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**The Translation of Prosody and all that Aggro: A Case Study of
Arabic-English Subtitling**



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Abstract:

This paper explores the difficulty of translating prosodic features from Arabic into English, illustrated with two subtitled Egyptian films, *Ramadan fawqa il-Burkān* and *'Amn Dawlah* subtitled by *Arab Radio and Television* into 'Ramadan atop the Volcano' and 'State Security' respectively. The study shows that Arabic prosodic traits, such as length, rhythm, stress, pitch, intonation, and loudness in speech are difficult to retain on the screen without giving up parts of the semantic and lexical substance. This is perhaps due to the little linguistic affinity existing between English and Arabic (the former is an Indo-European language whereas the latter belongs to the Semitic language family) and also to the translation mode *per se* (i.e., subtitling) with its transference from spoken to written language, a mode which entails loss of prosodic features. The paper argues that failure to preserve prosodic features may jeopardise intercultural communication unless maximal use of semiotic webs is taken into account. The paper concludes that three strategies are employed, namely (1) avoidance, whereby the original prosodic traits are left undealt with; (2) the replacement of the original prosodic features with a lexical item in the target language; and (3) the use of punctuation marks.

Keywords: audiovisual translation; subtitling; prosody; linguistic; Arabic; English

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1 Introduction

It goes without saying that the mass media have made the globe a small village, and consequently communication expands at a mind-boggling rate. A major means of communication is Audiovisual Translation (AVT), whose advent has ushered in a major era in Translation Studies (TS). Díaz Cintas and Andermann (2009: 8) argue that AVT has more recently "evolved to the point where, as a discipline, it is now one of the most vibrant and vigorous fields within [TS]." AVT includes various means of language transfer, most prominently dubbing and subtitling. The former covers "the original voice in an audio-visual production by another voice" (Dries 1995: 9) whereas the latter refers to "transcriptions of film or TV dialogue, presented simultaneously on the screen [and] usually consist[ing] of one or two lines of an average maximum length of 35 characters" (Baker 1998: 318).

AVT as a mode of language transfer entails a myriad of problems and difficulties due to discrepancies and disparities between language pairs and cultures. Besides problems in literary translation which can be linguistic, cultural, pragmatic, etc., AVT involves various technical problems that require different skills from those in literary translation. In this vein, Kruger (2008: 82) states:

The difference between the skills required for subtitling and those required for translation, editing or interpreting, lies in the very technical aspects of subtitling. Subtitling requires all the skills that other modes require in terms of text analysis, subject expertise, language, awareness of context, quality control and so forth, but it also requires the subtitler to be able to apply these skills within very rigid constraints of time and space, while adhering to specific conventions of quantity and form. Mastering and applying these skills takes a long time.

With reference to Kruger's words, translation strategies are governed by technical constraints, which may exacerbate the translation problems, conventionally considered to be linguistic or culture-related to include more technology-related ones. For example, when a given lexical choice is opted for in the course of translation, it should (or even must) go in harmony with subtitling conventions.

In literary translation, fidelity is determined by constraints within the ambit of words or languages (Neves 2004: 135). However, AVT tilts towards the 'communicative effectiveness'

the target audience is often after. In a sense, AVT tends to be more challenging and demanding, as [Karamitroglou \(2000: 104\)](#) points out: "the number of possible [AVT] problems is endless and a list that would account for each one of them can never be finite."

2 Translation Studies on AVT

Although AVT has become a well-established discipline ([Dries 1995: 9](#)), there is a paucity of studies on translation for TV and cinema and, according to [Gambier \(2009: 24\)](#), these studies are "often limited in scope, dealing mainly with only linguistic and cultural matters, even though audiovisual is a multisemiotic blend of many different codes (images, sounds, colours, proxemics, kinesics, narrative, etc.)." To the best of researcher's knowledge, prosodic features may be included under the topics which receive no attention in TS.

