021), and Zhen Hu (Hu, 2021). Based on a multimodality analysis conducted by SFL, the three works use the three metafunctional levels proposed by Kress and Van Leeuwen. Chen & Wang (2016) focus on, in their study (Relating visual images to subtitle translation in Finding Nemo: A multi-semiotic interplay), the importance of semiotic interplay in subtitling and using multimodality influenced by Systemic Functional Linguistics (SFL) and semiotic translation. They differ from the earlier research that solely looked at relationships between static images and isolated filmic units in considering Kress and van Leeuwen's three metafunctional levels to relate dynamic visual images to subtitle translation. This study looks into semiotic interplay's various forms and purposes as well as the tangible effects it has on subtitle translation. Chen & Wang affirm that six different kinds of semiotic interplay operate at three different metafunctional levels. These types of interplay serve different purposes in helping with the subtitling process and have varying effects on the translation of subtitles. Chen and Wang do not investigate the strategies of translation used in the subtitling.

Yahiaoui, Aldous, and Fattah 2021, in their article "The Impact of Image on Translation Decision Making in Dubbing into Arabic – Premeditated Manipulation par Excellence: The Exodus Song as a Case Study," aim to examine how the interplay between iconographic and linguistic codes of the visual sign in the musical animation This Land is Mine impacts translational decision-making in dubbing into Arabic. They state that iconographic and visual codes in dubbing are understood differently depending on the visuals' ideological values and symbolic meanings. In addition to conveying evaluative worldviews, religion, culture, and politics can pressure translators when they disagree with their ethical judgment and attitude toward the translation profession. Yahiaoui, Aldous, and Fattah seek to investigate how translational choices made during the Arabic dubbing process are influenced by the

interaction between iconographic and linguistic codes of the visual sign in the musical animation This Land is Mine. They use dupping, not subtitling. The title of Hu's article is "A Multimodal Approach to Translation Quality Assessment of Interlingual Subtitling: Theoretical Reflections." This article moves further towards optimizing translation quality assessment models for interlingual subtitling. It lays a theoretical foundation for the potential emergence of the theoretical model that can offer insights for subtitlers on furnishing audiences with better translations. Hu does not apply the model to the subtitles.

٤-Methodology

This section draws on the image and the critical issues in the subtitle. Then, the model of analyzing images according to the representational metafunction is stated, as well as mentioning the eclectic model of analysis consisting of the strategy of preservation by Davies (Davies, 2003), explicitation by Cintas and Remael (Dias-Cintas & Remael, 2007), and the three target strategies: generalization, substitution, and omission. It analyses the script of the film Spider-man 1

٤-١-The Image

An image is a depiction or other picture of a person or thing, "or it can be someone's public perception, like a rock star who tries to change his image by dressing like a professor and learning to play chess." The image comes from "imitari, " a Latin word meaning "to copy or imitate." Furthermore, images are referred to by how credibly these images capture the individual or Object they show. (accessed 25 October 2024) ((https://www.vocabulary.com/dictionary/image, 2024) Various scholars (Duchastel and Waller (Duchastel & Waller, 1979); Levin (Levie & Lentz, 1982); Levie and Lentz; Alesandrini (Alesandrini, 1984); Park and Hopkins (Park & Hopkins, 1993) agree that images are organizational, transformative, ornamental,

representational, and interpretive tools that aid in a fuller understanding of specialized concepts. Diaz Cintas and Remael affirm that screens of all shapes and sizes surround people, and the image is valuable and crucial in our daily lives. They add that some devices such as "Television sets, cinemas, computers, and mobile phones are a common and recurrent feature of our social environment, based on the screen's power." (2021.1) (Dias Cintas & Remael, 2021) Image in literature is defined as "an ambiguous notion," though writing, seeing, and creating images are all implied by it. An image can consist of words in addition to being a visual. According to some linguists, images may be overly elemental and inarticulate compared to language. A single image can convey a multitude of meanings, according to some critics, making language a poor tool. The image needs words to manifest itself; therefore, paradoxically, those who defend it as an image must be eloquent and fluent to fight for the image's polysemy and superiority over the text (Richone, 2011).

Images are defined as visual representations derived from a culture. Furthermore, images can be categorized either morphologically or functionally. Morphological classifications can describe images according to the most prominent formal characteristics that define the exterior appearance of images. The concept of morphological classifications is related to denotation. At the same time, the functional classifications of images are described based on the purposes of interpretation of the connotative features of the images. By analyzing the semantics of an image, one can uncover connotative associations that are, in one sense, "the viewer's interpretation of the denotations, formed from his or her values, experiences, personal identity, and cultural upbringing". (Tercedor, Alarcon–Navio, prioto Velasco, & Lopiz–Rodrigues, 2009, p. 146)

In their work Reading Images: The Grammar of Visual Design, Kress and Leeuwen (Kress & Leeuwen, 2006) stress that images hold "structured social, political and

communicative dimensions" that instantiate ideology (p.20). They metaphorically represent images as a "grammar" system in which "grammar" accounts for the socially defined practices and knowledge that systemically shape the rules of visual communication. They figuratively signify images like "grammar accounts for the socially defined practices and knowledge that systemically shape the rules of visual communication." Besides, Kress and Leeuwen (Kress & Leeuwen, 2006) maintain that "visual structures produce images of reality which are bound up with the interests of the social institutions within which the images are produced, circulated and read." They add that "Visual structures are ideological and never merely formal: they have an essential semantic dimension" (p.47)

