

**تأثير السياق الثقافي على استراتيجيات ترجمة
الحاشية السينمائية في الترجمة السمعية والبصرية
إلى اللغة الإنجليزية: فيلم "الرسالة" كنموذج دراسة**
**The Impact of Cultural Context on
Subtitling Strategies in Audiovisual
Translation into English "The Message
Film" as Case Study**

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الكلمات المفتاحية: الثقافة، السياق، الترجمة السمعية البصرية، الترجمة المرئية، فيلم
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**Keywords: Culture, Context, Audiovisual Translation, Subtitling and
the Message Film.**

المخلص

يتناول هذا البحث دراسة تأثير الاختلافات الثقافية في ترجمة النصوص الثقافية في عملية ترجمة الحاشية السينمائية من اللغة العربية إلى الإنجليزية، مع التركيز على تحليل حالات من فيلم "الرسالة". كذلك يسلط الضوء على كيفية التعامل مع الفوارق الثقافية، والفكاهة، والأمثال ضمن الترجمة، وكيف يمكن للمترجم توظيف هذه العناصر في النص المترجم الية (TT). كما يبرز البحث أن ترجمة المصطلحات التاريخية العربية إلى اللغة الانكليزية في الحاشية السينمائية تؤثر بشكل كبير على فهم وتقدير النص الأصلي (ST) لدى الجمهور غير الناطق بالعربية. حيث الكثير من هذه التعبيرات والمصطلحات تحمل دلالات ثقافية عميقة، وتعكس معاني مرتبطة بالسياقات الاجتماعية والسياسية والتاريخية. وتتمثل التحديات الأساسية في الحفاظ على جوهرها الثقافي، مع جعلها مفهومة وسهلة التواصل مع المشاهدين غير المسلمين بالثقافة الأصلية عند مشاهدتهم للنصوص المترجمة في الحاشية السينمائية .

اعتمد الباحث على عينات تم اختيارها من مقاطع الكلام من فيلم "الرسالة"، وكذلك على نظرية نابان لعام ٢٠١٢ لتحليل النصوص المترجمة ، لتحديد مدى (دقة وسهولة القراءة) في النص المترجم في الحاشية السينمائية إلى اللغة الهدف. وتهدف الدراسة أيضا إلى دراسة مدى تأثير ترجمة سياق النصوص العربية التاريخية والفلكلور في ترجمة الحاشية السينمائية . كذلك بينت الدراسة هناك تأثير واضح في ترجمة وفهم السياق الثقافي للتعبير التاريخية والثقافية المترجمة في الحاشية السينمائية من ناحية (القراءة والدقة) . وأظهرت الدراسة ان نسبة (الدقة ٤٠٪ ونسبة القراءة ٦٠٪) .

Abstract

This paper explores how different cultural contexts and expressions affect subtitling translation, from Arabic into English focusing on case studies taken from "The Message" movie

. It can analyse how cultural nuances, humour, and proverbs are handled in subtitles, and how the translator can employ these expressions in English as subtitle TT. Translating Arabic historical terminologies into subtitles has a profound impact on the comprehension and appreciation of the source text ST by a non-Arabic-speaking audience. The challenge in translating them lies in preserving their essence while making them accessible and relatable to viewers unfamiliar with the culture.

The researcher relied on samples, which were randomly selected speech segments from The Message, and depended on Naban's 2012 model of analysing the subtitle texts to determine the extent of accuracy and readability in the subtitle translated into the target language. The study also aims to examine the extent of the impact of translating the textual context of Arabic historical texts and vocabulary in subtitle translation. The translator should use tools to convey the intended meaning according to subtitle translation. The study also demonstrated a clear impact of the cultural context on the translation of expressions, particularly historical and cultural expressions. The study



showed that the accuracy rate was 40% and the readability rate was 60% of rendering such expressions into English.

1. Introduction:

The evolution of audiovisual translation hence for (AVT) has significantly reshaped the way we consume and interpret foreign content, particularly in an increasingly globalized world. Subtitling, as one of the most prevalent forms of translation for films and television, serves not only as a bridge between languages but also as a conduit for cultural exchange.

The effectiveness of subtitles frequently depends on their capacity to negotiate and communicate the complexities of cultural context, which includes linguistic quirks, social mores, and cultural allusions that might not have exact translations in the target language.

With a focus on the movie "The Message," this study explores how cultural context affects the subtitling techniques used in audiovisual translation. Because of its profoundly ingrained cultural and religious significance, the historical drama "The Message," which examines the life of the Prophet Muhammad and the founding of Islam, presents particular difficulties for translators. Because of the film's substance, the subtitling process requires careful thought, as translators must strike a balance between maintaining the original text's integrity and making the film accessible to a wide range of viewers.

The researcher selected randomly some expressions and terminology with some "video clips" from the Arabic movie "The Message", subtitled, and analysed the translation of subtitles according to Nababan's model (2012). And find how the cultural context affects the translation.

According to Nababan's model (2012), a translation achieves high standards of accuracy, readability, and acceptability—all of which are components of overall quality—it is deemed excellent. The most important factors are accuracy, readability, and acceptance. Accuracy must be the first priority for translators in order to produce high-quality output. Readability is essential to preserving translation accuracy, especially when displaying translated terms in subtitles. The study focuses on audiovisual products intended for audiences.

