

Representation and subtitling of linguistic varieties in Egyptian films

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Declaration

The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

In film, the communicative meanings associated with linguistic varieties in dialogue fulfil different diegetic functions, such as character portrayal. Consequently, the subtitling of linguistic varieties has received considerable critical attention with regard to audiovisual translation in different language pairs. However, existing studies on this topic have focused solely on the verbal mode, at the expense of non-verbal modes. Few discussions consider the impact of these strategies on diegetic functions constructed by the linguistic varieties within the context of intermodal relations established between different modes in the film. In addition, few studies have focused on the subtitling of linguistic varieties in Egyptian films into English.

Therefore, this study aims to investigate the linguistic varieties used in Egyptian comedies and their English subtitles by compiling a corpus. It will also develop a new multimodal analytical framework to account for all the modes that contribute to the construction of meaning in the films. It will then combine this multimodal theoretical framework with a corpus approach. The results of the analysis of the source texts show that there are four categories of linguistic varieties: the 'standard social', 'standard social-specific', 'non-standard regional' and 'sub-standard social' varieties. The findings also reveal that the preservation strategy of centralisation is the most common strategy used in the English subtitling.

The findings of the analysis also show that the most regular intermodal relations identified in the source texts (STs) are intermodal relations of 'confirmation' and, to a lesser extent, intermodal relations of 'contradiction'. The use of the 'standard' variety in the target texts (TTs) establishes more intermodal relations of 'contradiction' in comparison to the STs. The use of the 'non-standard colloquial' variety modifies the STs' intermodal relations of 'confirmation' while the use of the 'sub-standard social' variety preserves the STs' intermodal relations of 'confirmation'.

The new and innovative analytical framework proposed in this study provides a valuable tool to combine a multimodal theoretical framework with corpus analysis for the multimodal study of subtitling in general and the subtitling of linguistic varieties in audiovisual products in particular.

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Abbreviations

AV	Audiovisual
AVT	Audiovisual translation
ST	Source text
TT	Target text
EN	English
AR	Arabic
DTS	Descriptive translation studies
SFL	Systemic functional linguistics
CA	Classical Arabic
MSA	Modern Standard Arabic
SA	Standard Arabic
QA	Colloquial Arabic
DVD	Digital Versatile Disc
ECR	Extra-linguistic cultural reference

Scheme of transliteration

The Arabic transliteration system used throughout this thesis is the Deutsches Institut für Normung (DIN) system, which is presented in the following tables showing the Arabic letters and their equivalents in the DIN system. Some Arabic letters have different pronunciation in the Cairene Arabic included in this study; these are also presented in the tables below and are indicated as dialectal. In reference to individual sounds, the International Phonetic Alphabet system is used.

Consonants

Transliteration symbols	Arabic letters
ʾ	ا
b	ب
t	ت
t̤	ث
s, t (dialectal)	ث
ǧ	ج
g (dialectal)	ج
ħ	ح
ħ	خ
d	د
d̤	ذ
z, d (dialectal)	ذ
r	ر
z	ز
s	س
š	ش
š̤	ص
ḍ	ض
ṭ	ط
ẓ	ظ

‘	ع
ġ	غ
f	ف
q	ق
’ (dialectal)	ق
k	ك
tʃ (dialectal)	ك
l	ل
m	م
n	ن
h	ه
w	و
y	ي

Vowels

Short	Arabic short vowels
a	اَ
i	اِ
e (dialectal)	اِ
u	اُ
o (dialectal)	اُ
Long	Arabic long vowels
ā	اَ
ī	اِ
ē (dialectal)	اِ
ū	اُ
ō (dialectal)	اُ

Chapter 1 : Introduction

1.1 Statement of the problem

Research in audiovisual translation (AVT) has focused on linguistic varieties in film in many language pairs from a wide range of perspectives. In particular, there has been a focus on how varieties can be a tool to fulfil specific diegetic functions in relation to characterisation, such as the establishment of a characters' social and educational background and their interpersonal relationship with other characters. The challenge does not lie so much in the translation of the linguistic varieties themselves, but rather in the difficulty in finding linguistic varieties in the target culture that have equivalent communicative meaning to the meaning associated with the varieties used in a certain text and in the context of the source culture.

Linguistic varieties are always embedded in the source text with a certain communicative meaning associated with them as a result of different extra-linguistic factors which influence the attitudes of people towards the varieties and establish a hierarchical structure ranging from high to low prestige. The association of a certain variety with a specific communicative meaning in the source culture does not necessarily have an automatic equivalent in the target culture, which is organised and structured in a completely different way (e.g. Arabic and English). This leads authors such as Lane-Mercier (1997, p.48) to identify the translation of linguistic varieties as a moment of 'double tension' or 'violence', consisting of the inherent communicative, pragmatic and semiotic difficulties that result from the close relationship between linguistic forms and the sociocultural structure in the source products, opened by the translator's presence in the target products:

[...] [T]he translation of literary sociolects would indeed appear to be paradigmatic of the manner in which the translator supplements, deletes, transforms, subverts, parodies source text meaning by way of specific translation strategies, confirming not only the violence of the translation process, [...] but also the translator's inevitable presence within the translated text. (Lane-Mercier, 1997, p.48)

This study must take into account, given that the producers and screenwriters of film will make use of the communicative meaning associated with linguistic

varieties to fulfil different diegetic functions in the medium of film. However, The producers/screenwriters have no intention to realistically recreate the linguistic varieties (Kozloff, 2000). Instead, the producers/screenwriters use stereotypical features, which have been developed in the literary and filmic traditions, in order to ensure that readers can easily recognise and interpret their intended function in the AV product. In this sense, Page (1988, p.59) argues that the use of linguistic varieties in the fictional world is “dependent on the demands of fictional situation rather than on the probable behaviour of an actual speaker”.

Many researchers have identified the translation strategies and techniques used in the subtitling of scenes with characters speaking in different linguistic varieties. Some have focused on the relations between the oral and written discourse (Ellender, 2015; Ramos Pinto, 2009, 2017; Rosa, 1994, 2015), while other researchers have studied the possible effect of the technical, textual and sociocultural contextual factors behind the strategies employed to translate the different linguistic varieties (Díaz-Cintas and Remael, 2014; Georgakopoulou, 2009; Luyken and Herbst, 1991). In recent years, there has been increasing interest in conducting reception studies to evaluate the impact on viewers of the strategies employed to translate linguistic varieties (Chiaro, 2007, 2008; Ramos Pinto, 2009, 2016, 2017).

Despite all that has been achieved, a gap has been left by previous studies. These studies have focused solely on the verbal mode. However, films are multimodal products and the verbal mode is not the only one that contributes in the construction of meaning. In fact, the meaning associated with elements in the verbal mode is constructed through the intermodal relations established between visual and verbal elements (Kress and van Leeuwen, 2006; Perego et al., 2010; Remael, 2001; Taylor, 2003, 2009). As a result, there is an absence of work on the intermodal. This gap is probably a result of a) the background of most researchers of literary translation and b) the lack of an analytical framework capable of accounting for the multimodal nature of the AV products. Following Gambier and Ramos Pinto (2016), this study contends that this is limiting and potentially leads to analytical errors given that such research does not account for all the modes that interact with each other to fulfil different diegetic functions in AV products.

Building on the multimodal analytical framework proposed by Ramos Pinto (2017), this study makes an original contribution to this literature by proposing a multimodal framework capable of combining a multimodal analysis with a corpus approach. This allows the identification of the general patterns of subtitling behaviour in a larger set of AV products without overlooking the intermodal relations participating in the linguistic varieties' diegetic functions.

A major challenge facing the corpus-based approach lies in the fact that the majority of corpus tools and methods were imported from corpus linguistics which have tended to focus on the textual analysis. Scholars such as Ledema (2003), Jimenez Hurtado and Soler Gallego (2013), and Ramos Pinto (2017) aimed to compile multimodal corpora in AVT. This study aims to contribute to this growing area of research by combining the new and innovative multimodal analytical framework with the corpus-based approach for the study of the subtitling of linguistic varieties in AV products.

1.2 Motivation of the study

Taylor (2003, p.194) argues that "the potential meaning of a film far transcends the spoken dialogue and that any translation of film material should pay heed to the other semiotic modalities interacting with the verbal". Little attention has been paid to a) the intermodal relations established between the different modes of the film, and b) the impact of the subtitling strategies on these intermodal relations and the diegetic functions they serve. This oversight could be explained by the fact that most studies in the field of subtitling linguistic varieties in films have only focused on the written mode because of the lack of an analytical framework capable of accounting for the multimodal nature of AV products. Another reason is the fact that the compilation of large multimodal corpora is difficult in the absence of corpus tools.

Therefore, this study aims to combine a multimodal analysis of subtitling with corpus analysis. This has been achieved by compiling a corpus for the multimodal study of English subtitling in AV products, which is traditionally based on a case-study approach. This study also goes a step further by developing a new analytical framework capable of combining a corpus approach with multimodal analysis to investigate: a) the communicative meaning associated with linguistic varieties in both the STs and the TTs, b) the

subtitling strategies used, and c) the intermodal relations established between the modes and elements in both the STs and the TTs. This investigation enables the identification of the different diegetic functions of the linguistic varieties in the context of the intermodal relations established between the modes in a large set of AV products. It also helps to identify the impact of the strategies employed on preserving, modifying or cancelling the intermodal relations established and, consequently, the diegetic functions they serve.

Due to the dominance of American films in the Arab world, several studies have focused on addressing the issue of subtitling of linguistic varieties or cultural references of foreign films into Arabic (AR), leaving the opposite (translation into non-Arabic languages) direction strikingly understudied (Alkadi, 2010; Altahri, 2013). This research will, however, focus on the Arabic–English (AR–EN) direction. Another motivation behind this choice stems from an increased interest in subtitled cinema in the Arab world (Gamal, 2007, 2013). The Egyptian film industry, in particular, deserves more attention because it is considered the major entertainment industry in Arabic media, feeding several Arabic channels (Shafik, 2007). The increased numbers of Egyptian films and series shown in the Arab world have made spoken Egyptian dialect an understandable and appreciated variety of Arabic in different populations throughout of other Arabic-speaking countries.

Egyptian films target not just the Arab world audience but also a larger foreign audience via the Digital Versatile Disc (DVD) industry that emerged in 2002 (Gamal, 2008) and now via the Internet. The past decades have seen a rapid development of the DVD industry, producing a number of Egyptian films in DVD format with English subtitling. The issue of the subtitling of classic Egyptian films into English and the challenges this specialist field poses to subtitlers has received considerable critical attention (Gamal, 2013, p.133). However, there has been little discussion about the subtitling strategies employed to translate linguistic varieties in Egyptian comedies. This study aims to use the descriptive approach as a base to address this issue by identifying patterns of behaviour regarding the linguistic varieties, the communicative meanings correlated with them, and the linguistic features used to recreate them in Egyptian comedies. The choice of Egyptian comedies is motivated by the fact that Egyptian comedies are very common genre in other Arabic-speaking countries as well as

the exaggerated and stylised dialogue and *mise-en-scène* in Egyptian comedies are an ideal place to study linguistic varieties.

1.3 Objectives of the study

As noted above, the aim of the research is to identify the subtitling strategies used to translate linguistic varieties in Egyptian films. Given the multimodal nature of the source product and the lack of a multimodal methodology that could support a descriptive study of this kind based on a large corpus, it becomes important to develop a new and innovative analytical framework and to combine it with corpus analysis in order to examine the subtitling strategy in a multimodal context. Accordingly, this study sets out to achieve the following objectives:

- To propose an analytical framework that accounts for all levels of meaning in AV products.
- To compile a corpus-based on transcriptions of dialogue Egyptian comedies and their English subtitles.
- To identify patterns in the use of linguistic varieties in Egyptian comedies and their English subtitling.
- To identify patterns in the use of specific features used to recreate linguistic varieties in both the source STs and TTs.
- To identify the intermodal relations established between the elements in the spoken and *mise-en-scène* modes in the STs and, consequently, the communicative meanings and diegetic functions they fulfil.
- To investigate the impact of subtitling strategies on preserving, modifying or cancelling the intermodal relationships established and the diegetic functions they serve in the ST.

1.4 Significance of the study

There are several important areas where this study makes an original contribution to the topic of subtitling linguistic varieties in general and in Egyptian comedies in particular. The importance of the present study emerges from the fact that elements and modes, such as the *mise-en-scène*, have been neglected by researchers in AVT. Despite the fact that it has been

acknowledged that the verbal mode cannot function independently from other modes, researchers often focus the analysis solely on the spoken and subtitles modes. This study builds a new and innovative framework, capable of addressing the multimodal nature of construction of meaning in a subtitled film in a large corpus. The framework proposed in this study defines two typologies: a) a typology to classify the linguistic varieties and their features, and b) a typology to classify the type of intermodal relations established between elements and modes at play in both the STs and TTs. The classification of all units according to these typologies allows the identification of patterns of linguistic varieties used in the STs as well as patterns of strategies employed in the TTs.

The typologies proposed in this study make a major contribution to research on AVT in general by providing a tool to combine a multimodal analytical framework that is capable of accounting for the different modes and the multimodal relationships established between them which are involved in the meaning-making process, with a large multimodal corpus. In this sense, they are beneficial to both AVT researchers and subtitlers. They help AVT researchers to investigate the impact of subtitling strategies on the intermodal relations and the communicative meaning and diegetic functions they serve. The typologies also allow subtitlers to understand how the communicative meanings and diegetic functions are constructed in the STs. Understanding the construction of meaning allows subtitlers to find the appropriate strategies a) to preserve the linguistic varieties when possible and b) to compensate for the loss of meanings in particular situations in which the meanings expressed by the image mode are not sufficient for the target viewers to interpret the diegetic functions or when it is difficult to find linguistic varieties that have similar equivalent communicative meaning to the one identified in the STs.

A considerable number of studies have been published on the use of linguistic varieties in literary texts (Dimitrova, 2002, 1997; Ettobi, 2015). However, few studies have focused on films and even fewer on the representation and subtitling of linguistic varieties in Egyptian comedies. For the purpose of this study, a corpus of transcribed film dialogue in Egyptian comedies and their English subtitles has been compiled. This corpus will be useful to other AV

translation scholars who are focused on topics other than subtitling linguistic varieties.

1.5 Research questions

In order to address these study objectives, the following research questions have been formulated:

1. Which linguistic varieties are used, and which linguistic features are employed to recreate them in Egyptian comedies?
2. Which linguistic varieties are used, and which linguistic features are employed to translate the linguistic varieties in the English subtitles?
3. What subtitling strategies are employed, and what general patterns can be identified in the English subtitles?
4. What are intermodal relations established between the elements in the spoken mode and the *mise-en-scène* mode, and what diegetic functions do they serve in Egyptian comedies?
5. What impact do the subtitling strategies have on preserving, modifying or cancelling the intermodal relations, and the diegetic functions they serve in the Egyptian comedies?

The **first** and **second questions** are answered through a quantitative analysis of the frequency data collected through the classification of all units according to the typologies proposed in this study.

The **third question** is answered through a comparative analysis of the frequency data of linguistic varieties identified in the textual analysis of both the STs and the TTs. The examination of patterns will lead us to examine whether the data collected confirms or deviates from patterns identified by previous studies in other literary and filmic traditions in relation to characterisation (such as whether a character is a major or minor) or the distribution of linguistic varieties.

The **fourth question** is answered by collecting frequency data on the type of intermodal relations established between the spoken and *mise-en-scène* modes in the STs. It is also answered by conducting a qualitative analysis to identify

the communicative meanings and diegetic functions the intermodal relations fulfil in the STs.

The **fifth question** is answered through a statistical analysis of the type of intermodal relations established between the spoken, the *mise-en-scène* and the subtitles modes in the TTs. It is also addressed by a qualitative analysis of the diegetic level. This analysis enables an examination the impact of specific subtitling strategies on preserving, modifying or cancelling the intermodal relations and, consequently, the functions they fulfil.

1.6 Thesis structure

This thesis consists of six chapters. **Chapter 1** has presented the statement of the problem, and outlined the motivation, objectives, significance and structure of the thesis.

Chapter 2 describes the nature of the AV product and the different terminology used to refer to the translation of this type of product. In addition, it also provides a brief overview of subtitling, which is widely considered to be one of the main modes of AVT. It also discusses the challenges posed by the specific nature of research on AVT. Moreover, it identifies the possible approaches employed to tackle these challenges.

Chapter 3 investigates attitudes and meaning associated with different linguistic varieties based on the context of use and language users in the Arab world. In addition, it discusses the recreation of linguistic varieties in the fictional world in both Western and Egyptian literatures, and cinema. The chapter also outlines the subtitling strategies used to translate these varieties. Moreover, it proposes the analytical framework used in this study to analyse the textual and diegetic levels.

Chapter 4 explains the steps used to collect data on the films included in the corpus under analysis and provides a summary of the plots. It also highlights the reasons behind the choice of certain scenes and characters. Moreover, it discusses the schemes and criteria used to classify the units. Finally, it explains the method employed in the analysis.

Chapter 5 provides a detailed analysis and discussion of this study's results and findings. It consists of two levels of analysis: textual and diegetic. The

analysis of the textual level identifies linguistic varieties and their features in both the STs and the TTs, as well as the primary diegetic functions associated with the use of these varieties. It cross-references the data against certain factors identified by previous studies as textual mediating factors, namely the difference between major and minor characters, and the distribution of the use of the varieties in a particular section of the films. In addition, the chapter provides a comparison of the results on the data in the STs and in the TTs. This enables the identification of the subtitling strategies employed in the TTs and their impact on the primary diegetic functions established in the STs. The comparison also investigates the extent to which the same pattern in the use of linguistic varieties is maintained across the TTs and the STs.

The analysis of the diegetic level in **Chapter 5** identifies the intermodal relations established between the modes that contribute to the construction of the linguistic variety's communicative meaning. In addition, it contains a discussion of the impact of subtitling strategies on the intermodal relations and the diegetic functions they are assumed to fulfil in the STs.

Chapter 6 presents a summary of the previous chapters, the study findings, and addressing the research questions. It highlights the contributions of this study to the field of AVT. Finally, it evaluates the limitations of the research and makes recommendations for further research.

Chapter 2 : Literature review

2.1 Introduction

The aim of this chapter is to review the literature on the different theoretical proposals and models used to analyse AV products. It is divided into two main sections. The first section begins by describing the nature of the AV products. Then, it moves on to discuss how technological developments and the growing amount of AVT practice and research are reflected in the terminology used to refer to the translation of AV products. This chapter also provides a brief overview of subtitling, which is widely held to be one of the main modes of AVT. It then goes on to discuss the challenges posed by the specific nature of research on AVT and presents an overview of the research on AVT. The second section identifies the approaches employed to tackle these challenges. This section helps to reveal the need to develop an analytical framework that is capable of a) accounting for the different modes and the multimodal relationships established between them in the meaning-making process, and b) dealing with large multimodal corpora.

2.2 Audiovisual products

2.2.1 The nature of the audiovisual products

AV products, such as films, contain different semiotic modes which interact with each other to produce a meaningful text. It has been illustrated that an AV product has two types of channel (acoustic and visual) and two different types of signs (verbal and non-verbal) (Chaume, 2004a; Delabastita, 1989; Pérez-González, 2014b). Four basic elements of an AV product result from the combination of these different channels and signs: acoustic verbal (dialogue), acoustic non-verbal (all other sounds), visual non-verbal (all other visual) and the visual verbal elements (subtitles) (Sokoli, 2009). This combination is not stable and runs along parallel lines, but it is more complex than just a combination of spoken and subtitles modes. This means that different elements and modes interact in various ways with each other to establish different types

of intermodal relations to serve different communicative meanings and diegetic functions in AV products.

Consequently, researchers in AV studies initially identified different types of intermodal relations between different elements and modes. For example, Zabalbeascoa (2008, pp.29-30) distinguishes between intermodal relations of 'complementarity', 'redundancy', 'contradiction', 'incoherence', 'separability' and 'aesthetic quality'. Relations of 'complementarity' can be identified when the various elements rely on each other to serve their potential meanings and functions (Zabalbeascoa, 2008, p.29). Relations of 'redundancy' can be identified when the elements in the different or the same mode(s) refer to the same meaning (Zabalbeascoa, 2008, p.30). Such relations might be used to ensure that the audience do not miss the intended communicative meaning and functions. In relations of 'contradiction', there is a surprising or unexpected combination between AV product elements and modes to create a comedic and satirical effect (Zabalbeascoa, 2008, p.30). Relations of 'incoherence' occur when it is difficult to combine elements meaningfully. Relations of 'separability' can be found when elements in different modes can stand independently from the AV product (Zabalbeascoa, 2008, p.30). These relations help to show the degree of dependency between AV elements and modes. In relations of 'aesthetic quality', certain elements combine with other elements to produce a beautiful product.

Gambier (2013) proposes almost the same types of intermodal relations in slightly different terms. For example, he uses the term 'autonomy' to refer to relations of 'separability'. Gambier (2013, p.48) adds three more intermodal relations: 'distance', 'criticism' and 'help'. Relations of 'distance' are used to create a comic moment or a sign of complicity (Gambier, 2013, p.48). The intermodal relations of 'criticism' fulfil the function of introducing a criticism of a social or cultural issue (Gambier, 2013, p.48). The intermodal relations of 'help' can be identified when one mode is used to give more information about another mode (Gambier, 2013, p.48). From the perspective of translation, it is important to understand and be aware of these types of intermodal relations established between the elements and modes of the AV product. Understanding these intermodal relations allows translators to choose the most suitable

translation strategies for particular situations. It also helps AVT researchers to identify the general patterns of intermodal relations and the impact of translation strategies on them. It is therefore crucial to develop an analytical framework capable of analysing the visual and verbal modes (as well as the intermodal relations established between them) contributing to the construction of meaning in AV products.

2.2.2 Audiovisual translation

AVT has been approached in different ways. These are reflected in the various terminologies used to discuss AVT and reflect the need for further research and new methodologies to understand the nature of AV products (Gambier, 2013). The term 'constrained translation' is one of the terms proposed by Tittford (1982) and further discussed by Mayoral et al. (1988). This term tends to be used to refer to the subtitling of texts in association with other non-verbal elements such as images, music, oral sources, etc. It highlights the fact that AVT has limitations because of its need for synchronisation.

Zabalbeascoa (2008) criticises this term for its rather negative connotation. It seems that a translation method for a text associated with non-verbal elements cannot be considered translation since translation must deal exclusively with verbal elements. However, the case of silent film translation does not include verbal elements and yet it is still considered to be AVT (Sokoli, 2000). Zabalbeascoa (2008) thus argues that there is a need to accept and consider other modes of translation and understand the kinds of intermodal relations established between the verbal and non-verbal modes as running in parallel lines, or combined in a complex way within a text.

The term 'film translation' is another term used in this context to cover translation methods originally developed to translate films (Delabastita, 1989; Fawcett, 2014). This term, however, associates translation with film and excludes other types of AV product such as television, animation, video games, documentaries etc. It has since been replaced by 'screen translation' (Gambier, 2003; Gottlieb, 2004; O'connell, 2007; Zabalbeascoa, 1997). This term is used to refer to all products distributed via screen but crucially does not include translation of live performances such as opera and theatre. The term

'multimedia translation' is also used by Gambier and Gottlieb (2001) to "refer explicitly to the multitude of media and channels now used in global and local communication for different purposes (information, entertainment, education, advertising, etc.)" (Gambier, 2003, p.172) However, the term blurs the "differences between media in the strict sense (TV, cinema, computer) and verbal and visual codes" (Gambier, 2003, p.172).

In the mid to late 1990s, the term 'audiovisual translation' was introduced in the literature. There appears to be some agreement among scholars working in this field that any pre-recorded and live translation of any electronic communication involving sound and images can be referred to as 'audiovisual translation' (Karamitroglou, 2000; Pym, 2011). The dominance of this term clearly appears in its use as a title of standard reference works such as *The Routledge Handbook of Audiovisual Translation* (Pérez-González, 2018) and in established academic works such as *Audiovisual Translation: Subtitling* (Díaz-Cintas and Remael, 2007) and *Audiovisual Translation: Dubbing* (Chaume, 2012).

2.2.3 Subtitling as a mode of audiovisual translation

Subtitling is one of the dominant modes of AVT. It has been classified into two main groups: intralingual and interlingual subtitling (Gambier, 2013). Both involve moving from the spoken mode of characters' spoken to the written mode of subtitles; the characteristics of verbal signs need to be reduced to meet the technical conditions of the subtitles and provide enough reading time for viewers (De Linde and Kay, 1999). Intralingual subtitling occurs within the same language and is useful for the teaching and learning of foreign languages and for the deaf and hard of hearing to have access to AV text (Caimi, 2002; Danan, 1992, 2004; Díaz-Cintas, 2008; Neves, 2005). Interlingual subtitling operates within two different languages. It consists of presenting one or two written lines at the bottom part of the screen, and takes into account other elements in the original text including the dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like), or on the soundtrack (songs, voices off screen) (Díaz-Cintas and Remael, 2014). This definition is the most widely accepted definition of subtitling and it will be discussed later in the present study.

Gottlieb (2004) proposes a wider definition that includes both interlingual as well as intralingual subtitling. According to Gottlieb (2004, p.15), subtitling can be defined within the semiotic landscape as:

- A) Prepared communication
- B) Using written language
- C) Acting as an additive and synchronous semiotic channel
- D) And as part of a transient and polysemiotic text.

Pedersen (2011) highlights that the definition offered by Gottlieb is a broad definition that includes both interlingual as well as intralingual subtitling. The definition highlights the fact that subtitling is an extra sign added to the narrative and is an essential sign for the reader/viewers to understand the narrative function. This characteristic motivates the methodology presented in this study.

Subtitles as a post-production activity appear to be synchronised with the screen characters' utterances (Luyken and Herbst, 1991). There are two types of subtitles: open and close subtitles. Open subtitles appear simultaneously with the image and do not allow the audience to remove or turn them off as to their presence on screen. Closed subtitles are available as a choice for the audience to activate them on DVD (Ivarsson and Carroll, 1998). The advent of DVDs as an audio/video storage medium has brought great advantages for viewers and for subtitling. This study will focus on DVDs because they are distributed worldwide. Moreover, DVDs have useful features that can be used by subtitlers to give extra details regarding the production context, such as the linguistic varieties used by the characters.

2.2.4 DVD subtitling

The digital technology of DVD was released to the market in 1996. The advent of DVD had an impact on AVT and, particularly, subtitling. Its greater memory capacity allows for the storage of multilingual subtitling versions (Georgakopoulou, 2009). As a result, the DVD player quickly became the most commercially significant subtitling medium – it supports up to thirty-two different subtitle streams and eight digital audio tracks for multiple dubbed versions of a film. In addition to providing space for more data, the DVD brought with it a very

high picture and sound quality that made it a favourable subtitle medium for viewers (Taylor et al., 2001).

Another advantage of the arrival of the DVD is that its features improved the level of interactivity. In the early days of subtitling, subtitles were projected onto the image and were always visible. With the emergence of DVDs, viewers were able to control the appearance of subtitles on screen (Zabalbeascoa, 2008). They were also given the option to view extra materials such as the director's commentary, interviews with the stars of the film, the film's trailer and more details on the film's cultural and production context. For example, the presence of Egyptian films in DVD format with English and French subtitling gave Egyptian films the rare opportunity to be available and accessible abroad. Thus, it is important to examine the challenges faced by subtitlers to translate the varieties used in these films. It is also essential to provide them with a tool that can help them to choose appropriate strategies that allow the target viewers to experience the Egyptian culture.

2.2.5 Challenges in audiovisual translation research and the translation of linguistic varieties

The challenge of subtitling linguistic variation in film dialogue has been subject to considerable debate. The debate, however, has focused on the technical, textual and sociocultural contextual factors behind the strategies employed to translate the linguistic varieties in AV products (Ramos Pinto, 2017). Little attention has been paid to the intermodal relations established between the verbal and the image modes and the different diegetic functions they serve in film. Researchers in AVT often begin their analysis by claiming that film-makers use a number of signifying modes to produce meaning, but they often focus this analysis solely on the relations established between the elements in the spoken and subtitles modes (Gambier, 2013). A possible explanation for this might be the literary background of most scholars. Another possible explanation is the lack of an analytical framework capable of accounting for the different modes at play in the translated AV product and the multimodal relationships established between them (Gambier and Ramos Pinto, 2016).

Another challenge is the compilation and (automatic) analysis of large multimodal corpora. The challenge arises as a result of the move from a case-study approach to build larger corpora in order to identify regularities in a larger set of AV products (Ramos Pinto and Mubarak, forthcoming). An associated challenge is the fact that the majority of corpus-based translation research draws on corpus linguistic tools and methods. There have been attempts to create multimodal corpora for translator training activities such as the *Forlinox multimedia corpus* of screen translations (Valentini, 2006; Heiss and Soffritti, 2008) or to test lexical simplification using indices of lexical density and variety such as *The European Parliamentary Interpreting Corpus (EPIC)* (Monti et al., 2005; Russo et al., 2006). Zanettin (2014), however, argues that as a result of the technical constraints brought by the tools available and of the complex nature of multimodal products, quantitative corpus data is not a sufficient approach because the corpus usually only allows the production of frequency data for the verbal mode. A qualitative approach is, thus, necessary to identify a) the different diegetic functions that are constructed through the intermodal relations established between the different modes and elements in the AV product, and b) the impact of the translation strategies on preserving, modifying or cancelling these functions.

The present study is an attempt to address the above issues associated with the study of the subtitling of linguistic varieties and to discuss the added practical challenges associated with this topic. One of these challenges is the already mentioned semiotic switch from the spoken to written mode (Díaz-Cintas and Remael, 2014; Georgakopoulou, 2009), given that colloquial features of the source dialogue (such as slips of the tongue, pauses, false starts, unfinished sentences, ungrammatical constructions, hesitations, etc.) are difficult to render in writing. The task becomes even more complex when a particular dialect or accent is used to depict the characters' geographical location and social group. An attempt to reproduce all colloquial features or use grapho-phonetic features to reproduce regional or social dialects in the subtitles, for example, would influence the rates of acceptability (grammar, style, terminology), legibility (position, subtitle rates) and readability (reading speed rates, shot changes) (Gambier, 2003).

Díaz-Cintas and Remael (2014) argue that certain linguistic varieties may need to be rendered in the subtitles, since these features contribute to promoting the plot and developing the characters' profile. This draws attention to another challenge in AVT study concerning the use of linguistic varieties in AV products. Linguistic varieties are purposely used in AV products such as films and TV series to convey essential traits and features about a character's social group and geographical background as well as their interpersonal relations with other characters and the author's point of view (Kozloff, 2000; Lippi-Green, 1997; Hodson, 2014). However, little attention has been paid to the analysis of linguistic varieties in films since film has historically been defined as a visual medium (Kozloff, 2000).

Non-standard grammar, specific lexical features and distinctive accents are linguistic features used in film dialogue to mark the non-standard discourse associated with a character's low level of social prestige. An example of this can be found in a scene from *Howards End* analysed by Hodson (2014). The film sheds light on the connections between different social classes in early 20th-century England. Hodson (2014) analyses the speech of two characters: Leonard Bast, a bank clerk, and Jacky, an old woman. Hodson notices that Jacky's speech has a marked London accent. She uses phonological features typical of a London accent such as H-deletion or T-glottalisation. Non-standard grammatical features including double negatives are used in the speech of Jacky. By contrast, Leonard's speech is close to the standard in all linguistic levels. The use of linguistic features in this film serves the diegetic function of distinguishing between Leonard and Jacky and characterising them as belonging to different social classes with different levels of education. This shows that the use of linguistic varieties automatically imports communicative meanings to the AV product.

Linguistic variation conveys contextual information regarding particular uses and individual language users. Contextual information regarding uses means that linguistic varieties might provide information about the situation and the relationships between users. Other contextual information regarding individual users means that linguistic varieties can also provide information about the user's geographical and social provenance, which will be marked as a dialect

(Bell, 1991). Hatim and Mason (1990) propose two contextual dimensions to be considered in discourse, in addition to the communicative dimension that carries contextual information regarding users and uses: the pragmatic and socio-semiotic dimensions. From the pragmatic point of view, linguistic variation has a practical function in the context in which it is used. As a socio-semiotic dimension, discourse has a correlation with a given social status and prestige within a linguistic community (Rosa, 2012). This shows that linguistic varieties used in AV products are culturally, geographically and socially bound.

Therefore, the challenge does not lie so much in the change from spoken to written mode or the translation of the non-standard varieties themselves but, rather, in the difficulty of finding a variety in the target culture which exactly matches the communicative meaning attributed to the source culture variety. This challenge has been explained as follows: “The connotations of the different target culture dialects will never be the same as those of the source language dialects they replace” (Díaz-Cintas and Remael, 2007, p.191). In a similar case in the context of theatre translation, Perteghella (2002, p. 45) asserts that translators “probably face one of the most difficult challenges of their profession, transporting such strong cultural, historical, social, and local features of a given language across into another, alternative linguistic and cultural frame”. In other words, the communicative meaning associated with linguistic varieties does not necessarily have an automatic correspondent in the target culture, which may be organised and structured in a completely different way (i.e. Arabic and English), leading to Leppihalme’s famous expression, ‘culture bumps’ (1997), and to some authors considering it an impossible translation task (Brodovich, 1997; House, 1998; Lane-Mercier, 1997).

2.3 The analysis of audiovisual translation products

2.3.1 Models of audiovisual analysis

In response to the challenges identified in the previous chapter, researchers have pursued interdisciplinary approaches in their analysis of AVT products. Such approaches have led to a better understanding of the intermodal relations established between the different elements and modes that constitute meaning in films. From a translation studies perspective, different models of analysis of AVT have been proposed based on a) the constraints involved in the process of AVT translation (Mayoral et al., 1988; Tittford, 1982), and b) the genres and types of AVT (Franco, 2001). Descriptive translation studies (DTS), under the umbrella of both polysystem and norm theories, has also been used to identify the mediating factors behind the choice of translation strategies of linguistic variation in AVT (such as Karamitroglou, 2000). Other researchers such as Bartrina and Espasa (2005) suggest a model of analysis that concentrates on the analysis of AVT from a didactic perspective based on the discursive approach of the contextual dimensions proposed by Hatim and Mason (1990). Recently, researchers have stressed the need to analyse translation of the verbal mode in AV products from a multimodal perspective. They suggest that this will improve our understanding of how the different modes interact to convey meaning, and of what this means for their translation (Chuang, 2006, 2009; Dictero, 2017).

Focusing on film subtitling as a type of AVT, Chaume (2004b) argues that it is necessary to develop a model of analysis based on film studies in order to understand the interlaced web of meaning in these products. One of the main aims of the present study is to develop an analytical framework focused on the type of intermodal relations established between the selected elements in the spoken, visual and subtitles modes. This will be based on the communicative meaning associated with each element imported into the fictional world to fulfil an intended function. To achieve this aim, this study takes advantage of different principles used in DTS, film studies and multimodal approaches. The next section moves on to describe and discuss these models of analysis.

2.3.2 The descriptive approach to audiovisual translation

DTS was first proposed by Holmes (1972) as one branch of pure translation studies along with theoretical translation studies. The principles of DTS were developed by Toury (1995/2012) building on Even-Zohar's (1979) Polysystem Theory of culture. One of the main principles of his methodology is "a series (ad hoc) of coupled pairs" (Toury, 1995/2012, p.103). This methodology helps to identify the translation strategies used in the TT. Toury assumes that each segment of the TT corresponds to segments in the ST. This assumption can be justified as subtitles are expected to be synchronised with characters' utterances in the ST. Díaz-Cintas and Remael (2014) argue that various technical, textual and contextual constraints might lead to a delay between the dialogue and the subtitles or require text reduction through condensation, reformulation and omission at the word and/or sentence level. Despite this, the task of conducting analysis based on comparing the ST and TT has certainly been useful to reinforce the study of translation as an empirical discipline and to build an extended corpus which distinguishes trends of translation behaviour in a particular translation phenomenon.

Toury (1995/2012) argues that translation of all kinds, including AVT, occupies an important position in the social and literary systems of the target cultures. After accepting translation as a product of its sociocultural context, several authors have drawn our attention to different mediating factors that might influence the translators' choice. This issue has been addressed by Chesterman (1997/2016). He asserts that the translator's choice might also be influenced by the target viewers' expectations of what the translated text should be like. Their expectations are governed by various factors, including the translation tradition established in the target culture in general, a set of established discourse conventions, more especially, in the non-translated texts of the same kind in the target language, and economic and ideological factors. Chesterman (1997/2016) argues that their expectations allow the target viewers to evaluate the translation based on their experience of what kind of translation behaviour is expected in a given situation. These different mediating factors might also influence the subtitlers' decisions regarding the strategies employed.

The DTS theoretical framework has been applied by AVT scholars. Díaz-Cintas (2004, p.31) argues that DTS “presents the scholar with a sufficiently homogenous and fixable theoretical framework that acts as a very valuable starting point for research in AVT”. DTS provides AVT researchers with fruitful tools to describe the translation as a product in the target culture and to produce meaningful conclusions regarding what guides the choice of translation strategies based on what really happens in translation, rather than prescribe translational equivalence. DTS allows AVT scholars to understand the mediating factors behind the translation strategies by examining the status of the source and target cultures within the global AV arena (Delabastita, 1989). It also sheds light on how the interaction of power, prestige and other market factors can justify the preference for one strategy among other strategies (Karamitroglou, 2000) and how the interaction of technical constraints and subtitling conventions might influence the translation strategy (Díaz-Cintas and Remael, 2007). In the current study, the DTS approach is employed as a starting point since it seems that there are no studies available describing the subtitling strategies used to translate linguistic varieties in Egyptian comedies.

Delabastita (1989) draws our attention to the complex nature of AVT by focusing on film translation. He argues that the combination of codes, including verbal, literary and theatrical; proxemic and kinetic; and cinematic codes, in various ways contribute to the construction of meaning and enable viewers to make sense of films. Delabastita (1989, p.199) suggests a set of possible translational relationships between a source and a target film drawn from classical rhetoric (repetition, addition, reduction, transmutation and substitution). He proposes a competent model of research framed within the theoretical framework of DTS that involves not only linguistic phenomena but also the sociocultural and historical environment. His model is considered to be the first step to frame film translation within translation theory (Munday, 2012).

Karamitroglou’s work (2000) is considered to be important work in the field of AVT that applies DTS. He takes advantage of the Polysystem Theory and the notion of norms to explore how the interaction of various factors within the target culture has led to the dominance of specific strategies of audiovisual transfer in Greece. Karamitroglou (2000) emphasises that the choice of

translation strategies regarding AV products is conditioned by the attitude of all human agents involved in the process, the target viewers' expectations, the function that the target product intends to serve as well as its status in the target culture. Karamitroglou (2000) argues that it is difficult to identify all human agents involved in the production of the final product. The existing DTS methodology for AVT is solely focused on textual analysis. The present study combines the descriptive and corpus approaches and builds a new analytical framework for AVT.

A number of descriptive case studies have been used to identify the various external factors that influence the choice of subtitling strategies used to translate linguistic variation. It has been argued that there is a relationship between the subtitling strategies for dealing with linguistic variation and the media through which a film is distributed (Cavalheiro, 2008; Ramos Pinto, 2009; Rosa, 1994, 2001). This association, in addition to the contextual factors, might influence the translators' choice. Cavalheiro (2008) analyses the film subtitling of *Gone with the Wind* (1939), particularly in the spoken of Mammy, an African American slave from the south of the United States of America. The use of this variety reflects the regional and sociocultural values assigned to enslave of African Americans. The aim of this analysis is to identify the subtitling strategies used to recreate the sub-standard linguistic variation present in Mammy's spoken into Portuguese for a public television channel such as RTP, a private television channel such as TVI, VHS and the Internet. Cavalheiro (2008) found that RTP, as well as VHS and the Internet, adopt a strategy of centralisation. This suggests that the choice of standard written Portuguese for the representation of linguistic variation features of the ST might be due to the pressure of state censorship; the state owned RTP until 1974. On the contrary, TVI, a more recently established private channel, follows a strategy of decentralisation. The effort to maintain linguistic variation features might have to do with the fact that private companies hire freelance translators who feel less responsible for upholding the standard and have more freedom for creativity in translation.

Rosa (2001) provides an analysis of the Portuguese subtitling of two film adaptations of George Bernard Shaw's *Pygmalion* on different Portuguese TV

channels. The analysis focuses on the speech of Eliza, whose use of Cockney depicts her as belonging to a low social status group and as having a low level of education. The use of the Cockney dialect, which is classified as a sub-standard variety of British English, is central to the plot of *Pygmalion*. The strategy of standardisation is noted in the translation of the Cockney dialect for a public television channel such as RTP. In contrast, the strategy of decentralisation is observed on a private television channel such as TVI. These results agree with those found by Ramos Pinto (2009), who discusses the strategies identified in a corpus of twelve Portuguese translations of Bernard Shaw's *Pygmalion* and Alan Jay Lerner's *My Fair Lady* for page, stage and screen. These findings will be examined in this research to identify the extent to which the subtitlers of the films under discussion follow these conventions and the tradition of the target culture.

Artegiani and Kapsaskis (2016) compare the English translation on DVD and page of the Italian series *IL commissario Montalbano*. The investigation focuses on the transformation of Montalbano as a character who speaks more or less four different linguistic varieties: Sicilian dialect, the italiano bastardo, standard Italian and the bureaucratic register. Each variety is generally associated with either a particular social group (such as the Sicilian dialect correlated with elderly or lower-class groups) or a particular situation (such as standard Italian attributed to formal situations). The translation for page shows a preference for a preservation strategy. It is worth mentioning that the translator occasionally uses lexical features from the New York-Brooklynese area, which is historically the home of Italian and Sicilian immigrants. In contrast, in the English subtitles, dialectal markers disappear. The translator's choice of a complete elimination of dialectal markers in the English subtitles may be motivated by the fact that other means can compensate for the loss of the meaning associated with the use of non-standard varieties, such as gestures and facial expressions (Artegiani and Kapsaskis, 2016; Ramos Pinto, 2009, 2017).