Machine and Mayr (Machine & Mayer, 2012, p. 49) ask a sequence of definite questions to analyze the images "much more systematically." They mention four topics: iconography, attributes, settings, and salience. In the topic of iconography, they affirm that images have denotation and connotation meanings, and a few points are related between these two meanings. Furthermore, in the topic of attributes, the two authors deal with ideas and the values communicated by objects and how these ideas and values are represented, the kind of discourse the objects communicate, the time of carrying out the analysis of the objects, and they should consider the meaning of every Object (Machine & Mayer, 2012, p. 51). On the topic of settings, the authors deal with how the settings are used. They look at the use of the setting of the image according to the communication of general ideas, the connotation of the "discourses, and their value, identity, and actions" (Machine & Mayer, 2012, p. 52). As well as salience is defined as "certain features in compositions are made up to stand out, to draw our attention to foreground certain meanings." Seven ways to achieve image salience are mentioned: potent cultural symbols, size, color, tone, focus, foregrounding, and overlapping. (for more details, see) (Machine & Mayer, 2012, p. 54)

At the same time, gaze and poses are dealt with by Machine and Mayr (Machine & Mayer, 2012, p. 70). They confirm that the gaze in the image is analyzed according to two questions, and these two questions can be one of the significant ways to encourage specific kinds of explanations and relationships between participant and viewer. The gaze of depicted persons and how they look (look at the viewer, look downwards, or upwards) can be "resources for guiding the viewer to evaluate the participant." However, according to Barthes, poses are one of the critical sources of connotation in images, and these poses have the meaning of value, ideas, and identities.

Leeuwen (2008, 136) (Leeuwen, 2008, p. 136) applies a framework for social actor analysis to the field of visual communication and customizes it for use with the visual portrayal of "others" in various Western media. He compares words and images according to the context of communication, divisions of labor, semiotic divisions of labor, advertisements, and newspapers.

At the same time, two questions are asked to discuss the relationship between the image on the one hand and the viewer on the other to look at how images depict people. The first question is "How are people depicted?" and the second is "How are the depicted people related to the viewer?". Starting with the second question, three dimensions are stated: the social distance, the social relation, and the social interaction between the depicted people and the viewer. (Leeuwen, 2008, p. 138).

By tackling the first question. How are people depicted? Two questions are asked, "How are the people in the picture represented?" and "How is the viewer's relation to the people in the picture represented?". Five standards are given to represent depicted people: exclusion, role, specific and general, individuals and groups, and categorization.

To sum up, five distinct approaches to visually depicting persons as "others" may be drawn. The first approach is the approach of exclusion, which means "not representing people at all in contexts where, in reality, they are present." The second one is the approach of portraying individuals as the actors of behaviors that are devalued or seen as submissive, deviant, criminal, or wicked; the method of excluding people and not representing them at all in situations when they are present. However, the third one portrays individuals as homogeneous groups and denies them their unique qualities and peculiarities ("they're all the same"). Furthermore, the fourth approach is the approach of unfavorable cultural associations. The final approach is "of negative cultural connotations the strategy of negative racial stereotyping" (Leeuwen, 2008, p. 147).

Using the Hallidayan metafunction theory, Kress and Leeuwen (Kress & Leeuwen, 2006) suggest that image carries similar metafunctionality. The representational metafunction is similar to the ideational metafunction, the interactional one is similar to the interpersonal one, and the compositional one is similar to the textual one. Furthermore, the representational metafunction has two structures; the first one is narrative structure, which is the "presenting unfolding actions and events, processes of change, transitory spatial arrangements," and the second one is conceptual structure, which is the "representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning" (97). The interactional metafunction signifies "the social relations" and "the conceptual relations." The first one is society's relations between " represented and interactive participants." The second one is the conceptual relations among three participants: the represented participants, the interactive and represented participants, and the interactive participants (114). Lastly, the compositional metafunction studies the way in which representational metafunction and interactional metafunction are

organized by "three sub-systems: (a) information value, (b) salience, and (c) framing." (Baumgarteb, 2008, p. 10).

4-2-The main issues of subtitling

This study needs to address three main subtitling issues based on previous research (e.g., (Georgakopoulou, 2009); (Pettit, 2009); (Giovanni, 2003); (Remael, 2003). These are: "overcoming technical constraints, bridging cultural gaps, and maintaining the narrative flow in audiovisual texts." One of the main challenges in subtitling is overcoming technological constraints, such as those related to time and space. Subtitlers often compress or shorten the text in subtitling because film dialogue moves faster than a translation displayed graphically on the screen (Delabastita, 1989 193) (Delabastita, 1989, p. 193). Time and space constraints are to blame for this reduction of subtitles, which are limited to 20% of the screen at a time. Positive feedback from the audiovisual environment helps finish the translated version holistically to overcome these limits (Gottlieb, 1992). Subtitling processes rely heavily on the relationship between verbal and visual modes to help explain the specific role of visual text. In subtitling, bridging cultural barriers is the next significant difficulty. Despite being a typical problem in translation work, subtitling has different implications because of the prominence and frequency with which visual modalities are considered. A cultural sign is a visible or audible cue that conveys culturally specific information, whether verbal or nonverbal. Semiotics (which includes cinema studies) is rooted in the dynamics of cultures and civilizations since signs appear in every instance of human action and interaction (Giovanni, 2003). Accordingly, the world is represented culturally in an audiovisual text by combining words and images. The subtitling of verbally expressed cultural messages is not the only focus of this research; instead, it is the handling of information conveyed through visual modalities rather than verbal language. To properly subtitlize an audiovisual text, the subtitling

process cannot focus just on the vocal expressions of cultural artifacts but ignore the nonverbally indicated ones.

Subtitling is not just about translating vocal dialogues but also about keeping audiovisual messages in sync. Remael (Remael, 2003, p. 63) says, "film dialogue is not merely 'conversation,' it is also a narrative." For viewers who cannot understand the original dialogue, subtitles must have their sequential organization. Since audiovisual texts have numerous communication channels, this sequential structure relies on verbal and nonverbal components to put it together. In light of this, this article examines how the image is subtitled.

