



From Script to Screen: Analyzing the English subtitle of an
Arabic Film

Presented to

The faculty of Effat University
Jeddah, Kingdom of Saudi Arabia

In partial fulfillment of the requirements for the degree in Bachelor of
Science in English and Translation

Concentration: Translation

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Spring Semester 2024

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Table of Contents

Acknowledgments	1
Abstract	2
List of Tables	V
List of Abbreviations	VI
1 Introduction	4
1.1 The Aim of the Research.....	4
1.2 The Objectives of the Research.....	5
1.3 The Research Question and Hypotheses	5
1.4 The Outline of the Research.....	6
2 Literature Review	8
2.1 Introduction	8
2.2 Subtitle definition.....	8
2.3 Types of Subtitles.....	9
2.4 Challenges of Subtitling	10
2.5 Mona Baker's translation strategies and film subtitling strategies	12
2.5.1 Mona Baker and her translation strategies	12
2.5.2 Film Subtitling Strategies	14
2.4 Conclusion.....	15
3 Methodology	17
3.1 Introduction	17
3.2 Introduction to Research Material.....	17
3.3 Selection of Subtitles.....	17
3.4 The process of analyzing the Subtitles	18

3.5 Evaluation Criteria	18
3.6 Conclusion.....	18
4 Analysis.....	21
4.1 Introduction	21
4.2 The Subtitles.....	21
4.3 Conclusion.....	Error! Bookmark not defined.
5 Discussion and Conclusion.....	29
5.1 Introduction	29
5.2 Translation quality.....	29
5.3 The application of Mona Baker's translation strategies to Subtitling	Error! Bookmark not defined.
5.4 Comparison with the Suggested Translations	32
5.5 Conclusion.....	Error! Bookmark not defined.
6 References.....	14

List of Tables

Table 1. The translated subtitle 1.	21
Table 2. The translated subtitle 2.	22
Table 3. The translated subtitle 3.	23
Table 4. The translated subtitle 4.	23
Table 5. The translated subtitle 5.	24
Table 6. The translated subtitle 6.	25
Table 7. The translated subtitle 7.	25
Table 8. The translated subtitle 8.	26
Table 9. The translated subtitle 9.	Error! Bookmark not defined. 7
Table 10. The translated subtitle 10.	Error! Bookmark not defined. 8
Table 11. The translated subtitle 11.	Error! Bookmark not defined. 8

List of Abbreviations

ST Source Text

TT Target Text

Acknowledgments

I extend my heartfelt gratitude to all those who have contributed to the completion of this research project and my academic journey.

First, I am deeply thankful to my supervisors and advisors for their invaluable guidance, unwavering support, and insightful feedback throughout this endeavor. Their expertise and encouragement have been instrumental in shaping the trajectory of this research.

Also, I would like to thank my family for their constant love, encouragement, and belief in my abilities. Their unwavering support has been my source of strength and motivation.

I am grateful to my friends and colleagues for their encouragement, understanding, and camaraderie throughout this journey.

Lastly, I acknowledge the academic community, whose collective knowledge and research have paved the way for this study.

To all people who have played a part, however big or small, in realizing this research, I extend my sincerest appreciation. Your support and encouragement have been indispensable; I am truly grateful.

Abstract

Today, movies are considered one of the most important entertainment factors worldwide, and subtitles are important for films. Subtitles are considered the most important factors that convey film messages to different people from different types of countries around the world, whether the film is Spanish, Arabic, or French. As long as it is subtitled into the mother tongue language of the viewers, the film's message will be conveyed successfully.

Cinema did not take off in Saudi Arabia until recently, so there are still some difficulties and mistakes when translating an Arabic-language film into English. This research delves into the translation strategies employed in the English subtitles of the Saudi Arabian movie "Scales." It aims to determine whether Mona Baker's strategies are applied to the subtitles of the film and to evaluate this translation based on these strategies. Also, the research suggests translations that may also be appropriate and may be a better option or a lower quality option than the subtitle in the film. Both the original translation and the suggested translation are analyzed, and whether they fit the context of the film.

The findings of this analysis contribute to a deeper understanding of the complexities involved in audiovisual translation and offer insights into enhancing the quality and fidelity of cross-cultural cinematic experiences.

Keywords: Subtitles, strategies, translation, movie, film, Mona Baker's strategies.

Chapter I

Introduction

1. Introduction

Films and cinema have a significant impact on fostering cross-cultural understanding and revealing new information about many nations throughout the world. The culture of filmmaking has advanced in the West for years, and many films have been produced with different concepts and important elements, such as historical and scientific films, and movies with purposeful stories. Most films aim to entertain the viewer, but what if the viewer does not understand the movie's original language?

This is why the Subtitle is an important element for every film. Subtitles are text translations of the dialogue or commentary in a video, typically displayed at the bottom of the screen. They help viewers understand dialogue in languages they may not speak or provide accessibility for the hearing impaired. For instance, for Arab speakers, a movie needs to be translated from its native language into Arabic so that they can understand the ideology and message of the movie. That is why, in most countries, foreign film translation plays a pivotal role in bridging linguistic and cultural barriers, enabling global audiences to access and appreciate cinematic treasures outside their native languages.

For many years and to this day, films in English, Spanish, French, and other languages have been subtitled in Arabic, as filmmaking in the Arab world was not a widespread culture, especially in the Kingdom of Saudi Arabia. Since the opening of the first cinema in the Kingdom of Saudi Arabia in 2018, Saudi films have begun to be produced and have received good reception.

