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Option: Literary Translation

**Subtitling Children's Fairy Tales Barriers and Procedures.**

**Case Study: Arabian Fairy Tales on YouTube Channel with English Subtitles.**

**A Dissertation Submitted to the Department of Letters and English Language in  
Partial Fulfilment of the Requirements for the Degree of Master in Language and  
Culture**

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**Dedication**

This dissertation is dedicated to

My dear precious family who played major role in supporting me during my whole life

My dear Mother Merriam

My Father Abdu Allah

My Brother Mouslem and his lovely wife Asmaa and their little Angel Aniaa.

My other Brothers Rami and Zaid

My Sisters Marwa and Ritedje

All my Uncles and Cousins especially the closest Cousin to my heart Oumnia Rayane who  
always supported me and been there for me.

My friends and relatives Rawa, Aya, Eline, Amira, Ahlem, Nour Elhouda, Wissal, Zineb.

***Nouha***

## **Dedication**

This study is dedicated to

The soul of our hero Djamel Ben Smail, you will always remain at the heart of every talk of sacrifice and patriotism as well as, you will remain the hearts of all Algerians. Rest in heaven

Djamel.

All the loved ones we lost in the epidemic, to every human who is living the era, and taking responsibility for his family and is satisfied with god's destiny no matter the circumstances.

The hope of a new Algeria, that never vanishes where the people love each other and move away from what separates.

*Amine*

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**There are no secrets to success. It is the result of preparation, hard work, and learning from failure.**

*Colin Powell*

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## **Abstract**

The purpose of the present study is to shed light on a certain kind of audiovisual translation called subtitling. This work examines and analyses series of videos derived from a YouTube channel called ARABIAN FAIRY TALES which is specialised in the production of children fairy tales in Arabic that are subtitled in English. Accordingly, the first part of the analysis is devoted to a general introduction to the field of translation with the definition of translation from many different points of views and its connection with audiovisual products. Additionally, this part provides an entry to children's literature; it also presents the fairy tale and its characteristics and what should be or shouldn't be involved in children's literature. The second part, however, is a descriptive analysis of the strategies and procedures used to produce subtitles for a specific audiovisual production. This section defines subtitling; its types, strategies, and challenges. These strategies are applied in the last chapter. The examples are selected according to the difficulties of subtitling the content of these videos clips for linguistic, technical and cultural considerations, and the strategies used by the Subtitler to translate some passages of the videos especially the ones that include cultural items, and they are analysed and discussed in the form of examples organized in a table format and each example spoken in the SL is compared with the subtitled one in the TL to determine which strategy of subtitling is used and the reason behind its use. Through the examination of several subtitled videos clips, it is found that there were some topographical mistakes in the form of words written inappropriately. Also, an important foundation is that it is not possible to say that cultural references calculations are entirely correct the study is not assisted by digital tools as well as the unique nature of these cultural references. The application of the strategies is based on the updated classification of subtitling strategies by Schjoldager when it comes to subtitling fairy tales from Arabic to English. Moreover, we proposed some

recommendations and suggestions to improve the study of the child fairytale translation in the field of Translation studies.

**Keywords:** Translation, Subtitling, Fairy Tales, Strategies, Children's Literature, Schjoldager's Subtitling Strategies.

**List of Abbreviations**

**AVT:** Audiovisual Translation

**ST:** Source Text

**TT:** Target Text

**SL:** Source Language

**TL:** Target Language

**TS:** Translation Studies

**MT:** Machine Translation

**SDH:** Synchronous Digital Hierarchy

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## **General Introduction**

Mass media and communications technology in overall became increasingly crucial for an accurate comprehension of the many ethnic identities in a planet which is developing into harmony from a sociological, cultural and linguistic perspective. New technical advances will cross the frontiers of nations through what is already recognized as audio-visual translation. Throughout many nations in particularly, parents, kids and teenagers spend several hours viewing the display, instead of reading, especially because of the growing use of satellite. Nowadays, audiovisual translation (AVT) is regarded by many as one of the most demanding translations of the present time and its challenges could not be reduced to syntax, lexicon or semantical schema. This is because it is one of the most commonly used translations and is easier to obtain, like in the setting of movies, Whitman-Linsen (1992) claims that the movie reflects the civilizations that it reveals with its storyline contents, and opinions. The writer and the filmmaker that all conveys via the text and pictures that act as its 'vehicle' (p. 10). Moreover, Subtitling has lately been used as an important way of facilitating contact with the public, particularly as contrasted to dubbing, which is another notable strategy today. Subtitling, unlike traditional forms of translation, is “a process from verbal language into written text” (Gambier, 2016, p. 216) and highly depending on subtitling tools for submission or delivery of data to spectators, it is viewed in this context as a touch point and a cultural process in which diverse social activities are founded in the formulation of spoken and textual interaction, representing others' culture taking into account the limits on subtitling. Moreover, the amount of articles covering features of AVT has risen in the previous fifteen years. Unfortunately, very few researches have been carried out on these two issues. Therefore, the project is focused on the subtitling of Arab fairy tales for children. The major focus is to see how Arabic fairy tales videos in English subtitles are handled and the body of these videos is selected for its enormous popularity to children as well as adults and

for the quality of its language and topics, which provide an important task for translators, particularly in working between two incompatible languages and cultures such as Arabic and English. Therefore, this study seeks to describe and analyze the linguistic and cultural barriers of subtitling Arabic fairy tales in English and the procedures conducted by Subtitlers to overcome these challenges and the reason behind using one strategy for a certain problem.

### **1. Statement of the Problem**

The majority of translators make mistakes when translating or subtitling from one language to another; in this case from Arabic into English. Moreover, they also face challenges in which might be out of a technical, cultural, or linguistic nature. The audience's limited capacity of understanding the original production may lead them to trust the target text even though it is full of errors or contains other mistakes that may cause misunderstanding of the original texts message. This research sample is going to analyse passages of different videos subtitled into the English language from a channel on YouTube called “ARBIAN FAIRY TALES” specialized only in the production of subtitled Arabic fairy tales for children. The investigation deals with many issues that the translator faced when transferring the foreign culture and clarifying the applied strategies used in order to effectively transmit this foreignness in the final product to the target audience.

### **2. Significance of the Study**

The study is a descriptive and analytic examination of issues of subtitling Arabian Fairy Tales into English. The long term goal of the research is to provide some alternative techniques to help Subtitlers of future generations in subtitling from Arabic into English effectively by taking into consideration all the problems that may occur during the process of subtitling cultural Foreignness. The research sample is be based on a channel on YouTube called “ARBIAN FAIRY TALES” through which the applied strategies are discussed, this



study aims at identifying the issues that the Subtitler may face when producing this English subtitling in some of the videos that targets our research aim.

### **3. Research Questions**

The present study is conducted with aim of answering the following questions:

1. What are the strategies used by Subtitlers to transfer an audiovisual production from one language to another?
2. How do Subtitlers apply these strategies to transmit the cultural references in children's fairy tales?
3. How Foreignness is transmitted to children via subtitling in the target language in Arabic fairy tales?
4. What are the technical, linguistic and cultural problems that the Subtitler face when subtitling and audiovisual material?
5. Are the strategies used by the Subtitler direct or oblique?

### **4. Research Method**

Since the study aims to figure out what are the strategies and the problems that the Subtitlers face and what should be done to avoid this kind of problems; the study is carried out in a descriptive analytical approach, taking ARABIAN FAIRY TALES YouTube videos as its practical corpora.

### **5. Structure of the Dissertation**

The current dissertation is divided into three chapters; the first chapter is entitled An "Introduction to Audiovisual Translation and Children's Fairy Tale" which is devoted to highlight a general opening to the field of translation, history and theoretical background of translation and subtitling. Additionally, this section also introduces us to children's literature with a clear comparison to the adult's one and special focus is devoted to the fairy tale's

definition, aspects and challenges. The second chapter is entitled “Subtitling theoretical issues and practical challenges”. This section defines subtitling, including its many forms, types, techniques, and difficulties. The third chapter and the last is entitled “The Analysis of ARABIAN FAIRY TALES with English Subtitles”, it includes an introduction to the fairy tales and its characteristics. This part introduces us to the Arabian Fairy Tales YouTube Channel in which videos clips are collected and used strategies by Subtitlers are collected and analysed. The results of the analysis are stated clearly along with its limitations in the general conclusion to reach the ultimate aim of this study.

## CHAPTER ONE

### Introduction to Audiovisual Translation and Children's Fairy Tales Subtitling

#### Introduction

Since individuals need to communicate their interests, enterprises, thoughts, experiences and cultural standards with individuals who vary from them, translation has been the only option to overcome these disparities. Through its ancient and diversified history, the goal of translation has not altered, but instead, in our current period in particular, it is becoming complex and specific. The participation to the development of humans is huge with translation. Thousands of books, publications are communicated and understood through translation in diverse human thought fields. Various cultures were shown to other civilizations and were intensively studied using translation. Several ideologies are interpreted and analyzed for translation in various societies. The enormous stream of economic relations and companies worldwide cannot be achieved without translating. For most people, it seems as uncomplicated as any other simple inquiry demands a brief and definitive answer to the query about the meaning of translation. However, the answer to this question is fairly difficult, especially when we consider that the idea of translation remains an issue of discussion among the researchers of translation themselves. The first part of the chapter aims at defining translation and its types to pave the way to discuss the particularity of translating children's literature as a product of the media. The second part focuses more on audiovisual translation features and types, in order to get a closer look to the general problems and exclusiveness of this kind of translation at the end of the chapter.

## **1.1. Definition of Translation:**

The term translation has been defined by many scholars, and as mentioned before there is no one precise definition for the term because of the different backgrounds and specialities of these scholars, yet the most relevant definitions are to be mentioned.

Nida (1969, p. 12) defines translation as “reproducing in the receptor language that natural equivalent of the source language message, first in terms of meaning and second in terms of style”. The gist of what he is arguing is that meaning comes first, and then style comes in.

Translation, according to Larson (1977, p. 10), is the process of transferring meaning from a source language text to a target language text by substituting the form of the first language with the form of the second. By translating the meaning of the SL (source language) text by using extremely natural forms in the TL (target language), it is possible to preserve the original meaning. According to the preceding description, Translators must take into account the entire text, including its grammatical, contextual and structural aspects.

Pinchuck (1977, p. 38) regards translation as the process of identifying a TL equivalent for a SL statement. Naturally, equivalence must be established in order to meet both the TL and the SL purposes; a text's SL meaning should be translated into a text's TL meaning in the same way.

Therefore, we can understand that translation is governed by linguistic and cultural context, as the definitions above demonstrate obviously. It relies heavily on both the SL and the TL; thus it's important to have a thorough understanding of both languages.

### **1.1.1. Types of Translation:**

Jacobson (2000) classified translation into three types as the following:

**1.1.1.1. Intralingual Translation:** the processing of certain verbal signals by other signals in the same tongue.

**1.1.1.2. Interlingual Translation:** Interpreting through some other language of linguistic signals.

**1.1.1.3. Intersemiotic Translation:** Translation of verbal signals with non-verbal signs.

In Jacobson's second category of interlingual translation, proper translation is foreseen, whereas first category is simply paraphrasing and thirdly is concerned with the non-verbal sign language.

Nowadays, translation is becoming more relevant since we live in a globalized age where audiovisual culture is increasing in popularity. The translation of TV shows, movies, documentaries, and all other media products is now the subject of many studies and research projects. This made the demand on the audiovisual translation enormous by users of the media all over the world to help them discover new cultures and assist them to understand any digital content that might seem strange in its original language.

## **1.2. Translating Children's Literature**

The translation of child literature becomes a subject of research of growing importance. Prior to actually looking to translated children's writings, this field has to be investigated and its uniqueness and features should be highlighted. Indeed, child literature as a unique genre is very recent as it was regarded secondary until the mid-18th century. The literature for children only started to grow apart from other types of literature when the adult literature structure was completely founded.

In 1850s, children's books started moving from teaching to entertainment, according to Hunt (1994, p. 9), and by the 1950s children's literature was completely recognized in the literary community as a unique field. Since then, it has considerably evolved and grown.

