Integrating Vermeer's Skopos Theory into Newmark's Strategies for Exploring Cultural Problems in Subtitles: A Case Study of the American series *Thirteen Reasons Why*

Eman Moqbel Al-Dahmashi

Global Center for Combating Extremist Ideology (Etidal) Riyadh, Saudi Arabia.

Author: Eman Moqbel Al-Dahmashi

Thesis Title: Integrating Vermeer's Skopos Theory into Newmark's Strategies for Exploring Cultural Problems in Subtitles: A Case Study of the American series *Thirteen Reasons Why*

Institution: Faculty of Languages and Translation, Al-Imam Muhammad Ibn Saud Islamic University

Degree: M.A.

Year of award: 2017

Supervisor: Dr. Naglaa Roshdy

Keywords: Cultural Problems, subtitling audiovisual texts, TV series, Target language Vermeer's Skopos Theory

Abstract

The present study explored some basic cultural problems that translators face during subtitling audiovisual texts, particularly TV series from English into Arabic. The study also provided functional analysis of the solutions occasionally chosen by professional Netflix subtitlers to overcome those cultural problems. The study aimed at showing whether the strategies frequently chosen by the subtitler to deal with particular problematic cultural features were equally successful in achieving functional adequacy in the TT. The researcher integrated Vermeer's functionally based Skopos theory into Newmark's translation procedures to provide a descriptive functional analysis of 44 examples taken from the American series, *Thirteen Reasons Why*. The content-analysis led to two main findings. The first was related to the most frequent strategies used to render the intended skopos (functions) of the source cultural features; paraphrase being the highest in use since it was used 18 times out of 44. The second finding was that the rate of frequency of strategies chosen correlated strictly with the rate of functional adequacy of these strategies. Paraphrase achieved its intended functions adequately in 15 out of 18 examples.

Cite as: Al-Dahmashi, E. M.. (2017). Integrating Vermeer's Skopos Theory into Newmark's Strategies for Exploring Cultural Problems in Subtitles: A Case Study of the American series *Thirteen Reasons Why*. Faculty of Languages and Translation, Al-Imam Muhammad Ibn Saud Islamic University. (M.A.Thesis). Retrieved from *Arab World English Journal* (ID Number: 266). December 2020. 1- 72

DOI: <https://dx.doi.org/10.24093/awej/th.266>

Kingdom of Saudi Arabia

Ministry of Higher Education

Al-Imam Muhammad Ibn Saud Islamic University

Faculty of Languages and Translation

Integrating Vermeer's *Skopos* Theory into Newmark's Strategies for Exploring

Cultural Problems in Subtitles: A Case Study of the American series *Thirteen*

Reasons Why

Submitted by:

Eman Moqbel Al-Dahmashi

Supervised by:

Dr. Naglaa Roshdy

20/1/1439

(11/10/2017)

Dedication

I cannot express my gratitude enough for my parents, Mr. Moqbel Al-Dahmashi, and Mrs. Dalal Al-Farraj, for all their unconditional love and support, which made me who I am. I would also like to extend my sincerest thanks to my friends who supported me in every possible way. A special thanks go to my postgraduate friend, Eman Al-Otaibi, for her continuous support, encouragement, and sharing experience and advice. I also gratefully acknowledge the assistance of the editor Mr. Muhammad Al-Mulla, for his genuine help and contribution to the thesis.

Acknowledgments

First and foremost, above all, my utmost gratitude is to Allah for giving me the strength and for answering my prayers throughout this journey of pursuing my Master's Degree.

My deepest gratitude and appreciation go to my advisor, Dr. Naglaa Roshdy, who expertly and patiently guided me throughout the work on this thesis. I am greatly thankful to the constructive comments and the invaluable suggestions that she provided me with despite the hectic schedule and numerous responsibilities. Her clear supervision, inspiration and endless support are not only intellectually but also emotionally appreciated.

I would like to express my sincere appreciation to Dr. Magda Madkour and Dr. Kholood Akawy for accepting to be committee members and for allocating time to read and comment on my thesis.

Abstract

The present study explored some basic cultural problems that translators face during subtitling audiovisual texts, particularly TV series from English into Arabic. The study also provided functional analysis of the solutions occasionally chosen by professional Netflix subtitlers to overcome those cultural problems. The study aimed at showing whether the strategies frequently chosen by the subtitler to deal with particular problematic cultural features were equally successful in achieving functional adequacy in the TT. The researcher integrated Vermeer's functionally based *Skopos* theory into Newmark's translation procedures to provide a descriptive functional analysis of 44 examples taken from the American series, *Thirteen Reasons Why*. The content-analysis led to two main findings. The first was related to the most frequent strategies used to render the intended *skopos* (functions) of the source cultural features; paraphrase being the highest in use since it was used 18 times out of 44. The second finding was that the rate of frequency of strategies chosen correlated strictly with the rate of functional adequacy of these strategies. Paraphrase achieved its intended functions adequately in 15 out of 18 examples.

الخلاصة

هدفت هذه الدراسة الى عرض بعض المشاكل الثقافية الأساسية التي يواجهها المترجمون أثناء ترجمة النصوص السمعية البصرية، وخاصة المسلسلات التلفزيونية من اللغة الإنجليزية إلى اللغة العربية. كما قدمت الدراسة تحليلاً وظيفياً للحلول التي اختارها مترجموا نيتفليكس المحترفون للتغلب على تلك المشاكل الثقافية. وقد دمجت الباحثة نظرية فيرمير الوظيفية "سكوبوس" مع استراتيجيات نيومارك للترجمة وذلك لغرض تحليل أربعة وأربعين مثالاً مأخوذاً من المسلسل الأمريكي، ثلاثة عشر سبباً، وقد تعرضت الباحثة بشكل خاص لتحليل الاستراتيجيات التي اختارها المترجم للتعامل مع مشاكل ثقافية محددة. وقد خاضت الباحثة من خلال التحليل الوظيفي إلى استنتاجات بشأن الاستراتيجيات الأكثر شيوعاً والمستخدمات لتحقيق السكوبوس (الوظائف) للسمات الثقافية لنص المصدر. وقد أوضح تحليل النماذج استناداً إلى هذه الاستنتاجات أن معدل تكرار الاستراتيجيات المختارة يرتبط ارتباطاً وثيقاً بمعدل كفاءة هذه الاستراتيجيات في تحقيق وظائف نص المصدر.

Table of Contents

Dedication	ii
Acknowledgments.....	iii
Abstract	iv
الخلاصة	v
List of Abbreviations	ix
CHAPTER ONE: Introduction	1
<i>Background of the Study</i>	1
<i>Statement of the Problem</i>	3
<i>Purpose of the Study</i>	4
<i>Research Questions</i>	4
<i>Significance of the Study</i>	5
<i>Limitations of the Study</i>	5
<i>Definition of Terms</i>	6
CHAPTER TWO: Literature Review	8
<i>Problems of Translating Cultural Features</i>	8
<i>Subtitling and Audiovisual Translation (AVT)</i>	9
<i>Cultural Translation Models Used in the Study</i>	12
<i>The Skopos Theory</i>	12
<i>The Concept of Skopos as a Purposeful Activity</i>	13
<i>The Concept of Culture in Skopos Theory</i>	14
<i>Reiß and Vermeer's Concept of Adequacy and Equivalence</i>	14
<i>Peter Newmark's Model of Translation strategies</i>	15
<i>Newmark's Procedures (Strategies)</i>	16
<i>Literal Translation</i>	16
<i>Transference</i>	16
<i>Through-Translation</i>	16
<i>Shifts or Transpositions</i>	16
<i>Paraphrase</i>	17
<i>Naturalization</i>	17
<i>Modulation</i>	17

<i>Functional Equivalent.</i>	17
<i>Descriptive Equivalent.</i>	17
<i>Cultural Equivalent.</i>	17
<i>Couplets.</i>	17
<i>Studies on AVT and Subtitling</i>	17
<i>Subtitling in the Arab World.</i>	21
<i>Contribution of the Present Study to the Literature</i>	25
CHAPTER THREE: Research Methodology	26
<i>Sample of the Study</i>	26
<i>Methods</i>	27
<i>Procedures.</i>	27
<i>Tools and Instruments.</i>	28
CHAPTER FOUR: Analysis of Data and Discussion	30
<i>Statistical Analysis of Collected Data</i>	56
<i>The Answer Related to Question 4 of The Study.</i>	56
<i>Statistical Data related to the Total Number of Strategies.</i>	59
<i>Summary</i>	61
CHAPTER FIVE: Findings, Recommendation, Conclusion	63
<i>Findings</i>	63
<i>Recommendations for Further Studies</i>	65
<i>Conclusion</i>	66
References	67

List of Tables and Figures

Table 1. <i>Names, Allusions and Abbreviations</i>	30
Table 2. <i>Cultural- Specific Terms</i>	36
Table 3. <i>Slang and Colloquial Expressions</i>	45
Table 4. <i>Idiomatic Expressions</i>	50
Table 5. <i>(Statistical Analysis based on Table 1)</i>	56
Table 6. <i>(Statistical Analysis based on Table 2)</i>	57
Table 7. <i>(Statistical Analysis based on Table 3)</i>	58
Table 8. <i>(Statistical Analysis based on Table 4)</i>	58
Table 9. <i>Numbers Indicating the Relation between the Frequency and Functional Adequacy of the Strategies Used In Rendering Each of the Four Cultural Aspects</i>	59
Table 10. <i>The Rate of Frequency and Functional Adequacy of the Total Number of Strategies Used in Rendering All Four Cultural Aspects</i>	60
Figure 1.	61

List of Abbreviations

AV:	Audiovisual
AVT:	Audiovisual Translation
ST:	Source Text
TT:	Target Text
Min.	Minute
SA:	Source Audience
SL:	Source Language
TA:	Target Audience
TL:	Target Language
SC:	Source culture
TC:	Target culture
TV:	Television
S:	Season
E:	Episode
Min.	Minute
Freq.	Frequency of strategy used
FA:	Function Adequacy

CHAPTER ONE

Introduction

Background of the Study

Due to the immersive evolution of technology, translation activity has verily expanded beyond its traditional scope, and a major field of translation has prominently surfaced, namely, Audiovisual Translation (AVT). Díaz-Cintas and Andermann argue that AVT has recently “evolved to the point where, as discipline, it is now one of the most vibrant and vigorous fields within translation services” (2009, p. 8). AVT, as a mode of language transfer, incorporates abundant challenges and issues due to the inconsistencies and contradictions between languages and their related cultures.

Therefore, AVT has become an intriguing new field and the focus of interest for many scholars and theorists. While this field is in a continuous improvement, and flourishing in foreign countries, especially Europe, studies and papers regarding AVT and subtitling in the Arab world are still relatively few, limited, and underestimated. According to Gamal (2007), among other scholars, subtitling has become necessary in the Arab world since it was introduced to television in early 1951, and day after day experienced the encounter with foreign TV programs and different conflicting cultures. Although there is no accurate survey or study on the quality of subtitles on Arab television, subtitling was made publicly and accessible to all media (Gamal, 2007). However, due to the vast cultural gap between Arabic and English cultures, Arabic subtitling suffered lots of translation errors and some technical issues related to font size, color of the text, and erroneous spotting. In spite of the technology revolutions, the

quality of subtitles in the Arab world TV was remarkably poor. Gamal also argued that subtitling in the Arab world “followed no guideline until nowadays, and individual channels appear to have their own manual and policies on subtitling” (2007, p.82). Gambier and Gottlieb (2004) supported that claim by referring to the lack of standards in AVT field (as cited in Gamal, 2007).

The present study strives for the betterment of the overall quality of Arabic subtitles; hence, the researcher pointed out methods occasionally used by professional translators to overcome the distance between the intended source message and the one delivered to the Arab audience, especially in relation to transferring the cultural features of TV series. In the process, the researcher showed how subtitlers’ choices can be adequate or inadequate in the sense that they lead to the success or failure of Function Adequacy.

