



Exploring the Role of Pragmatic Approach for Functional Equivalence in Arabic to English Subtitling

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Abstract

Subtitling as a type of audio-visual translation entails competency at technical, linguistic, paralinguistic and cultural levels to render the message of the source text in a target context. Due to digitalization, subtitling breaks down language barriers. It also involves cultural adaptation to ensure that content resonates with the audience. Thus, Target language oriented approach namely pragmatic approach -- originated in sociolinguistics, speech act theory and critical discourse analysis--is used in the current research to subtitle Egyptian drama scenes. The results of the current experimental study, applied on 15 of the English department first year students at the International Higher Institution for Languages and Interpretation, show the shift from literal subtitling in the pre- test to communicative subtitling in the post test due to the use of pragmatic strategies that prioritize the message reflected in different percentages of linguistics and cultural elements according to the subtitled genre (documentary or social work).

Keywords: *Subtitling -pragmatic approach -sociolinguistics-translation as a process.*

Introduction

Subtitling has a solid position in media for culture exchange. As an academic field, it is a branch of audio-visual translation which still requires more investigation. Subtitling is limited by space and time. Thus, priority should be given to the communicative aspect of the text in its new discourse within the limits of screen size and dialogue speed. Viewing the subtitled text as a living body that has a function is originated in pragmatics. In terms of linguistics, pragmatics deals with text in its cultural context. It is about figuring out the implied meaning and the message of discourse. Three decades ago, Halliday(1992)called for communicative translation via pragmatics. Baker(1992) and Kenny(2001)called for pragmatic equivalence in translation as it produces the same effect in two languages . Yet, it represents a challenge as according to Munday(2001) it includes decisions regarding reducing word counts and meeting cultural differences while communicating the SL purpose In TL within space and time frames.

Statement of the problem

Unlike translation, subtitling, translating spoken form into text form, represents a challenge as it integrates linguistic elements (phonemes, lexis and structure); paralinguistic elements (images, body movements and tones); sociolinguistic elements (idioms, profanities, jokes, swearing words, slang language and metaphors) to produce content that communicates the author's purpose in TL culture within specific number of words and lines in a number of seconds that match the dialogue speed. Such problems are also faced by subtitlers in the study of Thawabteh(2011) from both English into Arabic and Arabic into English. Thus, pragmatics approach is suggested in this research to evaluate its effectiveness in communicative subtitling.

Research questions:

The current research aims at answering the following main question:

What is the effect of pragmatic strategies on the quality of different types of translated scripts (documentary, drama and comedy) from Arabic into English?

From this main question, the following sub- questions emerge:

- What is the effect of pragmatic strategies affect SL/TL formal equivalence?
- What is the effect of pragmatic strategies on SL/TL cognitive equivalence?
- What is the effect of pragmatic strategies on SL/TL functional equivalence?

Formal equivalence refers to language elements (linguistics, paralinguistics and sociolinguistics), cognitive equivalence refers to content and functional equivalence refers to the purpose of the text.

Research hypotheses:

There will be no statistical significant differences between the subtitling pre-post whole test at,05 level. From this main hypothesis, the following sub- hypotheses emerge:

- There will be no statistical significant differences between the subtitling pre-post test at,05 level in terms of formal equivalence.
- There will be no statistical significant differences between the subtitling pre-post test at,05 level in terms of cognitive equivalence.
- There will be no statistical significant differences between the subtitling pre-post test at,05 level in terms of functional equivalence.

Review of Literature

Subtitling

Luyken and Herbst (1991) define subtitles as reduced written translation of SL dialogue appearing as lines of text at the foot of the screen. Subtitling, the process of adding a written translation of a dialogue in a video, differs from translation in terms of prioritizing what to be subtitled within space and time frames. It engages a number of competences (Perez-Gonzalez,2014): segmenting the subtitling according to syntactic content that pleases the viewers(Karamitroglou,1998);allocating the topic content a higher priority (Vercauteren,2012) as Kovacic (1991) classifies subtitling discourse elements in must-be-translated elements, elements to be considered and elements to be omitted and finally bridging the cultural gap between the SL and TL.

Subtitling approaches

Subtitling approaches are driven from translation theories. Along history , translation theories shifted from literal translation to functional translation. Linguistic theories view translation as the replacement of the linguistic units of the source text with equivalent units in the target language, without considering context or connotation (Hodges, 2015). Sociolinguistic theories of emphasize that language is not separated from culture as words can be used differently through ages(Nida,2012). For example, the word unfriend refers to an enemy in the past

while nowadays mean to remove someone as a friend from social media. Sociolinguistics also considers the tone and register (formal/informal) while speaking. Functional translation theories are based on the function of texts (Nord, 1997). The Skopos theory is a prominent functionalist approach, which emphasizes the purpose of the translation. It includes rules such as the Skopos rule, Coherence rule, and Fidelity. What is said, how it is said and why it is said are answered by linguistics, sociolinguistics and pragmatics respectively.

Subtitling a scene in its core depends on pragmatic approach to communicate its message to the target language audience within space limits -- 2 lines imposed at the bottom of the screen with a maximum of 40 characters per line (Gottlieb, 2001); (Chiaro, 2009) and (Díaz Cintas & Remael, 2007) -- and time limits that guarantee the simultaneous appearance of both the subtitled line displayed at a maximum pace of 12 characters per second (Gottlieb, 2004) and the dialogue on the screen.

Pragmatic approach functions at the level of communicating the implied message and translating it in a way that fits the TL community (Baghoul, 2017), (Salman, 2015) and Fraser (1996). The aspects of this approach -- communicative function, body language, text type and conversational implicature -- are revealed in subtitling (Khalaf, 2019). Subtitles serve the purpose of conveying information, emotions, and intentions in a visual and auditory context. This approach takes into account the body language of the characters as it can provide additional meaning together with text type (formal, informal, or conversational) to identify the implicit meanings and intentions through the use of certain words, phrases, or tone, which can influence the viewer's understanding of the dialogue.