However, O'Connell (2006, p. 18) states that children's literature has tended to be treated as 'the Cinderella of literary studies' all the time. It is mostly because novels are produced for young people for a minor group of readers. Children as a major public in many societies are regarded marginal or wasn't at least a significant audience of high art.

Mostly during the past 30 years, children's literature has been criticized as an area of study. Lathey (2006, pp. 1-2) contends, nevertheless, that the earliest signals in the comparative literature of Susan Bassnett were the indications of concern in the intercultural connections and worldwide spread of children's literature.

As part of children's literature, many scholars, like O'Connell (2003) have seen video creations aimed towards children. They claim that, regardless of the unique technological restrictions of AVT, linguistically, the same applies to children's literature translation claiming that AVT for children is like reading out loud comics from a book. In fact, numerous audiovisual children products from child's novels like Arabic fairy tales, Batman and the lion king are transformed.

This means that translation, subtitling and dubbing of children's written content are almost applying the same set of guidelines in a certain community. It is thus very important that children's translation generally is studied in order to comprehend the subtitling or dubbing, or any other type of AVT for the defined audience.

Due to the fact that the children's literature has always been marginalised and is a secondary part of Literature, it is equally worthless that it is translated into scientific papers. The study of the translation of this unique sort of literature only started to emerge when academics and experts started to recognise children's literature as a distinct genre. Therefore, crucial concern for child literary translation and its unique problems has arisen in the discipline of translation studies in the last few decades.

The number of publishing papers conducted especially with the translation of children's literature has little by little, but steadily grown during the previous two decades, according to O'Connell (2003, p. 222). He also commented on this field's significant innovation in TS: "Children's literature has long been the site of tremendous translation activity and so it has come as something of a surprise to me to discover recently the extent to which this area remains largely ignored by theorists, publishers and academic institutions involved in translation research" no matter how important kid literature or its translation is in the learning, and amusement of children. In the meantime, productions dealing with elements of AVT in the same field were also increasing, until this moment; however, few articles have been published on the subject; that is to say translation of audiovisual content meant for kids. (O'Connell, 2006, p. 15).

### **1.2.1. Definition of Children's Literature**

Children's literature might appear easy to describe at first glance. However, if you examine the issue thoroughly, it is obvious that it is very complicated, given that its limits are far from specified to establish a precise description of child literature as a genre. The borders of the child literature, as stated in Hunt (1991, p. 1), are not clearly outlined. It is necessary to define the word "children's literature" in the scope of this research before addressing translation of children's literature and specifically children's fairy tales.

Oittinen (2000, p. 61) views child literature as "intended for children or as literature read by children" Nonetheless, in the instance of children's literature Oittinen (1993, p. 10) recommends 'receptors' instead of 'readers'. In the light of the many works written or interpreted for kids, she feels that this word would be most useful and stressing the similarities between multimedia products and children's literature, in particular pictures and text related pieces. Therefore, the children's literature includes all the documents that a kid can read, hear or observe, which means textual and audiovisual content. There is no

agreement in this subject, and their definitions differ from one standpoint to another. It is obvious that every piece of work intended to be read, listened and seen by children is part of child literature. Significantly, the explanations pave the way to studying kid translation; therefore they comply with the same rules of translation for children with some specificity obtained from AVT.

From the foregoing perspective the literature of children can be regarded as a literature produced for kids. It would comprise fairytales, comics, educative papers, etc. It also contains Television, online games and other audiovisual resources, and all the work made for or by a child himself are also becoming significant.

### **1.2.2. Translating for Children vs. Translating for Adults**

If we believe that child literature is a different genre by itself, we should question if the challenge of translation is the same for children and adults and, if not, in what ways it is different in works produced for adults.

Davies (2003, p. 66) believes that translating texts for children may provide additional problems for translators than translations for adults. He says that “young readers are perhaps less likely to be tolerant of the occasional obscurity, awkwardness or unnatural-sounding phrasing which adults, conscious that they are dealing with a translation”

The translation for children, as emphasized by Lathey (2006, pp. 4-5) is clearly distinguishable from the translation for adults in two ways; the social status and growth of children and the place of their literature. She notes that imbalance between an adult writer's connection with the kid who is reading, regulates the way children compose and even translate since the adults influence the attitude of the child. Moreover, the substance should be taken into account, not only the form, while translating children's books. In children's literature, the concept of content may be a useful instrument by means of which children learn more about other civilizations, communities and beliefs in many regions. The information



allows kids also to recognize that they differ from individuals from various origins in their societal identity. In accordance with Khafaji (2006, p. 72), the content includes all the beliefs, attitudes, and abilities which are appropriate for children, which in turn support children in their intended cultural values. Not only could the concept of content be provided by written texts but also by audiovisual media, i.e. by the tales children pay heed to, by the narratives they read and the shows, through which they can discover the universe. They could therefore make progress in understanding the environment they exist in and their connection with it.

In addition, the translator has a concealed adult public whose requirements must be satisfied, which is not only the kid reader when translating a word. This might include parents who purchase a novel, instructors or librarians, or even publishers' demands (Pascua-Febles, 2006, p. 111). Therefore, the mission is for the translator to guarantee that the material generated satisfies these criteria and to create solutions for overcoming these limitations or at least working on them (Bassnett & Lefevere, 1998, p. 6).

### **1.2.3. Fairy Tales Definition, Characteristics, and Translation Challenges**

The "Once Upon a Time" tales are fascinating masterpieces of charm, imagination, beauty and pleasure to us. In this marvellous world, we discover lovely angels and nymphs that fulfil all the dreams and wishes of the people. In these accounts, brave heroes come in their hands on horseback with the sword, to save the gorgeous lady from the villains. Later on, they live peacefully following their reunion.

The question is why is the focus on the fairy tales among all the translated works for children? One factor is that translations are available; this genre has been translated both into English and Arabic hundreds of times in YouTube; there is even a YouTube channel containing solely this kind (As our case study; Arabic fairy tales subtitled written in English). Different versions of many times are therefore accessible. Moreover, Morgan (1965) Fairy

tales also allow for the observation of clear variations in the language and the storyline due to their length and complexity (pp. 181-193).

### **1.2.3.1. Definition of a Fairy Tale:**

Fairy Tales are tales that typically include some supernatural aspects or delights, chores and adventures. There are other characters such as wizards, elves, demons or dwarfs who bring the fulfilment of human wishes, charity, joy, and justice, while ignorance, hatred, cruelty and disobedience are punished (Freeman, 2007, p. 16).

Stein (2000) indicates that the French Stories of Conte de Feés are the origin of the term ‘fairy tales’ which was developed from legends involving supernatural animals and fantastic realms. Ziolkowski (2010) goes on to explain that the word fairy tale conveys the real values of a simple people sitting around the corner for kids who want to go to bed (p. 8).

There were the imbecilities of the peasantry. They had not been honoured in print, but had only been told for generations by word-of-mouth in places where even a chapbook could hardly be read. They were frowned upon by moralists in the seventeenth century, and in the eighteenth (Darton, 2011, p. 85).

### **1.2.3.2. Fairy Tales Characteristics**

There are a number of important characteristics of folktales, especially the fairy tale. It is “one-dimensional, depthless, abstract, and sparse; their characteristic manner is matter of fact” (Warner, 2014, p. xx). they typically start with an unsure sentence of time like the Once upon a time, they finish with another repeated, happy manifestation of eternal happiness. Moreover, goodness against evils is the most frequent subject, with evil always surrendering and good winning (Routman, 2005). Therefore, moral teachings are indeed represented in fairytales, be one manner or the other.

Together, storytellers and listeners have collaborated through intuition as well as conscious conception to form worlds filled with naïve morality. Fundamental to the feel of a

fairy tale is its moral pulse. It tells us what we lack and how the world has to be organized differently so that we received what we need (Zipes, 2012, p. 14).

Furthermore, the tales often concern with realistic human life in a chaotic and unfair society and thus the desire of a change and a joyful conclusion (Hahn, 2015, p. 195). Three main types are to be shown in fairy tales within the themes of human experience: the person psyche, the group's sociology and the world cosmology (Swann Jones, 2013, p. 19). In order to demonstrate these diverse views while amusing the reader, we frequently find recurrent themes, one of which is the employment of enchantment and illusion.

Fairy tales have a unique atmosphere, cast of character types, and props: cottages and castles, monsters and princesses, magic mountains and bottomless wells. They are so specialised that anyone who is familiar with folk narrative – child or adult – can recognize an example of the genre readily, even if they have never heard the specific tale before (NiDhuibhne, 2014).

The characters are to be bland, because there is no space to go into their characteristics: "Heroes and villains are mortals, but they don't have mental sophistication" (Hahn, 2015, p. 195). They're generally kind or evil and this is crucial for the story. Some of these qualities in the fairy tales is nobility, whilst others are poor.

A protagonist and an antagonist are essential in every fairy tale. The protagonist is generally a gentle and innocent individual who must face difficulties or accomplish some duties, while the antagonist frequently uses sorcery to fulfil his or her aims to destroy control.

Furthermore, often a 'friend' who might be human or animal aids the protagonist and often gives him wonderful presents ("LibGuides: Fairy Tales: Fairy Tales Convention," 2016).

### **1.2.3.3. Challenges of Translating Arabic fairy Tales**

If we discuss translation of child literature, we are able to depend on the vocabulary, conceptions and expertise that we employ to analyze literary translations in general. Works for children include, of course, their own particularities both at structural and content basis, but they are nevertheless literary books, and principles that relates closely to literature are also suitable literature for children (Klingberg, 1986). The next paragraphs highlight how such features of translation connect to the literature of children and to their involvement in this research.

As is apparent in the case of Arabic fairy tales, children's works of literature are in especially well integrated into a cultural, social and linguistic framework that readers should understand through what Umberto Eco called the 'social heritage' (1990, p.110). This similar inherent awareness of language, social norms and cultural values helps to comprehend the material by the reader. Therefore, original and interpreted texts are not only examples of linguistic content , yet are integrated into the chain of both source and target cultural signals (Cascallana, 2006, p. 97).

Each translation involves understanding, and interpreting, any cultural fingerprints in the source material before even being translated. This method identifies the translator as an analytical, careful and interested reader and indicates awareness about his position as a bridge between languages and cultural backgrounds (Oittinen, 2006, p. 38).

In particular, Arab fairy tales depend primarily on these cultural markers that the reader perceives in accordance to his daily life, to build a deep link between the reader and characters. Moreover, literature for children is a discipline which relies especially on building careful harmony between noises, ideas and pictures generated by the Author to promote the child reader's receptive skills, and these characteristics can be conveyed in many methods in translation (Van Coillie & Verschueren, 2006, p. v).

### **1.3. Audiovisual Translation**

#### **1.3.1. The Conception of Audiovisual Translation and its Characteristics**

AVT has earned a position in the area of TS (Translation Studies) since the 1990s, according to Díaz Cintas it “refers to the translation of products in which the verbal dimension is supplemented by elements in other media” (2005, p. 3). the concept of "audiovisual translation" is generally known and utilised in scholarly communities in this TS lately. It was difficult to include AVT in the TS area since movies depend on both the audio and the visual channels. The multisemiotic character of audiovisual creations, at the time, were seen by early scholars as a barrier in its study related mainly to linguistics and literature and to the substantial practical restrictions of double-dimensional works (Gambier, 2008, p. 11).