Aim of the Research:

It explores the impact of translating the textual context of Arabic historical texts and terminologies within the realm of audiovisual translation, focusing specifically on the subtitling of the film "Message." It seeks to identify and analyze the tools employed by translators to effectively convey the intended meaning through subtitles, emphasizing the strategies and techniques used in the translation process. Additionally, the study examines the significance of understanding both cultural and linguistic contexts in accurately translating cultural expressions, assessing



how well these translations conform to the original Arabic historical texts in the context of audiovisual translation. Furthermore, the research investigates how Navban's theory was applied to evaluate the balance between accuracy and readability in the subtitle translation of Arabic cultural expressions, analyzing the extent to which these translations maintain fidelity to the original texts while ensuring comprehensibility for viewer

2.The challenges Audiovisual Translation

Audiovisual translation (henceforth AVT) is considered a modern prospering domain within the field of TS. Gambier (2010) states that "AVT has become more familiar and more frequently discussed in translation studies since the 100th anniversary of cinema (1995), which also coincided with the booming of the so-called new technology." Wang (2020) says that AVT is concerned with all types of films, movies, video clips, television shows of all sorts, computer games, video games, etc. AVT is also known as *Multimedia translation* and *Screen translation* because it covers all the areas with multimodality and includes all shows and programs broadcasted on television or distributed via the screen.

Luyken (1991) shows that Audiovisual translation(AVT) typically means the transformation of the verbal contents and components that are contained in an audiovisual work such as an image, a video, a movie, a song, a speech, a slideshow, etc. from Source Language SL to Target Language TL.

Giri (2018) explains that AVT can be defined as "a discipline that is much more than mere transfer as pictures, music, sounds, and other non-verbal elements are also involved in the process, making it a kind of multi-semiotic transfer.

In addition to the technicalities of the production (such as the use of time-code for subtitling) and the language transfer, sociocultural factors have to be highlighted since the value systems and the lifestyle of the people are reflected in TV programs and films. (ibid).

Chiaro, (2009)urges that the AVT translator, besides knowledge of a given language (grammar, vocabulary), must have a thorough knowledge of the colloquial language and the jargon of a given language.

3.Modes of AVT

There are Four modes of AVT yet currently, THREE modes are more important and curtail than others, which we explain below: subtitle, dubbing, voice-over, subtitling, and fan subbing (Baker,2011: 157).

3.1 Subtitling

According to Chiaro (2009), subtitles as "rendering verbal messages in film media into different languages in the form of one or more lines of written text presented on the screen following the original written message" (p. 148). He states Subtitles are typically displayed at the bottom of a



picture, either center or left-aligned, with one or two lines of 30–40 characters including spaces (p.149).

Subtitling is described as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in sync with the original verbal message” Gottlieb (2004,p: 86).

3.2Dubbing:

Chiaro (2008) defines dubbing as "a process that entails the replacement of the original speech by a voice track that attempts to follow as closely as possible the timing, phrasing, and lip movements of the original dialogue" (p.141).Voice-over

Hernández Bartolomé and Mendiluce Cabrera (2005) define voice-over as consisting of the simultaneous broadcasting of the original soundtrack and the translation, where the sound of the original is lowered while the voices reading the translation are superimposed about two seconds after the original one has started, and they often finish at the same time”.

Gonzales (2019) explains that, together with interlingual subtitling, lip-synchronized dubbing, or lip-sync, is one of the two most popular forms of cinematic translation. Dubbing is the process of re-recording the original voice track in the target language with actors and voices in audiovisual translation.

Baker and Hochel (1998) define dubbing as "the replacement of the original speech by a voice track that attempts to follow as closely as possible the timing, phrasing, and lip movements of the original dialogue” (p.13), indicating the synchrony of lips. Revoicing in the same language, such as when the original scene is filmed against a noisy background and post-synchronization is necessary to record the original conversation, is often referred to as "dubbing." Additionally, he notes that it is an oral translation method that makes use of the screen translation's acoustic channel.

González (2018) defines dubbing as “replacing the original dialogue and actors’ voices with new lines in the languages of the countries where the film was to be released” (p. 18). Petillo (2008) describes this mode along with subtitling as the most used mode in AVT. Diaz-Cintas (2009) considers dubbing a type of interlinguistic AVT. This type suggests changing the SL’s original soundtrack and replacing it with a new one that matches the country's TL intended for the show to be broadcast. Dubbing is considered target audience-oriented since the translator should adapt the ST material to match the standards in the TL.



3.3 Voice-Over

Luyken et al. (1991) define this mode as translating the source message faithfully, which is done in a simultaneous mode and used in a monologue context. This can be seen mostly in interviews where a question is answered by multiple replicas of a single person. Voice-over is done by muting the soundtrack of the original message and replacing it with a soundtrack of the target message. Accents, regional dialects, and peculiarities of the speaker are neglected in this type of AVT. Petillo (2008) explains that voice-over has its benefits, such as its reasonable cost compared to dubbing, and its drawbacks, such as the bore it might cause to the audience due to the existence of voices that have to cope with the original audio.