Pragmatic as a process

Bridging the gap from SL sided approach or in other words content oriented (semantics) to TL sided approach or in other words purpose oriented (pragmatics) in subtitling, a set of steps should be followed: (SL1) to (SL2) to (TL1) to (TL2). Schaffner (2004) as cited in Darwish (2021) defines the three stage translation process: SL text analysis at linguistics and socio linguistics levels, mental interpretation of SL text to be transferred in TL and the production of the interpretation as TL text. The second stage of Schaffner (2004) in the current study can be one or two steps according to the video genre. Documentary scene with informative purpose can be mentally transferred from SL to TL. However, drama

scenes that include culture content such as idioms and comedy scenes should be mentally transferred from SL(1) to SL(2) to clarify the meaning and purpose of the source text before heading to TL(1). The produced communicative subtitled script is constrained by line space and time space (Cintas & Anderman, 2009) and the rules of the target language. To head from language as a form to language as a function, speech act theory highlights 5 main purposes of speech by Searle ;namely representatives, directives, commissive , expressive and declaratives.

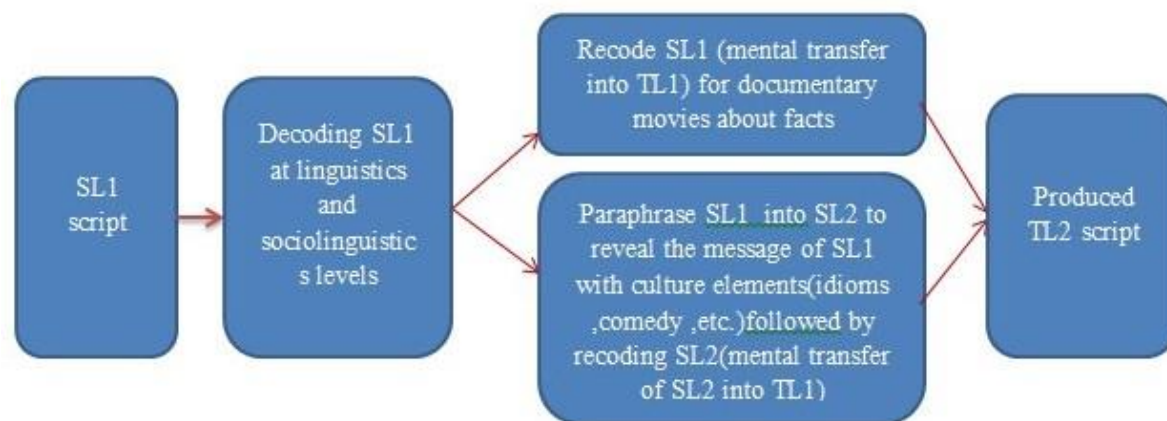


Figure (1) Subtitling process

The point that SL utterances imply messages entails pragmatics subtitling techniques that transfer the SL utterances function into target language utterances. Pragmatics or functional approach of subtitling can be achieved via Molina and Albir (2002) translation techniques: generalization, established equivalent, linguistic compression, amplification, literal translation, compensation, linguistic amplification, variation, particularization, borrowing, transposition, calque, discursive creation, reduction, adaptation and modulation. Such techniques match Baker (1992) and Chesterman (1997) translation techniques that cover equivalence at text level (content level that includes communicative semantics) and (functional grammar) and at discourse level (the text's purpose).

Previous studies

Studies on subtitling problems

Al-Kharabsheh and Yassin (2017) analyzed authentically subtitled colloquial expressions in a Jordanian movie from Arabic into English to find that some of them are missubtitled; some of them are dropped out and the others lost part of their meaning. Such inaccuracy of subtitling was due to the use of omission, semi-

communicative and transliteration strategies respectively. Thus, other strategies were suggested; namely full-communicative strategy and idiomatic strategy.

Studies on pragmatics in subtitling

Interpreting utterances cannot be separated from its social context as interlocutors aim at delivering certain messages based on speech act theory (Aruna, 2018). Yuliasri (2016) found that SL and TL utterances had the same effect on the audience when it comes to the translation of comics from English into Indonesian due to the use of pragmatic strategies proposed by Molina and Albir's (2002). The studies of Guerra (2012), Hellberg (2013) and Alghazo et al. (2022) recommended pragmatic approach for translating cultural elements in a text namely idioms and metaphors.

Studies on teaching subtitling

Cintas (2001) uses the easiest methods of subtitling represented in supporting students with a clip and its segmented dialogue. Thus, students simply focus on rendering the meaning of the utterances. He also clarified to his students the dimensions of subtitling namely content knowledge, semantics, culture and structure. Such dimensions produce the pragmatic effect among the TL audience.

Research design and methodology

The current research is a pre-post research design in which the researcher identifies the students' translation problems when it comes to communicating the SL Arabic message in TL English culture. Once these problems are determined, the researcher reviews translation theories and the previous studies to solve these problems. Molina and Albir's (2002) pragmatic strategies have been selected to subtitle different types of texts (drama and documentary). The pre-post subtitling test is designed to compare the quality of subtitling before the experiment and after conducting it.

A group of 10 students were assigned a scene from the Egyptian series "Zizi" to subtitle it into English. Students' response reveals that most of their subtitling depends on word-for-word translation and literal translation. However, the function of the subtitled utterances is still missing. For example, "how didn't you tell me", "I have been coming here for months", "the symptoms describe me, precisely", "human is layers", "there is more than one diagnosis", "you come with an obvious anger problem", "I feel a lot of things right now" and "I think of 35,000 ideas

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together" for their Arabic utterances. Such subtitles are not communicative in English speaking countries. "You did not give me a clue", "I have been dropping by the clinic for 2 moths", "as if these symptoms describe me", "human nature is complicated", "one diagnosis does not fit all", "you are obviously diagnosed as anger case" and "I am mentally blurred with loaded ideas" respectively can represent culturally equivalent subtitles that students should be trained to. Few subtitles are culturally equivalent such as "you were fidgeting" and a case of grammatical reference showed up " I did not understand, but now I did". Based on these findings together with the previous studies on subtitling problems-- although very few-- the researcher designed a pre-post experiment to teach subtitling from Arabic into English.

