Practical Functional Approach to Quality Assessment in Subtitling:
Pocahontas II – Case Study

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Abstract

The present research work deals with subtitling errors encountered by simulators and proof-readers. The resultant work is of significant contribution to problem decision makings in the field of quality assessment of audiovisual translation (AVT). The outcome of this paper is the result of accumulated working experience in this domain. The relevant errors are related to syntax, spelling, style, length of sentences, lack of clarity, and gender-related issues. These errors though made by one subtitler who has translated the animation feature film *Pocahontas II* released in 2012, are still typical and therefore a thorough investigation has been done and a set of linguistic rules has been suggested as a guideline for the audiovisual industry. These rules are to be added to the technical and software requirements sent by subtitling companies (such as the number of characters per line, the font, the reading speed per minute, and punctuation). This set of rules helps monitor the quality of the subtitled target text (TT).

Keywords: audiovisual translation, subtitling, quality assessment, practical functional approach, Arabic-English simulation

1. Introduction

It is taken for granted that the AV translator (whether subtitler or simulator) should have a skilful linguistic command of both the source language (SL) and the target language (TL). To achieve this, two skills are required: The linguistic competence which helps solve potential problems related to the shortening of the TT (due to both lack of space on the television screen and the limited duration of each subtitle), and the technical know-how relating to subtitling software.

Simulation is an important factor in the improving the quality of the subtitling product in the industry. Potential issues in subtitling need to be resolved and decisions need to be made regarding the final product. Material adequacy has been achieved in this paper by highlighting the set of issues encountered by the proof-reader, known in the industry as the simulator, with special reference to English into Arabic subtitling of the film *Pocahontas II* (2012).

According to Jorge Diaz Cintas (1996), 'Simulation' is a term known in subtitling industry and

> Traditionally, subtitlers have been asked to perform one or all of the following tasks: to carry out the linguistic transfer between languages, to do the spotting – i.e. to decide the in and out times of subtitles on screen –, as well as to carry out the *simulation*, revision and quality control of the subtitles. (p.91) [*my emphasis*]

Diaz Cintas here has inadvertently explained what simulation is. It is common in the subtitling business to have both a subtitler – the one who does "the linguistic transfer between languages and then puts the TT on the screen - and a simulator – the one who revises the subtitled file along with its audiovisual material in order to see linguistically and technically whether or not the TT fits with the space and time on the screen. This is to improve the quality of subtitling.

Muhammad Gamal's (2008) article confirms how little research has been done in the subtitling industry, particularly in the Arab world; and this paper attempts to probe deeper into the simulation of the AVT, which is even rarer in the field of research. Special attention has been made to actual resultant practical approach of the authors themselves. It should be noted that this paper does not adopt any theoretical approach in particular suggested by certain translation quality assessment theorists from the 1970s to 1990s such as:

- o   Reiss' (1971, 1981) analysis of the function and textual type of the ST and assessment of how the TT is verbalised;
- o   Wilss' (1974, 1982 and 1984) view of analysing the aspects of the ST first in the identification step;

o   Koller's (1974, 1979) evaluation of a translation as adequate or inadequate and his analysis of the TT based on text types in terms of its autonomy with regards to its content or linguistic features, etc.;

o   House's (1977, 1981) theory of having the target text (TT) match the source text (ST) in function as well as their situational dimension;

o   Nord's (1988, 1991) idea of translation being done for a certain purpose and with the translator being responsible for both the ST sender and the TT recipient;

o   Finally, Hulst's textual analysis (1995), first of the TT and then her comparison of the ST to the TT. (All discussed in Mohamed Mehrach, 2003, pp.24-32).

However, we have benefited from these approaches without limiting ourselves to one quality assessment model in particular. So it relies heavily on the practical functional approach accumulated over three decades by the current authors.

The investigation of this paper though specific to a particular text (Pochahontis emphasis in this paper is at the micro-level - looking at how the simulator takes final decisions about certain errors which are made by the subtitler.

2. Subtitling industry market

With the advance of technology, satellite television channels are still mushrooming on a large scale, they have become the trend in the Arab world at least reaching over 500 channels. Therefore, there is a big demand on both subtitling and dubbing as there are many TV channels showing foreign films and documentaries 24/7 such as MBC2, MBC Max, MBC Action, MBC Bollywood, Fox TV, Fox Movie – these channels are readily available and free on satellite. All AV material is either subtitled or dubbed and then shown on TV channels such as Fox, Fox Movies, Play Movies, MBC2 and MBC Action, Hallmark, World Disney and Discovery. There are few Polish channels like Polsat1 on satellite which often use one artist to voice over the whole film, whether the speaker of the ST is male or female; this is done to cut the cost of post-production. But it should be pointed out that the focus of this paper is on subtitling and not dubbing, therefore no discussion will here on dubbing.

The number of subtitling companies in the Arab world is rather limited, they are mainly established in Egypt (e.g. Anis Obaid or VSI – the latter's head office in UK), Lebanon (e.g. SDI company), Jordan (e.g. Rosetta and al-Tanweer companies) and United Arab Emirates (e.g. television stations doing subtitling in-house). There are also few Indian companies which produce cheaply subtitled films and documentaries – as the rate of payment is relatively low in India compared to the rate of payment, say, in the UK or Europe in general. Poor pay is one of the reasons for establishing SUBTLE. [1]

Another cost-effective way of producing a high quality end-product currently adopted by many subtitling companies is first to get the AV material subtitled cheaply through the system of outsourcing – to reduce the cost – and then get that material simulated by an expert often based in Europe or USA, in order to monitor the quality of the end-product. This is the route to follow in the post-production of any high profile cartoon, corporate or feature films and documentaries done by production companies such as Walt Disney, Hallmark, and Discovery channel, or by TV stations themselves which usually have their own in-house subtitling/dubbing teams such as MBC in Dubai and BBC in London. These TV channels often rely on European or foreign companies to help them *only* with the simulation of the subtitled Arabic file – i.e. the simulator is provided with the subtitled file along with low resolution or definition picture. The simulator then checks and ensures that all subtitles are time-cued properly and that they all make sense and are not translated literally.

3. Subtitling basic rules

Before discussing the simulation of *Pocahontas II* as a case study, one needs to be aware of the basics of subtitling:

III.1 Word/character count and line count: Subtitling itself relies heavily on a number of elements, such as *the number of words in one line of subtitles*, and even the *number of letters or characters in each line*; characters include *spacing* and *punctuations* and which need to be considered too.

III.2 Segmentation: the TT needs to be divided into segments which are meaningful so that each line can stand on its own. Barbara Strang writes, "The 'meaningful structures' with which translators and interpreters deal are neither words nor sentences. They are *units of meaning*, which may comprise a number of words, or part of a sentence, or more than one sentence at a time" (As cited in James Nolan, 2005: p.45).   One might add that 'meaningful units' are formed of phrases or segments, this is done by breaking each sentence into sensible noun, verb or adjective phrases.