Like any other film, Arabic films also aim to reach viewers from all over the world, so subtitle plays an important role here. The translator must ensure that the subtitle of the Arabic film in English or any other language is of high quality, correct, and free of errors so that all scenes and dialogues are delivered error-free.

1.1 The aim of the research

The title “From Script to Screen: Analyzing the English Subtitle of an Arabic Film” summarizes the essence of this research and includes its basic components and objectives. This research aims

to study the English subtitles of the Saudi movie Scales. By scrutinizing the translation process from beginning to end, this research aims to provide insight into the strategies used in translation and whether the translation of this film follows the translation strategies of the translation expert Mona Baker. At its core, this study seeks to dissect the complexities of translating Arabic cinema into English subtitles, highlighting the linguistic, cultural, and contextual considerations that shape the ultimate cinematic experience for English-speaking audiences.

1.2 The Objectives of the Research

- a) **Assessing Translation Accuracy:** Evaluate the accuracy and quality of translations according to Mona Baker's translation strategies in subtitles, considering factors such as linguistic fidelity, cultural nuances, and adaptation to the target audience.
- b) **Exploring Subtitling:** Examine the definition, types, challenges, and strategies of subtitling.
- c) **Mona Baker's strategies:** Find out whether Mona Baker's strategies apply to film translation and if we can apply them to film translation in general.

1.3 The Research Question and Hypotheses

What techniques are used in subtitling to accurately convey the meaning, tone, and cultural nuances of dialogue across the Arabic language to the English language?

To answer this question, the research will try to prove the veracity of these hypotheses:

- Mona Baker's translation strategies should be applied to film translation
- All subtitles are correct and accurate
- It is not difficult for translators to translate Arabic films into English

1.4 The outline of the research

This research focuses on the subtitling process of an Arabic movie into English, aiming to assess translation accuracy, readability, and cultural adaptation. After the introduction of this research, a literature review will be presented, which is a collection of various studies, articles, and research that discuss the definition of subtitling, its types, difficulties, and subtitling strategies. Also, the literature review will include the strategies of translation that were made by the translation scholar Mona Baker. After that, there will be a simple methodology about the information of the film, its collected subtitles, and the reasons for choosing this film. Then I will analyze the selected sentences from the film and evaluate them according to Mona Baker's strategies by placing each sentence in one table and mentioning the timing, the original sentence, the translated sentence, and the other suggested translation. In conclusion, I will write a discussion and conclude what the final results of this research are.

Chapter II

Literature Review

2. Literature Review

2.1 Introduction

This chapter will conduct a study of the literature on the subject of subtitles, and it will be divided into four main sections: The definition of subtitles; Types of Subtitles; Subtitle Challenges; and Mona Baker's translation strategies and film subtitling strategies.

2.2 Subtitle definition

Many articles defined subtitling, but not all of these definitions differed greatly from each other. In the article, *AN INTRODUCTION TO SUBTITLING: CHALLENGES AND STRATEGIES*, subtitling has been defined as "A type of translation, particularly in the audiovisual field which includes dubbing, voice-over, and audio description. In other words, the audiovisual language of TV programs or films transferred with certain forms to be understandable by target audiences whom they are not familiar with its source language" (Khalaf, B. K. 2016). In this article, the emphasis was placed on the fact that translation is an audio-visual language, but in the article *Subtitling of culture-bound terms: strategies, and quality assessment*, subtitling is defined as "One of the important areas of translation studies. In this regard, subtitles refer to texts that appear on the screen either in the same language of the audio-visual work (i.e. intralingual subtitling) or in another target language (i.e. interlingual sub-titling)" (Abdelaal, N. M., 2019). In addition, it is important to know that subtitling is a rigorous cognitive process that is fraught with issues, including formal quantitative and textual qualitative hurdles (Abdelaal, N. M., 2019). While searching on more sites, I found a third definition in the website article, *An Introduction to Subtitling*, which states "Subtitling is the process of translating spoken dialogue into written text on the screen. It is a type of audiovisual translation, with its own set of rules and guidelines (Saraf, 2020)." All of the articles agreed that a subtitle is defined as a visual text that is transmitted to the audience via the screen, and each of these definitions did not contradict each other, as they can all be considered a correct definition of a subtitle.

There are some characteristics that subtitles must have:

- Viewers should be able to read the subtitles for an extended time easily. 180 words per minute, or 12 to 14 characters per second, is a basic rule of thumb, but it might vary depending on the intended audience and the complexity of the language.
- The appropriate length of time for subtitles to appear on screen is enough to allow viewers to read them without feeling rushed. The length is determined by the quantity of words, the intricacy of the conversation, and the speech rate of the characters.
- To make subtitles readable, lines should not include more than a certain amount of characters. Maintaining lines between 32 and 42 characters is advised since longer lines might be more difficult to read rapidly.
- The audio and video must be in sync with the subtitles. In addition to appearing at the beginning and conclusion of the related speech, they ought to be more precisely timed to match the edit's pace.

(Kokko, 2024)

2.3 Types of Subtitles

According to Dayan Liu, who wrote the article *On the Classification of Subtitling*, Subtitles are divided into two types:

1. Interlingual subtitling

According to Gottlieb (1997), the subtitling of two languages is known as interlingual subtitling. It represents the connection between various source and target languages and is a transfer from a source language (SL) to a target language (TL). Alternatively, interlinguistic subtitles, as they are known, appear where there is a translation. This kind is comparable to Ivarsson's classifications of multilingual subtitling. Though it pertains to subtitling rather than traditional textual translation, the fundamental need of this kind is a transfer or translation between two separate languages. It should be highlighted that this category involves both speaking and writing in addition to two languages. As a result, this kind of subtitling is also known as "diagonal subtitling" or "oblique subtitling," denoting a shift in both mode and language while transitioning from spoken to written language (Liu, 2014).