Despite all that has been achieved in this field of research, these studies just focus on the identification of the subtitling strategies used to translate linguistic varieties. They do not account for other elements in the AV products which contribute to the construction of meaning through establishing intermodal

relations with the verbal mode. Little attention has been paid to the impact of subtitling strategies on the intermodal relations established in the STs and the diegetic functions they are assumed to serve. This present study develops a multimodal analytical framework that is able to analyse the intermodal relations in the STs and TTs. The results of this analysis allow the impact of the subtitling strategies to be examined. In addition, they draw the subtitler's attention to distinctive situations where other modes such as the visual mode could help the audience to interpret the meaning associated with linguistic varieties if these elements carry a similar meaning to the one expressed by the verbal mode and when they do not carry a similar meaning.

A combination of a corpus-based approach and DTS approach is needed to identify the patterns of translation strategies employed in large numbers of AV products. Zanettin (2013) provides an overview of several types of descriptive investigation based on corpora. One of these types concerns the research focus on general translation tendencies. Baker (1993), for example, investigates patterns of translation strategies which characterise all translated texts. It has been noted by Baker and other researchers that translated texts are often characterised by explicitation, standardisation, simplification and levelling out. They move further to identify different levels of linguistic analysis that are used to represent these strategies, namely lexical, syntactical, semantic and discourse levels. For instance, Olohan and Baker (2000) investigated the frequency of the use of *that* after reporting verbs in English such as *say* and *tell* in the Translational English Corpus (TEC) compared to its frequency in the British National Corpus (BNC). They found that the conjunction *that* tends to appear more frequently in the TEC than in the BNC, which is possibly indicative of a tendency towards syntactic explicitation in translated English.

There is another type of descriptive research based on corpora that aims to investigate the various factors that play a role in motivating the translator's choice of strategy (Saldanha, 2011). Olohan (2004), for example, examines how the ideology of the translators or the environment might mediate the stylistic pattern in translated texts. In *Introducing Corpora in Translation Studies* (2004), Olohan (2004) considers how scholars can take advantage of available software such as *Sketch Engine* to shift their focus from looking at patterns in

English TTs in comparison with the STs. The analysis of parallel corpora allow for “both quantitative (compare features of both ST and TT for word frequency, distribution, lexical density, sentence length, keywords, etc.) and qualitative (close analysis of concordance lines of individual instances)” analysis (Munday, 2012, p.294). This study aims to build an annotated parallel corpus of transcribed film dialogue in Egyptian Arabic together with English subtitles. This enables the identification of language use patterns in the STs and patterns in their translation. It is hoped that this new annotated corpus will be beneficial to other AV translation scholars, focused on topics other than non-standard varieties.

Despite its enormous impact on translation study, the use of DTS as the theoretical framework is not sufficient for AVT research due to the complexity of the translated AV product. Díaz-Cintas (2004) argues that DTS needs to be complemented by other, non-linguistic approaches in order to shift the focus from the text towards other semiotic modes, and to identify the intermodal relations established between the modes that play a role in the production of meaning. Rosa (2016) stresses that the DTS theoretical framework requires paying attention to the whole scope of AVTs. Recent research has gone a step further and applied a multimodal approach to the study of subtitling in AVT, based on the complex nature of multimodal products such as film. This framework is relevant to this present study and its objectives, enabling the identification of the type of intermodal relationship established between the audio and visual elements in the ST and the type of intermodal relationship established between the previously mentioned elements and the subtitles in the TT. This will support an examination of the impact of the translation strategies on preserving, cancelling or modifying the intermodal relationship established in the ST and, as a result, the diegetic functions they fulfil in the fictional world of the selected Egyptian films.

2.3.3 The multimodal approach to audiovisual translation

The multimodal approach is a new theoretical framework that provides an effective method for looking at AVTs as a combination of different elements and modes. It has been argued that the multimodal theory is “fast becoming one of the theoretical frameworks that most informs research in audiovisual translation”

(Pérez-González, 2014b, p.182). According to Stockl, the notion of multimodality refers to “communicative artefacts and processes which combine various sign systems (modes) and whose production and reception calls upon the communicators to semantically and formally interrelate all sign repertoires present” (2004, p.9). Likewise, Kress and van Leeuwen (2006, p.177) argue that the term multimodal refers to “any text whose meanings are realised through more than one semiotic code”. In other words, the construction of meaning in multimodal products, such as films, makes great use of multiple modes and the combination of all these modes. The concept of modes can be defined as follows: each type of verbal and visual meaning-making resource involved in conveying meaning of such a complex product (Chandler, 2002). As a result, there is a need to examine how the semiotic resources combine to produce meaning in the AV product (Stockl, 2004). The present study aims to propose a methodology which focuses not only on the verbal mode but also on the identification of types of intermodal relationships established between the verbal and visual modes which play a vital role in constructing meaning in the AV.

A number of studies have attempted to develop an analytical framework to understand the interplay between different modes such as words, images, gestures, music and light. Dicerto (2017) suggests that “two isolated attempts aimed at building a model of multimodal meaning looking at potential overriding principles of multimodality, [...], come from Kress and van Leeuwen (2001) and Baldry and Thibault (2005)”. Kress and van Leeuwen (2006) draw attention to the notion of social semiotics with the aim of exploring how meaning associated with different modes is organised and relates to specific societies and their cultures. They also shed light on how images are used to build narrative structures together with the verbal mode. Kress and van Leeuwen (2006) take advantage of three ‘metafunctions’ that Halliday assigned and apply them to explain how images can suggest meaning like language, but by different means. Halliday (1985/1994) focuses on the way language communicates meanings, as well as social and power relations.

Halliday’s Systemic Functional Linguistics (SFL) model, which focuses on register, studies language as communication, i.e. language as used to

exchange meaning (1978/2014). As discussed above, the challenge in translating non-standard varieties lies in the fact that linguistic varieties carry specific meanings associated with sociocultural frameworks. Because of that, Halliday argues that the language choices made by the text producer (author, speaker, translator, etc.) in a given situation are inherent in the system of language or a 'system network' in a given community, leading him to use the label 'systemic linguistics' for his approach. In this respect, the variables of social context (field, tenor and mode) contribute to language choice.

Additionally, each variable of social context is attributed to a strand of meaning, or 'discourse semantics', in the text which is known as 'metafunction'. Halliday (1985/1994) proposes three type of 'metafunction': ideational, interpersonal and textual. 'Field' refers to "what is being written about" and determines the ideational metafunction; 'tenor' describes the communication and relationships which occur between people and determine the interpersonal metafunction; and 'mode' relates to the formality of the situation and determines the textual metafunction (Halliday, 1985/1994). These functions of meaning are formed by the choice of lexicogrammatical realisations (i.e. lexical, morphosyntactic and phonetic/graphic).

In their work, Kress and van Leeuwen argue that images can be used to build narrative structures in the semiotic systems of a culture. For example, they discuss how images can be used to denote people's ideas (ideational metafunction); features such as colour can be used to increase the recipient's level of attention (interpersonal metafunction); and finally, visual characteristics can be used to create unity and coherence within the text (textual metafunction). Kress and van Leeuwen's work helps to explain how the visual mode conveys meaning. However, they did not investigate the different types of intermodal relations established between different modes (Dicerto, 2017).

Thibault (2000) develops a method of multimodal transcription for the analysis of film and TV advertising, which involves breaking down a film sequence into individual frames/shots/phases and then producing a description of all the modes in rows and columns. This method has been applied by Taylor (2003) to explore AVT modalities and subtitling in particular. Taylor (2003) modifies the method in accordance with the analysis needs of subtitled films by adding a

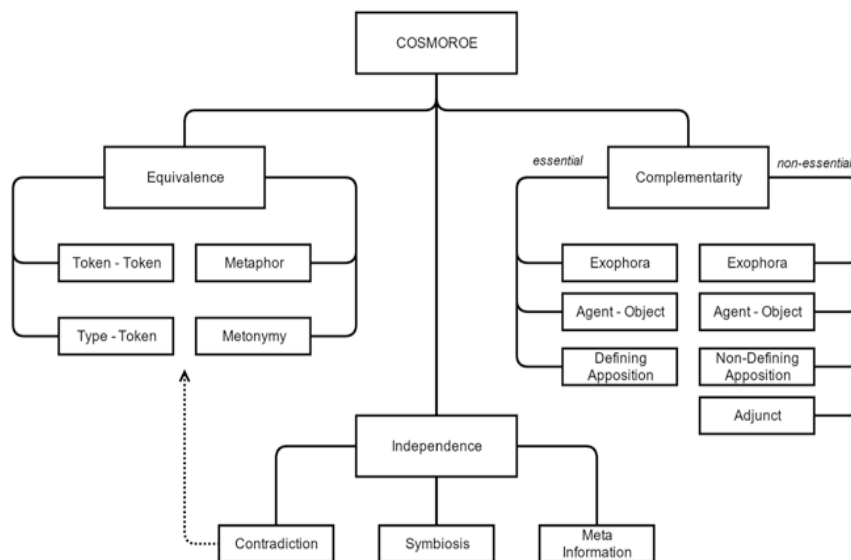
separate column to reflect the content of the subtitles. Taylor applies this form of transcription and analysis to just two subtitling case studies. Taylor asserts that the findings will be useful for a subtitler to choose which subtitling strategies can be employed as well as for a student to assess the impact of the translation subtitling strategies, both in their multimodal and broader filmic and sociocultural contexts. However, Taylor argues that this form of transcription is time-consuming and impractical for the analysis of long sections.

Recently, several frameworks have been developed in the form of taxonomies to investigate the relationships established between visual and verbal content that play a role in constructing the semantic representation of a multimodal text. Bateman (2014) provides an overview of the various approaches to visual/verbal relations and the production of multimodal narratives. For example, Schriver (1997) identifies five intermodal relations: redundancy, supplementary, stage-setting, complementary and juxtaposition. In a relation of redundancy, the meaning expressed by one of the elements (or more than one) in a mode has the same, or largely overlapping, meaning as the remaining elements. In a relation of supplementation, one of the elements (or more than one) in a mode is dominant and the remaining elements provide subsidiary information. A stage-setting relation occurs where “one mode provides context for the other mode by forecasting its content or soon-to-be presented themes” (Schriver, 1997, p.424). A relation of complementation means that the meaning associated with all the elements in the verbal and visual modes complement each other and all are compliant with the character’s profile. The non-compliance of this mode introduces a relation of juxtaposition to create a relation of solidarity in this situation. A relation of juxtaposition can be identified if the meaning expressed by one or more of the elements is non-compliant or divergent with the meaning of other elements. Dicerto (2017) argues that these studies examine the intermodal relations established between the verbal and visual modes without any mention of translation.

Dicerto (2017) emphasises that the understanding of how signs from different semiotic sources interact to generate meaning is fundamental for a study of multimodality for translation purposes. She uses Pastra’s framework along with Halliday’s logico-semantic relationships in order to describe the organisation of

multimodal text. The framework proposed by Pastra aims to build “a corpus-based framework for describing semantic interrelations between images, language and body movements from a message-formation perspective” (2008, p.299). The abbreviation COSMOROE has been used by Pastra to refer to her framework.

As shown in Figure 1, COSMOROE consists of three main intermodal relations: equivalence, complementarity and independence.



**Figure 1. Cross-media interaction relations (COSMOROE)
Pastra (2008, p.308)**

The intermodal relations of ‘equivalence’ can be identified when the different modalities refer to similar information. Intermodal relations of ‘complementarity’ tend to be used when the information attributed to one modality complements the information attributed to another mode. The intermodal relations of ‘independence’ mean that each modality refers to separate information but in a way that is coherent with the broader pragmatic picture. These three relationships are classified further by Pastra into subcategories with specific features. The intermodal relations of ‘equivalence’ are divided into four subtypes according to the relations established between the elements in different modes: ‘token-token’, ‘type-token’, ‘metonymy’ and ‘metaphor’. In ‘token-token’ relations, there is an exact match between the information expressed by the media and the one expressed by the entity (Pastra, 2008). In ‘type-token’

relations, one modality provides more information regarding the entity expressed by the other modality. 'Metonymy' relations can be identified when "each modality refers to a different entity, but the intention of the user of the modalities is to consider these two entities as semantically equal" (Pastra, 2008, p.309). In the case of metaphor relations, there is a similarity and a transfer of qualities between two entities belonging to different domains.

The intermodal relations of 'complementarity' are classified in two types, based on the extent to which the relationship itself involves essential or non-essential complementarity to produce a coherent text. Pastra (2008) proposes three subtypes for both essential and non-essential relations: exophora, agent-object and apposition. In an exophora relation, "one medium resolves the reference made by another" (2008, p.310). The agent-object relation applies where "one medium reveals the subject/agent or object of an action/event/state expressed by another" (2008, p.310). In an apposition relation, one medium provides additional information to identify or describe something or someone in the other. Pastra (2008) adds one more relationship to non-essential complementarity, which is an adjunct relation. In this relation, one medium provides non-essential information to another mode.

The intermodal relations of 'independence' are divided into three subcategories: 'contradiction', 'symbiosis' and 'meta-information'. In the intermodal relations of 'independence contradiction', the information expressed by one medium refers to the exact opposite or to something semantically incompatible that is expressed by another. A relation of 'symbiosis' can be identified when the information expressed by different modes is thematically related but does not refer to or complement one another. In the case of 'meta-information' relations, one medium provides extra information that is useful for its realisation because it is inherently related to the information expressed by the other media but stands independently (Pastra, 2008).

This framework plays a role in identifying the type of intermodal relationship established between the modes. However, the field of AVT needs a more practical framework that can be applied to a) choose a suitable strategy, and b) investigate the implication of the translation strategies applied to replicate the

semantic representation of the multimodal ST as far as possible in the TT in order to produce a text that interpretively resembles the original (Dicerto, 2017).

As a result, Ramos Pinto (2017) developed a framework of multimodal analysis for the study of the translation of linguistic varieties in subtitled AV products. The framework focuses on intermodal relations established between some of the elements in the spoken and visual mode in the analysis of the ST in addition to the subtitles mode in the analysis of the TT. Ramos Pinto (2017) takes into account how the linguistic variation is recreated and distinguishes between phonetic, lexical and morphosyntactic features in the spoken mode. She uses the term *mise-en-scène* to refer to the visual mode following Bordwell and Thompson's seminal work (1979/2008). They illustrate that the combination of several elements in films, such as the setting and the figure behaviour, plays a crucial role in constructing meaning in films. Thus, film-makers and producers depend heavily on the combination of *mise-en-scène* elements with other spoken elements as cues for viewers' expectations regarding diegetic functions (Bordwell and Thompson, 1979/2008). Three categories (costume, figure behaviour and setting) have been considered as they are participating, in a more direct manner, in the construction of the character's profile along with the communicative meaning associated with linguistic varieties.

Ramos Pinto (2017) distinguishes between two intermodal relationships: relations of 'confirmation' and relations of 'contradiction'. In the case of a relation of 'confirmation', the meaning expressed by any one element assumes the same communicative meaning expressed by the other elements. A relation of 'contradiction' can be identified when the meaning expressed by one (or more than one) of the elements contradicts the meaning expressed by the remaining elements. Ramos Pinto (2017) argues that these intermodal relations serve different functions in different scenes in the ST. The intermodal relations of 'confirmation' might serve the function of introducing authenticity and/or establishing interpersonal relationships of solidarity or of power, based on the position of the character among other characters in the scene under discussion. For example, in the film *Sayed the Romantic*, all the levels of spoken (accent, vocabulary and grammar) and *mise-en-scène* elements (costume, figure behaviour and setting) participate in the definition of Ğihān as a regular student

at Cairo University with a high social status. This is considered to be a relation of 'confirmation' in order to introduce authenticity. As an example of the use of the relation of 'confirmation' to establish the interpersonal relation of power, in the film *Sayed the Romantic*, all the elements in the spoken and *mise-en-scène* modes contribute to the definition of Dr Fou'ad as a professor at Cairo University with a high educational level and high sociocultural status. This characterisation places him in a relation of power with characters such as Sayyid and Abu Rāwiya.

A relation of 'contradiction' can be identified if the meaning expressed by one or more of the elements is non-compliant or divergent with the meaning of other elements and the character's profile. For instance, in the film *Sayed the Romantic*, spoken elements (accent, vocabulary, grammar and figure behaviour) contribute in the characterisation of Abu Rāwiya as having a low educational level and a low social status, which is in contrast with the setting and the clothes he wears. The non-compliance of this mode introduces a relation of 'contradiction' to create a comic moment and to distance him from other characters in the scene. Both Pastra's (2008) and Ramos Pinto's (2017) frameworks are used in this study for the purpose of building a framework of multimodal analysis for the study of linguistic varieties in the selected Egyptian films.

2.4 Conclusion

In conclusion, this study presents the framework of DTS to distinguish the linguistic varieties used in the STs and the pattern of subtitling strategies applied in the TTs. In order to do so, a parallel corpus, consisting of original dialogue and subtitling (Egyptian–English) of the four selected Egyptian comedies, was constructed. This study proposes a framework of multimodal analysis. This framework not only focuses on the analysis of the verbal mode (i.e. spoken and written), but also on the analysis of the type of intermodal relationships established between modes in both the STs and TTs. The classification of all units in the corpus produces frequency data which can be analysed quantitatively.

A qualitative analysis is also applied to describe the implications of the subtitling strategies in the in preserving, cancelling or modifying the intermodal relations established in the ST and, consequently, the diegetic functions they support in the Egyptian comedies. The study moves beyond the description of the elements in the verbal mode in both the STs and the TTs to describe the following: a) the elements in the visual mode, b) the intermodal relationship established between the elements in these modes in both the STs and TTs, and c) the diegetic functions they fulfil. This study aims not only to examine the extent to which the communicative meanings and diegetic functions associated with linguistic varieties in the STs differ in the TTs but also to examine the impact of the subtitling strategies in preserving, cancelling or modifying the intermodal relationships established in the ST and, consequently, the diegetic functions they serve. It has been argued that translators need to pay attention to the realisation of communicative meaning associated with the linguistic varieties (rather than just the textual function) (Hatim and Mason, 1996).

Thus, the next chapter investigates the attitudes of individuals towards different varieties based on the context of use and language user in the Arab world. It also sheds light on how film-makers take advantage of stereotypical features developed in the literature in order to ensure that audiences can easily recognise the differences in the characters' speech. The chapter then explores how these meanings, attributed to linguistic varieties, are imported to the fictional world to fulfil a given function.

Chapter 3 : Linguistic variation and the analytical framework for the analysis of textual and diegetic levels

3.1 Introduction

The purpose of this chapter is to describe linguistic variation at different levels and dimensions. The chapter includes an investigation of the attitudes people have towards different varieties of language and an explanation of linguistic stereotypes, where sociocultural values are attributed to the use of linguistic varieties. This will enable the identification of the communicative meanings associated with linguistic varieties that are imported to the fictional world to serve different narrative/diegetic functions. Finally, this chapter concludes by proposing an analytical framework to analyse the textual and diegetic levels.

3.2 Linguistic variation terminology

Language is as dynamic as society itself (Labov, 1966). It varies and correlates with many factors, situations, contexts, differences in status, relationships and, ultimately, the people who actively use it for communication (Labov, 1966; Milroy, 2007). The term 'linguistic variety' is a broad term that covers any level of the linguistic system, from a separate language to dialects of a single language to styles or substyles within a single dialect (Myers-Scotton, 1998).

A linguistic variety has been defined by sociolinguists as a set of linguistic items or human speech patterns associated with extra-linguistic variables related to the language user and its uses under specific social and cultural contexts (Bell, 1991; Hatim and Mason, 1990; Holmes, 2013; Hudson, 1996; Ferguson, 1971). In other words, in the process of learning a language as a means of communication, individuals acquire knowledge of its context of use and select different varieties according to the extra-linguistic factors associated with a particular variety, the social context and function of the interaction (Wardhaugh, 2006).

SFL proposed by Halliday combines the extra-linguistic variables with the language choice made by the user (1985/1994). According to this combination, three elements have been defined: field (the social function of the text), mode

(the medium of the language activity), and tenor (the communication and relationship which occur between the addresser(s) and the addressee(s)) (Halliday, 1985/1994). A dialect is a variety of language used by groups smaller than the total community of speakers. Individuals can use different varieties such as a regional variety and social variety, which are sets of linguistic habits related to the geographical and social provenances of the users (Gregory, 1980). A regional variety can be defined as a variety of language which distinguishes the residents of one region from those of other regions through “[...] differences in pronunciation, in the choices and forms, and in syntax” (Wardhaugh, 2006, pp.43-44). Social varieties can be described as varieties that “originate among social groups and are related to a variety of factors, the principal ones apparently being social class, religion, and ethnicity” (Wardhaugh, 2006, p.49).

Sociolinguists are also interested in studying “the speech characteristics and linguistic behaviour of individuals”, which constitute the idiolect (Wardhaugh, 2006, p.151). Individuals’ behaviour towards language is influenced by the prestige a particular language has. A particular language gains high prestige directly from the high-status social groups that happen to speak them and the influence of extra-linguistic factors (political, economic, commercial or pedagogical) (Trudgill and Giles, 1978). This leads to the establishment of a hierarchy of language varieties ranging from high- to low-prestige status. This issue is important because this study aims to propose a cline extending from high to low prestige in order to identify the communicative meaning associated with linguistic varieties used in Arabic films in general and Egyptian films in particular.

3.3 Attitudes towards linguistic varieties

Language attitudes play a vital role in understanding the common beliefs about language varieties used in a given speech community and the sociolinguistic context in which they are used. Language attitudes have been defined as “any effective, cognitive or behavioural index of evaluative reactions towards different language varieties or speakers” (Ryan et al., 1982, p.7). The study of language attitudes allows us to understand the “linguistic behaviour: the choice of a particular variety in multilingual communities, language loyalty, language

prestige etc.” (Solís Obiols, 2002, p.1), in the sense that it determines the status, value and importance of a variety in a given speech community (Baker, 1992). The study of users’ attitudes towards language is a crucial issue for the study of language use in the Arabic and English contexts. Labov (1966) has, in fact, defined ‘speech community’ as the collective attitudes of its members towards language varieties to account for the fact that listeners commonly evaluate speakers’ appearance, personality, social status and character on the basis of the language varieties they speak.

Zahn and Hopper (1985) have defined three dimensions that may affect users’ attitudes towards different linguistic varieties: superiority (e.g. intelligent, rich, prestigious, educated, etc.), attractiveness (e.g. likeable, honest, etc.) and dynamism (enthusiastic, confident, etc.). An additional attitudinal dimension known as ‘correctness’ has also often been added to account for the fact that it is common to find a relation between the superiority dimension and correctness (Milroy, 2007; Preston, 1996). In fact, the attitude that one variety is superior to another because of the ideologies of ‘correctness’ or ‘purity’ associated with that variety is the most important factor influencing speakers’ attitudes towards language (Garrett, 2001, pp.134-175). The standard variety and prestigious accent, in the English language for example, acquire their superiority and prestige directly from their speakers’ social class: they belong to high-status social groups, and it is because of their high-status that this variety and accent are perceived as ‘good’ and therefore ‘pleasant’ (Trudgill and Giles, 1978, p.178).

This position encourages the notion that one variety acquires, among several varieties, a higher status or prestige and power due to the factors of superiority with which it is associated, and is identified by speakers as the standard, the norm, or the correct use of language. The prestige and stability of the standard variety is maintained by the education system as its written norm with well-defined rules, conventions and orthography. The standard variety is also recognised as the official and accepted language in the language community. Thus, community members view it as a prestigious variety and associate the speakers of the standard variety with a higher level of intelligence, confidence and ambition (Giles and Coupland, 1991). This attitude leads speakers to

devalue all other varieties as they diverge in their lexicon, grammar and phonology from the standard norm, and some varieties are identified with low sociocultural status and peripheral geographical areas. This discrimination between high-prestige and low-prestige varieties has much to do with historical, political and even attitudinal factors. It establishes a hierarchical structure which is important to discuss in the context of this study, given that film producers and screenwriters have been taking advantage of the communicative meaning associated with linguistic varieties to fulfil different diegetic functions in the medium of films.

3.4 Attitudes towards linguistic variation in the Arab world

Focusing now on the Arabic linguistic system, it is important to note its complexity as well as its historical, socioeconomic, behavioural and attitudinal dimensions. The Arabic speech community has been identified by Ferguson (1959) as a 'diglossic' speech community where two different varieties, which are different forms of the same language, are used to achieve different functions within the same speech community. According to Ferguson (1959), one of these varieties is considered to be a high-prestige variety learned in schools and used in most written and formal spoken situations (1959). He refers to the other varieties as low-prestige varieties learned by all native speakers as their mother tongue before they begin formal education and used in daily conversations. In the Arabic linguistic system, there are two standard varieties: Classical Arabic (CA) and Modern Standard Arabic (MSA), neither of which has an informal spoken register. The standard Arabic (SA) varieties are used in this study to refer to both CA and MSA. Both of them assume the position of the standard and high-prestige variety, while regional varieties such as Egyptian Arabic are recognised as dialect and as low-prestige varieties. The low-status of regional varieties can be ascribed to the fact that they are neither codified nor standardised, despite the fact that they are the varieties spoken by the vast majority of the population. SA varieties have enjoyed higher prestige and superiority than other varieties due to three main linguistic, historical and religious external factors (Albirini, 2016).

Firstly, SA is a written form with well-defined grammatical rules, conventions and stable orthography. Because of its association with a written form, SA has

gained more prestige and stability than the spoken varieties of Arabic. The prestige and stability of SA is maintained by the education system and it is recognised as the official and accepted language in the language community. Secondly, SA has been used as the medium of encoding the Arabic literary tradition, which occupies a special place in Arab heritage and culture. For example, medieval and classical Arabic poetry occupies a position of admiration in Arab culture – this is not solely because it shows the beauty and eloquence of SA but also because it is considered to be the second most important source, after the Qur’an, for the codification and standardisation of SA (Chejne, 1969; Walters, 1996). Thirdly, Islamic texts, particularly the Qur’an, were written in SA (i.e. CA). The link between SA and the Qur’an has led several scholars in the religious sciences, Arabic grammar and Arabic literature to consider SA as a superior and sacred language (Albirini, 2016).

These factors play a crucial role in sustaining the prestige of SA (i.e. both CA and MSA) and are the basis of the positive attitudes held by Arabic speakers towards SA in Arab speech communities.

Contexts	High-prestige varieties	Low-prestige varieties
Sermon in mosque	X	
Instructions to servants, waiters, workmen, clerks		X
Personal letter	X	
Speech in parliament, political speech	X	
University lecture	X	
Conversation with family, friends, colleagues		X
News podcast	X	
Radio ‘soap opera’		X
Newspaper editorial, news story, caption on picture	X	
Caption on political cartoon		X
Poetry	X	
Folk literature		X

Table 1. Examples of some situations in which high-prestige and low-prestige varieties are used (Ferguson, 1997)

SA is usually used as the normal medium for formal discourse, such as education, official announcements, political speeches and all news broadcasts, and is attributed to the men in the public sphere, which is less accessible to

women (Abd-El-Jawad, 1987; Al-Wer, 1997; Daher, 1998; Ferguson, 1997; Haeri, 1996; Ibrahim, 1986; Gibson, 2002; Palva, 1982). Ferguson (1971) exemplifies the situations in which high-prestige or low-prestige varieties are typically used (see Table 1). He claims that it is equally an object of ridicule to use low-prestige varieties in a formal situation or to use high-prestige varieties in a purely conversational situation.

However, a mixture between high-prestige and low-prestige varieties can be used by speakers to elevate speakers' discourse to match the formality of a given situation or to show that a speaker such as a university teacher has a good level of education or more power over their audience (Holes, 2004; Soliman, 2008). In a more relaxed situation in which all participants share the same or very similar dialects, speakers (even educated ones) use their colloquial dialects that share a number of local features. The topic also affects the choice of variety to be used. Educated individuals use features from a high-prestige variety when they are talking about a serious topic or are in an informal situation. Their speech shifts to a low-prestige variety (their own colloquial dialects) when the conversation shifts to a non-serious topic (Holes, 2004).

Despite the fact that in a particular social context the use of standard varieties is more socially acceptable than other varieties (for example, in a political speech), there is a tendency to use low-prestige varieties in order to create relationships of solidarity with the audience. In the mid-1950s, the trend of the traditions of formal public speaking in the Arab world changed from using SA to colloquial dialects because SA sounds pedantic, artificial and is difficult to understand (Holes, 2004). This appears clearly in Gamal Abdul Nasser's political speeches, for example, where he often used features of Cairene Arabic to create relationships of solidarity with his people and to achieve a sense of trustworthiness, warmth and friendliness (Bassiouney, 2009; Holes, 2004). This shows that speakers modify their discourse according to the relationships that exist (or that they wish to establish) between the participants (e.g. a relationship of solidarity and intimacy or a relation of power), or what is being talked about (topic). The idea of using just SA in literary texts such as poetry and prose has changed from the time that Table 1 was proposed by Ferguson. Recently, writers have been able to use both high-prestige and low-prestige varieties

based on the context of the use. For example, if a writer wants to recreate events from Islamic history using high-prestige varieties, they would use SA varieties. However, the writer of a play set in the modern world would use low-prestige varieties in order to add realism (Holes, 2004).

These previous studies indicate that the choice of variety is based on the situation. For example, in an informal situation such as conversing with family or very close friends, using the high-prestige variety (SA) is inappropriate and not always convertible to prestige. It would be an object of ridicule to use the high-prestige variety in circumstances where the low-prestige variety should be used. Ibrahim (1986) argues that the prestigious varieties are usually correlated with an individual's social class and mobility, but these socioeconomic factors are not always marked by SA, particularly in the Arab context. This shows that the prestige of SA based on common judgement as correct or good due to its historical, educational and literary value, is different from the prestige of other varieties (Abd-El-Jawad, 1987; Albirini, 2016).

Colloquial Arabic (QA) (mainly the urban varieties) "refers to several regional dialects that are spoken regularly by Arabic speakers in everyday conversations and other informal communicative exchanges: sports, music, film, and some TV show broadcasts" (Albirini, 2016, p.13). Kirchhoff and Vergyri (2005) classify colloquial varieties in the Arab world into four groups: North African varieties; Levantine varieties; Egyptian varieties; and Gulf varieties. There are a number of regional dialects that belong to each of the above-mentioned groups. In each country, there is at least one prestigious dialect which is associated with the socioeconomic status and power of the capital city where educational institutions, business, services and resources are concentrated. It is also the variety used by speakers belonging to the higher sociocultural strata (Al-Wer, 2002).

For example, in Egypt, where there are different Egyptian dialects, Egyptian communities have a positive attitude towards Cairene Arabic for several reasons. Firstly, Cairene Arabic is considered as a prestigious variety because of the socioeconomic dominance of Cairo over the countryside. Secondly, it is commonly used in television and radio programmes (Haeri, 1996; Bassiouney, 2009). Thirdly, it is also the variety used by speakers belonging to the upper

class and by educated individuals in Egypt (Ferguson, 1959). In this regard, other Egyptian varieties such as Upper Egyptian are considered as low-prestige varieties and their speakers are associated with derogatory stereotypes portraying them as “poor rural migrants, often illiterate and extremely conservative” (Miller, 2005, p.909). This shows that speakers’ attitudes towards specific varieties and their speakers are determined by the language prestige system within the communities in which they live.

Most studies on language attitudes have confirmed the longstanding positive attitude towards SA and the negative attitudes towards QA varieties. Acquisition of SA gives its speakers an advantage in the situations mentioned in Table 1 and in their future careers given that SA is associated with knowledge, sophistication and intelligence. In this context, researchers such as Ferguson (1968) observe that many Arabic speakers, even illiterate farmers who speak non-standard varieties, prefer SA and associate it with intelligence, sophistication, prestige and knowledge. This finding is in agreement with Hussein and El-Ali (1989) who assessed the language attitudes of 303 Jordanian students towards SA and other three different QA varieties in Jordan (Bedouin, urban and rural). They found that SA is considered to receive greater prestige and admiration in comparison to the three varieties. This is confirmed by Al-Haq’s (1998) study in which 211 faculty members of Yarmouk University in Jordan were shown to associate SA with prestige and knowledge. The same seems to be true in Egypt where Haeri (2003) and Holes (2004) found that highly educated Egyptians associate SA with intellectual activity, creative works, science, political discourse and religious preaching. This finding is in agreement with Saidat’s (2010) study, which concludes that this is true even when the students have limited fluency in SA. This means that Arabic speakers’ favourable attitude towards SA increases in accordance with their level of education (Albirini, 2016).

In addition to SA and QA varieties, it is important to also discuss the position assumed by foreign languages given that foreign languages such as English and French also came to assume a position of prestige and power, reflecting the social status of their users. In Egypt, for example, English is one of the most common languages after Arabic and has, since 1880 the time of British

colonisation been a required language in the education system (Spolsky, 2004). Thus, it has been found that speakers might use some features of English to show their expertise and knowledge or to display power (Bassiouney, 2014).

In this context, Haeri's (1996) findings regarding the low use of SA in the speech of the upper class are not surprising given that the upper class has traditionally studied in international schools where the language of instruction was English, French or German and not SA. Shaaban and Ghaith (2003) examined the language attitudes of 176 Lebanese college students towards SA, English and French and have found that each of these is evaluated according to context or domain: English is preferred in the domain science, unlike French, which is favoured in the domains of culture and education and Arabic seems to be particularly favoured in the domain of news media and education. Likewise, the situation in Morocco seems to be one in which the status of SA is increasingly challenged by French and English, particularly in the field of business and education (Chakrani, 2010). Reigh (2014) has also investigated language attitudes towards MSA, Egyptian Arabic, English and Egyptian Arabic–English code-switching in the American University in Cairo. The results show mixed attitudes towards MSA with regard to prestige and importance, while Egyptian Arabic was ranked low in this regard.

Albirini (2016) examines the attitudes of Egyptian, Jordanian, Moroccan and Saudi college students towards SA, QA varieties, English, French and other languages, such as Berber. The results of the questionnaire data, which include thirty-six related statements divided equally among three subscales: affective (statements on emotions or feelings), cognitive (statements on thinking), and behavioural (statements on manual skills), indicate that students have a favourable attitude towards SA in the affective domain, QA varieties in the behavioural domain and English in the cognitive domain. These results show that the language attitude of individuals towards SA, English and French is based on the context of use and the high-status social groups that happen to speak them.

Therefore, the language ideology of many Arabic speakers varies according to political, social or geographical factors. Individuals have positive attitudes towards their own dialects because they carry important social connotations of

identity and loyalty to the community to which they belong, but they still maintain their most preferable attitudes towards SA in formal contexts and official situations, as mentioned above. Individual attitudes towards varieties allow us to sort linguistic varieties based on the parameter of prestige along an axis extending from maximum to minimum prestige.

3.4.1 Linguistic variation in relation to social variables

A large number of published studies have focused on the study of the social antecedents of language variation (e.g. Abdel-Jawad, 1981; Abdul-Hassan, 1988; Al-Dashti, 1998). Research methodologies developed in the West have been adopted to investigate issues in Arabic sociolinguistics such as sex-differentiated sociolinguistic behaviour (Walters, 1991). A quantitative approach has sometimes been adopted to study the relationship between the formal aspects of language and social factors, such as gender, social class, age, ethnicity, religion, identity and locality. Out of all these factors, language variation in relation to social class has deserved considerable attention.

3.4.1.1 Linguistic variation in relation to social class

Social class is one of the social variables that mark people's unequal access to power, valued resources and career opportunities within a specific social setting. Different criteria can be used to distinguish social class in the social system. In the case of most Arab societies, individuals may inherit their social class based on historical factors such as family ties or tribal affiliation, or they may gain social status and move up and down the social ladder as a result of their education or financial and occupational factors (Nydell, 2012). Unfortunately, few studies have investigated the relationship between social class and language variation in the Arab world due to the difficulty of defining social class in most Arabic-speaking communities (Albirini, 2016).

Mitchell (1978), for example, states that there is a relation between social class and assimilation. Mitchell found that an educated upper-middle-class female was able to avoid assimilation in some test phrases. Speakers who belong to the high social class, for example, pronounce the initial glottal stop /ʔ/ as in *ʔil-ibwāb* 'the doors' while other speakers do not pronounce the glottal stop /ʔ/ as in *l-ibwāb*. Haeri (1996) also investigated the correlation between phonological

features (i.e. the palatalisation of the sounds /t, d, ʈ, ɖ/ as well as the use of /q/) and social class in Egypt. Four indicators were used in her study: parents' occupation, type of school attended, neighbourhood of residence, and profession. The data was collected using interviews, recorded television and radio programmes, and production, comprehension and elicited-response experiments. She concluded that the women who belong to the high social class use more weak palatalisation (i.e. dental stops are produced with friction) than women in the lower social class (see also Geenberg, 2012). However, there is a general lack of in-depth sociolinguistic studies on the actual speaking practice of the Cairene population.

3.4.1.2 Linguistic variation in relation to education

Another social variable is level of education. In some Arab communities, there is a correlation between education and social class. Access to education gives individuals opportunities regarding “expansion in social contacts, interaction with speakers of other dialects, exposure to different social values, etc.” (Al-Wer, 2002, p.3). The linguistic variety used by more educated speakers, regardless of whether the innovative forms are identical to or different from SA features, comes to be considered as a prestigious variety. In the education systems of countries such as Egypt, upper class Egyptians attend international schools where the teaching is conducted in foreign languages such as English and French, as discussed in section 3.4. In this case, acquisition of foreign languages is considered as a marker of high social class as confirmed by Dashti and Dashti (2017) study in which 400 tweets tweeted by Kuwaitis in twitter and by interviewing 50 students. They found that Kuwaitis heavily use English loan words in Twitter and in their daily conversation to show that they are well-educated and to establish relationships of power.

In Saudi Arabia, Al-Rojaie (2013) investigates the effect of social factors such as level of education on the patterns of variation in the affrication of /tʃ/ for /k/ in the stem the informal speech of 72 speakers of Qaṣīmī, a local dialect of Najdi Arabic, spoken in the Qaṣīm province in central Saudi Arabia. Al-Rojaie found that educated speakers tend to use the common phonological features of SA /k/, whereas uneducated speakers use the local variant /tʃ/. This finding is confirmed by ALAiyed (2018) who found that religious preachers, who are all

highly educated, use SA variants of features to gain the respect of their audience.

3.4.1.3 Linguistic variation in relation to ethnicity and religion

Ethnicity and religion are also social variables that may influence linguistic variation. Various ethnic and religious groups may use different linguistic features that mark their speech. Convergence or divergence towards or away from the linguistic variety of one or more ethnic or religious groups is motivated by different reasons, such as identity factors, power relations and socio-political circumstances. Miller (2005) argues that power relations and shifts in power are essential factors in the variation and change observed in these ethnic or religious varieties.

A number of studies have examined the changes affecting communal dialects. For example, Blanc's (1964) study on language change in Baghdad investigated the differences between two varieties: the *gilit* variety, which is similar to the Bedouin dialects of southern and Western Iraq and is spoken by Muslims, and the *qiltu* variety, which is similar to the sedentary dialects of northern Iraq and is spoken by Christian and Jewish communities in Baghdad. The distinction between these two varieties emerged after the migration of Bedouins from the Arabian Peninsula. This migration promoted the variety spoken by Muslim residents due to the power relation of Bedouin immigrants and the sharing of a religious identity between them (Blanc, 1964).

The same seems to be true in Bahrain, where Holes (1983) notes that the *Shi'a Bahrainis* have a tendency to switch from variants marked as the *Shi'a Bahrainis variety* (a sedentary variety) to variants marked as the *Sunni variety* (Bedouin variety). In the light of Blanc's study, Abu-Haidar (1991) investigated the change affecting the Christian variety in Baghdad. He found that several marked features in the Christian dialect are influenced by variants marked as the Muslim dialect. The reason behind the favourable attitude towards the Bedouin variety is that this dialect represents the "social group in which political and commercial power is concentrated, and whose dialect as a consequence has acquired a locally prestigious status"; for example, in Bahrain the Sunni variety, which is similar to the Bedouin variety, is the variety of the ruling family of Bahrain (Holes, 1983, p.38). In the same vein, Holes (2018) finds that reports

from the first half of the 20th show that certain members of the Jewish communities in countries such as Egypt prefer to use features of the Muslim dialect instead of the Jewish dialect, which was the continuation of an old 'sedentary' dialect for the sake of social prestige. Thus, ethnicity and religion are not the only factors involved in shaping linguistic variation; in fact, the political and commercial power of a specific social group over other groups plays a significant role in shaping linguistic variation.

These findings show that individuals in the Arab world share the same positive attitude towards the use of SA varieties as these varieties have enjoyed higher prestige and superiority than other varieties due to three main linguistic, historical and religious external factors associated with them. The QA variety is generally ranked as a low-prestige variety, although the variety is viewed positively as a variety used to show solidarity. Arabic speakers have a favourable attitude towards English and French as the languages of individuals who belong to a high social class and who have a high level of education. The findings also reveal that there are particular marked linguistic features associated with the speech of individuals who belong to a low social class, have a low educational level and are from a peripheral region. The next section discusses how Egyptian film-makers and producers have attempted to create a form of variety that can be easily recognised and interpreted by Egyptian as well as other Arab audiences.

3.5 The recreation of linguistic varieties in the fictional world

This section will discuss the recreation of linguistic varieties in both literature and film. There are several reasons why mentioning the use of linguistic varieties in literature is relevant in a study focused on the use of linguistic varieties in films. Firstly, the way in which linguistic varieties are recreated in films often follows a tradition previously established in literature (Hodson, 2014). Secondly, researchers such as Shafik (1998, 2007) have shown that film and theatre traditions in Egypt, particularly comedy, have been influenced by the film tradition in Europe. Thirdly, a considerable amount of research has been conducted on the fictional use of linguistic varieties in European literary texts. These studies are relevant and can be used as a basis to describe what happens in Egyptian films and in their English subtitles.

The first aspect to consider is that there is no intention for the linguistic varieties used in literary dialogue to be recreated in a realistic manner. In that sense, they can be considered as literary fictional varieties. In this context, Ferguson (1998, p.3) puts forward the concept of 'ficto-linguistics' to explain that "the systems of language that appear in novels [...] deviate from accepted or expected sociolinguistic patterns and indicate identifiable alternative patterns congruent to other aspects of the fictional world". The same type of system of language has been identified in film dialogue (Abecassis, 2005; Guillot, 2012; Heiss, 2004). Guillot (2012, p.106) argues that:

Film dialogues [...] are fabricated discourse and make-believe speech. Their text is projected orally, but usually from a written script in which structural and narrative considerations, and considerations of efficiency, loom large and have little place for features integral to live verbal negotiations and the constraints or co-constraints of discourse.