Various functional translation models, emerged from the *Skopos* (a Greek word for intention) theory set forth by Katharina Reiß and Hans Vermeer. Vermeer’s association between the concept of *skopos* and Functional Adequacy in the TT was particularly relevant for the present study; for subtitles, which take seconds to follow on the screen, are generally more oriented towards the rendering the meaning to the TA than maintaining the ST form. Newmark’s communicative procedures (strategies)¹ were integrated into Vermeer’s *Skopos* theory. Though not directly emerging from, but highly contributing to *Skopos* theory, Newmark’s procedures were chosen for its rich division of linguistic and cultural translation strategies, as a suitable basis for the descriptive analysis of the strategies chosen by the subtitlers, or those suggested by the researcher, to

¹ The researcher used the term (strategies) instead of (procedures) in the whole study as it is more commonly used in recent translation studies.

overcome basic cultural translation problems faced in subtitling. The descriptive functional analysis of Arabic subtitles of English TV drama was conducted on the well-known American series, *Thirteen Reasons Why*.

In the process of conducting content analysis of the choices made and/or losses suffered on the functional level in subtitling the selected episodes into Arabic, the researcher regularly suggested alternative choices and strategies, derived from communicative and functional models of translation. The aim was to suggest other choices that might be more appropriate for achieving the functions and effects, though not necessarily the original form, of the source culture features in the Arabic subtitles.

Statement of the Problem

The study aimed at investigating the problems related to the transference of English culture-specific features in Arabic subtitles; especially those features that have no corresponding equivalents in Arabic. The rising popularity of contemporary English series in the Arab world has been undeniably growing exponentially in the past few years, and this popularity has been accompanied with rising demands for subtitling. The high demand for subtitled programs urged many companies to work in AVT, particularly in subtitling; however, not all of those companies possessed the necessary expertise to deal with this type of translation (Cintaz, 2005).

Additionally, because of the cultural gap between English and Arabic languages, the subtitles at times revealed failure to overcome the problem of lack of equivalence in some cultural or social terms, names, idioms, proverbs or common social sayings. The lack of cultural knowledge necessarily affects the subtitling quality; therefore, the audience may not comprehend the meaning, and ultimately, lose the value and main

concept of the scripted story or text. Some subtitlers exaggerate in the process of associating the TC with their mother tongue, and interpret the TC features based entirely on their own cultural references either as a solution to this gap or as an unconscious kind of inclination, which is called "intuitive competence" (Wu, 2008, p. 124). In spite of all the previously mentioned problems, there still seems to be a scarcity of research conducted in this area (Alwan, 2011, Gamal, 2014).

Purpose of the Study

The purpose of the present study was to improve the overall quality of Arabic subtitles by investigating the problems and solutions proposed by professional Netflix subtitlers of English TV series into Arabic. The researcher pointed out strategies occasionally used by professional translators to overcome the distance between the intended source message and the one delivered to the Arab audience, especially in relation to transferring the cultural features of TV series. The study explored whether translators were able to render or divert from the meanings and functions of the original scene when transferring cultural features into Arabic. In the process, the study attempted to reach conclusions about the most suitable and adequate translation strategies for rendering the functions of different kinds of foreign cultural features in Arabic subtitles.

Research Questions

1. What are the most common problems that subtitlers face in rendering cultural features from English into Arabic?
2. What are the most frequent Newmark's translation procedures used to overcome cultural problems in Arabic subtitles of English series?

3. Which translation strategies are more adequate than others in preserving the meaning and *skopos* (intended the function(s)) of source cultural features?
4. How far do the most frequently used strategies correlate with the most adequate in achieving the functions of the SC feature in the Arabic subtitle?

Significance of the Study

This study might help to fill in a gap in the field of AVT studies. It raises awareness of the main cultural problems faced in AVT, with particular focus on subtitling English series into Arabic. The study pinpoints the most adequate strategies used in solving particular cultural problems and overcoming cultural gaps in subtitling.

The study investigated and described some basic cultural problems that translators generally encounter in subtitling contemporary TV drama, particularly English series, into Arabic, and common solutions that these translators tend to use to overcome these problems. While highlighting the intercultural problems in subtitling English series into Arabic, the researcher aspired to contribute to the process of laying out some foundation for further studies in the field of AVT.

Limitations of the Study

This study was limited to TV series. It was particularly conducted on selected episodes from Season 1 of the famous American TV series, *Thirteen Reasons Why*. Moreover, the study focused only on cultural problems resulting from translating the selected episodes of the TV series. The theoretical framework of the study was also limited to Vermeer's contribution to the *Skopos* theory, which was integrated with basic strategies from Newmark that appeared in the descriptive analysis of the subtitlers's solutions to cultural problems facing them.

Definition of Terms.

Allusion. It refers to the act of making an indirect reference to something (*Merriam-Webster Dictionary*).

Audiovisual Translation. According to Baker and Saldanha (2009)

Audiovisual translation is a branch of translation studies concerned with the transfer of multimedia texts into another language and/or culture. Considering that the mainstream forms of audiovisual translation – i.e. subtitling, voice-over, and dubbing – were born on the back of sound motion pictures, it is only natural that the ‘film translation’ came to feature prominently in early scholarly work. (p. 36-37)

Culture. It refers to the entire way of life of a society, and language is considered to be as the milestone and the bridge between the two cultures (Jianqing Wu, 2008, p.123). Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988, p. 94).

Idioms. Baker defined idioms as “frozen patterns of language which allow little or no variation in form and, in case of idioms, often carry meanings which cannot be deduced from their individual components” (1992, p. 87).

Subtitling. HansVöge defined subtitling as a printed translation of the film dialogue which is projected simultaneously near the bottom of the screen (1977, p. 120).

Terms. They are words or expressions that have a precise meaning in some uses or peculiar to a science, art, profession, or subject (*Merriam-Webster Dictionary*).

CHAPTER TWO

Literature Review

In this chapter, the researcher outlined previous history, studies and some applied methodologies related to audiovisual subtitling. The first section of the chapter provided definitions adopted by some scholars regarding cultural features, AVT and subtitling. The second section provided a description of the translation strategies utilized in this study. The third section summed up some related research conducted in the west on this field of AVT. These sections were followed by reviews of some related research and applications displayed in the Arab world. In the last section, the researcher provided a brief description of what this research is going to add. Eventually, the researcher expressed her hope to add up to the literature of AVT in the Arab world, and contribute to the issue of exploring and overcoming cultural barriers in translation.

Problems of Translating Cultural Features

The vast differences between English and Arabic cultural features pose a major issue to the translators and the audience, leaving a gap that need to be filled in with more theories and research. Scholars such as Baker (2001), Remael (2003), Díaz-Cintas and Anderman (2009), Gamal (2007), Alkadi (2010), among others discussed some types of cultural problems faced in translation and subtitling. Nevertheless, not all of these problems have received sufficient attention in research, especially in the Arab world. Among the researched cultural problems are usually aspects as culture-specific terms, names and allusions, as well as slang and colloquial expressions, and idioms. That is why this study sheds light on these types since cultural differences, which are the focus of this study, are highly prominent in these categories.

The rapid growth of the English language generates new terms every day. Translating new terms, especially those related to cultural concepts, into Arabic is extremely challenging. The present study did not choose samples of specialized terms, but rather explored frequent cultural terms as well as colloquial and slang expressions used in every-day American life, and described the strategies that professional subtitlers use to transfer their meaning and functions into Arabic.

The researcher also realized the losses that occur during the translation of allusions, especially in the subtitling field, which is why this item was selected for study as one of the prominent cultural features.

Idioms can also be considered among the most problematic aspects of a language or culture. Not all English idioms have equivalents in the Arabic language, because each of the two languages possesses its own cultural features. Since very few Arabic studies in the field of subtitling handled this issue, it was imperative to include this category under this study to add more insight into solving a wide variety of cultural translation problems.

Subtitling and Audiovisual Translation (AVT)

"Subtitles are said to be most successful when not noticed by the viewer. For this to be achieved, they need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer's attention from the programme" (Díaz-Cintas and Anderman, 2009, p.21).

Luyken et al described subtitles as condensed written translations of original dialogue, which appear as lines of text, usually positioned towards the foot of the screen (1991, p.31). Díaz-Cintas and Remael defined subtitling as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as discursive elements that appear in the image, and the information that is contained on the soundtrack (2007, p. 8, cited in Alkadi, 2010, p. 21). Matkivska (2014) added a definition of subtitles as translation that "usually appears and disappears in correspondence to original dialogue part and almost always are added to the image on the screen later as a result of post-production part." (p. 41).

Briefly, these definitions among others share the same concept of ‘subtitling’ as consisting of: 1- a translated dialogue, 2- being displayed usually at the bottom of the screen, 3- the dialogue and its translation, being attached simultaneously. It is important to bring to notice that there are no actual equivalents for the terms, ‘subtitling’ or ‘subtitled’ in Arabic language; commonly, the terms, ‘television translation’ and ‘film translator’ are being used instead (Gamal, 2007, p. 84). To Díaz-Cintas and Anderman subtitles are "viewed as forming part of the translated text, not as constituting a translation product by itself" (2009, p. 39).

Subtitling has also been associated with the concept of “Constrained Translation”. The first to introduce this concept was Titford (1982) as he was concerned with captioning and reading subtitles. Mayoral, Kelly and Gallardo (1988) analyzed the same concept, to refer to the peculiarities of limitation in time, and space of the AVT. For time

peculiarities, the subtitle is restricted to the dialogue and has only few seconds on the screen before it disappears, then, simultaneously, follows the next dialogue. The length of a subtitle is directly related to its on-air time. Accurate in and out timing is very important and the text in the subtitles should always be in balance with the appropriate reading time setting. No matter how perfect a subtitle is in terms of format and content, it will always fail to be successful if viewers do not have enough time to read it, as the case is in subtitles of children programs, since they cannot cope with the adults' reading speeds (Díaz-Cintas and Anderman, 2009, p. 22).

As for space, the subtitler is forced to display only 2 to 3 lines with a certain number of characters at the bottom of the image. Díaz-Cintas and Remael (2007) clarified this constraint by stating that:

In the limited space allowed for a subtitle there is no room for long explanations. Two lines of text are usually the norm, and the number of characters per line depends on a number of factors, including the subtitling workstation used. Since readability of the text is of paramount importance, it has been suggested that an ideal subtitle is a sentence long, with the clauses of which it consists placed on separate lines (p. 80-172).

To overcome these subtitling issues, the subtitlers need to follow some of translation strategies suggested by scholars and theorists to deal with such obstacles.

*Cultural Translation Models Used in the Study**The Skopos Theory*

During the eighties, a lot of scholars and translators focused on the equivalence-based theory as a permanent strategy for translation studies. However, this theory led to a lot of confusion as it did not apply to all text types; rather, it involved contradictory standards for selecting the appropriate method. After a while, scholars started looking at the translation field and became dissatisfied with the gap between practice and theory, and the attitude elicited the need to call out for a new approach (Nord, 1997, p. 8).

This belief is the focal point in the *Skopos* theory in translation although the German scholars, *Reiß* and *Vermeer* (1978), who commenced the theory, had more in mind the TT functions than the ST. As previously mentioned, the *skopos* is a technical term, which refers to the "aim" or "purpose" of the text. Other related terms to *skopos* are "action theory", "translational action", and "communicative functional approach". From the above terms, it is clear that the term, *skopos* revolves around four prominent angles: purpose of the text, intention of the client or the translator, the function of the text, and the action of the text.

Unlike the equivalence-based theory, *Skopos* theory intended to outline the strategies and methods used during the translation process on the basis of function. Scholars from this trend contradicted the concept of equivalence and saw no reason why ST and TT could not be different in form and exact meaning as long as the functions of the TT are achieved. According to *Vermeer* (2012), "source and target texts may diverge from each other quite considerably, not only in the formulation and distribution of content but also as regards the goals which are set for each, and in terms of which the

arrangement of the content is in fact determined” (p. 193). This theory, based on the functionalist approach, is considered primarily to be a process of intercultural communication in which the text has the ability to function according to specific situations and context (Jabir, 2006).