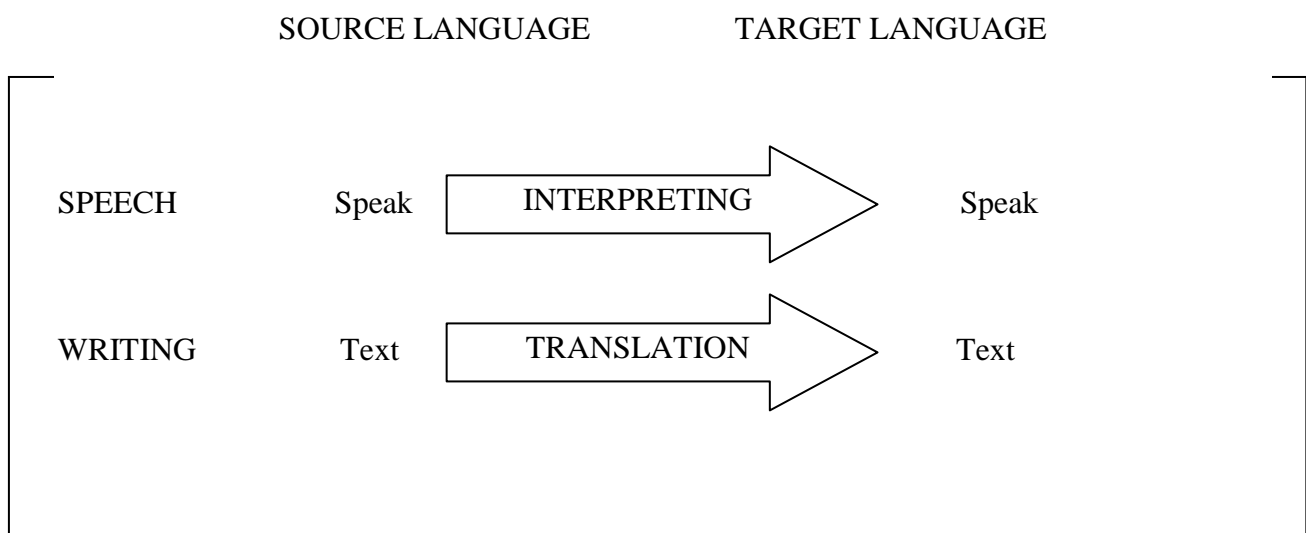
In connection with the media of the audiovisual content being multiple, there has been a debate about whether AVT is not a type of adjustment (Cintas & Remael, 2007). This frequently lead to the realization in the past that translation studies from all fields is unwilling to incorporate cinema translation into their themes (Delabastita, 1989, p. 213). As explained by Sokoli (2000) one of the most common forms of AVT is subtitling, which means that the text is shifted from one language to the other in the same language or in several other, has frequently been criticized of a loss of equivalence. The dispute on translation equivalence which took place in the late 1950s and 1960s has strengthened that position. Formal equivalence is the most similar translation of an item, but dynamic correspondence has the same influence between the origin and its translation if there is no formal equivalent between two languages (Nida & Taber, 1969).It may consequently claim that AVT normally seeks to achieve a dynamic equivalence in the exchange of messages, because of the time and space limits which characterize AVT, while preserving a certain standardized shape within its operational context. In circumstances when dynamic equivalence is abandoned in favour of visual efficiency, this reasoning might be questioned. For instance, a verbal expression in

the target language considered to correspond to the facial animations of the character on the screen may take precedence over the real video's dynamic effect. In general, both standard and AVT translation methods are similar, with minor differences in type and occurrence. In fact, procedures such as reduction and deletion are often implemented more than other translation approaches because of technological constraints that exist in AVT. In that respect, it may be claimed that there are limits on all translations, regardless of whether the room for translation or the arrangement to be followed is accessible.

The classic assumption that translations occur on the same stream and so preserve the same semiotic character as a source is another barrier while attempting to put AVT into TS, as is the case with the translation of a written article into another written article. Naturally, the semiotic sophistication of the audiovisual works in which data is sent through multiple signs is challenging to integrate in this method. Gottlieb (1994) states that both ordinary translation and interpretation are examples of mono-dimensional interlingual verbal transmitting in which linguistic transition is carried out inside the same semiotic context from one language into another. This method, as seen in the following figure, translation and interpretation horizontal sorts of verbal conversion for according to this theorist:

**Figure 1**

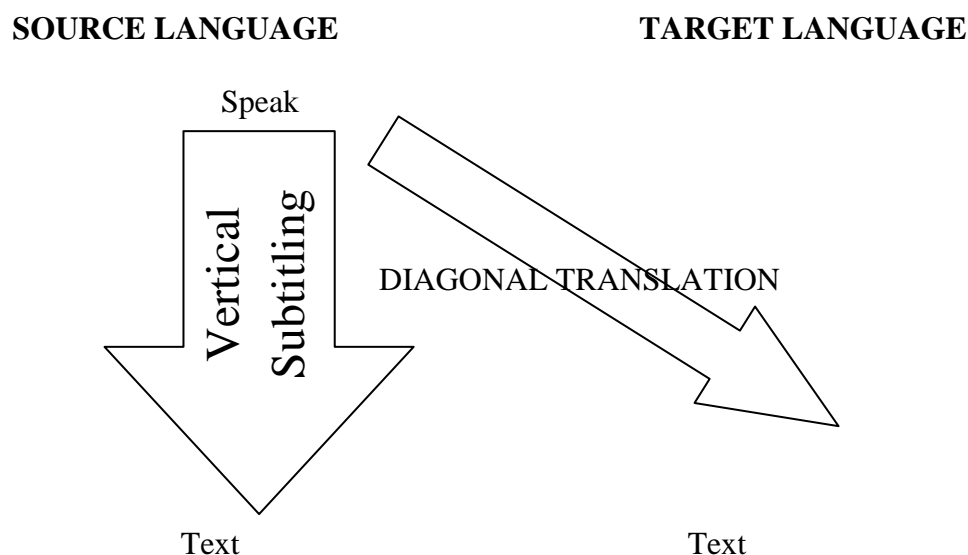
*Gottlieb's (1994, p. 104) one-dimensional types of verbal transmission*



For subtitling, however, information is transmitted in two ways as the source spoken conversation in the converted output becomes written text. The subtitles can be comprehended, according to the language pairing it presents, as a vertical process if their language and subtitles match or as a diagonal method, when the source output and subtitle languages are differing, as illustrated in the figure below:

**Figure 2**

*Gottlieb's (1994, p. 104) two-dimensional types of verbal transmission*



Otherwise the more widespread phrases 'interlingual' and 'intra-lingual' employed by Jakobson (2000, p. 114) in the qualification for translation in general also relate to those two methods of subtitles.

Therefore, we can say that audiovisual translation is multidimensional, dynamic, space and time limited.

### **1.3.2. Types of Audiovisual Translation**

The idea that there are indeed predominantly advanced technology mixtures AVT applications, such as the usage of machine translation (MT) motors and voice recognition

technologies should not remain a mystery. More than ten forms of multilingual exchanges are recognized by researchers (Cintas & Anderman, 2009). There are two principal classes of sorts of AVT: revoicing and rewriting.

### **1.3.2.1. Revoicing**

Revoicing is an encompassing word that refers to the substitution by another of the initial audio and includes dubbing, voice-over, narration or free commentary (Luyken, 1991, p. 7).

#### **1.3.2.1.1. Dubbing**

Dubbing is a method by which the original material generally a movie or a TV show is captured and utilized to substitute the original audio or conversation on the basis of Ivarsson and Carroll's (1998) explanation. It involves the lip-syncing method also known as lip-sync which is to match the translation to the articulation of the letters on the display. (Chaume, 2004, p. 45) in order to ensure that the translated conversation is as accurate as feasible with labial sounds and vowels of the actors on the screen. Additional elements affecting syncing and must be taken into account are: isochrony), that is syncing the start and end of a phrase to the generated sound; The kinetic syncing (Whitman-Linsen, p. 1992) is used to synchronize facial movements and motions with speech, and lastly; content syncing (Mayoral et al., 1988), which demands a correspondence of the tale stated, presented, and translated into the original production.

Content syncing is not specific to dubbing as it covers AVT forms, and university students may use language to refer to synchronization in a different way and highlight features that are more common in general to the translation. Chaume specifies (2004, p. 44), for instance, phonological, character and content syncing in dubbing, noting that synchronization between content and character is similar to various forms of translation.



#### **1.3.2.1.2. Video Descriptions**

The following may be characterized as: "precise and succinct aural translation" in favour of "visually impaired and blind" individuals of the visual aspects of a broadcast or videotaped show, presentations or athletic activity. The narrative is intertwined between quiet gaps of discourse, sound or remark (Hyks, 2005, p. 6). Díaz Cintas (2005, p. 4) identifies it as the conversion of the wordless signals into speech as being within the umbrella of intersemiotic translation.

#### **1.3.2.1.3. Audio Subtitles**

Braun and Orero constitute the spoken copy of the subtitles that are shown on a display and utilized for audiences unable to read or to read fast subtitles. In multilingual subtitles, they promote communication, as the subtitles are mixed with the script in the target language so that blind spectators that do not comprehend the original message may access the material (2010).

#### **1.3.2.1.4. Voice Overs**

This phrase was used in film studies primarily to express the activity of narrating the image and the results of this practice (Pageon, 2007, p. 3), voice-over is a mode of translation realised" the recording of the translation voice on top of the original voice" (Franco et al., 2010, p. 39). Unlike dubbing, voice-over enables the viewer to hear the original music and get voice-overs which are not necessary provided by characters.

#### **1.3.2.1.5. Narration and Free Commentaries**

Both kinds include many activities within AVT. A free commentary is not a true copy of the original text but rather an adjusting for another audience with modification, explanation, deletion and criticism. (Chaume, 2013, p. 7), for him, a narration might relate to the exchanging conclusion, which can often replace the original music, usually referred to as a

dubbing but the pitch here is generally more official than that of the free commentary which is used in addition to the original.

### **1.3.2.2. Rewriting**

#### **1.3.2.2.1. Subtitles**

a translation practice that consists of presenting a written text, generally on the lower part of the screen, and that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like), and the information that is contained on the soundtrack (songs, voices off) (Cintas & Remael, 2007, p. 8).

The idea of the dual languages subtitles in which two separate languages display concurrently on screen, for multilingual societies such as India or South Africa , or international tournaments like sport global competitions, is also added by Cintas and Remael (2007). The idea of the dual languages subtitles in which two separate languages display concurrently on screen, for multilingual societies such as India or South Africa , or international tournaments like sport global competitions, is also added by Díaz Cintas and Remael (2007). In terms of the timing of its installation, scholars also differ between already prepared subtitles and online subtitles. The former may take the shape of complete or abbreviated phrases, whereas online subtitles are either written by people or comprise the results of machine translation or speech identification.

#### **1.3.2.2.2. Supertitles**

They are a kind of subtitles meant for big shows in the stage, the orchestra, or at music halls which are displayed above the stage or on the rear at the operas (Gambier, 1994, p. 276).

#### **1.3.2.2.3. Synchronous Digital Hierarchy or SDH**

Neves (2005, p. 21) describes it as any subtitles that have been intentionally dedicated to satisfying the demands of audience members who have difficulties in hearing. These

subtitles are either televised or seen in the cinema or on the Net. In new multimedia applications online gaming platforms, SDH is progressively observed, as well as for academic purposes and for a broader audience. SDH varies from basic subtitles technically, majorly because SDH pays attention to somewhat different standards for reading transmission speed, colour usage, and the highest number of lines, as well as extra data for the identification of interlocutors, and the transmission of melodies.

#### **1.3.2.2.4. Simultaneous Subtitles**

It refers to placement in a TV broadcast of captions whose material was not previously reviewed by the translator (Marmelstein, 1985, p. 35). They are used mostly for newscasts, talk show hosts and entertainment venues programs (Ofcom, 2018).

#### **1.3.2.2.5. Title Cards**

It's a recorded, written text that displays between sequences (Cintas & Remael, 2007, p. 26) and utilized in silent films in the past to give spectators extra information concerning film content. They are typically describes as the first kind of subtitle (Gaudreault & Barnard, 2013) and had to be translated when showing programs in a different country.

#### **1.3.2.2.6. Fansubs**

They are also called amateur subtitles who appreciate and download to see films or TV programs on the Internet. They do not conform to precise restrictions or standards and hence can be highly innovative and unusual, and their quality is highly disputed. However, as Massidda (2015) explains in the instance of Italian fansubbing, the level of the fansubs there may affect the subtitling of experts, and sometimes, because to fans' passion and mastery of the original material, it may even be more professional and in some cases even more lexical.

### **1.2.3. General Problems of Audiovisual Translation**

Researchers in this subject have been seeking to distinguish it from the discipline of traditional translation for some years now by highlighting that audiovisual transformation is a new field that demands far more than the present translation research offered.