4-3-The data

Spider-Man is an American superhero film adapted from the Marvel Comics character of the same name in 2002. This film is the inaugural installment of the Spider-Man series. Sam Raimi directs it, and the screenplay is by David Koepp. It features Tobey Maguire in the titular role with Willem Dafoe, Kirsten Dunst, James Franco, Cliff Robertson, and Rosemary Harris. The story's protagonist is Peter Parker, a shy adolescent genius who contracts spider-like mutant abilities after contracting the virus from a genetically altered insect. In New York City, Peter Parker (Tobey Maguire) is a dorky senior in high school. He lives, after the death of his parents, with his Uncle Ben (Cliff Robertson) and Aunt May (Rosemary Harris). Mary Jane Watson (Kirsten Dunst), his next-door neighbor and one of his few kind classmates, is the Object of his crush. Flash (Joe Manganiello), Watson's boyfriend, gets teased by his friends. Harry Osborn (played by James Franco), an outsider despite being wealthy and attractive, is Peter's lone buddy. But Harry feels a little envious of the love his father, Norman (Willem Dafoe), gives to Peter. The head of Oscorp, a weapons contractor, Norman, admires Peter's technical prowess and can hardly hide his wish that Peter were his son. Peter's science class visits Columbia University's genetics lab. The lab

has created new spider species through genetic manipulation and combination. A new spider bites Peter's hand while photographing Mary Jane for the school newspaper. Peter goes to bed after getting sick at home. Genetically, spider bite poison works magic on Peter.

Over at Oscorp, General Slocum (Stanley Anderson) checks out their new super soldier formula. Dr. Stromm (Ron Perkins), Norman's top scientist, informs him the formula is unstable, so General Slocum threatens to cut off Oscorp's military financing. Norman is exposed to the formula later that night. He becomes mad but superstrong and agile. He murders Stromm and steals an exoskeleton and jet glider from Oscorp. The following day, Peter feels better than ever. He discovers his skinny body has muscles and amazing eyesight. He learns to blast Spinnerette webs from his wrists at school that day. After grabbing Mary Jane and her food tray after she slides at lunch, he beats a furious Flash in a fistfight. He and Mary Jane flirt across the backyard fence that night, but Flash arrives with his new automobile and stops them. Peter wants an automobile to impress Mary Jane, but he, Ben, and May are broke and retired. Peter designs a suit and leaves for the arena, telling Ben and May he is going to the library. Peter's personality changes worry Ben and May, so Ben drives him to the library. He explains his and May's worries. He advises Peter not to fight anymore because "with great power comes great responsibility"—knowing when and how to use it.

Peter reacts negatively. Ben should not act like Peter's father, he says. Peter survives the wrestling contest and defeats Bone Saw in two minutes. But the promoter pays Peter $100. Michael Papajohn, an armed robber, holds up the promoter as Peter watches, furious at being gypped. He comes outside and finds the robber killed Ben and stole his car. Peter chases and beats the robber in anguish. Police find the robber's body after he jumps out a window. A dangerous figure in the

stolen Oscorp exoskeleton and jet glider attacks Quest Aerospace, Oscorp's main competitor, during a weapons test that night. They lose their prototype, and General Slocum dies. Ben's advice inspires Peter to use his spider talents for good. He becomes the Amazing Spider-man, a name he steals from the wrestling match announcer, and stops minor robberies and muggings throughout New York. This offends J. Jonah Jameson (J.K. Simmons), the editor and proprietor of New York's most shady tabloid, the Daily Bugle. After learning Spider-man buys newspapers, he asks photographers for better front-page photographs. Peter, Harry, and Mary Jane relocated to Manhattan after high school. Peter and Harry share a loft and take Empire State classes. Mary Jane, a waitress, tries to get acting roles. Harry and she started dating. Harry apologizes but notes Peter was always too hesitant to act. Peter struggles to work. Norman helps Peter find one but supports his determination to succeed independently. Peter sees Jameson's ad for Spider-man images and webs his camera inaccessible spots to take great photos of his heroics. Jameson buys more of Peter's images despite low pay. Norman is pleased since Quest must reorganize after Slocum's death, Oscorp has more government contracts, and its stock is rising. He is devastated that the Board of Directors has accepted Quest's buyout offer. Two personalities—the driven but bewildered Norman and the violent, plotting Green Goblin—represent his lunacy. Oscorp's Unity Day Street fair is attacked by the Goblin, who kills the Board of Directors. The attack also endangers Mary Jane. Spider-man defeats the Goblin and saves Mary Jane from death. Spider-man protects Mary Jane from sexual predators a few days later, solidifying her love for him. With a long kiss, she thanks him. She doesn't know he's Peter. The Goblin wants to unite with Spider-Man. He attacks the Bugle headquarters to trap Spider-man, then gives him a few days to consider his partnership offer. He warns Spider-man that the city will turn against him and that they should control it together. A few days later, on Thanksgiving, Goblin burns an apartment block to gain Spider-man's response. Spider-man refuses to join Goblin, and they fight. Spider-man's arm

gets poorly cut. Norman, Peter, the Goblin, and Spider-Man are going to Thanksgiving dinner at the loft. They rush back individually. Norman recognizes Spider-man and leaves supper when Peter enters with blood from his sleeve cut. He taunts Mary Jane on the way out, and she leaves; wounded Harry didn't protect her. Aunt May is hospitalized after Goblin attacks her at home that night. Mary Jane tells Peter she likes Spider-man while visiting her, but they have an intimate moment. Harry realizes his relationship with Mary Jane has ended. Goblin targets Spider-man through Mary Jane. He kidnaps her and ruins a Roosevelt Bridge tram car. Goblin offers Spider-man the choice of saving Mary Jane or the tram car, then drops them over the bridge. Spider-man saves both with help from a passing barge and bridge pedestrians who use debris to deter Goblin. Spider-man is thrown into an abandoned building by Goblin. Before menacing Mary Jane, the Goblin nearly wins the fight. Spider-man beats Goblin in anger but quits when he finds Norman is Goblin. Spider-man dodges Goblin's jet glider, impaling and killing him. Spider-man returns Norman's body to his penthouse. Harry sees them and blames Spider-man for Norman's death. He promises revenge and praises Peter for being such a good buddy at the burial. Peter visits Uncle Ben's grave. Mary Jane finds him and declares her love. Tenderly, passionately kissing him. Peter wants to confess but cannot. He says he will never be more than her friend. Mary Jane thinks she kissed him previously, but Peter leaves, knowing his blessing and curse: "Who am I? I'm Spider-man."   (accessed   2   November   2024) (https://www.imdb.com/title/tt0145487/plotsummary/, 2024)

4-4-Strategies and Eclectic Models of Analysis

This study adopts five strategies for subtitling. Three strategies were proposed by Pedersen (Pederson, 2011), one strategy by Diaz and Remael (Dias-Cintas & Remael, 2007), and one strategy by Davies (Davies, 2003).