It is important to bring to notice that the *Skopos* theory experienced four stages represented by: (1) Katharina Reiß and the functional category of translation criticism, (2) Hans J. Vermeer: Skopostheorie and beyond, (3) Justa Holz-Manttari and the theory of translational action and (4) Christiane Nord's Function plus Loyalty Principle (Du, 2012, p. 2190). Vermeer's concept of *skopos* provided the relevant theoretical focus of the present study.

The Concept of Skopos as a Purposeful Activity. One of *skopos* generic rules is that a translational action, i.e. the method, is determined by its *skopos*, that is, "the end justifies the means" (Reiß and Vermeer, 1984, p.101). In other words, a TT is determined by its *skopos* (purpose), and the method is chosen to serve the intended purpose. These methods and strategies produce a functional result, and the translation is enabled to function according to the situation and clients (Reiß and Vermeer, 1984).

According to Vermeer (1989) there are three possible kinds of purposes in the field of translation: the general purpose, which focused on the translator in the translation process; the communicative purpose focused on the target text in the target situation; and the purpose focused on a particular translation strategy or procedure (cited in Nord, 2001). It is worth mentioning that the last two formed the basis of the descriptive analysis of the present study.

The Concept of Culture in Skopos Theory. Vermeer's definition of culture aimed at norms and conventions as the main features of a culture. For him, a culture is the whole setting of norms and conventions that individuals acquire or a member of a society must know in order to be either "like everybody" or different from everybody (Vermeer, 1987, p.28, cited in Nord 2001). The essential function of translation is comparing cultures. Translators transfer the source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator's native language-and-culture (Nord, 1997, p. 34).

Reiß and Vermeer's Concept of Adequacy and Equivalence. Reiß explained the concept of adequacy by saying, "it is a dynamic concept related to the process of translational action and referring to the goal-oriented selection of signs that are considered appropriate for the communicative purpose defined in the translation assignment" (1989, p.163, cited in Nord, 2001). Schaffner (2001) stated that:

Reiß and Vermeer (1991) use 'adequacy' as a dynamic concept, related to the required standard and quality of the TT. That is adequacy is a generic concept, in contrast to the linguistic approaches. They also use the label 'equivalence' in a sense of adequacy to a skopos that requires functional constancy. (p. 15).

Generally speaking, Vermeer and Reiß's contributions to the *skopos* theory were significant.

Peter Newmark's Model of Translation strategies

Newmark (1988) remarked that his theory includes two parts: semantic and communicative methods of translation. He also proposes different translation methods for different text types, and emphasizes on the faithfulness not only to the audience but also to the author and the source text. According to Shakernia (2013), "Newmark's view is that the translator should attempt on the basis of the variety of language used in the original, to characterize the receiver of the original and then the translation, and to decide how much attention he has to pay to the target language audience" (p. 4).

As this study focuses mainly on the functional level, the researcher used the communicative approach thoroughly although the semantic approach can be involved more or less according to the text type. That is because the communicative approach is basically functional, which was invaluable in tackling cultural issues in translation.

According to Newmark (1988), the communicative approach focuses on the TT audience, who do not want to experience difficulties or oddness, and expect general translation of foreign elements into their own culture. This approach is oriented towards a specific language and culture. Moreover, it tends to be direct, idiomatic, smoother and easier to understand, and the translator tends to have more freedom in decision-making. On the other hand, the translator, through the semantic method, tends to adhere, faithfully to the source text. The communicative approach advocates a social type of translation that concentrates on the message and serves a large number of audience. The effect of the message on the reader is the core of translation process. The semantic approach remains

within the SL culture, yet the communicative approach is basically directed towards the TR.

Newmark's Procedures (Strategies)

According to Newmark, the word *method* indicates the whole texts whereas translation *procedure* is used for sentences and smaller units of language (1988, p.8). In spite of Newmark's differentiation between *method* and *procedure*, the analysis in Chapter IV shows that Newmark's methods can also be efficient on smaller units of the language. In the analysis, the researcher made use of most of Newmark's procedures (strategies) to describe the means of overcoming cultural barriers in translation (Newmark, 1988, p. 82- 91). Among these are:

Literal Translation. A procedure in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.

Transference. The process of transferring a SL word to a TL text. This strategy can be used efficiently on names and titles.

Through-Translation. It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation.

Shifts or Transpositions. It involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth.

Paraphrase. Here the explanation is much more detailed than that of *descriptive equivalent*.

Naturalization. This strategy adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.

Modulation. It occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.

Functional Equivalent. A common procedure that can be used when TL requires the use of a culture-neutral word.

Descriptive Equivalent. In this procedure, the meaning of the SL word or expression is explained in several words.

Cultural Equivalent. The replacement of a SL cultural words, or expressions to the TL cultural words, or expressions. However, "they are not accurate".

Couplets. It occurs when the translator combines two different procedures.

Studies on AVT and Subtitling

By looking at the subtitling field and how it gained its modern sense, we can see that the very first light of AVT was during the silent films era, and it continued to spread along with the appearance of cinemas, televisions, and finally the outbreak of the revolution of technology that changed the paper orientation towards media orientation. Over the years, so many contributions have been made to AVT by well-known scholars

and theorists among whom are Yves Gambier, Henrik Gottlieb, and Díaz-Cintas. However, in regards to Baker (2001), there are still plenty of scope for more comprehensive research on this dynamic field. In the early 1980s to 1990s, many viewers, scholars, and theorists had started to see the AVT as an intriguing new field or a new "discipline" in translation field (p. xiii).

Delabastita's (1989) model is one of the earliest and practically most important in AVT field, which tried to frame film subtitling within translation studies and theories. His model possess an "organized inventory of questions and hypotheses that could direct any future work and pave the process of subtitling" (p. 194). In his study, he provided a potential translational scheme between a source film and a target film, and claimed that it is possible to establish a multi-channel, and multi-code communication in film subtitling. Such hypotheses question the position of the subtitle (whether in international, social or political), the types cultural relationships that subtitle maintain in ST, the cultural constraints that subtitle imposes by translator, and the intentions of the client. Any subtitle of film from the source to the target language needs to respect the material within which any such translation process is necessarily accomplished (Delabastita, 1989).

Fawcett argued that despite the fact that Delabastita's model renders further unnecessary procedures by covering all the possibilities to be found in film translation, the model is more efficient in post-operative stage rather than predictive (1996, p.71). His contribution presented an approach that finds a link between film translation and translation theory. He claimed that other approaches to film translation were still at the modelling stage, and had not reached the stage where it can be dealt with translation theory. He started with examining the theory of equivalence; however, he found it was

limited in domain and posed some constraints. He pointed out that when the translator is free of these constraints or pressures, the translation becomes more functional-dynamic (1996).

The exchange of views and studies continued regarding the explanation of subtitling cultural references until Karamitroglou's study (2000) uncovered a methodology for the investigation of norms, which operate in AVT, namely, the polysystem approach. Based on the findings, his aim was to demonstrate the possibility of examining AVT and its norms that operate in a systematic way. According to the researcher's study, such model seems to determine the choice between subtitling and revoicing children's TV programs in Greece, and the same model could be applied in any other country. Moreover, this model can be used to prove the effectiveness of norms in other modes of written translation.

In an attempt to find a proper strategy for culture subtitling, Ramiere (2003) contributed to the cultural features in AVT by examining some issues involved in the intercultural transfer of films. Ramiere's study focused on drawing the findings from a small corpus of three subtitled French films, and three other dubbed films into English, in an attempt to discuss some strategies applied when translating culture-specific references, and question the validity of foreignization and domestication models as a conceptual framework. Ramiere's paper suggested a theoretical challenge by proposing a more pragmatic approach to the study of cultural subtitling in AVT.

In stating her findings, she indicated that the taxonomies of translation strategies based on foreignization and domestication models cannot "adequately" capture the

pragmatic complexity of cultural transfers in films. She noted that audiovisual translators try to select the best strategy for each individual translation of cultural specifics, and do not necessarily have a pre-established general strategy. Moreover, she emphasized on the AVT constraints and the constant tendency of the subtitlers to neutralizing some of cultural references as a solution for such constraints.

In another attempt to solve issues in subtitling, specifically, cultural features, Pederson (2005) proposed a model that was based on his investigations of "Anglophones" films and TV programs to find a proper solution for "extralinguistic culture – bound references". Pederson proposed different efficient strategies that a subtitler can adopt and use in subtitling, and confirmed the probability of solving all culture-bound problems through these strategies or not. Pederson also highlighted the problems a subtitler would face during subtitling culture-bound elements.

It is also worth mentioning that Pettit attempted to provide a broad explanation for the determinant factors that could affect the process of subtitling and culture: "the type of audiovisual text", "the intended target audience", "the distribution format of the audiovisual product", and "specific requirements imposed by the subject" (2009, p. 56). She also claimed that the general assumption of the audiovisual text "is rooted in a foreign cultural reality" that is unfamiliar to the TA (ibid, p.44).

Jun Tang (2013) also examined different translation strategies applied by professional audiovisual translators of five Chinese versions for Kung Fu Panda for rendering Chinese-related cultural elements. Jun Tang's study examined a small corpus of 65 Chinese renderings of these versions and came up with interesting results. The

findings showed that professional AV translators have a strong preference for interventional strategies: adaptation, rephrasing, and replacement. Moreover, their cultural decisions are motivated by contextual considerations of film genre, audience expectations, matching words and images, coherence and understanding, rather than restricted by constraints of subtitling, and concluding that constraints can be solved in most cases and maintain the cultural features.

However, Malenova opposed Tang's argument by stating that "sometimes we have to neutralize the culture-specific concept in order to follow the restrictions" (2015, p. 2899). Malenova's paper primarily focused on defining subtitles restrictions, which she considered to be: normative restrictions, social restrictions, personal restrictions, and physiological restrictions and argued their nature thoroughly. Malenova also clarified the fact that these restrictions might differ according to the type of the AVT, and brought to light the key procedures used for translating culture-specific concepts taking into consideration the principles of dynamic equivalence (2015).

Subtitling in the Arab World

According to Gamal (2007), the starting point of subtitling dated to the time when cinema was introduced to the Arab world through Egypt as early as 1896 (p. 78). Then, subtitling became even more necessary as Arab world started to experience television and English TV programs in early 1951. He also stated that subtitling was accepted by Arab viewers unlike dubbing which was attacked by the public. Although there is no accurate survey or study on the quality of subtitling on Arab television, subtitling was made publically and accessible to all media (ibid, p.79), but because of the vast cultural gap, subtitling suffered lots of translation errors. However, few research was conducted on

subtitling in the Arab world, and only few recent studies diagnosed problems in the field (Gamal, 2007).

Alkadi (2010) sampled three TV series as his case study (*Educating Rita*, *London to Brighton*, *Friends*) in an attempt to investigate the problems that subtitlers face during subtitling and suggesting solutions upon the findings. He examined the features of culture found in the series with a particular focus on dialects, swear words, humor and pun. The researcher also proposed the use of qualitative method supported by experiments, and interviews, and aimed in the interviews to find the why of the subtitles, and for the experiments to prove if the how is effective enough. The researcher also used questionnaires as a form of quantitative approach. In both methods, he asked the sampled audience to watch and judge the efficiency of subtitles in delivering the message of a film (audience-focused), and therefore, providing evidence on the effectiveness of subtitles procedures. In either case, his study showed the significant ability of the subtitlers in improving the quality of their own work, especially by adopting a more functional translation approach that can help them to deal with the difficulties in this type of AVT field successfully, and make the subtitled dialogue have a similar effect on the TA as the one in the original text implied on its audience.

Thawabteh's (2010) also shed light on the complexities of English Arabic subtitling, with an attempt to give subtitling students a jump-start in this new field. He built his data on a ten- minute video clip of an interview with Mr. Galloway 10 broadcast conducted by the Sky News TV station, and sampling the Arabic subtitling of twenty MA translation students after watching the clip. Thawabteh revealed that subtitling trainees face several linguistic, cultural and technical problems, which may defect communication

for the TA. The study was concluded with some helpful guidelines and implications for subtitling students to deal with the problems in question.