The two primary elements that make audiovisual translation tasks distinctive and complex are identified by Gambier and Gottlieb (2001). First, it is not only a translation of a text which is still commonly seen as literal translation, but rather a huge number of activities that may be done by only one individual. Gambier and Gottlieb mentioned examples like: language transfer, edition, multilingual text creation and converting currencies (pp. 9-10). Second, whether in source or target language fluency is no longer sufficient. The complicated work of AV translation needs to be multidisciplinary and should interact with social sciences, anthropologies and cultural studies (ibid. p. 7) to offer effective translation inside the intended target language context without sacrificing the amusement of the original material.

Wehn believes most audiovisual translation procedures can't even be referred to as translation today (p. 70). The relevance of visual Wehn offers an example from the business world to highlight the importance of the cultural significance of pictures. In the Middle East soap publicity was showing unclean clothes on the left, soap on the centre and clean clothing on the right. The creators ought to be aware, rather than just translating the texts from the advertisement, that in the Middle East Arabs read from right to left and so they seemed to advertise a product which ruined clean clothing (p. 67). This illustration indicates that even apparently simple stuff like advertisements may miss or even flip effect if the translation just concentrates on the words and not the visuals provided.

Therefore, subtitling as a type of audiovisual translation will never be an easy task for interpreters as it will be more explained in the next chapter, especially when the translations are going to be read by children who make the issues not only linguistic or cultural but also

the kids' psyche and way of perception should be studied carefully by translators as well as understanding the particularity of writing and translating for children.

## **Conclusion**

The chapter started by defining translation not for the sake of translating it; however, it explains how translation transfers both linguistic and cultural elements between two different languages. Also, it provided the types of translation to show that the translator should be aware of both the verbal and non-verbal signs of the language he is translating. Moreover, the second part of the chapter explained well the complexity of the translation when it comes to children and the way it differs from translating to adults claiming that translating children's literature demands a proficient translator who can address both kids and adults through his/her translations. In fact, the complexity of translating for children is doubled when the translated works are products of media; the chapter explained the limitations and general problems that face Subtitlers of Audiovisual content. Therefore, at this level of translation, in which the operations of the translator are multiple, we can say that it is no longer a matter of only the efficiency of the translator but rather a matter of the number of translators.

## CHAPTER TWO

### Subtitling Theoretical Issues and Practical Challenges

#### Introduction

The communication process became easy through audiovisual media and stronger than ever. Many translators tried to take this opportunity and get involved in this new field of translation without any previous preparations. The field of audiovisual translation is characterized by success and prosperity and it is considered to be one of the most prominent fields of translation. The previous chapter of this research has exposed us to a detailed introduction the field of translation and introduced us to the various definitions of translation from different scholars and researchers. In addition to that, we have defined audiovisual translation with its two types (dubbing and subtitling). The second chapter will be devoted completely to the study of subtitling. We will present, introduce, and define subtitling. Moreover; this chapter will also focus on the types of subtitling from different point of views. The aim of the second chapter is to discover the challenges that Subtitlers must face when subtitling any audiovisual product and the techniques they must follow in order to create a decent well organized and accepted subtitling for a specific multimedia product. Furthermore, any strategy must have pros and cons in which will be clearly specified at the end of this chapter under the title of advantages and disadvantages of subtitling.

#### 2.1. Definition of Subtitling

Some academics failed to accept the importance of subtitling, researchers refuse to give credit to audiovisual translation as a whole, let alone subtitling, which has been largely disregarded by translation studies. As Fawcett (1996, p. 69) once pointed out, “in view of the synchronization requirement some have even questioned whether it should be considered a type of translation at all”. This indicates that subtitling is underrated by scholars and should

not be considered as a type of translation in the first place. However, research on subtitling has gained traction when audiovisual translation or captions has been more widely recognized, used, and specified as an essential subject within the field of translation studies.

Many scholars have defined subtitling according to their background specialty; the following definition is one of the numerous definitions that many scholars have conducted.

Subtitling is defined by Cintas and Remael (2014, p. 8) as:

A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like) and the information that is contained on the soundtrack (songs, voices off)

From the previous quote we can summarize that subtitling is a presentation of the spoken script (the dialogue) of a certain movie, video, documentary production in the form of short statements, words, utterances and phrases at the bottom of the screen in different languages that the audience will be able to choose from depending on their mother language.

The Merriam Webster Dictionary presented a different definition of subtitling. It stated that subtitling is a printed statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language.

It should be noted that subtitling as a type of audiovisual translation can be defined as the textual translation of a television program, film, videos ... into the language of the target audience in the form of captions and sentences. Furthermore, they are either comments or transcription of the dialogue of a film, television program, or video games, and they are usually displayed at the bottom part of the screen.

## **2.2. Types of Subtitling**

When it comes to the classification of subtitling, many scholars presented previous studies, the first type of subtitling focuses on the linguistic dimensions of the language. It has three major kinds to be discussed, the first is interlingual subtitling, the second is intralingual subtitling and the last one is bilingual subtitling.

### **2.2.1. Intralingual Subtitling**

According to Gottlieb's (1997) classification, Intralingual subtitling involves producing captions in the same language of the movie or the video itself. Moreover, it is also known as intralinguistic because it works across the same languages. Intralinguistic subtitles take place "where there is transcription" (Bartoll, 2004, p. 57). Gottlieb (2005, p. 247) interprets the "vertical" subtitle as an amplification of changing just the mode, but not the language. This kind focuses largely on the following categories of people: people with hearing disabilities and second language learners to enhance their vocabulary and see the pronunciation of the words written on the screen, its major aim is at altering the style not the language.

### **2.2.2. Interlingual Subtitling**

Gottlieb (1997) gave a literal meaning to Interlingual subtitling as the process of subtitling from one language to another. It focuses on captioning from one language to another and aims at achieving equivalence between languages; it is a "transfer from a source language (SL) to a TL ...." Or to use an alternative term, interlinguistic subtitles, which occur "where there is translation" (Bartoll, 2004, p. 57). The core of this kind is that there should be a transfer or translation of two distinct languages, however instead of traditional textual translation it is related to subtitling. It should be noticed that in this group not only two languages are involved but also two dimensions, speech and writing. Therefore, this type by Gottlieb (1997, pp. 71-72) is alternatively called "diagonal subtitling" or "oblique subtitling".



This means that both mode and language have changed and that they pass from one language to another.

### **2.2.3. Bilingual Subtitling**

This kind of subtitling comes in the shape of captions with two languages simultaneously appearing on the screen one underneath the other. It exists mostly in the countries that speak two languages or in global productions, the two translations will be in English since English is the first spoken language globally and the second language will be in the language of the host country.

Bilingual subtitles are gaining popularity all over the world, notably in China, because of its unique subtitle mode that provides subtitles into two languages (Mingue, 2016). This is in part the notion that bilingual subtitles can offer intralingual as well as interlingual subtitles benefits. The written versions of spoken words are provided through intralingual subtitles, which can help with vocabulary development; However, the meaning of words is provided via interlingual subtitles which can help viewers comprehend and perceive information more efficiently (García, 2017).

## **2.3. Cintas and Remeel Classification of Subtitling**

### **2.3.1. According to Time**

#### **2.3.1.1.Prepared Subtitles**

They are subtitles prepared and completed before launching a show or program and they are also called offline subtitles.

#### **2.3.1.2. Live Subtitles**

They are subtitles that are done by stenographers (interpreters with a specific talent in typing), or they can be done by speech recognition software during the machine translation process.

### **2.3.2. According to Technical Parameters**

Another significant criterion for categorizing subtitles is the technological component. There is generally a distinction between open and closed subtitles from a technical standpoint (Gottlieb, 1997, 2005; Diaz Cintas, 2001; Shuttleworth & Cowie, 2004; Bartoll, 2004; O'Connell, 2007). This can be interpreted as optional or obligatory subtitling.

#### **2.3.1.1. Opened Subtitles**

On the one hand, opened subtitles are captions that are permanently included in the movie, projected into the image and they cannot be deactivated or turned off. They are defined as subtitles that are embodied in the original film or broadcast and where the viewer is unable to remove them from the screen (Gottlieb, 1997, 2005; Shuttleworth & Cowie, 2004; O'Connell, 2007). They are also known as burnt-on or obligatory subtitles since they were previously grafted on the celluloid with acid, but now laser technology replaces it (O'Connell, 2007). This style is commonly utilized in three areas: television, cinema, and sometimes videos.

When the Subtitler decides to add another language to this kind of audiovisual production, he will be obliged to place the subtitles above the old one (the burnt-on one) or somewhere close to it.

#### **2.3.2.2. Closed Subtitles**

On the other hand, closed subtitles are known as optional or Closed captions, they appeared for the first time in the 1970s on the television, however technology developed and brought with it new ways of communication such as satellite channels, the internet, the cable channels and so on (Bartoll, 2004, O'Connell, 2007, Gottlieb, 2005). They are usually on a separate track from the video, allowing viewers to switch them on or off with the touch of a button on their video player or TV remote. The targeted audience includes the people with

hearing disabilities, who need to be assisted by subtitles in addition to language learners and foreign language users.

## **2.4. Subtitling Rules**

Any Subtitler before s/he starts subtitling a certain audiovisual production, s/he must follow rules and these are the most important one's that any researcher will encounter when searching for subtitling as a translation field. Hariyanto Sugeng (2005, p. 100) stated that there are some important rules in subtitling and some of these rules that should be followed by any Subtitler are the plot work, the movie terms, script and the movie itself.

### **2.4.1. Plot Work**

The plot in the field of subtitling means searching carefully for the movie script and translating it from the source language into the target language, for example, from Arabic to English; after that, the Subtitler collects the results from the movie or the video and revises it carefully for any mistakes.

Any Subtitler when working on a specific product related to audiovisual translation must know few terminologies related to the field such as the frame, the shot, the scene and the sequences. These terminologies are interrelated and cannot be separated from each other, so they will be defined in relation to each other. The frame is the basic or the standard unit of the movie; it is a collection of shots. These shots are gathered together to form a scene; and the scenes are combined in order to form sequences; and the later are coined with dialogues to shape the movie or the video. Moreover, the Subtitler needs to deal with many components of the cinematic productions; he needs to be pay attention to the soundtrack, music, effects, the tone of the actors, mimic and gesture, camera movement, distance, and montage, and so on.

### **2.4.2. Movie Script**

The script is the most important part in audiovisual translation; it is the source text that will be transmitted into a target text by the Subtitler. It is composed of two types; (1) the

original script (2) the script given to the Subtitler. There is a difference between the two mentioned types:

- The original script contains few notes such as the setting remarks, actor's mimic, etc.
- The proposed script does not contain those notes. It rather contains the timing that can help in deciding where to place the caption exactly.

## **2.5. Challenges of Subtitling**

The subtitling process is not an easy matter; many things can hinder the translation process. The Subtitler deals with many other issues in relation to technical, cultural, and linguistic challenges. All these will be discussed and specified clearly in this section.

### **2.5.1. Technical Challenges**

According to Leppihalme (1994) and Cintas and Remael (2014, pp. 19-21), among the issues that the Subtitler must face during the subtitling process are technical constrains. These technical constrains are time, space, spotting, position on the screen, and the font.

#### **2.5.1.1. Space**

In different languages, the text varies in length. This is considered to be a problem for every Subtitler who tries fit translated content into a fixed space.

English is usually shorter than most languages. Therefore, translating from English into other languages usually means an increase in text. The general rule for space is that the sentences should be summarized in two lines maximum for one image and only 37 characters plus or minus few for each line.

#### **2.5.1.2. Time**

Reading speed is an issue when it comes to subtitling. Either the subtitles move too rapidly to keep viewers up with, or the video dialogue will take ahead of the subtitles. If the

Subtitler knows he'll have to translate his video later on, he has to avoid fast-paced speech that could cause issues afterwards.

Subtitles are often placed no longer than six seconds on the screen synchronously with the opening of speech and withdrawn ½ to 1 ½ seconds after the end of the speech segment that is why the Subtitler needs to keep the sentences short in order to compromise between time and space.