Similarly, but with an even more pessimistic view, the situation seems to be awkward in the Arab World, for studies on AVT are still thin and unsatisfactory (see [Athamneh and Zitawi 1999](#); [Khuddro 2000](#); [Zitawi 2003](#) and [2008](#); [Gamal 2008](#) and [2009](#), [Thawabteh 2010](#) and [forthcoming](#)). A search in *Meta* and *Babel* (two well-known translation journals), for the word "Arabic" in the title, returns 19 publications in *Meta* and 40 in *Babel*; only one appears in the former addressing itself to subtitling (see [Thawabteh 2010](#)) and another in the latter dealing with dubbing (see [Athamneh and Zitawi 1999](#)). The very few studies on AVT do not mesh with subtitling as one of the most prevalent translation practices in most of the Arab countries, a point very much highlighted by [Díaz Cintas](#): "A clear paradox exists which emphasises the surprising imbalance between the little research on audiovisual translation and its enormous impact on society" (50).

In Egypt, until 1990, most of the AVT "was confined to subtitling, and a few dubbings of foreign films and television programs *into Arabic*" ([Gamal 2008: 1](#); emphasis in original). [Gamal](#) further argues: "subtitling was deemed the best option to protect the local film industry from competition. Subtitling also offered a much less labo[u]r-intensive, faster and cheaper alternative" ([2008: 2](#)). Dubbings into Arabic have also gained weight and momentum in the past few years especially from Spanish, Chinese, Korean and Turkish — the lengthy dubbed Turkish series *Valley of Wolves* is a case in point. Newly established

satellite channels beaming into homes across the Arab World are bulging with round-the-clock subtitling and dubbing into Arabic (e.g., Korea TV).

In what follows, and taking into consideration the fact that multidisciplinary has become a reality in AVT studies, we shall examine one of the linguistic problems with which the translator is likely to be faced, namely how to reflect the prosodic features of the original movie on screen, which, to the best of our knowledge, has received scant attention in AVT despite the crucial role these features play in the polysemiotic system of film structure.

3 Prosody

It would be useful to set forth a theoretical framework for discussion. The current paper is intended to show that prosody presents a challenge for subtitlers in the films in question although audiences may have access to the prosody, loudness, and emotional content of the original audio, but due to the fact that Arabic and English parcel linguistic realities differently, film-watchers may ignore or completely fail to process prosodic content in the original audio track.

McArther (as cited in Markus 2006: 103) defines prosody as a branch of linguistics that "goes beyond the study of phonemes to deal with such features as length, rhythm, stress, pitch, intonation, and loudness in speech". These features are of paramount importance in determining meaning. For example, length, pitch and stress are "prosodic features used to distinguish words and the meanings of sentences in different ways in different languages" (Fromkin and Rodman 1983: 51).

De Beaugrande states that prosody "can be described as the acoustic shape and flow conferred upon spoken discourse by the voice, whether actually uttered in speaking and hearing, or mentally perceived in writing and reading" (Part VI). De Beaugrande speaks of four parameters of prosody: (1) STRESS ranges between *stronger* and *weaker*; (2) PITCH ranges between *higher* and *lower*; (3) VOLUME ranges between *louder* and *softer*; and (4) PACE ranges between *slower* and *faster* (Part VI; emphasis in original). De Beaugrande (Part

VI) further argues that a parameter may be used to describe a particular manner of speaking with an eye to the speaker's condition or intention, such as:

- (1) "high" for defiance;
- (2) "low" for condolence;
- (3) "loud" for boldness;
- (4) "soft" for disappointment;
- (5) "slow" for reminiscence; and
- (6) "fast" for belligerence.

Added to that, one of the prosodic features is the marked tone which is represented in the reiteration of a vowel. Carter and McCarthy (2006) point out that such a tone may express surprise in English. Although used to indicate 'surprise' in Arabic, a marked tone may be exploited in a religious context to indicate "Islamic mysticism in which mystics go through a kind of nascent spiritual practice" (Thawabteh 2006: 44).

Subtitle-wise, the transfer from spoken to written language, in the words of Perego entails the loss of many prosodic features inherent in the spoken code, such as tone and modulation of the voice, regional accents or sociolinguistic markers (i.e., grammatical peculiarities), which are important sociolinguistic indicators. (2003: 13)

Rosa (2001: 214) says that "[s]ome problems may also arise from the effort to transfer that part of meaning also conveyed by the non-verbal component of oral communication, namely comprising features such as visible, audible gestures and prosody, among others." Taking Portuguese as a case in point, Rosa (2001: 214) highlights that "[m]ost subtitles [...] either do not present features of the oral register or reduce them to a hardly perceptible minimum." Rosa claims that features of written register prevail in most subtitles in Portuguese – they "concentrate on *linguistic signals* and overlook the importance of prosody and paralinguistic signals in the expression of meaning, usually not conveying nuances of loudness, rhythm, tempo and pitch (prosody)" (2001: 216; emphasis in original).