Literary fictional varieties are mediated by several filters, such as a culture-specific literary tradition and linguistic stereotypes that contribute to their recreation (Blake, 1981; Chapman, 1994; Hodson, 2014; Page, 1988). In English literature, for example, authors, such as Chaucer, Shakespeare, Dickens or Shaw have developed over time stereotypical features that include the most salient features of a variety. Another example is that oral features, even though not dialectal, are used in fictional contexts to represent "otherness or alterity, marginalized identities, minority or subaltern language cultures, etc." (Bandia, 2015, p.126) These stereotypical features have been used to ensure that readers can easily recognise and interpret the communicative meanings and the diegetic functions they fulfil in the fictional world. This is what Brodovich calls a 'scenic dialect' (1997, p.26). Literary fictional varieties are not accurate presentations, but are mediated by the author's aesthetic, narrative function, thematic, stylistic purpose or functional objectives (Määttä, 2004; Ramos Pinto, 2009).

Blake (1981, 1995), in his seminal work, identified a series of patterns in the use of linguistic varieties in literature. Firstly, he noted that the hero/heroine characters and narrators mostly speak Standard English. The hero/heroine characters also usually present moral behaviour and serious matters in a literary text. Secondly, the use of non-standard varieties has been associated

with minor or low-class characters to fulfil different narrative functions, such as the production of comedy or characterisation of characters. Boecker (1973) has identified that in *The Sound and the Fury*, William Faulkner used non-standard varieties to mark the African American characters' speech and to distinguish them from white characters who speak the standard variety.

However, in more recent literature, it has been found that the use of non-standard varieties is no longer associated with the speech of minor characters. It has been found that heroes and narrators have also made use of non-standard literary varieties to fulfil different functions such as introducing a narrative point of view, suggesting relationships between characters, learning about a character's attitude towards a specific issue in society, or highlighting broader thematic concerns. Määttä (2004), for example, found that although 'Dilsey' is the central character in Faulkner's novel, *The Sound and the Fury*, she speaks in a literary dialect in order to convey particular sociolectal and idiolectal differences, which serve the narrative function of conveying the narrator's ideology.

In Arabic literature, Egyptian writers take advantage of the communicative meaning associated with linguistic varieties to develop stereotypical features used in literary works, such as the introduction of realism. It has been found that, after decolonisation, most writers in the Arab world such as 'iliyās ḥūrī and others have preferred to use QA varieties in literature (El Kaladi, 2003). These varieties are used to strengthen the authenticity of Arabic literary texts, to depict the postcolonial reality and to address local issues such as individual wellbeing, social justice, or the status of women and minorities (Ettobi, 2015; Holes, 2004; Shafik, 1998, 2007). For example, Nagib Maḥfūz, the Egyptian writer and 1988 Nobel laureate, uses the patterns, syntax and words from the Cairene dialect that all Egyptians can understand in the description of Nargis, al-Jabalāwi's servant, in his novel *ʿwlad ḥaritnā* (translated variously as *Children of Gebelawi*, *Children of the Alley* and *Les fils de la medina*) to reflect reality.

In addition, there is a tendency to exclude Egyptian local varieties, which seems to be motivated by the state censorship law issued in 1949 by the Ministry of Social Affairs in which the realistic presentation of the poor as well as the native culture in Egypt was prohibited (Shafik, 1998). In addition, any attempt to

criticise the political and religious leadership through the use of SA (which is associated with their speech) was prohibited (Shafik, 1998). However, these factors were ignored after the coup in 1952 and the realist movement appeared (Shafik, 1998). Fahmy (2011) found that other Egyptian varieties such as Upper Egyptian are employed in Egyptian novels to portray characters as belonging to a low social class and with a low level of education, and to introduce comic moments.

SA features seem to be more common in historical and religious dramas and their use in plays set in the modern world is likely to be interpreted as unrealistic and unexpected (Holes, 2004). However, Egyptian writers such as Yusuf Idris use SA features in short stories and plays to introduce moments of comedy, of satire of pedants and authority figures as well as to illustrate the gap in education and world view of different classes (Holes, 2004; Fahmy, 2011).

Rizk (2007) also notes that novels or movies such as *'il-limbī* use a special language close to the 'youth language' to portray a low-class character who fails at school, takes drugs and is devoid of morals. Even though this tendency is not noticeable in recent times, producers and screenwriters still use these stereotypical features to portray characters as belonging to a low social class with a low educational level. Rizk (2007) illustrates the features of youth language at the phonological, morphosyntactic and lexical levels such as intonation, palatalisation and the use of the initial letter of a word.

This tradition, established in the literary system, has naturally influenced the varieties used to depict characters in films. Researchers focused on Western cinema such as Hodson (2014), Kozloff (2000), Ramos Pinto (2017), and Lippi-Green (1997) have noted that producers and screenwriters resort to similar features to those established in Western literary traditions to represent linguistic varieties in spoken dialogue in film in order to fulfil similar functions to those identified in literary texts. For example, in the English film *Pygmalion*, Cockney dialect is used in the speech of Eliza to depict her as belonging to a low social status group and as having a low level of education (Ramos Pinto, 2017).

Researchers focused on Egyptian films such as Bassiouney (2014), Fahmy (2011) or Shafik (2007) have found that the same type of stereotypical varieties established in Egyptian literary traditions are used in Egyptian films to serve

different communicative meanings and diegetic functions such as the introduction of comic moments and establishing a relationship of power. For example, in the Egyptian film *Ġazal 'il-banāt* (The flirtation of girls), *'ustāz ḥamām*, a primary school Arabic teacher, uses SA lexical features to establish interpersonal relations of power between her and her students (Bassiouney, 2014). Therefore, producers and screenwriters take advantage of stereotypical features established in the literary traditions to ensure that readers can easily recognise the communicative meanings imported to the fictional world to serve different diegetic functions, such as introducing comic moments.

3.6 Subtitling of linguistic varieties

As discussed above, linguistic varieties have long been used as a filmic resource for the depiction of characters, the interpersonal relationships established between them and in discursive situations (Hodson, 2014; Kozloff, 2000; Lippi-Green, 1997). Producers and screenwriters take advantage of the sociocultural meanings associated with linguistic varieties which organise linguistic varieties according to a continuum of prestige and position their speakers accordingly. The standard variety, supported by the education system and its well-defined rules, conventions and orthography, is normally taken as 'correct' and as the more prestigious use of language. Other varieties are devalued as they diverge in their lexicon, grammar and phonology/orthography from the standard norm.

The easy recognition of the varieties and the meaning they import into the fictional world has proven to be a powerful resource in the indirect depiction of characters and situations. It is, however, a fictional resource always embedded with a pragmatic and semiotic significance which takes advantage of linguistic stereotypes that have been developed over time to ensure easy recognition of the characters' speech in terms of social standing, education level, geographical positioning or ethnic group (Blake, 1981; Chapman, 1994; Hodson, 2014; Page, 1988). It is thus embedded within the author's aesthetic, narrative, thematic or stylistic objectives and used to fulfil specific diegetic functions, such as characterisation and introduction of authenticity, definition of interpersonal relationships of power or solidarity (Hatim and Mason, 1990), introduction of a

comedic moment or introduction of a point of view (especially when the narrator is the one employing non-standard discourse).

Given the intrinsic link between linguistic varieties and the sociocultural context in which they are embedded, along with the diegetic functions they are expected to fulfil, it is thus not surprising that this has often been considered an impossible translation task (Lane-Mercier, 1997). The difficulty does not lie so much in translating the linguistic varieties themselves, but in translating the existing relationship between the linguistic varieties and their associated extra-linguistic sociocultural meaning, leading to Leppihalme's (1997) famous expression, 'culture bumps' (1997). This is arguably one of the main reasons behind the frequently identified tendency for discourse standardisation, which led Toury (1995/2012) to propose the 'law of growing standardisation'.

For example, Leppihalme (2000) found that standardisation is the overall strategy used in the translation of Finnish novels into English and Swedish. Even though there is a loss of the linguistic individuality presented in the ST, she argues that the intended readers are emotionally satisfied because the readers are not interested in the linguistic identity of the author (Leppihalme, 2000). A standardisation strategy has been also identified in the translation of sub-standard Cockney and African American Vernacular English in Portuguese versions of *Pygmalion* and *Gone with the Wind* subtitled by the public television channel. Cavalheiro (2008) found that public television channels such as RTP, as well as translation distributed via VHS or the Internet, use a strategy of standardisation to translate the African American Vernacular English variety, reflecting the regional and sociocultural values assigned to enslaved African Americans. Rosa (1994) also identifies that the strategy of standardisation was noted in the translation of sub-standard Cockney for public television channels such as RTP into Portuguese. Ramos Pinto (2009) identifies standardisation in Portuguese translations of sub-standard Cockney in *Pygmalion* and *My Fair Lady* published (for the page and the stage) before 1974, in addition to those aired by the state television channel. This suggests that the choice of standardisation strategy might sometimes be motivated by the pressure of state censorship, which seeks to promote the use of the standard variety.

In contrast, the strategies of dialectisation and exclusive use of non-standard varieties have been identified in a number of studies analysing the translation of non-standard varieties (Brisset, 1996; Cronin, 1996; Findlay, 1996). These studies seem to allow the association between the dialectal option and nationalist movements that seek to assert their cultural and linguistic autonomy via the language spoken as a national language (in the case of Spain) or variety of the former colonising country (in the case of Quebec or Ireland). Brisset (1996), for example, found that *Joual* (a very low-prestige Quebec working-class dialect of the Montreal area) and Quebec French (a less prestigious dialect of French) were used by Michel Garneau to translate the English novel, *Macbeth*, into Quebec French, a less prestigious dialect of French.

It has been possible to identify different levels of recreation (Rosa, 2015) and preservation strategies (Ramos Pinto, 2009) between standardisation and dialectisation, i.e. strategies by which the linguistic variation is recreated in the TT to a greater or lesser degree. These strategies have usefully been organised in a cline (Rosa, 2015) that recognises a centre of prestige where the standard variety is located and a periphery of less prestigious varieties. This allows us to account for different levels of recreation and identity situations in which the linguistic variation is kept in the TT, but with a diminished visibility either because of a lower frequency of use or the use of varieties/discourse markers closer to the centre of prestige. Three levels of preservation strategies are suggested: centralisation, maintenance and decentralisation (Ramos Pinto, 2017). This allows us to account for different levels of recreation and identity situations in which linguistic variation is recreated in the TT. This study will follow Ramos Pinto's taxonomy.

There are a number of case studies analysing the translation of non-standard varieties which have identified different levels of preservation strategies. In the translation of *The Sound and the Fury* into German, Boecker (1973) found that an attempt is made to recreate non-standard varieties by using very simple German with non-standard grammatical features. On the other hand, Fayen (1989), in his analysis of the translation of Faulkner's novel *The Sound and the Fury* into Spanish and Portuguese, concludes that translators tend to move closer to the centre of prestige (usually the standard and written style) with an

occasional lexical non-standard social variety in order to portray the character as belonging to a specific social class.

In addition, Määttä (2004) analyses the translation of the non-standard literary dialect of three characters (Benjy, Dilsey and Reverend) in different parts of the novel *The Sound and the Fury* into French. Määttä (2004) notices that there is an attempt to maintain the non-standard varieties by using familiar features recognised as non-standard features in the TL. The study identifies the strategies as follows: translation using oral features of spoken French, lexical dialectal features and reduction of non-standard varieties to forms of address to indicate social status. Määttä (2004) concludes that the translation follows the tradition of literary presentation with a similar frequency of non-standard features to the original in the first part of the novel, but with a lower frequency of non-standard features in the second part of the novel. This might lead to a loss of the narrative purpose and the ideological framework of the novel.

In a similar case-study, Dimitrova (1997) analysed the translation of the novel *A Time on Earth* from Swedish into English and Russian. Dimitrova (1997) found that no attempt has been made to use dialectal markers belonging to a specific social group or region. Furthermore, non-standard oral features, mainly morphosyntactic and lexical features, are used to recreate sub-standard regional and social varieties. Brodovich (1997) also identifies that oral discourse features commonly called 'general non-standard Russian' or 'common speech' are used to translate the non-standard speech presented in the English novel *Pygmalion* by Shaw into Russian. These case studies reveal that there is a general tendency to use lexical and morphosyntactic non-standard oral features to recreate non-standard varieties in literary translations.

As mentioned previously, the film industry takes advantage of similar features of representation of non-standard varieties to those used in the literary system. Accordingly, several studies in AVT have found that AV translators use similar strategies to those identified in the translation of non-standard varieties in the literary system. Rosa (1994, 2001) and Cavalheiro (2008), for example, found that non-standard oral features are used to identify the non-standard discourse in the English subtitles of sub-standard Cockney and African American Vernacular English into Portuguese versions of *Pygmalion* and *Gone with the*

Wind by the private television channel SIC. Ramos Pinto (2009) identifies the preference for lexical and graphical oral features in Portuguese translations of *Pygmalion* and *My Fair Lady* by the same private television channel. She argues that the effort to maintain linguistic variation features on the private television channels might be due to the fact that private companies hire freelance translators who feel less responsible for upholding the standard and have more freedom for creativity in translation.

Ellender (2015) provides a micro-level analysis of selected scenes from seven English language and French language films in order to explore the range of translation challenges posed by the subtitling of linguistic variation and the corresponding solutions offered by the subtitlers. She examines the way in which non-standard accent/pronunciation, morphosyntax and vocabulary have been subtitled into English or French. Two broad approaches are identified: neutralisation or preservation of non-standard features in the subtitles. Ellender (2015) suggests that when the subtitlers decide to standardise ST linguistic varieties, they could add occasional single-line headnotes or subtitles to inform the viewers about strong regional/dialectal language used in the ST. They also could take advantage of the DVD features to add an extra section to the film's DVD to provide concise supplementary explanations of the linguistic varieties used in the ST. However, this addition will not compensate for the loss of communicative meaning occurring in the target product because the intended viewers may not understand the function of using dialect in the source product.

Researchers from Asian and Middle Eastern countries have been focused on analysing the subtitling strategies used to translate linguistic variation presented in their local films into English. This is because they are interested in investigating the type of strategies and procedures employed in the subtitles. Tsai (2009), for example, focuses on the translation of Taiwanese Mandarin dialogue into English subtitles, and attempts to find counterpart strategies and to provide more information about subtitling Taiwanese film, especially from dialects into English. Tsai (2009) found that similar subtitling strategies to those identified by European scholars, such as simplification, omission and paraphrasing, have been used in the English subtitling of Taiwanese film.

As discussed by Lane-Mercier (1997), each of these strategies incurs risks in relation to meaning creation, meaning loss, ethnocentricity, unauthenticity, conservatism and/or radicalism. Besides identifying the strategies used, these descriptive studies have also shown that no strategy can be truly understood outside of its broader sociocultural context as it is often mediated by factors such as the ideological context, which can be more or less supportive of creative uses of discourse and work either as a creative or conservative influence; the established tradition for the recreation of non-standard varieties in literature, theatre and film; the recognised status of subtitling and subtitlers; and the target audience profile or working conditions, among others.

However, despite their great contribution, the textual analysis proposed in the above-mentioned studies does not provide AVT researchers with the tools required to consider the intermodal relationships established between the different modes contributing to the construction of the non-standard variety's communicative purpose in the ST, nor the impact the strategies have on preserving, cancelling or modifying the intermodal relationships established in the ST and/or the diegetic function they fulfil. Without this, although it is possible to analyse in great detail the way in which linguistic varieties were translated, it is easy to fall into the trap of assuming that a strategy of standardisation, for example, equates with eliminating meaning when this might not be the case. Instead, the meaning may be expressed through other modes, through the tradition established for the translation of non-standard varieties in a given target context and through the sociocultural context mediating the viewers' interpretation (Ramos Pinto and Mubaraki, forthcoming).

This study aims to address these issues by proposing a corpus-based quantitative analysis and an analytical framework to identify a) the linguistic varieties and their associated extra-linguistic meaning, b) the existing intermodal relationships and the diegetic functions they fulfil, c) the strategies used in translation and d) their impact on preserving, cancelling or modifying the ST intermodal relationships as well as the diegetic functions they accomplish.

3.7 An analytical framework to study linguistic varieties in audiovisual products

The aim of this research is to propose an analytical framework to identify the regularities in the recreation of fictional linguistic varieties and the general strategies adopted in the English subtitles, in the case of Egyptian films. Given the multimodal nature of AV products, the communicative meanings and diegetic functions are not solely constructed by the verbal mode but by the intermodal relations established between more than one mode (Ramos Pinto, 2017; Remael, 2001; Taylor, 2003). This research attempts to develop a new analytical framework capable of identifying the intermodal relations established between the different modes in both the STs and the TTs. Following Ramos Pinto's work, the framework proposed in this study recognises two main levels: the textual level and diegetic level. The former focuses on the identification of linguistic varieties and communicative meaning associated with them in both the STs and TTs. The identification of linguistic varieties in the TTs will help to identify the translation strategies employed. The latter involves analysing how the 'non-standard' varieties' communicative meanings and diegetic functions are constructed in a multimodal context.

3.7.1 Textual level

Building on the work of Ramos Pinto (2009, 2017) and Rosa (2012), this study proposes a new analytical framework to classify the linguistic varieties based on the extra-linguistic meaning associated with them in order to understand the communicative meanings imported to the fictional world and the functions they fulfil in it. The identification of the communicative meaning associated with the linguistic varieties is a central issue in translations, because the challenge comes not from the translation of linguistic varieties and their features itself. It instead derives from having to translate and find equivalents to the communicative meanings associated with the varieties used and to identify the diegetic functions they fulfil in the AV products.

Initially, given that the focus was on linguistic varieties, a typology was built based on previous classifications of the Arabic-language. A distinction was, thus, made between the SA and QA varieties. The SA varieties, which include

both CA and Modern MSA, are considered as the formal form of Arabic used in formal instances such as in schools, radio and TV programmes, meetings, conferences, newspapers, books and religious functions. The QA varieties comprise the spoken Arabic used in informal listening and speaking situations. It is possible to make further distinctions. Meiseles (1980), for example, has proposed four levels of varieties in the Arabic world: SA, oral literary Arabic, educated spoken Arabic and plain QA. The Egyptian linguist El-Said Badawi (Badawi and Hinds, 1986) identified five different varieties: SA of classical heritage, contemporary SA, QA of the highly educated, QA of the enlightened (i.e. literate) and QA of the illiterate. Badawi (1973) uses sociocultural factors such as education as criteria to define these levels. However, the SA varieties are not just the varieties used in the Egyptian education system, as mentioned in section 3.4. Foreign languages such as English have become the language of education, particularly for children of the upper classes. Thus, it is possible to find educated people who are not familiar with SA but who are fluent in English.

Although sociolinguistics provides us with a detailed classification of linguistic varieties, it is important to consider that the uses of non-standard varieties in fictional contexts deviate from sociolinguistic patterns identified in real life, as discussed in section 3.5. As a result, this classification was abandoned because the use of these varieties in the fictional world varies according to the communicative meanings and diegetic functions intended to achieve in the film. For example, in scene 1 in *Karkar*, which takes place in Abu Karkar's car repair business, all the elements in the image mode participate in characterising Abu Karkar as someone of low social class with a low educational level. The use of standard features associated with high prestige and a high degree of formality contradicts with his established profile. The non-compliance of these elements functions as a device to illustrate the interpersonal relationships of authority and power between Abu Karkar and Karkar, and to introduce a comic moment. This shows that fictional linguistic varieties take advantage of the extra-linguistic meaning associated with the linguistic varieties to fulfil diegetic functions and to add meaning to the fictional text. As a result of the focus of translation on the communicative meaning, the framework proposed in this study will focus on classifying the varieties based on the sociolinguistic meaning they express and not on classifying the varieties themselves.

Focusing on the English literary system, Chapman (1994) points to *The Reeve's Tale* by Chaucer as the first case where a regional dialect has been identified as characterising a Cambridge undergraduate student. In addition, Chapman (1994) recognises the use of Cockney speech features as a social variety to convey the lowlife of London. Authors such as Dimitrova (1997, 2002) distinguish between dialects which are characterised by being spoken either within a certain geographical area or within a specific social group, and a standard language. Dimitrova (2002) proposes a continuum to identify linguistic varieties in Swedish fiction that starts on the left with a specific regional variety, moves on to a variety of general regional or rural origin, a variety of a specific social group, a markedly colloquial variety, a neutral variety, and then to a high written variety. Working on the Finnish/English and Finnish/Swedish language pairs, Leppihalme (2000) draws a new continuum of prestige appropriate to the context of the Finnish fictional world developed from Dimitrova's continuum. Leppihalme (2000) does not distinguish between a variety associated with a general regional or rural origin and a variety of a specific social group because according to his study of Päätaalo's works on Finnish fiction, all the dialect speakers belong to more or less the same social group.

In Russian fiction, Brodovich (1997) identifies a kind of non-standard language used by literary characters which can be termed 'general non-standard Russian'. This language has been defined by Brodovich as "forms which are outside the accepted literary standard but do not belong to any particular local dialect, rural or urban" (1997, p.26). Following Dimitrova (1997, 2002), Rosa (1994, 2001, 2015) proposes contemporary varieties of European Portuguese organised along a prestige axis that moves from maximum prestige to minimum prestige, starting with European standard Portuguese, and moving to non-standard oral, non-standard regional and non-standard social.

Linguistic varieties in films have also been identified and organised in the same way as the linguistic varieties in written fiction. Hodson (2014) distinguishes between the standard variety, regional variety, colloquial variety and social variety. In addition, Ramos Pinto (2017) organises a typology based on the extra-linguistic meaning associated with fictional non-standard varieties in the Portuguese system. The typology differentiates between the 'standard

sentence' (associated with high prestige, high sociocultural status and central region) and 'non-standard sentence'. The non-standard variety includes categories such as oral, regional and sub-standard varieties, which can be sometimes subdivided further. Each one of these varieties expresses, and is associated with, extra-linguistic meanings: a) oral variety expressing low prestige, and which is colloquial and informal; b) regional variety expressing low prestige and a particular region; and c) sub-standard varieties expressing low prestige, a specific social group and a low educational level. It was not possible to use the typologies proposed in these studies because they were developed based on European languages and illustrate a different set of communicative meanings. However, it is relevant to consider building a typology of this type within a framework aiming to analyse the varieties' communicative meanings and their translation in the Arabic fictional world.

For this study, a new typology was organised according to a cline of prestige that starts with varieties associated with higher prestige and ends with a variety with less prestige. The degree of prestige is determined according to the extra-linguistic meaning associated with linguistic varieties in the Egyptian system and individuals' attitude towards the linguistic varieties. Figure 2 shows the typology of fictional linguistic varieties and the communicative meanings associated with them.

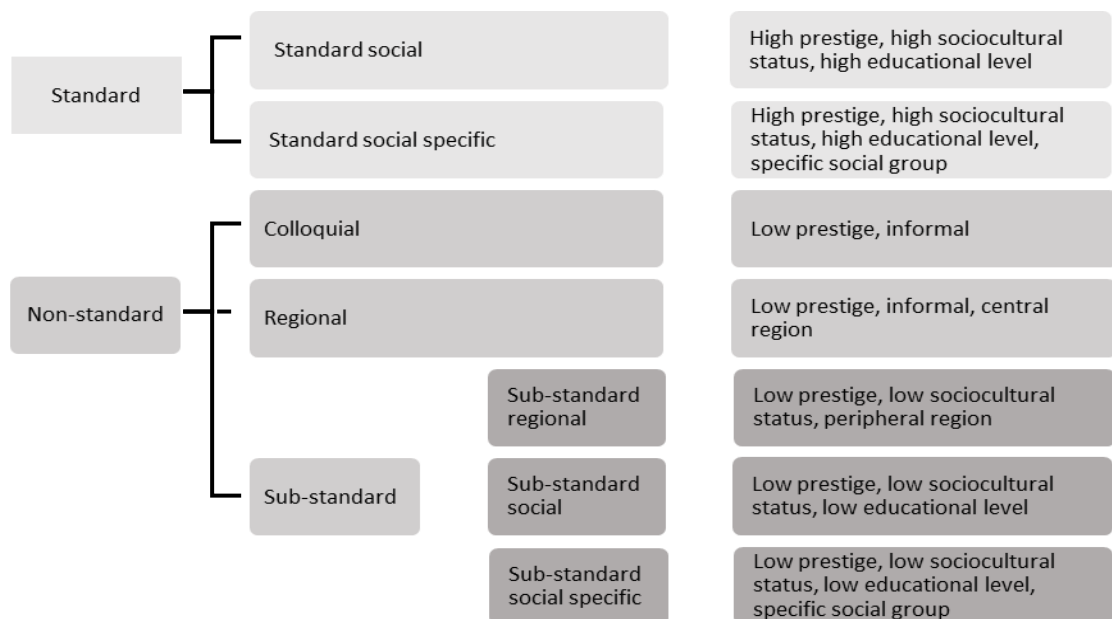


Figure 2. Typology of fictional linguistic varieties and their communicative meanings

The typology distinguishes between 'standard', which includes linguistic features associated with high prestige, and 'non-standard', which includes features associated with low prestige. 'Standard' differentiates between two categories: 'standard social' and 'standard social-specific'. The category 'social' reflects a high educational level and high social status. 'Social-specific' stands for a high educational level, high social class, formality, and a specific social group. For example in the Egyptian film *'ittalāta yištaḡallūhā* ('The three manipulate her'), Bassiouney (2014) illustrates that the speech of the main character Nagiba changes throughout the film. Nagiba uses features of English to indicate that she belongs to a high social class and has a high educational level. In another scene, Nagiba quotes books in SA and uses features of SA to illustrate that she is an authority figure or a religious fanatic. Switching from Cairene Arabic to English or SA is used as the marked choice to express authority and to put the character in a privileged power position over other characters (Bassiouney, 2010; Scotton and Ury, 1977; Suleiman, 2004).

The category of 'non-standard sentence' distinguishes between 'colloquial', 'regional' and 'sub-standard varieties'. The 'sub-standard' variety can be divided into 'regional', 'social' and 'social-specific'. The category 'colloquial' reflects low prestige and informality. A particular unit is identified as belonging to a colloquial variety when it includes the standard modified with the dropping of case markers on at the grammatical level and lexical items that can be found in the standard and non-standard varieties but can be used in many Arab countries (Al-Rubai'i and Al-Ani, 2004). The 'non-standard regional' variety is used to classify units which include features of a particular region. This category reflects low prestige and informality, but it does not reflect any indication of educational background and social status like the 'sub-standard regional' variety does. In the opening scene of the film *Sayed the Romantic*, the characters' speech is marked by a Cairene Arabic accent. Sayyid uses Cairene dialectal features to show that they are from Cairo, the central region in Egypt, such as the glottal stop /ʔ/ instead of /q/ in MSA. The 'sub-standard social' and 'sub-standard social-specific' categories reflect a low social status and a low educational level; the latter variety is associated with a specific social group. The classification enables the collection of frequency data for each category and shows how linguistic varieties are recreated in the ST.

When focusing on the TTs, this typology will be also applied to classify the sentences in the English subtitles. This will help to identify the different strategies of neutralisation or preservation based on the results put forward by Ramos Pinto (2009, 2017). In her study, Ramos Pinto (2009, 2017) outlines the different strategies for translating linguistic varieties in an analytical framework developed on the basis of a number of descriptive case studies as well as her own research. She organises the varieties in a system with a centre of prestige and a periphery of low prestige as well as distinguishing between the ‘neutralisation’ and ‘preservation’ strategies of linguistic varieties. Figure 3 illustrates the typology of strategies employed to translate linguistic varieties in the TTs.

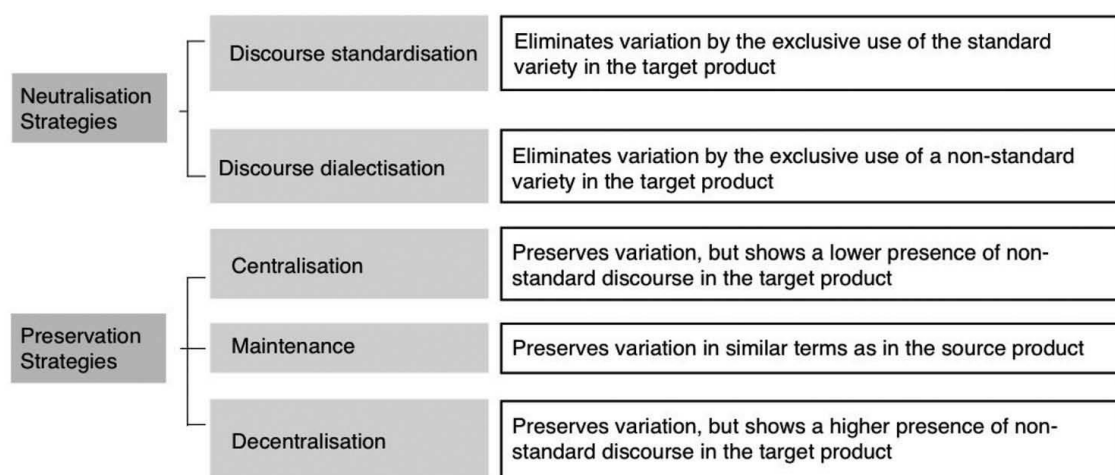


Figure 3. Typology of strategies used to translate linguistic varieties in the TTs (Ramos Pinto, 2016, p.6)

The ‘neutralisation’ strategies correspond to when translators use strategies which eliminate this variation either by using standard features associated with a maximum prestige level not found in the STs (the complete ‘standardisation’ of the discourse), or by using ‘non-standard’ features associated with a minimum level of prestige (the complete ‘dialectisation’ of the discourse). The complete standardisation of the discourse has been identified in several descriptive case studies, as discussed in section 3.6. Several factors have been identified as possible motivating factors for the ‘standardisation’ strategy, namely the existence of state censorship and a strong association between the ‘standard’ variety and written discourse, which is considered a prestigious medium. In contrast to the complete ‘standardisation’ strategy, the strategy of

complete 'dialectalisation' has been identified by Brisset (1996), Cronin (1996), and Findlay (1996). This strategy has emerged after national independence movements towards cultural purification and linguistic autonomy, particularly in the nations that were colonised by Europe. The use of the 'dialectalisation' strategy in translation is considered the only way to express the cultural identity or national affiliation of these nations.

Ramos Pinto (2009, 2017) also identifies 'preservation' strategies. These strategies can be recognised when the linguistic variation is maintained, and the 'non-standard' varieties are recreated in the TTs. In this context, Ramos Pinto (2017) outlines three different preservation strategies based on the frequency of use of 'non-standard' features in the TTs compared to the frequency of use of 'non-standard' varieties in the STs: centralisation, maintenance and decentralisation. The centralisation strategy of preservation tends to take place when the TTs present a lower frequency of 'non-standard' features or the use of discourse features that are close to the centre of standard discourse associated with a high-prestige variety. A general tendency for the centralisation strategy in the TTs has been reported by researchers such as Baker (1992), leading Toury (1995/2012) to propose it as the 'law of growing standardisation'. In the maintenance strategy of preservation, a similar frequency to the 'non-standard' features in the ST is maintained in the TTs. The decentralisation strategy aims to highlight the cases in which the TT presents a higher frequency of 'non-standard' features in relation to the ST. This system proposed by Ramos Pinto (2017) allows us to interpret the general strategy adopted to translate the linguistic varieties in Egyptian films, and to examine whether the data collected confirms or deviates from patterns previously identified in relation to specific factors (such as type of character (major or minor) or the distribution of linguistic varieties identified by previous studies in other literary and filmic traditions).

3.7.2 Diegetic level

Since the present study employs a multimodal perspective, the analysis of the STs and TTs moves beyond a consideration of the textual level to analyse the diegetic level. It is important to consider the diegetic level because it helps to show that individual modes (including the subtitles) cannot fulfil communicative meanings and diegetic functions independently in a fictional AV context such as

films. All the modes interact in various ways with each other to produce a meaningful text (Bateman, 2014; Kress et al., 2001; Perego et al., 2010; Remael, 2001; Taylor, 2003; Wildfeuer, 2014). This section aims to propose a typology for the analysis of how the non-verbal mode contributes in the construction of linguistic varieties' communicative meanings to serve different diegetic functions in the AV text. This allows us to identify a) the intermodal relations established between the modes, and b) the communicative meanings and diegetic functions they are assumed to fulfil in the STs. Moreover, it allows the identification of the new intermodal relations established between the subtitles and other modes in the TTs, as well as determining the impact of subtitling strategies on preserving, modifying or cancelling the intermodal relations established in the STs.

Building on the work developed by Bordwell and Thompson (1979/2008), Pastra (2008), Pérez-González (2014b) and Ramos Pinto (2017), for the study of the subtitling of linguistic varieties in AV products, this study proposes a new analytical framework that includes three modes: the spoken mode, the *mise-en-scène* mode and the subtitles mode. Although films as AV products contain other modes and elements such as lighting, camera angles or types of shot, which also contribute to the construction of meaning, these selected modes are directly related to the construction of the linguistic varieties' communicative meaning: the central focus of this study. The spoken mode includes three elements: accent, vocabulary and morphosyntax. The typology proposed in the previous section enables the identification of the elements used to recreate the linguistic varieties in the spoken mode. The *mise-en-scène* mode recognises three other elements: setting, figure behaviour, and costume and makeup. These three elements help to identify the communicative meaning associated with the setting in which the action take place, and the way characters behave and dress.

The new analytical framework proposed in this study will enable the collection of statistical data on the intermodal relations established between the communicative meaning associated with each of the elements in the spoken mode identified in the first level of classification and each of the elements included in the second level of classification. A classification of this kind and the

results are analysed quantitatively. The quantitative analysis helps to make the study scalable and enables the identification of patterns regarding the existing intermodal relations that play a role in constructing meaning in the STs and TTs. However, the discussion of the data highlights the need for qualitative analysis. Qualitative analysis offers an effective way to identify the diegetic functions of the linguistic varieties in their multimodal context. This study takes advantage of the work of Ramos Pinto (2017) and Pastra (2008). Pastra's framework "looks at cross-media relations from a multimedia discourse perspective, i.e., from the perspective of the dialectics between different pieces of information for forming a coherent message" and offers an extremely detailed taxonomy of intermodal relations (2008, p.306). However, given the focus of this study on developing a simple and applicable framework for the study of the subtitling of linguistic varieties, a less detailed framework was developed out of the frameworks of Pastra and others.

Figure 4 shows the typology of intermodal relations established between the standard varieties and the *mise-en-scène* mode in the STs.

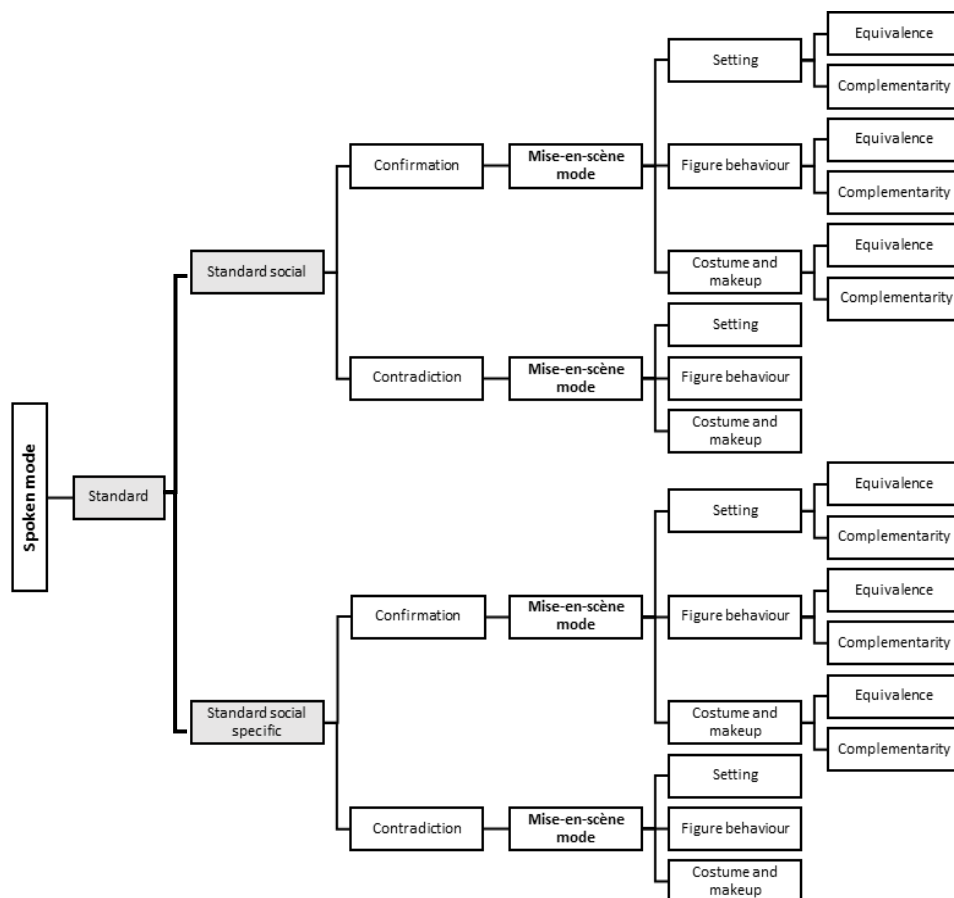


Figure 4. Typology of intermodal relations established between standard varieties and the *mise-en-scène* mode in the STs

Figure 4 and Figure 5 show that the typologies identify two main relations: 'relations of confirmation' and 'relations of contradiction' between elements in the spoken mode (includes accent, vocabulary and morphosyntax), and elements in the *mise-en-scène* mode (includes costume and makeup, figure behaviour and setting). 'Relations of confirmation' can be further classified as 'relations of equivalence' (equivalent to the category 'token-token equivalence' in Pastra's model) and 'relations of complementarity' (equivalent to the category 'apposition complementarity' in Pastra's model) (Ramos Pinto and Mubarak, forthcoming). The 'relation of confirmation-equivalence' applies when the communicative meanings (correlated with elements in the spoken mode) refer to the same meaning expressed by one or more elements in the *mise-en-scène* mode. In 'relations of confirmation-complementarity', the meanings expressed by one or more elements in the spoken mode and in the *mise-en-scène* mode collaborate to provide more information regarding the character's profile beyond the scope of either one alone. In 'relations of contradiction', the meanings attributed to one or more linguistic features differ from the meanings attributed to one or more element in the *mise-en-scène* mode. After identifying intermodal relations quantitatively, the analysis will move on to find the different diegetic functions that the intermodal relations support through the qualitative analysis.

The same typology is built on to analyse the diegetic level in the TTs. In this typology, the subtitles mode is added to identify the new intermodal relations established between the elements in the spoken, the *mise-en-scène* and the subtitles modes. Figure 6 illustrates the typology of the new intermodal relations established between the standard varieties in the subtitles and other modes in the TTs.

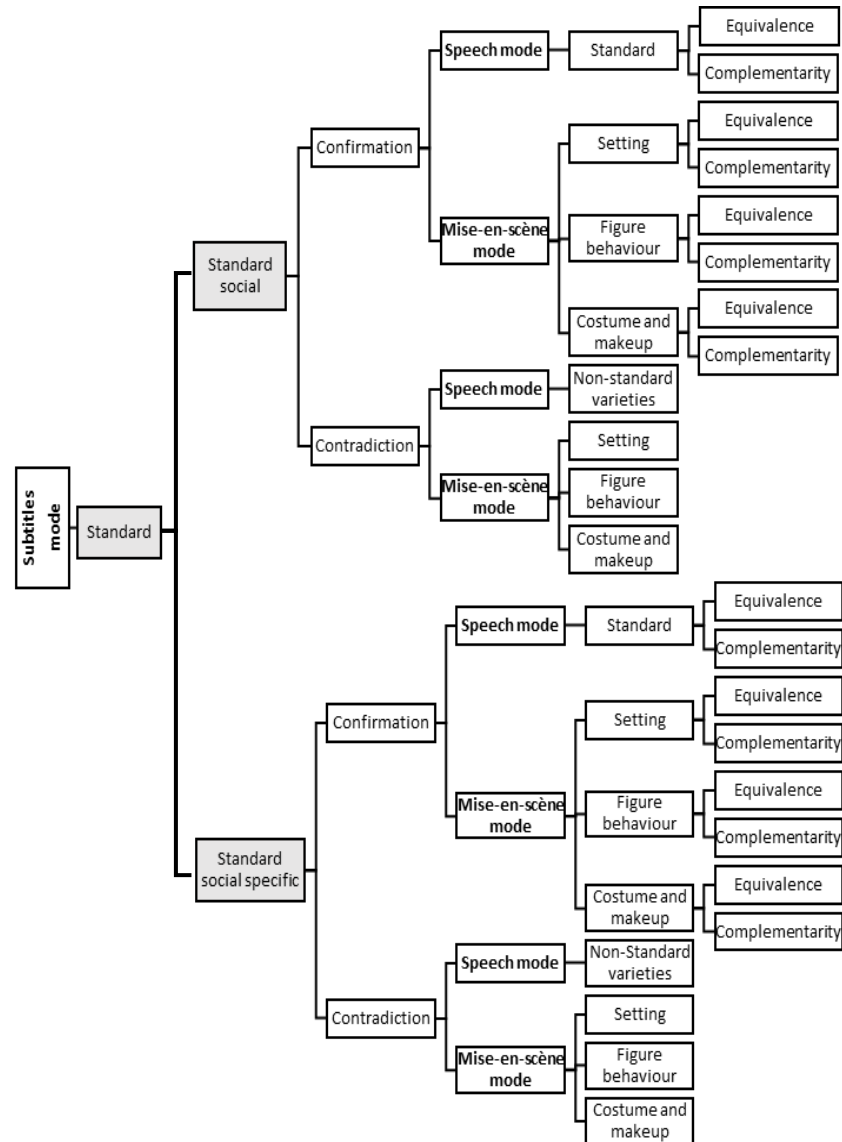


Figure 6. Typology of intermodal relations established between the standard varieties in the subtitles mode and other modes in the TTs

Figure 7 shows the typology of the new intermodal relations established between the non-standard varieties identified in the subtitles mode, elements in the spoken mode and the *mise-en-scène* mode.