### **2.5.1.3. Spotting**

According to Cintas and Remael (2014) the subtitles on the screen must be accurately synchronized to the conversation. They may include more than just the characters' or narrators' words; it may also include additional relevant symbols, letters, or any other written words.

### **2.5.1.4. Position on Screen**

Subtitles commonly have one position accepted by many Subtitlers that is in the middle on the lower bottom of the screen 10% from each frame edge. The Pictures on the screen are made of 720 pixels wide by 576 pixels high.

### **2.5.1.5. Font**

The font colour of the background must be white; in addition to that, the type of police must be Helvetica or Arial font without sheriff when it comes to English.

All of the above is about the shape of the subtitles on the screen, the Subtitler must pay enormous attention to the linguistics, science, technology, artistic and aesthetics features of the speech. These elements must be carefully blended so that the final outcome is an understandable audiovisual output for the intended audience.

## **2.5.2. Cultural Challenges**

Toury (1995) claimed that the Subtitler faces an additional struggle because of the culturally bounded components. Since subtitling works with audiovisual content, distinctions

in cultural norms across nations emerge via the usage of language and translating from one language to another (p.38).the later can be reflected by the Subtitler's chosen style, such as domestication, foreignization, functionalism ...etc. For example, names of known monuments such as the Eifel Tower... برج إيفل , people such as Elvis Presley... ألفيس بريسلي , locations such as Maldives... جزر المالديف , and so on; by which the audience is used to or not.

Humour is the most common type of cultural difficulty for Subtitlers, because in certain TV shows, such as the American series "two broke girls" laughter is more essential than message. There are two types of jokes; on one hand, International jokes that can be translated literally and are simple to comprehend. On the other hand, we have local or national jokes and their sub community jokes that are considered to be the major cultural barrier for Subtitlers.

Cintas and Remael (2014, p.37) clearly stated that Swearing and taboo words are typically culturally linked terms that may be retained in certain subtitles while being removed from others for a variety of reasons such as cursing, heavy words that hurts the religious background of the target culture, etc.

### **2.5.3. Linguistic Challenges**

The linguistic choice in subtitling is not random. there are several challenges facing Subtitlers; that is to say that audiovisual characters or films transmit certain effects by means of grammar, syntax, lexicon, annotation, etc., which in addition to denotation have a connotative meaning too (Cintas and Remael 2014, pp. 96-190).

Cintas and Remael (2014, pp. 24-200) classified linguistic constrains in relation to subtitling into;

- Pronunciation and Accents that need the Subtitler to have specific expertise or skills.
- Dialects, which associate with certain geographic locations.

- Idiolect, which refers to a person's unique way of speaking.
- Sociolects, which associate with a certain socioeconomic class.

The other linguistic problems include grammatical errors in conversation that must be rectified in the subtitles.

## **2.6. Strategies of Subtitling**

Vinay and Darbelnet (1958) were the first to try to use conventional techniques to address subtitling problems by which they demonstrated excellent subtitling methods that were later developed by other academics (Leppihalme, 1994, p. 94).

Schjoldages (2008) declared that there are two types of subtitling strategies: macro-strategies and micro-strategies. Micro-strategies deal with specific translation difficulties on the word and sentence levels, whereas macro-strategies create the general framework of the translation (p. 89).

### **2.6.1. Macro Strategies**

The macro strategies assist the Subtitler in determining the best way to translate the original material. There are two sorts of macro-strategies: source oriented macro strategies that focus on the source text and target oriented macro strategies that focus on the target text (Schjoldager 2008, p. 70).

### **2.6.2. Micro Strategies**

According to Gottlieb (1992) there are ten detailed subtitling strategies on the micro level as shown it appears in the table below:

**Table 1.**

*Gottlieb's (1992, p. 76) ten detailed subtitling strategies on the micro level.*

<b>Types of strategy</b>	<b>Character of translation</b>
<b>1- Extension</b>	Expanded expression, adequate rendering (culture-specific references)
<b>2- Paraphrase</b>	Altered expression, adequate content ( non-visualized language specific items)
<b>3- Transfer</b>	Full expression, adequate rendering( slow, unmarked speech).
<b>4- Limitation</b>	Identical expression, equivalent rendering (proper nouns, international greetings etc.)
<b>5- Transcription</b>	Non standard expressions, adequate rendering(D; intended speech defects)
<b>6- Dislocation</b>	Differing expressions, adjusted content ( musical or visualized language specific items)
<b>7- Condensation</b>	Condensed expression, concise rendering(mid-tempo speech with some redundancy)
<b>8- Decimation</b>	Abridged expression, reduced content ( fast speech, low redundancy speech)
<b>9- Deletion</b>	Omitted expression, no verbal content( fast speech with high redundancy)
<b>10- Resignation</b>	Deviant expression, distorted content (incomprehensible or 'untranslatable' speech)



Gottlieb (1992) recommended techniques that aid in comprehending why the Subtitled picked a certain strategy of translation. Based on the previous table, he argued that items 1–7 give near translation for the segments involved. Furthermore, item (7) depicts the prototypical subtitling, however, items (8-9) will be employed when semantic or stylistic components do not match the subtitling procedure. Finally, resignation can be expressed verbally in a variety of ways.

## **2.7. Schjoldager's Twelve Types of Subtitling Strategies**

Gottlieb's strategies were developed by Schjoldager (2008, p. 92). He has proposed 12 types of micro-level subtitling strategies:

### **Direct transfer**

It is mostly used when subtitling to the same language mainly for foreign language learners or people with hearing difficulties. This technique does not convert the original text words, but rather transfers them straight to the subtitle.

### **Calque**

This method provides a narrow structure of the translation for the source text words, for instance: "weekend" ... "نهاية الأسبوع", "pacific ocean" ... "المحيط الهادئ"

### **Direct translation**

This approach needs no explanation as it transfers the source meaning directly to the target. For instance: "the girl in the yellow coat s my friend" ... "الفتاة في المعطف الأصفر صديقتي", "Survival for the fittest" ... "البقاء للأقوى", "Governor" ... "محافظ"

### **Oblique translation**

It contains some resemblance with straight translation but with the complete source context transmission. For example: "a stitch in time saves nine" ... "الوقاية خير من العلاج" in this example it is considered to be equivalence. "It is raining cats and dogs" ... "إنها تمطر كأفواه القرب"

### **Explicitation**

This strategy can make the implicit information in the source text as possible as explicit in the target one. For example: “baby shower” ... “هدايا لطفل سيولد قريبا”

### **Paraphrase**

When the original sentence cannot be rebuilt in the target language in the same syntactic style, paraphrasing is used. It signifies that the translation in the target language differs syntactically from the translation in the source language, thus the Subtitler is free to reformulate it according to his preference. For example: “baffled at this quest”... “متحيرا تماما”, “oh curse this old age”... “لقد أصبحت عجوزا”, “once upon a time”... “في قديم الزمان”

### **Condensation**

This approach allows the Subtitler to reduce the subtitle according to time and space constraints. For instance: “hey! Is it just my imagination, or do really good-looking women walk a lot faster than everybody else?” ... “هل أتخيل أم أن النساء الجميلات يمشين أسرع من الجميع؟”

“dear!”... “نعم يا ابنتي العزيزة”

Condensation is divided into two categories:

A- At the word level, condensing and reformulating

B- At the sentence level, condensing and reformulating

### **Adaptation**

When the source material contains a word or reference that does not exist in the target due to linguistic or cultural reasons, Adaptation is utilized. For instance: “Romeo and Juliette”... “قيس و ليلى”, “Brahmins” ... “الأصدقاء”, “Halloween” ... “عيد الرعب”

### **Addition**

This strategy is used only when the Subtitler wishes to add something to the original text. For example: “I can’t believe this”... “لا اصدق ما تراه عينايا حاليا”,

Another example: “كان هناك ولد صغير اسمه جاك”... “Once upon a time there was a little boy Jack”, “كان مخيف”... “Oh God it was scary”.

### **Deletion**

When an element from the original text is omitted due to technical, cultural, or linguistic restrictions, this technique is used. For example: the expression “these unbearable debacles should not get you down” is translated into “يجب أن لا تحبطك هذه الإخفاقات”, as well as “at today morning” into “في الصباح”.

Deletion is divided into two categories:

- A. at the word level, deletion or omission
- B. at the Sentence-level deletion or omission

### **Substitution**

This approach is used by Subtitlers when they need to replace one meaning in the source with another in the target. Unless there is a specific reason, Subtitlers prefer not to employ this approach to keep the intended meaning similar to the original. For example: “My Master” was translated as “إلهي”. Also, Servants of God was translated as “خادما الملك”.

### **Permutation**

When the Subtitler incorporates some of the source elements in the target for specific problems, this technique is used. Humorous elements and wordplays demonstrate this. For example: translating the word ‘الحناء’ as ‘Henna’ for there is no equivalent in the TL.

## **2.8. Advantages and Disadvantages of Subtitling**

As any other type of translation, audiovisual translation also has benefits and drawbacks. These advantages and disadvantages will be discussed briefly in this section.

### **2.8.1. Advantages of Subtitling:**

The most noticeable advantage of subtitling is that it supports intercultural involvement; according to Krashen (1981) it provides the audience with an access to other

languages. Helps them watch movies or videos produced by another culture and be involved in whatever information, pleasure, knowledge, etc. it provides access to second language acquisition.

The second advantage that subtitling provides is that it is beneficial for the target language people who have disabilities a way of understanding the story and seeing it rather than hearing the voices; however, they require special kind of subtitling that needs special signs and letter to contribute in delivering the full message. It can also be utilized to represent desultory signs, letters, messages, and behaviours and so on (Cintas, 2007).

Another advantage is that the Subtitler can modify the subtitling in a positive way, he can make changes by clarifying ambiguous and irrelevant parts from the script, and he can also delete unnecessary information. The Subtitler is subjective and visible to the audience; he placed significant focus on the culture of the original language and emphasized foreign features of the source text (Koolstra, 2002).

Furthermore, subtitles they boost the target audience's learning and reading abilities. It is beneficial for children in the sense that it they learn a new language by hearing the audio and inquiring its meaning and translation from the subtitles. Moreover, according to Koolstra (2002) seeing an audiovisual program in its original language will assist the viewer becomes acquainted with the SL and pick up certain terms. The Subtitler can provide extra explanation for the audience by placing comments between parentheses.

At the end, we can summarize that subtitling is the quickest method, the most economical method to be used in order to translate any audiovisual materials.

### **2.8.2. Disadvantages of Subtitling**

Anything with advantages must have disadvantages, so it is for the subtitling process. The first main disadvantage of subtitling is that it takes allot of time and space on the screen in the meaning that it must appear on the screen. Moreover, subtitling cannot give the script

its full value; they are limited to two lines of text, which doesn't leave much room for detailed explanations (Cintas, 2007). It also omits some of the things that considered to extra and provide another specific precise version of the text for the audience to read.

Another disadvantage of subtitling is that it is hard for the audience to focus on reading listening watching and comprehending the events all at the same time. They can be very disturbing for the viewer since they take so much space on the screen, as Ivarsson and Carroll (1998) stated that subtitles “crowd out the picture and ruin the composition”.

Subtitles can cover a large area on the screen to cover images leading to lose focus on what's happening and shifting the focus on what's written, thus leading them to get board. The audience must have the ability of fast reading, they must move with every sentence in order to not miss parts of the movie, and this is a thing that only educated people can do.

finally, there is another issue or disadvantage of subtitling for countries that are considered to be bilingual, is that the subtitles are not only two lines but also three lines, which covers more space (4 lines occasionally) since they are in two languages. The viewers will see less from what's happening on the screen, some of these countries are Jordan, Belgium, Denmark, etc.

## **Conclusion**

The work presented in this chapter dived deeply in the field of audiovisual translation specifically subtitling. We managed to give a clear definition to subtitling from many different points of view and from many sources. The chapter focused on providing everything in relation to subtitling, starting by its three types; intralingual subtitling, interlingual subtitling, and bilingual subtitling. From this point we moved to the classification of subtitling in correspondence to time and technical parameters according to Cintas and Remael who are two specialized scholars in the field of audiovisual translation. Of course, no Subtitler can work on his own he needs to follow certain rules and these rules were stated clearly in the body of this chapter.