2. Intralingual subtitling

Subtitling done inside the same language is known as intralingual subtitling. It is about how the same source and destination languages relate to each other. Another name for it is intralinguistic subtitles, and they appear whenever there is transcription since they function between the same languages. This viewpoint is supported by Díaz Cintas (2006, p. 199), who refers to it as captioning as there is no linguistic shift. Similar to multilingual subtitling, it also discusses dimensions. Vertical subtitling, as defined by Gottlieb (2005, p. 247), is the process of recording speech in its original language while changing just the manner. This kind primarily targets language learners who are deaf or hard of hearing, as well as, karaoke enthusiasts (Liu, 2014).

These two were mentioned as two main types of subtitling, but based on Khalaf's research, There is a third type that is considered one of the main types of subtitling which is bilingual subtitling (Khalaf, B. K. 2016).

3. Bilingual subtitling

The term "bilingual subtitling" describes the simultaneous display of two languages' subtitles, usually the original language of the video and its translation. With these multilingual subtitles synced with the audio and visual information, viewers can follow the conversation and understand the message more successfully. When it comes to movies, TV shows, documentaries, or internet videos, multilingual subtitling can improve the content's attractiveness and accessibility to a wide variety of audiences. Additional advantages of using multilingual subtitling are listed below (Patel, 2023).

2.4 challenges of subtitling

Many translators face several difficulties while translating films, and it has been mentioned that "Subtitling, in particular, is highly complex due to the intricacy of the multimodality of texts that enjoy peculiar semiotics, inter-lingual, and cultural features" (Mudawe, 2023). These difficulties have made it difficult for Arab translators to translate meaning in Arabic from audiovisual goods that were initially presented in English (Mudawe, 2023). "Karamitroglon (2000, p.104) adds that 'the number of possible audiovisual translation problems is endless and a list that would count for each one of them can never be finite'." (Khalaf, B. K. 2016). Audiovisual product translation has been deemed the most crucial category of translation research due to its increased complexity and

intricacy. This may be explained by the unique multimodality of texts that stand out and are supported by a variety of media elements, which serve as the distinctive feature of AVT (Mudawe, 2023). The most recognized genres of constraints are associated with three main categories: cultural, linguistic, and technical constraints. Many restrictions make their work difficult for translators and "the most recognized genres of constraints are associated with three main categories: cultural, linguistic, and technical constraints" (Mudawe, 2023). According to Leppihalme (1994) and Cintas and Remael (2010, pp.19-21), this is the most common form of issue in the subtitling process, and it places certain limitations on the translator's job, as opposed to interpreting written materials (Khalaf, B. K. 2016). They classed them as:

1. The space: Due to the subtitling procedure, translators are only allowed a certain amount of characters—roughly (37, +, -) characters per line, with a maximum of two lines for a single image. The amount of characters varies widely depending on the language. The syllables that are used have an impact on this quantity; for example, using (mw) requires more space than using (li) (Khalaf, B. K. 2016).

2. Time: According to another technical restriction, a subtitle may only be displayed on screen for a maximum of six seconds; this means that the information must be condensed to match both the character limit and the maximum amount of time allotted for the subtitle. This can affect the audience's ability to read the subtitles and comprehend the text. Thus, using the right words to convey the information in a condensed amount of words might be helpful in this situation(Khalaf, B. K. 2016).

3. Spotting: The conversation and the subtitle on the screen need to be precisely aligned. Subtitling, however, is not limited to character or narrator language; it can also incorporate significant symbols, letters, or any other written word (Khalaf, B. K. 2016).

4. Position on screen: Images on the screen have dimensions of 720 pixels wide by 576 pixels high, and the subtitle has to be placed in the middle and bottom of the screen, as shown in the example below, by being positioned between 10% from each frame edge (Khalaf, B. K. 2016).

2.5 Mona Baker's translation strategies and film subtitling strategies

2.5.1 Mona Baker and her translation strategies

Mona Baker is known as a prominent scholar in the field of translation studies. She has contributed significantly to the academic understanding of translation, particularly in areas such as translation theory, ethics, and cultural aspects of translation. Baker has authored several influential books and articles in the field, and her work continues to be widely cited and studied by students and researchers alike. Mona Baker has contributed to the field of translation studies through her exploration of various translation strategies, particularly in her book "In Other Words: A Coursebook on Translation."

Professional translators have employed the following eight techniques, according to Mona Baker (1992: 26–42), to deal with difficult situations while translating (Owji, M.A., 2013):

1. Translation by a more general word

One of the most popular methods for handling various kinds of nonequivalence is this one. According to Baker, it functions properly in the majority of languages, if not all of them, as meaning in the semantic domain is independent of language (Owji, M.A., 2013).

2. Translation by a more neutral/ less expressive word

“This is another strategy in the semantic field of structure (Syafrina, 2021)”

3. Translation by cultural substitution

This approach entails substituting a culturally specific element or phrase in the source language with an equivalent in the target language, considering its resonance with the intended audience. By doing so, the translated material becomes more authentic, comprehensible, and relatable to the target readership (Owji, M.A., 2013) (Syafrina, 2021).