III.3 Orthographically accepted word choice: Another element is the choice of words/lexis which ought to be orthographically acceptable at times in the style of the modern American poet E.E. Cummings,[2] that is, a

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[1] Subtitlers in the subtitling business are poorly paid in a number of countries such as UK. This has led to the formation of SUBTLE, an association of subtitlers based in UK, but has members in many countries. Outsourcing is one of the reasons which have unfortunately driven subtitling translators to find another source of income. A few Indian companies outside UK now offer low rates.

[2] Edward Estlin Cummings (October 14, 1894 – September 3, 1962) is one of the most experimental and innovative American poets in the 20th century, experimenting with poetic form and language.

subtitle might consist of only one word or even one letter. This is often seen when subtitling songs or educational programmes, in which an actor/actress attempts to spell a name or an address slowly. Here the subtitler can be as innovative in his/her style as is the American poet Cummings, e.g. to write the personal pronoun I as 'i'. This is done so long as it does not violate the traditional English syntax, and might be taken to be a typographical error. So each subtitled line should be sound orthographically and syntactically. This needs to be so, unless the actor is intentionally speaking in incorrect English (e.g. an overseas visitor to an English-speaking country like UK) or broken Arabic (e.g. a maid who hardly knows Arabic and who works in an Arab country). Only in that case the AVT needs to reflect that feature or style of broken English or Arabic.
III.4 Technical know-how: the subtitler should master some technical skills – using some subtitling software confidently (wincaps, win2020, swift, and spot software) – and be aware of other software in the AV market.

4. Role of the simulator/proof-reader

The role of the simulator is to identify and correct major linguistic/extralinguistic errors which might be overlooked by the subtitler. Typical errors in AVT are related to phrasal verbs, *wh*-structures, literal/word-for-word translation, the use of prepositions, polysemous words, and typing errors.

When simulating a subtitled file, one might encounter another set of errors, not just that mostly common in paper or written translation. These common errors are related to TL grammar - numbers, duality, plurality, masculine and feminine dichotomy, and syntactical rules. They are also related to translation loss, word choice, word order, compensation, deletion, and perhaps the seven standards of text linguistics including semantic issues. All these errors are taken into consideration when subtitling. Admittedly, some of these errors might overlap with those encountered in other genres.

4.1 Confusing SL phrasal verbs with prepositional verbs

The rule is that the former has their particles moveable before or after their objects in the sentence, and the stress falls on the <u>particles</u> themselves; whereas in the prepositional verbs the stress falls on their <u>objects</u>.
Laurel Brinton explains the difference between phrasal verbs and prepositional verbs, "Transitive phrasal verbs consist of a verb, a direct object, and a particle, which is movable, occurring either before or after the object (unlike prepositions which can occur only before their objects)" (Laurel Brinton, 2000: p.197).

    1. **ST:** Thanks for dropping in.

<div dir="rtl">

شكراً

على السقوط.
</div>

    TT1:³ *Thanks*

       For falling.

Also, note the orthographical error, one liner in ST and two liners in TT.

<div dir="rtl">

شكراً على زيارتك الخاطفة.
</div>

    TT2: *Thanks for your quick visit.*

4.2 SL wh-structure errors

The double SL *wh*-structure as in statements: unlike English (the SL), the simulator and proof-reader should make sure to avoid the TL's use of *wh*-structure in statements or indirect speech as they are polysemous in the TL such as 'where' أين in a question and حيث or مكان in a statement or 'when' متى in a question and حين in a TL statement. When there are two SL *wh*-structures, the first is the <u>interrogative</u> and the second is used as <u>statement</u>. In TT the subtitler might replace the *wh*-structure when it is used as a statement with its most appropriate equivalent: e.g. where = the place (or way or road, depending on the context) when = the time (the hour, day, months...etc. depending on the context), who = the identity. This technique is to avoid the confusion which might occur when two *wh*-structure are used in ST with two different forms, the interrogative and the statement.

    ST: Who knows **where** I go from here?

<div dir="rtl">

مَن يدري أين سأذهب من هنا؟
</div>

    TT1: *Who knows **where** do I go from here?*

<div dir="rtl">

مَن يدري الطريق الذي أسلكه من هنا؟
</div>

    TT2: *Who knows **the way** I take from here?*

4.3 Too literal word-for-word translation

That is when the TT does not make sense, and too literal translation needs to be avoided. One should be careful when using exegetic translation as Dickins (2002) calls the latter, (i.e. adding extra information for clarity) as both strategies used in the following examples produce awkward structures.

    1. **ST:** - Pocahontas...

      -I wish I had her hair

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³ Note that TT1 is the subtitled file and the TT2 is the proof-read file throughout this paper.

<div dir="rtl">

- بوكاهونتاس...

- ليتني كنت أمتلك شعراً مثل شعرها
</div>

TT1: *-Pocahontas...*

-I wish I owned hair like her hair

<div dir="rtl">

- بوكاهونتاس...

- ليت شعري مثل شعرها
</div>

TT2: *-Pocahontas...*

-I wish my hair were like her hair [or *hers*].

4.4 Subtitler being too engrossed with ST prepositions
This point is mention by Mona Baker in her book *In Other Words* (1992), and can be applied to subtitling or audiovisual translation. The subtitler needs to recognise the correct equivalent prepositions in TT, e.g.

    1. **ST:** I thought you may need

        whatever power this holds for you.

<div dir="rtl">

رأيت أنك قد تحتاجين القوى

التي تحملها هذه لك.
</div>

  TT1: *I thought you may need*

    whatever power this holds for you.

<div dir="rtl">

رأيت أنك قد تحتاجين **القوة**

التي تحملها هذه لك.
</div>

    TT2: *I thought you may need*

        (to get) whatever power this holds for you.

'Power' is singular here, and the subtitler has made a mistake and put it in plural *al-quwwa*.

4.5 Polysemous English words and their problematic equivalence in TL
The subtitler has encountered a polysemous lexis which might not be easily misunderstood, e.g.

    1. **ST:** May I suggest she attend the Hunt Ball?

<div dir="rtl">

أيمكنني أن أقترح بأن تحضر **كرة الصيد؟**
</div>

  TT1: *May I suggest she attend **the hunting ball***?

<div dir="rtl">

أيمكنني أن أقترح بأن تحضر **حفلة الصيد الراقصة؟**
</div>

  TT2: *May I suggest she attend **the hunting club dance party***?

'Ball' means 'a dance party' and <u>not</u> 'a ball for hunting'. The two words 'Hunt Ball' are in capital. This error is recurrent in TT1 throughout the film.

    2. **ST:** It's a very **good** sign

        that you're doing so well

<div dir="rtl">

إنها إشارة **جيدة**

أنك تبلين بلاء حسناً
</div>

  TT1: *It's a very **good** sign*

  that you're doing so well

<div dir="rtl">

إنها إشارة **إيجابية**

أنك تبلين بلاء حسناً
</div>

    TT2: *It's a very **positive** sign*

  that you're doing so well

Note that 'good' is polysemous as it can mean not just the antonym of 'bad' but also as 'proper' or 'solid'… etc.