4-3-A-Strategies for translating: Pedersen (Pederson, 2011) provided the most thorough model for translating culture-bound concepts and rated the most useful. Pedersen's six techniques are divided into ST-oriented and TT-oriented strategies. The ST-focused strategies include generalization, substitution, and omission. Generalization is used when the culture-bound term is represented less specifically in the TT than in the ST. That means a broader definition is given to the ST expression. Hypernyms and hyponyms are employed in this process. While hypernyms are utilized in the addition process, hyponyms are employed in the generalization process. Substitution is used when one culture's term is substituted for another. Omission is used when the ST culture-bound phrase is missing and not conveyed to the TT. Diaz-Cintas and Remael (Dias-Cintas & Remael, 2007) suggest "six strategies for translating cultural references or cultural bound terms." Explicitation is one of these strategies where "the subtitler attempts to explain the ST cultural item in a way that makes it comprehensible and accessible by the target audience." For example, rendering "baby shower" as هدايا لطفل يولد قريبا "(gifts for an expected baby), (أسبوع الطفل) in Egyptian culture or (العقيقة) in Islamic rituals. Davies (Davies, 2003) proposes seven ways to deal with CSIs in Harry Potter book translations. One way is the preservation strategy, in which the translator will be forced to use cultural borrowing When there are zero or different equivalent items in the source TC for CSIs. For the sake of simplicity, Davies (2003) merely provides a literal translation under the heading "preservation."

4-3-B-The eclectic model: The research adapts the preservation strategy by Davies (2003), explicitation by Cintas and Remael (2007), and the three target strategies: generalization, substitution, and omission by Pedersen.

4-3-B-1- Preservation: This strategy is used when the image needs nothing in the subtitle to be more understandable and accessible to the target audience.

4-3-B-2- Explicitation: "The subtitler attempts to explain the ST image in a way that makes it comprehensible and accessible by the target audience."

4-3-B-3-"Generalization (superordinate term or paraphrase)": this strategy is used when the image is represented less specifically in the TT than in the ST. Put another way, a broader definition is given to the ST expression.

4-3-B-4-" Substitution (cultural or situational)" This strategy is used when the image is substituted by another item that is more accessible to the target audience

4-3-B-5- "Omission" This strategy is used when the ST image is missing and not conveyed to the TT.
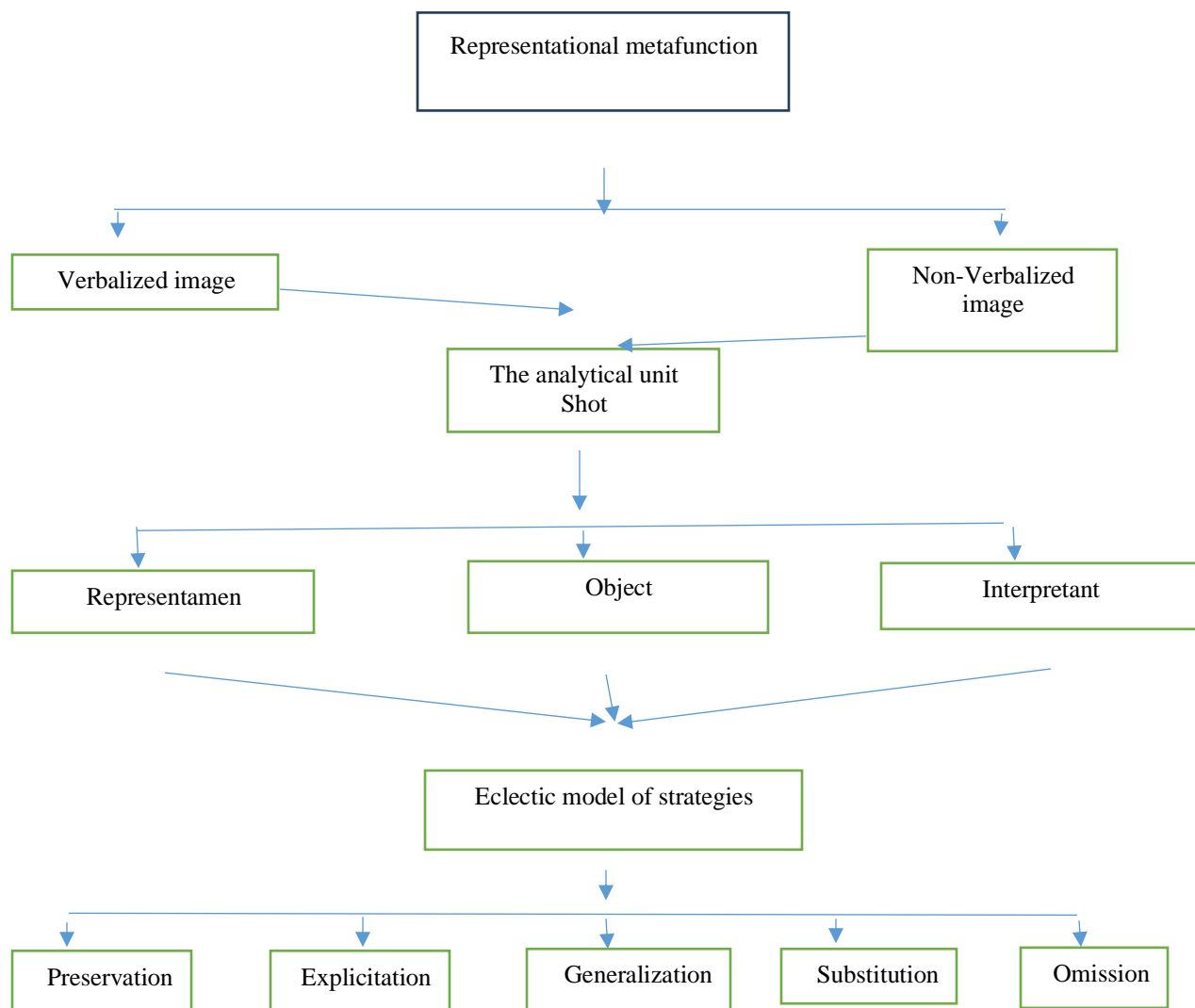
4-3-B-The model of analyzing image