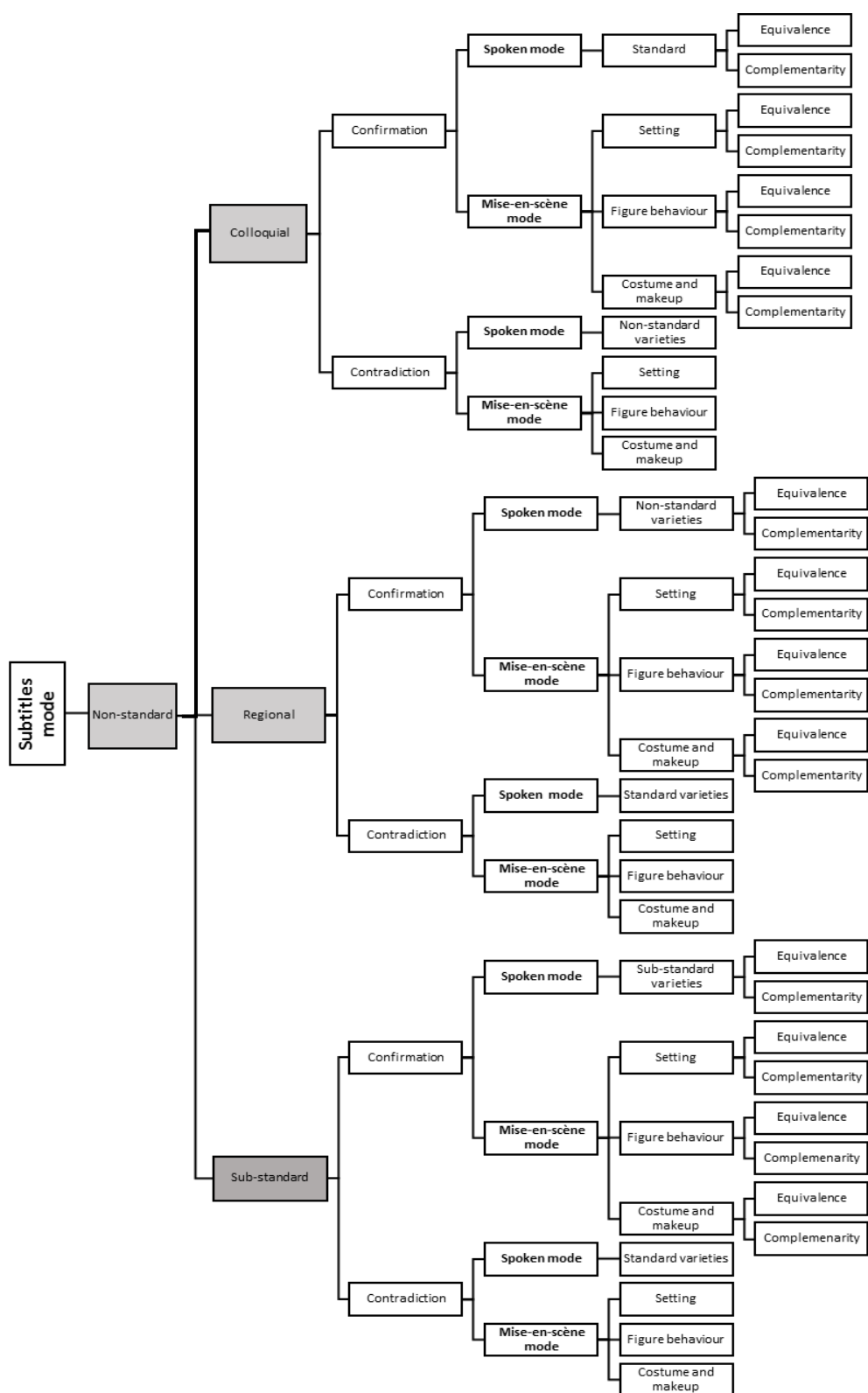


Figure 7. Typology of intermodal relations established between non-standard varieties in the subtitle mode and other modes in the TTs

Figure 6 and Figure 7 present the typology that enables the identification of new intermodal relations in the TTs. The identification of the intermodal relations helps to investigate the impact of the subtitling strategies on preserving, cancelling or modifying the intermodal relations established and the diegetic functions they support in the STs.

3.8 Conclusion

This chapter investigated the attitude of individuals towards different varieties of language based on the context of use and users in the Arab world. The discussion showed how Egyptian writers rely heavily upon stereotypical features that can be easily recognised and interpreted by Egyptian as well as other Arab audiences in literary text. It has demonstrated that these stereotypical features have been used as a filmic resource to build the characters' profile and to establish interpersonal relationships between the characters in films. In addition, this chapter has discussed the translation strategies employed to translate linguistic varieties in literary text. It has argued that similar strategies have been identified in the subtitling of linguistic varieties in AV products.

These investigations were undertaken to provide a background context for the design of an analytical framework to analyse the textual and diegetic levels in both the STs and TTs. The analysis of the textual level allows us to identify the linguistic varieties used in the spoken mode and subtitles mode. Moreover, identification of the linguistic varieties in the subtitles mode helps in the identification of the strategies employed in the TTs. The analysis of the diegetic level points out the type of intermodal relations established between the elements in the spoken mode and the *mise-en-scène* mode in the STs. In addition, the analysis of the diegetic level is used to explore the new intermodal relations established between the subtitles mode (which are added to an already finished product) and the other modes in the TTs. This analysis helps in assessing the impact of strategies used in preserving, cancelling or modifying the intermodal relationships established in the ST and/or the diegetic function they fulfil. The next chapter moves on to provide a description of the criteria used to select the films under analysis and the method used to build the corpus. It will also provide a summary of the selected films.

Chapter 4 : Methodology and corpus design

4.1 Introduction

This chapter aims to explain the criteria used to select the films included in the corpus under analysis. It also presents brief summaries of the plots of the films and highlights the reasons behind the choice of certain scenes and characters. In addition, this chapter describes the schemes and criteria used to classify the units of analysis included in the corpus. It also explains the method employed in the analysis of the textual and diegetic levels.

4.2 Selection of films

There is an originally Arabic film industry being translated into English, which deserves attention. The Egyptian film industry, in particular, is considered the major entertainment industry in Arabic media, feeding several Arabic channels (Shafik, 2007). As a result, Cairene Arabic is one of the most common varieties in Arabic-speaking countries – so much so that the increased numbers of Egyptian films and series shown in the Arab world have made the Egyptian dialect an understandable and appreciated variety by the overall population of other Arab countries.

Egyptian films have not just targeted the Arab world audience but have also targeted a foreign audience via the emerging digital technology to promote Egyptian culture, industries and investments (Gamal, 2015). Digital technology has made Egyptian films “available, affordable and portable” to a multitude of viewers through subtitling (Gamal, 2007, p.495). El Batal (2000, p.3) argues that it is important to pay particular attention to the serious role of subtitling:

Thanks to satellite channels Egyptian Arabic has become accessible to viewers everywhere and with it the need to ensure that it is conveyed with a higher degree of accuracy particularly when displaying works that represents our culture to others.

Founoon Distribution Company selected Omar Sharif's film *A Man in our House* to be the first Egyptian film available on DVD with English and French subtitles in 2002 (Gamal, 2012a). More recent attention has focused on the quality of the

subtitling (particularly Egyptian classical films), the shortage of professional subtitlers and the development of subtitling norms that best suit the local viewership (Gamal, 2008, 2011, 2012b).

In an initial phase in this study, a list of Egyptian films released on DVD with English subtitles was compiled from different websites such as Amazon, eBay and arabicdvds. This list included films released between 2000 and 2014. The list was organised according to information on the following: the Arabic title, English title, genre, date of production, and summary of the plot. Using the labels from IMDb, two genres were identified, consisting of twenty-four comedy films and sixteen dramas. The sampling method used in this study to select the films is convenience sampling (also known as haphazard sampling or accidental sampling) (Etikan et al., 2016, p.2). Convenience sampling is a type of non-probability or non-random sampling method that relies on choosing a sample from large data sets based on certain practical criteria, such as accessibility or availability (Farrokhi and Mahmoudi-Hamidabad, 2012). Although this method has limitations which include subjectivity and bias in the selection process (Mackey and Gass, 2015), it is an adequate method of sampling for this study because of the limitations faced regarding resource availability and time constraints. The study also used a convenience sample because the variables in this study are qualitative and quantitative in nature (Etikan et al., 2016) .

To control bias, films were chosen based on the following criteria: a) films that a foreign audience can have access to; b) films released on DVD; c) presence of similar linguistic varieties but different usage; d) one single genre; e) films produced in different years from 2000 to 2006. The availability of Egyptian films on DVD with English and French subtitling from multinational technology companies such as Amazon and eBay allows us to analyse the Egyptian films with an international audience in mind. There are several Egyptian films that have been translated into English on YouTube and DVD. However, there is a general lack of research regarding the subtitling strategies in these mediums. Due to time constraints, this study focuses only on one of these mediums and examines the subtitling of linguistic varieties of Egyptian films released on DVD.

Moreover, several films were excluded on the basis of the presence of particular varieties: only films which include similar linguistic varieties and/or have more

than one variety were selected. This enables the identification of the different communicative meanings and diegetic functions that the extra-linguistic meanings associated with these varieties serve in Egyptian films. It also helps in exploring the subtitling strategies used to translate these varieties, and the impact of the strategies employed on the communicative meanings and diegetic functions the varieties assume in Egyptian films.

Egyptian comedies were selected because they have a relevant number of units with various linguistic markers used in film plots to serve different diegetic functions such as introducing realism and comic moments. In addition, more recent literature on Middle Eastern cinema pays particular attention to Middle Eastern comedy films, especially Egyptian ones (Devi, 2014; Ginsberg and Lippard, 2010). Devi (2014), for example, argues that humour is an important filmic resource to serve different diegetic functions in Middle Eastern films, such as introducing satire of certain individuals, groups, beliefs and practices in medieval Islamic society. Therefore, it is interesting to understand how fictional linguistic varieties are manipulated to fulfil such diegetic functions in Egyptian films and how these varieties have been translated.

This study focuses on the Egyptian comedies released on DVD with English subtitles from 2000 to 2006. The criteria for selecting the four films were as follows: a) the fact that the use of linguistic varieties in Egyptian films changed significantly following the introduction of reprivatisation in 1971 and the death of Sadat in 1982, as discussed in **Chapter 3**; b) this is the period of time that Egyptian films started to be released in DVD format with English and French subtitling (Gamal, 2013); c) the variable of time has been eliminated which has been controlled by not allowing variability on time given that the thesis is not concerned with how the use of linguistic varieties and subtitling strategies changed over time; and d) attention has already focused on the subtitling of classic Egyptian films such as *A man in our house*, which was released in 1961 and subtitled in the early 20th century (Gamal, 2007, 2008, 2011, 2012a, 2012b, 2013, 2015). However, to date there is only limited knowledge about how these linguistic varieties are used and subtitled in the recent Egyptian films. Based on these criteria, four films released in different years were selected: *كركر Karkar* (2007), *وش إجرام Wesh Egram*, which back-translates as 'Face of Evil' (2006), *سيد*

العاطفي *Sayed the Romantic* (2005), and حرامية في كى جي 2 *Harameya fi KG2*, which back-translates as 'Thieves in KG2' (2001).¹

4.2.1 *Karkar*

Karkar (2007), directed by 'alī Ragab 'Ali Rajab', is one of many films dramatisedramatisingthe theme of the nouveau riche² in Egypt, and exposes their materialism in a comical way (Shafik, 2007). The plot of *Karkar* revolves around a father (Abu Karkar) 'Abu Karkar' and his son (Karkar), who are portrayed as uneducated characters of the nouveau riche social milieu. Karkar loves a girl and wants to marry her but the lovers are confronted with Karkar's authoritarian father who is against the marriage. Karkar succeeds in convincing his father to attend his wedding; however, on the wedding day, Karkar has a terrible accident that renders him mentally unstable. He is sent to a psychiatric hospital.

His father, however, refuses to accept that Karkar has a mental illness. Abu Karkar uses his financial authority and negotiates with the doctor to discharge Karkar from the psychiatric hospital. Abu Karkar also insists that Karkar should marry one of his relatives; he thinks that this is the way to convince his brother, 'āšim 'Asem', and sister, Zahīra 'Zaheera', to forgive him for neglecting them. However, Abu Karkar dies, leaving Karkar with his uncle and his aunt who are greedy with his wealth. They present him with two 'fake' potential brides. One is his cousin (his aunt's son), who pretends to be a woman. Another is a woman hired by Karkar's uncle to pretend to be her own daughter. Karkar, unable to make a decision between the two because of his mental illness, marries them both. Finally, Karkar suffers another accident. During the recovery time, his cousin (his aunt's son) refuses to continue deceiving Karkar and decides to return to his hometown. After a period of recovery, Karkar returns to a state of sound mind. He finds out about his uncle and aunt's attempt to steal his money and that they do not care about him. Karkar offers them money and asks them

¹ These titles are the accepted English titles as found on IMDb. They will be used throughout the thesis because this allows the English audience to find the film easily.

² According to the Macmillan dictionary, nouveau riche means "people who have recently become rich, especially people who buy expensive things to impress other people".

to let him live in peace. At the end of the film, his uncle and aunt feel guilty and apologise to him. They also tell him that the woman whom his uncle hired to pretend to be her own daughter truly loves him and that they hope he can enjoy his money and his bride.

4.2.2 *Wesh Egram*

The film *Wesh Egram* (2006) is a comedy film directed by *Wā'il 'iḥsān*. The plot structure of *Wesh Egram* is one that is quite common in Egyptian films (Shafik, 2007). The major character, Taha, is a young lower-class illiterate who has difficulties finding a job and even when he finds a one, he struggles to remain in that job for a long period of time. He initially worked as a pizza delivery man but is fired because he has troubles with a customer. Then, he applies for a job as a security guard in one of the companies owned by same person as the company where his father worked. He thinks that the job of a security guard has the same duties as that of a detective. Thus, he asks his parents to help him to practise being a detective. He is hired to work as a security guard, and he seems very happy and proud of himself. However, he is fired again because he causes problems at the company. Taha then goes to see the company owner to ask him if he can employ him or his father again but the owner refuses and asks his security guards to kick him out of his company premises. His beloved tries to help him to find a job. Her father works as a security guard at a bank and she asks her father if he can find a job for Taha there. After her father has talked to his manager at the bank, Taha is employed as an office boy who prepares drinks for staff and customers.

Taha starts working in the bank. One day he hears the staff talking about some documents that could condemn the company owner because they reveal evidence of his corruption. The bank manager takes the documents home to ensure they are in a secure place. The company owner, however, thinks that the bank manager has stored them in his office at the bank and he sends a gang of thieves to steal the documents. They cannot find them but Taha plots his revenge against the company owner and tells the gang that he knows where the documents are. However, he does not know that the gang is working with the factory owner and is arrested by police officers. After the investigation, Taha finds out that he is working with the wrong people and ends up helping the

police to get the documents. Taha succeeds in getting the documents and hands them over to the police officers. However, the police cannot arrest the company owner because he has diplomatic protection.

4.2.3 *Sayed the Romantic*

Sayed the Romantic (2005), directed by ‘alī Ragab, is one of the cinematic films in Egypt that uses the character of a muscular woman to introduce a comic catharsis and to discuss the gendered binary of polarised characteristics associated with masculinity and femininity (Shafik, 2007). *Sayed the Romantic* tells the story of a young Egyptian man called Sayyid who lives in a poor neighbourhood with his mother (a taxi driver) and his cousin (a tour guide). His mother Um Sayyid is an authoritative woman who is presented with masculine characteristics. She tries to help her son who is suffering from financial problems caused by his uncle and recovering from a failed romance. She goes to his uncle’s company and asks him if he can find a job for Sayyid. However, Sayyid ‘Sayed’ does not like to work with his uncle. He causes a lot of trouble for his uncle, who fires him. His mother is very angry with Sayyid and refuses to give him her taxi, which he wants so that he can work as a taxi driver.

Abu Dāliyā (his neighbour) offers him a job, and asks Sayyid and Abu Rāwiya to sit with him on an informal newsstand to write and sell love letters. Sayyid finds this work boring and unbeneficial. He and Abu Rāwiya decide to gather a group of men and women separately and give them some relationship advice. However, police officers arrest Sayyid on a charge of incitement. Um Sayyid goes to Sayyid’s uncle and begs him to help Sayyid. His uncle agrees and asks Sayyid and Abu Rāwiya to take a tour group out to his farms. They find out that the tour group are from Israel and decide to hold a demonstration against his uncle. Sayyid becomes a national hero but his uncle does not like that. He tries to stop Sayyid from holding more demonstrations and asks Sayyid and his mother to vacate the flat which is owned by him. Sayyid goes to his uncle’s villa to speak with him but his uncle’s guards hit him until he falls down to the floor. At that point, his mother and Abu Rāwiya arrive with a group of people who have sticks. They find Sayyid lying at the front of his uncle’s villa gate. They storm the villa and steal everything. His uncle calls the police and the police arrest Sayyid and Um Sayyid. However, his uncle feels guilty and drops the

charges. He also gives them back their money and two ownership deeds: one for Abu Dāliyā and the other for Um Sayyid. His uncle requests the officer to ask them to sign a restraining order. They agree to sign the order. At the end of the film, Sayyid marries Dāliyā at *'il-'ahlī* stadium.

4.2.4 *Harameya fi KG2*

The film *Harameya fi KG2* (2002) is a comedy film directed by *Sandra Naš'a*. The theme of *Harameya fi KG2* revolves around a lower-middle-class suburban youth suffering from filial and emotional conflict. The story revolves around the major character, Ḥasan, a thief from Cairo. The minor character, Sibā'ī, proposes a 'job' involving stealing artefacts from one of the old fortresses in Alexandria. The robbery results in Sibā'ī's arrest and Sibā'ī pleads with Ḥasan, who escaped arrest, to take care of his young daughter who is now left without a family. Sibā'ī claims that he steals in order to offer his daughter a good life; he sends her to private school so that she can have an excellent level of education. At first, Ḥasan is reluctant to take on the role of childminder. Sibā'ī threatens that if Hassan refuses to take care of his daughter, he will tell the police that Ḥasan was his partner in the robbery. Ḥasan agrees to take care of Sibā'ī's daughter (Nisma). However, one day, Ḥasan leaves Nisma at home by herself. She tells him that she feels hungry, but he does not care. She tries to warm up bread and turns all the oven knobs on; she faints because the kitchen fills with gas. When Ḥasan returns home, he finds Nisma laying on the kitchen floor and immediately takes her to the hospital. After this accident, he feels sympathy for her.

Furthermore, Ḥasan falls in love with Nisma's teacher. As a result of this new relationship, he starts to feel bad about his career as a thief and decides to repent for his earlier crimes. Nisma's teacher's cousin, who is a police officer, falls in love with Nisma's teacher. He is jealous of Ḥasan, so he asks his friends to search Ḥasan's history. When he finds out that Ḥasan is a thief, he tells Nisma's teacher and her father about Ḥasan's earlier crimes; they are surprised and do not believe him. However, Ḥasan breaks up with Nisma's teacher. Sibā'ī, Nisma's father, gets out of jail. At the end of the film, Nisma unites with her father and moves to Alexandria. Ḥasan also unites with his beloved, Nisma's teacher.

4.3 Construction of the corpus

Due to the lack of available corpora of Egyptian films and their English subtitles, the researcher had to compile a corpus from scratch. In order to build the corpus, the film dialogues in Egyptian Arabic and their English subtitles were transcribed and annotated manually. The UAM CorpusTool was used to assist in the annotation of each unit and collection of statistical data. This tool was developed by the computational linguist Mick O'Donnell in an effort to develop a tool that is easy to use by linguists or computational linguists who do not have knowledge of programming (O'Donnell, 2008). The UAM CorpusTool allows the creation of multiple layers and provides a hierarchically organised tagging scheme for each layer. The tool allows the categories to be organised in a tree structure where categories are connected to one another. This means that every main category can have different subcategories.

The tree allowed the researcher to organise the analysis in layers. The annotation in the UAM CorpusTool can be conducted manually or semi-automatically. The textual annotation of this study was carried out manually because the classification of linguistic varieties is based on pragmatic features which cannot be easily identified automatically (O'Donnell, 2008). The annotation scheme can be designed by the researcher according to the features that she/he wants to code. It allows the annotation of a range of texts at multiple linguistic levels as desired (e.g. classifying the text as a whole, tagging sections of text by function, or tagging sentences/clauses, etc.). A statistical analysis can be generated for the text itself (e.g. lexical density, pronominal usage, word and segment length), or according to the frequency of annotations. The UAM CorpusTool therefore has powerful features to create and annotate film dialogue and its subtitles, as well as analysing the multimodal relations in the source and target products.

For the purpose of the present study, a relatively small-scale translational film corpus was developed consisting of orthographic transcriptions of the film lines as they were uttered on screen. However, the corpus does not include all of the spoken units in the films. Manual transcription of all spoken units for each character in each film would be a complex and time-consuming task (Harris and Salama-Carr, 2000), because transcription software is not accurate enough

when transcribing film dialogue for the representation of dialect. Moreover, given the fact that it is important to have more than one film in order not to bias the data in terms of genre, director and content of a specific film, it was not possible to include all the spoken units of the films in the corpus. Regarding the TTs, the SubRip program was used to extract the English subtitles of the selected scenes from the DVD. SubRip is a software program for Windows which “rips” (extracts) subtitles and their timings from DVD discs. It is a free software program, released under the GNU General Public License.

The corpus has been constructed in accordance with two main criteria: 1) type of diegetic function and scene, and 2) participation of specific characters. The films are divided into scenes or sequences. The first criterion, ‘scene’ is defined according to Bordwell and Thompson who describe scene as the “distinct phases of the action occurring within a relatively unified space and time” (Bordwell and Thompson, 1979/2008, pp.97-98). A new scene is counted when there is a change of setting. Following Ellender (2015) and Ramos Pinto (2017), the corpus included the initial scene of each film in which the character(s) under analysis appear and all other scenes that contained one or more linguistic varieties. Selecting the initial scene and other scenes throughout the film enable an examination of the extent to which the film tradition follows literary traditions. For example, researchers such as Blake (1981), Chapman (1994) and Page (1988) have found that non-standard varieties occur more prominently at the beginning of the book and reduce progressively towards the end of a literary text. All scenes with less than five units of spoken were excluded.

Following these criteria, for example, in *Sayed the Romantic* films’ fourteen scenes were selected, including the initial scene set at the Cairo University campus. Abu Rāwiya and Sayyid appear with tourists and are talking about Egyptian civilisation. A dialogue starts between them and one of the tourists. Focusing on Abu Rāwiya, he tries to use a high-prestige variety (English) but immediately returns to using his regional dialect. His inability to speak Standard English shows that he cannot fit in with the middle class. Thus, the findings show that most of the elements in the spoken and the *mise-en-scène* modes (accent, vocabulary/morphosyntax, clothes and figure behaviour) identify Abu Rāwiya as a speaker of a ‘sub-standard social’ variety and consequently as a

poor and low-educated man with low social status; the exception is the setting. The non-compliance of this one mode serves the diegetic functions of introducing a comic moment and irony.

After the identification of scene 1, a limited number of scenes were selected. This selection was made based on a change which happens in relation to the function of linguistic varieties throughout the films. For example, if the same linguistic variety used in scene 1 to portray the selected character as a low social class with a low educational level is used in scene 2 to fulfil similar function, scene 2 will be excluded. This allows us to account for critical moments in the films where the use of linguistic varieties plays a crucial role in fulfilling specific diegetic functions. It helps in identifying the strategies and procedures used to translate the linguistic varieties and to assess their impact in preserving, cancelling or modifying the intermodal relations established in the ST and, consequently, the diegetic functions they support in that key moment.

In the same film, the eighth scene, for example, was selected as one of the fourteen scenes. Abu Rāwiya uses a 'sub-standard social' variety in confirmation with all elements in the *mise-en-scène* mode to identify him as a poor and low-educated man with low social status. This relation of confirmation-equivalence serves the diegetic purpose of defining interpersonal relationships of solidarity (between Abu Rāwiya and the other characters in the scene). Although Abu Rāwiya uses the same linguistic variety in the first and eighth scene, the diegetic functions are different because of the different intermodal relations established between the spoken and the *mise-en-scène* modes. Consideration of the intermodal relations established between the two modes enables the examination of the possible impact of the adopted strategy on preserving, cancelling or modifying the intermodal relations and the diegetic functions they serve.

Film names		Number of words	Number of units	Number of scenes
<i>Karkar</i>	ST	1844	408	13
	TT	2327	402	13
<i>Wesh Egram</i>	ST	2102	301	15
	TT	2503	303	15
<i>Sayed the Romantic</i>	ST	2127	281	14
	TT	1929	274	14
<i>Harameya fi KG2</i>	ST	989	176	13
	TT	1171	175	13

Table 2. Number of words, units and scenes in both the STs and the TTs

The second criterion, given that this study aims to examine the extent to which the filmic Egyptian tradition is influenced by Western cinema traditions in favour of using one specific variety in the speech of major and/or minor characters, two type of characters were selected in each film on the basis of the major or minor role they assume. The criterion used to define the major and minor characters is how often the character appears in the film. In terms of the TTs, the investigation of the use of linguistic varieties in the subtitles of the speech of the selected major and minor characters enable the examination of whether TTs maintain the same pattern as STs, and if the strategies employed to translate linguistic varieties differ according to major/minor characters.

Film names	Major character	Minor character
<i>Karkar</i>	Karkar	Abu Karkar
<i>Wesh Egram</i>	Taha	Um Taha
<i>Sayed the Romantic</i>	Um Sayyid	Abu Rāwiya
<i>Harameya fi KG2</i>	Ḥasan	Sibāṭ

Table 3. Names of major and minor characters in the films

The speech of the selected characters was transcribed and organised according to the sentences in the TT. According to Hervey et al., “sentences are marked by a capital letter at the start of the first word, and a full stop, question mark, or exclamation mark at the end of the final word” (2006, p.115). The sentence was selected as the unit of analysis because sentences are what occupies the minds of most translators in the normal process of translating (Maia, 1996). For the annotation, given that the STs are not in a written medium, the characters’ utterances were organised according to the English

sentence in the TTs, i.e. the equivalent utterance to the sentence in the TT was identified and taken as the ST's unit. In the cases in which the subtitle did not have a full stop as observed in the corpus, the start of the English sentence was identified with a capital letter.

Two Word files were created for each scene: one for the spoken mode in the ST and the other for the subtitles mode in the TT. One slash (/) was used to indicate the subtitle's line break and two slashes (//) were used to indicate that one sentence spreads over two different subtitles. After the organisation of the utterances and the English subtitles in Word files, the Word files were converted into plain text, the only format accepted by the UAM CorpusTool. A new project was created for each character and each character has two corpora: one with the units extracted from the ST and another with the units extracted from the TT. Each corpus folder contains different sub-corpora with one scene each.



Figure 8. An example from *Wesh Egram* of how the annotation of the subtitles of Taha's speech in scene 100 was conducted using the UAM CorpusTool

To investigate whether linguistic varieties occur more prominently at the beginning of the film and reduce progressively towards the end of the film, the scenes were classified into two groups. The first group contains the scenes

from the first half of the films and the second group includes the scenes from the second half of the films.

4.4 Encoding scheme

In order to start the process of annotating the units, four schemes of analysis were created based on the categories proposed in **Chapter 3**. These schemes contain a set of categories organised in a particular sequential and hierarchical way to analyse the STs and TTs at different levels. To better understand how linguistic varieties are recreated in both the STs and the TTs, the scheme used to analyse the textual level was broadened to distinguish between lexical, morphosyntactic and phonetic features.

Two schemes of analysis were constructed to annotate the textual and diegetic levels in the STs. The first scheme was constructed to classify the linguistic varieties and their features used in the spoken mode. The results of the classification enable the collection of frequency data on the type of varieties used in the spoken mode. The frequency data offers important insights into the patterns of behaviour regarding the use of linguistic varieties in the spoken mode. It also enables the comparison of data to consider the possible distinction that can be made between major and minor characters and how that might mediate the recreation of linguistic varieties. The second scheme was constructed to classify the units based on the type of intermodal relations established between the elements in both the spoken and *mise-en-scène* modes (i.e. figure behaviour, setting and costume/makeup). The results of the classification enable the collection of frequency data on the type of intermodal relations established in the STs. This frequency data helps to identify the patterns of behaviour regarding the STs' intermodal relations and to understand how the meanings are constructed to fulfil different diegetic functions in the STs.

Two schemes of analysis were also constructed to annotate the textual and diegetic levels in the TTs. The first scheme was constructed to annotate all units in the subtitles mode. It contained the same categories used for the annotation of the linguistic varieties in the spoken mode in the STs in order to enable comparisons between them. The difference between the ST and TT schemes are that the scheme in the TTs focuses on lexical, morphosyntactic and graphic

features instead of phonetic features to account for the fact that the analysis deals now with written discourse. By comparing the frequency data of the STs and TTs, it will be possible to identify the different strategies of neutralisation or preservation in the TTs. It also enables the examination of whether the translation strategies are mediated by Western cinema traditions (as identified in contexts where the use of ‘non-standard’ varieties is associated with the spoken of minor characters or the TTs follow the same pattern as the STs (Blake, 1981, 1995; Chapman, 1994; Page, 1988)) or follow the same patterns used in the STs. The second scheme was constructed to investigate the type of intermodal relations established between the elements in the spoken mode, the *mise-en-scène* mode and the subtitles mode in the TTs. It produced frequency data on the type of intermodal relations established in the TTs. This was important for assessing the impact of the subtitling strategies on preserving, modifying or cancelling the intermodal relations established in the STs.

4.5 Criteria for labelling the units

The analysis of the recreation and subtitling of fictional linguistic varieties was conducted through distinguishing and labelling each of the units based on the typology proposed in **Chapter 3**, section 3.7.1. Each unit needed to be classified once. Sentences which contain features from two or more categories were classified according to the most prominent variety in the STs and TTs (Ramos Pinto, 2017). The prominent variety can be identified in a situation where one variety associated with a certain social context occurs in a different context to “create the perception of such context where it did not exist before” (Woolard, 2004, p.88). This is what Myers-Scotton (1998) refers to as a marked choice, a choice not expected by the audience to serve a certain function. As a result, it can be assumed that viewers would identify and interpret the unit according to the communicative meaning that comes from this marked choice or prominent variety.

In the initial scene of *Karkar*, for example, Abu Karkar uses the SA negative marker *lan* as opposed to the typical Cairene Arabic equivalent *miš* ‘not’ (Mitchell, 1978). All the elements (figure behaviour, costume and makeup as well as the setting) portray Abu Karkar as a poor uneducated Egyptian character. The use of the SA negative marker associated with high prestige and

high sociocultural status is not expected by the viewers in this context (Bassiouney, 2010). Thus, this morphosyntactic feature of SA is used to establish an interpersonal relation of power and authority between Abu Karkar and his son (Karkar). In this sense, the unit is classified as a ‘standard social-specific’ morphosyntactic feature:

Type of variety	Standard social-specific morphosyntactic feature
Film	<i>Karkar</i>
Character’s name	Abu Karkar
Time in	00:38:50
Time out	00:38:53
Original text	لن أتحنج ولن أتزحزح
Transliteration	<i>lan ’atanaḥnaḥ wa-lan ’atazaḥzaḥ</i>
Back translation	I will not hawk and I will not budge

The ‘standard’ lexical and phonetic features are also used in the characters’ speech. In the following example, the major character Taha from *Wesh Egram* in scene 75 uses lexicon that is more appropriate for formal conversation. He uses the word *سعداء* *su’adā’* ‘happy’ instead of the typical Cairene Arabic word *فرحانيين* *farḥānīn* ‘happy’.

Type of variety	Standard social-specific lexical feature
Film	<i>Wesh Egram</i>
Character’s name	Taha
Time in	01:17:30
Time out	01:17:35
Original text	ولماذا لم يكونوا سعداء يا فندم؟
Transliteration	<i>wa-limādā lam yakūnū su’adā’ ya- fandim?</i>
Back translation	And why wouldn’t they be happy sir?

The major character Abu Karkar from *Karkar* in scene 41 uses the SA phoneme *hamza* in *dā’iman* instead of the Cairene Arabic ‘y’ in *dayman*.

Type of variety	Standard social-specific phonological feature
Film	<i>Karkar</i>
Character's name	Abu Karkar
Time in	00:38:49
Time out	00:38:50
Original text	دائماً، دائماً
Transliteration	<i>dā'imān, dā'imān</i>
Back translation	Always, always

The same criterion of the most prominent variety is followed when the character in this corpus switches between English and CA. The unit is classified as 'standard' social. As discussed in **Chapter 3**, section 3.7.1, this is because English features are used by Egyptians as a marked choice to show their high level of education, their belonging to a high social status and as having power in particular contexts where the use of this variety is not expected (Bassiouney, 2010; Scotton and Ury, 1977; Suleiman, 2004).

For example, in scene 81 in *Wesh Egram*, the action takes place on the street of a poor neighbourhood. Taha switches between English features and Cairene Arabic. The unit is classified as 'standard social' because it is used to portray Taha as a character of a high social class and educational level. See the following example:

Type of variety	Standard social-specific
Film	<i>Wesh Egram</i>
Character's name	Taha
Time in	01:23:13
Time out	01:23:15
Original text	Don't tell me Taha again

Cairene Arabic has a number of lexical, phonological and morphosyntactic features that distinguish it from other QA dialects as well as from the SA varieties. These features have been identified and classified as 'non-standard regional' in this corpus.

In Cairene Arabic, for example, *bi-* and *ḥa-* markers are used to indicate future action or intentions (Mitchell, 1978), as in the following example:

Type of variety	Non-standard regional morphosyntactic feature
Film	<i>Karkar</i>
Character's name	Karkar
Time in	00:05:42
Time out	00:05:43
Original text	حتجي؟
Transliteration	<i>ħa-tiġi?</i>
Back translation	Will you come?

Cairene Arabic shares lexical items with the SA variety. However, Cairene Arabic has a range of lexical features that distinguish their speakers from others, such as *kubrī* 'bridge', *ṣandarāh* 'attic' and *ʾoḍa* 'room' (Holes, 2004). These lexical features are found in this corpus. Note the following example:

Type of variety	Non-standard regional lexical feature
Film	<i>Karkar</i>
Character's name	Karkar
Time in	00:15:25
Time out	00:15:28
Original text	أريت كتاب في الصندرة، درن درن
Transliteration	<i>ʾarēt kitāb fi ṣandarāh, dirin dirin</i>
Back translation	I read a book in the attic, drin, drin.

In addition, phonological features that are often heard in typical Cairene speech have been identified and classified in this corpus as 'non-standard regional' phonological features. For example, the SA uvular stop /q/ has developed into dialectal phoneme in the Cairene variety (Mitchell, 1978). It is pronounced in most of the words as a glottal stop /ʔ/, e.g. SA *ʾaqullak* 'I said' corresponds in Egyptian to *ʾaʿullak* /ʔ/:

Type of variety	Non-standard regional phonological feature
Film	<i>Sayed the Romantic</i>
Character's name	Um Sayyid
Time in	73:01:41
Time out	73:01:42
Original text	طب خد أولك
Transliteration	<i>ṭab ħud ʾaʿullak</i>
Back translation	Come along, I want to tell you something

Another Egyptian variety identified in this corpus is the Alexandrian variety. According to the typology proposed in **Chapter 3**, it is classified as a ‘sub-standard regional’ variety because it differs from Cairene Arabic and is associated with low prestige in comparison to CA. The significant difference between the Alexandrian and Cairene Arabic is in the pronunciation of some words (Bassiouney, 2014). For example, Alexandrian speakers would use the short vowel /a/ of *šarb* ‘To drink’, rather than the Cairene short vowel /i/ of *širb*, as in the following sentence:

Type of variety	Sub-standard regional phonological feature
Film	<i>Harameya fi KG2</i>
Character’s name	Sibā’ī
Time in	00:04:57
Time out	00:05:01
Original text	أصله شرب صنعته القديم عن أبوه، زكي الكولنجي
Transliteration	<i>’ašlu šarab šan’atu ’il-’adīma ’an ’abūh Zaki ’il-kawalin’gi</i>
Back translation	In fact, he got his father, Zaki ’il-kawalin’gi, skills.

Following the studies by Bassiouney (2009), Greis (2000), Rizk (2007), and Youssef (2013), there are lexical and phonological features that have been classified as the ‘sub-standard social’ variety. This is because they are used to portray a character as a low-class character with a low educational level. An example is the assimilation of /n/ to /t/ in the words *bint* ~ *bitt* ‘girl’.

Type of variety	Sub-standard social phonological feature
Film	<i>Harameya fi KG2</i>
Character’s name	Ḥasan
Time in	00:16:02
Time out	00:16:05
Original text	انجري بايت
Transliteration	<i>’ingarī ya-bitt!</i>
Back translation	walk a long, girl

Parkinson (1985) argues that there is a relationship between forms of address and other factors, including social class, in Egypt and perhaps in the whole Arab world. Therefore, forms of address such as *bāšā* ‘sir’ have been classified as sub-standard social lexical features, as in the following example:

Type of variety	Sub-standard social lexical feature
Film	<i>Wesh Egram</i>
Character's name	Um Taha
Time in	00:02:18
Time out	00:02:20
Original text	يا باشا والنعمة أنا مزلومه
Transliteration	<i>ya-bāša wi-nni' ma `anā mazlūma</i>
Back translation	Pasha! I swear I'm innocent.

In addition, there are other features that not only allow characters to be identified as belonging to a low social class but also allow the identification of specific social groups. Notably, there are expressions which appear in slang and professional jargon, such as thieves' slang and taxi drivers' slang. For example, in scene 19 of *Sayed the Romantic*, having Um Sayyid use the word *'il-bundyra* 'fare' shows that she is a taxi driver with a low social status and educational level.

Type of variety	Sub-standard social-specific lexical feature
Film	<i>Sayed the Romantic</i>
Character's name	Um Sayyid
Time in	90:15:18
Time out	90:15:21
Original text	انما مين حيدفع بأى البنديرة، سعادتك ولا السنيرة؟
Transliteration	<i>'innama mīn ḥaidfa' ba'a 'il-bundyra, sa'adtak wala isnyūra?</i>
Back translation	Who is going to pay the fare, you or the lady?

In the TTs, units with features interpreted as the accepted standard in written discourse have been classified as 'standard social' lexical, orthographic and/or morphosyntactic features. It has been observed that full stops at the end of lines are absent from this corpus. Similarly, Tsai (2009) found that film subtitlers in Taiwan rarely used commas or full stops at the end of lines. Tsai suggests two reasons for this. Firstly, it might be that subtitlers want to save space. Secondly, they may "ascribe the aforementioned dissimilarities to the requirements of different subtitling companies or distributors" (Tsai, 2009, p.2). The 'standard social-specific' orthographic feature is used to translate the 'non-standard regional' variety in the speech of the major character Taha from *Wesh Egram* in scene 1; see the following example:

Type of variety	Standard social-specific orthographic feature
Film	<i>Wesh Egram</i>
Character's name	Taha
Time in	00:00:27
Time out	00:00:29
Subtitle	-Who is it?

A 'standard social-specific' morphosyntactic feature is used to translate the 'non-standard regional' variety in the speech of the major character Abu Rāwiya from *Sayed the Romantic* in scene 1:

Type of variety	Standard social-specific morphosyntactic feature
Film	<i>Sayed the Romantic</i>
Character's name	Abu Rāwiya
Time in	00:04:04
Time out	00:04:08
Subtitle	A committee from the Women's Rights/Movement will join us

A formal register is created in the speech of Abu Karkar from *Karkar* in scene 41 via the use of a 'standard social-specific' feature in the ST that is maintained through the use of 'standard social-specific' lexical features in the subtitles. Note the following example:

Type of variety	Standard social-specific lexical feature
Film	<i>Karkar</i>
Character's name	Abu Karkar
Time in	00:38:56
Time out	00:38:59
Subtitle	This session is adjourned

Units marked by typical features exploited more in speech than in writing have been classified as 'non-standard colloquial' (Thompson, 2013). For example, units marked by the omission of one or more parts of the sentence, called ellipsis (often in answers and responses), have been classified as 'non-standard colloquial' morphosyntactic features.

Type of variety	Non-standard colloquial morphosyntactic feature
Film	<i>Wesh Egram</i>
Character's name	Taha
Time in	00:00:30
Time out	00:00:32
Subtitle	No, [I don't understand].

'Non-standard colloquial' orthographic features are also found, mainly the indication of omission of one or more sounds as in the example below:

Type of variety	Non-standard colloquial orthographic feature
Film	<i>Harameya fi KG2</i>
Character's name	Sibāṭ
Time in	00:05:23
Time out	00:05:25
Subtitle	It's not that easy, he's a very tough man

Additionally, 'non-standard' lexical features typically used in speech such as interjection have been identified in this corpus.

Type of variety	Non-standard colloquial lexical feature
Film	<i>Harameya fi KG2</i>
Character's name	Ḥasan
Time in	00:23:43
Time out	00:23:47
Subtitle	- <u>Alright!</u> Come on!

The units in the English subtitles include 'sub-standard social' features that are used to portray characters as belonging to a low-class group with a low educational level. For example, characters employ informal morphosyntactic features such as 'gonna' instead of 'going to' (Kozloff, 2000).

Type of variety	Sub-standard social morphosyntactic feature
Film	<i>Wesh Egram</i>
Character's name	Taha
Time in	00:10:49
Time out	00:10:51
Subtitle	I'm gonna file for the position/of a security officer

'Sub-standard social' lexical features have also been identified in the TTs, mainly forms of address. Characters use the form of address of 'gal' instead of 'girl' or 'lady'.

Type of variety	Sub-standard social lexical feature
Film	<i>Sayed the Romantic</i>
Character's name	Um Sayyid
Time in	90:16:27
Time out	90:16:30
Subtitle	All the gals cheat him

Similar criteria were applied to classify all the units included in the corpus. This classification enabled the collection of frequency data regarding the recreation of linguistic varieties and the features used in both the STs and TTs.

4.6 Analysis methodology

This study followed a mixed methodology combining a quantitative and qualitative analysis, taking into consideration the multimodal nature of the corpus. As discussed by Olohan (2004) and Baños (2014), this allowed for a more robust analysis. Frequency data produced from the classification of all units in the STs and the TTs was analysed from a quantitative and qualitative perspective. At the textual level, quantitative analysis was used to identify the patterns of behaviour regarding the linguistic varieties used and how they were recreated in the STs and translated in the TTs. The comparative analysis of the quantitative data on linguistic varieties identified in the STs and TTs helped to determine whether the subtitles adopt neutralisation or preservation strategies.