    3. **ST:** It's a **very good thing** Smith is dead.

      Seeing how disloyal your heart is

      would certainly kill him.

<div dir="rtl">

إنه **لأمر جيد جداً** أن سميث قد مات.

رؤيته لقلبك الخائن كانت ستقتله بالتأكيد.
</div>

TT1: *It's a **very good thing** Smith is dead.*

If he were to see your disloyal heart,

that scene would certainly kill him.

جميل **جداً** أن مات سميث.

وإلا لقتله بالتأكيد قلبك الخائن هذا.

TT2: *It's a **very good thing** Smith is dead.*

Otherwise you would have certainly killed

him with your disloyal heart.

Note compare TT2 with TT1 with the latter's awkward and rather unacceptable style (see further example in Item 16).

4. **ST:** Your Great, Good... Good Highness.

سموك **الجيد**... العظيم.

TT1: *Your **Good** Highness... the great.*

عظمت... **سعادة** السموّ.

TT2: *Your **Great**... **royal** highness.*

Note, hesitation needs to be shown in the TL in the same way as that in the SL. Also, note the use of the polysemous 'good' (see earlier items about the adjective 'good').

4.6 Issues in referencing

Using incorrectly 'pro-forms' or *referencing* – co-reference, anaphoric, cataphoric and exophoric references. In 1992 Mona Baker wrote, "Anaphoric reference involves using a word or phrase to refer back to another word or phrase that occurred earlier in the text" (p.178) [*bold in original*] with cataphoric reference being the antonym of anaphoric one where a word like a pronoun is used to refer forward to another word), e.g.

1. **ST:** Listen to the spirit within.

أنصتي إلى **الروح الداخلية**.

TT1: *Listen to the **internal** spirit.*

Note it is common sense that the spirit/soul is internal; so, there is an error in meaning.

أنصتي إلى **الروح بداخلك**.

TT2: *Listen to the spirit **inside you**.* [or ***your** spirit*]

Note here that addition of 'you' is necessary to give the full sense of the sentence, as the word 'internal' is clearly unacceptable.

2. **ST:** You have your mother's spirit.

تمتلكي روحاً قوية مثل روح أمك.

TT1: *You own a strong spirit like that of your mother's.*

Note that no one owns one's spirit. Here the word 'have' does not mean 'to own'; one cannot say, "You own your mother's spirit' literally; but 'your spirit is similar to your mother's". Also, in the context the adjective 'strong' is added to give the same effect as ST. But it is optional as you see in TT2. Note that even we are to accept 'you own' for argument's sake, the subtitler has made an error in TT, it should be تمتلكين *tamtalikina* and not تمتلكي *tamtaliki*. Although the verb 'to have' as proper verb and not an auxiliary means 'to own' here, it is important to note that parts of the body (e.g. eyes, hair, and mouth) and soul are not owned by the person but are innate and not acquired the way other objects are such as money, clothes, cars, and houses.

روحك قوية مثل روح أمك.

TT2: *Your spirit/soul is (as strong as) that of your mother's.*

Note that 'your spirit' is the closest in meaning to 'you have a strong spirit like that of your mother's '. It is obvious that the addressee has a soul or spirit, but that spirit is as strong as that of her mother. Note also that unlike English, Arabic must clearly differentiate between feminine and masculine; and the addressee here is a female.

2. **ST:** You were sent for the savage leader,

and yet you bring back a woman.

تم إرسالك من أجل زعيم الهمج،

ولكنك أحضرت امرأة بدلاً منه.

TT1: *You **were sent** to bring the savage leader,*

but you brought back a woman.

لقد أرسلك لإحضار زعيم الهمج،

ولكنك أحضرت امرأة بدلاً منه.

TT2: *He **had sent** you to bring the savage leader,*

but you brought a woman instead.

Both TTs are acceptable here, it is just a matter of style. TT1 keeps the passive form which is used in the ST; TT2 uses an active sentence, which shows a translation shift, the reason is that the active form is more common in Arabic than the passive one, also it reads more easily because the passive form requires adding diacritics, and this task is laborious and often avoided in the media and the press. Basil Hatim's *Practical Guide* (2001) suggests repeatedly the use of the TL verb تم to avoid the passive form in the TT, and this technique is used above in TT1. Hatim rightly remarks,

An agentless passive… would receive a slightly different treatment, though the passive contruction is once again avoided: *shall be construed* = يتم تفسير . As we will see in future unites, [later in the book]… unless there are overriding rhetorical considerations, as in argumentation, the passive construction is normally shunned as 'awkward'. (p.31)

This rule applies to instructional text type, but in expository texts "the 'تم passive structure' would be most appropriate for the predominantly agentless passive in this kind of text" (p.98).

When the pro-form or back-referencing is vague, exegetic translation is required, e.g.

1. **ST:** It's beautiful!

إنها جميلة!

TT1: *It's beautiful!*

إنها **قلادة** جميلة!

TT2: *It is a beautiful **necklace**.*

Another example is this,

1.   **ST:** And wait till he sees you

after you're dressed

I think the king

will be very impressed

وانتظري حتى يراك

بعد أن **ترتدين** الزي

أظنّ أن الملك سيكون مبهوراً

TT1: *And wait till he sees **you***

*after you're **dressed***

I think the king

*will be **very impressed***

وانتظري حتى يراك

بعد أن **ترتدي** الزي

أظنّ أن الملك سيكون مبهوراً **بك**

TT2: *And wait till he sees **you***

*after you're **dressed***

I think the king

*will be very **impressed with you**.*

The word 'dressed' is corrected in TL following a grammatical rule, and there is the addition of 'with you' for clarity. The feminine 'you' is used here in TL, but cannot be felt from SL (See Item 26).

4.7 Gender: Masculine and feminine

This issue is more problematic in the TL than in the SL, e.g.

    1.   **ST:** Wait till he sees you there

        in your curls

<div dir="rtl">

انتظري حتى يراك بشعرك المجعد

</div>

    TT1: ***Wait*** *till he sees* **you** *there*

        in your curls

Note, imperative with the pronoun 'you' which is addressing a female, not clear in SL but must be clearly shown in TL. Also, note that no punctuation unless absolutely necessary.

    2.   **ST:** For now, my dear, enjoy the ball.

<div dir="rtl">

والآن يا **عزيزتي، استمتعي** بالحفل.

</div>

    TT1: *For now, my* ***dear***, *enjoy the ball.*

Note 'imperative' and 'dear' both are addressing a female. Also, note the polysemous word 'ball' which means 'dance party'.