This study explores the intersemiotic relationships between the source spoken messages, the visual images, and the target written subtitles since they are all the "participants" of the representational meanings that are conveyed through the "participants" depicted (Kress and van Leeuwen 2006). Yahiaoui, Aldous, and Fattah (Yahiaoui, Aldous, & Fattah, 2021, p. 67) state that using the Hallidayan metafunction theory, Kress and Leeuwen (2006) suggest that image carries similar metafunctionality. The representational metafunction is similar to the ideational metafunction. Furthermore, the representational metafunction has two structures; the first one is narrative structure, which is the "presenting unfolding actions and events, processes of change, transitory spatial arrangements," and the second one is conceptual structure, which is the "representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning" (97). Chen (2019. (Chen, Translating Films Subtitles into Chinese: A Multimodal Study, 2019, p. 57) investigates the participant in still shots. These participants are "the source spoken messages, the visual images, and the target written subtitles." The static visual image, as Chen states, is not the image in

the print text but denotes "that no cross-shot interaction takes place." She defines the representational metafunction as the conveyed interrelation of "the static visual images, the source dialogue and the target written subtitles in shots," the interaction of these three resources is a necessary precondition for creating a multimodal entity and the internal coherence of the film's story. She adds that her analysis draws on the semiotic translation in which the Representamen is considered the source language verbal discourse, the Object is considered the visual image, and the Interpretant is considered the subtitle of the target language. The semiotic interplay between verbal and visual modes (dependence between modes) in a single shot of audiovisual texts can be divided into four categories: rely, anchorage, moorage, and reinforcement. Relay (complement) indicates that two modes transmit complementary (albeit slightly different) information. Anchorage indicates that the verbal mode elaborates on messages from the visual mode. Moorage indicates that the verbal mode is elaborated by information conveyed through images. Reinforcement (preferred over redundancy to avoid the implication of being unnecessary) indicates that the visual and verbal modes coincide in conveying messages. These relations indicate that the meaning of a single word is still presented simultaneously through visual and verbal channels. The representational metafunction is the "relationships between the verbal and visual modes" in which "two major categories of semiotic interplay are identified: verbalized-visual image and non-verbalized-visual image." The concept of "verbalized-visual images indicate that relevant visual images are verbalized in subtitles', whereas the concept of "non-verbalized-visual images signify the opposite" (Chen & Wang, Relating visual images to subtitle translation in Finding Nemo: A multi-semiotic interplay, 2016, p. 73).

5- **Analysis and discussion**

This section identifies the representational metafunction of the images distinguished in the film first and then the strategies used in the selected subtitles. Chen (2019) (Chen, Translating Films Subtitles into Chinese: A Multimodal Study, 2019) studies how the "ideational features of identification, activity, and circumstances discussed in Royce (Royce, 2002, pp. 193-194) are presented in subtitles to demonstrate how different linguistic levels (i.e., lexical and clausal level) in subtitles are influenced". Identification means to analyze "Who or what is in the image (animate or inanimate) might be used to help with identification." Activity studies the interaction between actor-receiver or between object-receiver, and "What processes or actions are taking place between the actors?" Circumstances study "the context of the play, what are the aspects that are locative (i.e., concerned with the setting), accompany (i.e., people who are not involved in the action), or are of means?" This paper adopts the representational metafunction proposed by Chen (2019) (Chen, Translating Films Subtitles into Chinese: A Multimodal Study, 2019). The analytical unit at the representational metafunction is shot since it represents uncut or unedited camera activity, concentrating on the stills' content (Iedema, 2001).

The analysis of 20 selected images reveals that the two subtitlers agree in rendering (14) examples of verbalized images and (5) ones of non-verbalized images but disagree with one example; the subtitler of TT1 renders it into the non-verbalized image. In contrast, the subtitler of TT2 renders it into verbalized image. Moreover, the two subtitlers agree to render (13) examples using the same strategy to tackle the representational metafunction in the selected images. The two subtitlers also agree to use two strategies of substitution and explicitation to tackle the representational metafunction in two examples. They disagree in rendering (5) examples. The subtitler of TT1 successfully renders (12) examples and unsuccessfully (8), whereas The subtitler of TT2 successfully renders (9) examples and unsuccessfully (11). The following is the model of analysis and the selected analyzed examples.
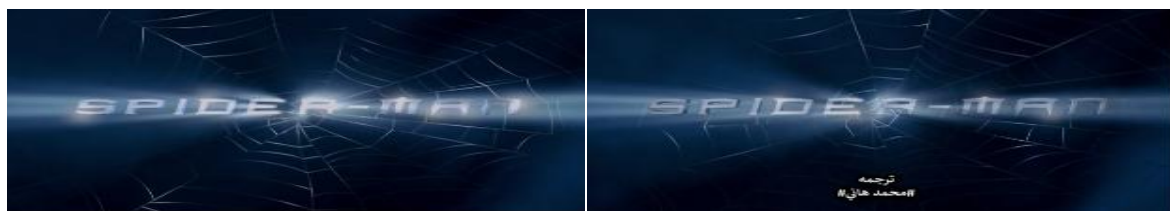
```
┌─────────────────────────────────┐
│   Representational metafunction  │
└─────────────────────────────────┘
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Verbalized image		Non-Verbalized image

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┌──────────────────────┐
│  The analytical unit  │
│        Shot           │
└──────────────────────┘
```