The translator's decision to use this strategy will depend on:

1. The degree to which the translator is given a license by those who commission the translation
2. The purpose of the translation

(Owji, M.A., 2013)

4. Translation using a loan word or loan word plus an explanation

This method is typically utilized for dealing with culturally specific terms, contemporary concepts, and popular buzzwords. It involves incorporating loanwords into the text and explanations, proving especially useful when a term is repeated multiple times. By explaining the first time the term is used, subsequent occurrences can be presented independently (Owji, M.A., 2013).

5. Translation by paraphrasing using a related word

This approach is employed when the source term exists in the target language but in a different linguistic form, and when the frequency of a particular form in the source text exceeds what is typical or natural in the target language (Owji, M.A., 2013).

6. Translation by paraphrasing using unrelated words

Even if the idea conveyed by the source term lacks a direct counterpart in the target language, the paraphrasing technique can remain applicable in certain situations. Rather than relying on a similar term, paraphrasing may involve altering a broader concept or thoroughly elucidating the meaning of the source term, especially if it carries intricate semantic layers (Syafarina, 2021).

7. Translation by omission

While it may seem extreme, omitting the translation of a word or phrase can prove beneficial in certain contexts. If the conveyed meaning of a specific term or expression isn't essential for comprehending the translation, translators may opt for this strategy to sidestep lengthy explanations (Owji, M.A., 2013).

8. Translation by illustration

This becomes a valuable choice when the word without a counterpart in the target language pertains to a tangible object that can be visually depicted, especially under space constraints where brevity and precision are paramount (Syafarina, 2021).

Both *Translation Strategies* (Syafrina, 2021) and *Translation Strategies: A Review and Comparison of Theories* (Owji, M.A., 2013) articles, contain details about Baker's strategies in translation. However, Baker's (1992) categorization of translation strategies stands out as it encapsulates the most pertinent set, aligning closely with those utilized by professionals in the field. Hence, theorists propose diverse definitions of translation strategies from their distinct viewpoints. This definition not only delineates these strategies but also hints at their practical utility, inviting testing by professionals to gauge their efficacy (Syafrina, 2021) (Owji, M.A., 2013).

2.5.2 Film Subtitling Strategies

Like general translations need to be of good quality, movie subtitles should be of the best quality for the viewers. Simanjuntak & Basari (2013) highlighted in their article *Subtitling strategies in real steel movie* that making a good and relevant subtitle is a difficult matter and the translator must understand the guidelines about subtitling. There are 6 strategies that Abdelaal (2019) mentioned in his research *Subtitling of culture-bound terms: Strategies and Quality Assessment*, which are:

1. Transposition: The ST cultural objects are subtitled into corresponding TT cultural ideas during transposition. Translating "girlfriend" as "مخطوبة" (fiancee) is one example. Even though the TT item sounds appropriate in the target language, it may not be the same as the ST.
2. Calque: Calque, also known as literal translation, is a translation that is taken literally with only minor adjustments. Translating "Black market," for instance, would be "السوق السوداء".
3. Explicitation: In this strategy, the subtitler aims to provide a clear and understandable explanation of the ST cultural piece for the intended audience. Translating "baby shower" as "هدايا لطفل سيولد" (gifts for an expected baby) is one example.
4. Cultural adaptation: "There are three types of cultural adaptation that are explained below:"
 - A. Limited universalization: A subtitler substitutes a culturally restricted ST item with a more widely available and understandable cultural item from the source language for viewers of the target language. Translating "hit the nail on the head" as "right on" are an example and an equivalent to "اصاب الهدف".

- B. Absolute universalization: In this instance, a subtitler substitutes another neutral item that accurately translates the meaning of the ST expression for the SL culture-bound item. Translating "black sheep," for instance, as "التافه او العار" (petty or disgrace).
 - C. Cultural substitution or naturalization: A subtitler substitutes another TL cultural item with the same meaning as the ST item for the SL culture-bound item. Translating "it is raining cats and dogs" as "انها تمطر كأفواه القرب" (it is raining like the openings of a jar).
5. Generalizations: For instance, a subtitler chooses to render a ST term in the target language as a hypernym. Translating "Wi-Fi" as "إنترنت لاسلكي".
 6. Loan: "This can happen with names that are transferred to the TL. For example, subtitling 'John' as 'جون'".

2.6 Conclusion

This chapter explored multiple articles and studies that explained a thorough grasp of subtitles and articulated the primary challenges and strategies encountered during the process. The following chapter will discuss the mythology of the research applied to this study.

Chapter III

Methodology

3. Methodology

3.1 Introduction

The methodology that will be applied in the analysis will be covered in this chapter. The research material, the selection of subtitles, and the assessment criteria all would be discussed in this chapter.

3.2 Introduction to Research Material

The subject of this research is the movie "Scales". It is a Saudi Arabian fantasy drama film directed by Shahad Ameen. Released in 2019, it marked Ameen's feature directorial debut and garnered significant attention for its unique storytelling and visual style. The film tells a brand-new, unique story in a dystopian, fantasy-infused setting. Its exploration of societal norms and gender dynamics adds depth to the storyline, making it compelling and thought-provoking. It is considered one of the first Saudi films, which is one of the reasons for choosing this film as a topic for research.