4. Technical Specifications of Subtitle Translation

Subtitle translation is a technical process. Usually, companies that specialize in this type of translation have their own language tool that the translator uses; therefore, a client knows that their requirements will be met.

Usually, these requirements (or technical specifications) are: **the number of characters** that should be on the screen and **the length of time of the subtitle**, meaning, for how long a subtitle should be seen on the screen.

In theory, subtitles usually consist of one or **two lines of an average maximum length of 35 characters or words**; however, in some cases, there can be up to 39 and 43 characters. They are either centered or aligned left. However, in some countries like Japan, for instance, subtitles may appear vertically.

Currently, there are also professional subtitle translation programs such as **(Subtitle Edit)** that work with pixels, not characters, allowing for proportional lettering, which means that linguists can write as much text as possible, depending on the font size being used and the actual space available on screen, but this software is still expensive and not so widely used. **(Subtitle Edit)** (ibid).

5. Culture and The translation of Audiovisual terminologies

Kashoob (1995:14) regards culture as a part of language describing it as the habits that people acquire from society.

Frith and Mueller (2003:28) show that culture is neither inherent nor innate. Instead, it is formally or informally learned, and to enable communication between individuals, it is shared by groups. There is an important relationship between culture and language: understanding a culture is determined by understanding its language, and a language, in turn, cannot be understood far from its cultural context (p.31).



It can be noticed how culture affects the language of a certain group by examining the vocabularies it employs, a notion raised earlier in the Sapir-Whorf Hypothesis of language relativity (Yule,2010,p,125).

Shiyab (2006:128) shows that there are differences in understanding cultures and their linguistic elements which are of four kinds: (1) the behavior of people related to language which leads to misunderstanding due to the failure to grasp the language, (2) non-verbal behavior of people, (3) the attribution based upon other people; and finally (4) the group bias.

6. Strategies Adopted for Translating Cultural-Specific Terms and Concepts

By presenting all the issues related to translating culturally specific terms and concepts, we notice that a cultural gap can be created when a translator comes to translate culturally specific terms or concepts. It's always been a challenge for the translator to solve the problem of culturally specific words and terms. Some linguists provided some procedures and techniques to help the translator when translating these terms and concepts, among those linguists is Graedler (2000, p.3), he put four techniques to help solve this issue:

1. To make a new word that fits the target culture
2. Explaining the meaning of the SL expression instead of translating it.
3. Keeping the SL term as it is without change.
4. Looking for a word in the TL that seems similar to or has the same "relevance" as the SL term.

Harvey, who defined cultural-specific concepts as "the terms which refer to concepts, institutions, and personnel which are specific to the SL culture" (Harvey, 2000, p.2), provided another four procedures to translate cultural-specific terms:

1. Functional Equivalence: It means using a referent in the TL culture whose function is similar to that of the source language (SL) referent.
2. Formal Equivalence which means a 'word-for-word' translation.
3. Transcription or 'borrowing': It stands at the far end of SL-oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the SL by the reader is presumed, transcription is accompanied by an explanation or a translator's note.
4. Descriptive translation: It uses generic terms to convey the meaning. It is used in a wide variety of contexts where formal equivalence is considered insufficiently clear.



Culture and its impacts on Audiovisual Translation

Culture is a set of behaviors that a group of people share and as we discussed previously, cultures are different and it includes language, anthropology, sociology, religion, and politics(Muller, 2005,p:54).

When it comes to the link between culture and translation, we will understand that these two fields are strongly connected but in which way? We saw that culture includes language besides religion, politics, etc.

Translation, in fact, is concerned with all these things, when a translator wants to translate a text, he will take into consideration all the above concepts, and on the top, is of course, language, then he will have to deal with the sociology, anthropology, politics and religion of the target language (Wagner,1975,p:47)

Roman Jakobson(1959) distinguishes three types of translation:

- (1) Intralingual translation, or *rewording* (an interpretation of verbal signs by means of other signs in the same language).
- (2) Interlingual translation or *translation proper* (an interpretation of verbal signs by means of some other language).
- (3) intersemiotic translation or *transmutation* (an interpretation of verbal signs by means of signs of nonverbal sign systems).

"Different types of translation can be determined depending on the predominant communicative function of the source text or the form of speech involved in the translation process. Therefore, translation has many types that can be distinguished: literary and informative translation and written and oral translation" (Jakobson in Hatim and Munday, 2004, p.5).

Translation is of so much importance when it comes to dealing with two cultures, due to the differences between culture, it would be hard, if not impossible, to communicate, so basically, translation is like a bridge between cultures and not only between languages.(ibid).

The role of the translator is to decrease the gap between the two languages he is dealing with, and that can be achieved by decreasing the gap between the two cultures. "the mechanism of translating a text a formulated in the language A into the language B means formulating the text b in the language B so that the reader would have the same or similar associations as the reader of the text a" (Wojtasiewicz, 1992, p.2).

It's so important for the translator to have a good knowledge of the target culture; the key to produce a good, accurate translation is to understand the text, and to be familiar with the target culture.(ibid).