4.8 Incorrect use of numbers in TL

Unlike the SL, the incorrect *use of numbers* in the TL with their corresponding nouns, verbs, and adjectives; having nouns and adjectives which correspond to numbers in the TL, where the noun and its modifier should correspond to each other depending on the digits used in the TL (Baker pointed out, "Determiners, adjectives, and sometimes verbs (as in the case of Arabic and Swahili) usually agree with the noun *in gender* as well as *in number*" (90) [*my emphasis*]. This grammatical rule has often no corresponding one in the SL with regards to *duality* and *plurality* in the TL that is not found in the SL. This grammatical feature is not as clear in the SL as it is in the TL);

 These nouns are seen when dealing with numbers and their modifiers in the TL, e.g.

    ST: The strength of ten

      That's what I've heard

<div dir="rtl">

قوة **عشرة** رجال

هذا ما سمعته

</div>

    TT: *The strength of* ***ten***

      That's what I've heard

Note compound nouns as in numbers have certain grammatical rules which the subtitler needs to be aware of.

Duality though clear in the TL but sutbtitles often produce rather inaccurate TT due to lack of knowledge in TL grammar. This feature is more explicit in the TL but not so in the SL. It is often unclear in SL the idea of duality, the way it is in the TL, so it needs to be expressed clearly in TT, e.g.

    1. **ST:** You two might come to see

      You were meant

      to be so much more

<div dir="rtl">

وقد تجدان في النهاية

أنه قد قدر لكما أن تكونا معاً أكثر من ذلك

</div>

    TT1: *You might come* (in dual) *to see*

      You were meant

    to be so much more

<div dir="rtl">

كلاكما قد يجد في النهاية

أنه قد قدر له أن يكون مع الآخر أكثر من ذلك

</div>

    TT2: ***Each of you*** *might come to see*

      He was meant

    to be **with the other** *so much more*

On the other hand, plurality of *inanimate* objects in the TL (Arabic) requires using the third feminine singular but not so in SL (English), i.e. 'she' and 'her' such as 'these trees are beautiful' = هذه الأشجار جميلة and not جميلات unless they are personified as in the world of literature, or in a cartoon. One needs to ensure the vast syntactic and lexical differences between *masculine* and *feminine* in the TL. There are many neutral inanimate objects in the SL, which are referred to in the TL either masculine or feminine, such as the word 'table' which is neutral in English but is feminine in the TL. Here are more examples about the issue of plurality in the TL regarding inanimate objects,

1. **ST:** But the spirits around me...

   Can help, but only the spirit within

   can guide you.

   لكن **الأرواح** حولي...

   يمكنهم المساعدة،

   لكن **الروح الداخلية** فقط يمكنها أن ترشدك.

   TT1: *But the spirits around me...*

   Can help, but only the spirit within
   can guide you.

   لكن **الأرواح** حولي...

   يمكنها المساعدة، لكن **الروح بداخلك** فقط

   يمكنها أن ترشدك.

   TT2: *But the spirits around me...*
   Can help, but only the spirit within
   can guide you.

Note that the pro-form of the plural 'spirits' is merely the feminine 3rd person singular in TT, i.e. 'her' [or the feminine form of 'it'] and not 'their', unless these spirits are personified. See earlier how 'the spirit within' is dealt with.

4.9 Appropriate TL collocational equivalence for SL expressions where possible
Collocations should be identified in the SL by the subtitler and then dealt with in the TL accordingly. Baker (1992) defines collocation in her discussion of 'presupposed meaning' as "semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word" (p.14), and then points out that it can be looked at "in terms of the tendency of certain words to co-occur regularly in a given language" (p.47). But there are some collocation-related pitfalls and problems in translation, as Baker remarks (pp.54-63). SL collocation may be similar in meaning to that in TL but it is sometimes different in form.   So the subtitler often faces difficulty with certain complex SL expressions or collocations.
Here are few examples regarding this issue:

1. **ST:** She seems so sweet

   She means us well

   تبدو لطيفة جداً

   وتتكلّم عنا **بشكل جيد**

   TT1: *She seems so sweet*

   *She talks about us **in a good way***

The expression 'to mean someone well' needs to be recognised before producing an appropriate TT.

تبدو لطيفة جداً

وتتكلّم عنا **كلاماً طيباً** (أو **نيتها حسنة** تجاهنا)

   TT2: *She seems so sweet*

   *She puts in a **good word** for us* (or *Her intention is good towards us*)

2. **ST:** As if he never laid eyes

   on the likes of Pocahontas.

   لو أنه لم يرَ تلك الفتاة بوكاهونتاس في حياته.

   TT1: *As if he never saw*

that girl Pocahontas in his life.

كأنه لم يرَ فتاة من مثيلات
بوكاهونتاس في حياته.

TT2: *As if he did not see a girl*

like Pocahontas in his lifetime.

The subtitle needs to recognize the two expressions or idioms 'to lay eyes on' and 'the likes of someone'. Also, note the adjunct adverbial 'never' as Brinton describes it (191) and this adverbial consists of 'not' and 'ever'. The error in TT1 is erroneously combining 'never' with 'in his life', the latter is obviously redundant; whereas in TT2 there is negation and 'in his lifetime' which works well together.

3. **ST:** A lady of grace

from your head to your toes

ستكونين سيّدة أنيقة
من رأسك إلى أخمص قدميك

TT1: *A lady of grace*

from your head to bottom of your feet

ستكونين سيّدة أنيقة
من **أعلى** رأسك إلى أخمص قدميك

TT2: *A lady of grace*

from the tip of your head to the bottom of your toes

4.10 Negative/positive forms for the sake of shortening

The simulator is advised to use grammatical translation shift, i.e. using the positive form to replace the negation. This is done for the purpose of shortening, which is an essential method that needs to be adopted in AVT, e.g.

ST: The things they sell, the things I smell

I never could describe

الأشياء التي يبيعونها،
والأشياء التي أشمها، **لا يمكنني وصفها**

TT1: *The things they sell, the things I smell*

I could not describe

الأشياء التي يبيعونها،
والأشياء التي أشمها، **أعجز عن وصفها**

TT2: *The things they sell,*

*the things I smell **I fail to describe***

More issues relating to shortening can be seen in the following examples,

1. **ST:** Say, I thought you

were getting dressed.

ظننت أنك سترتدي الملابس. (4 words)

TT1: *I thought that you would wear the clothes.*

ظننتك سترتدي الملابس. (3 words)

TT2: *I thought you would wear the clothes.*

2. **ST:** It's just hard to say goodbye.

لكن من الصعب أن أقول وداعاً. (6 words)

TT1: *But it is hard to say goodbye.*

لكني أستصعب توديعه. (3 words)

TT2: *But I find it hard to say goodbye.*

3. **ST:** I think you must be a great king

to have so many subjects, Your Majesty,

and the loyalty of so many good men.