The film is set in a dystopian fishing village where tradition dictates that every family must sacrifice one daughter to sea creatures known as "Mermaids" to ensure a bountiful catch. The protagonist, a young girl named Hayat, faces this fate as her family prepares to sacrifice her. However, Hayat rebels against this tradition, refusing to be a victim of her society's customs. Instead, she decides to defy expectations and challenge the status quo.

is a symbolic exploration of societal norms, gender roles, and the struggle for autonomy. Hayat's journey is a powerful metaphor for breaking free from oppressive systems and forging one's path, even in adversity. The film's surreal and atmospheric visuals enhance its symbolic nature, immersing viewers in a world that feels both familiar and otherworldly.

3.3 selection of subtitles

I chose eleven sentences that have been mentioned in the movie during the ongoing events, focused on the English subtitles of each of these sentences, and wrote down during what time these sentences were said by the actors. These sentences were chosen based on either the fact that they

are a wrong subtitling, or that there might be a better version of the translation, require rephrasing, or because they are a good translation.

3.4 The process of analyzing the subtitles

The translated subtitles from the film are organized into tables from 1 to 11. In each of these tables, there will be a field for the original sentence in Arabic, a field for the subtitle in English, then a field for the time in which these sentences were mentioned, a field for Mona Baker used translation strategies, and also, a field for a translation I suggest. Then I will determine which of the subtitles mentioned in these tables is considered the best version and which is the worst, and based on what each of them was chosen. To assess the caliber and efficacy of the subtitles produced by a human translation and based on Mona Bakers strategies, the study employed a qualitative technique, which gathers non-numerical data such as texts, images, and videos.

3.5 Evaluation Criteria

Evaluating the translation of subtitles involves assessing several key aspects to ensure accuracy, clarity, and effectiveness in conveying the original meaning of the dialogue such as:

1. **Accuracy:** The translation must accurately convey the original dialogue's meaning without changing or deleting any crucial details. It should capture accurately, and convey idioms, cultural allusions, and subtleties.
2. **Clarity:** To make sure that viewers can easily understand the discourse, subtitles should be readable and clear. This entails speaking clearly and concisely, using appropriate syntax and punctuation, and avoiding ambiguity or misunderstanding.
3. **Cultural Adaptation:** Translators may need to adapt certain phrases or references to make them understandable and relatable to viewers from different cultural backgrounds. This involves balancing fidelity to the original text with the need for cultural sensitivity and accessibility.

3.6 Conclusion

This chapter contained the methodology of this research which had the chosen movie for this research, the selected subtitles, the selection process, and the evaluation criteria. The following

chapter will examine the analyzing process using the research methodologies after defining the research approach.

Chapter IV

Analysis

4. Analysis

4.1 Introduction

In this chapter, there are eleven tables with subtitles that were selected from the Arabic film Scales and then translated into the English language. The table will be divided into four sections: minute, scenario, translated subtitle, and suggested translation. Then, an analysis will be written under each table to show whether these translations are correct or incorrect according to Mona Baker's strategies.

4.2 The subtitles

Table 1. The translated subtitle 1.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
6:03	يلا نظفها قطعها و اعطي كل واحد حصته	Clean her, cut her, and give every villager his share.	Let's clean it, cut it up, and give each person his share	Translation by paraphrasing using unrelated words	Translation by paraphrasing using a related word

In the table shown above, the man in the movie says, “يلا نظفها قطعها و اعطي كل واحد حصته” It was subtitled as, “Clean her, cut her, and give every villager his share.”

In this sentence, the Mona Baker strategy used is "Translation by paraphrasing using unrelated words" In the original sentence, the word villagers was not mentioned, but they were referred to when the man said, “اعطي كل واحد حصته”. The translation was not literal and direct in this sentence. Instead of the translator subtitled the sentence directly, he pointed to the villagers so that it would be clear to the viewers what was meant in this sentence.

In the suggested translation, the Mona Baker strategy used is "Translation by paraphrasing using a related word". The sentence was translated in detail by "Let's clean it, cut it up, and give each person his share". Instead of using the word villagers which is not mentioned in the original

sentence, The suggested translation explained that each person would take his share, which also refers to the villagers and is not far from the original sentence.

Table 2. The translated subtitle 2.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
8:33	ما راح تقدر تحافظ عليا	You won't be able to save me.	You won't be able to keep me safe.	Translation by a more neutral/ less expressive word	Translation by a more general word

In the table shown above, the little girl in the movie says, "ما راح تقدر تحافظ عليا" It was subtitled as "You won't be able to save me."

In this sentence, the Mona Baker strategy used is "Translation by a more neutral/ less expressive word". In the original sentence, and because it is in colloquial Arabic and not classical Arabic, it was translated using the least expression that indicates the meaning intended to be conveyed to the viewer, which is the word "save me". The translation may not be literal, but it conveys the meaning using a simple word corresponding to its meaning in English.

In the suggested translation, the Mona Baker strategy used is "Translation by a more general word". Instead of trying to use a short word that conveys the meaning, the original sentence was translated as "You won't be able to keep me safe." Using "keep me safe" conveys the meaning more deeply and emotionally to the viewer.

Table 3. The translated subtitle 3.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
14:48	شدي	Push	tight up	Translation by a more general word	Translation by a more neutral/ less expressive word

In the table shown above, the woman in the movie says, "شدي" It was subtitled as "Push".

In this sentence, the Mona Baker strategy used is "Translation by a more general word". In the original sentence, the woman says "شدي" to encourage the woman who is giving birth to try not to lose her strength and endurance and to try to continue pushing her child out for a little longer until the baby is born. In the English language, women are told in this situation to "Push," as this word encourages women to try to push with greater power.