Representamen	Object	Interpretant

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┌───────────────────────────┐
│  Eclectic model of strategies │
└───────────────────────────┘
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Preservation	Explicitation	Generalization	Substitution	Omission

The first example:

ST	TT1	Strategy	TT2	Strategy	Type	of

metafunction					
substitution representational	ترجمة محمد هاني	omission	No subtitle	SPIDER-MAN	

This shot contains the title of the film. There is a representational metafunction here. The shot is a non-verbalized image in which the relation between the written mode (Representamen) with capitalized letters (SPIDER-MAN) and the image of the Spider's web without the Spider (Object) is not subtitled (Interpretant) by the subtitler of TT1, as he uses the strategy of omission. At the same time, the subtitler of TT2 renders this image into a verbalized image by introducing his name as the subtitler of this film using the strategy of substitution. The relation between these two modes (written and image) has the identification meaning. The subtitler of TT1 unsuccessfully leaves the title with no subtitle using the strategy of omission. Meanwhile, the subtitler of TT2 unsuccessfully introduced his name as the subtitler of this film as a subtitle to this image.

The second example
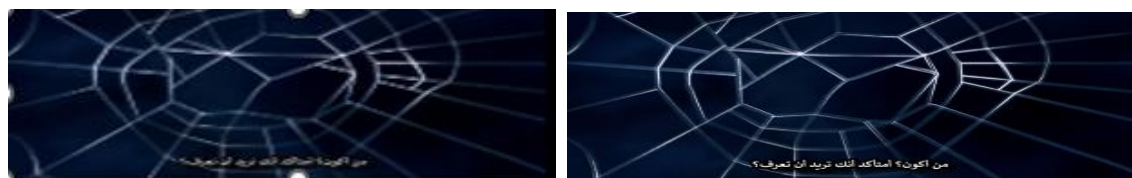
ST	TT1	Strategy	TT2	Strategy	Type of metafunction
-Who am I? -You sure	من أنا؟ أتريدون حقاً أن تعرفوا؟	substitution	من أكون؟ أمتأكد أنك تريد أن تعرف؟	substitution	Representational & interactive

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you wanna

know?

In this shot, the (Representamen) consists of two questions. The first one contains the question (who am I?). The second one contains the question (you sure you wanna know?). The source subtitle is two lines. The image (Object) has a close shot of the solid computerized spider web. The relation between the two questions and the image reveals the speaker's Identification, who will be the Spider–Man himself. This shot has representational and interactive metafunctions where the speaker addresses the viewers and introduces himself with the two questions and the image of the Spider's web as if he announces himself as the Spider–Man. The two subtitlers use the substitution strategy by rendering the two-line subtitle with a one-line subtitle (Interpretant). The subtitler of TT1 successfully renders the pronoun (you) in the items (you sure you wanna know) into the plural form of the attached pronoun (واو الجماعة) in (تريدون) and (تعرفون). Unlike the subtitler of TT1, the subtitler of TT2 unsuccessfully renders the pronoun (you) in the items (you sure you wanna know) into a singular form of the attached pronoun (الكاف) in (إنك) and into implied singular pronoun (انت) in (تريد) and (تعرف).

The third example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction

representational	Omission	تلك الفتاة.تسكن بجواري (ماري جين واتسون)	Preservation	تلك الفتاة. الفتاة في المنزل المجاور. ماري جاين واتسون.	That girl. The girl next door. Mary Jane Watson.

The still shot is the analytical unit of this image. The shot is a verbalized image in which a semiotic interplay occurs by the speaker, who tells the story about a girl who lives next door to his uncle's house, where the speaker lives. The speaker delivers the text (Representamen), and the image is delivered by the girl (Object). The relation between the image and the verbal items identifies the sense of introducing the girl. The aural text has two parts. The first part contains the demonstrative (that) and the noun (girl), while the second part contains the definite article (the), (girl next door), and the name of that girl (Mary Jane Watson). The two parts of this text are separated by a pause in the aural mode and a full stop (.) in the written mode. These extralinguistic elements (the pause and the full stop) have the sense of introducing the image. The subtitler of TT1 uses the strategy of preservation, where he translates the text without any deletion or addition, and he successfully uses (the full stop) in the items (تلك الفتاة.) to express the extralinguistic element, which has the introducing sense. Meanwhile, the subtitler of TT2 uses the strategy of omission by deleting the items (the girl) as if there is no introducing sense to that image.

The fourth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
–I'd like to tell you that's me next to her	لو ذلك كنت الشابّ بجانبها. أتمنى–	Substitution & explicitation	لو ذلك كنت الشابّ بجانبها أتمنى–	Substitution & explicitation	representational

The unit of analysis in this image is the still, which contains two actors, a girl and a young man beside her. The shot is a verbalized image in which a semiotic interplay occurs between the verbal items (next to her) and the young man who sits beside the girl. This shot has the representational metafunction in which the information in this shot reveals that the speaker is not the young man. The sense of whishing in the verbal items is not found in the sentence (I'd like to tell you) which has the literal meaning of (أود أن اخبركم). The speaker uses the pronoun (me) to reveal his wish to be his beloved's boyfriend, who sits next to her. These lexical items and the image lead the two subtitlers to use the strategy of substitution and explicitation to reveal the sense of wishing to be the young man beside the girl. The two subtitlers successfully render the items (I'd like to) into (أتمنى لو كنت)

The fifth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
–Aw, heck, I'd even take him	لا– أمانع صحبته حتى	Substitution & explicitation	لا– أمانع صحبته حتى	Substitution & explicitation	representational

The (Representamen) has the item (him), which is a pronoun that refers to the pronoun (me) in the previous subtitle. The verbalized image of a person who eats a sandwich sitting before the girl is verbalized with the items (Aw, heck, I'd even take him) (Object). The relation between these semiotic resources shows the representational metafunction in the subtitle (Interpretant). The intonation of the text and the reference to the previous image shows the sense of wishing. The two subtitlers successfully render the representational metafunction of this image of the items (Aw, heck, I'd even take him) into (لا أمانع صحبته حتى), which means the speaker's wish to be the friend to that young man, in the previous image.