<div dir="rtl">

أظن أنك ملك عظيم لوجود أشياء كثيرة رائعة

في مملكتك يا مولاي، (11 words)

</div>

TT1: *I think that you are a great king for the presence*

      of many wonderful things in your kingdom, Sire,

<div dir="rtl">

ولوجود الكثير من الرجال **الجيدين**

الأوفياء لك. (7 words)

</div>

      *And for the presence of many **good** men loyal to you.*

<div dir="rtl">

أظنك ملكاً عظيماً

لكثرة رعاياك يا مولاي (7 words)

</div>

TT2: *I think you are a great king*

      For the number of your subjects, Sire,

<div dir="rtl">

ولتوفر رجالا **صالحين** أوفياء لك. (أو **طيبين**) (5 words)

</div>

      For the abundance of well-behaved men loyal to you.

Note that 'good' has many meanings in English, therefore its equivalence varies and this is based on the context, e.g. 'a good meal' (a proper or healthy meal), 'a good boy' (an obedient boy), 'a good restaurant' (a known restaurant), and 'a good sign' (a positive sign, see examples under Item 15).

    4. **ST:** I've got something for you.

<div dir="rtl">

لدي شيء من أجلك. (4 words)

</div>

TT1: *I've got something for you.*

<div dir="rtl">

عندي لك شيء. (3 words)

</div>

TT2: *I have something for you.*

Here are two more examples about the use of 'think' in ST and its most appropriate equivalence in TT,

    1. **ST:** I thought you were dead.

<div dir="rtl">

ظننت أنك قد مت. (4 words)

</div>

TT1: *I thought that you were dead.*

<div dir="rtl">

ظننتك قد مت. (3 words)

</div>

TT2: *I thought you were dead.*

    2. **ST: I thought he** was with you.

<div dir="rtl">

ظننت أنه معك. (3 words)

</div>

TT1: *I thought he was with you.*

<div dir="rtl">

ظننته معك. (2 words)

</div>

TT2: *I thought he was with you.*

A further example of shortening is this,

    3. **ST:** The least you could do

        is put a head on it. [i.e. *the drink*]

<div dir="rtl">

أقل ما يمكنك هو أن تضع بعض الرغوة. (8 words)

</div>

    TT1: *The least you could do*

      is put some foam on it.

<div dir="rtl">

أقله هو أن تضيف إليه رغوة. (6 words)

</div>

    TT2: *At least add foam to it.*

4.11 Translation shifts from a passive clause to an active one, the former being the norm in English, but not so common in Arabic

    1. **ST:** Which is the voice

        That I **was meant** to hear?

<div dir="rtl">

أيّ منها هو الصوت

المقدَّر لي أن أسمعه؟

</div>

        TT: *Whichever is the voice that I ought to hear?*

2. **ST:** Maybe he'll smile

    if he thinks he's allowed

<div dir="rtl">

قد يبتسم

إذا ظنّ أنه مسموح له

</div>

TT1: *He may smile*

    *if he thinks it **is allowed for him***

<div dir="rtl">

قد يبتسم

إذا ظنّ **ابتسامته مقبولة**

</div>

TT2: *He may smile if he thinks **his smile is acceptable***

Note that the 'it' in TT1 is ambiguous here. Also, note that in English the elliptical style is acceptable in subtitling (i.e. *he is allowed **to do that***); only when it is understood and there is no violation of grammar. Note how clear referencing is to the word 'smile' in TT2.

4.12 Technical errors

Here errors are relating to mirroring orthographically the subtitling lines, i.e. splitting but keeping the units still meaningful in the TT.

This technique is acceptable in subtitling when there are pauses in the speech (this style is similar to an extent to the writing of the American poet E.E. Cummings), e.g.

1. **ST:** Where do I go

    From

    Here?

<div dir="rtl">

أين الطريق الذي أسلكه

من

هنا؟

</div>

TT1: *Which way for me to go*

    From

    Here?

4.13 Captions in uppercase in ST but not in TT

Captions are sometimes written in upper case in the SL but cannot be done in the TL, as there is no capital letters; the solution is quotation marks will do instead, e.g.

ST: POCAHONTAS II

    JOURNEY TO A NEW WORLD

    JOHN SMITH

<div dir="rtl">

"بوكاهونتاس 2"

"رحلة إلى عالم جديد"

"جون سميث"

</div>

TT: "Pocahontas II"

    "Journey To A New World"

    "John Smith"

4.14 No homonyms in the TL

It is advisable not to use TL words with same spelling or pronunciation but two different meanings, e.g.

1. **ST:** Music and feathered hats

    and roofs that shine

<div dir="rtl">

موسيقى وقبعات مزينة بالريش

وأسطح براقة

</div>

    TT1: *Music and feathered hats*

*and **roofs** that shine*

Note that irregular plurals are sometimes homonyms in Arabic. The plural highlighted above can be mistakenly read as 'flatter' in TL. So use regular plurals, the ones that follow standard grammatical rule in Arabic, as in TT2.

<div dir="rtl">

موسيقى وقبعات مزينة بالريش

وسطوح براقة

</div>

    TT2: *Music and feathered hats*

*and **roofs** that shine*

2. **ST:** Ten months

<div dir="rtl">

عشرة **أشهر**

</div>

    TT1: *Ten months*

Note that the irregular plural here is homonym, as it could mistakenly be read as 'more famous' in Arabic (cf. TT2).

<div dir="rtl">

عشرة **شهور**

</div>

    TT2: *Ten months*

3. **ST:** Let her go back to Virginia

      having witnessed the royal might

<div dir="rtl">

لندعها تعُد إلى فيرجينيا

بعد أن تشاهد **العظمة** الملكية

</div>

    TT1: *Let her go back to Virginia*

having witnessed the royal Let her go back to Virginia

*having witnessed the royal **greatness***

<div dir="rtl">

لندعها تعُد إلى فيرجينيا

بعد أن تشاهد **الأبهة** الملكية

</div>

    TT2: *Let her go back to Virginia*

*having witnessed the royal **pomposity***

4. **ST:** - There is no gold.

      -Another **barbarian** lie.

<div dir="rtl">

- لا يوجد ذهب.

- كذبة **بربرية** أخرى.

</div>

    TT1: *- There is no gold.*

*-Another **berberian** lie.*

<div dir="rtl">

- لا يوجد ذهب.

- كذبة **همجيّة** أخرى.

</div>

    TT2: *- There is no gold.*

*-Another **savage** lie.*

5. **ST:** You and your people

      are the barbarians!

<div dir="rtl">

أنت وقومك **البرابرة**!

</div>

    TT1: *You and your people*

*are **Berbers**!*

<div dir="rtl">

أنت وقومك **الهمجيون**! (أو **الهمج**)

</div>

    TT2: *You and your people*

*are **savages**!*

6. **ST:** No. It's just a misunderstanding.

It has to be.

<div dir="rtl">

كلا. إنه سوء **فهم** فحسب.

لا بد وأنه **كذلك**.

</div>

TT1: *No. It's just **a misunderstanding**.*

It has to be.