In 2013, Altahri investigated the problems and strategies involved in the Arabic subtitling of the cultural references in the *Harry Potter* movies in Arabic. Altahri's study focused on different types of cultural references such as names of people, mythological creatures, magical objects, place names, food items, neologisms, etc. Altahri claimed that such cultural references impose challenges for the subtitlers. His goal was to pinpoint the factors and strategies that could play a significant role when subtitling *Harry Potter* movies for children in the Arab world, and therefore, explained the use of these strategies thoroughly in his study. Altahri used a descriptive approach within the discipline of translation studies to achieve his objectives. Technically, this approach examined the possibility to observe any kind of consistency in the strategies applied for the subtitling of cultural references. Nevertheless, Altahri recommended Díaz-Cintas's model as a theoretical framework that helps in understanding the strategies available to the subtitler during the act of subtitling. The analysis showed that there is a complex set of cultural, ideological, and technical aspects, which critically have the influence on subtitlers when subtitling children films from English into Arabic. Moreover, the data showed that the Arabic subtitlers tend to use more strategies than others in dealing with cultural references, due to the huge gap and differences between the two languages.

Al Teneiji (2015) aimed to reassess the use of relay translation in AVT of Japanese anime (English-Arabic) subtitling, and sampled *Spirited Away*, one of the most successful Japanese animation or "anime" films, as her case study. With the use of Davies' (2003) strategies as a theoretical frame, she analyzed the culture-specific items

and examined the culture divergence. Al Teneiji figured out that culture divergence is "inventible" in relay translation, and the amount of cultural loss is even greater in relay translation than in direct translation. That is because the output of relay translation is actually a translation of the medium translations rather than the original text, therefore, the culture divergence that occurs in the medium translation is maintained or further increased in the relay target text. In her case study, Al Teneiji preferred the use of direct translation over relay translation as a solution for the cultural loss.

On the other hand, Thawabteh (2014) analyzed a corpus of three scenes taken from a thriller entitled, *Crash*, that was aired on MBC4. Thawabteh's paper revealed the limitations found in Arabic subtitling as euphemism was excessively used causing a clash with other elements of the films, while the Source Language (SL) carried highly "confrontational and inflammatory" dialogue due to the films' genre (2014, p.11). In his study, he argued that although foreignizing strategy is favored in subtitling generally, domesticating strategy can still be a valid choice for the subtitler.

ElShiekh (2016) also shed light on some cultural problems in the translation of religious terms from English into Arabic in films subtitling, with particular reference to some Arab Gulf countries channels. The researcher focused on two particular channels as representative, namely, *MBC Channel group* and *Dubai One*. The data of the research were collected from one film, namely, *Bruce Almighty* and one TV series, *Supernatural*. ElShiekh noted that the use of religious terms in both cases of study was not only "obligatory but also focal" (2016, p.38). ElShiekh contributed to the research on Arabic subtitles by posing many questions regarding subtitling religious terms as recommendations to pave the way to other researchers and guidelines for Arab subtitlers.

Contribution of the Present Study to the Literature

According to the studies reviewed herein, AVT seems to lack a distinctive strategy to achieve the aim of the text. Therefore, this study applied the functional approach particularly, Veermer's *skopos* theory, to explore and analyze basic strategies used in subtitling audiovisual English TV series into Arabic. The researcher attempted to show that it is possible for a subtitler to plan a translation strategy on a macro level in AVT, which enables him/her to fulfil the intended purpose (*skopos*) of the translation, and use the functional approach to solve many translation issues, especially those related to cultural features. With "functionalism, translation was no longer seen as a mere act of transcoding, but instead as an act of communication, Hence, the *skopos* theory goes beyond the problem of whether ST-orientation or TT-orientation should always prevail" (Jensen, 2009, p.15). But since the *skopos* theory remains more a process of theorizing on the situation of the translation than application, it does not provide translation scholars with a guideline model of strategies to describe translators' functional or non-functional choices. Accordingly, it was not possible to categorize the particular strategies used in subtitles based on *Reiß* and *Vermeer*, but only to use their concept of translation as a goal or function-oriented process for the analysis of the examples selected from the chosen TV series, while borrowing the names of strategies to describe the subtitler's choices from Newmark's communicative procedures (1982, 1988). That is to say, the theoretical framework was extended to include taxonomies of other functional models.

CHAPTER THREE

Research Methodology

This chapter of the study focused on exploring the mechanics of applying Newmark's communicative procedures of cultural translation to analyze the process of rendering the *skopos* of the original work, with a focus on cultural gaps and limitations encountered in translating the TV series, *Thirteen Reasons Why*. The chapter included two subsections: the first one entailed a scope at the sample of the study, the second tackled the method and procedures of the research.

Sample of the Study

The researcher particularly chose *Thirteen Reasons Why*, as the sample of the study, which is an American TV drama series (2017) created by Brian Yorkey. Season 1 of the series includes 13 episodes so far, each of which lasts for almost one hour. It revolves around a teenage boy, Clay Jensen, who is trying to uncover the story behind the suicide of his classmate, Hannah Baker. Since the series depicts the life of the American teenagers and their everyday social interaction, many new terms and expressions used by the young generation are present in the dialogues.

The genre of the chosen series, *Thirteen Reasons Why*, is mainly TV drama. Such genre is primarily rich with western culture and its features including dialects, different types of speech, idiomatic expressions, habits, connotations and so forth. That is why the TV series was chosen as the focus of this study in hope of serving the aim of the research.

The chosen TV series was selected from Netflix, which is a streaming service for home television audiences that allows viewers to watch thousands of on-demand TV

shows and movies from different genres (Bond, 2017, Para. 2). Netflix developed the first online subtitling and translation test and indexing system; namely, Hermes, to hire professional subtitlers, in addition to subtitling quality controllers.

Methods

The research used both the qualitative method. The study basically followed the descriptive exploratory and content analysis methods. In conducting content analysis, the researcher particularly adopted a functional translation-oriented approach. Veermer's *Skopos* theory, in which the functions or *skopos* are the key aspects of communication, was used as the basis for the analysis of problems and assessment of solutions used for translating particular cultural features of an American TV series in the Arabic subtitles. The descriptive analysis of the translation problems and solutions was based on Newmark's model of translation procedures (strategies), which more or less contributes to the functional translation theory. Alternative strategies were suggested at times depending on whether the chosen strategy in the subtitle maintained or missed the intended function for the (TA).

The quantitative method was also used as statistical data were collected to validate the conclusions and finding of the researcher in relation to correlation between the most frequently used strategies (solutions) and the most adequate ones in achieving the functions of each of the discussed cultural problem or feature.

Procedures

This research sought to analyze the functions and effects of basic cultural features related to both the original series and the screen subtitles to point out where the two seem

to meet or diverse. The study focused on translation decisions made in the Arabic subtitles of the selected American series, *Thirteen Reasons Why*. The researcher provided 44 extracted examples followed by a brief description of the contexts and analysis of the intended *skopos* or function(s), finally discussing the subtitling output and success of strategy in rendering the intended function(s) adequately.

To facilitate the process of conducting content analysis, the data was divided into several categories according to the type of cultural problem encountered. Problematic cultural features explored were as follows: names, allusions and abbreviations; cultural-specific terms; slang and colloquial, as well as idiomatic expressions. A close analysis of each cultural feature in the ST in comparison with its correspondent in the TT was conducted. The examples under each category of cultural items were arranged according to the number of episodes from which they are extracted.

Tools and Instruments. The descriptive analytical procedure involved the three following tools and instruments. First, tables (including rubrics) were used to present: a) examples selected from the series episodes (ST); (b) corresponding TT choices in the subtitles; (c) the strategies used to solve various cultural problem.

Second, following each rubric, functional analysis was made of the strategies used in rendering the selected examples in subtitles, with a focus on the role of the chosen strategy in rendering or achieving the original functions (*skopos*) of each cultural aspect dealt with or described. In the quoted examples, the cultural item in the ST and the translation of this aspect in the subtitles were highlighted by using italics so as to indicate the strategy or solution chosen. Advanced dictionaries and specialized dictionaries of

idioms and slang expressions were used as the basic criteria for assessing the adequacy of the chosen strategies (solutions) in rendering the meaning and achieving the intended *skopos* of the speaker in the subtitles.

Third, the qualitative analysis was followed by statistical data to indicate the rate of the most frequently used strategies with each type of cultural problems, as well as the correlation between the frequency of strategies and their rate of adequacy to the original functions (FA).

The purpose of adopting the above method was to investigate the extent to which translators were able to maintain or divert from the meanings and effects of the original scene when transferring cultural features into Arabic.

CHAPTER FOUR

Analysis of Data and Discussion

This chapter entailed descriptive content analysis of the selected translated examples of the American series, which were presented in tables, followed by statistical data indicating the most frequently used and most successful strategies in rendering the intended function of each of the explored cultural features adequately. The process of analysis explored the tendencies of divergences and similarities between the ST and the TT in applying functional strategies, which was proposed as the basis for achieving the purpose of the study and validating the findings. The content analysis focused on exploring the effectiveness of strategies used in the Arabic subtitles in rendering the propositional meaning and achieving the intended functions (*skopos*) of various cultural aspects of the chosen English episodes. In this relation, Newmark's strategies were used as a framework to describe and categorize the subtitler's decisions, and reveal whether eventually he was able to achieve the functions of the original cultural features in his choice of strategies. Finally, the question of the study regarding what the most frequent translation strategies used in subtitling English series are, and which of these strategies more effectively transferred the propositional meaning and achieved the intended function of the SC features, were answered via descriptive analysis and statistical data.

Table 1. Names, Allusions and Abbreviations

The table below displays strategies used to render names of food, places, items, as well as allusions and abbreviations of organizations that appeared in the ST. Names and abbreviations are also frequently for the purpose of allusion.

Ex. No.	ST	TT	Strategy
Ex. 1.	Why don't you take the <i>station wagon</i> . (S1, E5, min. 19:02)	لما لا تأخذين "الستيشن واغن".	Transference
Ex. 2.	I want to eat <i>Mike and Ikes</i> . (S1, E5, min.47:21)	أريد ان أكل الحلوى.	Functional Equivalent: (Deculturalizing the SL or cultural word)
Ex. 3.	Maybe at <i>Monet's</i> ? (S1, E6, min. 7:40)	ربما في مقهى مونيه؟	Transference+ Addition of supplementary material (Description)
Ex. 4.	Fries? a <i>cheeseburger</i> ? (S1, E6, min. 35:30)	بطاطس مقلية؟ برغر بالجبن؟	Naturalization
Ex. 5.	That poetry group look like an <i>AA meeting</i> . (S1, E8, min. 10:51)	لكن تلك المجموعة الشعرية بدت كاجتماع لمدمني المخدرات.	Functional equivalent (neutralizing and generalizing the ST cultural reference)
Ex. 6.	<i>Fifty shades</i> of my mother? (S1, E8, min.14:55)	"ففتي شيزر" لأمي؟	Transference
Ex. 7.	Lemme guess, you own a	دعني أأخمن، انت تمتلكين	Transference+

	<i>kindle.</i>	قارئ "كندل"	Addition of supplementary material (Explanation)
	(S1, E8, min. 8:14)		
Ex. 8.	What are you, "21 Jump Street"?	ماذا أنته شرطي متخف؟	Functional Equivalent: (Deculturalizing the SL or cultural word)
	(S1, E9, min.17:21)		
Ex. 9.	Is there a KFC around, because I smell chicken.	أهذه رائحة الجبن التي أشمها؟	Omission (of 'chicken') + compensation
	(S1, E10, min. 12:32)		

In Ex. 1, the station wagon refers to a type of car with a large area behind the back seats for carrying things (*Cambridge Dictionary*). In the given context, the speaker is expressing her disapproval by suggesting to her daughter to take the traditional-looking car that they own as they cannot afford to buy a new fancy car for their daughter. Although the translator attempted to use transference in this example to maintain the sense of luxury associated with the station wagon in the SC, the translation might cause some confusion to the TA since the name of the car "ستيشن واغن" is not currently popular in the TC. Therefore, the precise meaning is still vague, and the censuring purpose of the utterance can be missed as the TA might not recognize what type of fancy car the speaker is suggesting. Thus, an explanatory addition could have been useful here.