4 Methodology

The purpose of the study is to investigate the translation of Arabic prosodic traits into English, with reference to two Egyptian movies. Examples are given in Arabic along with the

English subtitles. For the sake of the study, 15 examples were selected for description and close analysis. To help lubricate the discussions of the examples, full context of situation was given due attention.

4.1 Significance of the Study

Due to the fact that AVT studies receive little attention in TS (see [Gambier 2009](#)), and are embryonic in the Arab World in particular, the present paper aims to lay the foundations for other studies in which Arabic becomes the object of study, and also, more importantly, to increase the Arab subtitlers' awareness of one as yet neglected area of AVT— prosody. It is also hoped that the paper will assist subtitlers to overcome problems which may arise from translating prosodic features from one language into another. Arabic and English are a case in point.

4.2 Data Used in the Study

The paper consists of a screen translation taken from the English subtitled versions of two Egyptian movies: *Ramadan fawq il-Burkān* and *'Amn Dawlah* translated by *Arab Radio and Television* into 'Ramadan atop the Volcano'¹ and 'State Security'² respectively. The reasons behind the selection of the movies are numerous. The former represents a collision of culture and character in Egypt. In search of a decent life, freedom and livelihood, the characters of the movie rebel against the deteriorating economic situation and political upheaval. For instance, the government employees' status defies description. Ramadan, the action hero, seems a little lackadaisical and grows weary of the troubles caused by working for the government. He barely scrapes by his on salary. The writing is clearly on the wall. Therefore, he makes up his mind to take action. Having in mind that the lump sum paid at retirement age is worthless, he embezzles about half a million Egyptian Pounds and hides

¹ *Ramadan fawq il-Burkān* [Ramadan atop the Volcano] (1985): Directed by Ahmad is-Sab' āwi . Cairo: Aflām il-Karawān [Carawan Films]

² *'Amn Dawla* [State Security] (1999): Directed by Nader Galal. Cairo: Šarikat Aswāt Misr lil-'Astūduhāt [Egypt Studios Company].

the money in a garden, nearby his house. Money is the be-all and end-all to him indeed. In the court room, he commits a contempt of court several times and makes it explicit that there is a *prima facie* case of embezzlement, on which the judgment should be made without further ado. Ramadan is a flamboyant and somewhat rambunctious person, indeed. The latter, however, shows moments of unbearable poignancy when Samiha, the action heroine is convicted of murdering her father-in-law. In the prison, she is egregiously prone to the aura of criminal life and kills a prisoner. Before execution, her original death sentence is commuted to a release provided that she agrees to work as an agent for Egyptian intelligence.

5 Analysis of the Data and Discussion

Thus far, the theoretical framework established requires that we examine particular examples in order to corroborate and diversify our argument. Let us indulge in a few illustrative examples to see how easy or difficult the translator's task was in pursuit of an acceptable translation, taking SL prosodic traits into consideration. In our data, examples of the pitch of a sound as a distinctive feature in determining pragmatic meaning are recurrent. When we speak we change the pitch of our voice to express anger, surprise, sadness, or defiance. In Example 1 below, the translator's propensity for functional translation may facilitate the communicative thrust of the original.

(1) *-awadū 'an 'ūdīfa 'ana mūwakilī*

'I want to add that my client...'

-'ana lā wakīltak wala šaribtak

'I didn't hire you.'

(Ramadan atop the Volcano, 1985)

In the sequence of verbal sparring, the lawyer wished to go to Ramadan's rescue. Gritting his teeth, Ramadan adeptly brushes the lawyer off by deliberately using a rhyming item, i.e., *wakīltak* (lit. 'to feed you'), with such high pitch to register reaction to what the defence has just said, viz. *mūwakilī* (lit. 'my client'). The prosodic collocations of rhyme and alliteration can reinforce the link between the *wakīltak* and *mūwakilī*. Ramadan could make mincemeat

of the defence lawyer. As can be noted, the Arabic proverb *'ana lā wakīltak wala šaribtak* (lit. 'I have provided you with neither food nor drink') sets forth in the guise of a metaphor and in the form of a rhyme to mean more or less 'I didn't hire you'. It is feasible to assume that hiring someone inevitably leads to providing them with food and drink. At the first glance, what Ramadan has said seems to be flouting of the flow of the exchange, but having indulged a bit in the pragmatics of Arabic, we keep on track communicatively. However, a loss of the original prosodic feature, namely the high pitch represented in repeating the Arabic vowel [ī] in *wakīltak* is recorded, which is meant to create an air of defiance.