In addition, quantitative analysis was adopted to consider the possible distinction that can be made between the major and minor characters and how this might mediate the recreation of linguistic varieties in the STs. By comparing quantitative data on the use of linguistic varieties in the speech of major and minor characters in both the STs and TTs, it was possible to determine whether the TTs follow the same pattern as the STs. Quantitative analysis was also useful to investigate whether linguistic varieties occur more prominently at the beginning and reduce progressively towards the end of the STs. This was compared with the quantitative data in the TTs in order to examine whether the subtitles follow a coherently applied strategy throughout the films. At the diegetic level, quantitative analysis allowed for the identification of intermodal relations established between the modes and the elements at play.

The study used qualitative analysis at the textual level in order to gain insights into the communicative meaning associated with linguistic varieties. The identification of the meaning associated with linguistic varieties helped to identify the characters' profiles and associate characters with a specific region, social group, level of education, etc. in the STs. In the case of TTs, the identification of the meaning associated with linguistic varieties enabled the investigation of the impact of the strategies used on preserving, cancelling or modifying the meaning expressed by the varieties identified in the STs to serve the initial function of depicting the characters' profiles, and defining interpersonal relationships of power or solidarity. Moreover, qualitative analysis at the diegetic level offered an effective way of investigating how the communicative meanings associated with linguistic varieties interacted with other elements and modes to fulfil different diegetic functions in different scenes in the STs. Qualitative analysis was also useful to examine the impact of the subtitling strategies on preserving, cancelling or modifying the intermodal relations established and, consequently, the diegetic functions they are assumed to fulfil in the STs.

For the purpose of identifying the general patterns of recreation of linguistic varieties in the STs and the subtitling strategies employed in the TTs, the analysis of the collected data was conducted using some techniques of analysis developed in descriptive statistics, mainly percentage of occurrences. All the frequency values (the number of observations for a particular category such as standard and non-standard varieties in the STs) were added together and enclosed within square brackets. In order to calculate, for example, the percentage of use of standard varieties in the STs, the number of occurrences of standard varieties were added together and divided by the total number of occurrences. The result was multiplied by 100 to calculate the percentage of occurrences.

Categories	Number of occurrences	Percentage of occurrences
Standard varieties	54	5%
Non-standard varieties	1112	95%
Total	1166	100%

In addition, the Chi-square test was used to explore and test hypotheses. An alpha of 0.05, which correspond to a 95% of confidence level, was used as the significant level to test the probability of rejecting the null hypothesis when it is true. Two hypotheses were tested; first, the null hypothesis of the Chi-Square test is that no significant difference exists between the use of linguistic varieties and the role of characters (i.e. major or minor); and second, the alternative hypothesis is that a significant difference exists. The Chi-square test gave a probability value '*p-value*' to test the hypothesis. In the case which *p-value* is high than the significance level of 0.05, this would suggest that there is no significant difference and the variables are independent. In the case which *p-value* of the Chi-Square statistic is less than or equal to the significance level of 0.05, it could be concluded that there is a significant difference and the variables are not independent. In order to identify the strategy adopted by translators, the percentage change between TTs and STs was calculated by using the formula [(value of the TT-value of the ST)/ value of the STx100]. The expansion and contraction strategies are represented in the tables using the symbols ↑ and ↓, respectively.

4.7 Conclusion

This chapter has provided information on the design of the corpus. It explained the criteria used to select the films, scenes and characters. It also described the schemes that were built manually in the UAM CorpusTool and how all the units in the STs and the TTs were classified. Finally, the chapter discussed the methods employed in the analysis of both the textual and diegetic levels. The next chapter provides a discussion and analysis of the frequency data collected for both the STs and TTs.

Chapter 5 : Analysis and discussion

5.1 Introduction

This chapter presents two levels of analysis in both the STs and TTs: textual and diegetic analytical levels. The analysis of the textual level focuses on identifying (a) the type of linguistic varieties in the STs; (b) the features used to recreate them; (c) the translation strategies used in the TTs; and (d) the communicative meaning they assume. As an initial step, the identification of the meaning associated with linguistic varieties in both STs and TTs will help to indirectly identify the character's profile and associate him/her with a specific region, social group, level of education, etc. As mentioned in the literature review, there has been little interest in the subtitles of Egyptian films. In addition, there has been little discussion about how Egyptian film traditions have been influenced by the theatre tradition in Egypt and film traditions in Europe. The analysis of the STs, therefore, does not only focus on finding the regularity of behaviour but also helps to examine how the issue of the use of linguistic varieties within the Egyptian context is contextualised within the broad context of Western cinema traditions. It will enable the identification of the subtitling strategies employed in the TTs. Moreover, the comparative study of the STs and TTs will point out any changes in the character's profile.

The analysis of the diegetic level focuses on identifying (a) the potential intermodal relations established between the spoken mode, the *mise-en-scène* mode and the subtitles mode (to be considered only in the analysis of the TTs); (b) the diegetic functions that the intermodal relations support; and (c) the impact of the strategies and procedures used in the subtitles in preserving, modifying or cancelling the intermodal relations established in the STs. It is relevant to examine the impact of the subtitles because any modification of the intermodal relations established in the STs may influence the communicative meanings and diegetic functions they intend to fulfil in the TTs.

As discussed earlier in **Chapter 4**, section 4.6, a combination of quantitative and qualitative approaches is used. A quantitative approach is used for the analysis of the textual level, following a corpus-based approach. The collection

of frequency data enables patterns of behaviour to be identified regarding the linguistic varieties used, how they are recreated both in the STs and the TTs, the communicative meanings associated with them as well as the translation strategies used in the TTs. The diegetic level is examined through a quantitative approach focused on identifying the type of intermodal relations established between the modes in the STs and the TTs. This analysis is complemented by a qualitative analysis of the way in which meaning is conveyed across different elements in the spoken mode and *mise-en-scène* mode and assumed diegetic functions, and the possible consequences of the strategies in reshaping them. In sections 5.2 and 5.3, the STs are analysed from two levels: textual and diegetic. In sections 5.5 and 5.6, the TTs are analysed using the same levels.

5.2 The analysis of the textual level in the STs

The classification of all units (sentences) of the selected scenes in the STs according to the typology proposed in this research helped in collecting frequency data which can be analysed quantitatively. The first part of the analysis will identify the linguistic varieties and the extra-linguistic meaning associated with them in the selected scenes of each film. The second part will move on to identify the general patterns of behaviour regarding the linguistic varieties, the communicative meanings correlated with them, and the linguistic features used to recreate them in the corpus.

5.2.1 The recreation of ‘standard’ and ‘non-standard’ varieties in the STs

Table 4 illustrates the percentages of recreation of high-prestige and low-prestige fictional linguistic varieties in the STs.

	High-prestige varieties		Low-prestige varieties			
	Standard		Non-standard			
Percentage	5% (54)		95% (1112)			
	Social	Social specific	Colloquial	Regional	Sub-standard	Virtual
Percentage	52% (28)	48% (26)	0% (0)	79% (876)	20% (225)	1% (11)

Table 4. Percentages of the high-prestige and low-prestige varieties in the STs

As shown in the data in Table 4, the use of 'non-standard' varieties with low prestige is high (95%) compared to the use of 'standard' varieties with high prestige (5%). This confirms that there is a clear preference for features portraying the characters as belonging to a particular region, while also reflecting a low educational level, low social status and association with a specific social group. These findings are consistent with research on Western literary texts and cinema which found that linguistic varieties have increasingly been used as verbal resources to indirectly define a character's profile (Heiss, 2004; Hodson, 2014; Kozloff, 2000; Lippi-Green, 1997).

The statistical data demonstrates that the percentage of 'standard social' variety (52%), which indicates a high educational level and high social status, is very similar to the percentage of 'standard social-specific' variety (48%), which reflects belonging to a specific social group in addition to a high educational level and social status in the STs. Table 4 shows that the percentage of 'non-standard regional' variety (79%), which reflects the identification of a given unit with a particular region, is high compared to that of the 'sub-standard' varieties (20%), which reflects the association of the units with a peripheral region and a particular social group with a low educational background and low social status. The use of 'virtual' variety is low (1%) compared to other 'non-standard' varieties. This result may be explained by the fact that the 'virtual' variety would be difficult to identify and interpret by viewers. This is because it is marked by features that do not belong to their linguistic repertoire.

It is evident that the percentage of 'non-standard regional' variety is higher than the percentages of other varieties. These findings seem to be consistent with previous research (Bassiouney, 2014; Shafik, 2007, 1998) which found that there is a preference for using the 'non-standard regional' variety (i.e. Cairene variety) in the dialogue of Egyptian films in comparison to the dialogue of Egyptian novels. There are several contextual factors which are possibly behind this tendency, namely commercial factors, and nationalism and realism movements seeking to ensure cultural and linguistic autonomy (Shafik, 1998, 2007). The low frequency attributed to standard varieties with high prestige support Bassiouney's findings (2015). This finding is not entirely surprising given that these varieties are associated with written discourse (see **Chapter 2**)

and that producers and screenwriters strive for realism in spoken film dialogue (Berliner, 1999; Ellender, 2015; Federici, 2009; Kozloff, 2000).

5.2.2 The recreation of ‘sub-standard’ varieties in the STs

This section will focus on ‘sub-standard’ varieties identified in Table 4. ‘Sub-standard’ varieties, as illustrated in Table 5, are divided into ‘regional’, ‘social’ and ‘social-specific’ varieties to indicate a character’s geographical and social peripheral status.

	Non-standard variety		
	Sub-standard varieties		
Percentage	20% (225)		
	Regional	Social	Social specific
Percentage	4% (9)	93% (210)	3% (6)

Table 5. Percentages of the low-prestige varieties in the STs

The percentage of ‘sub-standard social’ variety (93%) is high in comparison to that of ‘sub-standard regional’ variety (4%) and ‘sub-standard social-specific’ variety (2.71%). As mentioned earlier, the presence of ‘sub-standard social’ variety features suggests that the character belongs to a lower social class with a low educational level. ‘Sub-standard regional’ variety marked by the presence of deviant features from the Cairene variety (4%) portrays the character as belonging to a peripheral region. The existence of ‘sub-standard specific social’ variety features (3%) provides the viewers with more information regarding the specific social group that the character belongs to. The much higher frequency attributed to ‘sub-standard social’ variety in comparison to ‘sub-standard social’ and ‘sub-standard regional’ varieties seems to suggest that film directors are focusing on the more general characterisation of the characters as low-profile characters, taking advantage of features that are easy to recognise and interpret by Egyptian as well as other Arab audiences. This seems particularly useful to Arab audiences from countries other than Egypt who might not be able to interpret features typical of specific social groups in Egypt.

These findings seem to indicate a change from Shafik’s findings (1998), which showed that local varieties such as those of rural Egypt, Alexandria, or any other local varieties that might carry a negative connotation regarding the social

status of Egypt, are excluded from Egyptian films both for commercial as well as political reasons. Given that Egyptian films are targeted at a general and cross-cultural population, Egyptian producers and screenwriters assume that the use of local varieties might cause financial losses because Arabic audiences from countries other than Egypt might experience difficulty in understanding and interpreting features typical of local varieties in Egypt. The tendency to exclude Egyptian local varieties seems to be motivated by the state censorship law issued in 1949 by the Ministry of Social Affairs in which the realistic presentation of the poor, as well as the native culture in Egypt, is prohibited (Shafik, 1998). Shafik (1998) argues that these factors could be ignored after the coup in 1952.

The findings confirm Shafik's argument given that the films in the corpus under study were produced between 2000 and 2006. The findings of this study are in agreement with Fahmy (2011), which showed a change in attitude towards the use of local linguistic varieties and towards the Egyptian film tradition over time. It is possible to conclude that five different varieties are used to build the characters' profile through particular linguistic characteristics based on the communicative meaning associated with them. The use of 'non-standard' varieties, particularly the regional variety (Cairene variety), is the general tendency identified in the STs.

5.2.3 The linguistic features in the STs

After identifying the linguistic varieties used in the STs, it is relevant to consider the types of linguistic features used to recreate them. Table 6 shows the percentages of linguistic features used to recreate the high-prestige varieties in the STs.

Linguistic features of standard varieties				
		Lexical	Phonetic	Morphosyntactic
Social	Percentage	54% (28)	23% (12)	23% (12)
Social specific	Percentage	41% (17)	13% (5)	46% (19)

Table 6. Percentages of linguistic features of the high-prestige varieties in the STs

It can be seen in Table 6 that the recreation of the high-prestige varieties in the selected Egyptian films takes advantage of lexical, phonetic and

morphosyntactic features. The table also illustrates that the highest percentage of occurrences falls in the lexical features category (54%), which in this corpus is in most cases associated with the use of English words and phrases. As discussed in **Chapter 2**, English lexicon is often employed by Egyptians as a sign of a high level of education and social status (Scotton and Ury, 1977; Suleiman, 2004). Producers and screenwriters take advantage of this stereotypical feature to indicate that the characters have a high level of education and a high social status. The table also shows that there is a high percentage of features in the morphosyntactic (46%) and lexical (41%) categories, when recreating the 'standard social-specific' variety.

As discussed in section 3.4.1, SA morphoyntax and lexicon are used by Egyptians to underline educational and social divisions as well as membership of a specific social group. In the dialogue of Egyptian plays, writers take advantage of these stereotypical features to portray the characters as belonging to a specific social group with a sense of authority, high educational level and social status and they allow Egyptian actors to use an Egyptian accent rather than SA (Holes, 2004). As shown in this corpus, the preference for morphosyntactic and lexical features typical of written SA in the dialogue of the films matches what has been found to occur in the dialogue of Egyptian plays. These findings explain the lesser presence of phonetic features (13%) in the dialogue of the films. It is possible to conclude that the stereotypical features used in the films follow previously established Egyptian traditions, namely those of the theatre and literature.

Table 7 illustrates the linguistic features used to recreate the low-prestige varieties in the STs.

Linguistic features of non-standard varieties				
		Lexical	Phonetic	Morphosyntactic
Colloquial	Percentage	0% (0)	0% (0)	0% (0)
Regional	Percentage	17% (232)	54% (727)	29% (385)
Sub-standard	Percentage	68% (147)	28% (59)	4% (9)
Virtual	Percentage	100% (11)	0% (0)	0% (0)

Table 7. Percentages of linguistic features of ‘non-standard’ varieties in the STs

It can be seen from Table 7 that ‘non-standard regional’ phonological features (54%) occur more frequently than lexical (17%) and morphosyntactic (29%) features. It is evident that there is a clear preference for using the stereotypical Cairene accent that characterises speakers of Egyptian regardless of their social status and education level, such as the use of the glottal stop /ʔ/ and other Cairene phonological features. These features are used to portray the geographical background of the characters and, in the case of the four selected Egyptian films, to show that the characters come from Egypt. This finding is not entirely surprising given that all four films are produced in Egypt. The findings of this corpus are consistent with those of Ellender (2015) and Koletnik and Lopert (2016), who found that there is a tendency to use regional accents in film dialogue as a stereotypical feature given that viewers can easily interpret the geographical background of a character. This finding shows that Egyptian film traditions may be influenced by Western cinema traditions (Shafik, 1998). It can be concluded that the Cairene accent plays an essential role in the plot of the selected films, which revolves around representing realism in Egyptian films.

The data in Table 7 shows that the frequency of lexical features used to recreate ‘non-standard sub-standard’ varieties is high (68%) compared to the use of morphosyntactic (4%) and phonetic features (28%). As explained earlier, ‘sub-standard’ varieties can be ‘regional’, ‘social’ and ‘social-specific’ to associate units with a peripheral region, a low educational level, a low social status and a specific social group. The features used to recreate each category will be discussed in the next section. The numbers presented in Table 7 clearly

show a preference for lexical features (100%), which do not belong to the ST viewers' linguistic repertoire, instead of morphosyntactic or phonetic ones to recreate the 'virtual' variety. A possible explanation for the avoidance of morphosyntactic or phonetic features might be that these features are not easy to interpret by viewers. Thus, film-makers adopt more visible features.

Table 8 shows the percentages of linguistic features used to recreate the categories of 'sub-standard' varieties (i.e. 'sub-standard regional', 'sub-standard social' and 'sub-standard social-specific' varieties) in the STs.

Linguistic features of sub-standard varieties					
			Lexical	Phonetic	Morphosyntactic
Sub-standard	Regional	Percentage	0% (0)	100% (9)	0% (0)
	Social	Percentage	71% (141)	25% (50)	5% (9)
	Social specific	Percentage	100% (6)	0% (0)	0% (0)

Table 8. Percentages of linguistic features of 'sub-standard' varieties in the STs

Table 8 shows a high percentage of stereotypical phonetic features (100%) commonly used in peripheral regions, used here to depict characters as belonging to a peripheral region. Among the most common features is the use of an Alexandrian accent. A clear preference for using stereotypical lexical markers to recreate the 'sub-standard' varieties is shown in Table 8. 'Sub-standard social' lexical features are presented in 71% of units. These features are used in this corpus to give a stereotypical image of characters belonging to socially peripheral groups with a low educational level, such as the use of a certain form of address.

This finding is consistent with those of Rizk (2007), who argues that the 'sub-standard social' lexical features found in films and novels to portray characters as belonging to a low social class group and a low educational level are, in most cases, words with unusual meanings. This corpus shows that most lexical features used to portray certain characteristics of 'sub-standard' discourse are forms of address and swear words.

This finding is consistent with those of Ettobi (2015), Fahmy (2011), and Greis (2000), who found that theatrical plays and novels use certain forms of address

and swear words to portray a low-class character with a low educational level. In addition to lexical features, phonetic features are also used in the corpus to recreate 'sub-standard social' discourse. As discussed in section 3.4.1, phonetic features such as palatalisation are associated with low-prestige varieties, a low social class and a low level of education. Producers and screenwriters take advantage of these stereotypical phonetic features to portray characters as having a low level of education and a low social status.

Thus, the communicative meanings associated with these features assist the audience in the interpretation of characters' profiles. Notably, lower percentages seem to be found in the morphosyntactic category, which serves the communicative purpose of indirectly identifying characters as belonging to a low sociocultural stratum and indicating a low level of schooling. This result confirms findings in Western cinema traditions which have shown that the use of morphosyntactic features to represent 'sub-standard' variety is less noticeable than phonological and lexical features (Hodson, 2014). These findings show that there is a tendency to use stereotypical lexical and phonological features which are part of a tradition established in Egyptian literature to build characters' profiles and associate them with a specific region, social group and level of education.

5.2.4 The distribution of linguistic varieties in the speech of major and minor characters in the STs

Another important issue to consider is the possible distinction to be made between major and minor characters and how that might mediate the recreation of linguistic varieties. Following our discussion in section 3.5, it proved important to see whether Egyptian filmic traditions are influenced by Western cinema traditions in the use of specific varieties over others in the speech of major and/or minor characters. Table 9 presents the average percentages of the recreation of linguistic varieties in the speech of selected major and minor characters in the chosen corpus of films.

Linguistic varieties in the speech of major and minor characters			
		Standard	Non-standard
Major characters	Percentage	3% (25)	97% (702)
Minor characters	Percentage	6% (29)	94% (410)
	P-value	0.01	

Table 9. Percentages of linguistic varieties in the speech of the selected major and minor characters in the STs

The result of the Chi-square test shows that p-value (0.01) is less than the significance level of 0.05 (which is the alpha level associated with a 95% confidence level). In this case, the null hypothesis of the Chi-Square test, which assumes that the linguistic varieties and the role of the characters are independent of each other, is rejected. This means that the alternative hypothesis which assumes that there is a significant difference in the distribution of use of linguistic varieties between the speech of major and minor characters must be accepted. As shown in Table 9, 'non-standard' varieties in the speech of major characters (97%) have a higher frequency compared to 'non-standard' varieties in the speech of the selected minor characters (94%). Table 9 illustrates that only 3% of the units are classified as high-prestige varieties in the speech of major characters, compared to 6% of units in the speech of minor characters.

These findings contrast with previous studies which showed that 'non-standard' varieties tend to appear in the speech of minor characters in literature for comic

effect (Blake, 1981, 1995; Chapman, 1994; Page, 1988). However, Hakala (2010), who examined the use of linguistic varieties in Gaskell's and Eliot's novels in the late 18th and 19th centuries in the speech of major and minor characters, found that both minor and major characters are represented as speaking their regional variety to represent positive attributes and reflect the local prestige associated with the regional variety. This seems to indicate an evolution over time because Blake, Page and Chapman focused on examining the use of linguistic varieties in English literature in the 16th and 18th centuries.

The findings of the current study are consistent with Ellender (2015) and Hodson (2014), who found that the use of 'non-standard' varieties in films is employed overwhelmingly in the speech of the major characters for the purposes of diegetic realism and linguistic authenticity. The results show that the recreation of linguistic varieties in the speech of both major and minor characters in the film dialogue follows the tradition established in literature. The findings support the notion that the use of 'standard' and 'non-standard' varieties in the speech of both major and minor characters serves the diegetic functions of introducing comic moments and/or establishing interpersonal relationships of power (especially with characters who are not part of the same group). This will be discussed in more detail in the analysis of diegetic functions.

Table 10 presents the percentages of the recreation of 'standard' discourse in the speech of the selected major and minor characters in the STs.

Standard varieties in the speech of major and minor characters			
		Social	Social specific
Major characters	Percentage	92% (23)	8% (2)
Minor characters	Percentage	17% (5)	82% (24)
P-value		0.00	

Table 10. Percentages of 'standard' varieties in the speech of the selected major and minor characters in the STs

The p-value of Chi-square test (0.00) is less than the significance level of 0.05. Thus, the null hypothesis of the Chi-Square test, which suggests that there is no significant difference between the distribution of use of standard varieties and the role of characters, is rejected. This means that there is a significant

difference between them as the alternative hypothesis hypotheses. Table 10 shows that the recreation of 'standard social' variety is more frequent in the speech of major characters (92%) than in the speech of minor characters (17%). It is also notable that 'standard social-specific' variety markers are used at a greater frequency in the speech of minor characters (82%).

As mentioned earlier in section 3.4.1, 'standard social' features (in this case, the use of English words and phrases or a certain form of address commonly associated with Egyptians who belong to a high social class) are representative of a higher educational background and social status. They are used, for example, in the speeches by Karkar and Taha (major characters) in the films *Karkar* and *Wesh Egram*. Two main reasons seem to motivate this choice. Firstly, 'standard social' markers characterise both major and minor characters as belonging to groups which are distinct from the other characters around them, in order to identify the characters' social and educational status. Secondly, the recreation of 'standard social' variety can introduce moments of comedy or function as an opportunity to criticise the status quo or to establish interpersonal relationships of power or solidarity based on the characters around them in a given scene, by playing on the intermodal relationships between the communicative meanings associated with the social variety and other elements in the *mise-en-scène* mode. This will be analysed in more detail later.

However, minor characters employ the 'standard social-specific' variety (i.e. the use of lexical and morphosyntactic features of SA) in their speech to reflect, more especially, their higher educational background, the formality of the situation, and the fact they belong to a specific social group which has more authority. This variety may be used to indicate that one character has more power over others and/or to introduce comic moments, in particular when it is used in an unexpected situation. For example, Abu Karkar (a minor character in the film *Karkar*) uses a formal register to talk with his son Karkar in one of the selected scenes to reflect the power relations between them. This also introduces a comic moment as there is a contradictory relationship between the communicative meaning associated with the use of the 'standard social' variety,

and the setting (a car repair workshop), Abu Karkar's violent behaviour, and his dishevelled appearance.

It is important to acknowledge that the use of 'standard' varieties in Egyptian films changes depending on the narrative structure of the films. For example, 'alī Ragab, the director of *Karkar* and *Sayed the Romantic*, uses the 'standard social-specific' variety in the speech of the minor characters Abu Karkar and Abu Rāwiya. On the other hand, Sandra Naš'a and Wā'il 'iḥsān, the directors of *Hameya fi KG2* and *Wesh Egram*, employ the 'standard social' variety to serve the same diegetic functions. This finding shows that there is no direct relationship between the use of a specific category of standard varieties and the type of characters. Producers and screenwriters need to use the communicative meaning associated with 'standard' varieties to fulfil a given diegetic function. The use of 'standard social' and/or 'standard social-specific' varieties in the speech of major and/or minor characters is more dependent on the film's narrative structure. The use of 'standard' varieties as salient features in the speech of both major and minor characters in combination with, or in contrast to, other elements in the *mise-en-scène* mode (i.e. setting, figure behaviours, and clothes and makeup) fulfils several diegetic functions, such as introducing humour and social critique. This will be the focus of the next section.

Table 11 provides the percentages of 'non-standard' varieties in the speech of the selected major and minor characters in the STs.

Non-standard varieties in the speech of major and minor characters					
		Regional	Colloquial	Sub-standard	Virtual
Major characters	Percentage	79% (567)	0% (0)	19% (136)	2% (11)
Minor characters	Percentage	76% (309)	0% (0)	24% (100)	0% (0)
P-value		0.04			

Table 11. Percentages of 'non-standard' varieties in the speech of the selected major and minor characters in the STs

The Chi-square test shows that the p-value result (0.04) is less than the significance level of 0.05. As a result, the null hypothesis, which assumes that no significant difference exists between the use of non-standard varieties and the role of the characters, is rejected. This indicates that there is a significant difference in the use of 'non-standard' varieties and the role of the characters as

the alternatives hypothesis assumes. From the data in Table 11, it is evident that 79% of units are identified as 'non-standard regional' variety in the speech of major characters, compared to 76% of units in the speech of minor characters. The percentages show that 'non-standard regional' discourse is the most common 'non-standard' variety in the speech of both major and minor characters. The preference for using 'non-standard regional' variety (in this case, Cairene variety) serves the communicative meaning of identifying the character as belonging to Egypt and illustrates the importance of the use of 'non-standard regional' variety to Egyptian identity. The present findings seem to be consistent with earlier studies of linguistic varieties in English literature, such as Hakala (2010), who found that both Elizabeth Gaskell and George Eliot use the urban variety of the Lancashire dialect to give voice to their major and minor characters in their novels.

From the data in Table 11, it is apparent that the recreation of 'sub-standard' varieties is found in the speech of both major and minor characters. Table 11 shows that 24% of the units are classified as 'sub-standard' discourse in the speech of the minor characters. The use of these 'sub-standard' varieties characterises Sibā'ī, Abu Rāwiya, Um Taha and Abu Karkar as either coming from a peripheral region, belonging to a lower sociocultural status and having a low level of schooling, or belonging to a specific social group.

The 'virtual' variety is employed in the speech of major characters to distinguish a character from other characters around him in the scene. For example, in the film *Karkar* in scene 27, Karkar (a major character) uses 'virtual' lexical features to convey the character's situation as mentally unstable. However, this is in juxtaposition with the communicative meaning associated with the setting (for example, his father's villa) that promotes important comic moments.

Table 12 shows the percentages of different types of ‘sub-standard’ varieties in the speech of major and minor characters in the STs.

Sub-standard varieties in the speech of major and minor characters				
		Regional	Social	Social Specific
Major characters	Percentage	0% (0)	98% (106)	2% (2)
Minor characters	Percentage	9% (9)	87% (87)	4% (4)
P-value		0.013		

Table 12. Percentages of ‘sub-standard’ varieties in the speech of the selected major and minor characters in the STs

The p-value result of Chi-square test (0.01) is less than the significance level of 0.05. This indicates that the null hypothesis, which assumes that no significant difference exists between variables, is rejected and the alternative hypothesis, which is the opposite of the null hypothesis, is accepted. This means that the proportion of the use of ‘sub-standard’ discourse is different in the speech of the major and minor characters. As shown in Table 12, the use of ‘sub-standard’ varieties in the speech of major characters is accounted for 98% of ‘sub-standard social’ variety and 2% of ‘sub-standard social-specific’ variety. The percentage of ‘sub-standard social’ variety in the speech of major characters (98%) is high in comparison to minor characters’ speech (87%). In the speech of minor characters, ‘sub-standard regional’ variety accounts for 9% and ‘sub-standard social-specific’ variety accounts for 4% of the total number of ‘sub-standard’ varieties.

The ‘sub-standard’ varieties might be used in the speech of both major and minor characters to locate a true or authentic working-class voice, and to define an interpersonal relationship of solidarity among characters who are members of the same social group. However, the use of ‘sub-standard’ discourse outside its social and geographical milieux fulfils different diegetic functions, as will be discussed in the next section. It is possible to conclude that linguistic variation has an important diegetic function in terms of the portrayal of characters. However, linguistic varieties also fulfil diegetic functions such as indicating authenticity or exoticism (Şerban and Meylaerts, 2014), which will be discussed in the next section.

5.2.5 The distribution of linguistic varieties in the first and last scenes in the STs

Given the patterns found by previous research projects, a relevant aspect to consider is the possible prominence of 'non-standard' varieties in a particular section of a film, namely the first scenes (Blake, 1981; Chapman, 1994; Page, 1988). As a result, it is relevant to investigate the way in which the linguistic varieties appear at different stages and strategic moments in the plot of these films.

Table 13 presents the average percentages and the frequencies of use of linguistic varieties in selected scenes where the characters (major and minor) under consideration appear. This shows whether there is a difference in the use of linguistic varieties over the course of the characters' development.

		The first scenes	The last scenes
Standard	Percentage	3% (10)	3% (15)
Non-standard	Percentage	97% (154)	97% (242)
	P-value	0.91	

Table 13. Percentages of linguistic varieties at the beginning and the end of the STs

The p-value of Chi-square test (0.91) is greater than the significance level of 0.05. Thus, the null hypothesis, which suggests that there is no significant difference in the recreation of linguistic varieties in the first and last scenes of a character's development, must be accepted. This seems to contradict previous research in literary Western studies which found that 'non-standard' varieties occur more frequently in the opening of a chapter to build the character's profile. The reasons behind these occurrences will receive more attention in the following chapters, but here it is sufficient to say that these findings are consistent with Ellender's (2015) study of linguistic varieties in British and French films.

In conclusion, the results of descriptive analysis of verbal mode enables interpretation of the type of fictional linguistic varieties used in the source product as well as the communicative meaning associated with them and the type of linguistic features used to recreate these varieties. This study has shown

that, in the majority of the selected scenes, 'non-standard regional' features are used in this corpus to provide the audience with information regarding the geographical setting of the film in a way that is acceptable in the Egyptian tradition. That being said, in certain scenes, a mix of varieties is used to characterise the characters as belonging to a specific region, social group, level of education, etc. However, this analysis is solely focused on describing the linguistic varieties used as well as the communicative meaning associated with them. It does not account for the meaningful interaction among modes contributing to the construction of linguistic varieties' communicative meanings and the diegetic functions they are assumed to fulfil in the films. Therefore, the next section of this chapter will highlight this issue through an examination of the intermodal relations and the diegetic functions they fulfil.

5.3 The analysis of the diegetic level in the STs

At this level of analysis, as mentioned earlier, a combination of quantitative and qualitative methods was used due to the nature of the data. In addition to the classification discussed in the previous section, the units in the corpus were also classified according to the intermodal relations established between the meanings associated with the varieties identified at the first level of analysis and those expressed by other elements in the *mise-en-scène* mode. This enabled statistical frequency data to be collected that can be analysed quantitatively. A quantitative analysis helps to make the study scalable and enables the identification of patterns in the existing intermodal relations that play a role in constructing meaning in the STs.

However, the data under discussion highlights the need for qualitative analysis, which will help to identify the diegetic functions of the linguistic varieties in the context of the intermodal relations established between the elements in the verbal and non-verbal modes. Firstly, quantitative data on the type of linguistic varieties in each scene will be presented in order to identify the primary functions of the communicative meaning associated with the linguistic varieties in portraying the character. Then, the intermodal relations will be identified in the selected scenes in the four films under analysis. This will help to quantitatively point out the type of intermodal relations established between the elements in the spoken mode (accent and vocabulary/morphosyntax) and those in the *mise-en-scène* mode (costume and makeup, figure behaviour and setting). After identifying the intermodal relations quantitatively, the analysis will move on to determine the different diegetic functions that the intermodal relations support. In order to identify (a) the type of intermodal relations established between the meanings expressed by linguistic varieties and the one associated with the selected elements in the *mise-en-scène* mode, and (b) the different diegetic functions they serve, the results will build on the previous levels of analysis and investigate the type of linguistic varieties used in the speech of the selected major and minor characters in the selected scenes in each film.

5.3.1 *Karkar*

5.3.1.1 The linguistic varieties and their features in Karkar's speech in the ST

Having considered the plot of the film in **Chapter 4**, section 4.2.1, the focus can now turn to the way in which the intermodal relations between elements in the spoken mode and the *mise-en-scène* mode participate in the fulfilment of diegetic functions.

Table 14 identifies the percentages of linguistic varieties used in the speech of the major character (Karkar) in the selected scenes, in accordance with the typology discussed in **Chapter 3**, section 3.7.1.

Linguistic varieties							Features of linguistic varieties							
			Standard	Non-standard			Sub-standard	Standard	Non-standard				Sub-standard	
			3% (7)	88% (178)			9% (18)							
Scenes	Time in	Time out	Social	Virtual	Regional	Social	Social	Virtual	Regional			Social		
							Lexical	Lexical	Lexical	Morpho-syntactic	Phonetic	Lexical	Phonetic	
Scene 1	00:02:04	00:05:58	0% (0)	0% (0)	71% (10)	29% (4)	0% (0)	0% (0)	12% (2)	41% (7)	47% (8)	100% (4)	0% (0)	
Scene 13	00:10:03	00:12:07	0% (0)	0% (0)	82% (18)	18% (4)	0% (0)	0% (0)	15% (4)	41% (11)	44% (12)	100% (4)	0% (0)	
Scene 15	00:12:34	00:14:05	0% (0)	0% (0)	94% (15)	6% (1)	0% (0)	0% (0)	20% (4)	20% (4)	60% (12)	100% (1)	0% (0)	
Scene 19	00:14:48	00:15:35	0% (0)	0% (0)	71% (5)	29% (2)	0% (0)	0% (0)	40% (2)	0% (0)	60% (4)	0% (0)	100% (2)	
Scene 46	00:40:30	00:42:05	100% (7)	0% (0)	0% (0)	0% (0)	100% (7)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
Scene 51	00:45:59	00:50:00	0% (0)	9% (5)	86% (47)	5% (3)	0% (0)	100% (5)	25% (15)	11% (7)	64% (39)	100% (1)	0% (0)	
Scene 72	01:12:02	01:14:04	0% (0)	32% (6)	68% (13)	0% (0)	0% (0)	100%	29% (4)	14% (2)	57% (8)	0% (0)	0% (0)	
Scene 112	01:34:01	01:38:56	0% (0)	0% (0)	94% (59)	6% (4)	0% (0)	0% (0)	9% (8)	36% (32)	55% (48)	100% (4)	0% (0)	

Table 14. Percentages of linguistic varieties and their features used in the speech of the major character (Karkar) in the selected scenes from *Karkar*

It is apparent from Table 14 that the recreation of 'non-standard regional' varieties of low prestige is frequently used in the speech of Karkar in almost all the selected scenes to characterise him as an Egyptian character. The existence of the lexical 'sub-standard social' variety participates in the depiction of Karkar as a character of a low social class with a low educational level.

After Karkar's first terrible accident on his wedding day, his character's profile changes in terms of the linguistic varieties he uses, his physical appearance and his body language. In scene 46, Karkar's character profile is altered by using 100% 'standard social' lexical features to match a profile of a high social class and high educational level. 'Virtual' lexical features are used to confirm the new character's profile as mentally unstable. It is interesting to examine how these different varieties interact with other elements in the meaning-making process. Thus, data was obtained on the type of intermodal relations established between the extra-linguistic meanings associated with linguistic varieties presented above and the selected elements (setting, figure behaviour and costume and makeup) in the *mise-en-scène* mode.



Figure 9. Screenshots of selected scenes from *Karkar* (Karkar)

5.3.1.2 The intermodal relations in Karkar's speech in the ST

This study acknowledges the relations of 'confirmation' and 'contradiction' between elements in the spoken mode (accent, vocabulary and morphosyntax) and elements in the *mise-en-scène* mode (costume and makeup, figure behaviour and setting). The relations of 'confirmation' can be further classified as 'confirmation-equivalence' and 'confirmation-complementarity'. Identifying the types of intermodal relations allows an investigation of the role played by the communicative meanings associated with the recreation of linguistic varieties in the fulfilment of different diegetic functions.

Table 15 shows the type of intermodal relations of 'confirmation' established between the communicative meanings associated with certain linguistic features in the spoken mode and the elements of the *mise-en-scène* mode.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 1	Regional accent, vocabulary and morphosyntax	71% (10)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	71% (10)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	29% (4)	Confirmation	Complementarity	Costume and makeup, figure behaviour	29% (4)
				Equivalence	Setting	29% (4)
Scene 13	Regional accent, vocabulary and morphosyntax	82% (18)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	82% (18)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	18% (4)	Confirmation	Complementarity	Costume and makeup, figure behaviour	18% (4)
				Equivalence	Setting	18% (4)
Scene 15	Regional accent, vocabulary and morphosyntax	94% (15)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	94% (15)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	6% (1)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume, makeup, figure behaviour	6% (1)
Scene 19	Regional accent, vocabulary and morphosyntax	71% (5)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	71% (5)
				Equivalence	–	0% (0)
	Sub-standard social accent	29% (2)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	29% (2)

Table 15. Percentages of intermodal relations of 'confirmation' between Karkar's speech and the *mise-en-scène* mode in Karkar

It can be seen from the data in Table 15 that the meanings associated with Karkar's utterances establish different intermodal relations with elements in the *mise-en-scène* mode. This constructs Karkar's profile in different ways and

fulfils different diegetic functions in the film. It is evident from Table 15 that there are two types of 'relations of confirmation' in the first four selected scenes: 'confirmation-equivalence' and 'confirmation-complementarity'. The data in Table 15 shows that the percentages of intermodal relations of 'confirmation-equivalence' are frequently lower than those of the intermodal relations of 'confirmation-complementarity'. This result may be explained by the fact that all elements in the spoken and *mise-en-scène* modes in a multimodal product participate and complement one another to serve the diegetic functions.

As explained in the previous chapter, the intermodal relations of 'confirmation-equivalence' identify where the communicative meanings (correlated with elements in the spoken mode) refer to the same meaning expressed by one or more elements in the *mise-en-scène* mode. For example, in the initial scene of the film *Karkar* which takes place in Karkar's father's car repair workshop, the setting shows signs of financial limitations, which plays a role in identifying Karkar as belonging to a working-class character. The meaning associated with the setting complements the one associated with the 'sub-standard social' vocabulary. The relations of 'confirmation-equivalence' (29%) between 'sub-standard social' vocabulary identified previously, and the setting confirms Karkar's profile as a low-educated character with a low social status. This characterisation places him in a relationship of power with his father, who uses features from the 'social-specific' variety to indicate his power over his son.

In intermodal relations of 'confirmation-complementarity', the meanings expressed by one or more elements in the spoken mode and in the *mise-en-scène* mode collaborate to provide more information regarding the character's profile beyond the scope of either one alone. In this case, two situations have been found either the meaning expressed by one or more elements in the *mise-en-scène* mode provides additional information regarding the characters' profile to the meaning associated with the linguistic features used, or vice versa.

For example, in scene 15, the presence of 'non-standard regional' discourse to identify Karkar as an Egyptian character is used to serve the communicative purpose of introducing authenticity and contributes to establish interpersonal relationships of solidarity with his wife as part of the same social group. The use of 'non-standard regional' discourse does not provide viewers with information

regarding Karkar's social status and level of education. However, the meanings expressed by the type and decoration of house where the action takes place, the clothes he wears, and the way he behaves which indicate his belonging to a low social class, complement the meaning associated with linguistic varieties used to identify him as an Egyptian young man with a low educational level and low social status.

In scene 13, Karkar is identified as a low-class character by the meanings associated with the 'sub-standard social' discourse and the setting (the stairwell of an old building). The meaning expressed by the setting and the way he speaks gives us additional information to the meaning expressed by his behaviour and the formal suit he wears for his wedding. The intermodal relations of 'confirmation-complementarity' (82%) serve the diegetic function of portraying Karkar as belonging to a low-class social group with a low level of education.

The two types of intermodal relations of 'confirmation' identified in the first four scenes serve the communicative purpose of depicting the character's profile, introducing authenticity and establishing interpersonal relationships of solidarity with other characters such as his father who belongs to the same social group. The next section moves on to investigate how the use of the same or different linguistic varieties established contrary intermodal relations with elements in the *mise-en-scène* to serve different diegetic functions.

As discussed in **Chapter 3**, section 3.7.2, another type of intermodal relation proposed in this study is the intermodal relation of ‘contradiction’. In a relation of ‘contradiction’, the meanings attributed to one or more linguistic features differ from the meanings attributed to one or more elements in the *mise-en-scène* mode. Table 16 illustrates the intermodal relations of ‘contradiction’ that exist between features in the spoken mode and the elements in the *mise-en-scène* mode.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the mise-en-scène mode	Percentage of intermodal relations
Scene 46	Standard social vocabulary	100% (7)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup	100% (7)
			Contradiction	–	Figure behaviour	100% (7)
Scene 51	Regional accent, vocabulary and morphosyntax	86% (47)	Confirmation	Complementarity	Setting, costume and makeup and figure behaviour	86% (47)
				Equivalence	–	0% (0)
			Contradiction	–	–	0% (0)
	Sub-standard social vocabulary	5% (3)	Confirmation	Complementarity	Costume and makeup, figure behaviour	5% (3)
				Equivalence	–	0% (0)
			Contradiction	–	Setting	5% (3)
	Virtual vocabulary	9% (5)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Costume and makeup, figure behaviour	9% (5)
			Contradiction	–	Setting	9% (5)
Scene 72	Regional accent, vocabulary and morphosyntax	68% (14)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	68% (14)
				Equivalence	–	68% (14)
			Contradiction	–	–	0% (0)
	Virtual vocabulary	32% (6)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Costume and makeup, figure behaviour	32% (6)
			Contradiction	–	Setting	32% (6)
Scene 112	Regional accent, vocabulary and morphosyntax	94% (59)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	94% (59)
				Equivalence	–	0% (0)
			Contradiction	–	–	0% (0)
	Sub-standard social vocabulary	6% (4)	Confirmation	Complementarity	Costume and makeup, figure behaviour	6% (4)
				Equivalence	–	0% (0)
			Contradiction	–	Setting	6% (6)

Table 16. Percentages of intermodal relations of ‘contradiction’ between Karkar’s speech and the *mise-en-scène* mode in Karkar

The intermodal relations of 'contradiction' in Karkar's speech occur for the first time in scene 46 when Karkar comes back to his home after his father succeeded in using his financial authority to get Karkar out of the psychiatric hospital. The scene takes place in his father's expensive furnished bedroom in his villa. He is shown as a nouveau riche character by the way he dresses (leather clothes and a silver necklace) and speaks (standard social vocabulary). However, the meaning expressed by his behaviour establishes (100%) intermodal relations of 'contradiction' with the meaning associated with the 'standard social-specific' variety, the setting, and costume and makeup. The intermodal relations of 'contradiction' serve the diegetic function of introducing comic moments.