The role of the translator is the same as the role of the cook, so the latter actually collects all the ingredients, mix them all together, to produce a good plate that would satisfy the recipient. And that thing reminds us of the translator, when he deals with all the differences and the problems he



faces from the differences between languages and cultures, to produce a well-made translation that would satisfy the target reader.

One of the most difficult problems that a translator face is the untranslatability, but that what Cattfort proved wrong, a text can be culturally untranslatable which means it cannot be translated but this time, in cultural limits "Cultural untranslatability arises when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the TL is a part.

For instance, the names of some institutions, clothes, foods and abstract concepts, amongst others"(Cattfort, 1965). That's why loss in translation happens sometimes, when the translator deals with two different culture that each has its own idioms and concepts, if he denied the fact that the text may be untranslatable and he translated it any way, the target text may not be as good and comprehensible as the source text which is something nonnegotiable.

House (2016, p.6) also mentioned that the relationship between translation and interpreting on one hand and intercultural communication on the other hand, has not been researched. Although some linguist like David Katan has tried this, but it was a fail.

This method is so similar to what House (1977) called: cultural filtering. And what she also presented, covert translation, and in covert translation, the translator takes into consideration the target culture and all its regulations in order to make an acceptable translation to the receptor. "in order to meet the special needs of the new addresses, the translator must take different cultural presuppositions into account and create an equivalent speech event in the target culture." (House, 2016, p.4). In order to achieve this translation, the cultural filter must be applied.

Newmark put culture bounded words in five groups: "ecology", "material culture", "social culture", "organizations, customs and ideas", in addition to "gestures and habits". (1988,p.103).

The explanation and definition of each one down below:

1. Ecology: According to Newmark, "this category includes animals, plants, local winds, mountains, and plains". (Newmark, 1988, p. 96).
2. Material culture: this category includes elements like food, clothes, housing, transport, and communications (ibid,p.103). for example, Newmark suggested kimono (ibid: 97).
3. Social culture: this category includes work and leisure, and is exemplified by patisserie and boule (ibid, p. 98–99, 103).
4. Organizations, costumes, and ideas: "Political, social, legal, religious, and artistic aspects all belong to this category that refers to the political and



social life of a country, for example, Riksdag" (ibid, p.99, 103). As well as historical elements, like le Grand Siècle (ibid.,p. 101).

5. Gestures and habits: "This category refers to how people of different cultures behave differently in certain situations, like when greeting each other with a kiss or a handshake" (ibid.p. 102).

6. The Concept of Context within Audiovisual Text

Context is the physical and psychological setting of language. The context is the key to determining the meaning of language.

"The context is a small subpart of the universe of discourse shared by speaker and hearer and includes facts about the topic of the conversation in which the utterance occurs, and also facts about the situation in which the conversation itself takes place The exact context of any utterance can never be specified with complete certainty. The notion of context is very flexible (even somewhat vague)." (Mey 1993:68).

The situations which prompt people to utter speech, include every object and happening in the universe. In order to give a scientifically accurate definition of meaning for every form of a language, we should have to have a scientifically accurate knowledge of everything in the speaker's world. The actual event of human knowledge is very small, compared to this." (Bloomfield 1935:139).

Cultural context is related to the society where individuals are raised in and at how the culture affects behavior. It incorporates values that are learned and attitudes that are shared among groups of people. It includes beliefs, meanings, customs, ideas, language, norms.(ibid).

8.Context and Translation

Context and linguistic context are considered one of the most important key elements in correct translation, and have a major role in understanding the translated text through the correct context.

Gambier (2013) describes the process of translating is very intricate and necessitates a thorough comprehension of context. The foundation of any successful translation is, in reality, context. It is necessary to ensure that the text's original meaning, tone, and aim are maintained. The importance of context in translation shown in the following points:

8.1Resolving Ambiguity

The function of context in establishing meaning and clearing up ambiguity is one of the main reasons it is so crucial in translation. Without context, a translator could easily select the incorrect interpretation of many words because they have various meanings.

For instance, the word "bank" in English could describe a financial institution, a riverbank, or even the tilting of an airplane as it is in flight. The only way to translate a word correctly is to look at its context.



In a similar vein, colloquial language frequently resists precise translation. You can't translate a term like "break a leg," which is colloquial for "good luck," word for word without losing its meaning. Context enables the discovery of a culturally equivalent expression that conveys the same idea(ibid).

8.2 Considering Cultural Differences in Translation

Cultural quirks emphasize the significance of context in localization even more. There is a close relationship between culture and language, and many references are specific to a particular historical or social setting(ibid).

In certain cultures, a joke or metaphor that works well might not be understood or accepted in others.

Additionally, different languages and cultures have different rules for formality and tone. A phrase that is perfectly acceptable in one language could be too familiar or even offensive in another. By providing context, you may help the translator navigate these subtleties.

8.3 Determine the Target Audience for the Translation

Steiner,(1998). shows that the context can also be achieved by being aware of the text's goal and target audience. The target audience has a big impact on the word choice and tone. For example, a legal document must be precise and authoritative, but a marketing brochure often has to be more engaging and persuasive.

Additionally, the purpose of the text—whether it be to instruct, entertain, convince, or inform—directs the translation process. When translating a scientific paper, precision and lucidity are crucial, but when translating a novel, it's more crucial to preserve the original's literary style and emotional nuance.