While translating any sort of audiovisual production, Subtitlers face many difficulties; we managed to classify them according to linguistic, cultural and technical challenges. Additionally, we categorized subtitling strategies on the level of macro and micro strategies, furthermore; we gave a detailed definition for every micro strategy in which will be needed in the third and the final chapter. The chapter will be concluded by the pros and cons of subtitling. Moreover, this chapter's strategies will be applied on children fairy tales that will represent the essence of this study.

## **CHAPTER THREE**

### **The Analysis of ARABIAN FAIRY TALES with English Subtitles**

#### **Introduction**

This third chapter is an application of the theoretical notions discussed in the previous two chapters which focuses on translating children's literature as it becomes a subject of research of growing importance. It is obvious that every piece of work intended to be read, listened and seen by children is part of children's literature, and a fairy tale is considered to be one of children's literature genre. This chapter begins with an introduction of the case study which is the ARABIAN FAIRY TALES on YouTube channel subtitled into English. This area remains largely ignored by theorists, publishers and academic institutions involved in translation research, however, few articles have been published on the subject; that is to say translation of audiovisual content meant for kids. Next, it is an analysis of the procedures and the strategies of subtitling children's fairy tales into English, and how Subtitlers manage to transmit the Foreignness of the source fairy tale. The selection of the examples is based on its difficulty when compared with its subtitling into English language, and its analysis is done via Schjoldager's twelve types of subtitling strategies which are Direct transfer, Calque, Direct translation, Oblique translation, Explication, Paraphrase, Condensation, Adaptation, Addition, Deletion, Substitution, Permutation, in addition to some Explanations, comments, and conclusive statements that are built upon a comparison and analysis of a set of examples.

#### **3.1. Introducing the Channel**

The ARABIAN FAIRY TALES channel is active since the 6<sup>TH</sup> of June 2016 on YouTube, it is specialized in the production of the best and most popular stories told in Arabic and subtitled in English. They have many other channels and each one is specified to a certain language, they have 5, 99 Million followers in this channel only. The developers of this

channel are Arabs from the United Arab Emirates. The total views of this channel have reached 2 054 405 287 views. This channel presents children fairy tales in the shape of videos that take minutes and they generally focus on a certain moral to teach children lessons so they can guide them to be descent and behave correctly.

### 3.2. The Analysis of ARABIAN FAIRY TALES with English Subtitles According to

#### Schjoldager's Strategies

##### 1. Examples of Direct transfer

The title of the fairy tale (Arabic/ English)	Arabic Version	English Theme	Discussion
الحلاق الأحمق The foolish Barber	تدور هذه القصة في بلدة تسمى باتليپوترا.	This story is of a city called <b>Patliputra</b> .	the name of the place carries no meaning; this imposed on the Subtitler to move it without any changes into the TL.
الزجاجة البنفسجية Purple Jar Story	في يوم من الأيام في مدينة ما في لندن.	Once upon a time in the busy city of <b>London</b> .	the translation of the geographical name includes no changes in the TL and is directly transferred because the translator sees no better option to render it in the TL.
مملكة ايفوري The Ivory City Story	في مملكة باليشيا العظيمة.	In the greatkingdom of <b>Palacia</b>	The geographical name is transferred without changes to the TL; the Subtitler could not translate it better for its exclusiveness as a name of a place, he thinks it should be transferred as it is and without any changes.
King Midas golden touch لمسة ميداس	الملك ميداس	King Midas	The proper name of the king in the SL is transferred to the TL without any changes.
The violet بنفسج	عاش رجل يدعى كولا انيالو	A man named <b>Cola Aniello</b> lived there	The proper noun in this example is transferred without changes to the TL.

##### 2. Examples of Calque



The title of the fairy tale (Arabic/English)	Arabic Version	English Theme	Discussion
الكنوز التي في الكهف The treasures in a cavern	المحيط الهادئ	Pacific ocean	He chooses a target text with a very close structure to the source text.
الأميرة ذات العباءة The forest cloaked princess	في سعادة أبدية	Lived happily after	This expression is a very common expression for children's literature and it is considered as calque for the reason that it is used always in this genre of stories.

### 3. Examples of Direct translation

The title of the fairy tale (Arabic/English)	Arabic Version	English Theme	Discussion
الأميرة ميراندا و الأمير البطل Princess Miranda and Prince Hero	أجمل سيدة في العالم.	The most beautiful woman on earth.	He gave the direct meaning to the sentence in English.
فتاة الأوز Goose Girl	"فقالتم بألم: هبي أيتها الرياح و خذي قبعة الفلاح... هبي أيتها الرياح لكي يجري الفلاح عبر المروج و التلال ليختفي في الحال و تعود الفضة في الشعر كما كانت من قبل"	"but she cried : blow breezes, blow... let curdken's hat go, let him after it go, blow, breezes, blow... over hills, dales, and rocks away it would be whirl'd till the silvery locks are all comb'd and curl'd"	The Subtitler has been so creative in this example, he does not only transfer the source context but also he tries to use regular verbs in the past with the "ed" at the end of the phrases to transfer the same tone of magical spell used in the original language. For the apostrophe, it is used to reduce the size of the subtitling to stress the same musicality of the final phonemes to show again the uniqueness of this spell.
عيد الرعب السحري Magical Halloween	هاه امسكت بك	HAH! Gotchaa	He translated the word as it is from Arabic into English, however he used non formal English when it comes to the word 'Gotchaa'.
البحث عن الملكة Quest of Queen	كما ترون كان الملك قويا و ذكيا و حاكما عظيما	You see, his majesty was strong, intelligent, a great ruler.	The Subtitler gave the direct translation of each and every single underlined adjective as it is in English without any other changes.

البحث عن الملكة Quest of Queen	اه، شكرا على مجاملاتك	<b>Gee, thanks for the compliments!</b>	The Subtitler provided the literal rendering of the whole sentence.
الأميرة وردة و الطائر الذهبي Princess rose and the golden bird	ابراكادابرا سيم سالابيم اظلمي يا وردة	<b><u>Abracadabra,</u> <u>Sim-sala-bim,</u></b> May the <b>rose's</b> colour dim	As he transferred the words as they are from Arabic into English since these words are spells and nonsense this might be the only way to deliver the message properly.
بوكاهونتاس Pocahontas	<u>محاظف</u>	<b><u>Governor</u></b>	The equivalent word of the Arabic word 'محاظف' in English is 'Governor'.
	النصر لنا	<b>Victory be to us!</b>	He translated the Arabic idiomatic expression by another idiomatic expression in English.
	البقاء للأقوى	<b>Survival of the fittest</b>	The direct transfer of the expression to the target language.
القلق و السلطعون Crane and the crab	للأسف	<b>Alas!</b>	<b>Alas</b> is an archaic word which expresses grief, pity, or concern and this is what is meant by SL word.

#### 4. Examples of Oblique translation

The title of the fairy tale (Arabic/English)	Arabic Version	English Theme	Discussion
الجنيتان التوأمان The fairy twins	أوه هذا رائع جدا	Ah! <b><u>Music to my ears</u></b>	He translated the sentence in the SL by using an idiomatic expression to express the good news; an expression that is well known for the target reader.
	توقفي عن هذا	<b>Stop being my shadow</b>	He gave the idiomatic expression that indicates the same annoyance explained in the source context.
البحث عن الملكة Quest of Queen	يا لها من ورطة كبيرة	<b>What a terrible pickle to be in</b>	He explained the situation by an idiomatic expression used in English of the state of being in trouble and express the same meaning indicated in the SL.
مملكة الزجاج the kingdom of glass	لا يجب استبدال الخير بالشر	<b>Sweetness mustn't be replaced by bitterness</b>	The Subtitler gave the proverb that is most equivalent to what has been said in the source text.

البحر المالح Salty Sea	و أكل الجميع حتى <u>شبعوا</u> .	Everyone ate to <b><u>their heart's content</u></b> .	Since the strategy involves equivalence we can say that the Subtitler uses the expression "heart's content" which expresses the feeling of satisfaction in the target English culture.
جاك ونبته الفاصولياء Jack and the beans talk	حتى إنهما في كثير من الأحيان ينامان و هما في <u>شدة الجوع</u> .	Jack and his mother slept <b><u>on an empty stomach</u></b> .	The Subtitler uses the expression "on an empty stomach" that represents hunger in the target language.
السفر في الزمن Time travel Part I	أعدك بأن لا <u>أنفعل</u> <u>عليك</u> .	I promise to never <b><u>lose my temper on you</u></b> .	Another use of this well known idiom in the target reader who knows well its significance.
حب الأب الغير مشروط Father's unconditio-- nal love	تقول 200؟ مؤكدا أنت <u>مجنون</u> .	200\$? you must be <b><u>out of your mind</u></b> .	The Subtitler transferred the meaning of the SL word appropriately via the idiomatic expression <b><u>out of your mind</u></b> .
	كان والدها يقود عبر المدينة <u>بقلب حزين</u> .	George had now driven into the city <b><u>with a heavy heart</u></b>	The Subtitler used the expression "with a heavy heart" which signifies sadness in the target culture.
القط الساحر Cat Witch	أشعر بشيء في معدتي.	<b>Like there are butterflies in my tummy.</b>	The translation is an idiomatic expression that signifies the same meaning signified in the SL; which is having an emotional arousal whether positive or negative.
	لم أكن أعلم أبدا <u>أنك</u> <u>قريبة مني</u> .	Little did I know that you <b><u>were right under my nose</u></b> .	Like the previous example, an equivalent informal expression which indicates nearness of something or someone is used to mean exactly the same context expressed in the SL.
رومبيلستيلتسكين Rumpelstiltskin	من أخبرك ذلك؟ من أخبرك ذلك.	<b>The devil told you that! The devil told you that !</b>	The Subtitler is using the expression the "devil told you" which signifies the problematic of that certain saying; it can be something nobody knows like in this context or a saying who led someone to act in a bad manner.
الحياة في المنزل الحذاء Living in the shoe house in Arabic	"الحاجة أم الإختراع، صح يا لينا؟"	<b>Where there is a will, there is a way ! Right Lina ?</b>	The source expression is a proverb; the Subtitler transmitted it to another proverb in the target language that conveys the same meaning.
الثلاث أميرات الصغيرات/ Three Little Princesses	و هذا هو الملك يفرق في <u>بحر العواطف</u> .	and here goes the king into an <b><u>emotional roller coaster</u></b> .	The Subtitler uses the expression "emotional roller coaster" in the target language for it is better understood and accepted by the target readers, in this context it expresses the highs and lows that happens in rapid succession and he preserved the same context of the original material.

الثعلب الأزرق <b>The Blue fox</b>	و حينها <u>توقف ليلتقط</u> <u>أنفاسه.</u>	That's when he stopped, <b><u>huffing and puffing.</u></b>	The Subtitled conveys the same meaning expressed in the SL using an equivalent expression that is known in the TL and indicates breathing loudly after a certain effort.
الأمير الحصان <b>The Donkey Prince</b>	أه أيها الملك، سيكون هذا جزاء عملك.	Oh! dear king! this is all your <b>karma.</b>	The Subtitled explained the meaning of the source text using a term that is central to the target audience's; it means that actions of an individual affects his/her life which is the same context of the SL.
ثور و لوكي <b>Thor and Loki</b>	هذا هراء.	<b>Duck soup!</b>	The translation transfers the same meaning of the target language using an equivalent expression: "duck soup" that represents the easiness of doing a certain task in the source language.