In scene 51, the meanings associated with most elements (virtual vocabulary, costume and makeup, and figure behaviour) contribute in the characterisation of Karkar as mentally unstable. The only exception is the setting (an expensive furnished living room) with which intermodal relations of 'contradiction' (9%) are established. These intermodal relations of 'contradiction' serve the diegetic function of distancing Karkar from other characters around him who belong to a different group and introducing a comic moment.

The final example of a relation of contradiction occurs after Karkar's accident on his second wedding day that returns him back to his sound mind. The meaning associated with the use of 'sub-standard social' discourse, his behaviour, costume and makeup, which portray Karkar as a nouveau riche character, establishes (6%) intermodal relations of 'contradiction' with the setting (villa). The non-compliance of these elements fulfils the diegetic function of introducing realism and interpersonal relationships of solidarity with his uncle and aunt who are part of the same social group.

5.3.1.3 The linguistic varieties and their features in Abu Karkar's speech in the ST

Table 17 shows the percentages of linguistic varieties in the speech of Abu Karkar.

Prestigious variety						Features of linguistic varieties								
			Standard	Non-standard	Sub-standard	Standard			Non-standard			Sub-standard		
			11% (23)	71% (145)	18% (37)									
Scenes	Time in	Time out	Social specific	Regional	Social	Social specific			Regional			Social		
						Lexical	Morpho-syntactic	Phonetic	Lexical	Morpho-syntactic	Phonetic	Lexical	Morpho-syntactic	Phonetic
Scene 1	00:02:04	00:05:58	13% (7)	73% (41)	14% (8)	44% (4)	45% (4)	11% (1)	16% (10)	25% (16)	59% (37)	43% (3)	0% (0)	57% (4)
Scene 13	00:10:03	00:12:07	0% (0)	74% (14)	26% (5)	0% (0)	0% (0)	0% (0)	38% (9)	17% (4)	46% (11)	80% (4)	0% (0)	20% (1)
Scene 21	00:15:56	00:18:29	0% (0)	93% (28)	7% (2)	0% (0)	0% (0)	0% (0)	16% (6)	24% (9)	61% (23)	100% (2)	0% (0)	0% (0)
Scene 38	00:32:10	00:34:12	2% (1)	64% (27)	33% (14)	33% (1)	34% (1)	33% (1)	15% (6)	21% (25)	64% (8)	100% (13)	0% (0)	0% (0)
Scene 41	00:35:12	00:39:01	26% (15)	60% (35)	14% (8)	42% (10)	50% (12)	8% (2)	21% (10)	18% (9)	61% (30)	33% (3)	67% (6)	0% (0)

Table 17. Percentages of linguistic varieties and their features in the selected scenes in the speech of Abu Karkar from *Karkar*

As can be seen from Table 17, all the scenes show a high percentage of 'non-standard regional' phonetic features, expressing the geographical background of Abu Karkar as an Egyptian character. Lexical and phonetic markers of 'sub-standard social' discourse in all the selected scenes characterise Abu Karkar as belonging to a low social class and as having a low educational level. Table 17 shows that in scene 1 and 41 Abu Karkar uses lexical, morphosyntactic and phonetic features to recreate 'standard social-specific' variety associated with high prestige and a high degree of formality, which play a role in evolving his character's profile. The communicative meaning associated with the 'standard social-specific' variety contributes to portraying Abu Karkar as belonging to a specific social group who has authority over other characters.

In order to understand how the communicative meaning associated with these different linguistic varieties interacts with other elements in the *mise-en-scène* in the meaning-making process, qualitative and quantitative analyses were used to investigate the type of intermodal relations established between them, as explained in the next section.



Figure 10. Screenshots of selected scenes from *Karkar* (Abu Karkar)

5.3.1.4 The intermodal relations in Abu Karkar's speech in the ST

Table 18 presents the percentages of the intermodal relations of 'confirmation-complementarity' established between the elements in the spoken mode and those in the *mise-en-scène* mode in the speech of the minor character Abu Karkar in *Karkar*.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 13	Regional accent, vocabulary and morphosyntax	74% (14)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	74% (14)
				Equivalence	–	0% (0)
			Contradiction	–	0% (0)	
	Sub-standard social vocabulary	26% (5)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	26% (5)
			Contradiction	–	0% (0)	

Table 18. Percentages of intermodal relations of 'confirmation' between Abu Karkar's speech and the *mise-en-scène* mode in the selected scenes from *Karkar*

In scene 13, Abu Karkar is talking in the stairwell of an old building to his son Karkar after his wedding ceremony. In this situation, the use of 'sub-standard social' vocabulary establishes (26%) intermodal relations of 'confirmation-equivalence' with the setting, character behaviour, costume and makeup to characterise Abu Karkar as an old Egyptian man with a low level of education and low social status. These intermodal relations of 'confirmation-equivalence' serve the diegetic function of contributing to the characterisation of Abu Karkar as a nouveau riche character with a low educational level and low social status.

Table 19 illustrates the percentages of intermodal relations of ‘contradiction’ established between the same linguistic varieties that are identified in previous scenes or different varieties and elements in the *mise-en-scène* mode in the speech of Abu Karkar.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 1	Regional accent, vocabulary and morphosyntax	73% (41)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	73% (41)
	Sub-standard social vocabulary	14% (8)		Equivalence	Setting, costume and makeup, figure behaviour	14% (8)
	Standard social specific accent, vocabulary and morphosyntax	13% (7)	Contradiction	–	Setting, costume and makeup, figure behaviour	13% (7)
Scene 21	Regional accent, vocabulary and morphosyntax	93% (28)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	93% (28)
	Sub-standard social vocabulary	7% (2)	Confirmation	Equivalence	Figure behaviour, costume and makeup	7% (2)
			Contradiction	–	Setting	7% (2)
Scene 38	Regional accent, vocabulary and morphosyntax	64% (27)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	64% (27)
	Sub-standard social vocabulary	33% (14)	Confirmation	Equivalence	Figure behaviour, costume and makeup	33% (14)
			Contradiction	–	Setting	33% (14)
	Standard social specific accent, vocabulary and morphosyntax	2% (1)	Contradiction	–	Setting, costume and makeup, figure behaviour	2% (1)
Scene 41	Regional accent, vocabulary and morphosyntax	60% (35)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	60% (35)
	Sub-standard social accent and vocabulary	14% (8)	Confirmation	Equivalence	Costume and makeup, figure behaviour	14% (8)
			Contradiction	–	Setting	14% (8)
Standard social specific accent, vocabulary and morphosyntax	26% (15)	Contradiction	–	Setting, costume and makeup, figure behaviour	26% (15)	

Table 19. Percentages of intermodal relations of ‘contradiction’ between elements in the speech mode and the *mise-en-scène* mode in Abu Karkar’s speech

Scene 1 takes place in Abu Karkar’s car repair business. Table 19 shows that the meanings expressed by ‘non-standard regional’ features establish (73%) intermodal relations of ‘confirmation-complementarity’ with the *mise-en-scène* mode. In addition, the meanings expressed by ‘sub-standard social’ features establish (14%) intermodal relations of ‘confirmation-equivalence’ with the *mise-en-scène* mode. These two types of intermodal relations of ‘confirmation’ serve the diegetic function of portraying Abu Karkar as a nouveau riche character with

a low educational level and a low social status as well as maintaining the interpersonal relationships of solidarity between Abu Karkar and his son.

However, the data in Table 19 shows that (13%) intermodal relations of 'contradiction' are established in the same scene between the use of 'standard social-specific' features associated with high prestige and a high degree of formality, and the less formal setting, the way he behaves and his clothes. The non-compliance of these elements functions as a device to illustrate the interpersonal relationships of authority and power between Abu Karkar and Karkar, and to introduce a comic moment. The relations of 'contradiction' also represent an aspect of realism in Egyptian films, consisting of the merciless father-figure and would-be lovers confronted with an authoritarian father.

As shown in Table 19, in scene 21 when Abu Karkar goes to the doctor's office to ask him if he can release his son from the psychiatric hospital, the use of 'sub-standard social' vocabulary, which is in compliance with his appearance and his behaviour, establishes (7%) intermodal relations of 'contradiction' with the setting. The contradiction serves the diegetic function of distancing Abu Karkar from the doctor who clearly belongs to a different social group associated with a high level of education and social status.

Another intermodal relation of 'contradiction' is identified to fulfil a different diegetic function. In scene 38, (33%) intermodal relations of 'contradiction' are created between Abu Karkar's low social status, which is expressed in his clothes (djellaba), his behaviour and the way he speaks, and the setting (his room in the villa) and communicative meaning expressed by 'sub-standard social' vocabulary. These intermodal relations of 'contradiction' serve the diegetic function of introducing a comic moment.

In scene 41, the action takes place in Abu Karkar's expensively furnished living room in his villa. He is shown as a low-class character by the way he dresses and his behaviour. The meaning expressed by the setting semantically contradicts the meaning expressed by 'sub-standard social' vocabulary. The intermodal relations of 'contradiction' fulfil the diegetic function of creating realism. This realism reflects the theme of social mobility in the film (Shafik, 2007). This is supported by the intermodal relations of 'contradiction' between the setting and other elements (vocabulary, costume and makeup, and figure

behaviour), which attempt to portray the real life of nouveau riche groups who bring some of their lower social class characterisation, either through the way they speak or through their behaviour, to their new bourgeois class.

In the same scene, Abu Karkar uses features of 'standard social-specific' discourse which do not fit with his profile or the setting. In this case, the communicative meaning associated with 'standard social-specific' discourse establishes (26%) intermodal relations of 'contradiction' with all the selected elements in the *mise-en-scène* mode. These relations of 'contradiction' fulfil the diegetic function of establishing a relationship of authority and power over his sister and his brother and to introduce a comic moment.

It is possible to conclude that the recreation of linguistic varieties in the speech of Karkar and Abu Karkar in *Karkar* serves different diegetic functions based on the type of intermodal relations established between the elements in the spoken mode and the *mise-en-scène* mode. Intermodal relations of 'confirmation' fulfil the primary function of portraying the selected character's profile and serve the diegetic function of introducing realism and interpersonal relationships of solidarity. On the other hand, intermodal relations of 'contradiction' play a vital role in presenting the author's point of view on several issues in the Egyptian community such as the nouveau riche and the power of parents over their children in a comical way.

5.3.2 Wesh Egram

5.3.2.1 The linguistic varieties and their features in Taha's speech in the ST

This section investigates the type of intermodal relations established between the communicative meaning associated with the recreation of linguistic varieties and elements in the *mise-en-scène* mode.

Table 20 presents the percentages of linguistic varieties in the speech of the major character Taha in the selected scenes from *Wesh Egram*.

			Linguistic varieties				features of linguistic varieties										
			Standard		Non-standard	Sub-standard	Standard			Non-standard			Sub-standard				
			6% (14)		77% (194)	17% (43)											
Scenes	Time in	Time out	Social	Social specific	Regional	Social	Social			Social specific			Regional			Social	
							Lexical	Morpho-syntactic	Phonetic	Lexical	Morpho-syntactic	Phonetic	Lexical	Morpho-syntactic	Phonetic	Lexical	Phonetic
Scene 1	00:00:18	00:00:52	0% (0)	0% (0)	100% (7)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	18% (2)	27% (3)	55% (6)	0% (0)	0% (0)	
Scene 2	00:00:52	00:02:49	0% (0)	0% (0)	82% (23)	18% (5)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	13% (5)	38% (14)	49% (18)	75% (4)	25% (1)	
Scene 9	00:07:41	00:09:55	0% (0)	0% (0)	54% (15)	46% (11)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	17% (4)	50% (12)	33% (8)	100% (11)	0% (0)	
Scene 12	00:10:57	00:14:48	0% (0)	0% (0)	92% (45)	8% (4)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	16% (13)	30% (24)	54% (43)	67% (3)	33% (1)	
Scene 17	00:18:46	00:20:22	0% (0)	0% (0)	70% (19)	30% (8)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	7% (2)	36% (10)	57% (16)	100% (8)	0% (0)	
Scene 57	00:56:39	00:58:57	0% (0)	0% (0)	81% (21)	19% (5)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	17% (6)	30% (11)	53% (19)	100% (5)	0% (0)	
Scene 62	01:03:51	01:04:59	0% (0)	0% (0)	71% (12)	29% (5)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	18% (4)	32% (7)	50% (11)	100% (5)	0% (0)	
Scene 75	01:16:16	01:17:40	0% (0)	7% (1)	71% (10)	21% (3)	0% (0)	0% (0)	0% (0)	50% (1)	50% (1)	19% (3)	19% (3)	62% (10)	100% (3)	0% (0)	
Scene 81	01:22:23	01:23:28	100% (13)	0% (0)	0% (0)	0% (0)	37% (13)	29% (10)	34% (12)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
Scene 100	01:34:09	01:35:56	0% (0)	0% (0)	93% (41)	7% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	26% (15)	17% (10)	57% (33)	0% (0)	100% (3)	

Table 20. Percentages of linguistic varieties and their features in the speech of Taha in the selected scenes from *Wesh Egram*

The data in Table 20 shows that the recreation of 'non-standard regional' variety is regularly used in Taha's speech in the selected scenes. Moreover, the lexical, morphosyntactic and phonetic features used to recreate 'non-standard regional' variety contribute to portraying Taha as an Egyptian character and indicating the informality of the setting.

Table 20 illustrates that 'sub-standard social' lexical features are employed in most of the selected scenes to portray Taha as an uneducated character of a low social class. In addition, it shows that the features of 'standard social' and 'standard social-specific' are occasionally used in two scenes. In scene 75, Taha's profile changes as a result of the linguistic variety he uses. Taha uses features of 'standard social-specific' variety associated with high prestige, a

high social class and a high level of education and indicative of the formality of the setting. 'Standard social' variety is used in scene 81 to portray Taha as a character of a high social class and with a high educational level.

Having identified the primary diegetic function of linguistic varieties in depicting Taha's profile, the next section addresses the intermodal relations of 'confirmation' or 'contradiction' that are established between the linguistic varieties and other elements in the *mise-en-scène* mode.



Scene 1



Scene 2



Scene 9



Scene 12



Scene 17



Scene 57



Scene 62



Scene 75



Scene 81



Scene 100

Figure 11. Screenshots of selected scenes from *Wesh Egram* (Taha)

5.3.2.2 The intermodal relations in Taha's speech in the ST

Table 21 illustrates the type of intermodal relations of 'confirmation' established between the communicative meanings associated with the use of certain linguistic features in Taha's speech and the elements of the *mise-en-scène* mode in *Wesh Egram*.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
scene 1	Regional accent, vocabulary and morphosyntax	100% (7)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	100% (7)
				Equivalence	-	0% (0)
Scene 2	Regional accent, vocabulary and morphosyntax	82% (23)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	82% (23)
				Equivalence	-	0% (0)
	Sub-standard social accent and vocabulary	18% (5)	Confirmation	Complementarity	-	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	18% (5)
Scene 9	Regional accent, vocabulary and morphosyntax	54% (15)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	54% (15)
				Equivalence	-	0% (0)
	Sub-standard social vocabulary	46% (11)	Confirmation	Complementarity	-	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	46% (11)
Scene 17	Regional accent, vocabulary and morphosyntax	70% (19)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	70% (19)
				Equivalence	-	0% (0)
	Sub-standard social vocabulary	30% (8)	Confirmation	Complementarity	-	0% (0)
				Equivalence	Setting, figure behaviour, costume and makeup	30% (8)

Table 21. Percentages of intermodal relations of 'confirmation' between Taha's speech and the *mise-en-scène* mode from *Wesh Egram*

Scene 1 takes place in an overcrowded lower-class neighbourhood in a small cramped flat in Taha's poorly furnished room. Um Taha (his mother) cries out her son's name (Taha) for help. Taha is shown as a lower-class character through his inexpensive clothes and his behaviour. Table 21 shows that these elements in the *mise-en-scène* mode establish (100%) intermodal relations of 'confirmation-complementarity' with 'non-standard regional' features in the spoken mode. These intermodal relations of 'confirmation-complementarity' serve the diegetic function of portraying Taha as an Egyptian character belonging to a low social class group with a low level of education.

Table 21 shows that there are other intermodal relations of 'confirmation' in scene 9 where Taha and his father eat watermelon on the floor in front of the TV in the small and poorly furnished living room of their flat. The meaning expressed by the setting is semantically equivalent to the meaning expressed by Taha's behaviour, the way he dresses, his accent, and the vocabulary he uses. The similarity between the meaning expressed by all the elements in both the spoken and *mise-en-scène* modes establish (46%) intermodal relations of 'confirmation-equivalence'. These intermodal relations confirm Taha's profile as a low-educated character with a low social status. Moreover, the relations of 'confirmation-equivalence' serve the diegetic functions of introducing realism and defining the interpersonal relationships of solidarity between Taha and his parents.

It is evident that Taha's characterisation is supported by intermodal relations of 'confirmation' established between the ST elements and modes. In the next section, the focus will turn to how similar varieties (i.e. 'sub-standard social') serve different diegetic functions, and how the communicative meaning associated with different linguistic varieties changes Taha's profile and establishes different intermodal relations.

Table 22 illustrates the percentages of intermodal relations of ‘contradiction’ between Taha’s utterances and the elements in the *mise-en-scène* mode in the selected scenes in *Wesh Egram*.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 12	Regional accent, vocabulary and morphosyntax	92% (45)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	92% (45)
	Sub-standard social accent and vocabulary	8% (4)	Confirmation	Equivalence	Setting	8% (4)
			Contradiction	–	Costume and makeup, figure behaviour	8% (4)
Scene 57	Regional accent, vocabulary and morphosyntax	81% (21)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	81% (21)
	Sub-standard social vocabulary	19% (5)	Confirmation	Equivalence	Costume and makeup, figure behaviour	19% (5)
			Contradiction	–	Setting	19% (5)
Scene 62	Regional accent, vocabulary and morphosyntax	71% (12)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	71% (12)
	Sub-standard social vocabulary	29% (5)	Confirmation	Equivalence	Costume and makeup, figure behaviour	29% (5)
			Contradiction	–	Setting	29% (5)
Scene 100	Regional accent, vocabulary and morphosyntax	93% (41)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	93% (41)
	Sub-standard social vocabulary	7% (3)	Confirmation	Equivalence	Costume and makeup, figure behaviour	7% (3)
			Contradiction	–	Setting	7% (3)

Table 22. Percentages of intermodal relations of ‘contradiction’ between Taha’s speech and the *mise-en-scène* mode in *Wesh Egram*

Taha’s profile evolves when he starts to apply for a job. In scene 12, when Taha asks his father and mother to help him to practise being a detective, Taha wears full formal dress and behaves like a detective. However, the meanings associated with ‘sub-standard social’ vocabulary and the setting contradict with the meanings expressed by his appearance and behaviour. Table 22 shows that the meaning expressed by ‘sub-standard social’ vocabulary and the setting establishes (8%) intermodal relations of ‘contradiction’ with his costume. These intermodal relations of ‘contradiction’ play a role in serving the diegetic function of producing a moment of social criticism, as well as comedy.

The use of ‘sub-standard social’ discourse in the scenes selected after scene 17 serves a similar communicative meaning and diegetic function of depicting Taha as a low sociocultural status character but serves a different diegetic function. For example, in scene 57 which takes place in the bank, Taha appears as an office boy who prepares drinks for staff and customers. The meaning expressed by his behaviour, the way he dresses and speaks is semantically

different from the meaning associated with the setting. Table 22 shows that the non-compliance of the setting with other elements (figure behaviour, costume and makeup, and vocabulary) establishes (19%) intermodal relations of 'contradiction' with Taha's speech, his behaviour and the way he dresses. These intermodal relations of 'contradiction' allow the source viewers to identify Taha as an outsider not belonging to the same group as the other characters around him.

As shown in Table 22, a similar type of intermodal relations of 'contradiction' is found in scene 62 but in this situation fulfils a different diegetic function. Taha is talking with gang members in an expensive furnished living room in a villa. The meaning expressed by 'sub-standard social' vocabulary in Taha's speech, his clothing (djellaba) and the way he behaves establishes (29%) intermodal relations of 'contradiction' with the meaning expressed by the setting. These intermodal relations of 'contradiction' in this specific multimodal combination serve the diegetic function of producing a comic moment.

Table 24 23 presents the percentages of intermodal relations of 'contradiction' established between 'standard' varieties and elements in the *mise-en-scène* mode in the selected scenes in the speech of Taha.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the mise-en-scène mode	Percentage of intermodal relations
Scene 75	Regional accent, vocabulary and morphosyntax	71% (10)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	71% (10)
	Sub-standard social vocabulary	21% (3)	Confirmation	Equivalence		21% (3)
	Standard social specific vocabulary and morphosyntax	7% (1)	Contradiction	–	Setting, costume and makeup, figure behaviour	7% (1)
Scene 81	Standard social accent, vocabulary and morphosyntax	100% (13)	Contradiction	–	Setting, costume and makeup, figure behaviour	100% (13)

Table 23. Percentages of intermodal relations of 'contradiction' established between 'standard' varieties and elements in the *mise-en-scène* mode in Taha's speech from *Wesh Egram*

Table 23 shows that different categories of linguistic varieties are used to serve different communicative meanings and to fulfil either the same or different diegetic functions. In scene 75, for example, Taha uses features of 'standard social-specific' variety of high prestige in an informal situation when he is under investigation in the interrogation room. The elements in the spoken mode

(vocabulary and morphosyntax) create (7%) intermodal relations of ‘contradiction’ with all elements in the *mise-en-scène* mode. These relations of ‘contradiction’ in this multimodal combination fulfil the diegetic function of introducing a biting satire of the status quo and a comic moment.

Table 23 shows that, in scene 81, there are 100% of intermodal relations of ‘contradiction’ established between the meaning expressed by ‘standard social’ variety and all elements in the *mise-en-scène* mode. The action of scene 81 takes place on the street of a poor neighbourhood. Taha arrives in his poor neighbourhood in disguise. He is dressed in a long basketball jersey, wearing bizarre necklaces with CDs, and has colourful curly hair extensions. Moreover, he is wearing dark makeup, suggesting a ‘black-face’ parody. However, everyone still knows him as the bicycle repairman who they meet on their neighbourhood street. The opposition between the communicative meanings associated with ‘standard social’ variety and the *mise-en-scène*’s elements create a comic situation.

The use of different linguistic varieties, therefore, gives the viewers clues regarding the character’s profile. This also plays a vital role in serving specific diegetic functions in film. The analysis now moves on to discuss the type of linguistic varieties used to characterise Um Taha’s profile and examine their intermodal relations with other modes.

5.3.2.3 The linguistic varieties and their features in Um Taha’s speech in the ST

Table 24 presents the percentages of linguistic varieties used in the speech of the minor character Um Taha (Taha’s mother) in the selected scenes in *Wesh Egram*.

			Linguistic varieties		Features of linguistic varieties				
			Non-standard	Sub-standard	Non-standard			Sub-standard	
			70% (35)	30% (15)					
Scenes	Time in	Time out	Regional	Social	Regional			Social	
					Lexical	Morpho-syntactic	phonetic	Lexical	phonetic
Scene 1	00:00:18	00:00:52	50% (5)	50% (5)	16% (10)	25% (16)	57% (37)	43% (3)	57% (4)
Scene 9	00:08:47	00:09:55	57% (4)	43% (3)	38% (9)	17% (4)	46% (11)	80% (4)	20% (1)
Scene 12	00:10:57	00:14:25	62% (8)	38% (5)	16% (6)	24% (9)	61% (23)	100% (2)	0% (0)
Scene 17	00:18:46	00:20:22	80% (8)	20% (2)	15% (6)	21% (25)	64% (8)	100% (3)	0% (0)
Scene 83	01:23:58	01:24:33	100% (10)	0% (0)	20% (10)	18% (9)	61% (30)	33% (3)	0% (0)

Table 24. Percentages of linguistic varieties used in the speech of Um Taha in *Wesh Egram*

It can be seen from the data in Table 24 that all the selected scenes show high percentages for the recreation of low-prestige varieties. As mentioned before, the features of ‘non-standard regional’ variety denote the character’s regional background. In this case, Cairene variety is regularly used to characterise Um Taha as an Egyptian character. Lexical and phonetic features of ‘sub-standard social’ variety are also used to provide the viewers with more information regarding her sociocultural status. The use of ‘sub-standard social’ variety in Um Taha’s dialogue reflects her low educational level and the fact that she belongs to a low social class status. These communicative meanings play a significant role in intermodal relations with other modes to serve different diegetic functions, as explained in the next section.



Figure 12. Screenshots of selected scenes from *Wesh Egram* (Um Taha)

5.3.2.4 The intermodal relations in Um Taha's speech in the ST

Table 25 illustrates the kind of intermodal relations that are established between the communicative meaning associated with linguistic varieties used by minor character Um Taha and the elements in the *mise-en-scène* mode in selected scenes from *Wesh Egram*

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 1	Regional accent, vocabulary and morphosyntax	50% (5)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	50% (5)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	50% (5)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	50% (5)
Scene 9	Regional accent, vocabulary and morphosyntax	57% (4)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	57% (4)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	43% (3)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	43% (3)
Scene 12	Regional accent, vocabulary and morphosyntax	62% (8)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	62% (8)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	38% (5)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	38% (5)
Scene 17	Regional accent, vocabulary and morphosyntax	80% (8)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	80% (8)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	20% (2)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	20% (2)
Scene 83	Regional accent, vocabulary and morphosyntax	100% (10)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	100% (10)
				Equivalence	–	0% (0)

Table 25. Percentages of intermodal relations established between Um Taha's speech and the *mise-en-scène* mode in *Wesh Egram*

As Table 25 shows, there are intermodal relations of 'confirmation' in all the scenes under discussion. The intermodal relations of 'confirmation-equivalence' as a subtype of the intermodal relations of 'confirmation' are prominent in most of the selected scenes to serve certain diegetic functions.

For example, in scene 1, the action takes place in Taha's poorly furnished bedroom. She is shown as a low-class character by her clothes (a long gown, or djellaba, and a loose headscarf) and her behaviour. The meaning expressed by

the setting, her behaviour and the way she dresses is semantically equivalent to the meaning expressed by 'sub-standard social' vocabulary. The intermodal relations of 'confirmation-equivalence' serve the diegetic function of introducing realism and a relationship of solidarity between Um Taha and her son, Taha. These intermodal relations of 'confirmation-equivalence' also play a vital role in identifying Um Taha as a low social class character with a low educational level.

In scene 12, the meanings expressed by Um Taha's poorly furnished living room, the way she dresses, and her behaviour are semantically equivalent to the meaning expressed by 'sub-standard social' vocabulary. The relations of 'confirmation-equivalence' serve the diegetic function of portraying her as a low-class uneducated character and establish an interpersonal relationship of solidarity with her son, Taha.

Scene 83 depicts a welcome party thrown for Taha on his return from jail, which occurs in Um Taha's crowded and poorly furnished flat. In this scene, Um Taha wears a cheap dress and a loose headscarf. She dances and sings to traditional Egyptian folk music which is played by her neighbours and friends in an orchestra. The information expressed by all elements in the *mise-en-scène* mode complements (100%) the meaning associated with 'non-standard regional' variety. These intermodal relations of 'confirmation-complementarity' portray Um Taha as an Egyptian character with a low social status. This shows that the meaning-making process in this scene is not based solely on the linguistic varieties but also on the meanings expressed by elements in the *mise-en-scène* mode.

It can be concluded that, in *Wesh Egram*, the intermodal relations of 'confirmation' and 'contradiction' established between the utterances of Taha as a major character and Um Taha as a minor character, as well as elements in the *mise-en-scène* mode, all serve different diegetic functions such as defining the characters' profiles, distancing Taha from the other characters and introducing comic, as well as ironic moments.

5.3.3 *Sayed the Romantic*

5.3.3.1 The linguistic varieties in Um Sayyid's speech in the ST

What follows is a description of the linguistic varieties that are used to recreate the speech of Um Sayyid as a major character and Abu Rāwiya as a minor character and the intermodal relations established between elements in the spoken and *mise-en-scène* modes to fulfil different diegetic functions in the selected scenes from *Sayed the Romantic*.

Table 26 provides information regarding the categories of linguistic varieties and their features used to recreate the speech of the major character Um Sayyid.

			Linguistic varieties					Features of linguistic varieties									
			Standard		Non-standard	Sub-standard			Standard			Non-standard			Sub-standard		
			1% (2)		77% (133)	22% (37)											
Scenes	Time in	Time out	Standard social	Standard social specific	Regional	Social	Social specific	Social			Regional			Social			
								Lexical	Lexical	Morpho-syntactic	Lexical	Morpho-syntactic	Phonatic	Lexical	Morpho-syntactic	Phonatic	
Scene 3	00:06:27	00:08:27	0% (0)	0% (0)	100% (19)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	23% (7)	30% (9)	47% (14)	0% (0)	0% (0)	0% (0)	
Scene 8	00:13:03	00:15:55	0% (0)	0% (0)	77% (23)	23% (7)	0% (0)	0% (0)	0% (0)	0% (0)	21% (9)	33% (14)	46% (19)	14% (1)	0% (0)	86% (6)	
Scene 9	00:16:11	00:16:59	0% (0)	0% (0)	82% (14)	18% (3)	0% (0)	0% (0)	0% (0)	0% (0)	14% (3)	32% (7)	55% (12)	33% (1)	0% (0)	67% (2)	
Scene 11	00:17:43	00:20:36	4% (1)	0% (0)	77% (20)	19% (5)	0% (0)	100% (1)	0% (0)	0% (0)	14% (5)	43% (15)	43% (15)	40% (2)	20% (1)	40% (2)	
Scene 13	00:21:36	00:22:24	0% (0)	0% (0)	67% (6)	33% (3)	0% (0)	0% (0)	0% (0)	0% (0)	20% (2)	30% (3)	50% (5)	67% (2)	0% (0)	33% (1)	
Scene 16	00:24:31	00:25:45	0% (0)	0% (0)	56% (5)	44% (4)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	33% (4)	67% (2)	100% (4)	0% (0)	0% (0)	
Scene 18	00:37:12	00:39:59	0% (0)	3% (1)	71% (25)	26% (9)	3% (1)	0% (0)	50% (1)	50% (1)	35% (13)	24% (9)	41% (15)	89% (7)	0% (0)	11% (1)	
Scene 22	00:40:11	00:42:34	0% (0)	0% (0)	78% (21)	22% (6)	0% (0)	0% (0)	0% (0)	0% (0)	15% (5)	38% (13)	47% (16)	50% (3)	0% (0)	50% (3)	

Table 26. Percentages of linguistic varieties and their features in the speech of Um Sayyid from *Sayed the Romantic*

All of the selected scenes show high percentages regarding the recreation of low-prestige varieties ('non-standard regional' and 'sub-standard social' varieties). As mentioned earlier, 'non-standard regional' features are regularly used in all scenes under discussion to portray Um Sayyid as an Egyptian character. Moreover, there is a high percentage of features in the lexical and phonetic categories, which are used to recreate 'sub-standard social' variety associated with low prestige in Um Sayyid's speech. These features function in the characterisation of Um Sayyid as a character with a low educational level and a low sociocultural status.

In addition, the recreation of 'standard social' lexical features in Um Sayyid's speech changes her profile from an uneducated character with a low

sociocultural status to a highly educated character with a high sociocultural status. ‘Standard social-specific’ lexical and morphosyntactical features are used to introduce a new character profile for Um Sayyid as she belongs to a specific group with power and authority over others.

As discussed earlier, the communicative meanings associated with linguistic varieties do not solely function by portraying the character’s profile, but these varieties establish different intermodal relations with elements in the *mise-en-scène* mode. These intermodal relations established between them fulfil different diegetic functions, as explained in the next section.



Figure 13. Screenshots of selected scenes from *Sayed the Romantic* (Um Sayyid)

5.3.3.2 The intermodal relations in Um Sayyid's speech in the ST

Table 27 presents the percentages of intermodal relations of 'confirmation' constructed between elements in the *mise-en-scène* mode and the speech of the major character Um Sayyid in the selected scenes.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the mise-en-scène mode	Percentage of intermodal relations
Scene 3	Regional accent, vocabulary and morphosyntax	100% (19)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	100% (19)
				Equivalence	–	0% (0)
Scene 8	Regional accent, vocabulary and morphosyntax	77% (23)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	77% (23)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	23% (7)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	23% (7)
Scene 9	Regional accent, vocabulary and morphosyntax	82% (14)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	82% (14)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	18% (3)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	18% (3)
Scene 13	Regional accent, vocabulary and morphosyntax	67% (6)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	67% (6)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	33% (3)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	33% (3)
Scene 16	Regional accent, vocabulary and morphosyntax	56% (5)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	56% (5)
				Equivalence	–	0% (0)
	Sub-standard social accent, vocabulary and morphosyntax	44% (4)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	44% (4)
Scene 22	Regional accent, vocabulary and morphosyntax	78% (21)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	78% (21)
				Equivalence	–	0% (0)
	Sub-standard social accent, vocabulary and morphosyntax	22% (6)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	22% (6)

Table 27. Percentages of intermodal relations of confirmation in Um Sayyid's speech in selected scenes from *Sayed the Romantic*

Um Sayyid appears in scene 3 for the first time. Scene 3 is set in the bleachers of 'il-'ahlī sports club stadium. Um Sayyid appears as a cheerleader and wears red sports clothes, a 'il-'ahlī scarf and a red loose headscarf. She gestures in ways commonly interpreted as poor manners. The meaning expressed by these elements establishes (100%) intermodal relations of 'confirmation-complementarity' with the meaning expressed by 'non-standard regional'

accent, lexical and morphosyntactical features. These intermodal relations of 'confirmation-complementarity' portray Um Sayyid as a sporty low-class character.

Table 27 shows that intermodal relations of 'confirmation-equivalence' are established between the elements in the spoken mode and the *mise-en-scène* mode in all the scenes after scene 3. For example, in scene 8 which takes place in Sayyid's crowded and cheaply furnished bedroom, the findings show that there are (23%) intermodal relations of equivalence between the meaning expressed by 'sub-standard social' vocabulary identified previously and the setting, her body language and her clothes (a long gown, or djellaba, and a loose headscarf). These intermodal relations of 'confirmation-equivalence' confirm Um Sayyid's profile as a low-educated character with a low social status. This characterisation places her in an interpersonal relationship of solidarity with her son Sayyid and Abu Rāwiya.

There are other situations in which the use of the 'sub-standard social' variety serves a different diegetic function. In scene 16, for example, where the action takes place in Um Sayyid's taxi, the meaning expressed by 'sub-standard social' features establishes (44%) intermodal relations of 'confirmation-equivalence' with all elements. These intermodal relations of 'confirmation-equivalence' serve the diegetic function of realism and introduce an interpersonal relationship of power with the customer, who clearly belongs to a different social group associated with higher prestige, a high level of education and a higher social status.

Table 28 shows the percentages of intermodal relations of ‘contradiction’ established between Um Sayyid’s utterances and elements in the *mise-en-scène* mode in the selected scenes from *Sayed the Romantic*.

Scenes	Type of intermodal relations in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the mise-en-scène mode	Percentage of intermodal relations
Scene 11	Regional accent, vocabulary and morphosyntax	77% (20)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	77% (20)
	Sub-standard social vocabulary	19% (5)	Confirmation	Equivalence	Costume and makeup, figure behaviour	19% (5)
			Contradiction	–	Setting	19% (5)
	Standard social vocabulary	4% (1)	Confirmation	Equivalence	Setting	4% (1)
Contradiction			–	Costume and makeup, figure behaviour	4% (1)	
Scene 18	Regional accent, vocabulary and morphosyntax	71% (25)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	71% (25)
	Sub-standard social accent, vocabulary and morphosyntax	26% (9)	Confirmation	Equivalence		26% (9)
	Standard social specific vocabulary and morphosyntax	3% (1)	Contradiction	–	Setting, costume and makeup, figure behaviour	3% (1)

Table 28. Percentages of intermodal relations of ‘contradiction’ between Um Sayyid’s speech and the *mise-en-scène* mode in *Sayed the Romantic*

Table 28 shows that, in scene 11, the intermodal relations established between elements in Um Sayyid’s speech and the *mise-en-scène* mode are complex. The action of scene 11 takes place in the foyer of Sayyid’s uncle’s company in which Um Sayyid is talking to Sayyid about the high quality of the sofa and Sayyid’s relationship with his uncle. She is shown as belonging to a lower-class social milieu through her clothes, her body language and the way she talks. The coherence of these elements serves the diegetic function of introducing realism and an interpersonal relationship of solidarity with Sayyid, who belongs to the same social group.

However, the meaning expressed by ‘sub-standard social’ variety, her clothes and behaviour (19%) establishes intermodal relations of ‘contradiction’ with the setting. These intermodal relations of ‘contradiction’ define Um Sayyid as an outsider not belonging to the same group as the other characters around her and introduce a comic moment. In the same scene, Um Sayyid uses ‘standard social’ vocabulary. The meaning expressed by this variety establishes (4%) intermodal relations of ‘contradiction’ with her profile as a working-class character but establishes (4%) intermodal relations of ‘confirmation-equivalence’ with the setting. The intermodal relations of ‘contradiction’ introduce a comic moment.

In scene 18 which takes place in Um Sayyid's taxi, she wears sports clothes and a headscarf hijab which portrays her as a tomboyish woman. While she drives the taxi, she gesticulates frequently with one hand, tapping her son on the shoulder and making other communicative gestures. According to Wasfi (2014), the use of body language is associated with working-class social groups in Egypt. Most elements portray Um Sayyid as a working-class character except for the vocabulary and the morphosyntactic she uses. Table 28 shows that the non-compliance of these elements leads to the establishment of (3%) intermodal relations of 'contradiction'. These intermodal relations of 'contradiction' fulfil the diegetic function of establishing interpersonal relationships of power and authority between Um Sayyid, Sayyid and his beloved, and introducing a comic moment.

It is evident that the different linguistic varieties in Um Sayyid's speech establish different intermodal relations with elements in the *mise-en-scène* mode. These different intermodal relations, as shown above, serve different diegetic functions such as the introduction of comic moments and establishing interpersonal relationships of solidarity or power. The analysis in the next section moves to investigate the types of intermodal relations established between the utterance of minor character Abu Rāwiya and elements in the *mise-en-scène* mode.

5.3.3.3 The linguistic varieties and their features in Abu Rāwiya's speech in the ST

Table 29 illustrates the percentages of linguistic varieties used in the speech of minor character Abu Rāwiya in the selected scenes in *Sayed the Romantic*.

Linguistic varieties							Features of linguistic varieties										
			Standard	Non-standard	Sub-standard	Standard			Non-standard			Sub-standard					
			5% (6)	69% (65)	26% (28)												
Scenes	Time in	Time out	Standard social	Social specific	Regional	Social	Social		Social specific			Regional			Social		
							Lexical	Morpho-syntactic	Morpho-syntactic	Lexical	Morpho-syntactic	Phonatic	Lexical	Morpho-syntactic	Phonatic		
Scene 1	00:01:34	00:04:45	7% (2)	3% (1)	63% (19)	27% (8)	50% (2)	50% (2)	100% (1)	12% (4)	41% (14)	47% (16)	30% (3)	30% (3)	40% (4)		
Scene 2	00:05:45	00:06:23	0% (0)	0% (0)	55% (6)	45% (5)	0% (0)	0% (0)	0% (0)	12% (1)	13% (1)	75% (6)	20% (1)	0% (0)	80% (4)		
Scene 7	00:11:15	00:12:46	0% (0)	0% (0)	64% (7)	36% (4)	0% (0)	0% (0)	0% (0)	35% (5)	29% (4)	36% (5)	100% (4)	0% (0)	0% (0)		
Scene 8	00:13:03	00:15:55	0% (0)	0% (0)	89% (16)	11% (2)	0% (0)	0% (0)	0% (0)	20% (6)	37% (11)	43% (13)	50% (1)	0% (0)	50% (1)		
Scene 23	00:43:15	00:46:21	11% (3)	0% (0)	82% (23)	7% (2)	100% (3)	0% (0)	0% (0)	9% (3)	27% (9)	64% (21)	100% (2)	0% (0)	0% (0)		
Scene 44	01:15:05	01:16:32	0% (0)	0% (0)	36% (4)	64% (7)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	100% (4)	57% (4)	29% (2)	14% (1)		

Table 29. Percentages of linguistic varieties and their features in the speech of Abu Rāwiya in *Sayed the Romantic*

As shown in Table 29, in scene 1, Abu Rāwiya uses features from 'standard social' and 'standard social-specific' varieties. The presence of 50% of 'standard social' lexical and 50% 'standard social' morphosyntactic features portrays Abu Rāwiya as a character of high social class and with a high educational level. In the same scene, Abu Rāwiya's profile is evolved by using 100% of 'standard social-specific' lexical features to match a profile of high social class and high educational level, and to associate him with a specific group with power and authority. In scene 23, the percentage of 11% of 'standard social' lexical features of high prestige are found in the speech of Abu Rāwiya. The use of this variety portrays him as belonging to a high-prestige social group.

Table 29 shows that, in all selected scenes, the percentage of 'sub-standard social' variety in Abu Rāwiya's speech is high compared to 'standard social' and 'standard social-specific' varieties, which are presented in scene 1 and scene 23. The use of 'sub-standard social' lexical and morphosyntactic functions depict Abu Rāwiya as a character belonging to a low social class and as having a low educational level. The recreation of 'non-standard regional' variety, which is used to characterise Abu Rāwiya as an Egyptian character and to indicate the

informality of the setting, is regularly used in Abu Rāwiya's speech in the selected scenes.