8.4 Examining Grammar

Context is also crucial in the fields of syntax and grammar. Different languages have different syntactic patterns. For instance, in English, adjectives usually come before nouns, whereas in many other languages, they come after.

A translator must understand the sentence or paragraph's broader context in order to guarantee that the translated content flows correctly in the target language.

Context also plays a significant part in number and gender agreement. Although the native language may not express these grammatical components directly, context aids the translator in choosing the appropriate forms. In this manner, the grammatical integrity of the text is maintained(ibid).

8.5 Maintaining the text's consistency

It is crucial to use language consistently in domains such as technical, medical, or legal translation in order to prevent misunderstandings or



confusion. You can make sure that particular terms are utilized consistently throughout the text by including context.

A translation may become unclear or lose its logical flow if the context of the text is not well understood, making it challenging for the reader to follow the argument or story.

The context is the bedrock **حجر الأساس** of effective translation. Your translations run the danger of being erroneous, deceptive, or even nonsensical without context. To create a translation that genuinely connects with the intended audience, the larger context—which includes linguistic, situational, and cultural elements—is essentially necessary (ibid).

Venuti (1995) says that the context of non-equivalent translation, particularly in the realm of subtitle audiovisual translation, the translator faces the challenge of conveying the intended meaning of the source text within several constraints. These include time limitations, space restrictions (character count), and the need for synchronization with visual elements. Here are some common ways the translator handles these difficulties:

1. Condensation and Paraphrasing:

Summarization: The translator frequently has to distill the original dialogue into a more manageable format while maintaining its essential meaning and impact due to time and space constraints. With order to convey the same information with fewer words, this may need paraphrasing. A larger sentence, for instance, could be condensed into a more concise statement that nonetheless conveys the main ideas of the original.

2. Cultural Adaptation:

Cultural References: The translator may modify or substitute phrases that are well-known to the target audience for any cultural references that are included in the source text but do not have exact translations in the target language. For instance, if a character mentions a customary cuisine that is specific to their culture, the translator may replace it with a comparable dish that makes the target audience feel the same way (ibid).

3. Dynamic Equivalence:

By making sure that the translation evokes comparable feelings and meanings, the translator may prioritize dynamic equivalency over formal equivalency. To guarantee that the audiences of both languages have similar emotional and contextual resonance, this frequently calls for flexibility in word choice and phrasing.

4. Maintaining Tone and Style:

Character Voice: The translator must maintain the original tone and style of the characters, particularly in audiovisual content. Whether a



character is formal, amusing, sad, or angry should all be conveyed through the subtitles. To successfully portray the character's desired tone, the translator may modify the terminology, phrase structure, or even punctuation (ibid).

5. Gaps and Challenges:

The translation gaps, the following tactics could be used:

1. Omission: Less important details may occasionally be left out in order to adhere to time and length restrictions for the subtitle, especially if doing so does not materially change the main idea.
2. Footnotes or Extra Context: Translators may include succinct explanations for terminology that are complex or culturally significant in more formal or educational settings where subtitles may provide more room.
3. Contextual Clues: Even if not every word is translated, viewers can still deduce meaning by using contextual cues from the images or the surrounding language to fill in any possible comprehension gaps.

9.The adaptation of Model Analysis

Nababan's (2012) model is a doubt of data analyses, which focuses on accuracy and readability.

When a translation achieves high levels of accuracy, readability, and acceptability—all of which contribute to its overall quality—it is deemed excellent, according to Nababan (2012). The most important factors are (accuracy, readability, and acceptance). Accuracy must be the first priority for translators in order to produce high-quality output.

Readability is essential to preserving translation accuracy, especially when displaying translated terms in subtitles. The study focuses on audiovisual products intended for audiences.

9.1Accuracy in Translation

Accuracy, according to Nababan (2004), is the ability to accurately understand a message in the source language and authentically translate it into the destination language. This means that the original language must be used to express the message without any additions or reductions.

Nababan's accuracy rating instrument (NARI) consists of three tools for evaluating the concept of accuracy; each tool has a unique score. The first one, "accurate," contains three scores that indicate how accurately and authentically the source language's meaning is translated into the target language. With two scores, the second, on the other hand, is "less accurate, which indicates that the meaning in the SL is conveyed to the TL less accurately." Last but not least, "inaccurate" receives a score of one, signifying a total inability to accurately represent the source language message, frequently leading to omission or deletion.



9.2 Readability in Translation

Readability, as defined by Nababan's (2012) model, includes elements like the average sentence length, grammatical complexity, and the use of new terminology. Low readability levels are caused by a number of factors, which makes comprehension difficult, especially for readers who are not multilingual. These components include overuse of punctuation, complex phrase patterns, unclear language, and incomplete sentences. Known as Nababan's Readability Rating Instruments (NRRI), Nababan presents three tools for evaluating readability, each of which is given a unique score.

Three points are awarded to the "readable" instrument, indicating that the text is simple to understand. Two scores are assigned to the "less readable" test, indicating comprehension issues brought on by vague or confusing interpretations. One score is given to the "unreadable" instrument, signifying a total lack of comprehension. According to Richard et al. in Nababan (1999), readability is a measure of how simple a text is to read and comprehend.