Here the expression 'understanding' is *fahim* (without its prefix morpheme) is a homonym, which needs to be avoid in Arabic.

<div dir="rtl">

كلا. إنه سوء **تفاهم** فحسب.

لا بد وأنه **كذلك**.

</div>

TT2: *No. It's just **a misunderstanding**.*

It has to be.

'Understanding' should be تفاهم (without its prefix morpheme) as it is not homonym. Also, note the appropriate ellipsis used here successfully in TT1.

7. **ST:** My word as a gentleman. Trust me.

<div dir="rtl">

أعدك بهذا كرجل نبيل. ثقي **بي**.

</div>

TT1: *I promise you with this as a gentleman. **Trust me**.*

<div dir="rtl">

أعدك بهذا كرجل نبيل. ثقي **فيِّ**.

</div>

TT2: *This is my pledge as a gentleman. **Trust me**.*

Unlike the ST, 'Trust me' in TT requires the use of correct TL preposition 'in me' and not 'by me'.

The reason for avoiding homonyms in the TL is to avoid adding diacritrics or diacritical marks, as they are confusing when they appear on the screen with a lot of action shots in the background, a technique often used in TL the TL newspapers, for words such as من which can be read as 'from' or 'who' depending on its position in the sentence, in order not to mix these two words, diacritical marks need to be added. However, one can use an alternative to the word من meaning 'who' by replacing its with a proper noun, e.g.

 ST: Then I will be but the first to fall.

<div dir="rtl">

سأكون إذن أول من يموت من قومي.

</div>

TT1: *I will then be the first **who** dies from my people.*

It is advisable to avoid the *wh*-structure 'who' in the TT since it is used to form an interrogative structure or a statement. But the fact that the Arabic word is homonym if diacritics are not used (which is often the case as there is no time to add them to a subtitled text as they take more space on the screen). That Arabic word depending on where its diacritics are means either 'from' or 'who'; but diacritics are missing then it can be read to mean both words which is rather confusing. Indeed, subtitlers should avoid homonyms in TT, unless there is a pun intended in ST, and it works in TT the way it does in ST.

<div dir="rtl">

سأكون إذن أوّل **قتيل** من بين قومي.

</div>

TT2: *I will then the first **victim** of my people.*

Note that the use of the word 'victim' is acceptable, as it is implied in the verb 'to fall' in ST; it also helps in shortening TT.

1. **ST:** Somehow I might find

Who I am

<div dir="rtl">

قد أعرف بطريقة ما

من أكون

</div>

TT1: *Somehow I might find*

***Who** am I*

قد أعرف بطريقة ما

هوَّيتي

  TT2: *Somehow I might find*

   My identity

 2. **ST:** I have found where I belong.

لقد عرفت **إلى أين أنتمي**.

  TT1: *I have found **where** I belong.*

لقد عرفت **موطني**.

  TT2: *I have found **my home**.* [i.e. *homeland*]

The former translation is literal translation, and the latter is more communicative than literal translation.

4.15 Dangers of shortening by subtitlers, using substitution and pro-forms
This means shortening in TT but not at the expense of making sense or clarity, "trading-off between clarity and compactness" as de Beaugrande writes (1981). De Beaugrande in Chapter IV says about pro-forms and other elements as devices of cohesion "evince a trade-off where compactness might become so extreme" that they badly affect clarity.
  1. **ST:** (King) I wanted him alive!
    (Army General) As did I.

(الملك:) ـ أردته حياً!

(قائد الجيش:) ـ **وكذلك أنا.**

   TT1: (King) *I wanted him alive!*
     (Army General) *Also, I.*

(الملك:) ـ أردته حياً!

(قائد الجيش:) ـ **وأنا أردته كذلك.**

   TT2: (King) *I wanted him alive!*
     (Army General) *And **I did too.***

  2. **ST:** -You call this a party?
     -You're not having any fun?

ـ أتدعو هذا حفلا؟

ـ ألا تستمتع؟

   TT1: *-You call this a party?*
     -Don't you enjoy?

ـ أتدعو هذا حفلاً؟

ـ ألا تستمتع **به**؟

   TT2: *-You call this a party?*
     *- Don't you enjoy **it**?*

However, shortening should not be at the expense of breaking TL grammar, e.g.
  1. **ST:** No, no, no, no. I told you I would
    meet with the chief and no one less.

كلا، كلا، كلا. لقد أخبرتك
بأنني سأقابل الزعيم ولا أحد أقل منه.

   TT1: *No, no, no. I told you I would meet*
   with the chief and no one less.

كلا، كلا، كلا. لقد أخبرتك
بأنني سأقابل الزعيم ولا أحد أقل منه **مرتبة**.

   TT2: *No, no, no. I told you I would meet*
   *with the chief and no one less **in rank**.*

Only three no's in TL are used in order to shorten the TT. The comparative is unclear in TT, so addition is vital in order not to violate the TL grammar.

4.16 Subtitlers need to pay attention SL intertextuality
 This can be seen in the well known expression 'to be or not to be" Shakespeare's *Hamlet*).

1. **ST:** -We'll rue this day, you wait and see

    -What is to be or not to be

<div dir="rtl">

ـ سنندم على هذا اليوم، إنتظروا وسترون

ـ ما معنى **نكون أو لا نكون**

</div>

    TT1: *-We'll rue this day, you wait and see*

     *-What is **to be or not to be***

<div dir="rtl">

ـ سنندم على هذا اليوم، إنتظروا وسترون

ـ ما معنى **"نكون أو لا نكون"؟**

</div>

    TT2: *-We'll rue this day, you wait and see*

     *-What is **"to be or not to be"***

Punctuation is unnecessary unless it is a question mark.

IV.17 Deictics: Unintended vagueness in ST
 This issue appears in the use of words such as 'thing', 'this', 'that' and 'one' - need not be conveyed in TT unless it is intentional, e.g.

1. **ST:** I will honor my vow not to break

    the peace with the pale ones,

    but we must know their strength.

    Cut a notch in this staff
    for every pale face you see.

<div dir="rtl">

سأحافظ على قسمي بعدم تعكير السلام

مع الشاحبين

</div>

    TT1: *I will honor my vow not to break*
    *the peace with the **pale ones**,*

<div dir="rtl">

لكن يجب أن نعرف مقدار قوتهم

</div>

    but we must know their strength.

<div dir="rtl">

ضع علامة في هذه العصا

لكلّ وجه شاحب تراه

</div>

    Cut a notch in this staff
    *for every **pale face** you see.*

<div dir="rtl">

سأحافظ على قسمي بألا أزعزع السلام

مع الغرباء الشاحبين

</div>

    TT2: *I will honor my vow not to break*
    *the peace with the **pale strangers**,*

<div dir="rtl">

لكن يجب أن نعرف مقدار قوتهم

</div>

    but we must know their strength.