The current study on 15 students, lasted for 3 hour five lectures, depends on process based approach in subtitling in which the students are assigned a variety of genres (documentary-drama scene –comedy scene). At the beginning, students were introduced to the concept of subtitling by brainstorming question: "What is the different between translation and subtitling?"and" Do you think the speakers always mean the utterances they say or do they have implied meaning?".

Lecture(1)

Objective:To differentiate between subtitling and translation

Teaching approach: inductive based approach

Techniques: -Brainstorming -Question and answer

The lecturer, later, explains that subtitling is constrained by line space and time space .They are also informed that images and movements can affect what is uttered. Thus, not only language meaning. They are also told that when a group of words do not reflect their meaning when combined together, culture plays an important role in subtitling them. Thus, along the scenes, they are aware that linguistic form has a function (Paltridge, 2012) .This theoretical part is followed by a set of scenes with different degrees of formality to be subtitled based on the following sheet:

SL1	SL2	TL1	TL2
Analyze the scene based on the	Paraphrase SL1 into SL2 to reveal	Mental subtitling of the utterances	Transferring the mental subtitling

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<p>following levels: At linguistics level: Words Denotative words Connotative words Structure Word order Word function Grammar Activepassive, tenses, subject verb agreement Punctuation The effect of punctuation marks on meaning At socio-linguistics level(for informal scenes(Idioms-jokes-puns,metaphors At content level)the mai idea and its development(At pragmatics level (the function of</p>	<p>its communicative function. According to Searle speech act theory,speech has the following functions: representatives: swear, conclude, boast, suggest. put forward, deduce, complain; directives: invite, ask, order, command, beg, pray, entreat, invite, permit, advise; commissives: promise, plan, vow, bet, oppose; expressives: condole, apologize, deplore, welcome, thank and declaratives: rely on extra-linguistic institutions, such as christening, declaring war, excommunicating,</p>	<p>depending on the pragmatic techniques of translation by Molina and Alber(2002). The translator starts with top-down approach to select the language. In other words, the effect of the message on the target audience is the starting point that guides the language. Molina and Alber(2002) translation strategies 1.Literal:word for word translation,. It occurs when SL and TL have the same structure. 2.Transposition:a shift of word class from verb to noun,etc. 3.Modulation:a shift in point of view.Ex.<i>She can only eat fish and chips</i> can be translated <i>as she is very poor</i>. It also occurs at lexical level.Ex. buy /sell and</p>	<p>into a final product that is edited according to time and space frame.</p>
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<p>the utterances)</p>	<p>sentencing (a convict to capital punishment), pronouncing (a couple husband and wife).</p>	<p>at structure level: active/passive or vice versa.</p> <p>4. Equivalence : for translating cultural idioms .</p> <p>5. Adaptation : when the cultural sign is not available in the target language. Ex. baseball can be translated as American football.</p> <p>6. Amplification: adding elements for explanation.</p> <p>7. Reduction: deleting unnecessary words.</p> <p>8. Transposition: the change of the structure without change of meaning. Ex. <i>My hair is too long</i> can be translated as <i>I have a long hair</i>.</p> <p>9. linguistic compression: It is applied by using a more precise or concrete in the translated text.</p> <p>10. Amplification : the technique of adding or putting some words or</p>	
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		information in target language. Example: adding “the Muslim month of fasting” to “Ramadan” in a translation from Arabic into English. 11.Variation: the word color in American English is colour in England.	
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The sheet is introduced in the second lecture with examples followed by its application in the next lectures.

Lecture(2)

Objective:

- To wrap up subtitling features
- To highlight the implied meaning by giving examples of single words that their meaning differ according to the context (text ,images or actions)and a group of words that when combined have a different meaning as idioms.
- To illustrate the process of subtitling as two part process(pragmatics based reading and pragmatics based translation)

The other lectures represent an application with gradual development in purpose or function explicitness from the most explicit texts as in documentary texts to the least explicit texts(drama and jokes).

Lecture(3)

Objective: to subtitle a documentary movie from Arabic into English about the Egyptian civilization. [من مصر | الحضارة المصرية القديمة.. أساطير متعددة وإعجاز أبهر العالم \(youtube.com\)](#)

Procedures:

Pre-subtitling stage

Watch the documentary scene then answer the following question: What is the

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main idea of the scene?, how is it developed?, what are the linguistics features of the scene? Does it have any cultural elements?

While subtitling

Students rephrase the SL1 scene followed by choosing among the pragmatic subtitling strategies to subtitle the SL2.

Post subtitling

The students produce the target subtitling (TL2) and edit it in terms of time and space limits.

Lecture (4)

From Ben Alamin

Objective: to subtitle a drama scene from Arabic into English.

Procedures:

Pre-subtitling stage

Watch the drama scene then answer the following question: What is the main idea of the scene?, how is it developed?, what are the linguistics features of the scene? Does it have any cultural elements?

While subtitling

Students rephrase the SL1 scene followed by choosing among the pragmatic subtitling strategies to subtitle the SL2.

Post subtitling

The students produce the target subtitling (TL2) and edit it in terms of time and space limits.

- أهلا وسهلا يا فندم
- أتأخرت عليك يا مروان
- لا يا فندم مفيش أي تأخير
-الأرض عجبك

-جدا جدا يا فندم فيش أحسن من كده

-كمان خمس سنين الأرض دي هتبقى الهوت سيوت بس فيه مشكلة صغيرة صاحبك منشف دماغه

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-قصد حضرتك نادر يا فندم
-عرضت عليه مبلغ كبير بس مش عايز يخصصه لنا
-خلاص يا فندم هشوف لحضرتك أرض تانية
-ويبقى لوي دراع هو نسي نفسه أنا مش عايز غير الأرض دي
-حاضر يا فندم هحاول أقنعه
متحاولش. أقنعه يا مروان.
-أنا هعمل كل اللي أقدر عليه بس أفرض إن هو نشف دماغه.
-ساعتها هحس إنك محطوط في المكام الغلط
-انت كده بتحطني في وش المدفع

Lecture (5)

Comedy scene

Zarf Tarik

Focus: Comic language, Action and text

Objective: to subtitle a drama scene from Arabic into English.