10. Factor Scale Qualitative Parameters

Readable: The translation of words, phrases, clauses, and sentences is simple for the reader to comprehend.

Less Readable: The translation is intelligible to the readers. However, they believe that understanding it takes multiple readings.

Unreadable: Readers find it challenging to grasp the translation.

Acceptability

Acceptability is a crucial component of translation quality and is intimately related to the ideas of naturalness and the reader's perspective. According to Williams (2004), acceptability is the extent to which a translation conforms to the target language's linguistic conventions. Conforming to the target audience's cultural standards is necessary to get acceptability. Using unusual language structures or functions that deviate from these conventions may make it more difficult for the target reader to understand.

Acceptability hinges on the naturalness of the language in the translation, ensuring it resonates with the target language. A translation achieves acceptability when readers perceive it as if they were reading an original text composed in the target language. This implies that the target text flows naturally. Nababan (2012: 15) proposes a rating scale for acceptability, providing a framework to assess the naturalness and reader reception of translations.

11. Data analysis

Three segments from the movie "The Message" which are displayed with English subtitles in AVT format were chosen. According to Nababan's Model, the translation process emphasizes the impact on cultural context.



ST 1:

-الدم... الدم....ويحا بنو عبد الدار...ويحا حماة الاديار...ضربا بكل بتار...
-نحن بنات طارق...نمشي على النمارق.....والدر في المخانق....والمسك في المناطق...
-ان تقبلوا نعانق...ونفرش النمارق...وان تدبروا نفارق...فراق غير وانق (فلم الرسالة-
الاصدار الاول ١٩٧٦)

TT:

-Blood for blood! Oh , Banu Abd Al-dar....Oh, defenders of home and hearth ...strike with sharpened with swords.
-We the daughter of Tariq...walk gently across soft cushions...whilst the house is smothered .. .with the scent of Musk.
-If you advance, we will embrace you and speared soft rugs beneath you.
-But if you retreat, we will leave you, leave you forever. (Translated by:Dar AL-Synamaa 1976),

Discussion:

The speech was Hind's speech in the *Battle of Uhud* in the movie The Message, where Hind wanted to encourage her army and give them the motivation to fight the Muslims, and the purpose of it was also to generate enthusiasm among her army. The challenge in translating them lies in preserving their essence while making them accessible and relatable to viewers unfamiliar with the culture.

"الدم... الدم " (Blood... blood)" is translated as "Blood for blood!". This phrase carries significant cultural and emotional weight in the Arabic tradition, often signaling a call for revenge or justice. The translator adapts the phrase in a way that captures its dramatic intensity and urgency, making it resonant for an English-speaking audience, while slightly altering the original structure. The use of "for" creates a sense of purpose or intent that might resonate more effectively in English.

The translator shows consideration for cultural expressions and context in TT subtitle translation in a number of ways, including:

-Cultural Nuances: In the context of Arab history, the phrase "بنو عبد الدار" (Banu Abd al-Dar) is used to refer to a particular historical and cultural group. In order to show respect for the term's cultural significance and uniqueness, the translator keeps the original name in the target text.

-The phrase "ويحا حماة الاديار" has an emotional and thematic resonance. It translates to "Oh, defenders of home and hearth." By highlighting the themes of defense and protection, which are central to both texts, the translator successfully conveys the emotional impact of the original Arabic. This selection makes the source text approachable to the intended audience while expressing the sense of urgency and bravery found in it.



Direct Translation vs. Adaptation: When doing so improves comprehension, the translator decides to modify phrases instead of translating them directly. For example, "ضربا بكل بتار" translates to "strike with sharpened swords," which is simple and understandable for a reader who speaks English. This adaptation reflects the intensity and urgency of the action while maintaining the original meaning and making it easier to visualize.

Contextual Translation: The translator takes into account the larger background, which encompasses ideas of honor, solidarity, and conflict. The translator successfully negotiates cultural expressions and context by selecting phrases that are relatable to English audiences, keeping important terms, changing phrases as needed, and encapsulating the original text's emotional and thematic core. To translate the subtitle into English, the translator employed a number of tools.

- **paraphrase:** To communicate the meanings of expressions, the translator uses paraphrase. For example, the translation of "نمشي على النمارق" (we walk on soft cushions) is "walk gently across soft cushions." This method makes the visual more fluid in English by capturing it without translating it word for word.

- **Cultural Adaptation:** The expression "المسك في المناطق" (the musk in the surroundings) is translated as "the scent of Musk." While "musk" is a term that might be unfamiliar to some, it's still a fragrance well-known in many cultures. The translator here uses familiar vocabulary to imply richness without confusion.

- **Maintaining Poetic Elements:** The ST appears to be poetic, rich with imagery and rhythm. The translator seeks to retain some of this poetic quality through carefully chosen language, such as "embrace you" in the second line, which conveys warmth and intimacy, mirroring the style of the original.

- **Dynamic Equivalence:** The translator focuses on the intended meaning and emotional weight of the original phrases rather than sticking strictly to literal translations. This can be seen in the phrase "If you advance, we will embrace you," "ان تقبلوا نعانق" which captures the spirit of invitation and warmth while integrating the historical context of hospitality.