In Ex. 2, the speaker expresses his wish to eat 'Mike and Ikes', which is a brand of fruit-flavored candy that is popular in North America. Since this brand of candies is

not known in the TC, the translator managed to avoid the confusion that the ST may cause to the TA by explaining the meaning of 'Mikes and Ikes', using its functional equivalent in the TL, "الحلوى", (lit., 'candies'). Therefore, the translation successfully rendered the sense or propositional meaning in spite of the cultural loss, indicated in skipping the mention of the brand name. The intended purpose of the speaker, which is expressing the desire to spend happy time with his friend by sharing a certain kind of candy with him, was only partially maintained since the particular preference of candy known to the TA is missed. Alternative strategies would be transference or transference with adding an explanation. The first would lead to an estranging feeling and loss of meaning on the part of the TA; the second would probably maintain both meaning and function, but overusing it all through the process of subtitling the series might also lead to the risk of boring the TA and distracting their attention. Baker, who would refer to the kind of choice made by the translator in Ex. 2 as paraphrase², thinks it renders the same 'propositional' meaning, but lacks the 'evoked' meaning, which is inevitable in such cases (1992, p. 39).

In Ex. 3, the speaker suggests to his friend to go over with him to Monet to discuss the homework. The translator uses transference to maintain the name Monet in addition to explaining its sense as "مقهى"; therefore, the meaning was adequately delivered to the TA. The procedure also served the functions of inviting and suggesting what kind of place Monet is (lit., 'maybe at Monet café'). Since Monet is a loan name in the SC, the origin of the café being France, maintaining the name in the Arabic subtitle

²According to Baker (1992 .p, 26-42), paraphrase is the use of related words when the source item is lexicalized in the TL but in a different form, and when the frequency with which a certain form is used in the ST is obviously higher than it would be natural in the TL.

was important to render the same sense of high-class standard. Keeping the name of the café was then necessary in the translation.

In Ex. 4, the speaker suggests buying a cheeseburger for his friend. The translator used naturalization to adapt burger as an Arabic word, "برغر", since this kind of food is already commonly used in the TC. Therefore, the meaning was delivered, and the functional context suggesting fast food maintained. An alternative functional or cultural substitute as سندويتش لحم or شطيرة لحم (lit. meat sandwich), etc. would seem rather inaccurate and far from the intended functional and cultural context.

In Ex. 5, An AA meeting is a concept that is not common or comprehensible in the Arab world. It stands for Alcoholics Anonymous, which is an organization for people who drink too much alcohol and want to cure themselves of this habit (*Cambridge Dictionary*). In the American society, there are people who consider an AA meeting as a place for weak-willed people, and that is shown in the speaker's utterance where she intends to mock a poetry group by referring to it as 'AA meeting'. Although the translator used functional equivalence to try to overcome the cultural gap, the meaning was not faithfully delivered since the translator exchanged the translation of Alcoholics Anonymous meeting with 'اجتماع لمدمني المخدرات', which evokes a different kind of community or organization from the Narcotics Anonymous meeting. However, the purpose (or *skopos*) of mockery is fulfilled in the subtitle as drug addiction is also taken for the purpose of sarcasm in the TT. In spite of partial loss of meaning, the shift was unavoidable due to the cultural gap caused by the name and its acronym. A literal equivalent would lead to lack of comprehensibility.

In Ex. 6, the purpose of Hana's utterance is to mock her mother's romantic stories with her father, using the reference to "Fifty Shades of Gray" as a tool. "Fifty Shades of Gray" is a popular romantic film that is recognizable by the SA and few TA. Therefore, the translator used transference in this example and maintained the name of the film's title to achieve the purpose of mockery. However, the big base of the TA, who are not acquainted with the title of the film or its story, would most probably miss the purpose of mockery, and therefore, miss the whole meaning, let alone the function. An explanatory addition would have been advisable to overcome the cultural gap.

In Ex. 7, Kindle is a small hand-held electronic device for reading books (*DigitalUnits.com, para.1*). The name of this device is not commonly recognizable among the TA; therefore, the translator used transference to maintain the name, and attempted to explain Kindle in the TT as "قارئ كندل" (lit. Kindle reader). Therefore, the translator delivered the meaning of the ST, and maintained the questioning purpose of the utterance. An omission of the defining word 'قارئ' (lit. reader) or transference without addition would have blocked both propositional and functional meaning.

In Ex. 8. '21 Jump Street' refers to a comedy-action movie that talks about two undercover policemen in a high school. The speaker intends to mock his friend, who is quietly asking for some weed at school by alluding to the film 21 Jump Street. The translator used a functional equivalent to achieve the purpose of mockery intended by the utterance as the film may not be popular among the TA; hence, the translation in the subtitle delivered the intended meaning of the utterance.

In, Ex. 9, there is reference to KFC, abbreviations which refer to a globally well-known American fast food restaurant that mainly sells fried chicken. By referring to KFC, the speaker in the ST is implicitly referring to the common SC image relating the behavior of being a coward to a chicken, which is done for the purpose of provoking the listener. Since the expression of ‘being a chicken’ is not related to fear (cowardice) in the TC, the translator used deletion as he omitted all reference to KFC and chicken, replacing them with ‘cheese’, which puns with the word ‘جبن’ (lit. cowardice) in Arabic; as such compensating for the loss of the word chicken in the SC. Thus, both the meaning and function were delivered in the subtitle in spite of the loss of the particular cultural feature and the degree of provocativeness implied in the allusion to KFC or the ‘chicken’ metaphor.

Table 2. Cultural-Specific Terms

The following table displays examples of culture-specific terms from the ST and subtitles as well as the strategies used to transfer them

Ex. No.	ST	TT	Strategy
Ex. 1.	He left a <i>call slip</i> in my homeroom. (S1, E2, min. 9:16)	ترك لي رسالة في فصلي.	Functional Equivalent (deculturalizing and neutralizing the ST culture-specific term)
Ex. 2.	It's just a <i>graffiti</i> .	إنه مجرد رسم على	Cultural Equivalent

- (S1, E4, Min 16:36) الجدران.
- Ex. 3. The *credits* ended 5 mins ago. انتهت شارة نهاية الفلم منذ ٥ دقائق
Paraphrase
- (S1, E4, min. 19:31)
- Ex. 4. You can't touch us Clay, لا يمكنك أن تلمسنا يا
you got that? We are "كلاي"، أفهمت؟ نحن
bulletproof. منيعون.
Modulation
(change of symbol;
replacing SL a
metaphor by TT
metaphor)
(S1, E5, min. 52:39)
- Ex. 5. Do you know anything هل تعرف أي شيء عن أي
about kids getting *bullied* طلبة يتعرضون للتنمر في
at school? مدرستك؟
Modulation
(change of symbol)
(S1, E5, min, 54:09)
- Ex. 6. Fries?.. a cheeseburger?.. بطاطس مقرنية؟.. برغر
a *stomach pump*? بالجبن؟.. مضخة معدة؟
Calque
(S1, E6, min. 35:35)
- Ex. 7. It's kinda *soul-crushing*, إنه أمر محبط، أتعرفين؟
you know?
Paraphrase
(S1, E7, min. 6:53)
- Ex. 8. I like this new ... angry, يعجبني "كلاي" الجديد
Audi-Keying Clay. الغاضب، الذي يحفر على
Paraphrase +
Transference

- (*S1, E7, min. 31:09*) سيارة أودي.
- Ex. 9. Jess: I didn't know that kid جس: لم اكن أعرف ان هذا Paraphrase
 was a dealer. الفتى موزع مخدرات.
 Bryce: Yeah, as a *sideline*. برايس: أجل، كحل جانبي.
 (*S1, E10, min. 28:44*) .
- Ex. 10. Unfortunately, to remind مع الأسف، كي تذكرنا Modulation
 us how important it is to بأهمية الحفاظ على (Negated Contrary)
 be safe...to be *sober*. السلامة...وعدم الثمالة...
 (*S1, E 10, min. 27:57*)
- Ex. 11. I'm staying at my dad's, أنا أبيت اليوم في منزل أبي، Paraphrase
 which comes with a وهو يتشدد في موعد العودة
 curfew. إلى البيت.
 (*S1, E10, min. 43:24*)
- Ex. 12. We're two moves from نحن على بعد خطوتين من Paraphrase
 being *checkmated*. خسارة اللعبة.
 (*S1, E12, min. 24:07*)
- Ex. 13. What if we give the ماذا لو أعطينا المدرسة كبش Cultural Equivalent
 school their *scapegoat*?, فدائها؟ سيكون لديهم شخص
 they have someone to يلقون عليه باللائمة.
 blame.
 (*S1, E12, min. 35:11*)

Ex. 14.	And I can take a <i>gap year</i> .	ويمكنني أن آخذ سنة تفرغ	Cultural Equivalent
	I'd be fine with that.	للعمل. سأكون بخير في	
	(S1, E 12, min. 11:02)	خلالها.	

In Ex. 1, the expression 'Call slip' is generally a form which a reader or borrower in a library uses to enter details of a required book (*Oxford Dictionary*). In this context, 'call slip' refers to an act of formal notification, demanding the student to answer to the call of an administrative personnel (i.e., the principal). The translator neutralized 'call slip' as he used the functional equivalent 'رسالة' (lit. note or message), which partly provided the meaning, but missed the function of the indication of the formal call; thus, the meaning was not entirely rendered as the principal demanded the student's presence and did not just leave a 'message'. Moreover, the purpose of the utterance, which was basically to indicate the seriousness of the situation expressed in formal register was not achieved.

In Example 2, the term 'Graffiti' is used, which generally means writing or spray painting of words and letterforms on walls, and recently, is considered as a form of art (Eickmier, 2017, Para.4). The term 'Graffiti' is well known to the SC, yet still relatively new in the TC, hence, causing lack of equivalence in translation. The closest Arabic cultural equivalent is الرسم على الجدران (lit., 'drawing on walls'), which is the common term in the TC. The Arabic expression is not precisely equivalent to the TC term, which includes writing and drawing, but, in spite of the degree of loss, it creates a similar image of the art of drawing on walls for the TA.

In this context, the school counselor, who is troubled with the fact that students are using bathroom walls to write inappropriate words meant to humiliate other students, is discussing the problem with the principal. The principal's purpose of the utterance is to belittle the situation by describing it as an act “graffiti”, and to direct the counselor to focus on more important issues. The translator relatively rendered the functions of the original the word in his subtitle since using the cultural equivalent almost achieved the principal's purpose and delivered the meaning adequately in spite of an inevitable degree of loss resulting from the higher value of the art of drawing on walls in the TC. A literal rendering of the word as جرافيتي in the Arabic subtitle would be a confusing alternative for the TA that might distract him/her from the intended functions.

In Ex. 3, ‘credits’ refer to the list that is displayed at the beginning or end of a movie or television program containing the names and organizations of those who participated in its making (*Cambridge Dictionary*). In this context, the purpose of Hana's utterance is to express her wonder about why Alex is still in the movie theater even though the credits have ended. The subtitler attempted to overcome the lack of an equivalent expression in the TL by giving a brief explanation of the sense of the term, that is, rephrasing its meaning in Arabic as ‘شارة نهاية الفيلم’ (lit., ‘the sign of ending of the film’). In doing so, the translator maintained in the subtitle the purpose of surprised enquiry that is implied in the utterance and transferring the propositional meaning as well.