Procedures:

Pre-subtitling stage

Watch the comedy scene then answer the following question: What is the main idea of the scene?, how is it developed?, what are the linguistics features of the scene? Does it have any cultural elements?

While subtitling

Students rephrase the SL1 scene followed by choosing among the pragmatic subtitling strategies to subtitle the SL2.

Post subtitling

The students produce the target subtitling (TL2) and edit it in terms of time and space limits.

-انت بتشد السلك من عندك ولا إيه يا عماد
ربنا يبرزك بشاحن رخم. سلام بقي اشوفك بكرة
-سلام عليكووو
التلاجه فيها ميه آلا أنا جعان أوي
-انت إيه

<p>-انسان -هو انا بقولك نوعك ايه انت مين -كائن حي يعيش ويتعايش -هو انت تبع حضانه انت تبع ايه؟ -انا مش تبع حد انا رئيس جمهوريه نفسي -وجاي بلدي قصدي بيتي تعمل ايه؟ -عندي ميعاد مع شويه بشر انت بتسأل اسئله غير منطقيه -انت فوق الفطيع -وانت تحت المريب -بلا تحت المريب بلا تحت الكوبري -انت هنا في بيتي ولا هديك علي وشك</p>

The pre-post subtitling exam

The subtitling test covers scenes with different degrees of formality (documentary scene, social scene and comic scene) from Egyptian Arabic to English. The use of pragmatics approach in subtitling affects the elements to be assessed moving from formal elements (words, grammar, punctuation and structure, idioms, jokes, metaphor and register) to functional elements (the functions of the utterances) aspects. (see Appendix A)

Test Validity

The test is to be valid when it assesses what it is designed for. This current subtitling test is submitted to 3 EFL professors and 4 linguistics professors to respond to the following questions: a) Do the scripts cover different types of register to be subtitled; Do the exam questions assess what they are designed for in terms of subtitling the scripts at formal, cognitive and functional levels and are the exam questions clear? The jury's response reflected the test validity as it covers different types of scenes with cultural elements to be subtitled and the test instructions show what the students have to do.

Test Reliability

The assessment of results consistency, defined as test reliability, can be measured by applying the same test on two different occasions. Thus, the researcher piloted the subtitling test's reliability on 10 students within 15 day period to be calculated via Pearson correlation. The correlation coefficient for the whole test was .69 and the correlation coefficient for subtitling at formal level (linguistics and sociolinguistics), cognitive level and functional level was .70, .68, .67 and .66 respectively—values that reflect the test's reliability.

The rubric (Appendix B)

A 3 scale point rubric is designed to assess subtitling elements (formal, cognitive and functional) in the light of the previous studies that assessed subtitling (Allam, 2016) and (Hu, 2021), based on communicative approach. Dealing with language in context entails TL oriented subtitling. Thus, the current ascending scale is from a score for non-equivalent subtitling or zero subtitling to 3 scores for communicative subtitling middle by 2 scores for literal subtitling. The rubric is submitted to 4 jury members of linguistics, 3 jury members of TEFL. Two of the jury recommended a true/false subtitled answer claiming that this designed rubric fits later stages not 1st year students. Three jury members highly recommended the rubric and the remaining members approved it in case of presenting the rubric to the students ahead of the study to mentor their performance. Based on the jury's review, the researcher used the 3 scale approach and illustrated it to the study group to monitor their performance during the study. A jury member commented on the lack of technical aspect -- synchronization between the spoken utterance and the subtitled utterance—and the researcher justified the absence of this element in terms of providing the study group a subtitling test which is divided in lines per seconds. Thus, the study group has only to subtitle the scripts in English.

Results

The study post test results demonstrate the effectiveness of pragmatics approach in subtitling from Arabic into English whole test and at formal, cognitive and functional levels respectively as shown in the following tables:

Table(1): The pre-post Arabic into English subtitling test results

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Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	pre	33.6429	14	3.62909	.96992
	post	51.2857	14	2.46291	.65824

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	14	.589	.027

Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-17.64286	2.95107	.78871	-19.34675	-15.93896	-22.369	13	.000

The degree of formality of the test scenes affected the strategies used in subtitling them . Dealing with scenes as discourse added to the a third dimension to the subtitling ---the first dimension is at formal level that includes linguistics and sociolinguistics elements. The second dimension is the cognitive The last dimension the function of the text based on its elements.

The Documentary scene Pre-Post subtitling test results at formal level(linguistic and sociolinguistic aspects) from table(2)to table(6)

Table(2):Documentary scene Pre-Post subtitling test results at word level

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	pre	1.4667	15	.51640	.13333
	post	2.3333	15	.48795	.12599

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.472	.075

Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-.86667	.51640	.13333	-1.15264	-.58070	-6.500	14	.000

The analysis of the pre-post subtitling test at word level shows that the study group shifted from word-to-word translation to communicative translation strategies

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such as communicative synonyms –*secrets* for the word أَلغازها instead of the literal equivalence *puzzles*, study for the word تفحص instead of *diagnosis* . The study sample used other strategies of communicative words such as the omission of الأمر from الأمر by directly subtitling the referent *the uncovering of its (ancient civilization) secrets*. The words الاستطلاع والتنقيب are replaced by one subtitled word such as *uncover* ,*reveal*,etc. The lexical elements in this documentary depends on words and collocations related to the topic of Egyptian civilization.

Table(3)Documentary scene Pre-Post subtitling test results at grammar level

Paired Samples Statistics					
	Mean	N	Std. Deviation	Std. Error Mean	
Pair 1	pre	1,0000	15	.00000	.00000
	post	2,4667	15	.51640	.13333

Paired Samples Correlations			
	N	Correlation	Sig.
Pair 1	pre & post	15	.

Paired Samples Test									
		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	pre - post	-1,46667	.51640	.13333	-1,75264	-1,18070	-11,000	14	.000

The students of the sample became aware of tense shift in the post test as some of the future tenses should be subtitled in the present as they refer to planned actions not to sudden decisions. They became aware of the use of the reference pronouns instead of nouns 'repetition.