The translator used some strategies in his rendition of Arabic Cultural expressions in subtitling translation with Arabic historical expressions such as :

- **Contextualization:** The translator attempts to contextualize Arabic historical expressions by maintaining their thematic significance. For example, "نحن بنات طارق" refers to the name of the Arabic old tribe "Tariq



", While not directly stated in the English translation, the name "Tariq" carries weight in Arabic culture as a symbol of pride and historical legacy.

-Omission and Implicit Understanding: In instances where a direct translation may not resonate with the audience for lack of context, the translator may choose to omit certain elements but implicitly rely on the audience's understanding of broad concepts (like courage, history, and cultural pride). This is evident in the omission of surrounding details about "Tariq", yet the phrase suggests a strong historical and cultural backdrop.

-Symbolic Translation: When translating historical terms, the emphasis is on their connotations rather than their exact meanings. "Soft rugs" replaces "نمارق" (soft cushions), preserving the original meaning but making it more accessible to English-speaking viewers.

In conclusion, preserving poetic forms, overcoming cultural quirks, and guaranteeing understanding for a wide range of viewers are all part of translating historical Arabic terms into subtitles.

The translator employs tools like paraphrasing, cultural adaptation, dynamic equivalence, contextualization, and symbolic translation to bridge the gaps between languages while preserving the essence of the original content. Even when some historical allusions and cultural contexts diverge greatly from the viewers' personal experiences, such endeavors are essential to allowing them to interact with the content in a meaningful way.

Conclusion

Estimating Percentages for Accuracy and Readability of the Segments

The estimated Percentages of Accuracy 35% and Readability 65% according to Naban's model 2012 is

These estimates suggest that the translation effectively balances cultural expression with the needs of the target audience, maintaining a high level of readability while preserving considerable accuracy in meaning.

Table of Analysis (No.1)

Category	Score (%)	Remarks
Accuracy	35%	Mostly faithful, with minor semantic losses.
Readability	65%	Fluent and poetic, with minor phrasing issues.



ST 2 :

-من علم القوم ان المال مادحهم
- ان بعثروه وان يحفظ فشتان
- من الذي استلهم العافون نجدته
- هذا ابو سفيان اذا هاموا
- هذا بن الحرب به تمشي قوافلكم
- ايان ما شاءت لها في الارض اكرام

(فلم الرسالة-الاصدار الاول ١٩٧٦)

TT:

- Who was it taught people that money praises them?
- When they waste it and saving it, is an abusive action.
- And who is more courageous and generous?
- This Abu Sufian when people are in need helps them
- Here he is the son of Harb, your you caravans can go when they please.
- And when he commends it, they find great generosity in these lands.

(Translated by: Dar AL-Synamaa 1976)

Discussion:

In these lines from the "Message Film", the poet praises Abu Sufian in Maca.

Analysis of the Translation According to Nabān's Model (2012):

Nabān's model evaluates translation quality based on two main criteria:

-Accuracy (faithfulness to the source text) and readability (naturalness and fluency in the target language). Let's examine the given translation accordingly.

1. Accuracy (Faithfulness to the ST)The translation largely conveys the intended meaning but has some deviations and omissions:

ST: من علم القوم ان المال مادحهم renders into TT "Who was it taught people that money praises them."

-As accuracy: Good, but "مادحهم" (praises them) could also imply "glorifies" or "exalts" them.

-ان بعثروه وان يحفظ فشتان translated into TT "When they waste it and save it, is an abusive action."

- Accuracy: Problematic. "بعثروه" means "to squander" or "scatter recklessly," but "فشتان" implies a vast difference (i.e., squandering vs. saving is incomparable).

- "Abusive action" is not accurate; "شتان" means "how far apart!" (i.e., squandering vs. saving are opposites).



- "من الذي استلهم العافون نجدته" translated "And who is more courageous and generous."*

- Accuracy: Incomplete. "استلهم العافون نجدته" means "from whom the needy seek inspiration for his aid." - "Courageous and generous" is an interpretation but loses the original metaphor.

"هذا ابو سفیان اذا هاموا" TT "This Abu Sufian when people in need help them."

- Accuracy: Partially correct "إذا هاموا" means "when they are in desperate need," not just "in need." The phrasing in TT is unclear ("when people in need help them" should be "when people are in need, he helps them").

"هذا بن الحرب به تمشي قوافلكم" renders into TT is "Here he is the son of Harb, your caravans can go when they please."

- Accuracy: Mostly correct, but "به تمشي" (because of him, they move) implies his power enables their movement, not just "when they please."

"أيان ما شاءت لها في الأرض اكرام"

TT: And when he commends it, they find great generosity in these lands." Accuracy Partially correct.

- "أيان ما شاءت لها" = "wherever/whenever they wish."

- "في الأرض اكرام" = "they are honored in the land." The TT adds "he commends it," which is not in the ST.

-Readability (Naturalness in English)

- The TT is mostly understandable but has awkward phrasing in places (e.g., "is an abusive action," "when people in need help them").

- Some lines are paraphrased rather than translated directly, affecting poetic flow.