As for Ex. 4, the reference to something as ‘bulletproof’ means it prevents bullets from going through it. (*Cambridge Dictionary*). In the given context, the purpose of the speaker is to threaten Clay in order to stop him from making trouble to the

speaker's group. Therefore, the subtitler used one kind of modulation, which is 'change of symbol', or what Newmark in his model of translating metaphor, referred to as "replacing the image in the SL with a standard TL image" (2005, p. 55), that is to say, a metaphorical substitute. By choosing 'منيعون' (lit. immune) to deliver the closest meaning of the term 'bulletproof', the subtitler attempted to maintain the purpose of threatening in the utterance as used in the American episode. Since 'bulletproof' here is meant as a metaphor for being unaffected and immune, the chosen solution in Arabic can be considered adequate to the function of the ST as the literal equivalent in Arabic 'محصنين ضد الرصاص' would sound irrelevant and awkward for the TA who do not use this image to mean 'we will not be affected'.

A similar analysis can be made in Example 5 in regards with the verb 'bully', which usually means to abuse and mistreat someone vulnerable by someone stronger, more powerful. "A bully is usually one whose claims to strength and courage are based on the intimidation of those who are weaker" (*Merriam-Webster Dictionary*). An exact equivalent of the term cannot be found in the SC though it is possible to paraphrase it as 'تعرض للمضايقة'; however, the translator preferred to change symbol here too, but was less successful in his choice of 'تنمر' (المعاني, *Almaany Dictionary*) as a substitute for 'bullying' since the Arabic word has different connotations from those of 'bullying'. It might be argued, though, that, for achieving a similar function in the TC, a metaphorical substitute or cultural equivalent remains better or more adequate to the ST choices than the neutralizing strategy of paraphrasing or rendering the sense of the cultural image.

In Ex. 6, there is reference to 'stomach pump', which is a medical procedure performed to empty the contents of the stomach in case of swallowing a poisonous

material, too much alcohol, or large amount of medications (Cosgrove, 2012, Para. 3). In this context, the speaker intends to be humorous as he tries to cheer his friend up after arriving late to meet in the restaurant. The translator used calque or what Newmark calls 'through translation' to provide one level of the meaning of the term, yet the function of the context is relatively lost as the utterance is meant to serve the purpose of humor rather than presenting a medical situation. A cultural equivalent appended by addition as in غسيل المعدة أو a functional equivalent as نزلة معوية would have brought the TA closer to the intended function (*skopos*).

In accordance to the context of Ex. 7, the translator intended to simply paraphrase the informal image of 'soul-crushing' to achieve the intended meaning as "إنه أمر محبط", and deliver speaker's purpose where he expressed his feeling of disappointment to his friend.

In Ex. 8, 'Clay' is alone in the parking lot, vandalizing Zack's Audi-car by scratching it using a key. Shortly, his friend, Skye, shows up and comments on the act by saying 'I like this new ... angry, Audi-Keying Clay'. 'Keying' is the act of damaging a car intentionally by scratching its painting using a key (*Cambridge Dictionary*). In this context, the speaker intends to motivate the change of Clay's character for becoming more bold and daring. The subtitler explained the act of keying on a certain type of car by using paraphrase to make the meaning comprehensible to the TA, and to fulfill the purpose of motivation more explicitly in the Arabic subtitle. The name of the car was transferred without any explanatory additions since the model is well-known to the TA.

In Ex. 9, 'Sideline' refers to an activity that one does besides one's main job (*Cambridge Dictionary*). In this context, Jessica was surprised to see that a normal-looking student at school was selling weed to Bryce; so he replied to her, saying, "yeah, as a sideline", and then added that his main dealer "does only house calls". According to the given definition, 'sideline' is meant to imply, as a reply to Jessica, that the student is selling weed as a side activity. However, the context can be confusing, and by going for 'كحل جانبي', the TA might understand that the student is a drug dealer selling drugs to Bryce. Therefore, the subtitler did not deliver the exact intended meaning, but only conveyed one level of the informing purpose, which is Bryce's urgent need for weed. An alternative solution to render meaning and the function more adequately would have been كُنْشَاطْ آخِر.

As for Ex. 10, the school counselor is advising the students to be more careful and to stay "sober" while driving. While staying sober is a strict driving rule in the SC, the TC does not have this rule or a close cultural equivalent of the term. Therefore, the subtitler explained sober-ism by using negated contrary, which is one kind of form modulation, in عدم الثمالة (lit., 'not to be drunk') to convey the meaning and render the function of advising. Avoiding being drunk in an Arabic would give a similar effect to the adjective sober in English.

In Example 11, 'Curfew' means a rule that demands everyone to stay at their homes between particular times, usually at night, especially during a war or a period of political trouble (*Cambridge Dictionary*). In this context, the speaker's purpose is to be sarcastic about the house rule her father has imposed on her and so calls it curfew. While there is a recognized translation for curfew in the TL pointed out

in المعاني (*Almaany Dictionary*) as 'حظر تجول', the translator chose to paraphrase the ST to deliver the contextual meaning. This decision was made, however, at the expense of the purpose of the context, which is sarcasm. The intended *skopos* would not have been entirely lost as such if the recognized translation was applied instead.

As for Ex. 12, Alex and his friends are worried that Clay might tell the police about their horrible acts towards Hana which eventually led to her suicide. He intends to inform his friends that they are on the verge of being caught or checkmated.

'Checkmate' indicates a winning position in chess in which you put the other player's king piece under a direct attack from which it cannot escape (*Cambridge Dictionary*). The speaker's intention is to warn his friends that they are about to be caught by the police. The translator explained the meaning of this term according to the context by using paraphrase in خسارة اللعبة (lit., 'losing the game') in order to deliver the meaning and maintain the function of warning.

In Ex. 13, 'scapegoat' refers to "a person or group made to bear the blame for others or to suffer in their place" (*Dictionary.com*). According to the definition and the given SC context, the speaker is trying to blame someone else to save his group and himself. The translator used the cultural equivalent كبش فداء to attain the meaning and maintain the contextual function where the speaker offers a suggestion.

In Ex. 14, 'a gap year' refers to a year between leaving school and starting university that is usually spent traveling or working (*Cambridge Dictionary*). The subtitler overcame the gap emerging from the SC-specific term gap year by using in the subtitle the cultural equivalent "سنة تفرغ للعمل", which is not uncommon in the TC, and

hence expressed the same context in which Hana offered financial help to the family by taking a gap year from the school. Therefore, the translator delivered the intended meaning to the TA and maintained the purpose of offering as meant in the TT.

Table 3. Slang Terms and Colloquial Expressions

The following table includes slang terms and colloquial expressions selected as samples from the American episodes and their translations in the Arabic subtitles.

Ex. No.	ST	TT	Strategy
Ex. 1.	I realize this makes me seem <i>wishy-washy</i> . (S1, E1, min. 3:35)	أدرك ان هذا قد يبدو مبثذلاً .	Functional
			Equivalent
Ex. 2.	You are an actual <i>nerd</i> , aren't you? (S1, E1, min. 9:52)	أنت محب للعلم، أليس كذلك؟	Paraphrase
Ex. 3.	He is a <i>jock crack</i> . (S1, E1, min. 21:20)	إنه يبعث على الإدمان.	Paraphrase
Ex. 4.	I'm dating <i>hipsters</i> now. (S1, E1, min. 21:23)	أنا أواعد محبين للعصرية الآن.	Paraphrase
Ex. 5.	The costume with the	الزي الذي يحصل على	Functional

	most applause takes home	أعلى تصفيق سيحصل على	Equivalent
	200 <i>smackers</i> .	٢٠٠ دولار	(deculturalization,
	(S1, E4 min. 24:04)		neutralize)
Ex. 6.	They <i>pantsed</i> me in the	شدّو بنطالي في منتصف	Paraphrase
	middle of the hallway.	الممر.	
	(S1, E5, min. 14:07)		
Ex. 7.	I am a <i>legit</i> deejay not a	أنا منسق أغاني محترف،	paraphrase
	birthday clown.	لست مهرج حفل عيد ميلاد.	
	(S1, E5, min. 25:42)		
Ex. 8.	He's got <i>spunk</i> .	انه شجاع.	Functional
	(S1, E7, min. 31:12)		Equivalent
Ex. 9.	Didn't realize you were	لم أدرك أنك تتعاطى بهذا	Functional
	such a <i>stoner</i> , Clay.	الشكل ياكلاي.	Equivalent
	(S1, E9, min. 27:25)		(deculturalizing the
			SC slang term) +
			Transposition

In Ex. 1, 'Wishy-washy' is an informal expression, which refers to the act of "having no color, firm ideas, principles, or noticeable qualities of any type" (*Cambridge Dictionary*). In this context, the speaker is trying to compliment his friend for her new haircut. However, he failed to express himself and justified his act by

calling it "wishy-washy". Since the term has no exact equivalent in Arabic that could deliver the same level of informality, the subtitler used a functional equivalent to render the meaning and maintain the function of justification of the ST adequately.

In Ex. 2, 'nerd' is a slang word meant to describe a person who lacks social skills, awkward, and excessively interested in a certain subject especially in Computer Science (*Oxford Dictionary*). The term could either imply positive or negative connotations in the SC depending on the context, mostly negative though. In the light on the given context, Hana's utterance is made for the purpose of admiring Clay's bravery as he was not embarrassed to show his nerdy side. The slang word has no exact equivalent in Arabic; therefore, the subtitler encountered a cultural gap between the ST and TT when he was translating the word. Since the word cannot be handled by other strategies as a TL equivalent or transference, the subtitler used paraphrase by choosing the expression 'محب للعلم' (lit. 'lover of or devotee to education') to provide one level of the meaning; namely that Clay is excessively fond of Science-fiction. Hence, the subtitler's choice served the positive purpose that is implied in Hana's compliment though not conveying the other negative belittling side usually associated with the slang term. The Arabic explanation provided in the subtitle has highly positive connotations in Arabic, and as such wipes off all the culture specific effect and meaning of the ST term. It is no longer a slang term, which is an inevitable translation loss.

In Ex. 3, 'jock' is a slang word used to describe a person who is enthusiastic about sports, and 'crack' is another slang word for a powerful drug, e.g. cocaine (*Cambridge Dictionary*). Describing someone as 'crack' implies that he or she is a person one can't stop looking at, thinking about and falling for something. 'Jock' denotes that the person is

athletic as opposed to the 'Hipsters' in whom the speaker is interested, a type of men who do not play sports and are into fashion as previously defined. (Angela, 2017, Para. 8).

The term is a compound made up of two words. The first part signifies that 'crack' or Cocaine is an addictive substance, while the second is the notion that athletic men are, generally speaking, popular and attractive to females. In order to make up for the cultural difference and lack of an equivalent term, the translator used paraphrase to convey one level of the meaning, 'يبيعث على الإدمان' (lit. 'triggers addiction'). However, the speaker's purpose of admiration for the athletics implied in 'jock' was not achieved.

In Example 4, 'hipster' is a slang word that is usually used to describe a person who is trendy, stylish, or progressive in an unconventional way (*Dictionary.com*). The term, 'hipsters' may imply a negative connotation depending on the context. However, Brison (2014) argued that "being Hipster can mean being a breaker of cultural norms. Breaking these norms comes through pursuing difference. If Hipster can be viewed as a label for somebody who strives to be different, then Hipsters must be pretty unique. Being unique isn't that bad of a thing" (Para. II). Brison's statement agrees with the purpose of the speaker's utterance which is meant address hipsters as unique and interesting new type of people that the speaker is currently dating as oppose to her ex-boyfriend type, jock (Ex. 2). Therefore, the subtitler once more used the procedure of paraphrase to deliver the meaning as 'محبين للعصرية' (lit. 'lovers of modernity'), and to achieve and speaker's addressing purpose.

In Ex. 5, 'smacker' is a slang term, which refers to "a dollar" according to *Oxford Dictionary*. In this context, the speaker, who is a show presenter, intends to motivate

the audience to involve them in the competition. The term "smackers" on the other hand, is a cultural specific term, which expresses common knowledge between the speaker and listener. Since it has no equivalent in Arabic, the translation would inevitably suffer a loss of culture specific indication and only meaning would be rendered correctly. That is why the functional procedure was only required to maintain comprehensibility of indication amount as meant in the ST, and the function was achieved.