Table(4)Documentary scene Pre-Post subtitling test results at punctuation level

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Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	2.6667	15	.61721	.15936
post	3.0000	15	.00000	.00000

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.	.

Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 pre - post	-.33333	.61721	.15936	-.67513	.00847	-2.092	14	.055

Although the null hypothesis is rejected, there is a slight development at punctuation level as most of the sentences are simple. Thus, the full stop was heavily used. The post test answers reflect their increased awareness of the use of comma before the conjunction *but* and its use after the prepositional phrase when it comes at the beginning of the sentence ex. *For the first time*.

Table(5)Documentary scene Pre-Post subtitling test results at structure level

Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	1.7333	15	.45774	.11819
post	2.6667	15	.48795	.12599

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.533	.041

Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 pre - post	-.93333	.45774	.11819	-1.18682	-.67985	-7.897	14	.000

The pre-post results at structure level show that the study group shifted to TL oriented subtitling in the post test as the subtitled versions follow the English

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sentence structure-- utterances start with a subject followed by a verb using forward and backward technique ex. *The study of its secrets took more than 2 centuries for* *تطلب الأمر أكثر من قرنين من الاستطلاع والتنقيب لكشف ألغازها*. Transposition or the change in parts of speech function was also used. The prepositional phrase *high tech tools* in *high tech tools are to be used to study such discoveries*. Literal translation leads to communicative effect once the SL and the TL have the same structure as *,but 10 of them claim to be the most important* *ولكن عشرة منها تدعي بأنها الأهم*.

Table(6)Documentary scene pre-post subtitling results at socio-linguistics level

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	1.2000	15	.41404	.10690
post	2.6000	15	.50709	.13093

	N	Correlation	Sig.
Pair 1 pre & post	15	.068	.810

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 pre - post	-1.40000	.63246	.16330	-1.75024	-1.04976	-8.573	14	.000

The study sample's choice of certain words (reveal its mysteries not secrets) and metaphors (10 of the discoveries claim to be the most important) in the posttest results shows the awareness of the fixed language register of documentary scenes(Martins,2008).

Table(7)Documentary scene Pre-Post subtitling test results at content level

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Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	pre	1.9333	15	.25820	.06667
	post	2.9333	15	.25820	.06667

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	-.071	.800

Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-1.00000	.37796	.09759	-1.20931	-.79069	-10.247	14	.000

The rejection of the null hypothesis at content level is due to the improvement at linguistics level as words combine to form sentences and the cohesion between them led to development of the main idea.

Table(8) Documentary scene Pre-Post subtitling test results at functional level

Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	pre	2.7333	15	.45774	.11819
	post	2.9333	15	.25820	.06667

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.443	.098

Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-.20000	.41404	.10690	-.42929	.02929	-1.871	14	.082

The informative function is explicitly transferred via communicative words and functional grammar that determines the order of these words for achieving the

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purpose of the utterances (Eggins, 2004). In other words, communicative semantics and functional grammar reflect the purpose of the utterances.

The null hypotheses are rejected when it comes to the classic scene which is loaded with slang language.

The classic/drama scene Pre-Post subtitling test results at formal level (linguistic and sociolinguistics aspects) from table(9) to table(13)

Table(9) Classic scene Pre-Post subtitling test results at word level

Paired Samples Statistics					
	Mean	N	Std. Deviation	Std. Error Mean	
Pair 1 pre	1.4000	15	.50709	.13093	
post	2.3333	15	.48795	.12599	

Paired Samples Correlations			
	N	Correlation	Sig.
Pair 1 pre & post	15	.866	.000

Paired Samples Test									
		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-.93333	.25820	.06667	-1.07632	-.79035	-14.000	14	.000

The subtitling of the posttest classic scene depends on pragmatics. At word level, strategies such as communicative synonyms, specification, generalization, and discursive creation are used. Receipt as synonym for *ورصل* which refers to money that has been paid not invoice which means money has to be paid. The word *جنيه* is specified as EGP as the scene is shot in Egypt. The word *البيت* is generally subtitled as the place. Discursive creation is used for the subtitling of the word *المحافظ* as the police station not the governor according to the dialogue between the tenant and the estate owner. Some words such as *كالون الباب* and *خلو رجل* are literally subtitled as *the door lock* and *key money* respectively as they have no other meanings.

Table(10) Classic scene Pre-Post subtitling test results at grammar level

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Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	1.0000	15	.00000	.00000
post	2.2000	15	.41404	.10690

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.	.

Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-1.20000	.41404	.10690	-1.42929	-.97071	-11.225	14	.000

As for grammar, the subtitles show the connection between grammar and lexis for communicative purpose. For example, the negative tool *مش متجوزة* in *مش متجوزة* is omitted in the subtitling and thus, the antonym *single* is used. The subject pronouns are also omitted as they are understood from the interlocution. The subtitling *single or married* for *وانتى عزبة ولا متجوزة؟* lacks the pronoun *you* as it is understood from the context.

Table(11) Classic scene Pre-Post subtitling test results at punctuation level

Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	2.0667	15	.45774	.11819
post	2.8667	15	.35187	.09085

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.059	.834

Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-.80000	.56061	.14475	-1.11046	-.48954	-5.527	14	.000

Punctuation plays an important role in revealing the purpose of the utterance. Some of these marks are the same in both SL and TL and some of them are shifted from a question mark in SL to an exclamation mark to reveal the purpose of the utterance for example the and the family! for *أمال فين العيلة؟!* shows that the estate owner is surprised because the tenant will live alone.

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Table(12)Classic scene Pre-Post subtitling test results at structure level

Paired Samples Statistics				
	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	1.7333	15	.45774	.11819
post	2.6667	15	.48795	.12599

Paired Samples Correlations			
	N	Correlation	Sig.
Pair 1 pre & post	15	.853	.000

Paired Samples Test									
		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1 pre - post	-.93333	.25820	.06667	-1.07632	-.79035	-14.000	14	.000	

At structure level, reduction and shift techniques are accompanied. For example, key money! for *ايه يعني خلو رجل* (Noun phrase for sentence), and the family! for *أمال* (Noun phrase for utterance) and I do not accept bribes for *بقولك كالون الباب* (simple utterance for compound utterance). Addition and structure shift are simultaneously used too. For example, *what is the problem?* for *ماله؟* (interrogative utterance for word).