## 6. Examples of Explicitation

The title of the fairy tale (Arabic/ English)	Arabic Version	English Theme	Discussion
قصة الحرير <b>The story of silk</b>	انظري المزيد <u>منها</u>	Look! <b><u>Identical</u></b> objects!	Where he tried to make the implicit which is 'منها' as clear as possible by stating that the object they found were identical to the previous ones.
البحث عن الملكة <b>Quest of Queen</b>	لكن هذا ليس صحيحا	But not King Archidei	The Subtitled gave the explicit meaning that this behaviour is not one the king's behaviours.
الأسد المجنح <b>The Winged Lion</b>	يالها من حياة !	What a <b><u>horrible</u></b> life!	The expression in the source language doesn't explain well the situation in the SL; the adjective "horrible" makes it explicit for the target reader.
هاتشيكو <b>Hachiko</b>	في منتصف <u>فصل</u> <u>الشتاء.</u>	Amidst the cool <b><u>season of September.</u></b>	The translation specifies the exact month in the season of winter which makes the timing more explicit.
البحر المالح <b>Salty Sea</b>	نظرا ل <u>ضييق</u> حاله.	For <b><u>he hardly had any money.</u></b>	Because the Subtitled explains in what way the situation was tough, he is making it more explicit.

## 6. Examples of Paraphrase

The title of the fairy tale (Arabic/English)	Arabic Version	English Theme	Discussion
البحث عن الملكة Quest of Queen	بعد هذا الخبر <u>شعر</u> الملك بالحزن	At this news, <u>King Archidei's heart sank</u>	He described the sadness of the king by the sinking of his heart metaphorically.
	متحيرا تماما	<b>Baffled at this request</b>	He changed the structure of the sentence, the tense and he described the situation as it is in the animation.
الأسد و الفأر The lion and the mouse	قال الأسد: شكرا أيها الفأر من الآن أنت صديقي	Thank you mouse I <u>will never trouble you again</u>	The Subtitle paraphrased the situation and described it according to what he saw to be clearer for the audience.
الجنيات التوأمين The fairy twins	ياه رائع	Wow! <u>look at them...</u>	The changed the structure of the sentence to express the exclamation in the target language.
قصة الحرير The story of silk	أبي لا بأس بهذا	father, <u>do not distress over me</u>	He changed the structure to what he thinks would earn the satisfaction of the audience.
	مات والدا لايزيو	lisu's parents <u>were no more</u>	He tried to lessen the chock and euphemise the word <u>مات</u> by saying they no more exist rather than they died.
تومبيلينا Thumbelina	في قديم الزمان.	Once upon a time.	The Subtitler used different terms in the TL to explain the same meaning of the SL.
الأميرة ذات العباءة The forest cloaked princess	<u>جمالها أخاذ</u>	The same <u>heavenly beauty!</u>	He paraphrased the description to show that the beauty of the queen doesn't exist on earth rather it is heavenly.
القلق و السلطعون Crane and the crab	لقد أصبحت عجوزا	<b>Oh, curse this old age</b>	He described the situation in his own way.
القلق و السلطعون Crane and the crab	و الآن استعد لأنك <u>ستكون في معدتي</u>	Now you too be prepared to <u>lose your life</u>	He paraphrased the state of being inside the stomach of the crane as losing his life. The Subtitler imagined the scenario of death and worked according to it.
حلم بانعة اللبن Milkmaid's dream	و لا تتوقفي أبدا بلا سبب	<b>Don't take any unnecessary breaks</b>	The subtitler used the expression to beautify the meaning for the audience so he paraphrase the idea in his own way

البحر المالح Salty Sea	كان الأخ الكبير <u>فأحش</u> الثراء.	The elder brother was <u>very rich.</u>	The Subtitler changes the terms in the TL, yet the meaning of the ST is preserved.
السفر في الزمن Time travel Part II	أمبر, <u>حرارتك مرتفعة.</u>	Amber! <u>You're burning.</u>	The Subtitler is keeping the original meaning and he prefers to translate it that way as his personal choice.
الحياة في المنزل الحذاء Living in the shoe house in Arabic	"و أكلت جرسا أيضا بالأمس, كان <u>صعبا في</u> <u>الهضم</u> "	I also ate an alarm yesterday, it was <u>time</u> <u>consuming.</u>	The Subtitler chooses to translate the same meaning in the source language using different terms, Also, this may have relation to the importance of time in the target society and probably for the Subtitler himself (when he translated the difficulty of digestion as time consuming).
	مثل ما قالت تشارلز ديكانز: <u>الإسم ليس</u> <u>مهما.</u>	<b>What is there in a name ?!</b>	The Subtitler prefers to change a source declarative expression to a question in the target language with the original meaning saved.
ثور و لوكي Thor and Loki	هو لن يفلت.	<b>He will pay!</b>	The Subtitler is rebuilding in the target language to what fits syntactically the English language or according to his preference.
	نحن نعرفك جيدا.	<b>Your reputation precedes you.</b>	The Subtitler is using different terms to convey the same meaning of the source language.
الحمار في جلد الأسد The Lion Skin Donkey	أولا, أوقف <u>طموحك.</u>	First of all, stop <u>day</u> <u>dreaming.</u>	The Subtitler is using different terms to express the same meaning; which is hope is good when it is realistic.
الأميرة كريستال Princess crystal	في قديم الزمان	Long, long ago	The same meaning explained in the TL as the one explained in the SL using different style.
بنفسج The violet	في يوم من الأيام	Once upon a time,	the Subtitler used different words to express the meaning of the source message in the target one.
الجدة السعيدة The Cheerful Granny	كيف هو صباحك؟	<b>How is the morning treating you?</b>	He expressed the situation in his own way by imagining that the morning is a human being that treats people in a certain way.
	هذا رائع !	<b>What a life!</b>	The same meaning in the SL is expressed in the TL using different terms; which is an interjection that reflects joy and satisfaction.
الأسد و الأرنب The Lion and The Hare	حسنا, <u>السكوت علامة</u> <u>الرضا.</u>	Good! <b><u>I take that as a</u></b> <b><u>yes.</u></b>	He translates the Arabic proverb of the SL into a sentence that doesn't include a proverb, yet portrays the same meaning.

الأسد المجنح The Winged Lion	كان هناك <u>شُر</u> بداخله.	There was <b>darkness</b> inside him.	The same meaning of the SL is conveyed to the target reader using different terms.
الأميرة ميراندا و الأمير البطل	لكن عليك الحذر من سحر الشبح.	<b>...But Beware of the shadow is a sorcerer.</b>	Terms in the SL are not the same as in the TL; despite the meaning is conveyed; the structure used in the TL is questionable and can be inappropriate in the English grammar.
	بعد معركة شجاعة أنتصر على التنين.	<b>After a brave battle, three-headed dragon was slayed.</b>	The same meaning of victory was conveyed with different words preferable for the Subtitler in way that he sees them more expressional in the TL
	اختبأ خلف جدار صغير و شاهد في ترقب.	<b>He hid himself behind a half-wall and watched in anticipation.</b>	He managed to express the situation in his own words by describing it in his own style.

## 7. Examples of Condensation

Name of the fairy tale (Arabic/ English)	Original example	Translated example	Discussion
الأمير السعيد The happy prince	لا يمكنكم أن تحزننا <u>هنا ما الذي سبب لكما الحزن</u>	You can't just be unhappy here!	In this example the Condensation happened at the sentence level where the Subtitler deleted the underlined statement for the reason that he thought it would be unnecessary to add whereas he needed to pay attention to the length of the statement .the Subtitler believes that the information is delivered without extra explanation.
الأميرة ذات العباءة The forest cloaked princess	نعم يا ابنتي العزيزة	<b>Dear!</b>	He shortened the subtitle into one word that he thought would summarize the entire situation.
السفر في الزمن Time travel Part II	و في الطريق اشترى <u>زهورا</u> لأمبر.	On his way, picked a <b>bouquet</b> for Amber.	The Subtitler tries to overcome a technical problem related to the display of flowers in a bouquet at the clip of the tale; Therefore, he used bouquet instead of flowers to match the subtitling with the visual material.

## 7. Examples of Adaptation

Name of the fairy tale (Arabic/English)	Original example	Translated example	Discussion
عيد الرعب السحري Magical Halloween	احتفالات <u>عيد الرعب</u>	<u>Halloween</u> celebrations	The Subtitled gave the direct equivalent of the word 'عيد الرعب' in English as 'Halloween' which exists in the target culture.
بيكسي و الإناء السحري The pixi and magic pitches	شكرا لكي يا عزيزتي	<u>God bless you</u> good child!	He changed the thank you expression with God bless you since this term is usually used by elders who are more religious and spiritual than younger people.
الأصدقاء الأربعة The four brahmins	سنذكر يا <u>معلمي</u>	We will remember, <u>guruji</u>	The Subtitled adapted the name of 'guruji' from the Sanskrit language according to the animation of the story since the tale tells the story of a teacher with traditional Asians clothes. The work of the Subtitled is based more on the animation; in addition to that he grasps only the meaning from the original text.
	<u>الأصدقاء</u>	<u>Brahmins</u>	This example is similar to the previous one since he adopted the word 'Brahmins' from the Sanskrit language as well. He focused on the clothes and practises of the characters when he named them 'Brahmins'.
الحياة في المنزل الحذاء Living in the shoe house in Arabic	شديد الولد الأكبر كان يقطع الخشب للتدفئة.	<u>Strong-arm</u> , the eldest, cut down trees for firewood.	Instead of transferring the name of the character as it is in the source language, the Subtitled sees that it is better to move the meaning of the name for the target readers by its significance in the fairy tale.
الثلاث أميرات /الصغيرات Three Little Princesses	عندما وصل الملك ليمون إلى القصر، جرت نحوه الأميرات.	when prince <u>Lemon</u> reached the palace, the triplets ran towards him.	the name of a character is translated into its meaning to expose this latter to the target readers as well as its relationship with the plot of the story. In fairy tales even the names of characters are chosen on purpose and carry a lot of symbolism to the story.
توميلينا Thumbelina	سأسميها عقلة الإصبع	I will call her <u>Thumbelina</u> .	the Subtitled transmitted the meaning of the proper name instead of transferring it from the SL into the TL.

## 8. Examples of Addition



Name of the fairy tale (Arabic/English)	Original example	Translated example	Discussion
Quest of Queen	و بالتالي كانوا يمدحونه	They in turn praised him to <b><u>no ends</u></b>	To confirm that the praising was huge and had no ending.
	بعد هذا الخبر <u>شعر</u> الملك بال <u>حزن</u>	At this news, <b><u>King Archidei's heart sank</u></b>	He added the name of the king.
The Winged Lion / الاسد المجنح	في أرض بجنوب إفريقيا	In the magestic land of south africa	The translation adds a positive quality to the place mentions because it may be a place that is important for the Subtitler. Also, the translation explains geographical name this time because it has originally a meaning, different from some names that has no meaning at all even in their SL.
جاك الأحمق Jack the fool	على الأقل أعطيني <u>طوقا</u>	At least give me a float! <b><u>This is MURDEEEEERRRR!</u></b>	He added 'This is MURDEEEEERRRR!' to show that the situation is intense and that the character is screaming rather than talking
الأميرة وردة و الطائر الذهبي Princess rose and the golden bird	كان هذا مخيفا	<b><u>Oh God</u></b> it was scary	He added the exclamation word 'Oh God' to emphasise fear.
الثلاث أميرات الصغيرات Three Little Princesses	جاءت الأخبار للتو.	<b><u>A raven</u></b> just delivered the news.	The Subtitler adds the term raven and adds with it the bad nature of the news for the target readers; in the source language the specification is not mentioned.
الجدة السعيدة The Cheerful Granny	وجدت فكرة أفضل وهي أن تقوم بسحبها خلفها.	She saw no better way than to drag it behind her like a <b><u>go-cart</u></b> .	Go-cart is a quadracycle known for children; it wasn't mentioned in the SL but it serves well the meaning in the imagination of kids.
جاك و نبتة الفاصوليا Jack and the beanstalk	كان هناك ولدا صغيرا اسمه جاك	<b><u>Once upon a time</u></b> there was a little boy jack	He added the expression once upon a time even though the narrator didn't mention it in the original Arabic script. He added it to clarify that the story has just begun.

## 9. Examples of Deletion

Name of the fairy tale (Arabic/English)	Original example	Translated example	Discussion
ماريا الذكية / the clever Maria	كان غوبين أذكى و أغنى تاجر بالفرية.	Gobin was the wealthiest trader if the country.	The Subtitler deleted in the TL the information that the trader was rich.
رحلات جاليفر / Gulliver's Travels	كم أتمنى أن أسافر عبر البحار	How I wish to travel seas	The Subtitler in the TL deleted a preposition used to link two terms in the SL.