The Mona Baker strategy used is "Translation by a more neutral/ less expressive word". The word "شدي" has been translated into literal translation as "Tight up", which may sound correct to Arabic speakers, but it may seem like a questionable word to English speakers if it were used in the scene instead of the word "Push".

Table 4. The translated subtitle 4.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
19:00	ايها البحر الكبير	O mighty sea	O great sea	Translation by a more general word	Translation by a more general word

In the table shown above, The villagers sing in the movie saying, "ايها البحر الكبير" It was subtitled as "O mighty sea".

In this sentence, the Mona Baker strategy used is "Translation by a more general word".In the original sentence, the villagers call out the sea and call it out seeking help from it, saying, “O mighty sea.” It has been translated with a word corresponding in the English language to its meaning. It is considered a good translation that conveys both the meaning and the message clearly in tone and pronunciation during the scene.

The suggested translation used Mona Baker's strategy "Translation by a more general word". It is also a good alternative if the translator wants to replace the word "mighty" and make it "great", as both words are synonymous with each other and have a close meaning if they come before the word "sea".

Table 5. The translated subtitle 5.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
32:56	اشتغلي كذا دائما	Keep it up	Always, keep working like this.	Translation by paraphrasing using unrelated words	Translation by paraphrasing using a related word

In the table shown above, The man talks to the little girl in the movie saying, "اشتغلي كذا دائما" It was subtitled as "Keep it up".

In this sentence, the Mona Baker strategy used is "Translation by paraphrasing using unrelated words".In the original sentence, the man encourages the girl and praises her for what she has done, saying, "اشتغلي كذا دائما" which has been translated to “Keep it up,” as it may not be translated literally, but both are meant to encourage someone to keep moving forward.

The suggested translation used Mona Baker strategy "Translation by paraphrasing using a related word". It also conveys the meaning successfully, but by translating in a little more detail and ensuring that the tone of encouragement is conveyed to the viewers who speak English.

Table 6. The translated subtitle 6.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
49:01	هذيك المرة ماضغطتي بايهامك على الزناد	You didn't pull the trigger last time	Last time, you did not pull the trigger by your thumb.	Translation by paraphrasing using a related word	Translation by illustration

In the table shown above, The man talks to the little girl in the movie saying, "هذيك المرة ماضغطتي" "بايهامك على الزناد" It was subtitled as "You didn't pull the trigger last time".

In this sentence, the Mona Baker strategy used is "Translation by paraphrasing using a related word". In the original sentence in the scene, the man tells the little girl, "هذيك المرة ماضغطتي بايهامك على الزناد". In English, instead of saying, "Press the trigger", it is better to say, "Pull the trigger." If both words "اضغط" and "اسحب" are translated, the word "Press" may not seem clear to English speakers, so it is considered Translating it as "pull the trigger" is correct and conveys the meaning even if it is not literal.

In the suggested translation, the Mona Baker strategy used is "Translation by illustration". The word "Last time" was placed at the beginning of the sentence instead of at the end. Also, It was not mentioned that the man pointed to the girl's thumb in the scene, but it was not mentioned in the subtitle, so it was referred to in the suggested translation.

Table 7. The translated subtitle 7.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
49:12	لازم تضغطي بطرف ابهامك	You have to push firmly	You must pull it with the tip of your thumb.	Translation by paraphrasing using a related word	Translation by illustration

In the table shown above, The man talks to the little girl in the movie saying, " لازم تضغطي بطرف "ابهامك" It was subtitled as "You have to push firmly".

In this sentence, the Mona Baker strategy used is "Translation by paraphrasing using a related word". In the original sentence, the man instructs the little girl, saying that she should press the trigger with the tip of her thumb, but in the subtitle, what he said was shortened by saying that she should "Push firmly". Based on the previous scene, the translation is classified as good, and the viewer can conclude that "Push firmly" is meant to pull the trigger firmly.

In the suggested translation, the Mona Baker strategy used is "Translation by illustration". In the sentence, "You must pull it with the tip of your thumb." Both of the triggers and that she must press hard are mentioned in the subtitle, so no word was rephrased. The sentence was translated with the addition of the word "trigger" so that the meaning would be conveyed more clearly to the viewer.

Table 8. The translated subtitle 8.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
49:33	خلي عندك قلب راجل	You must have a man's courage	Have a man's heart	Translation by paraphrasing using an unrelated word	Translation by a more neutral/ less expressive word

In the table shown above, The man talks to the little girl in the movie saying, " خلي عندك قلب راجل " It was subtitled as "You must have a man's courage".

In this sentence, the Mona Baker strategy used is "Translation by paraphrasing using an unrelated word". In the original sentence, the man tells the little girl that she must have a man's heart, meaning that she must not be afraid and be brave like men, as an example is always set about the strength and courage of men because it is known that men are braver than women. So even though the word "courage" was not mentioned in the original sentence, it was translated based on the intentions of the man's words.

In the suggested translation, the Mona Baker strategy used is "Translation by a more neutral/ less expressive word". The original sentence is translated literally as "Have a man's heart." Although it is a literal translation, this translation is also possible because it conveys the meaning and is clear even to the viewer who speaks English.

Table 9. The translated subtitle 9.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
52:35	يا عامر خلىنا نرجع خلاص طفشت	Amer, let's go back	O Amar, let's go back, I'm bored	Translation by omission	Translation by illustration

In the table shown above, The man talks to the man called Amer in the movie, saying, " يا عامر خلىنا " It was subtitled "Amer, let's go back."