Table(13)Classic scene Pre-Post subtitling test results at sociolinguistics level

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Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	1.1333	15	.35187	.09085
post	2.6667	15	.48795	.12599

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	-.139	.622

Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 pre - post	-1.53333	.63994	.16523	-1.88772	-1.17895	-9.280	14	.000

Some cultural elements are omitted in the subtitling as they have no communicative effect such as *علي عيني يا اختي* and *يا ست كان*. Other cultural elements such as *عيني عليكى باردة* and *ياكلو وشي* are paraphrased as you are so pretty and will spread rumors respectively. It is also noticed that some non-cultural expressions are subtitled into idioms as *do not get me wrong* for *لا مش قصدي*.

Table(14)Classic scene Pre-Post subtitling test results at content level

Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 pre	1.9333	15	.25820	.06667
post	2.8000	15	.41404	.10690

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.535	.040

Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 pre - post	-.86667	.35187	.09085	-1.06152	-.67181	-9.539	14	.000

The increasing competence at the linguistics and sociolinguistics elements is reflected in transferring the content in TL.

Table(15)Classic scene Pre-Post subtitling test results at functional level

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Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	pre	1.4667	15	.51640	.13333
	post	2.7333	15	.45774	.11819

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 pre & post	15	.262	.346

Paired Samples Test

		Paired Differences				t	df	Sig. (2-tailed)	
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower				Upper
Pair 1	pre - post	-1.26667	.59362	.15327	-1.59540	-.93793	-8.264	14	.000

The successful subtitling of the slang elements and cultural expressions helped in highlighting the purposes of the utterances. Some of the implied functions are explicitly transferred and some of the implied functions are also implicitly transferred.

The relative weight of the cultural elements goes for the comedy scene and with the application of pragmatic techniques, the post test results show the students ability to transfer the purpose of the scene, namely laughing.

The comedy scene Pre-Post subtitling test results at formal level(linguistic and sociolinguistics aspects) from table(16)to table(20)

Table(16)Comedy scene Pre-Post subtitling test results at word level

► **T-Test**

[DataSet0]

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
pre	16	1.4375	.51235	.12809
post	16	2.3750	.50000	.12500

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
pre	11.223	15	.000	1.43750	1.1645	1.7105
post	19.000	15	.000	2.37500	2.1086	2.6414

The subtitling of the post- test comedy scene mainly depends on modulation

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technique as words alone do not not conclude the intention of the speaker. Ex. *an outdated weapon* for *زمن الكفار انتهى*. Outdated weapon refers to the sword which was use in wars to fight non-believers. *ادب السيف ده فى زورك يطلع من ضهرك* is subtitled as phrasal verb *chop down* or *stab you deeply in the throat* instead of stabbing you in *throat to back*. The word *بالبوز* is subtitled as horizon attack or a sideways attack and *بالطول* is subtitled as front attack.

Table(17) Comedy scene Pre-Post subtitling test results at grammar level

[DataSet0]

T-Test

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
pre	16	1.0000	.00000 ^a	.00000
post	16	2.5625	.51235	.12809

a. t cannot be computed because the standard deviation is 0.

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
post	20.006	15	.000	2.56250	2.2895	2.8355

The shift of tense at a grammar level is also used. For example, *انا ممكن اعمل فيك* is subtitled in the future tense *I will*. Such shift communicates the actress's purpose which is threatening.

Table(18)Comedy scene Pre-Post subtitling test results at punctuation level

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→ T-Test

[DataSet0]

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
pre	16	2.8125	.54391	.13598
post	16	2.8750	.34157	.08539

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
pre	20.684	15	.000	2.81250	2.5227	3.1023
post	33.669	15	.000	2.87500	2.6930	3.0570

The paraphrasing of SL into SL2 helped students in the post test to realize that the full stops can be subtitled as an exclamation or a question according to the intention of the speaker.

Table(19) Comedy scene Pre-Post subtitling test results at structure level

→ T-Test

[DataSet0]

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
pre	16	1.3125	.47871	.11968
post	16	2.6250	.50000	.12500

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
pre	10.967	15	.000	1.31250	1.0574	1.5676
post	21.000	15	.000	2.62500	2.3586	2.8914

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Shift at structural level is also dominant. Some of the utterances are subtitled as words. For example, the TL *a sword !* for *ليه السيف ده يعني ؟*. If conditional is used for a question: *If you wanna go out with me* for *عايز تخرج معايا*.

Table(20) Comedy scene Pre-Post subtitling test results at sociolinguistics level

T-Test

[DataSet0]

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
pre	16	1.1250	.34157	.08539
post	16	2.2500	.44721	.11180

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
pre	13.175	15	.000	1.12500	.9430	1.3070
post	20.125	15	.000	2.25000	2.0117	2.4883

The scene is full of cultural elements and idioms that are implicitly or explicitly subtitled. For example if you act Zeina, I act Hercules or if you can fight, I can too for *هتعمليلي فيها زينا أنا هيركليز*. The idiom *انا ممكن اعمل فيك عمائل سودا* is idiomatically subtitled as I will drive you nuts . Some of the SL utterances have no cultural elements but they are idiomatically translated such as night owl for *مبتمش بليل* ,be a yes man for *تسمع كلامي*. Some Egyptian slang phrases and sentences are culturally subtitled such as I can't bear it for *كدة افترا* and I will freak you out at night for *واصحك على كوابيس بالليل*.

Table(21)Comedy scene Pre-Post subtitling test results at content level

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T-Test

[DataSet0]

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
pre	16	1.9375	.25000	.06250
post	16	2.9375	.25000	.06250

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
pre	31.000	15	.000	1.93750	1.8043	2.0707
post	47.000	15	.000	2.93750	2.8043	3.0707

The mental transfer from SL1 to SL2 helped in understanding the content and the purpose of the original script to be communicatively subtitled. consequently ,the SL2 is mentally transferred into TL1 followed by its final subtitling. The TL2 or the target script reflects the content which is totally slang.