The following section will describe the type of intermodal relations established between elements in the spoken and the *mise-en-scène* modes in Abu Rāwiya's speech in the selected scenes in *Sayed the Romantic*.



Scene 1



Scene 2



Scene 7



Scene 8



Scene 23



Scene 44

Figure 14. Screenshots of selected scenes from *Sayed the Romantic* (Abu Rāwiya)

5.3.3.4 The intermodal relations in Abu Rāwiya's speech in the ST

Table 30 shows the percentages of intermodal relations of 'contradiction' established between Abu Rāwiya's utterance and the elements in the *mise-en-scène* mode in *Sayed the Romantic*.

Scenes	Type of linguistic varieties in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the mise-en-scène mode	Percentage of intermodal relations
Scene 1	Regional accent, vocabulary and morphosyntax	63% (19)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	63% (19)
	Sub-standard social accent, vocabulary and morphosyntax	27% (8)	Confirmation	Equivalence	Costume and makeup, figure behaviour	27% (8)
			Contradiction	–	Setting	27% (8)
	Standard social vocabulary and morphosyntax	7% (2)	Contradiction	–	Setting, costume and makeup, figure behaviour	7% (2)
Standard social specific morphosyntax	3% (1)	Contradiction	–	3% (1)		
Scene 2	Regional accent, vocabulary and morphosyntax	55% (6)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	55% (6)
	Sub-standard social accent and vocabulary	45% (5)	Confirmation	Equivalence	Costume and makeup, figure behaviour	45% (5)
			Contradiction	–	Setting	45% (5)
Scene 23	Regional accent, vocabulary and morphosyntax	82% (23)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	82% (23)
	Sub-standard social accent, vocabulary and morphosyntax	7% (2)	Confirmation	Equivalence		7% (2)
	Standard social vocabulary	11% (3)	Contradiction	–	Setting, costume and makeup, figure behaviour	11% (3)

Table 30. Percentages of intermodal relations of 'contradiction' between Abu Rāwiya's speech and the *mise-en-scène* mode in *Sayed the Romantic*

Scene 1 takes place at Cairo University campus where Abu Rāwiya appears as a tour guide for tourists. However, his appearance and speech betray the fact that he is not a proper tourist guide. For example, he is wearing a very colourful, patterned cross-body bag, which is considered to be unmanly and unsuitable for a male tourist guide of his age. Also, his behaviour shows that he is not a proper tourist guide: he provides the tourists with false information regarding the foundation of the Cairo University dome.

He is asked in English to elaborate on the history of the building of Cairo University's dome but cannot reply fluently. Instead, he shifts between Egyptian Arabic and English. In this situation, a deficiency of speaking skills in English language characterises Abu Rāwiya as a character with a low level of education and as belonging to a low social class and establishes (27%) intermodal relations of 'contradiction' with the setting. He also uses lexical and

morphosyntactic features from 'standard social-specific' variety (i.e. SA). The meaning expressed by 'standard social-specific' variety of high prestige establishes (3%) intermodal relations of 'contradiction' with the meaning expressed by the setting (the Cairo University campus where an informal conversation between Abu Rāwiya and Sayyid takes place), costume and makeup (a very colourful and patterned cross-body bag) and his body language. These intermodal relations of 'contradiction' serve the diegetic function of distancing Abu Rāwiya from other students on the university campus, introducing a biting satire of the status quo and a comic moment. These findings further support the idea of code-mixing and code-switching being used in film dialogue to provide some of the striking comic moments (Delabastita, 2010).

In scene 2, Abu Rāwiya's appearance, his body language and the meanings expressed by 'sub-standard social' variety do not fit with the profile of a university student at the campus. Table 30 shows that the meaning expressed by 'sub-standard social' features establishes (45%) intermodal relations of 'contradiction' with the *mise-en-scène* mode. These intermodal relations of 'contradiction' identify Abu Rāwiya as not belonging to the university students around him, such as Sayyid who speaks English fluently with tourists.

In scene 23, the action takes place in the street outside the building of Canadian International College in Cairo where Abu Rāwiya and Sayyid write and buy love letters at Abu Dāliyā's (Sayyid's neighbour) and his daughter's (Dāliyā) informal newsstand typical of the streets of Cairo. Abu Rāwiya and Sayyid speak with both female and male groups about love. He wears typical clothes of his age (yellow t-shirt and printed trousers). He gestures in ways commonly interpreted as poor manners. The meaning expressed by the setting, his behaviour and the way he dresses semantically contrast with the meaning expressed using standard social vocabulary. Table 30 shows that the meaning expressed by 'standard social-specific' features establishes (11%) intermodal relations of 'contradiction' with the meaning expressed by the *mise-en-scène* mode. These intermodal relations of 'contradiction' serve the diegetic function of introducing a biting satire of the social status of youth in Egypt.

There are also intermodal relations of ‘confirmation’ established between Abu Rāwiya’s speech and elements in the *mise-en-scène* mode to fulfil different diegetic functions, as discussed below.

Table 31 presents the percentages of intermodal relations of ‘confirmation’ established between communicative meanings associated with linguistic varieties used by minor character Abu Rāwiya and elements in the *mise-en-scène* in selected scenes from *Sayed the Romantic*.

Scenes	Type of intermodal relations in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 7	Regional accent, vocabulary and morphosyntax	64% (7)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	64% (7)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	36% (4)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	36% (4)
Scene 8	Regional accent, vocabulary and morphosyntax	89% (16)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	89% (16)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	11% (2)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	11% (2)
Scene 44	Regional accent	36% (4)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	36% (4)
				Equivalence	–	0% (0)
	Sub-standard social accent, vocabulary and morphosyntax	64% (7)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	64% (7)

Table 31. Percentages of intermodal relations of ‘confirmation’ between Abu Rāwiya’s speech and the *mise-en-scène* mode in *Sayed the Romantic*

Table 31 shows that all selected scenes have the two types of intermodal relations of ‘confirmation’. For example, in scene 8 where the action takes place in Sayyid’s crowded and cheaply furnished bedroom, Abu Rāwiya shares the bed with Sayyid. He is shown as belonging to a low-class social group through the character’s costume: he is wearing cheap pyjamas and a bizarre hat. These elements in the *mise-en-scène* mode complement the meaning expressed by ‘sub-standard social’ accent and vocabulary.

Table 31 shows that the meaning expressed by ‘sub-standard social’ features establishes (11%) intermodal relations of ‘confirmation-equivalence’ with the *mise-en-scène* mode. These intermodal relations of ‘confirmation-equivalence’ portray Abu Rāwiya as a low-class character with a low educational level. They also serve the diegetic function of producing realism, illustrating the world view

of different social classes, and establishing an interpersonal relationship of solidarity between him, Um Sayyid and Sayyid.

In scene 44, the meaning expressed by 'sub-standard social' accent, vocabulary and morphosyntax establishes (64%) intermodal relations of 'confirmation-equivalence' with his clothes, his behaviour and the setting. These intermodal relations of 'confirmation-equivalence' serve the diegetic function of characterising Abu Rāwiya as a low social status character. These results show that intermodal relations of 'confirmation' and 'contradiction' play a role in characterising Abu Rāwiya's profile and fulfilling different diegetic functions such as introducing a biting satire of the status quo.

5.3.4 *Harameya fi KG2*

5.3.4.1 The linguistic varieties and their features in *Ḥasan's* speech in the ST

Having considered the plot in **Chapter 4**, section 4.2.4 *Harameya fi KG2*, this section illustrates how the linguistic varieties are used to support the plot and fulfil the intended diegetic functions. Table 32 shows the types and percentages of linguistic varieties used in the speech of the major character *Ḥasan* in the selected scenes from *Harameya fi KG2*.

Linguistic varieties							Features of linguistic varieties							
			Standard	Non-standard	Sub-standard		Standard	Non-standard			Sub-standard			
			2% (2)	70% (71)	28% (28)									
Scenes	Time in	Time out	Social	Regional	Social	Social specific	Social	Regional			Social		Social specific	
							Lexical	Lexical	Morpho-syntactic	Phonatic	Lexical	Morpho-syntactic	Phonatic	Lexical
Scene 2	00:02:18	00:04:20	0% (0)	95% (18)	5% (1)	0% (0)	0% (0)	21% (5)	21% (5)	58% (14)	100% (1)	0% (0)	0% (0)	0% (0)
Scene 10	00:11:44	00:12:36	10% (1)	80% (8)	10% (1)	0% (0)	100% (1)	10% (1)	40% (4)	50% (4)	100% (1)	0% (0)	0% (0)	0% (0)
Scene 12	00:14:21	00:16:07	0% (0)	67% (8)	33% (4)	0% (0)	0% (0)	8% (1)	42% (5)	50% (6)	75% (3)	0% (0)	25% (1)	0% (0)
Scene 20	00:22:47	00:24:22	0% (0)	60% (15)	40% (10)	0% (0)	0% (0)	19% (5)	27% (6)	54% (9)	60% (7)	0% (0)	40% (3)	0% (0)
Scene 33	00:33:28	00:34:01	0% (0)	38% (3)	50% (4)	13% (1)	0% (0)	33% (1)	33% (1)	33% (1)	75% (3)	0% (0)	25% (1)	100% (1)
Scene 62	00:55:00	00:57:17	8% (1)	77% (10)	15% (2)	0% (0)	100% (1)	22% (4)	22% (4)	56% (10)	0% (0)	0% (0)	100% (1)	0% (0)
Scene 92	01:24:42	01:25:39	0% (0)	64% (9)	36% (5)	0% (0)	0% (0)	9% (1)	9% (1)	82% (9)	100% (5)	0% (0)	0% (0)	0% (0)

Table 32. Percentages of linguistic varieties and their features in *Ḥasan's* speech in the selected scenes from *Harameya fi KG2*

Table 32 shows that all the selected scenes seem to contain a high frequency of 'non-standard regional' variety that plays a role in portraying *Ḥasan* as an Egyptian character. It is evident from the data in Table 32 that the use of 'sub-standard social' lexical and phonetic features characterises *Ḥasan* as a character belonging to a low social class with a low educational level. The existence of 'sub-standard social-specific' lexical features provides the audience with more information regarding the specific social group that *Ḥasan* belongs to. *Ḥasan's* profile is changed through the use of 100% of 'standard social' lexical features to match a profile of a high social class and high educational level.

As discussed earlier, the use of various linguistic varieties does not just contribute to the construction of Ḥasan's profile but establishes different intermodal relations with other elements to serve different diegetic functions.



Scene 2



Scene 10



Scene 12



Scene 20



Scene 33



Scene 62



Scene 28

Figure 15. Screenshots of selected scenes from *Harameya fi KG2* (Ḥasan)

5.3.4.2 The intermodal relations in Ḥasan's speech in the ST

Table 33 illustrates the percentages of intermodal relations of 'confirmation' established between elements in Ḥasan's speech and the *mise-en-scène* mode.

Scenes	Type of intermodal relations in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 2	Regional accent, vocabulary and morphosyntax	95% (18)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	95% (18)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	5% (1)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	5% (1)
Scene 12	Regional accent, vocabulary and morphosyntax	67% (8)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	67% (8)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	33% (4)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	33% (4)
Scene 20	Regional accent, vocabulary and morphosyntax	60% (15)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	60% (15)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	40% (10)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	24% (10)

Table 33. Percentages of intermodal relations of confirmation between Ḥasan's speech and the *mise-en-scène* mode in *Harameya fi KG2*

Scene 2 is the initial scene in which Ḥasan appears. Ḥasan plays football on a dirty Cairo street, wearing a typical football kit. The meaning expressed by 'sub-standard social' vocabulary expresses the same meaning as the setting, corresponding with Ḥasan's behaviour and the way he dresses. The correspondence between the meanings expressed by Ḥasan's speech and all elements in the *mise-en-scène* mode establishes (5%) intermodal relations of 'confirmation-equivalence'. These intermodal relations serve the diegetic functions of portraying Ḥasan as belonging to a low social status with a low level of education.

The action in scene 20 takes place in his cheaply furnished flat. Similar types of varieties have been used to establish the two types of intermodal relations of 'confirmation'. The meaning expressed by 'non-standard regional' variety establishes (60%) intermodal relations of 'confirmation-complementarity' with the *mise-en-scène* mode. Moreover, the meaning expressed by 'sub-standard social' features establishes (24%) intermodal relations of 'confirmation-equivalence' with the *mise-en-scène* mode. Both intermodal relations serve, primarily, the diegetic functions of portraying Ḥasan's profile and of introducing

realism and establishing interpersonal relationships of solidarity with other characters who belong to the same social group. The use of ‘sub-standard social’ variety in different settings, or the use of other varieties such as ‘standard’ varieties, establishes another type of intermodal relation to fulfil different diegetic functions.

Table 34 shows the percentages of intermodal relations of contradiction that are established between elements in the spoken and the *mise-en-scène* modes in the representation of the major character Ḥasan in the selected scenes from *Harameya fi KG2*.

Scenes	Type of intermodal relations in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the mise-en-scène mode	Percentage of intermodal relations
Scene 10	Regional accent, vocabulary and morphosyntax	80% (8)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	80% (8)
	Sub-standard social vocabulary	10% (1)		Equivalence		10% (1)
	Standard social vocabulary	10% (1)	Contradiction	–		10% (1)
Scene 33	Regional accent, vocabulary and morphosyntax	38% (3)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	38% (3)
	Sub-standard social accent and vocabulary	50% (4)		Equivalence	Costume and makeup, figure behaviour	50% (4)
	Sub-standard social specific vocabulary	13% (1)	Contradiction	–	Setting	50% (4)
			Confirmation	Equivalence	Costume and makeup, figure behaviour	13% (1)
Contradiction	–	Setting	13% (1)			
Scene 62	Regional accent, vocabulary and morphosyntax	77% (10)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	77% (10)
	Sub-standard social accent	15% (2)		Equivalence		15% (2)
	Standard social vocabulary	8% (1)		Equivalence	Costume and makeup, figure behaviour	8% (1)
			Contradiction	–	Setting	8% (1)
Scene 92	Regional accent, vocabulary and morphosyntax	64% (9)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	64% (9)
	Sub-standard social vocabulary	36% (5)		Equivalence	Costume and makeup, figure behaviour	36% (5)
	Contradiction	–	Setting	36% (5)		

Table 34. Percentages of intermodal relations of ‘contradiction’ between Ḥasan’s speech and the *mise-en-scène* mode in *Harameya fi KG2*

Table 34 shows that, in scene 10, the action takes place on the roof of a building in the Cairo neighbourhood where people who belong to a low social class with a low income live. The meaning associated with the setting establishes (10%) intermodal relations of ‘confirmation-equivalence’ with the meaning expressed by ‘sub-standard social’ variety, his appearance and his body language. The intermodal relations of ‘confirmation-equivalence’ confirm

Ḥasan's profile as a character with a low social status and establish an interpersonal relationship of solidarity with other characters in the scene such as Sibā'ī's daughter (Nisma). At the end of the scene, the meaning associated with 'standard social' vocabulary in Ḥasan's speech establishes (10%) intermodal relations of contradiction with the meaning expressed by the setting (the roof of a building in the Cairo neighbourhood), her behaviour and the way she dresses. The contradiction between 'standard social' vocabulary and all elements in the *mise-en-scène* mode serve the diegetic function of introducing social satire regarding the status of a low social class children in Egypt.

In scene 33, there are (38%) of intermodal relations of 'confirmation-equivalence' between the 'sub-standard social' accent and vocabulary and the way Ḥasan dresses and behaves. However, the action of this scene takes place in the head teacher's office in the private school. The non-compliance of meaning associated with the setting and other elements in the spoken and *mise-en-scène* modes establishes (13%) intermodal relations of 'contradiction'. These intermodal relations of 'contradiction' serve the diegetic functions of establishing interpersonal relations of power between Ḥasan and the head teacher, illustrating the world view of different social classes and introducing a comic moment.

Another intermodal relation of 'contradiction' occurs in scene 62 when Ḥasan uses 'standard social' vocabulary in his crowded and cheaply furnished bedroom. The meaning associated with 'standard social' vocabulary establishes (8%) intermodal relations of 'contradiction' with the meaning expressed by the setting, his clothes and behaviour. These intermodal relations of 'contradiction' fulfil the diegetic function of introducing satire on the status of Egyptian society.

In scene 92, Ḥasan plays chess against his beloved father on the deck of a cruise ship. The meaning associated with the 'sub-standard social' vocabulary establishes (36%) intermodal relations of 'contradiction' with the *mise-en-scène* mode. These intermodal relations of 'contradiction' immediately demark Ḥasan as an outsider and as not belonging to the high-class group around him. It is evident that the use of various linguistic varieties in the speech of the major character Ḥasan serves different diegetic functions. The analysis moves on to investigate the linguistic varieties used in the speech of the minor character

Sibā'ī and the type of intermodal relations established between his linguistic varieties and elements in the *mise-en-scène* mode.

5.3.4.3 The linguistic varieties and their features in Sibā'ī's speech in the ST

Table 35 shows the percentages and the type of linguistic varieties in Sibā'ī's speech in the selected scenes from *Harameya fi KG2*.

Linguistic varieties								Features of linguistic varieties							
			Standard	Non-standard	Sub-standard			Standard	Non-standard			Sub-standard			
			1% (1)	72% (54)	27% (20)										
Scenes	Time in	Time out	Social specific	Regional	Regional	Social	Social specific	Social specific	Regional			Regional	Social		Social specific
								Lexical	Lexical	Morpho-syntactic	Phonatic	Phonatic	Lexical	Phonatic	Lexical
Scene 1	00:01:00	00:02:08	0% (0)	71% (12)	12% (2)	6% (1)	12% (2)	0% (0)	6% (1)	24% (4)	71% (12)	100% (2)	100% (1)	0% (0)	100% (2)
Scene 2	00:03:13	00:04:20	0% (0)	65% (11)	18% (3)	6% (1)	12% (2)	0% (0)	13% (2)	27% (4)	60% (9)	100% (3)	100% (1)	0% (0)	100% (2)
Scene 7	00:07:00	00:07:30	0% (0)	63% (5)	25% (2)	13% (1)	0% (0)	0% (0)	0% (0)	50% (4)	50% (4)	100% (2)	100% (1)	0% (0)	0% (0)
Scene 8	00:09:18	00:10:59	0% (0)	83% (15)	6% (1)	11% (2)	0% (0)	0% (0)	5% (1)	35% (7)	60% (12)	100% (1)	50% (1)	50% (1)	0% (0)
Scene 28	00:30:23	00:31:19	7% (1)	73% (11)	7% (1)	13% (2)	0% (0)	100% (1)	13% (2)	27% (4)	60% (9)	100% (1)	100% (2)	0% (0)	0% (0)

Table 35. Percentages of linguistic varieties and their features in the speech of Sibā'īy from *Harameya fi KG2*

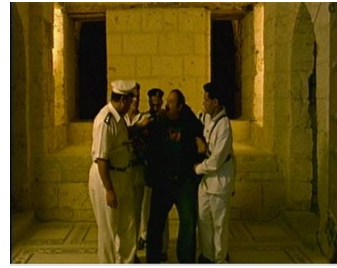
The data in Table 35 shows that the use of 'non-standard regional' phonetic features is prominent in most of the selected scenes which portray Sibā'ī as an Egyptian character. The presence of phonetic features from the dialect of Alexandria, which is classified as 'sub-standard regional' variety with low prestige, introduces Sibā'ī as a character from Alexandria. The use of 'sub-standard social' lexical and phonological features associate Sibā'ī with a low social class group and low educational level.

In scenes 1 and 2, the use of 'sub-standard social-specific' vocabulary, which is used by thieves, in Sibā'ī's speech portrays him as a part of that group. The use of 'non-standard regional', 'sub-standard regional', 'sub-standard social' and 'sub-standard social-specific' varieties help in indirectly identifying Sibā'ī's profile and associating him with a specific region, social group and level of education.

A different type of linguistic variety, which is the 'standard social-specific' lexical discourse of high prestige, is used in the speech of Sibā'ī to establish a different type of intermodal relations between elements in the *mise-en-scène* mode. Having identified the communicative meaning associated with linguistic varieties, the analysis will move on to find the type of intermodal relations established between these varieties and the *mise-en-scène* mode to serve the diegetic functions.



Scene 1



Scene 3



Scene 7



Scene 8



Scene 28

Figure 16. Screenshots of selected scenes from *Haremeya fi KG2 (Sibā'ī)*

5.3.4.4 The intermodal relations in Sibā'ī's speech in the ST

Table 36 illustrates statistical data regarding the percentages and types of intermodal relations established between Sibā'ī's utterances and elements in the *mise-en-scène* mode in the selected scenes from *Harameya fi KG2*.

Scenes	Type of intermodal relations in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 1	Regional accent, vocabulary and morphosyntax	71% (12)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	71% (12)
				Equivalence	–	0% (0)
	Sub-standard regional accent	12% (2)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	12% (2)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	6% (1)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	6% (1)
	Sub-standard social specific vocabulary	12% (2)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	12% (2)
Scene 2	Regional accent, vocabulary and morphosyntax	65% (11)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	65% (11)
				Equivalence	–	0% (0)
	Sub-standard regional accent	18% (3)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	18% (3)
				Equivalence	–	0% (0)
	Sub-standard social vocabulary	6% (1)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	6% (1)
	Social specific vocabulary	12% (2)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	12% (2)
Scene 7	Regional accent, vocabulary and morphosyntax	63% (5)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	63% (5)
				Equivalence	–	0% (0)
	Sub-standard regional accent	25% (2)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	25% (2)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	13% (1)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	13% (1)
Scene 8	Regional accent, vocabulary and morphosyntax	83% (15)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	83% (15)
				Equivalence	–	0% (0)
	Sub-standard regional accent	6% (1)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	6% (1)
				Equivalence	–	0% (0)
	Sub-standard social accent and vocabulary	11% (2)	Confirmation	Complementarity	–	0% (0)
				Equivalence	Setting, costume and makeup, figure behaviour	11% (2)

Table 36. Percentages of intermodal relations between elements in Sibā'ī's speech and the *mise-en-scène* mode in *Harameya fi KG2*

As shown in Table 36, intermodal relations of 'confirmation' are established between elements in spoken and *mise-en-scène* modes in the selected scenes. Scene 1 is set in an authentic coffee shop located on the beach of Alexandria. The coffee shop is decorated with palm leaves and palm chairs. Sibā'ī wears cheap clothes and his speech identifies Sibā'ī as a charcater from Alexandria. The meaning expressed by 'non-standard regional' features establishes (71%) intermodal relations of 'confirmation-complementarity' with the elements in the *mise-en-scène* mode. These intermodal relations of 'confirmation-complementarity' serve the diegetic function of introducing realism, since the action takes place in Alexandria. In this scene, the meaning expressed by 'sub-standard social' and the 'sub-standard social-specific' vocabularies expresses the same meaning as that conveyed by the way he behaves and dresses, which establishes (6%) and (12%) intermodal relations of 'confirmation-equivalence', respectively. These relations of 'confirmation-equivalence' contribute to establishing interpersonal relationships of solidarity with other characters such as Master *Wahdān* who belongs to the same social group.

In addition, in scene 7, the meanings expressed by 'non-standard regional', 'sub-standard social' and 'sub-standard regional' features confirm the meaning expressed by the setting, which is in a prison to characterise Sibā'ī's profile as a low-class character from Alexandria. These intermodal relations of 'confirmation-complementarity' and 'confirmation-equivalence' serve the diegetic function of introducing realism in the ST.

One instance of multimodal combination in scene 28 establishes intermodal relations of ‘contradiction’ between the meanings associated with ‘standard social-specific’ vocabulary and elements in the *mise-en-scène* mode.

Scenes	Type of intermodal relations in the speech mode	Percentage of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Elements in the <i>mise-en-scène</i> mode	Percentage of intermodal relations
Scene 28	Regional accent, vocabulary and morphosyntax	73% (11)	Confirmation	Complementarity	Setting, costume and makeup, figure behaviour	73% (11)
	Standard social specific vocabulary	7% (1)	Contradiction	–		7% (1)
	Sub-standard regional accent	7% (1)	Confirmation	Complementarity		7% (1)
	Sub-standard social vocabulary	13% (2)		Equivalence		13% (2)

Table 37. Percentages of intermodal relations of contradiction between elements in Sibā‘iy’s speech and the *mise-en-scène* mode in *Harameya fi KG2*

Scene 28 is set in the prison in which Sibā‘ī is imprisoned. The use of ‘standard social-specific’ vocabulary associated with high prestige, high social class and a high level of education and indicative of the formality of the setting establishes (7%) intermodal relations of ‘contradiction’ with the setting, the way he dresses and his behaviour. These relations of ‘contradiction’ serve the diegetic function of introducing satire of the social status that low-class people suffer in Egyptian communities. The interaction between different varieties in the speech of Ḥasan and Sibā‘ī, and other elements in the *mise-en-scène* mode, contribute to the fulfilment of diegetic functions as discussed above.

5.4 Summary

The results of the quantitative and qualitative analysis in this section indicate that the interaction between different varieties and elements in the *mise-en-scène* mode plays a vital role in serving different diegetic functions in the source products. On the one hand, the relations of ‘confirmation’ established between the linguistic varieties and elements in the *mise-en-scène* mode serve the diegetic functions of identifying a character’s regional and social belonging within a specific group, introducing authenticity and realism, and establishing interpersonal relations of solidarity or power. On the other hand, the relations of ‘contradiction’ between linguistic varieties and elements in the *mise-en-scène* mode fulfil the diegetic function of distancing a character from the others around him or her, which introduces comic moments through this contradiction and a

biting satire of the status quo of Egyptian society in these films. The next section moves on to examine the impact of different translation strategies in the subtitles mode on preserving, cancelling or modifying the intermodal relations established in the ST and, consequently, the diegetic functions they support.

5.5 The analysis of the textual level in the TTs

Having identified the type of linguistic varieties and the features used to recreate them in the STs, this section will identify the subtitling strategies used to translate the linguistic variation in the TTs. The subtitling strategies can be identified through the classification of all the units in the TTs which enables the production of frequency data. This frequency data of linguistic varieties identified in the TTs will be compared with those identified previously in section 5.1. This will enable the identification of the possible impact of the strategies in preserving, modifying and cancelling the communicative meaning associated with the STs' linguistic varieties used to establish characters' profiles. The classification of each unit included in the TTs according to the typology presented in this study produces frequency data which can be analysed quantitatively. This will enable the identification of the different strategies used to recreate the linguistic variation in the TTs.

As discussed in **Chapter 3**, section 3.7.1 this study follows the typology developed by Ramos Pinto (2017) which identifies two possible strategies for translating a text with fictional 'non-standard' varieties: 'neutralisation strategies' and 'preservation strategies'. The former is further divided into two categories: 'discourse standardisation' and 'discourse dialectisation'. 'Discourse standardisation' can be identified when only 'standard' features appear in the TTs. 'Discourse dialectisation' can be identified when only 'non-standard' features appear in the TTs. 'Preservation strategies' are also divided into three categories based on comparing the frequency of 'non-standard' and 'standard' varieties in the TTs to the STs: strategies of 'centralisation', 'maintenance' and 'decentralisation'.

The centralisation strategy of preservation tends to take place where the TTs show a lower frequency of 'non-standard' features and a higher frequency of standard features in relation to the STs. The maintenance strategy of preservation can be found where the same frequency of units of 'non-standard' features in the ST is identified in the TT. The last category of preservation strategies accounts for cases in which the TTs include a higher frequency of non-standard features in relation to the STs. After identifying the pattern of behaviour regarding the translation strategies, the analysis will examine two

crucial issues that were also considered in the analysis of the textual level in the STs in section 5.2. A crucial issue that deserves consideration is finding out whether the subtitles follow the pattern identified in the STs regarding the occurrence of linguistic varieties and the use of specific varieties between major and/or minor characters.

Table 38 shows the percentages of the high-prestige and low-prestige varieties used to recreate the linguistic variation in the TTs, in accordance with the typology discussed in **Chapter 3**, section 3.7.1.

		High-prestige varieties	Low-prestige varieties
		Standard	Non-standard
TTs	Percentage	37% (425)	63% (725)
STs		5% (54)	95% (1112)
Strategy		↑687%	↓35%

Table 38. Percentages of the high-prestige and low-prestige varieties in the TTs

Table 38 shows that the target subtitles present a higher percentage (63%) of non-standard varieties with low prestige compared to the use of standard varieties with high prestige (37%). This confirms that there is an attempt to recreate ‘non-standard’ discourse in the TTs and an effort to produce an adequate translation of the STs. This finding is consistent with Schröter (2003), who found that the translations commercialised by DVD are more likely to produce an adequate translation of the STs.

It is interesting to examine the distribution of change between STs and TTs in order to identify the strategies used in the TTs, as mentioned earlier. The percentage of change shows that the TTs in this corpus present a much higher frequency of ‘standard’ varieties (687% higher) and a lower frequency of ‘non-standard’ varieties in relation to the STs (35% lower). These findings, while preliminary, suggest that the subtitles move towards the centre of prestige, which are normally ‘standard’ variety and its orthographic norm. This means that a preservation strategy of centralisation is used to preserve some of the linguistic variation and to recreate the linguistic varieties, despite being less expressive than those in the STs.

A preference for the use of ‘standard’ varieties in the TTs seems to confirm other studies on the subtitling of linguistic varieties in other languages, which

found that subtitles attempt to maintain a high level of written discourse (Cavalheiro, 2008; Ramos Pinto, 2009; Rosa, 2012, 1994). These authors argue that this might be due to subtitling companies or distributors who endorse the use of the written standard, but it was not possible in this study to investigate the contextual mediating factors behind the strategies identified due to time limitations.

The findings of the current study are consistent with those of other descriptive studies which have repeatedly identified a general tendency for a preservation strategy of centralisation in the translation of linguistic varieties in literary texts (Brodovich, 1997; Dimitrova, 1997, 2002; Leppihalme, 2000; Määttä, 2004). The quantitative analysis will now move on to identify the type of varieties used to express standard and non-standard discourse in the TTs.

5.5.1 The use of standard discourse in the TTs

Table 39 shows the percentages of different varieties in the TTs that fall under each main category. According to the typology presented in this study which helps to account for extra-linguistic meanings associated with different varieties, the 'standard' units are further classified as 'standard social' and 'standard social-specific'.

		Standard varieties	
		Social	Social specific
TTs	Percentage	0% (0)	100% (425)
STs		52% (28)	48% (26)
Strategy		↓100%	↑1535%

Table 39. Percentages of 'standard' high-prestige varieties used in the TTs

As is evident from the data in Table 39, the corpus shows that a 'standard social-specific' variety with high prestige (marked by features interpreted as the accepted Standard English), which reflects belonging to a high social status group with a high educational level, is used in the TTs. The rate of change between the STs and TTs reveals that, in the subtitles, there is a much higher presence of 'standard social-specific' variety (1535% higher) and an absence of the 'standard social' variety (100% lower) in relation to the STs.

It is therefore likely that these results are due to the difference between the source and target culture in terms of social and linguistic structures. This difference makes it difficult to find a variety with similar extra-linguistic meaning in the target culture (Lane-Mercier, 1997; Leppihalme, 1997). As discussed in **Chapter 3**, section 3.4, the varieties in Arabic language culture gain their prestige from different attitudinal factors such as the social status of the users, and historical and religious factors. For the present purpose of this study, it is necessary to distinguish between the 'standard social' variety associated with a high social class and educational level and the 'standard social-specific' variety associated with a specific social group in addition to a high social class and educational level.

In English language culture, 'standard social-specific' variety (interpreted as the accepted standard associated with written language) is the category used in literary texts to portray the characters as belonging to social status groups with a high level of education and is associated with formal use. It is important in this study to focus on the issue of how the compensation strategy is used to resist the effects of the centralisation strategy. This is because sociologists such as Jaffe and Walton (2000) have noted that the presence of 'non-standard' features in written discourse caught their participants' eye and made them interpret the level of formality and/or speaker identity.

5.5.2 The use of non-standard discourse in the TTs

Table 40 shows the percentages of 'non-standard' varieties used to preserve the linguistic variation and recreate the 'non-standard' varieties in the TTs. According to the typology presented in **Chapter 3**, section 3.7.1, the 'non-standard' units are classified further into 'non-standard regional', 'non-standard colloquial' and 'sub-standard' varieties.

		Non-standard varieties			
		Colloquial	Regional	Sub-standard	Virtual
TTs	Percentage	93% (676)	0% (0)	6% (44)	1% (5)
STs		0% (0)	79% (876)	20% (225)	1% (11)
Strategy		0%	↓100%	↓80%	↓55%

Table 40. Percentages of 'non-standard' varieties used in the TTs

The data in Table 40 shows that an attempt is made to recreate 'non-standard' varieties in the subtitling of the films under consideration. This can be identified through the use of common features that would be easy to interpret by the target viewers as deviant from standard. Table 40 shows that there is an absence of 'non-standard regional' variety and a higher level of presence of 'non-standard colloquial' variety associated with low prestige (93%), which identifies a given unit with a common colloquial feature such as contraction, tags, exclamations and ellipsis. This variety is used in the subtitles to compensate for lost information, create a sense of informality and mark the discourse as 'non-standard'.

Dimitrova (2002) hypothesises that translations of linguistic varieties in literary texts tend to move one or several steps from right to left, considering that the prestigious continuum starts on the left with a specific regional variety, moves on to a variety of general regional or rural origin, a variety of a specific social group, a markedly colloquial variety, a neutral variety, and then towards a high-status written variety. This finding seems to support that hypothesis and is consistent with other studies on the subtitling of linguistic varieties which found that 'non-standard regional' variety is recreated by 'colloquial' variety in many language pairs (Cavalheiro, 2008; Ellender, 2015; Ramos Pinto, 2009; Rosa, 2015, 1994). It is important to mention that the absence of 'non-standard regional' variety leads to an elimination of the communicative meanings and diegetic functions of characterising the characters' regional background in the STs. This issue will be discussed later in section 5.6.

Table 40 shows that an attempt is made to preserve linguistic variation by using 'sub-standard' varieties to portray characters as belonging to a peripheral region, social and social-specific group with a low educational level. Despite the fact that the TTs present a lower frequency of the number of units classified as 'sub-standard' varieties (80% lower) in relation to the STs, the use of this variety might help the target viewers to interpret the characters' profile established in the ST. The data in Table 40 shows evidence of an effort to recreate a 'virtual' variety by using an ad hoc approach in the subtitles (Hervey et al., 2006). This variety is used to portray one of the selected characters, Karkar from *Karkar* in scenes 51 and 72, as mentally unstable after his first terrible accident on his

wedding day. In addition, Table 40 shows that there is no change in the percentages of the 'virtual' variety in the STs and the TTs. As discussed earlier in this section, an effort is made to recreate 'sub-standard' varieties.

What is interesting in the data in Table 41 is that the 'sub-standard' varieties are maintained in the subtitles. Table 41 focuses particularly on presenting the percentages of the 'sub-standard' units, which are further classified into three categories: 'sub-standard regional', 'sub-standard social' and 'sub-standard social-specific'. These varieties are used to depict characters as belonging to a peripheral social status and region in the TTs.

		Non-standard variety		
		Sub-standard varieties		
TTs	Percentage	6% (44)		
STs		20% (225)		
Strategy		↓80%		
		Regional	Social	Social specific
TTs	Percentage	0% (0)	100% (44)	0% (0)
STs		4% (9)	93% (210)	3% (6)
Strategy		↓100%	↓79%	↓100%

Table 41. Percentages of 'sub-standard' varieties used in the TTs

The data in Table 41 shows that 'sub-standard' social variety (6%) is the only category used to recreate 'sub-standard' varieties in the TTs. As mentioned before, the presence of 'sub-standard social' variety portrays the characters as belonging to a low social class and a low educational group. Table 41 suggests that there is a strong effort to recreate some type and degree of deviance, but there is still a preservation strategy of centralisation because the TTs presents a lower frequency of linguistic variation in relation to the STs.

As shown in Table 41, no attempt is made to use 'specific regional' and/or 'social' varieties and more general varieties. This choice might be motivated by several reasons. The first reason is probably the assumption that the target viewers might interpret the use of a specific regional and/or social variety as strange and incoherent with the fact that the action takes place in Egypt. In fact, any attempt to do so would be problematic because these are DVDs distributed worldwide using international English. The use of a particular 'sub-standard social' variety of British English such as Cockney would be difficult to interpret

by US viewers. The second reason might be that it is difficult to find a linguistic variety with an equivalent communicative meaning in the target culture given the close relationship between the linguistic varieties in the STs and the speakers, the medium and the context in which they are used (Lane-Mercier, 1997; Leppihalme, 1997), regarding linguistic variation and what is possible to find in written discourse and subtitling in particular. Another reason for this might be “the subtitling convention and consequent viewer’s expectations” (Ramos Pinto, 2017, p.11). Thus, attempts to represent all varieties found in the STs are rare and might be rejected by the target viewers or dismissed as incorrect because they are against the written norm (Brodovich, 1997; Leppihalme, 1997; Lefevere, 2004; Ramos Pinto, 2009; Rosa, 2015).

5.5.3 Linguistic features in the TTs

Having identified the general strategy used to translate linguistic variation in the subtitles, the analysis moves on to investigate the type of linguistic features employed in the TTs: lexical, morphosyntactic and/or orthographic. Table 42 presents the percentages of features used to recreate the high-prestige varieties in the TTs.

Linguistic features in standard varieties					
			Lexical	Graphic	Morphosyntactic
TTs	Social	Percentage	0% (0)	0% (0)	0% (0)
STs			54% (28)	23% (12)	23% (12)
Strategy			↓100%	↓100%	↓100%
TTs	Social specific	Percentage	34% (423)	33% (405)	33% (399)
STs			41% (17)	13% (5)	46% (19)
Strategy			↑2388%	↑8000%	↑2000

Table 42. Percentages of linguistic features of the high-prestige varieties in the TTs

The data in Table 42 shows that all types of features are used to recreate ‘standard’ variety associated with high prestige. There is a rate of 34% for ‘standard’ lexical features, 33% for ‘standard’ graphic features and 33% for ‘standard’ morphosyntactic features. This suggests that the standard features are used in a more coherent and consistent way in the subtitles included in the

corpus. Table 42 shows that there is a visible preference for ‘standard’ orthographic features (8000% more) compared to the rates in the STs.

The present finding seems to confirm the findings of Cavalheiro (2008), Ramos Pinto (2009) and Rosa (1994), which found that there is a preference for standard (written) European Portuguese spelling and an absence of oral markers to represent different British English varieties in Portuguese subtitling on the public TV channel. The current study was unable to examine the contextual factors behind the above strategy, but it seems possible to assume the impact of “the working assumption that subtitles (which address a very diverse public with different cultural understandings and reading skills) are not easy to read if they frequently present graphic features” (Ramos Pinto, 2016, p.2).

Table 43 presents the percentages of linguistic features used to recreate the ‘non-standard’ varieties in the TTs.

Linguistic features of the non-standard varieties					
			Lexical	Graphic	Morphosyntactic
TTs	Colloquial	Percentage	22% (169)	57% (435)	21% (158)
STs			0% (0)	0% (0)	0% (0)
Strategy			↑100%	↑100%	↑100%
TTs	Regional	Percentage	0% (0)	0% (0)	0% (0)
STs			17% (232)	54% (727)	29% (385)
Strategy			↓100%	↓100%	↓100%
TTs	Sub-standard	Percentage	98% (43)	2% (1)	0% (0)
STs			68% (147)	28% (59)	4% (9)
Strategy			↓71%	↓98%	↓100%
TTs	Virtual	Percentage	100% (5)	0% (0)	0% (0)
STs			100% (11)	0% (0)	0% (0)
Strategy			↓55%	0%	0%

Table 43. Percentages of linguistic features of the ‘non-standard’ varieties in the TTs

By comparing the frequency of use of ‘non-standard’ linguistic features in the STs and the TTs, it is evident that there is an absence of ‘non-standard regional’ features in all of the linguistic levels and a visible presence of ‘non-standard colloquial’ features in the TTs. This finding supports previous studies

on the subtitling of linguistic varieties in different pair languages which concluded that colloquial features are often used in a fictional context to portray discourse as non-standard and less prestigious (Ellender, 2015; Rosa, 2001, 2015). The subtitles take advantage of these stereotypical features which are easy to recognise by the target viewers as deviant and less prestigious discourse, particularly when they are used in written discourse.

Table 43 shows a high percentage of 'non-standard colloquial' orthographical features (57%), namely contractions and ellipsis, which are used to mark the discourse as non-standard. The orthographic features here do not refer to the process of manipulation of the spelling of a word in order to indicate a dialectal pronunciation, but to the expected and common 'non-standard colloquial' orthographical features such as *l'* (Hodson, 2014; Rosa, 2015). It can be seen from the data in Table 43 that the percentage of 'non-standard colloquial' lexical features (22%) is slightly higher than that of 'non-standard colloquial' morphosyntactic features (21%). These results are consistent with those of other studies which found that there is a tendency to replace regional features with those of a colloquial variety in literary translations (Dimitrova, 1997; Leppihalme, 2000).

Table 43 shows that 'sub-standard' morphosyntactic and graphic features are almost non-existent, and a higher percentage of 'sub-standard' lexical features is noticeable compared to the percentages in the STs. The preference for lexical features in the TTs suggests that "the translators are conscious of the importance of the sub-standard discourse in the plot but want to follow standard spelling" (Ramos Pinto, 2009, p.301). Table 43 shows that lexical features are used to recreate that 'virtual' variety. It seems that an effort is made to recreate the virtual variety by using the same type of features that are used in the STs: the ad hoc approach and inverted comma are used to highlight these lexical features in the subtitles. This might be used to draw the target viewers' attention to these invented words which do not even belong to the source viewers' linguistic repertoire. This helps the target viewers to demark the character as an outsider, as not belonging to the same group as the other characters.

As mentioned earlier, 'sub-standard' varieties are further divided into 'regional', 'social' and 'social-specific' varieties to portray the character as belonging to a peripheral region, social or social-specific group with a low level of education. Table 44 shows the percentages of linguistic features used to recreate the 'sub-standard' varieties in the TTs.