In Ex. 6, the slang verb, 'pantsed' means "to pull down an individual's bottom-wear as a form of public humiliation" (*Slang Online Dictionary*). According to the context, this slang word is used among high school students and has no direct equivalent in the TC. The speaker's purpose is to complain to the school counselor informally about a group of students harassing him in the hallway. The subtitler used paraphrase to deliver the meaning into the TA 'شَدَّوْ بَنْطَالِي فِي مَتْنَصْفِ الْمَمَرِ', and achieve the purpose of complaining. However, the slang dialect and the informality level of the utterance is lost.

In Ex. 7, 'Legit' is the slang form of legitimate which means "being exactly as purposed: neither spurious nor false" (*Merriam-Webster Dictionary*). The subtitler paraphrased the term comprehensibly in accordance to the context where the speaker intends to describe himself as a real deejay player in attempt to refuse his friend's suggestion of speaking to the audience while playing the music. Therefore, the meaning was delivered successfully and the function of rejection was adequately maintained.

In Ex. 8, 'Spunk' is an informal word that means "courage and determination" (*Oxford Dictionary*). The subtitler used a functional equivalent to adequately achieve

the purpose of praising that was found in the ST context; therefore, the translation delivered the meaning successfully regardless of the loss of the slang register in the TT.

‘Stoner’, in Ex. 9, is a slang word that refers to a person who is habitually high on drugs, especially marijuana or alcohol (*Dictionary.com*). In this context, the speaker is surprised to find out that Clay is a ‘stoner’ as he does not give the impression that he could be. The subtitler rendered the meaning along with the surprising effect of the utterance by using a functional equivalent, thus, deculturalizing the SC slang term as well as transposition for ‘stoner’, which is an adjective, is changed into a verb, ‘تتعاطى’. Both strategies result in a loss of the function of expressing surprise and the register, slang expression indicating surprise in the TC.

Table 4. Idiomatic expressions

The following table includes examples of idiomatic expressions and phrases from the series and corresponding Arabic subtitles.

Ex. No.	ST	TT	Strategy
Ex. 1.	What have we said about <i>helicopter parenting</i> , mom?!	ماذا قلنا عن الأمومة المفرطة يا امي؟!	Paraphrase
	(S1, E1, min. 27:55)		
Ex. 2.	Tell him he is gonna be <i>running suicides</i> until the lights go out.	قل له ان التمرين سيكون شاقا حتى نهائنه.	Paraphrase
	(S1, E3, min. 23:07)		

Ex. 3.	What <i>skeletons</i> you might
turn up?

(S1 , E4, min. 46:50) | أي خفايا ستفضح | Paraphrase |
| Ex. 4. | You think you can <i>throw me</i>
<i>under the bus</i> ?

(S1, E5, min.35:16) | اتظنين انة يمكنك
توريطي بكل بساطة؟ | Paraphrase |
| Ex. 5. | I'm not talking about the
<i>garden variety</i> , lonely in a
crowd lonely.

(S1, E7, min. 2:50) | انا لا أتحدث عن الشعور
/التقليدي بالوحدة وسط
الجموع. | Paraphrase |
| Ex. 6. | Not in a <i>million years</i> .

(S1 , E8, min.8:15) | من سابع المستحيلات . | Cultural equivalent |
| Ex. 7 | We can't be <i>penny wise and</i>
<i>pound foolish</i> .

(S1, E8, min.47:19) | لا يمكننا توفير القروش و
تنذير الجنيهات | Cultural equivalent |
| Ex. 8. | Hannah was crying out for
help right <i>under their noses</i> .

(S1, E9, min. 40:47) | (هانا) كانت تستجد طلبا
للعون /أمام ناظرهم. | Cultural equivalent |
| Ex. 9. | Last summer he told me I was
trouble, and that I'd <i>better toe</i>
<i>the line</i> .

(S1, E10, min. 46:50) | الصيف الماضي قال لي
إنني أثير المتاعب، وإنه
يجب أن أنضبط. | Paraphrase |

Ex. 10.	Have we found a <i>smoking gun</i> ?	هل عثرنا على أدلة؟	Paraphrase
	(S1, E11, min. 12:12)		
Ex. 11.	But this is a <i>witch hunt</i> .	لكن هذه مطاردة ساحرات.	Literal Translation (Word for word)
	(S1, E12, min. 4:01)		
Ex. 12.	My dad's more of a " <i>sweep it under the rug</i> " kind of guy.	أبي من نوعية الرجال الذين يفضلون غض النظر.	Paraphrase
	(S1, E12, min. 39:45)		

In analyzing the translation of the first idiom, Weber (2016) argues that 'helicopter parenting' refers to parents who take on far too much responsibility for their child's choices, behaviors, successes, defeats, and are overly intrusive. (para.6)

The idiom is not yet adopted in the TC and is still a new entry; therefore, there is no equivalent in the TL. As a result, the subtitler had to paraphrase it in a way that achieves the meaning of the ST and makes the translation more acceptable to the TL audience, by using the alternative meaning "الأمومة المفرطة" (lit., 'overparenting'). According to the context, the idiom implies a negative connotation from the speaker's perspective, and therefore, the translator described it as to maintain the ST function.

In Ex. 2, the speaker intends to threaten his student, who kept skipping basketball classes, to get him discipline in basketball trainings. As mentioned in *Oxford Dictionary of English Idioms*, "running suicides" in American sport that refers to "a type of grueling running which is usually performed on basketball court; and its gruesome name reflects

the intensity of the physical effort it requires". As the idiom has no equivalent in Arabic sports, the translator substituted the meaning by using paraphrase or explaining the meaning in "تمرين شاق". However, the threatening purpose of the context was missed, as the subtitle appeared to deliver the speaker's intention as a way of informing the student what type of exercise he would be doing 'قل له ان التمرين سيكون شاقا حتى نهايته' (lit., 'tell him that the exercise is going to be grueling until the end of the day'). Therefore, it did not achieve the function of the utterance accurately.

In regards to the context of Ex. 3, 'skeletons', in its idiomatic form, represents an embarrassing secret (*Cambridge Dictionary*). Thus, Hana uses this utterance for the purpose of blaming someone for invading her privacy and exposing her secret to other students. Since the idiom in the target culture does not give the same connotation as in source culture, the subtitler used paraphrase to reveal the meaning to the TA, and therefore, delivering the blaming function of the source context.

In Ex. 4, the idiom 'throwing someone under the bus' refers to the act of causing someone else to suffer in order to save oneself or gain personal advantage, (ibid). Hana's purpose as implied in the utterance is to blame her friend for getting her into trouble with other students to save herself from bullying. The translator attempts to clarify the meaning of the idiom to the TA by using paraphrase; hence, he managed to deliver the meaning in the subtitle as well as maintain the purpose of blaming found in the target context.

In Ex. 5, the speaker's purpose is describe the situation where she feels terribly lonely as 'garden variety'. This idiom refers to something that is very common or ordinary, (ibid). The subtitler resorted to paraphrase to explain the meaning explicitly as '

انا لا أحدث عن الشعور/التقليدي بالوحدة وسط الجموع and, therefore, delivered it successfully, and adequately achieved the purpose of description.

In Ex. 6, the speaker is being sarcastic about her lack of interest in reading books. Therefore, the translator used a cultural idiomatic equivalent to exchange the idiomatic phrase 'not in a million years' for 'من سابع المستحيلات'; hence successfully rendering the meaning and adequately achieving the function of sarcasm found in the TT.

The idiomatic phrase in Ex. 7 refers to the act of being economical in small matters while being wasteful or extravagant in the large amounts (*Oxford Dictionary*). The speaker's utterance is made for the purpose of argument over the family's financial issues. The subtitler succeeded once more to find a cultural equivalent to deliver the meaning and adequately maintain the argumentative function of the source context.

In Ex. 8, the speaker blames the school officials for ignoring Hana's case. The translator substituted the meaning by using the cultural equivalent 'أمام ناظرهم' (lit., 'in front of their eyes'); hence, the SC idiomatic expression, "under their noses" was acceptably replaced by 'in front of their eyes' in the TC, which made the meaning and the contextual function of blaming in the subtitle close enough to the original and at the same time, comprehensible to the TA.

In Ex. 9, 'Toeing' the line means to do what one is expected to be done without causing trouble for anyone, (*Cambridge Dictionary*). In the given context, the speaker's purpose is to assert to his girlfriend that her father dislikes him. In order to render the ST, The subtitler paraphrased the idiom as 'الصيف الماضي قال لي إنني أثير المتاعب، وإنه يجب أن'

أُنضبط (lit., 'I need to be disciplined'), hence, achieving the meaning along with the function of assertion to the TA.

In Ex. 10, 'smoking gun' represents information that proves who committed a crime (*Cambridge Dictionary*). The speaker's purpose is to search for pieces of evidence that are related to Hana's death. In accordance to the context, the subtitler employed paraphrase to reword the meaning explicitly as 'أدلة' (lit., "evidence") and deliver the questioning purpose that is found in the source context to the TA.

In the context of Ex. 11, the speaker sarcastically calls the police investigations of Hana's suicide as witch hunt, which refers to "an intensive effort to discover and expose disloyalty, subversion, dishonesty, or the like, usually based on slight, doubtful, or irrelevant evidence" (*Dictionary.com*). In attempt to render the cultural gap, the subtitler used literal or word to word translation and transferred 'witch hunt' as 'مطاردة ساحرات'; however, the meaning remains unclear to the TA, as the idiom carries no meaning in the TC. Although witchcraft is a serious matter in the TC, the sarcastic purpose of the utterance was maintained in the TT because of the given context.

In Ex. 12, the speaker's intention is to state his father's attitude toward some problems and issues. The idiom refers to the act of hiding something unpleasant and keeps it a secret (*Cambridge Dictionary*). The subtitler paraphrased the utterance, 'My dad's more of a sweep it under the rug kind of guy' into 'أبي من نوعية الرجال الذين يفضلون ' (lit., 'my dad is the type of guy who prefers to look away'). As such, the translator delivered the meaning comprehensibly to the TA along with the function of informing implied in the speaker's utterance.

Statistical Analysis of Collected Data

The Answer Related to Question 4 of The Study. To learn the correlation between the frequency of strategies used and the rate of their FA, the researcher compared the rate of the frequency of the strategies registered with each problematic cultural feature with the rate of their adequacy in achieving functions (FA) to identify the strength of the relation between the two variables.

Table 5. (Statistical Analysis based on Table 1). Relation between Rate of Frequency and FA of Strategies Used to Render Cultural Names, Abbreviations and Allusions

Strategy	Freq.	Freq. %	FA	FA %
1. Functional Equivalent	3	33.3	3	100
2. Couplet (Omission + compensation/ Transference+ Addition)	3	33.3	3	100
3. Transference	2	22.2	0	0.0
4. Naturalization	1	11.1	1	100

Note. % = percentage. Freq. = Frequency of Strategy Use. FA= Functional Adequacy

The total number of samples shown in Table 1 were 9 while the strategies used were 4. Table 5 above illustrated the frequency rate of the 4 strategies used in the 9 examples displayed in Table 1 along with their rate of adequacy in achieving the SC item functions. As shown from the figures and percentages, the Functional Equivalents and Couplets equally registered the highest rate of freq. of use; each scoring 3 out of 9 instances of use, which is equal to 33.3% each. The rate of the FA of both strategies matched their frequency of use by 100%, since both were successful in fulfilling functions in the 6 examples in which they were used. The strategy of Transference was the next in row as far as frequency of use, since it was used 2 times out of 9 (22%). However, The FA of this strategy was not achieved at all. Naturalization was the least frequent in use, being used only once in the 9 examples. Its FA rate, however, also

matched by 100%. As a result, it was to conclude that the rate of frequency closely coincided with the rate of FA.