Table(22) Comedy scene Pre-Post subtitling test results at functional level

T-Test

[DataSet0]

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
pre	16	1.1250	.34157	.08539
post	16	2.1250	.34157	.08539

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
pre	13.175	15	.000	1.12500	.9430	1.3070
post	24.885	15	.000	2.12500	1.9430	2.3070

Explicature modulation is used to express the purpose of the utterances namely hilarious effect. The content of the TL version is well developed by cohesive and coherence devices for example *من زوري يطلع من ضهري؟* is subtitled as really! because

it is repeated utterance in the SL version. Reference words are used to refer to what has been previously mentioned in the discourse.

The increasing competence of subtitling in the posttest is a reflective of the formative assessment along the experiment. Unlike the documentary scene in the second third lecture, the classic and the comedy scenes represented a challenge as they took long mental efforts to understand their meaning , to find their equivalence in English culture and finally to transfer their function which is given the priority via mixed translation techniques(Khalaf,2016).

Students' success in the posttest to transfer the SL purpose in TL context mirrors students' development in the formative assessment process.As for the documentary scene in the third lecture , the informative function triggers the focus on structure and tense shift. The formative assessment shows avoidance of word-for-word translation. For example, most of the students translated *كان طموحه بعيد جدا* as great ambition instead of very far ambition and for long time for *لسنين طويلة* instead of for long years. The fixed language of this documentary features its formal register. The sample's progress at grammar level in terms of tense shift was noticed as the future in past form was used for *هتغير* (would change) and the past for the present *بيوصل لمصر وبيأثر عليها* (reached Egypt and impacted it).The conjunctions and the reference pronouns to form utterances established the connection between ideas with explicit function of utterances, namely informative purpose. The conjunction *but* in the second utterance shows a contrast between imagination and reality due to the volcano effect. The pronoun *it* refers to the volcano instead of its repetition due to style and space considerations.

As for the classic scene in the forth lecture, Slang language and idioms feature it. It entails cultural equivalence comparing to the documentary scene.Ex. Source of attraction, bonehead, and at the forefront for the cultural expressions *الهوت سبوت* , *الهُوت سبوت* , *بتحطني في وش المدفع* and *منشف دماغه* respectively. Modulation strategy was also used where a statement is shifted into a question to reveal its purpose :am I late? for *الأرض عجبتك* and *أتأخرت عليك يا مروان*.

Omission was also a common strategy for example no at all for *لا يا فندم مفيش أي* and *أقنعه يا مروان* and *just do it* for *يا فندم فيش أحسن من كده* and *تأخير*. The use of questions and the tenses in order form show the relation between the speakers. The

short answer of the second speaker helps in developing the discourse which aims at listening to the orders of a VIP person in the business world.

As for the comedy scene in the fifth lecture, paralinguistic elements (images and actions) helped in subtitling the scene. For example, there is no telephone wire in the scene as the actor is talking via mob phone when he says بتشد السلك من عندك. It refers to bad connection as the next utterance is يرزقك بشاحن رخم. The comedy effect is reflected in the contrast between words (water, hungry) and the implied meaning of the utterances which the sample students shift into explicit form. Ex. Are you lost? For هو انت تبع حضانة and who sent you? For انت تبع ايه؟. Your questions do not make sense. انت بتسأل اسئلة غير منطقية, I cannot stand you, neither do I, stop that for انت انت تحت المريب بلا تحت الكوبري and وانت تحت المريب, فوق الفطيع respectively to maintain the logical relation between the utterances within comedy discourse.

Conclusion

When it comes to subtitling, time and space frames determine the number of characters on the screen. Thus, the subtitler's priority is to transfer the purpose of the content. The type of the pragmatic techniques used to convey the message of the translated text differs according to the text type. Documentary scripts depend more on mixed use of communicative semantic and grammar strategies (linguistic compression, particularization, established equivalence and transposition) as they have explicit function of informing the audience comparing to drama and comedy scenes that are full of sociolinguistic elements and implicit messages. Such social scenes depend more on equivalence that aims at the use of elements that are culturally accepted among the target audience. Pragmatic modulation is also heavily used when the semantic elements cannot convey the message of the speaker. Thus, the translator uses a different phrase from the source to express the same message. Whatever the type of the technique used (single technique or a number of techniques combined together), transferring the function of the SL is what matters.

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تقصي دور المدخل البراجماتي للتناظر الوظيفي في ترجمة الشاشة من العربية إلى الانجليزية
شيماء الخولي

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المستخلص:

تتطلب ترجمة الشاشة كنوع من الترجمة السمع بصرية الكفاءة علي المستويات التقنية واللغوية وغير اللفظية والثقافية لتقديم رسالة النص الأصلي في سياق اللغة المترجم إليها. وفي ظل عصر الرقمنة، فإن ترجمة الشاشة تزيل الحاجز اللغوي. كما تشمل أيضا ملائمة المحتوى المترجم مع ثقافة المشاهد. ومن ثم، فإن المدخل القائم علي اللغة المترجم إليها ، وهو النهج البراجماتي (دراسة إستعمال اللّغة)- الذي نشأ في علم اللغة الاجتماعي ونظرية الفعل اللغوي والتحليل النقدي للخطاب - يُستخدم في البحث الحالي لترجمة مشاهد الدراما المصرية. أظهرت نتائج الدراسة التجريبية الحالية المطبقة على 15 من طلاب السنة الأولى في المعهد العالي الدولي للغات والترجمة الفورية، التحول من الترجمة الحرفية في الاختبار القبلي إلى الترجمة التواصلية في الاختبار البعدي نتيجة لاستخدام الاستراتيجيات البراجماتية التي تعطي الأولوية للرسالة المنعكسة بنسب مختلفة من العناصر اللغوية والثقافية حسب النوع المترجم (وثائقي أو عمل اجتماعي).
الكلمات المفتاحية

ترجمة الشاشة-المدخل البراجماتي-اللغويات الاجتماعية-الترجمة كعملية

Appendix (A)