- (2) *-ih... il-maṭṭbax fayn?*
 'Where is the kitchen?'
-ih ...ayah?
 'What?'
-ill-maṭṭbax fayayn?
 'The kitchen, man!'
 (State Security, 1999)

The Egyptian intelligence makes use of the fact that Soad, Farid's wife and Samiha are like identical twins. The question was how to enable Samiha to enter Farid's heavily guarded villa. The Egyptian intelligence was able to arrest Soad, and Samiha disguised herself as Soad so she could enter the villa. In the villa she enters Farid's room. In Example 2 above, the stressed tone and loudness of *ill-maṭṭbax fayayn* (lit. 'Where is the kitchen?') is marked in the SL. In a sense, Samiha acts boldly and confidently and she is in a rush to get Farid out of the villa before the oafish bodyguards react. To do so, she seeks the way through the kitchen. She yells at the top of her voice asking for the kitchen, with such stress to express anger. In the English subtitle, it is likely difficult for the target audience to grasp the anger of Samiha through merely reading what is on the screen. However, it is possible that semiotic webs can help the target viewers get the message. The addition of 'man' as a form of address in very informal social situations like the one we have in Example 2 above may also add to meaning. For more elaboration, consider Example 3 below:

- (3) *-Yā sa'āādīt il bayh law kunti 'ayiz 'aqūl 'an makan il-fūlūs kān lāzmitha il-lamah dī?*

'Sir, if I wanted to tell where the money was, I would have done so a long time ago'

(Ramadan atop the Volcano, 1985)

The honorific title *sa'āādīt* (lit. 'Your Excellency') in Example 3 above is used by Ramadan with a higher pitch to confirm allegations of embezzlement levelled at him. Such high vocal pitch is meant to express defiance on the part of Ramadan. The drawn-out vocalisation is utilised by Ramadan to make his argument more convincing. The sense of 'boldness' is lost in the translation.

In another instance, Example 4 below, Allyiah, Ramadan's fiancée, is sad that her fiancé, known for honesty, has embezzled money. She uses the interjection *ixsara* (lit. 'loss') with a low voice to express sympathy.

(4) *-yā ixsara yā Ramadan ḍaya'ti nafsak wi- ḍay'tini ma'āk*

'Too bad, you've ruined yourself and me too. '

-mafiš ḥāgah ḍā'it.

'Nobody's ruined.'

(Ramadan atop the Volcano, 1985)

The Arabic interjection *ixsara* with such a low-pitched voice shows how shy Allyiah is. The use of 'too bad' seems to have done the trick, but the traits of culture specificity are lost, i.e. the fact that low-pitched voice expresses shyness as is the case between a fiancée and a fiancé, for instance.

In Example 5 below, the change in pitch and loudness of [ḥ] is intended for a socio-cultural setting, namely at a courtroom. The Arabic item *maḥḥkamah* (lit. 'Court is dismissed') is uttered when a trial is adjourned for the purpose of deliberations. It is important that the caller³ at the court says *maḥḥkamah* (lit. 'Court is dismissed') with such a stressed consonant i.e., [ḥ] so that the audience in the courtroom hears well to respectfully stand in front of the judge and keep completely silent during the criminal proceedings.

³ A person who initiates and concludes the proceedings by saying *maḥḥkamah*. The item translates as both 'Court is in session' and 'Court is dismissed'.

- (5) *il- ħukmi ba‘ad il-mūdāwlah, rufi‘it il-galsah*
 'Ruling after deliberation. Court is adjourned.'
maħħkamah
 'Court is dismissed.'
 (Ramadan atop the Volcano, 1985)

As can be observed in Example 5 above, the corresponding English translation does not display the various connotative meanings emanating from the stressed consonant in the original.