In this sentence, the Mona Baker strategy used is " Translation by omission". In the original sentence, A man tells the man who is called Amer that he is bored and wants to go back, but in the subtitle, what he said was shortened by translating it as "Amer, let's go back," without mentioning that he was bored of waiting and wanted to go back. In the subtitle, the man's feelings were conveyed that he wanted to return, but it was not fully translated because he expressed his boredom, but it was not mentioned in the subtitle which made the translation less expressive.

In the suggested translation, the Mona Baker strategy used is "Translation by illustration". The entire sentence was subtitled as "O Amar, let's go back, I'm bored." The man's expression of boredom is clarified in the scene, and everything he said was translated without deleting anything, which makes the sentence clearer and transfers the man's feelings to the viewer.

Table 10. The translated subtitle 10.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
52:41	كيف نرجع للقرية ابو البحر؟	How can we go back?	How can we go back, Abo Bahar?	Translation by omission	Translation by illustration

In the table shown above, The man talks to the other man in the movie, saying, " كيف نرجع للقرية ابو البحر؟" It was subtitled, "How can we go back?".

In this sentence, the Mona Baker strategy used is " Translation by omission". In the original sentence, the man's question was translated, but what was not translated is that he directed the question to the man who is called Abu Bahr. The subtitle is not considered wrong, but it is less expressive, as it would have been better to mention the name "Abu Bahr," but the viewer can see in the scene that the man directed the question to Abu Bahr.

In the suggested translation, the Mona Baker strategy used is "Translation by illustration". Everything the man said was translated, even the name of the person called Abu Bahr was mentioned, so that the subtitle would be clearer, as the viewer could know that the question was directed to the person who is called Abu Bahr.

Table 11. The translated subtitle 11.

Timing	Scenario	Translated subtitle	Suggested subtitle	The used strategy in the original subtitle	The used strategy in the suggested subtitle
1:05:38	مخلوقات المويما راحو و ما حيرجعوا	The sea maidens are gone and they are never coming back	The sea creatures are gone and will never return	Translation by paraphrasing using a related word	Translation by paraphrasing using a related word

In the table shown above, The little girl talks to the man in the movie, saying, " مخلوقات الموييا راحو و " ما حيرجعوا " It was subtitled, "The sea maidens are gone and they are never coming back".

In this sentence, the Mona Baker strategy used is "Translation by paraphrasing using a related word". In the original sentence, the little girl said "sea creatures," but it was translated to "sea maidens". The viewer can understand that by saying sea creatures, the girl is referring to mermaids, so instead of a literal translation, it was subtitled to the meaning directly that it is referred to, which is mermaids.

In the suggested translation, the Mona Baker strategy used is "Translation by paraphrasing using a related word". The original sentence was translated literally: "The sea creatures are gone and will never return." So mermaids were not mentioned in the sentence, instead, the suggested translation was subtitled as the little girl called them "sea creatures."

4.3 Conclusion

An examination of the eleven subtitles from the film "Scales" was given in this chapter. The results of this chapter will be covered in detail and the conclusion will be concluded in the following chapter.

Chapter V

Discussion and Conclusion

5. Discussion and Conclusion

5.1 Introduction

This chapter intends to discuss and conclude the findings of the study on translating Arabic-to-English movie subtitles, following the analysis of the eleven subtitles in the preceding chapter.

5.2 Translation quality

The quality of the English subtitles in the movie "Scales," depends on various factors, such as the production team, the translators, and the resources allocated to the subtitling process. Since it's a Saudi Arabian film with international distribution, the English subtitles are crucial for non-Arabic speaking audiences to understand the dialogue and fully engage with the story.

Ideally, the quality of the English subtitles should adhere to the following standards:

- **Accuracy:** Subtitles should accurately convey the meaning and nuances of the original dialogue in Arabic. They should capture the essence of the dialogue while ensuring that the translation is faithful to the original language.
- **Language Proficiency:** The proficiency of the translators in both Arabic and English is crucial. The subtitles should be translated by skilled professionals who have a deep understanding of both languages and can effectively convey cultural nuances and idiomatic expressions.
- **Grammar and Syntax:** Subtitles should adhere to proper grammar and syntax rules in English. They should be well-constructed and free from grammatical errors to ensure clarity and readability.
- **Timing and Synchronization:** Subtitles need to be timed and synchronized correctly with the audio to ensure that they appear on-screen at the right moment and remain readable for the audience. They should be synchronized with the pace of the dialogue to avoid confusion or frustration.

- **Cultural Context and Localization:** Subtitles should take into account the cultural context of the original dialogue and localize it appropriately for English-speaking audiences. This includes translating cultural references, jokes, and idioms in a way that resonates with the target audience.
- **Technical Quality:** The technical aspects of subtitle formatting, such as font style, size, color, and positioning, also contribute to overall quality. Subtitles should be easy to read and visually unobtrusive, enhancing the viewing experience rather than detracting from it.
- **Consistency:** Consistency in terminology and style across subtitles is important for maintaining coherence throughout the movie. Inconsistencies can confuse viewers and disrupt the flow of the narrative.
- **Proofreading and Editing:** Thorough proofreading and editing are essential to catch any errors or inconsistencies before the subtitles are finalized. Quality control processes help ensure that the final product meets high standards of accuracy and professionalism.

The translation contained several errors, such as omitting parts, failing to translate them, and not conveying the same meaning and expression of the original sentence to English-speaking viewers. Therefore, to meet these high standards, the suggested translations, which were translated by a human translator, were provided to highlight the difference in quality between them. Many major streaming services and production companies have invested in professional subtitling services to ensure high standards, contributing to greater accessibility and viewer satisfaction. However, inconsistencies can still be found, particularly in user-generated or low-budget content where subtitles may be produced by non-professional translators or automated tools. Continuous efforts are necessary to maintain and enhance subtitle quality, especially as global viewership and the demand for multilingual content grow.