The sixth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
--Hey! Stop the bus!	-مهلاً! أوقف الحافلة!	Omission	-مهلا! أوقف الحافلة	omission	representational

In this example, the verbalized image with the extralinguistic elements, which are the voice of the hand knocking at the glass of the bus's window and the image of that hand, as well as the loaded voice of the text starting with the item (Hey) have a representational metafunction. The sense of calling for help from the other students is to tell the driver to stop the bus so the speaker can ride with them. The two subtitlers unsuccessfully understand this metafunction by rendering the items (--Hey! Stop the bus!) into (مهلا أوقف الحافلة) as if the text and the extralinguistic elements are delivered to the driver, not the students. They use the strategy of omission. This representational metafunction is better rendered into (مهلا أوقفوا الحافلة) in the form of plural, not singular form (أوقف).

The seventh example:

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ST	TT1	Strategy	TT2	Strategy	Type of metafunction
–That's me	هذا أنا. –	preservation	أنه أنا–	substitution	representational

This image has the representational metafunction of introducing the speaker to the viewers by the verbal items (That's me) with the image of a young man in the bus's mirror. It is a verbalized image with a semiotic interplay between the verbal text and the image. The subtitler of TT1 uses the strategy of preservation by rendering the items (That's me) into (هذا أنا). In contrast, the subtitler of TT1 uses the strategy of substitution by rendering the items (That's me) into the items (إنه أنا) which have the certainty particle (إن) and the pronoun (الهاء) to make sense of certainty. The strategy of explicitation better renders this verbalized image by adding the item (الشاب) (young man) to the demonstrative (ذلك) instead of the demonstrative (هذا) and adding the pronoun (هو) before the pronoun (أنا). The subtitle will be (ذلك الشاب هو أنا)

The eighth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
Do not even think about it	إيّاك أن تجلس هنا .	explicitation	لا تفكر حيال ذلك	Preservation	representation

The unit of analysis in this image is still shot. The shot is a verbalized image in which a semiotic interplay occurs by the looks and extension of the girl's hands and putting her books on the chair beside her, preventing Peter from sitting on the bench and saying (Do not even think about it). The relation between the image and the verbal items identifies the sense of prevention. The subtitler of TT1 uses the strategy of explicitation in which the girl's hands and the pronoun (it) are rendered into (تجلس) (sit), in which "the subtitler attempts to explain the ST sign in a way that makes it comprehensible and accessible by the target audience." This image has the complementary aspect for the text, which is the sense of prevention, and the subtitler of TT1 successfully renders the representational metafunction of the items (Do not even think) into (إيّاك أن) in addition to the adverb of place (هنا). The subtitler of TT2 uses the strategies of preservation in which the items (Do not even think about it) are rendered into (لا تفكر حيال ذلك). The subtitler of TT2 unsuccessfully renders the representational metafunction of this image.

The ninth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
No wandering. Proceed	لا... تتسكعوا. توجّهوا مباشرة--.	substitution	لا تتسكعوا. توجهوا مباشرة توقف	substitution	representational

direct--	كفى.

Knock it off.

The speaker in this shot is the teacher responsible for this trip to Columbia University's Science Department. He talks to the students of Midtown High seniors to behave correctly. As he talks to them, a student throws a small blue ball. His facial expression angers him, and he catches the ball, saying (knock it off) with his hand. The pronoun (it), facial expression, and hand movement reveal the annoying sense. The relation between the verbal text and the semiotic choices has a representational metafunction in which the two subtitlers use the substitution strategy. It is more accessible to the target viewers, rendering this metafunction into (كفى) by the subtitler of TT1 while into (توقف) by the subtitler of TT2.

The tenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
Proceed up the steps and into the building.	إصعدوا درجات السلم وادخلوا المبنى.	Omission	–اصعدوا السلم –وادخلوا المبنى	omission	representational

In this example, Peter raises his right hand in response to the girl as she heys the two girls behind Peter. At the same time, the teacher talks to the students about how to proceed up the steps and enter the building. This image is non-verbalized because the representational metafunction is kept in the image and does not appear in the subtitle. Viewers understand that the sense of raising a hand means to hey someone, but the girl raises her hand to Peter or the other two girls. The two subtitlers use the strategy of omission. They differ in the use of (درجات السلم) by the subtitler of TT1 in rendering the items (the steps), while the subtitler of TT2 renders the items (the steps) into (السلم).

The eleventh example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
Won't you be needing this? -Thanks, Dad	ألن تحتاج إلى هذه؟ . شكراً، أبي	Preservation	ألن تحتاج هذه؟ -شكرًا	Preservation	representational

In the verbalized image shot above, the demonstrative (this), which refers to the bag in the image, has an identification relation. The two subtitlers use the preservation strategy in rendering the demonstrative (this) into (هذه). The demonstrative (this) is related to the image by the bag itself, which is the representational metafunction of the demonstrative. It is better rendered into (ألن تحتاج إلى هذه الحقيبة؟) by the use of the strategy of explicitation.

The twelfth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
This is the most advanced electron microscope on the Eastern Seaboard.	إنه المجهر الإلكترونيّ الأكثر تطوّراً على الساحل الشرقيّ.	Preservation	إنه المجهر الإلكترونيّ الأكثر تطوّراً على الساحل الشرقيّ.	Preservation	representational

This image contains a giant microscope. It is a verbalized image in which Peter describes the microscope as the most advanced electronic in the US eastern Seaboard. The relation between the verbal mode and the visual image shows the

representational metafunction. The two subtitlers successfully render this image using the preservation strategy.

The thirteenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
Arachnids from all three groups possess…	العناكب من المجموعات الثلاث تملك…	omission	العناكب من المجموعات الثلاث تملك…	omission	representational

This is a non-verbalised image in which the girl is upset by the young man beside her, and his hand touches her hair. The girl says something like (oh come on) with her face in an annoying manner, and her hand pushes the young man's hand from her hair. A woman's voice talking about the three groups of spiders co-occurs in this situation. The representational metafunction of the relation between the aural items of the girl and her facial expression and hand movement reveals the sense of annoyance toward the young man. The two subtitlers unsuccessfully use the strategy of omission.

The fourteenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
...has the ability to jump	...تمتاز بقدرتها على الوثب	Preservation	...تمتاز بقدرتها على الوثب	Preservation	representational
to catch its prey.	للإمساك بفريستها.		للإمساك بفريستها.		

In the above example, there is a verbalized image. The shot has the voice of a woman talking about one type of Spider, which is called (the Delena spider). When she talks about the ability of this kind of Spider, the camera turns to the Spider as it jumps from one branch of the tree to another. This shot has representational metafunction due to the relationship between the verbal and image modes. The two subtitlers unsuccessfully render the items (has the ability) into (تمتاز بقدرتها) in which he substitutes the verb (has), which means possession into (تمتاز) (recognizes) with the addition of the attached pronoun (الهاء) with the item (قدرة) (ability), where no such pronoun in the ST. It is better rendered into (لديها القدرة على)

The fifteenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
For the school paper?	لأجل صحيفة المدرسة؟	explicitation	لأجل صحيفة المدرسة؟	explicitation	representational

The image implies a question by Peter raising the camera and looking at the woman who talks about the spiders. The relation between the verbal mode and the extralinguistic element of the image shows the representational metafunction. It is a verbalized image in which the question mark verbalizes the implied question. The two subtitlers successfully render these items by using explicitation.

The sixteenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
No text	no subtitle	omission	No subtitle	omission	representational

The representational metafunction of the relation between the women's verbal mode is the interjectional response particle (m–hm) and her head shaking from up to down. This image is a non-verbalized one in which the two subtitlers use the strategy of omission so the viewers understand the image's meaning.

The seventeenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
VENTING GAS CHAMBER	no subtitle	omission	No subtitle	omission	representational

It is a non-verbalized image due to the omission strategy adopted by the two subtitlers. The relation between the verbal mode, the written clause with capital letters appearing in the computer, and the image of a person in the chamber filled with gas shows the representational metafunction. The two subtitlers unsuccessfully use the strategy of omission. This image needs to be subtitled as (تصريف الغازمن غرفة الإختبار).

The eighteenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
–One, two, three. That's it!	١، ٢، ٣ – . إنتهت المباراة!	substitution	واحد، اثنين، ثلاثة. هذا هو	Preservation	representational
–Who's the man?	من هو البطل؟!		من هو الرجل؟		

The image is verbalized by the referee hitting the ground three times, saying (one, two, three) and then saying (that's it), while the Bon Saw defeats the rival. The semiotic meaning of hitting the ground three times, saying one, two, three, means that the game is over. The verbal mode of (That's it), which contains the demonstrative (that), the contraction form of the verb ('s), and (it) does not mean (the game is over). The relation between the verbal mode and the image has the representational metafunction of winning the match. The subtitler of TT1 successfully renders the items (That's it) into (إنتهت المباراة) by the use of the strategy of substitution. In contrast, he unsuccessfully renders the numbers into (1,2,3) cardinal numbers in English, not Arabic. At the same time, the subtitler of TT2 successfully renders the numbers into Arabic form (واحد، اثنين، ثلاثة), whereas the items (That's it) into (هذا هو) by the use of the strategy of preservation.

The nineteenth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction

-Winner!	الفائز!	preservation	الفائز!	Preservation	representational

The verbalized visual image shows the referee raising Spider-Man's hand and saying (winner). The relation between the verbal mode and the image shows the representational metafunction. The two subtitlers successfully render the item (winner) and the image into (الفائز)

The Twentieth example:

ST	TT1	Strategy	TT2	Strategy	Type of metafunction
No text	no subtitle	omission	No subtitle	omission	representational

In this non-verbalized image, the representational metafunction is achieved by separating the two hands. The separation of the two hands means that Peter's uncle is dead. These two subtitlers use the strategy of omission so the viewers understand the meaning of death from the image.

6-Conclusion

In achieving the representational metafunction in subtitling, the film will be more understandable and accessible to the target audience. The strategies help analyze and assess the subtitling of the image and its relation to the other modes of

communication. What can be concluded from the data discussion above is that the subtitler of TT1 successfully renders (12) examples with a percentage of 60% due to the accurate understanding of the representational metafunction in images, while unsuccessfully renders (8) examples with the percentage of 40%, due to the inaccurate understanding of the representational metafunction in images. Moreover, the subtitler of TT1 successfully renders (9) examples with a percentage of 45% due to the accurate understanding of extralinguistic elements of the representational metafunction in images, while unsuccessfully renders (11) examples with a percentage of 55% due to the inaccurate understanding of extralinguistic elements the representational metafunction in images. This verifies the two hypotheses of this study. What is related to the main strategies used in the adopted model? The first strategy is the preservation, which is used (6) times by the two subtitlers and forms (30 %). The second strategy, explicitation, is used by the subtitler of TT1 (2) times and forms (10 %), whereas the subtitler of TT2 uses it (1) times and forms (5%). The third strategy, generalization, is not used by the two subtitlers. The fourth strategy, substitution, is used by the subtitler of TT1 (3) times and forms (15 %).

Moreover, it is used by the subtitler of TT2 (4) times and forms (20 %). The last strategy is omission, which is used by the two subtitlers (7) times and forms (35 %). At the same time, the two subtitlers use both strategies of substitution and explicitation (2) times and form (10%). From the analysis above, it can be concluded that the omission strategy is dominant over other strategies.

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