Dialectal diversity plays a role in hindering communication between groups participating in an exchange. Here the regional dialect e.g., Egyptian, is phonetically distinct from other dialects of Arabic. Consider Example 6 below:

- (6) *‘āša il-qānūn il-firinsī*
 'Long live the French law!'
 (Ramadan atop the Volcano, 1985)

As the verdict is delivered, Ramadan is extremely happy that he will serve seven years of imprisonment with labour, and that when released, he will be a rich man. With such loudness, Ramadan utters *il-firinsī* (lit. 'French') to mean 'boldness'. In such settings 'disappointment' normally prevails. As can be shown, the verbal representations on the screen are more or less semantically equivalent to the SL utterance. Pragmatically, the subtitle in Example 6 falls short of the original, perhaps due to failure to render SL prosodic features. For the sake of amplification, consider Example 7 below whereby idiolect is observed dwelling on the identity of the speaker.

- (7) *-ma-ma‘akši ‘iršayn m‘uaktan*
 'Have you any money in advance?'
-min wayn yā ħasrah min wayn.
 'Sorry, I don't.'
-mitlakan
 'Not at all?'
-mittlakan

'Not at all?'

(Ramadan atop the Volcano, 1985)

Um Allyia, Allyia's mother and a conniving and greedy woman, views Ramadan as bold because he is ready to toss aside a government job. On the other hand, Ramadan has an antediluvian attitude to her. Fumbling for something to say, Um Allyia could only utter *mitlakan* (lit. 'not at all') instead of standard Arabic *muṭlakan* (lit. 'not at all'). The way she says it reflects her low education. Ramadan wants to inject a little fun into his relations with her. In particular he pokes fun at her shortcoming by repeating what she has already said *mittlakan*, with such a marked tone. Obviously, the prosodic features of the highlighted item in Example 7 above are lost in the English subtitle.

(8) *-as-sāmu ‘alaykum yā mugrimīn yā ‘awbāš yā zbālit il-muḡtama’*

'Hello, you low criminals! You, scum of society!'

-is-smak ayh yā w āāāh? na mūwakilī?

'What's your name, boy?'

(Ramadan atop the Volcano, 1985)

Ramadan is pushed into the prison; he greets the prison's inmates using the item *as-sāmu ‘alaykum* ('Salaam'). This low-variety language reflects the setting in which the item is used. Employing 'Hello' seems to be beyond the pragmatic import the Arabic item is used for.

Likewise, the second underlined Arabic item in Example 8 above merits close investigation. A fellow inmate bawls *yā wāāāh* (O' Boy!) with such a drawn-out voice to express the status of a scumbag inside the prison, the kind of language used by criminals. In addition, the way the item is used reflects power relations; that is to say, the fellow inmate is a master criminal, at whom every inmate looks obediently. To this end, when Ramadan and the fellow inmate squabble about leadership of the room, the latter orders others to 'bite' Ramadan as shown in Example 9 below.

(9) *'uddūūūh!*

'Bite him.'

(Ramadan atop the Volcano, 1985)

The fellow was badly bitten by Ramadan. Therefore, at the top of his voice, the fellow produces the marked tone of voice represented in the reiteration of the Arabic consonant [d] and vowel [ū]. With this in mind, the English subtitle seems to be questionable at the pragmatic level though it is semantically correct.

In the same context, loudness, pitch, stress and rising intonation are among the features of the prosody of the SL as shown in Example 10 below:

(10) *faḍ ištibāāāāāk, faḍ ištibāāāāāk... hudnih*

'Stop the attack. Call a truce.'

(Ramadan atop the Volcano, 1985)

The prison's inmates all had to physically wrestle the fellow from Ramadan's arms, and only towards the end does Ramadan raise the white flag in surrender uttering *faḍ ištibāāāāāk* ('stop the attack'), reiterating the vowel [ā] because he seems to be in terrible and unbearable pain. For more illustration consider Example 11 below:

(11) *'intī ī tam 'i'dāmik imbāriḥ 'i ṣ-ṣubḥ*

'You...You were hanged yesterday morning.'

(State Security, 1999)

In Example 11 above, the marked tone of voice represented in the reiteration of the Arabic vowel [ī] aims at reminiscence. That is, the pause is inserted by the text producer to remember Samiha's course of life with an eye to organise his thoughts so that he may be more convincing in his attempt to persuade her to work with the Egyptian intelligence. It is clear that the slow pace functions as a discourse clue.