5.3 The application of Mona Baker's translation strategies to subtitling

The detailed application of Mona Baker's translation strategies to the subtitling of the Saudi film *Scales* demonstrates their efficacy in overcoming the inherent challenges of translating audiovisual content. By utilizing strategies such as generalization, neutralization, cultural substitution, paraphrasing, omission, and occasionally illustration, translators can ensure that the film's dialogue and narrative are accessible and engaging to a global audience while retaining the cultural and emotional depth of the original work.

Generalization allows for the simplification of specific terms without losing essential meaning, making subtitles more readable and accessible. Neutralization ensures that the emotional tone is appropriate and relatable, avoiding overly intense expressions that may not fit within the concise nature of subtitles. Cultural substitution bridges cultural gaps, making the film's references and nuances more relatable to international viewers. Paraphrasing helps to maintain clarity and conciseness, ensuring that metaphorical and complex language is effectively communicated. Omission focuses on the most critical elements of dialogue, maintaining clarity without sacrificing meaning. Finally, illustration enhances immediate comprehension through visual cues, which can be crucial in maintaining the narrative flow in fast-paced scenes.

The thoughtful application of these strategies ensures that the subtitles are not only a translation of the dialogue but also an adaptation that respects the cultural and emotional layers of the film. This approach enriches the viewing experience, making *Scales* accessible to a diverse audience while preserving its unique Saudi cultural identity. By adhering to these strategies, translators can create subtitles that are both linguistically accurate and culturally resonant, contributing to the film's global reach and impact.

In essence, Baker's strategies provide a structured and effective framework for the complex task of subtitling, highlighting the delicate balance required between fidelity to the source material and the practicalities of subtitle production. This research underscores the importance of skilled translation in the global dissemination of culturally rich and linguistically complex films like *Scales*, paving the way for greater cross-cultural understanding and appreciation.

Mona Baker's strategies for translation offered a robust framework that can be applied effectively to the field of subtitling. Subtitling presents unique challenges due to space and time constraints, requiring translators to convey the original message succinctly and clearly. Baker's strategies provided valuable guidance in navigating these challenges.

By generalizing terms, using cultural substitutions, paraphrasing, and occasionally omitting less critical elements, translators can ensure that subtitles are both concise and comprehensible. These strategies not only maintained the integrity and intent of the original content but also enhanced the viewing experience by making it accessible to a broader audience. Applying these strategies thoughtfully helped achieve effective communication despite the constraints inherent in subtitling.

When these strategies are applied, translators must exercise a high degree of cultural and linguistic sensitivity. They understood the nuances of both the source and target languages and cultures to make informed choices about how to translate specific terms or phrases. This involved not only linguistic expertise but also a deep understanding of cultural contexts and audience expectations.

Furthermore, the dynamic nature of subtitling requires translators to be adaptive and creative. They must constantly balance the demands of accuracy, clarity, and brevity, often making split-second decisions about how to best convey a message within the limited space available. This process is both an art and a science, requiring a nuanced understanding of language and a keen sense of the viewer's perspective.

5.4 Comparison with the Suggested Translations

The suggested subtitles were translated by a human translator, ensuring higher accuracy and quality while preserving the original meaning without omissions. Overall, the film's subtitles are classified as good, though some subtitles do not surpass the suggested version. It would be beneficial for the translator to focus on enhancing accuracy. The original subtitles of the film omitted some names and reduced certain expressions, which should have been clarified in the

subtitles. Conversely, the suggested subtitles were carefully crafted to avoid resembling machine translation, aiming for specificity and clarity for the viewer.

5.5 Conclusion

Finally, this study sought to assess the Saudi film scales' English subtitles using Mona Baker's translation techniques. English translations of eleven distinct sentences were gathered from the movie.

The study found that Mona Baker's strategies can be applied to film subtitles and may even help translations be of higher and better quality. Dividing these subtitles into different tables helped analyze each one accurately and in more detail while presenting each strategy with an explanation of why this translation uses this strategy and whether the proposed translation is better than the original translation.

The discussion clarified the impact of Mona Baker's strategies on subtitling the movie. If the subtitles of any film have been translated are reviewed by a professional translator, and they discovered that the subtitles are translated based on Mona Baker's strategies, the translation can be directly classified as a high-quality translation. Therefore, we can conclude that Mona Baker's strategies can be applied to film subtitles.

I would like to work further in other future research on subtitling Arabic movies into English while focusing on several key areas to enhance quality and accessibility. First, the development of advanced translation technologies, including AI and machine learning, can be explored to improve the accuracy and cultural sensitivity of subtitles. Additionally, research should investigate best practices for conveying linguistic nuances and idiomatic expressions unique to Arabic, ensuring that translations maintain the original context and emotional tone.

Another important area is the evaluation of existing subtitling standards and the identification of common pitfalls, such as the omission of names and reduction of expressions, to develop guidelines that can be universally applied. Collaboration between linguists, filmmakers, and translators is essential to create a comprehensive framework that addresses these challenges.

Lastly, audience reception studies can provide valuable insights into how viewers perceive and engage with subtitles, guiding improvements based on user experience. By addressing these areas, future research can contribute to more effective and accurate subtitling, enhancing the global reach and appreciation of Arabic cinema.

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