### 11. Examples of Substitution

Name of the fairy tale (Arabic/English)	Original example	Translated example	Discussion
The happy prince الأمير السعيد	في يوم ما في مملكة في <u>السحاب</u>	One day, in <u>heaven</u>	In this example the Subtitler changed 'مملكة في' 'السحاب' by the word 'heaven' for the reason that English unlike Arabic has no cultural restrictions; therefore, he subtitled according to the story animation and what was shown on the screen rather than the original text.
	وجد <u>الملك</u> خادمين جالسين دون أن يفعلوا شيئا	<u>God</u> found two of his servants just sitting there doing nothing!	The Subtitler replaced 'الملك' with 'God' since he worked according to the animation the same as the first example; in which the character was sitting in a world of clouds as a God may seem to be rather than a king in his castle.
Pocahontas بوكاهونتاس	<u>يا خير</u>	<u>MY GOD!</u>	The expression ' My GOD' is used as a term of chock or asking for help when someone gets in trouble.
The Blue fox الثعلب الأزرق	لا تعرفونني لكنني صنعت من قبل <u>ساحر</u> .	You don't know me but I am special creation of <u>god</u> .	It is necessary to mention that the translation is dangerous at this point and can be misleading, especially when the witch is translated as god ; only the Subtitler can explain his choice.
The Bad Genie الجنى السيء	قررت أن أقتررب منها وأبهرها <u>بقدراتي</u> .	I decided I was going up to her and impress her with my <u>charm</u> .	<b>Substitution:</b> for the SL, to impress someone you will need capacities; this is not the same for the translation as impressing someone is according to the Subtitler attained by beauty and charm.

الأميرة ميراندا و الأمير البطل	لم تكن أميرة شجاعة فقط بل حكيمة أيضا.	She was not only a brave <b>queen</b> , but was also wise.	In the original source the character is a princess, yet it was translated as queen and no reason can be seen for that when watching the video of the tale.
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## 12. Examples of Permutation

Name of the fairy tale (Arabic/ English)	Original example	Translated example	Discussion
الجنى السيء  The Bad Genie	المشكلة أنني لست رجلا, أنا <b>جنى</b> .	The problem is, am no man, I am <b>Jinn!</b>	This time, the Subtitler move the writer toward the reader since the word <b>Jinn</b> used in the TL is not known in their culture and he expresses the Foreignness of the.SL

### • Examples of Mistakes

The title of the fairy tale (Arabic/ English)	Arabic Version	English Theme	Discussion
الكنوز التي في الكهف The treasures in a cavern	سأجده يا <b>كاسبر</b>	I will find it <b>falke!</b> I will	In this example, we will not deal with a strategy; we will deal with a mistake. The Subtitler made a mistranslated where he confused the names of the two friends; rather than saying 'casper' he wrote down 'falke'.
جاك الأحمق Jack the fool	فتعلم كيف <b>تعيش</b>	We finally learnt to <b>leave</b>	Another mistake was found. The author wrote 'leave' instead of 'live' in the subtitle and it is considers as topographical mistake
بوكاهونتاس Pocahontas	سنبيت <b>الليلة</b> في خيام	For <b>toninght</b> let us camp in tents	In this example we managed to find another mistake, a topographical one. Where the Subtitler added the letter 'n' in the word 'tonight'.

## General Conclusion

The following results are not exclusive and can be used to carry on further studies, they can be also considered as a personal point of a view or a critical mind set for us, as two researchers paving their way into the translation studies field. This research is an original work and the first to provide a detailed analysis on subtitling ARABIAN FAIRY TALES videos for children in the Arab world. The originality of this work may build a way for future explorations and it is open for extensions, further researches, and critical development in this particular area in the field of AVT. From what has been analyzed during the whole dissertation we have arrived to some results as well as some suggestions and recommendations that should be taken into consideration in further more advanced researches.

We have noticed during the analysis of the examples in the case study of the Arabian fairy tales video clips that were subtitled into English that there were some topographical mistakes. These mistakes were in the shape of words written in a wrong way for example: replacing a verb by another only because they are pronounced in a similar way. Another example where a topographical mistake was shown is when the Subtitler used regular verbs in the past with the “ed” at the end of the phrases to transfer the same tone of magical spell used in the original language. However, instead of writing the correct form of the past tense, he replaced the final “ed” with an apostrophe in order to have enough space. Thus, this is considered to be a creativity from the Subtitler despite that it may cause a loss in the meaning and will hinder the audience’s comprehension considering them to be children who follow certain rules of grammar in their daily lives; who might not be able to understand this kind of creativity which might lead the original work into becoming something meaningless. These kinds of mistakes should be avoided by the Subtitlers and in order to avoid them, they should skim, scan, and read carefully the final product before presenting it to the audience. As far as

the second example, the Subtitler should focus less on the creativity and the beauty of the language and focus more on delivering the message as it is since the main focus of these children stories is morality.

Another important limitation that should be mentioned is that it is not possible in this study to say that cultural references calculations are entirely correct. The reason behind this is that no electronic or machine support tools were used in the study. However, this it is mostly linked; firstly, to the absence of a version of the target text which is manufactured by machines and, Secondly, to the nature of the cultural references under study. There are many substitutions used by the Subtitler in the examples i.e. he didn't take into consideration the cultural background of the Arabic language as he substituted some words according to what he thought would be suitable in his own point of view in the English language as for the example of subtitling 'الملك' as 'God'. The employment of a machine assist would have aided in ensuring accuracy in identifying the commonness of all cultural references as well as the presence/absence of subtitling techniques.

Furthermore, the Subtitlers background should be regarded and revised by the film makers when they are recruiting them. Some translations are modified purposely and contextually for many considerations such as religious, national, cultural or personal. These kinds of changes do not only mislead the reader on the linguistic level, but also they can affect their way of thinking, their self-esteem, mind set and even their religious beliefs which is considered to be dangerous at this stage.

A third important remark is that the Subtitler focused more on oblique strategies such as adaptation during the process of translation more than direct strategies. This may lead into some creativity from the Subtitler where he adopted many names, expressions, and utterances; he also used a lot of paraphrasing and applied more idiomatic expressions as shown in the

table of examples. The focus of the Subtitler was on what was happening on the screen rather than on what was told by the narrator (animations and visual effects are more important than the content itself). He worked according to the animation and the actions happened in the story more than the written script and this may cause problems and results in losing the meaning of the story which as a result leads the source product to be completely different from the target one. In fact, Sticking to the script might have been more of an accurate solution since the Subtitler's mission is to transfer the words from Arabic to English, not to adopt a whole new script in the target language and have the audience perceive a sense of loss in the authenticity of the production.

The application of the strategies in the table of the third chapter was based on the updated classification of subtitling strategies by Schjoldager when it comes to subtitling fairy tales from Arabic to English. The Subtitler should know that the use of translation techniques differs on a macro and micro level, taking into account sociocultural and ideological stylistic influences. Space and time restrictions, target audience, and other technical problems should go hand in hand with understanding the subject matter of the film; otherwise, there will be no efficiency in the application of these techniques.

All of this demonstrates how the Subtitler will never be able to produce a decent work that aims at delivering morality, best behaviours, and goodness in children fairy tales if he doesn't follow the strategies and the limitations mentioned in the previous parts of this conclusion. Any Subtitler should take the recommendations that were motioned before into consideration to overcome all obstacles in the subtitling process.

The study is still on the work and it is exposed for further development from other researchers, we would also like to declare that this work's limitations, recommendations, and suggestions are based on the practical work that we provided concerning the subtitling of

Arabian fairy tales from Arabic to English and may have different results when applied on another case that has no relation to children's literature or children's fairy tales.

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## Résumé

Le but de la présente étude est de marquer l'importance d'un certain type de la traduction audiovisuelle appelée sous-titrage. Ce travail examine et analyse un groupe de vidéos sur une chaîne You Tube appelée ARABIAN FAIRY TALES, spécialisée dans la production de contes de fées pour enfants en arabe et sous-titrés en anglais. En conséquence, la première partie de l'analyse donne une introduction générale au domaine de la traduction avec sa définition à partir de nombreux points de vue différents. De plus, cette partie offre une entrée à la littérature pour enfants; il montre ce que sont les contes de fées, ses caractéristiques et à ce qui devrait ou ne devrait pas être impliqué dans la littérature pour enfants. La deuxième partie, cependant, est une analyse descriptive des stratégies et des procédures utilisées pour produire des sous-titres pour une production audiovisuelle spécifique. Cette section présente le sous-titrage ; ses types, ses stratégies et ses défis. Ces stratégies sont appliquées dans le dernier chapitre qui est notre objectif principal. Quant au dernier chapitre, c'est la partie dans lequel des vidéos clips sont sélectionnées et qui se caractérisent par contenir un problème de traduction linguistique, culturelle, ou d'autres problèmes de sous-titrage d'une langue à l'autre en comparant l'exemple en la langue Arabe et en le traduisant en la langue Anglaise. Enfin, l'étude a révélé la difficulté de traduire des éléments culturels lors de la traduction des contes de fées pour enfants en Arabe, et cela ne nie pas l'existence d'autres difficultés à les traduire.

**Mots-clés** : Traduction, Sous-titrage, Contes de fées, Stratégies, Littérature de la jeunesse, Les stratégies de sous-titrage de Schjoldager.

## المخلص

الهدف من هذه الدراسة هو إلقاء الضوء على نوع معين من الترجمة السمعية البصرية يسمى المترجمة من خلال مناقشة مجموعة من مقاطع الفيديو المأخوذة من قناة على اليوتيوب المتخصصة في إنتاج قصص الأطفال الخيالية بالعربية و المترجمة إلى اللغة الإنجليزية والتي تسمى ARABIAN FAIRY TALES. وسعت هذه الدراسة إلى النظر في الاستراتيجيات التي تتبع في مترجمة قصص الأطفال الخيالية العربية إلى اللغة الإنجليزية و عواقبها التي تحول دون نقل المعنى بأمانة ذلك، يتناول الجزء الأول من هذه الدراسة تقديم نظرة عامة عن مجال الترجمة بتعريفها و إبراز أنواعها. إضافة إلى ذلك ، فهذا الجزء يتطرق إلى أدب الأطفال و ترجمته ؛ و بالخصوص الحكاية الخيالية التي تعتبر نوعا من أنواع أدب الطفل فيبرز هذا الجزء مفهومها و خصائصها، أما الجزء الثاني فهو تحليل وصفي للإستراتيجيات والإجراءات المستخدمة لإنتاج مترجمات لمحتوى سمعي بصري محدد وأنواعها وإستراتيجياتها ومحدوديتها. أما الفصل الأخير فيخص الجانب التطبيقي ، وهو محور تركيزنا الرئيسي حيث يتم من خلاله اختيار مقاطع فيديو تتميز باحتوائها إشكالية ترجمية لسانية أو ثقافية أو غيرها من إشكالات المترجمة من لغة إلى أخرى و يقف هذا الجانب من البحث على الإستراتيجيات التي يعتمدها المترجم في مترجمة أجزاء من مقاطع الفيديو اعتمادا على مقارنة المثال باللغة العربية و مترجمته إلى اللغة الانجليزية و جاءت الأمثلة منظمة في شكل جدول وكل مثال مع مترجمته و شرح لإستراتيجية مترجمته. و في الأخير توصلت الدراسة إلى صعوبة ترجمة العناصر الثقافية عند مترجمة قصص الأطفال الخيالية بالعربية و لا ينفي ذلك وجود صعوبات أخرى تعترض مترجمتها كما أن هذه لدراسة تدعو الباحثين في حقل الترجمة إلى النظر في مترجمة قصص الأطفال من حيث صعوبتها و استراتيجياتها.

**الكلمات المفتاحية:** ترجمة ، مترجمة ، حكايات خرافية ، استراتيجيات ، أدب أطفال، إستراتيجيات "شيلوداغر" للمترجمة.