Subtitling pre-post test

Subtitle the following 3 scenes using pragmatic strategies Duration: 2hrs

Section (A)	Section (B)	Section (C)
<p>Translate the following scene from the documentary Alhadara Almesreya taking into consideration the features stylistic of documentary translation, and observing subtitling time and space rules</p>	<p>Translate the following scene from the Egyptian movie Wada'an Lelazab into English avoiding literal translation for idioms and religious expressions, not exceeding space and time limits, maintaining the register of the characters and providing a concise, well connected translation:</p>	<p>Translate the following comedy scene putting into consideration its pragmatic effect</p>
<p style="text-align: right;">1 gt; &-- 00:00:02,662 00:00:07,812 تعتبر مصر إحدى أعظم حضارات العالم القديم</p> <p style="text-align: right;">2 gt; &-- 00:00:09,459 00:00:15,341 تطلب الأمر أكثر من قرنين من الاستطلاع والتنقيب لكشف أغازها</p> <p style="text-align: right;">3 gt; &-- 00:00:20,029 00:00:26,992 باستخدام تقنيات بحث متقدمة سيتم إعادة زيارة وتفحص هذه</p>	<p style="text-align: right;">حوار بين البطلة و ست زنوبة صاحبة المنزل للاتفاق على تأجير الحجرة</p> <p style="text-align: right;">- كالون الباب - ماله؟ 2 هصلحه 2.5</p> <p style="text-align: right;">- بكام؟ - ب60 جنيه ومنغير وصل 3.5</p> <p style="text-align: right;">- آه, يعني خلو رجل - بقولك كالون الباب تقولي خلو رجل ده انا حتى باستحرم 6</p> <p style="text-align: right;">- لا لا مش قصدي, انا موافقة</p>	<p style="text-align: right;">1 gt; &-- 00:00:00,627 00:00:05,655 ايه السيف ده يعني ؟ ماخلص خلصو الكفار خلصوا من زمان</p> <p style="text-align: right;">2 gt; &-- 00:00:06,826 00:00:09,418 ايه يعني ايه سيف وكده؟</p> <p style="text-align: right;">3 gt; &-- 00:00:09,468 00:00:13,530 بقولك ايه, هتعملي فيها زينا أنا هيركليز</p> <p style="text-align: right;">4</p>

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الاكتشافات	- بس اوعي بعدين تروحي للمحافظ 6	gt; &-- 00:00:17,043 00:00:21,579
4		
gt; &-- 00:00:30,465 00:00:34,898	- لا اطمني - و مين بقى اللي هيسكن فيها يا حبيبتي؟ 3.5	ايه رأيك ادب السيف ده فى زورك يطلع من ضهرك؟ 5
لأول مرة يجتمع أشهر علماء الحضارة المصرية		gt; &-- 00:00:22,517 00:00:24,619
5		
gt; &-- 00:00:36,144 00:00:40,819	- انا - لوحذك؟ 2.5	من زوري يطلع من ضهري؟ اه 6
للكشف عن الألغاز العشرة الأولى لمصر القديمة	- ايوه - امال فين العيلة؟ 2.5	gt; &-- 00:00:24,720 00:00:30,713
6		
gt; &-- 00:00:46,288 00:00:50,703	- انا ماليش حد - وانتى يا اختي ولو فيها رزالة عزبة ولا متجوزة؟ 5	بالطول يعنى؟ لا بالبوز 7
أعظم عشر اكتشافات أثرية في مصر		gt; &-- 00:00:42,254 00:00:45,566
7		
gt; &-- 00:00:52,994 00:00:58,713	- انا مش متجوزة - بس البيت فيه جماعة عزاب, وانت عيني عليكى باردة 5	بص ايه ده؟ انا ممكن اعمل فيك عمايل سودا 8
في السنوات المنتين الأخيرة ازداد استيعابنا لحضارة مصر القديمة	- يا ست زنوبة كل واحد هيبقى فى حاله - كان على عيني يا اختي, اهل الحنة تاكل وشى 5	gt; &-- 00:00:45,675 00:00:49,333
8		
gt; &-- 00:01:01,184 00:01:04,566		ما انا بحب الغوامق مفيش مشكلة واصحك على كوابيس بالليل 9
حدثت اكتشافات كثيرة ورائعة لا تحصى		gt; &-- 00:00:49,680 00:00:52,393
9		
gt; &-- 00:01:04,893 00:01:09,797		انا برضه ما بنمش بالليل بنام الضهر والله؟ 10
لكن عشرة منها تدعي بأنها الأهم		

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		gt; &-- 00:00:51,450 00:00:53,931 اه, ايه ده؟ 11
		gt; &-- 00:00:55,999 00:00:59,022 ايه اللي انتي بتعمليه ده؟ هو كدة افترا 12
		gt; &-- 00:00:59,041 00:01:00,635 عايز تخرج معايا اه 13
		gt; &-- 00:01:00,860 00:01:02,439 تسمع كلامي حاضر 14
		gt; &-- 00:01:02,697 00:01:05,216 وتمشي بمزاجي حاضر , دي مجنونة 15
		gt; &-- 00:01:05,847 00:01:11,931 بقولك ايه انا مابحبش المشاكل هه؟ امال اللي انت عامله ده كله

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**Appendix B
Subtitling Assessment Rubric**

	1	2	3
Subtitling at formal level(linguistics and sociolinguistics)			
Linguistics			
words	-No subtitled words/ -non-equivalent subtitled words	Literal equivalence of words	Communicative equivalence of words
Grammar	Grammatical errors that distort meaning	Grammatical errors that do not distort meaning	No grammatical errors
Syntax	No subtitled utterances/partially subtitled utterances that distort meaning	SL oriented structure	TL oriented structure
Punctuation	No punctuation marks/punctuation errors that distort meaning	punctuation errors that do not distort meaning	No punctuation errors
Sociolinguistics			
Sociolinguistics	-No cultural transfer -inappropriate register	-literal equivalence of cultural elements -neutral register	-communicative equivalence of cultural elements -appropriate register
Subtitling at cognitive level			
Content	No content transfer	Partial content transfer	Full content transfer
Subtitling at functional level			
Pragmatics	The function of all utterances is not	The function of some utterances is	The function of all utterances is

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	covered	covered	covered
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