<div dir="rtl">

ضع علامة في هذه العصا

لكلّ وجه غريب شاحب تراه

</div>

    Cut a notch in this staff
    *for every **pale face of a stranger** you see.*

Note the word 'ones' is too vague to use, as it can refer to people and non-humans; the word 'one' is similar to the word 'thing', which is vague too and needs to be replaced with a clearer equivalent.

2. **ST:** very stylish

<div dir="rtl">أنيق جداً</div>

    TT1: *very neat*

<div dir="rtl">أسلوبك أنيق جداً</div>

    TT2: *Your style is very neat*

Note that style is used to avoid ambiguity in TT.

3. **ST:** Don't let the savage
   get away with this.

<div dir="rtl">لا تدع الهمجيّة تفلت بهذا.</div>

    TT1: *Don't let the savage*
         be free (released) from **this**.

<div dir="rtl">لا تدع الهمجيّة تفلت بفعلتها من العقاب.</div>

    TT2: *Don't let* **the action** *of the savage*
         escape **punishment**.

Note the subtitler needs to recognize the expression 'get away with something'. The demonstrative pronoun 'this' which is vague here, is replaced with a noun 'the action' for clarity. The addition of 'punishment' is required as it is implicit in ST and not so in TT.

4.18 Aspect
SL aspect might change in the TL due to context and respecting TL grammar, e.g.
1. **ST:** The High Court of King James
       will herewith commence.

<div dir="rtl">سيبدأ الديوان الأعلى
التابع للملك جيمس الانعقاد.</div>

    TT1: *The High Court of King James*
         will herewith commence to be held.

<div dir="rtl">الآن ينعقد الديوان الأعلى
التابع للملك جيمز.</div>

    TT2: *The High Court of King James*
         Is herewith now held.

Note the word 'commence' = 'be now held'.

4.19 Imperial Measurements and Metrics
It is advisable to convert SL imperial measurements to TL metrics, 'domestication' is adopted here, e.g.
1. **ST:** -Size 20 feet
       -How can you tell?

<div dir="rtl">- طوله 20 قدماً
- كيف عرفت ذلك؟</div>

    TT1: *- Its length is* **20 feet**
         -How can you tell?

<div dir="rtl">- طوله نحو سبعة أمتار
- كيف عرفت ذلك؟</div>

    TT2: *-Its height is* **about 7 metres**
         -How can you tell?

5. Simulation Rules Proposed

Producing a cohesive, coherent and acceptable TT, both the subtitler and the simulator need to use one of the main techniques used in AVT, namely shortening or compactness while scripting the subtitled file. This technique is yet another constraint which the simulator and the subtitler need to deal with. Other constraints in AVT are *spatial* and *temporal*. They are related to timing and lack of space on the screen. The subtitler needs to be aware of the number of frames (pictures) per second in the video and the number of characters - i.e. letters, spaces and punctuations used (often 42 characters per line in Arabic or even leave the status as 'open', and that is not the case in European languages). These factors affect the choice of words, the shorter structure the better it is in subtitling. This is the rule. Such constraints or factors are talked about often in AVT by several AVT experts such as Jorge Diaz Cintas (2009, 2010) in Spanish subtitling, and Ahmad Khuddro (1997, 2000 and 2009) – particularly in Arabic subtitling and voice-overing.

Shortening, though the most common technique in AVT, has still its dangers or pitfalls which both the subtitler and the simulator need to be alerted to. Shortening or compactness sometimes affects clarity. Due to the lack of time, and as this paper is concerned with setting some rules which help the simulator, there is a number of checks that the simulator should do when proof-reading or simulating the subtitled file.

In AVT *the lesser the better* is the yardstick to use, meaning fewer words need to be used in subtitling. It is the golden rule for compactness when producing meaningful subtitles, but compactness should not be at the expense of making sense or breaking a TL grammatical rule. One should avoid using a TL word which can be read in two different ways, due to lack of diacritics (short vowels), e.g. حمص with no diacritics but if they are addition that word can refer to either حِمْص the name of a city in Syria or حِمَّص 'chickpeas'. Alan Cruse (2000) in his discussion about homonyms speaks about the word *bank* (money) and *bank* (river) (p.209). This difficulty can be solved in Arabic by adding diacritics to the homonym, but in AVT these diacritical marks need to be kept to the minimum, as they are calculated as characters and take space on the screen. However, in English homonyms can be understood in context. Technically related errors are those which are constrained by the *spatial* and *temporal* elements of AVT, such as leaving the subtitle too long on screen, or having it appear prematurely or too fast for the eye of the viewer. The simulator should have the technical skill, which enables him/her to edit subtitles skilfully and competently using whichever subtitling software available.

The subtitler is always keen to enhance the quality of the TT. This can be achieved using *shifts in negation* for the purpose of shortening, for instance, the phrase 'not unclear' can simply be rendered as 'clear' (so instead of using <u>eleven</u> characters only <u>four</u> are used). This approach helps, particularly as both the subtitler and the simulator need to count the *exact* number of letters in each word and other characters such as spaces and punctuation, in addition to the number of words in each line of subtitling. However, one needs to ensure that ellipsis (as defined by Halliday & Hassan in 1976 as "the omission of an item") and substitution (defined as "the replacement of one item by another", p.88) in the TL are used only when there is no violation of syntactical rules, for the purpose of *brevity*.

The quality of AVT can also be enhanced when *shifting from passive to active voice* - the former is a more common norm in the ST (English), and the latter a more common one in the TT (Arabic).

Splitting the TT into meaningful units on screen typographically in each subtitle is a must, the way an interpreter splits sentences during the process of interpreting.

Typographically speaking, one needs to ensure that all captions used in upper case in ST should be put in between quotation marks in the TT, as the TL never uses capital letters or capitalisation; and single quotation marks for italics as there is <u>no italics</u> in Arabic.

Also the choice of lexis in the TL is another matter which the simulator needs to pay attention to. The TL words ought to be chosen carefully, the way they are done in newspapers - words which require no diacritical marks. One should avoid homonyms, i.e. words which can often be read in two different ways, though they have the same spelling.

By the same token, only TL diacritical marks are absolutely essential to a word, should they be added. They are added only in order not to confuse one TL word with another orthographically, as the job of adding them is tiresome and time-consuming. So diacritical marks are not added in the TT, following the general approach in print, unless reproducing holy verses from the Holy Book (the *Qur'an*). The reason for omitting diacritics in AVT is often due to lack of space on screen. Therefore, when choosing TL lexis it is advisable to avoid using problematic words, semantically, phonetically or orthographically.

It is also advisable to keep an eye on metric and imperial measurements, the simulator should keep in mind the *acceptability* of the audience or viewers, so 'domesticating' SL measurements in the TL is helpful to the audience and therefore preferred (See Khuddro's discussions (1997, 2000 and 2009) – as the TL viewer would have a mental image of the distance mentioned, e.g. 'Someone fell about 30 feet and cheated death' might have this TL equivalence سقط شخص من علو نحو عشر أمتار وبقي على قيد الحياة (back-translation: *A person fell about 10 metres and stayed alive*).