The soft volume of the voice in Example 12 below is marked in the original. Samiha has led a miserable life. Her death penalty is commuted into a release. She sniffs and looks woebegone, with such disappointment setting in. As can be observed, *yāāāāh* ('fucking') expresses monumental disappointment whereas the English subtitle does not reflect such emotion.

(12) *ih...yāāāh li 'awil marah min snīn ašwif id-dunyyah*

'For the first time in years I go out.'

(State Security, 1999)

In Example 13 below, the fast pace in *kul ħāāāqa* (lit. 'everything') goes in harmony with the film action. Samiha beats Farid's hand with a fork. He staggers through the room, screaming in agony and then uttering the marked tone in *ħāāāqa*. Such a high-pitched voice, with a fast pace is intended to mark extreme pain. The English subtitle lacks such prosodic features. Nevertheless, the non-verbal channel may play a crucial role to facilitate communication to target audiences.

(13) *ha... ha... ha'milik kul ħāāāqa wi-l-intī 'ayzāh*

'I'll do whatever you say!'

(State Security, 1999)

Some lexical items may have some prosodic features, e.g., religion-loaded, idiolectal characteristics, etc. Example 14 below illustrates the point.

(14) *-bismillah*

'Have a bite.'

-'išit allā yxalīk, 'ultili ismak ayah?

'No, What's your name?'

(Ramadan atop the Volcano, 1985)

In Example 14, the imperative Arabic blending *bismillah* (lit. 'In the name of Allah') has drifted away from its semantic import by acquiring new illocutions: an offer and invitation, meaning 'Eat up!', which is aptly rendered in the subtitle. The Arabic item has prosodic traits of Egyptian dialect which are all sacrificed for the sake of communicative thrust. In a sense, the subtitler opted for a functional strategy whereby the pragmatic force is rendered in English.

Finally, in Example 15, Samiha uses formal honorific language towards a guest— *yā 'ustāā* (lit. 'teacher'). With a rise in vocal pitch, she wants to prevent the guest from entering her flat in Paris where the Egyptian police are hiding. As can be noted, the repeated vowel [ā] reflects Samiha's insistence on not allowing the guest to get in. The English subtitle sounds

perfect with the use of the interjection ‘Hey’ since "in informal situations, you say or shout ‘hey’ to attract someone’s attention, or to show surprise, interest, or annoyance" (Collins Cobuild, 2002).

(15) *Yā ‘ustāḏ ‘inta yā ‘ustāāḏ*

'Mister! Hey mister!'

(State Security, 1999)

6 Translation Strategies

It goes without saying that, when translating an utterance, different strategies come to the fore. The translator should be able to separate the wheat from the chaff. Scott-Tennent et al. define translation strategies as "the steps, selected from a consciously known range of potential procedures, taken to solve a translation problem which has been consciously detected and resulting in a consciously applied solution" (2000: 108). In terms of the strategies employed in translating prosodic features, we can speak of three main strategies, the foremost of which is avoidance whereby prosodic traits are not reflected accurately in the target culture. Example 1 is a case in point. This is likely due to the linguistic gap between Arabic and English. Arguably, even languages with a close linguistic and cultural affinity can experience some problems, to varying degrees. The second strategy is replacement of SL prosodic features with lexical items, e.g., an interjection as Examples 2 and 5 show. The third strategy to reflect prosody is the use of punctuation, which "can be a means to convey interpersonal dynamics [...] Hesitation or insecurity can be visualised by inserting an ellipsis (...) or loudness with an exclamation mark (!)" (Schwarz 2002). Examples 2, 6 and 8 illustrate the point.

7 Concluding Remark

In our analysis, it has been noted that prosodic features are crucial in determining meaning in languages, and when it comes to translation, rendering these features should be given precedence over other cultural and linguistic features. The analysis shows that rendering prosody seems to be difficult as it is language-specific, a point with which Perego (2003)

agrees. Since intercultural communication is said to be the ultimate goal of translation, it is true that some elements in a language may not be translated because meaning dwells more on what is implied rather than what is actually said — pragmatic import. The paper also reveals that the non-verbal visual channel, e.g., picture composition and flow may be helpful to the target audience to recognise prosodic features of the original dialogue. Three major strategies are employed, namely avoidance, replacement and use of punctuation.

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