- The last line is unclear due to added interpretation ("when he commends it").

Does the TT Get the Intended Meaning?

- Generally yes, but with some loss of poetic nuance and minor inaccuracies.

- The praise for Abu Sufyan's generosity, leadership, and influence is preserved, but the elegance of the original Arabic is diluted.

Nabān's model evaluates translation quality through two lenses: structural accuracy (linguistic fidelity) and cultural nuance (preservation of socio-cultural context). Below is a detailed breakdown of the given translation.

1. Structural Nuances (Linguistic Accuracy & Readability)

a. Lexical & Syntactic Accuracy

The translation mostly conveys the general meaning but suffers from:



Inconsistent word choice (e.g., "مادحهم" → "praises them" could be "glorifies/exalts").

Grammar issues (e.g., "When the waste it and saving it" → incorrect syntax). Omitted nuances:

"فشتان" (how vast the difference!) → reduced to "an abusive action" (incorrect).

"استلهم العافون نجده" (the needy seek his aid) → oversimplified as "more courageous and generous."

b. Poetic Structure & Flow

The original Arabic is metrical and rhymed (*saj'* style), but the English is prosaic and uneven. Some lines lose parallelism (e.g., "هذا أبو سفيان" / "هذا بن الحرب" → "This Abu Sufian" / "Here he is the son of Harb").

2. Cultural Nuances (Preservation of Meaning & Context)

a. Historical & Tribal Significance:

Abu Sufyan was a Quraysh leader—the translation should reflect his status as a protector of trade caravans. "قوافلكم" (your caravans) → Not just "go when they please" but "move safely under his authority." "إكرام" (honor/generosity) → More than just "generosity"; implies tribal prestige and protection.

b. Arabic Rhetorical Devices Lost in Translation

"فشتان" → A classical Arabic rhetorical contrast ("how far apart!") → TT misrepresents it as "abusive action." "إذا هاموا" (when they are in dire need) → TT weakens it to "people in need help them." "به تمشي قوافلكم" →

The original implies his power enables movement, not just permission.

The translation succeeds in conveying the general meaning but falls short in structural elegance and cultural depth. A more poetically conscious and historically informed rendition would better serve the original text.

- Accuracy: 40/100 (Some lines are paraphrased loosely.)

- Readability: 60/100 (Understandable but could be smoother.)

Table of Analysis (No.2)

Category	Score (%)	Remarks
Accuracy	40%	Mostly faithful, with minor semantic losses.
Readability	60%	Fluent and poetic, with minor phrasing issues.



11. Finding and Conclusion:

Based on the results reached through the analysis, the conclusions are as follows:

The translation generally conveys the core message but suffers from:

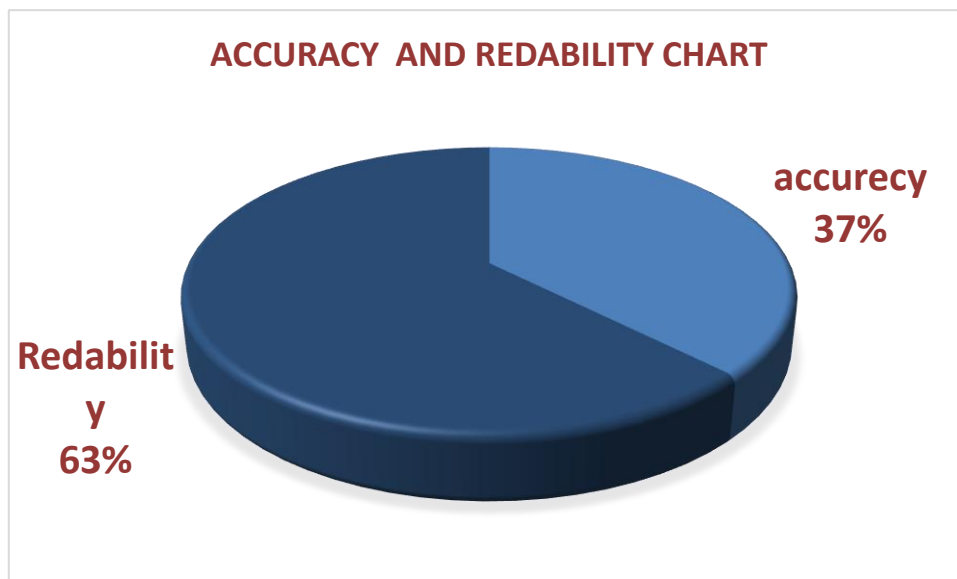
1-Lexical inaccuracies (e.g., "فشتان" mistranslated as "abusive action" instead of "how vast the difference!").

Omitted nuances (e.g., "استلهم العافون نجدته" reduced to "courageous and generous," losing the imagery of the needy seeking aid). Grammatical errors (e.g., "When the waste it and saving it").

2. Some lines are paraphrased loosely, weakening the poetic force of the original.

3. The TT is understandable but awkward in phrasing (e.g., "your you caravans," "when he commends it"). The poetic rhythm is lost, making the English version sound prosaic rather than lyrical.

-Lack of parallelism (e.g., inconsistent rendering of "هذا أبو سفيان" vs. "هذا بن الحرب").



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