Having discussed all these issues in AVT, one can suggest further rules to be followed:

1. Use translation shift technique from a negative form to a positive one for the purpose of shortening; also, use translation shifts from a passive clause to an active one, as the former is the norm in English, but is not so common in Arabic.

2. Mirroring orthographically, i.e. splitting but keeping the units still <u>meaningful</u> in the TT; this technique is acceptable in subtitling when there are pauses in the speech (a style similar to a certain degree to the writing of the American poet E.E. Cummings).

3. Captions when all letters are in upper case in ST need to be handled with care in TT which uses no capital letters at all in its language; perhaps using quotation marks is the solution here.

4. Confusing SL phrasal verbs with prepositional verbs; the former have their particles moveable before or after their objects in the sentence, and the stress falls on the <u>particles</u> themselves; whereas in the prepositional verbs "prepositions are unstressed" and the stress falls on their objects (See Laurel Brinton, 2000, p.198).

5. When there are two SL *wh*-structures: the first is the <u>interrogative</u> and the second is used as <u>statement</u>.

6. Choice of words in TT that require no diacritics, similar to the TL used in newspapers.

7. Issues in anaphoric/cataphoric referencing.

8. Too literal translation should be avoided.

9. Making style of TT more solid and compact.

10. Dangers of ellipsis and pro-forms, i.e. shortening in TT but not at the expense of making sense or clarity, 'trading off clarity for compactness' as de Beaugrande writes (1981).

11. No homonyms, never use TL words with same spelling or pronunciation but two different meanings.

12. Appropriate collocational equivalence for SL expressions where possible.

13. SL intertextuality in the TT, as in 'to be or not to be" (Shakespeare's Hamlet)

14. Translation shifts from/to negation in TT.

15. Being too engrossed with ST prepositions to recognise the correct equivalent prepositions in TT.

16. **Shortening** but not at the expense of breaking TL grammar.

17. Deictics, unintended vagueness in ST - i.e. using words such as 'thing', 'this', 'that' and 'one' - need not be conveyed in TT unless it is intentional.

18. Plurality in SL and TL, plurality in Arabic for inanimate objects.

19. Polysemous English words and their problematic equivalence in TL.

20. Grammar and meaning.

21. When the pro-form or back-**referencing** is vague, exegetic translation is required.

22. **Duality:** is often unclear in SL but needs to clear in TL.

23. TL Grammar is sometime dissimilar to SL grammar.

24. **Gender:** Masculine and feminine can be problematic in TL.

25. As for Punctuation, the less the better except when it is absolutely necessary, as in the case of using a question mark, for instance.

26. **Diacritics** in TL are essential at times.

27. Typing errors in either ST or TT.

28. SL aspect changes in the TL due to context.

29. Converting SL imperial measurements to TL metrics, 'domestication' is adopted here.

30. Compound nouns as in numbers with their modifiers in the TL.

But the focus needs to be more on the following issues ordered in terms of significance and frequency as demonstrated in the chart below:
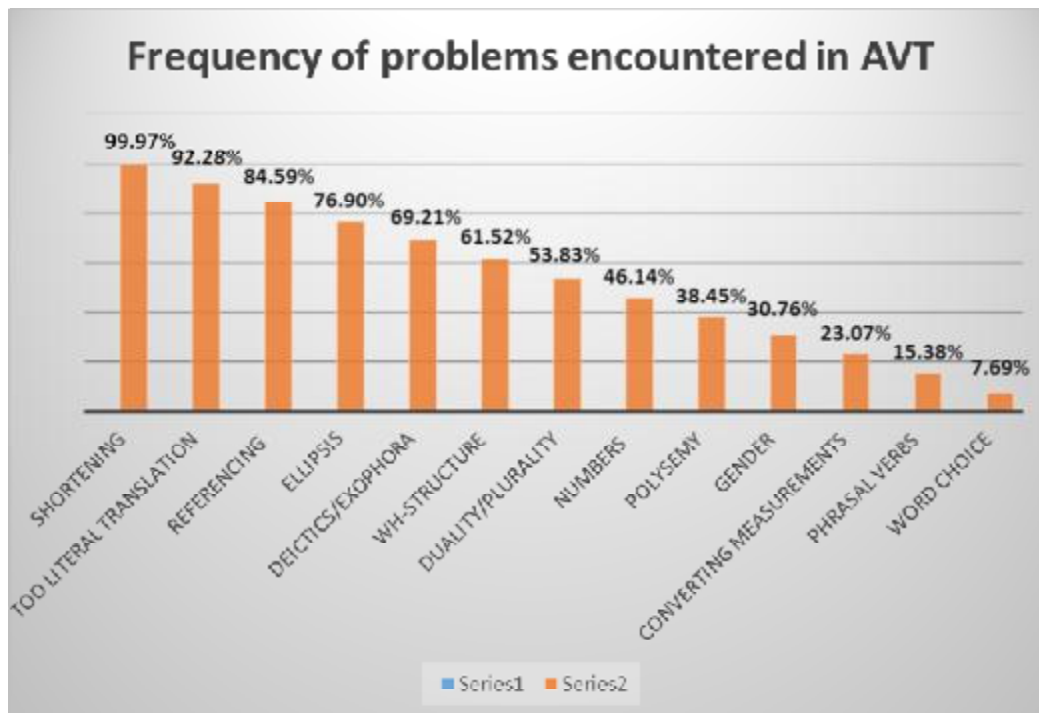
6. Conclusion

Simulating a subtitled file, one finds two sets of errors which need to be corrected: The first set is mostly common in paper or written translation, with errors relating to TL grammar - numbers, duality, plurality, masculine and feminine discrepancy, syntactical rules, and lexis - translation loss, word choice, word order, compensation, addition and deletion, and the seven standards of text linguistics as well as semantic issues. The other set of errors is particular only to AVT, it includes *shortening and compactness* as letters and words are counted on screen, *ellipsis* where necessary, errors in *time-cues* and other *technical software issues* and *to avoid homonyms* and other orthographical or phonologically similar words that might be confusing to read by the viewer, and finally *converting imperial to metric measurements* in order to help the viewer get the message and effect quickly and most efficiently.

To conclude, the elements that are problematic in AVT are related to syntax, semantics and lexical issues. For instance, the simulator needs to be alert to homonyms in the TT – that is, "two different words which happened to have the same formal properties (phonological and graphic)" (Alan Cruse, 2000: p.209). So they are words with the same spelling or pronunciation but semantically dissimilar in the TT, Arabic in this case. To illustrate such issues, examples are taken from one or two cartoon films (*Pocahontas I & II*), the latter is released in 2012. These issues are by no means limited to these two films but can be applied to other subtitled films and documentaries too, as they are quite recurrent in AVT.

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