Table 6. (Statistical Analysis based on Table 2.) Relation between Rate of Frequency and FA of Strategies Used to Render Culture-specific terms

Strategy	Freq.	Freq. %	FA	FA %
Paraphrase	5	35.7	4	80
Cultural equivalent	3	21.4	3	100
Modulation	3	21.4	3	100
Couplet (Paraphrase + Transference)	1	7.1	1	100
Functional Equivalent	1	7.1	0	0.0
Calque	1	7.1	0	0.0

Note. % = percentage. Freq. = Frequency of Strategy Use. FA = Functional Adequacy

The total examples used in Table 2 were 14 whereas the total number of strategies used were 6. The rate of Freq. and FA of the 6 strategies used to deal with the culture-specific terms in the 14 examples were summed up in Table 6 above. The table showed that the most frequently used strategy is paraphrase, since it is used 5 times out of 14 (a number equal to 35.7%), and that its FA rate is also relatively high and close enough to its freq. since it registered 4 times instances of success, a number amounting to 80%. This strategy was followed by Cultural Equivalent and Modulation, which registered 3 times of use each, a number equal to 21.4%. Their FA rate matched by 100% their freq. rate. The Couplet, Functional Equivalent and Calque, all came in the fourth position of freq. with a similar rate of 1 time use out of the 14. However, the FA was only achieved in the case of the Couplet, while it was not achieved through the other 2 strategies. Generally speaking, it could be concluded that in the case of strategies used to render culture-specific items, the relation between two variables (Freq., and FA) proved to be very

close; in other words, the correlation between the two variables has a strong and corresponding relation.

Table 7. (Statistical Analysis based on Table 3.)Relation between Rate of Frequency and FA of Strategies Used to Render Colloquial and Slang expressions.

Strategy	Freq.	Freq. %	FA	FA %
Paraphrase	5	55.5	4	80
Functional Equivalent	3	33.3	3	100
Couplet (Functional equivalent + Transposition)	1	11.1	0	0.0

Note. 5 % = percentage. Freq. = Frequency of Strategy Use. FA= Functional Adequacy

Table 7 above discussed the rate of frequency and functional fulfillment of the 3 strategies used in rendering the selected colloquial and slang expressions in the 9 examples discussed in Table 3. The figures and percentages indicated that the freq. of Paraphrase is the highest; this strategy being used in 5 out of the 9 examples, amounting to 55.5%. The FA rate of Paraphrase is 4 out of 9, which means that the freq. rate and FA matched by 80%. Functional equivalence, which is the second in freq. use, corresponded with the rate of its FA by 100%. Finally, the Couplet, which was used only once failed to achieve the FA of the SC slang expressions. It was then noted that, relatively speaking, there was a strong and parallel relation between the two variables (Freq. and FA rate) in examples of Table 3.

Table 8. (Statistical Analysis based on Table 4). Relation between Rate of Frequency and FA of Strategies Used to Render Idioms.

Strategy	Freq.	Freq. %	FA	FA %
Paraphrase	8	66.6	7	87
Cultural equivalent	3	25	3	100
Literal translation	1	8.3	1	100

Note. % = percentage. Freq. = Frequency of Strategy Use. FA= Functional Adequacy

The total examples selected in Table 4 were 12 whereas the total number of strategies used were 3. The rate of Freq. and FA of the 3 strategies used to deal with idiomatic expressions in the 12 examples were indicated through the numbers and percentages in Table 8 above. The table showed that the most frequently used strategy in the 12 examples displayed in Table 4 was Paraphrase, which registered 8 instances of use (that is, 66.6%). The rate of FA achieved by this strategy coincided with its freq. by 87% since it only failed once in achieving the TT *skopos*. Cultural Equivalents came next in freq., having been used 3 times out of 12, which is equal to 25%. Its FA matched its freq. rate by 100%. Literal translation, used only once, was the least in freq., but its FA rate also matched by 100% its freq. rate. This meant that, with the exception of one case, the most frequently used strategies were also the most adequate in achieving the functions of idioms in the TT. In other words, it could be concluded that there is a strong correspondence between the freq. rate and FA rate of strategies used to transfer the idiomatic expressions in the 12 selected examples.

Statistical Data related to the Total Number of Strategies.

The following tables were added to sum up the numbers, and strategies indicated in Tables 4, 5, 6, & 8.

Table 9. Numbers Indicating the Relation between the Frequency and Functional Adequacy of the Strategies Used In Rendering Each of the Four Cultural Aspects.

Strategy	Names, allusions & Abbreviations		Culture- specific Terms		Slang Terms		Idioms	
	Freq.	FA	Freq.	FA	Freq.	FA	Freq.	FA
Paraphrase	-	-	5	4	5	4	8	7
Functional equivalent	3	3	1	0	3	3	-	-
Cultural equivalent	-	-	3	3	-	-	3	3
Couplets	3	3	1	1	1	0	-	-
Modulation	-	-	3	3	-	-	-	-
Transference	2	0	-	-	-	-	-	-
Literal Translation	-	-	-	-	-	-	1	1
Naturalization	1	1	-	-	-	-	-	-
Calque	-	-	1	0	-	-	-	-

The numbers in Table 9 serve to highlight the findings reached in Tables 5, 6, 7, and 8 regarding the close correspondence between the freq. rate of strategies used to overcome 4 basic cultural problems and the rate of FA of these strategies.

Table 10. The Rate of Frequency and Functional Adequacy of the Total Number of Strategies Used in Rendering All Four Cultural Aspects.

Strategy	Freq.	FA.	Freq. %	FA%
1. Paraphrase	18	15	40.9	83.3
2. Functional equivalent	7	6	15.9	85.7
3. Cultural equivalent	6	6	13.6	100.0
4. Couplets	5	4	11.3	80.0
5. Modulation	3	3	6.8	100.0
6. Transference	2	0	4.5	0.0
7. Literal Translation	1	1	2.2	100.0
8. Naturalization	1	1	2.2	100.0
9. Calque	1	0	2.2	0.0

The total number of selected examples is 44 whereas the total number of strategies used in all examples is 9. These 9 strategies achieved the intended FA in 36 examples, which is equal to 81%. Hence, it is also possible to conclude that most of the strategies used to render the cultural aspects were also adequate in achieving intended functions. The table also summed up the total number of all strategies used, the total number of each strategy used, the most frequent strategies preferred by the subtitler in order, and their FA rate. Moreover, the chart below was added to illustrate the total rate of freq. use in relation to FA of strategies.

Figure 1.

The figure shows the slight difference between the rate of frequency of strategies used (55%), and the rate of success of these strategies in achieving FA (45%)

Summary

To sum up, the chapter presented analysis of translation strategies utilized by professional Netflix subtitlers to overcome basic cultural gaps between the ST and TT. The analysis answered the study questions regarding the basic cultural problems, the most frequently used strategies to overcome them in subtitling English series into Arabic,

and finally the correlation between the most frequent strategies and their rate of success in achieving FA. Newmark's strategies were used to describe all the employed choices of functional translation strategies in in the selected samples. It is noteworthy to mention that there were some few negative examples of the employment of the strategies, which did not contribute to providing functional equivalence. Instead, they resulted in missing the meaning of the utterances as in the case of literal translation of the idiom cited in Table 4. In other cases, some of strategies did not deliver the function of the SC feature. However, most of the utilized strategies were successful in achieving the FA in the TT.

In addition, the chart below rounds up the results reached from the tables following each section above. It indicates the strong overall parallel ratio of correlation between the frequency of strategies and their adequacy in rendering the ST *skopos* or achieving intended functions in the Arabic subtitles (FA).

CHAPTER FIVE

Findings, Recommendations, and Conclusion

Findings

To answer the second question of the study regarding the most frequently used strategies, the researcher detected nine of Newmark's basic strategies used by the Netflix subtitler in dealing with the above-mentioned four SC features, which basically pose problems for the translator in Arabic subtitles. The researcher found out that the most frequently used of Newmark's strategies were paraphrase, the functional equivalent, and the cultural equivalent, all of which proved to be highly successfully in achieving FA with SC terms and expressions with which the TA is not familiar.

As shown in the analysis of Table. 1, four strategies were used by the subtitler to overcome the cultural barriers faced in rendering allusions, names, and abbreviations; namely, Transference, Naturalization, Functional Equivalent, and Couplet. The most frequent strategies were the Functional Equivalent and Couplet, used equally, with 100% rate of success in achieving FA. The second applied strategy was Transference, however, with 0% of success. Finally, the least utilized strategy was Naturalization, but with a 100% degree of success in achieving adequacy to ST function (*skopos*). As a result, the table obviously showed that the frequency rate of three strategies corresponds with the rate of their FA.

In regards to the cultural-specific terms category, six strategies were implemented to overcome the cultural obstacles in subtitles. The first most frequent used strategy as shown in Table. 2 is paraphrase, which achieved 80% of SC intended functions. The

second equal frequently used strategies were Cultural equivalent and Modulation, both of which registered a 100% rate of success in achieving FA. The couplet, used only once, also successfully achieved the function. Although both Functional equivalent and Calque were used once, none of them achieved ST intended functions.

As for cultural problems detected in the selected slang terms in Table 3, Paraphrase repeatedly scored the highest frequency rate with 80% rate of success in Function Adequacy. Secondly, the frequency of the strategy of the Functional equivalent corresponded with a 100% rate of FA. Both paraphrase and functional equivalent frequency levels correlated with their rate of success in achieving FA. In contrast, the Couplet was the least preferable strategy used, and failed to achieve any rate of FA.

Additionally, three strategies were used when dealing with rendering idioms in subtitles as mentioned in Table 4. Paraphrase was the highest frequently used strategy with a rate of 87.5% of success in achieving FA. In contrast, literal translation, used only once, scored the lowest degree of frequency; however, it fulfilled SC intended function. Finally, Cultural equivalence was used as a second option to overcome the idiomatic cultural barriers with 100% of degree of success in FA. Relatively, the frequency of all strategies used in this table highly corresponded with their rate of success in achieving FA.

In terms of delivering the meaning and the functions of the ST, the analysis of the tables in chapter 4 brought to light the answer of the third question of the research. According to the analysis and the statistical tables in chapter 4, seven out of nine strategies; namely, paraphrase, cultural equivalents, functional equivalents, couplet, modulation, naturalization and literal translation, achieved most of the functions of the

source cultural features. Nevertheless, transference (Ex. 1, Ex. 6 in Table. 1), and calque (Ex. 6 in Table. 1) failed to adequately achieve the functions of their SC corresponding terms.

It is important to highlight the fact that subtitlers themselves are not constantly aware of what choices they make during the subtitling process, which is why the strategies used in subtitling during actual implementation are sometimes combined to form *couplets*, which enhance the adequacy of the ST and TT functions.

In the relation to Q. 4 of the study, the analysis revealed that strategies used achieved the functions in 36 out of 44 examples, which indicates the strong correlation between the two variables; namely, the rate of frequency of the strategies and the rate of success of the most frequently used strategies in achieving FA; therefore, we might conclude that those strategies can be utilized efficiently by future subtitlers to overcome the cultural gap in AVT from English into Arabic.

Recommendations for Further Studies

Based on the findings of the current study, the researcher makes the following recommendations for further studies:

1. To generalize the findings for larger audience, further studies could consider including more samples of drama series in order to explore more linguistic and cultural pumps as well as a wide variety of effective strategies.
2. It is recommended that other researchers expand the findings of the study to other problematic areas of AVT subtitles as those related to particular various linguistic or social aspects.

3. It is highly beneficial to implement the *Skopos* theory in analysis of Arabic subtitles and reaching results about achieving ST functions in the translation.
4. It is recommended to apply Newmark's model of strategies to describe means of solving other kinds of problems in the process of subtitling.

Conclusion

The present study sought to explore the degree of similarities and divergences between the cultural features in English TV series (ST) and their translations in Arabic subtitles (TT) as far as Function Adequacy is concerned. The researcher conducted a functional analysis of the choices of strategies made in subtitling selected episodes from Season 1 of the American series, *Thirteen Reasons Why*, into Arabic.

The researcher described the basic cultural problems represented in rendering names, allusions and abbreviations, culture-specific terms, idioms and slang expressions. The process of content analysis of the strategies used to deal with these cultural problems used the functional *skopos* theory as its theoretical framework and Newmark's model of strategies as its basis of descriptive analysis. The *skopos* theory provided invaluable aid in the functional analysis and assessment of the choices of strategies in the subtitles and their success in achieving functional adequacy.

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