Linguistic features of sub-standard varieties					
			Lexical	Graphic	Morphosyntactic
TTs	Regional	Percentage	0% (0)	0% (0)	0% (0)
STs			0% (0)	100% (9)	0% (0)
Strategy			0%	↓100	0%
TTs	Social	Percentage	98% (43)	2% (1)	0% (0)
STs			71% (141)	25% (50)	5% (9)
Strategy			↓70%	↓98%	↓100%
TTs	Social specific	Percentage	0% (0)	0% (0)	0% (0)
STs			100% (6)	0% (0)	0% (0)
Strategy			↓100%	0%	0%

Table 44. Percentages of linguistic features of 'sub-standard' varieties in the TTs

As shown by the numbers presented in Table 44, there is a preference for 'sub-standard social' lexical features (98%). These features are used to distinguish the characters' social status and reflect the interpersonal relationships between the characters. It is worth mentioning that forms of address are the most common lexical features used in the subtitles to portray characters as belonging to a low social class with a low educational level. This type of feature is also used in the STs as a marker of belonging to a low social status group.

This reveals that an effort is made to create characters' profiles that are close to the ones established in the STs. These findings are consistent with other studies which found that there is a tendency to use mainly lexical features rather than orthographic and morphosyntactic features to recreate linguistic variation in the translations (Ramos Pinto, 2009, 2016). The reason behind this choice might be orthographic and morphosyntactic features are rarely used in the translations as they are more difficult to read, identify and interpret (Ramos Pinto, 2016).

A comparison of the results of the STs and TTs reveals the absence of 'sub-standard social-specific' features used to portray characters as belonging to a socially peripheral group with a low educational level and 'sub-standard

regional' features used to depict characters as belonging to a peripheral region. There is, however, a greater presence of 'sub-standard' lexical features (38% more) in comparison to the STs. The use of 'sub-standard' lexical features assumes that they would be visible and easy to interpret by the target viewers.

5.5.4 The distribution of linguistic varieties in the speech of major and minor characters in the TTs

Given that there are historical and traditional differences in the speech of major and/or minor characters identified in literature (as discussed in **Chapter 3**, section 3.6), this section aims to examine whether the choice of subtitling strategy follows the pattern identified in the STs. Table 45 shows the percentages of linguistic varieties used to recreate the speech of the selected major and minor characters.

Linguistic varieties in the speech of major and minor characters				
			Standard	Non-standard
Major characters	TTs	Percentage	37% (266)	63% (456)
	STs		3% (25)	97% (702)
	Strategy		↑ 964%	↓ 35%
Minor characters	TTs	Percentage	35% (151)	65% (278)
	STs		6% (29)	94% (410)
	Strategy		↑ 421%	↓ 32%

Table 45. Percentages of linguistic varieties in the speech of the selected major and minor characters in the TTs

The p-value of Chi-square test (0.57) is greater than the significance level of 0.05. Thus, the null hypothesis, which assumes that no significant difference exists on the frequency of use of linguistic varieties between the speech of major and minor characters, must be accepted. Table 45 shows that the percentage of 'standard' varieties are high in the speech of both major characters (37%) and minor characters (35%). Moreover, Table 45 illustrates that 'non-standard' varieties are regularly used in the speech of both the major characters (63%) and the minor characters (65%).

Comparing the results of the STs and the TTs shows that there is an increase of 964% in the use of 'standard' varieties in the speech of major characters

compared to an increase of 421% in the speech of the minor characters in comparison to the ST. This finding confirms the English literary tradition where 'non-standard' varieties are more frequently used in the speech of minor characters and the speech of major characters is slightly centralised (Blake, 1981, 1995; Chapman, 1994; Page, 1988). This means that the subtitles follow the literary traditions established in the target culture.

Table 46 presents the percentages of the number of units that are classified as 'standard social' and 'standard social-specific' varieties in the speech of both major and minor characters in the TTs.

Standard varieties in the speech of major and minor characters				
			Social	Social specific
Major characters	TTs	Percentage	0% (0)	100% (266)
	STs		92% (23)	8% (2)
	Strategy		↓ 100%	↑ 13200%
Minor characters	TTs	Percentage	0% (0)	100% (151)
	STs		17% (5)	82% (24)
	Strategy		↓ 100%	↑ 529%

Table 46. Percentages of 'standard' varieties in the speech of major and minor characters in the TTs

The data in Table 46 clearly demonstrates an absence of the 'standard social' varieties associated with a high educational level and social status in the STs. As discussed earlier, this might be due to the difference between the source culture and target cultures. In English language culture, Standard English is the variety accepted in written discourse and associated with high prestige and formal usage. In the TTs, the 'standard social-specific' varieties are marked by the presence of Standard English features that suggest a high level of education, high social status and associated with high-prestige discourse. Comparing the frequencies of the STs and TTs shows that there is an increase in the use of the 'standard social-specific' variety in the speech of major (92%) characters in the TTs. This finding differs from the pattern established in the STs, which leads to changing the major characters' profile and portraying them as belonging to a high social class with a high educational level.

Table 47 shows the percentages of ‘non-standard’ varieties used to preserve linguistic variation in the speech of major and minor characters in the TTs.

Non-standard varieties in the speech of major and minor characters						
			Regional	Colloquial	Sub-standard	Virtual
Major characters	TTs	Percentage	0% (0)	95% (434)	4% (17)	1% (5)
	STs		79% (567)	0% (0)	19% (136)	2% (11)
	Strategy		↓ 100%	↑ 100%	↓ 88%	↓ 55%
Minor characters	TTs	Percentage	0% (0)	90% (251)	10% (27)	0% (0)
	STs		76% (309)	0% (0)	24% (100)	0% (0)
	Strategy		↓ 100%	↑ 100%	↓ 73%	0%

Table 47. Percentages of ‘non-standard’ varieties in the speech of the selected major and minor characters in the TTs

According to the p-value of Chi-square test (.001) which is less than the significant level of 0.05, the null hypothesis, which suggests that no significant difference exists on the variables, is rejected. This means that there is a significant difference in the use of ‘non-standard’ varieties between the speech of major and minor characters in the TTs. The data in Table 47 shows that the use of the ‘non-standard colloquial’ variety is more frequent in the speech of major characters (95%) than in the speech of minor characters (90%). This strategy shows that the subtitling of the speech of major character moves to the centre of prestige. Table 47 also shows that the percentage use of ‘sub-standard’ varieties in the speech of minor characters is higher compared to the speech of major characters. It reveals that there is a tendency to eliminate the ‘non-standard regional’ variety from the speech of both major and minor characters. This results in a loss of information regarding the characters’ regional background and the diegetic functions of authenticity in the STs (Leppihalme, 2000).

Table 47 suggests that an attempt is made to compensate for such loss by including ‘sub-standard’ varieties in the speech of both major and minor characters. It also shows that there is a decrease of 88% in the number of units classified as ‘sub-standard’ varieties in the speech of major characters and a decrease of 56% in the number of units classified as ‘sub-standard’ varieties in the speech of minor characters. ‘Sub-standard’ varieties are used to portray the

major and/or minor characters as belonging to a peripheral region, a low educational level, a low social status and/or a specific social group in the STs. It seems that the presence of 'sub-standard social' variety in the speech of major and minor characters in the TTs, even if it is low compared to the STs, give the target viewers a clue to interpret their social status as identified in the STs.

It is interesting to investigate the type of 'sub-standard' variety used in the speech of major and minor characters in the TTs. Table 48 shows the rates of 'sub-standard regional', 'social' and 'social-specific' varieties used to translate the speech of major and minor characters in the TTs.

Sub-standard varieties in the speech of major and minor characters					
			Regional	Social	Social specific
Major characters	TTs	Percentage	0% (0)	100% (17)	0% (0)
	STs		0% (0)	98% (106)	2% (2)
	Strategy		0%	↓ 84%	↓ 100%
Minor characters	TTs	Percentage	0% (0)	100% (27)	0% (0)
	STs		9% (9)	87% (87)	4% (4)
	Strategy		↓ 100%	↓ 69%	↓ 100%

Table 48. Percentages of 'sub-standard' varieties in the speech of the selected major and minor characters in the TTs

Table 48 shows that no effort is made to use 'sub-standard regional' or 'social-specific' varieties in the speech of minor and major characters in the subtitles. As discussed earlier in this section, there are several possible explanations behind this decision: for example, it is difficult to find a variety with an equivalent communicative meaning in the target culture. The absence of 'sub-standard regional' or 'social-specific' varieties leads to losing the distinction between different varieties which play a role in portraying the selected characters as belonging to a specific social group and a specific region.

In fact, 'sub-standard social' variety is solely used to present and portray the major and minor characters as belonging to a low social status with a low educational level. Despite the fact that the TTs show a lower frequency of the 'sub-standard social' variety in the speech of major characters (84% lower) and in the speech of minor characters (69% lower), this is the only line of meaning being 'translated'. This finding is in agreement with those of Brodovich (1997)

and Ramos Pinto (2016) who found that all regional and specific social features were simplified and 'sub-standard social' features were used, which the target viewers would generally interpret as indicative of a low level of education and a low social status.

5.5.5 The distribution of linguistic varieties in the TTs

Another relevant issue is to examine the extent to which subtitles maintain the pattern established in the STs regarding the possible distinction of non-standard linguistic varieties in a specific section of the film. Previous research has observed that linguistic varieties occur more prominently at the beginning of the book in literary text and progressively less frequently towards the end of book (Blake, 1981; Chapman, 1994; Page, 1988). As a result, it is relevant to investigate whether linguistic varieties appear more prominently in strategic moments of the plot in the subtitles of these films.

Table 49 presents the percentages of linguistic varieties used in the first and last scenes that were selected previously in the analysis of the STs.

			The first scenes	The last scenes
Standard	TTs	Perceatgce	37% (62)	46% (117)
	STs		3% (10)	3% (15)
	Strategy		↑520%	↑680%
Non-standard	TTs	Perceatgce	63% (107)	54% (135)
	STs		97% (154)	97% (242)
	Strategy		↓31%	↓44%

Table 49. Percentages of 'standard' and 'non-standard' varieties in the first and last scenes in the TTs

The p-value of Chi-square test (0.05) is equal to the value of significant level (0.05). As a result, the null hypothesis, which assumes that there is no significant difference between the distribution of use of linguistic varieties between the first and the last scenes, is rejected. This means that linguistic variation is similarly distributed between the first and last scenes in the subtitles. The subtitles follow a coherently applied strategy throughout the film. This means that there is no elimination of the pattern identified in the STs. It also means that any changes in the characters' profiles will be dependent on the

target viewers' ability to interpret the elements in the *mise-en-scène* mode. This will be explained later in more detail in the analysis of diegetic levels.

It can be concluded that the results of the descriptive analysis of the subtitles mode enable the identification of the pattern of behaviour regarding the translation strategies as well as the type of linguistic features used to recreate linguistic variation and linguistic varieties. Despite the fact that an attempt is made to preserve the linguistic variety by using the 'sub-standard social' variety to create characters' profiles close to those established in the STs, there is still a loss of communicative meaning. There is a tendency to eliminate 'sub-standard regional' and 'sub-standard social-specific' varieties for cultural and linguistic reasons. This results in a loss of information regarding the characters' regional background and the diegetic functions they serve in the STs. The analysis also shows that the subtitles do not follow the STs' tradition regarding the use of 'non-standard' varieties in the speech of both major and minor characters but maintain the pattern of the occurrence of linguistic varieties in the first and last scenes in the STs.

However, this analysis is solely focused on describing the subtitling strategies employed to translate linguistic varieties' communicative meaning. The strategies used do not impact on only the linguistic varieties' communicative meaning in the multimodal product. In addition, they impact on the intermodal relations established between the spoken and the *mise-en-scène* mode. This is due to the fact that the subtitles mode cannot function in isolation from other elements and modes (Bateman and Schmidt, 2013; Kress et al., 2001; Ramos Pinto, 2017; Wildfeuer, 2014). Therefore, the next section will highlight this issue through an examination of the intermodal relations and the diegetic functions they fulfil.

5.6 The analysis of the diegetic level in the TTs

Since the present study employs a multimodal perspective, the analysis of the TTs will go beyond considering the rate of use of strategies adopted in the translation of the spoken mode, as discussed in the previous sections. In this section, the analysis will be developed further to identify the new intermodal relations established in the TTs and the impact that the strategies adopted have on preserving, modifying or cancelling the relations identified in the STs.

Data in this section were collected by classifying each unit in the corpus according to the typology of intermodal relations established between the meaning expressed by the subtitles mode, the linguistic varieties in the spoken mode, and elements in the *mise-en-scène* mode. Following the methods used in the previous analysis of the diegetic level in the STs, both qualitative and quantitative methods are used. A quantitative analysis of each selected scene will continue to benefit from textual analysis but in this section the textual analysis will be completed at the level of individual films. This enables an understanding of how the linguistic varieties' communicative meanings are constructed in the target products. The results of this analysis will be then compared with the findings of the textual analysis of the STs. This will allow identification of the strategy used in individual films and how the linguistic varieties' communicative meaning found in the English subtitles might change the characters' profiles established in the STs.

Qualitative analysis will complement the previously conducted quantitative analysis and help to examine the possible consequences of the strategies in the reconstruction of intermodal relations established in the STs and the diegetic functions they support. Before beginning this analysis, it is important to mention that this study works under the assumption that the target viewers are unable to identify or interpret any of the elements in the spoken mode.

In order to investigate the strategies used in the subtitles of the selected major and minor characters in the scenes in each film, this section will build on the results of the previous textual analysis (**Chapter 5**, section 5.3). This will enable identification of (a) the intermodal relations established between the meanings expressed by linguistic varieties in the subtitles mode, the one in the spoken

mode, and the selected elements in the *mise-en-scène* mode, and (b) the impact of the strategy used in the intermodal relations established between the meanings expressed by linguistic varieties and the elements in the *mise-en-scène* mode in the STs and the diegetic functions they serve. To investigate the linguistic varieties and intermodal relations, all the units in the TTs are classified according to the typology proposed in **Chapter 3**, sections 3.7.1 and 3.7.2.

5.6.1 *Karkar*

5.6.1.1 The linguistic varieties and their features in Karkar's speech in the TT

Table 50 shows the percentages of the translation strategies used in the selected scenes to translate the speech of the selected major character (Karkar) in *Karkar*.

			Standard varieties		Non-standard varieties			Sub-standard variety	
Scenes	Time in	Time out		Social	Social specific	Virtual	Colloquial	Regional	Social
			TT	0% (0)	27% (53)	3% (5)	69% (137)	0% (0)	1% (3)
			ST	100% (7)	0% (0)	3% (11)	0% (0)	97% (172)	100% (18)
			Strategy	↓100%	↑100%	↓55%	↑100%	↓100%	↓83%
Scene 1	00:02:04	00:05:58	TT	0% (0)	43% (6)	0% (0)	57% (8)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	71% (10)	29% (4)
			Strategy	0%	↑100%	0% (0)	↑100%	↓100%	↓100%
Scene 13	00:10:03	00:12:07	TT	0% (0)	23% (5)	0% (0)	77% (17)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	82% (18)	18% (4)
			Strategy	0%	↑100%	0%	↑100%	↓100%	↓100%
Scene 15	00:12:34	00:14:05	TT	0% (0)	25% (4)	0% (0)	75% (12)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	94% (15)	6% (1)
			Strategy	0%	↑100%	0%	↑100%	↓100%	↓100%
Scene 19	00:14:48	00:15:35	TT	0% (0)	29% (2)	0% (0)	71% (5)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	71% (5)	29% (2)
			Strategy	0%	↑100%	0%	↑100%	↓100%	↓100%
Scene 46	00:40:30	00:42:05	TT	0% (0)	0% (0)	0% (0)	100% (7)	0% (0)	0% (0)
			ST	100% (7)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
			Strategy	↓100%	0%	0%	↑100%	0%	0%
Scene 51	00:45:59	00:50:00	TT	0% (0)	13% (7)	9% (5)	78% (43)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	9% (5)	0% (0)	86% (47)	5% (3)
			Strategy	0%	↑100%	0%	↑100%	↓100%	↓100%
Scene 72	01:12:02	01:14:04	TT	0% (0)	36% (5)	0% (0)	64% (9)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	32% (6)	0% (0)	68% (13)	0% (0)
			Strategy	0%	↑100%	↓100%	↑100%	↓100%	0%
Scene 112	01:34:01	01:38:56	TT	0% (0)	40% (25)	0% (0)	55% (35)	0% (0)	5% (3)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	94% (59)	6% (4)
			Strategy	0%	↑100%	0%	↑100%	↓100%	↓25%

Table 50. Percentages of linguistic varieties in the subtitles of Karkar's speech from *Karkar*

Table 50 shows that English subtitles of Karkar's speech throughout the film use more prestigious varieties (i.e. the 'standard social-specific' variety) in relation to the ST. The use of 'standard social-specific' variety could lead the target viewers, who do not have access to spoken mode, to interpret Karkar's profile as a character belonging to a high social class with a high educational level.

Table 50 shows that the 'non-standard colloquial' variety associated with low prestige is the most frequently used variety in the subtitling of Karkar's speech to translate 'non-standard' varieties. The prominence of 'non-standard colloquial' variety and a complete elimination of 'non-standard regional variety' in the subtitles certainly leads to a loss of the meaning associated with 'non-standard regional' variety in the ST to characterise Karkar as an Egyptian character. It also shows that the percentage of frequency of 'non-standard colloquial' variety is lower than 'non-standard regional' variety in the ST. This means that the subtitles move closer to the centre of prestige.

As described in section 5.3.1.1, after Karkar's first terrible accident on his wedding day, his discourse changes. Linguistic varieties he uses start to change from scene 46 when he uses 100% of 'standard social' variety to match a profile of a high social class and a high educational level. The use of this variety is absent in the subtitles of scene 46, which continue to use 'non-standard colloquial' variety. This means that the change in his profile is entirely reliant on the other modes.

A new strategy is however used in scene 51 where there is an effort to translate the change of linguistic variation in Karkar's speech, which in the ST made use of 'virtual' variety to portray him as mentally unstable. This strategy is however not consistently applied in scene 72. Despite the lack of empirical data related to the contextual factors behind this strategy, it seems likely to assume the impact of the working assumption that the viewers of the target product already interpret the character's profile because, by scene 72, the character's profile has already been well established. This finding is consistent with those of previous studies which assume that the recreation of linguistic variation reduces towards the end of books or chapters in literary works because the character's profile has already been established (Page, 1988). The use of 'sub-standard

social' variety is being used for the first time in scene 112. The use of this variety in this scene might be because of the assumption that the target viewers are unable to interpret the meaning expressed by the spoken mode from other modes. There is an attempt to compensate for the loss of the communicative meaning associated with 'sub-standard social' variety.

This section will identify the types of linguistic features used in the subtitles of Karkar's speech. Table 51 shows the percentages of linguistic features selected in the translation of the speech of the major character (Karkar) in the selected scenes from *Karkar*.

				Features of linguistic varieties													
				Standard			Non-standard									Sub-standard	
				Social specific			Virtual	Colloquial			Regional			Social			
Scenes	Time in	Time out	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Graphic/Phonetic			
Scene 1	00:02:04	00:05:58	TT	33% (6)	33% (6)	33% (6)	0% (0)	50% (5)	20% (2)	30% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	12% (2)	41% (7)	47% (8)	100% (4)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	
Scene 13	00:10:03	00:12:07	TT	33% (5)	33% (5)	33% (5)	0% (0)	30% (6)	30% (6)	40% (8)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	15% (4)	41% (11)	44% (12)	100% (4)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	
Scene 15	00:12:34	00:14:05	TT	33% (4)	33% (4)	33% (4)	0% (0)	16% (2)	17% (2)	67% (8)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	20% (4)	20% (4)	60% (12)	100% (1)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	
Scene 19	00:14:48	00:15:35	TT	37% (3)	38% (3)	25% (2)	0% (0)	0% (0)	80% (4)	20% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	40% (2)	0% (0)	60% (4)	0% (0)	100% (2)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	
Scene 46	00:40:30	00:42:05	TT	0% (0)	0% (0)	0% (0)	0% (0)	70% (7)	0% (0)	30% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	100% (7)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%	
Scene 51	00:45:59	00:50:00	TT	41% (7)	29% (5)	30% (5)	100% (5)	7% (4)	45% (27)	48% (29)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	100% (5)	0% (0)	0% (0)	0% (0)	25% (15)	11% (7)	64% (39)	100% (1)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	
Scene 72	01:12:02	01:14:04	TT	33% (5)	33% (5)	33% (5)	0% (0)	13% (1)	50% (4)	37% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	100% (6)	0% (0)	0% (0)	0% (0)	29% (4)	14% (2)	57% (8)	0% (0)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	↓100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%	
Scene 112	01:34:01	01:38:56	TT	33% (24)	33% (24)	33% (23)	0% (0)	22% (10)	31% (14)	47% (21)	0% (0)	0% (0)	0% (0)	100% (3)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	9% (8)	36% (32)	55% (48)	100% (4)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓25%	0%	

Table 51. Percentages of linguistic features in the subtitles of Karkar's speech in the selected scenes from *Karkar*

Table 51 illustrates that all types of linguistic features of 'non-standard colloquial' variety are used to convey the informality of situations and to keep some sort of variation. By comparing the ST and TT data, the TT shows a notable omission of 'non-standard regional' features that are employed to portray Karkar as an Egyptian. In scene 46, the subtitles, however, use a similar type of feature to that used in the ST to recreate 'virtual' variety which portrays

Karkar as mentally unstable after a terrible accident on his wedding day. This shows that an effort is made to offer target viewers a clue in order to allow them to notice the change in Karkar's character profile. For example, the word "سلسا" in Karkar's speech is translated to "Sassa" in the English subtitles. Table 51 shows a complete absence of 'sub-standard' phonetic features in the subtitles. It also shows that subtitles use similar type of features to those employed in the ST to recreate 'sub-standard social' variety. However, the frequency of 'sub-standard social' lexical features, which corroborate the depiction of Karkar as a character with a low social class and a low educational level, is lower in the TT than in the ST.

It is interesting to examine how the complete elimination and/or less frequent use of linguistic variation impact on preserving, modifying or cancelling the ST's intermodal relations. Thus, the researcher collected data on the intermodal relations established between extra-linguistic meanings associated with linguistic varieties presented above, the one presented in the spoken mode, and elements (setting, figure behaviour, and costume and makeup) in the *mise-en-scène* mode.

5.6.1.2 The intermodal relations in Karkar's speech in the TT

As proposed in **Chapter 3**, section 3.7.2, the typology of intermodal relations classifies two types of relations: an intermodal relation of 'confirmation' and an intermodal relation of 'contradiction'. A relation of 'confirmation' distinguishes between relations of 'equivalence' and relations of 'complementarity'. In a relation of 'confirmation-equivalence', the communicative meanings (correlated with elements in the spoken mode and in the subtitles mode) are semantically similar to the meanings expressed by one or more elements in the *mise-en-scène* mode. In a relation of 'confirmation-complementarity', the meanings associated with one or more elements in the subtitles, in the spoken mode, and in the *mise-en-scène* mode complement each other to provide more information regarding the character's profile beyond the scope of either one alone. In a relation of 'contradiction', the meaning expressed by any element semantically contradicts the meaning expressed by another element in any mode. Following this typology, it would be possible to identify the intermodal relations established

between the subtitles, the spoken and *mise-en-scène* modes in the selected scenes.

The scenes are organised in the tables below based on the type of intermodal relations identified previously in the analysis of the diegetic level in the ST. This allows an examination of the impact of the strategies in the certain types of intermodal relations in the ST. Table 52, for example, presents the scenes that have intermodal relations of ‘confirmation-complementarity’ and ‘confirmation-equivalence’ established between the spoken and *mise-en-scène* modes in *Karkar*. Table 52 shows the percentages of different intermodal relations established between the meanings expressed through linguistic varieties in Karkar’s speech in the ST dialogue and elements in the *mise-en-scène* mode in selected scenes featuring Karkar, a major character from *Karkar*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 1	Standard social specific graphic, vocabulary and morphosyntax	43% (6)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting and figure behaviour	43% (6)
			Confirmation	Equivalence	–	Costume and makeup	43% (6)
	Colloquial graphic, vocabulary and morphosyntax	57% (8)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	29% (4)
					Sub-standard social vocabulary		29% (4)
Scene 13	Standard social specific graphic, vocabulary and morphosyntax	23% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	23% (5)
			Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	63% (14)
	Colloquial graphic, vocabulary and morphosyntax	77% (17)	Confirmation	Complementarity	Sub-standard social vocabulary		13% (3)
					–	–	–
Scene 15	Standard social specific orthographic, vocabulary and morphosyntax	25% (4)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	25% (4)
			Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	6% (1)
	Colloquial orthographic, vocabulary and morphosyntax	75% (12)	Confirmation	Complementarity	Sub-standard social vocabulary		69% (11)
					–	–	–
Scene 19	Standard social specific graphic, vocabulary and morphosyntax	29% (2)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	29% (2)
			Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	43% (3)
	Colloquial graphic, vocabulary and morphosyntax	71% (5)	Confirmation	Complementarity	Sub-standard social accent		28% (2)
					–	–	–

Table 52. Percentages of intermodal relations established between the subtitles, Karkar’s speech and the *mise-en-scène* mode from *Karkar*

As described in section 5.3.1.2, the initial scene of *Karkar* which takes place in Karkar’s father’s car repair workshop, setting and ‘sub-standard social’ vocabulary establish relations of ‘confirmation-equivalence’. These intermodal relations place him in a relationship of power with his father who uses features from ‘standard social-specific’ variety to indicate his power over his son. Table 52 demonstrates that the use of ‘non-standard colloquial’ orthography, vocabulary and morphosyntax establishes intermodal relations of ‘confirmation-

complementarity' with 'sub-standard social' vocabulary in the spoken mode (29%), 'non-standard regional' variety (29%), and the *mise-en-scène* mode (57%). The use of 'non-standard colloquial' variety modifies the ST intermodal relations of 'confirmation-equivalence' established between 'sub-standard social' vocabulary in the spoken and *mise-en-scène* modes to portray Karkar as a low-class uneducated character. Despite the impact of the subtitling strategy in modifying the ST's intermodal relations of 'confirmation-equivalence', the target viewers could understand the low social status of Karkar from the information expressed by the *mise-en-scène* mode, particularly the setting.

Regarding the intermodal relations of 'confirmation-complementarity' established between 'non-standard regional' variety and the *mise-en-scène* mode to portray Karkar as an Egyptian character, Table 52 illustrates that the use of 'non-standard colloquial' variety in the subtitles mode preserves ST's intermodal relations. However, the use of 'non-standard colloquial' variety in the subtitles only recaptures the informality of dialogue in the ST and does not give the target viewers information regarding Karkar's regional background. With these new intermodal relations in the TT, the use of 'non-standard regional' variety for indirect characterisation of Karkar as an Egyptian character and for introducing authenticity is absent in the target product. This is because, as mentioned earlier, this study works under the assumption that the target viewers are unable to identify or interpret any of the elements in the spoken mode and there is no indication of the use of the 'non-standard regional' variety in the subtitles.

Table 52 shows that the use of 'standard social-specific' variety establishes new intermodal relations of 'contradiction' with 'non-standard regional' variety and the setting and figure behaviour (43%). It also establishes intermodal relations of 'confirmation-equivalence' with the costume and makeup (43%). With this new intermodal relation, the use of 'non-standard regional' variety for a higher level of realism is presumably lost as well as the interpersonal relations. ST's diegetic function relies entirely on the spoken mode. One could assume that the relations of 'contradiction' between the subtitles mode and the setting, and the relations of 'confirmation-equivalence' between the costume and makeup and the subtitles mode could leave the target viewers wondering, for example, if

Karkar was a rich and well-educated character who came to visit his father in his car repair workshop. This means that the new intermodal relations might introduce new diegetic functions to the TT that differ from those in the ST.

In scene 13 in the ST, the use of 'sub-standard' variety and the setting (the stairwell of an old building) are used to portray Karkar as belonging to a low-class group. The meaning expressed by the setting and the way he speaks gives us additional information to the meaning expressed by his behaviour and the formal suit he wears for his wedding. The intermodal relations of 'confirmation-equivalence' in the ST serve the diegetic function of portraying Karkar as belonging to a low-status social group with a low level of education. Table 52 shows that, in the subtitles of scene 13, the use of 'non-standard colloquial' variety creates intermodal relations of 'confirmation-complementarity' (13%) with 'sub-standard social' variety and the *mise-en-scène* mode. The use of 'non-standard colloquial' variety in the subtitles mode modifies ST's intermodal relations of 'confirmation-equivalence' established between 'sub-standard social' vocabulary and the setting. Despite the modification of the ST's intermodal relations of 'confirmation-equivalence', it is still possible to assume that the target viewers could interpret Karkar's profile as belonging to a low-class group based on the meaning expressed by the setting.

In scene 15 in the ST, the meaning associated with 'sub-standard social' vocabulary confirms the meaning associated with type and decoration of the house in which the action takes place, the clothes he wears, and the way he behaves to indicate his belonging to a low social class. Table 52 shows that, in scene 15, there is a rate of 69% for the intermodal relations of 'confirmation-complementarity' established between 'non-standard colloquial' variety in the subtitles, 'sub-standard social' vocabulary in the spoken mode, and elements in the *mise-en-scène* mode. The use of the 'non-standard colloquial' variety in the subtitles modifies the intermodal relations of 'confirmation-equivalence' established between 'sub-standard social' vocabulary and the *mise-en-scène* mode. The modification of intermodal relations of 'confirmation-complementarity' in the TT assumes a loss of the communicative meaning associated with 'sub-standard social' vocabulary, which introduces authenticity and establishes an interpersonal relationship of solidarity with Karkar's wife who

is part of the same social group. As a result, the interpretation of Karkar's social class depends heavily on the meaning expressed by elements in the *mise-en-scène* mode, which show signs of the family's financial difficulties.

In scene 19 in the ST, all elements in the *mise-en-scène* mode indicate signs of financial difficulties, and complement the meaning expressed by 'non-standard regional' variety in the spoken mode to portray Karkar as an Egyptian character belonging to a low social class group with a low educational level. These intermodal relations of 'confirmation-complementarity' serve the diegetic function of introducing realism in the ST. Table 52 shows that there is a rate of 71% for the intermodal relations of 'confirmation-complementarity' established between the 'non-standard colloquial' variety in the subtitles, the spoken mode (43% 'non-standard regional' variety and 29% 'sub-standard social' variety) and the *mise-en-scène* mode in the TT. The use of 'non-standard colloquial' variety in the subtitles preserves the intermodal relations identified in the ST. The use of the 'non-standard colloquial' variety ensures that the informal register is preserved and can be interpreted by the target viewers. However, the diegetic function of introducing realism and portraying Karkar as belonging to a low social class are certainly eliminated in the subtitles mode.

Table 52 shows that the 'standard social-specific' features establish intermodal relations of contradiction with 'non-standard regional' features and the *mise-en-scène* mode in scenes 13, 15 and 19. The use of a standardisation strategy cancels the intermodal relations of 'confirmation-complementarity' established in the ST and consequently the communicative meaning and diegetic function they serve. The communicative meaning associated with 'non-standard regional' features relies on the spoken mode, which the target viewers do not have access to. This leads to a complete loss of the diegetic function of introducing authenticity.

The analysis will now move on to investigate the impact of subtitling strategies on preserving, modifying or cancelling the intermodal relations of 'contradiction' established between the spoken mode and the elements in the *mise-en-scène* mode and, consequently, the different diegetic functions they support in the ST.

Table 53 shows the percentages of intermodal relations created between elements in the subtitles, the dialogue, and the *mise-en-scène* mode in the selected scenes from *Karkar*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the speech mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 46	Colloquial graphic, vocabulary and morphosyntax	100% (7)	Contradiction	–	Standard social vocabulary	Setting and costume and makeup	100% (7)
			Confirmation	Complementarity	–	Figure behaviour	100% (7)
Scene 51	Standard social specific graphic, vocabulary and morphosyntax	13% (7)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, and figure behaviour	11% (6)
			Confirmation	–	Sub-standard social vocabulary		2% (1)
	Colloquial graphic, vocabulary and morphosyntax	78% (43)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	78% (43)
	Virtual vocabulary	9% (5)	Contradiction	–	–	Setting	9% (5)
			Confirmation	Equivalence	Virtual vocabulary	Costume and makeup, and figure behaviour	9% (5)
	Scene 72	Standard social specific graphic, vocabulary and morphosyntax	36% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour
Confirmation				Equivalence	Setting		36% (5)
Colloquial graphic, vocabulary and morphosyntax		64% (9)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	64% (9)
Scene 112	Standard social specific graphic, vocabulary and morphosyntax	40% (25)	Contradiction	–	Regional accent, vocabulary and morphosyntax	–	0% (0)
			Confirmation	Equivalence	–	Setting, costume and makeup, figure behaviour	40% (25)
	Colloquial graphic, vocabulary and morphosyntax	55% (35)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	55% (35)
	Sub-standard social	5% (3)	Contradiction	–	–	Setting	5% (3)
			Confirmation	Equivalence	Sub-standard social vocabulary	Costume and makeup, figure behaviour	5% (3)

Table 53. Percentages of intermodal relations established between the subtitles, the spoken and the *mise-en-scène* modes in Karkar's speech in selected scenes from *Karkar*

As described in section 5.3.1.2, Karkar's profile starts to change in scene 46 when he returns home after his father succeeded in using his financial authority to get Karkar out of the psychiatric hospital. This scene takes place in Karkar's father's expensively furnished bedroom. All elements (including the vocabulary he uses, his costume and the setting) portray Karkar as a *nouveau riche* character with the exception of one element, the way he behaves, which continues to characterise him as mentally unstable. The relations of 'contradiction' serve the diegetic function of introducing a comic moment in the ST. Table 53 shows that, in scene 46, 100% intermodal relations of 'contradiction' are established between the meaning expressed by 'non-standard colloquial' features, 'standard social' vocabulary, and the way Karkar dresses. The use of 'non-standard colloquial' features in the subtitles preserves

the intermodal relations of 'contradiction' established between 'standard social-specific' features in the spoken and *mise-en-scène* modes. On the one hand, it can be assumed that the TT's intermodal relations of 'contradiction' established between the subtitles and the spoken mode cannot be interpreted by the target viewers who do not have access to the elements in the spoken mode. On the other hand, the target viewers might be able to interpret the comic moment that is produced with the support of the relation of 'contradiction' established between the subtitles and *mise-en-scène* mode.

Another intermodal relation of contradiction is identified in scene 51 in the ST, where most of the elements (virtual vocabulary, costume and makeup, and character behaviour) support the characterisation of Karkar as mentally unstable, with the exception of setting. The ST's intermodal relations of 'contradiction' serve the diegetic function of defining Karkar as not belonging to the group of characters around him and thus introduce a comic moment. The data in Table 53 indicates that in scene 51 from the TT, there are 9% of the total number of intermodal relations of 'confirmation-equivalence' established between 'virtual' vocabulary in the spoken mode, in the subtitles, and his costume, makeup and behaviour. The only exception is the setting with which 9% of the total number of relations of 'contradiction' are established. The use of 'virtual' vocabulary in the subtitles preserves intermodal relations of 'contradiction' established between spoken mode, other elements in the *mise-en-scène* mode and the setting. With support from the *mise-en-scène* mode, the strategy of preservation maintains the communicative meaning and the diegetic function of identifying Karkar's character profile as mentally unstable, distancing him from the other characters and introducing a comic moment.

Table 53 shows that, in scene 51, there are also intermodal relations of 'contradiction' established between 'standard social-specific' features and the *mise-en-scène* mode. The use of 'standard social-specific' features preserves intermodal relations of 'contradiction' established in the ST and the diegetic function they fulfil.

In scene 72, which takes place in Karkar's expensive furnished living room, there are relations of 'contradiction' established between the meaning expressed by setting, 'virtual' variety, the way he behaves and his clothes. The

relations of 'contradiction' serve the diegetic function of introducing a comic moment and distancing Karkar from other characters in the ST. Table 53 illustrates that there are intermodal relations of 'contradiction' established between the use of 'standard social-specific' features in the subtitles and certain elements in the *mise-en-scène* mode (i.e. Karkar's behaviour as mentally unstable and his clothes). Although the 'virtual' variety is eliminated, the use of 'standard social-specific' features preserves the intermodal relations of 'contradiction' established between the 'virtual' features and the setting in the ST. As a result, it seems possible to assume that the communicative meanings and diegetic functions in which the intermodal relations of 'contradiction' in the ST participated are maintained in the TT.

In scene 112, as described in section 5.3.1.2, the meaning expressed by 'sub-standard social' variety, Karkar's behaviour, and his costume establishes intermodal relations of 'contradiction' with the setting. The non-compliance of these elements fulfils the diegetic function of introducing a comic moment and the formation of interpersonal relationships of solidarity with his uncle and aunt who are part of the same social group. Table 53 shows that, in scene 112, there is a rate of 5% of intermodal relations of 'contradiction' established between the meaning expressed by 'sub-standard social' vocabulary in the subtitles, the spoken mode, Karkar's behaviour, costume, makeup, and the setting. The use of 'sub-standard social' vocabulary in the subtitles preserves intermodal relations of 'contradiction' established between 'sub-standard social' vocabulary in the spoken mode and the setting in the ST. As a result, it can be assumed that the centralisation strategy of preservation allows the target viewers to interpret Karkar's profile as a *nouveau riche* character through the use of 'sub-standard variety'. This is further reinforced via the formation of interpersonal relationships of solidarity with his uncle and aunt who are part of the same social group.

The analysis will now move on to analyse the linguistic varieties in the subtitles of the speech of the minor character, Abu Karkar, in the selected scenes from *Karkar* in order to examine the extent to which the subtitling strategies impact on the intermodal relations established in the ST.

5.6.1.3 The linguistic varieties and their features in Abu Karkar's speech in the TT

Table 54 presents the percentages of different linguistic varieties employed in the subtitles of the speech of the minor character Abu Karkar.

			Standard variety	Non-standard varieties		Sub-standard variety	
Scenes	Time in	Time out	Social specific	Colloquial	Regional	Social	
			TT	45% (94)	48% (98)	0%	7% (14)
			ST	11% (23)	0% (0)	71% (145)	18% (37)
			Strategy	↑309%	↑100%	↓100%	↓62%
Scene 1	00:02:04	00:05:58	TT	51% (29)	47% (27)	0% (0)	2% (1)
			ST	100% (7)	0% (0)	84% (41)	16% (8)
			Strategy	↓314%	↑100%	↓100%	↓88%
Scene 13	00:10:03	00:12:07	TT	28% (5)	67% (13)	0% (0)	6% (1)
			ST	0% (0)	0% (0)	74% (14)	26% (5)
			Strategy	↑100%	↑100%	↓100%	↓80%
Scene 21	00:15:56	00:18:29	TT	45% (14)	55% (17)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	93% (28)	7% (2)
			Strategy	↑100%	↑100%	↓100%	↓100%
Scene 38	00:32:10	00:34:12	TT	27% (11)	49% (20)	0% (0)	24% (10)
			ST	100% (1)	0% (0)	66% (27)	34% (14)
			Strategy	↓1000%	↑100%	↓100%	↓29%
Scene 41	00:35:12	00:39:01	TT	60% (35)	36% (21)	0% (0)	4% (2)
			ST	100% (15)	0% (0)	81% (35)	19% (8)
			Strategy	↓133%	↑100%	↓100%	↓75%

Table 54. Percentages of linguistic varieties in the subtitling of Abu Karkar's speech in the selected scenes from *Karkar*

As can be seen from Table 54, the subtitles in all the selected scenes show higher percentages of 'non-standard colloquial' variety, expressing the informality of the source scenes, but no 'non-standard regional' variety is recaptured. The absence of 'non-standard regional' variety results in the inevitable loss of some of the communicative meaning, which portrays Abu Karkar as an Egyptian character.

Regarding the use of 'standard' varieties, Table 54 shows that 'standard social-specific' variety is used in all the selected scenes. By comparing the results of the ST and TT, Table 54 shows that there is a lower frequency of use of 'standard social-specific' variety in the subtitles mode than in the spoken mode in scenes 1, 38 and 41. Despite the less frequent use of this variety, the

communicative meaning associated with the ‘standard social-specific’ variety to portray Abu Karkar as belonging to a high social class with a high education level is maintained in the particular scenes mentioned above. However, the presence of ‘standard social-specific’ variety in scenes 13 and 21 causes a change in Abu Karkar’s profile from an Egyptian character belonging to a low social class with a low level of education to a well-educated character with a high social status.

Table 54 illustrates that the ‘sub-standard social’ variety regularly appears in the subtitles from scene 1 onwards, except for scene 21. This means that there is an effort to preserve the linguistic variation through the use of ‘sub-standard social’ variety to maintain the communicative meaning of portraying Abu Karkar as having a low social status with a low educational level. The subtitler might have worked under the assumption that the meaning expressed by the *mise-en-scène* mode could compensate for the absence of the meaning associated with the ‘sub-standard social’ variety in scene 21. In the following is an account of the linguistic features used to recreate the linguistic varieties in the subtitles.

Table 55 presents the percentages of linguistic features that are used in the subtitles of Abu Karkar’s speech in selected scenes from *Karkar*.

				Features of linguistic varieties											
				Standard			Non-standard						Sub-standard		
				Social specific			Colloquial			Regional			Social		
				Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic
Scenes	Time in	Time out													
Scene 1	00:02:04	00:05:58	TT	34% (29)	33% (28)	33% (28)	20% (6)	53% (16)	27% (8)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)
			ST	44% (4)	45% (4)	11% (1)	0% (0)	0% (0)	0% (0)	16% (10)	25% (16)	59% (37)	43% (3)	0% (0)	57% (4)
			Strategy	↑625%	↑600%	↑2700%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓67%	0%	↓100%
Scene 13	00:10:03	00:12:07	TT	33% (5)	33% (5)	33% (5)	0% (0)	42% (5)	58% (7)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	38% (9)	17% (4)	46% (11)	80% (4)	0% (0)	20% (1)
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↓100%	↓100%	↓100%	↓75%	0%	↓100%
Scene 21	00:15:56	00:18:29	TT	34% (14)	34% (14)	33% (13)	33% (6)	39% (7)	28% (5)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	16% (6)	24% (9)	61% (23)	100% (2)	0% (0)	0% (0)
			Strategy	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%
Scene 38	00:32:10	00:34:12	TT	36% (8)	36% (8)	27% (6)	27% (7)	54% (14)	19% (5)	0% (0)	0% (0)	0% (0)	100% (10)	0% (0)	0% (0)
			ST	33% (1)	34% (1)	33% (1)	0% (0)	0% (0)	0% (0)	15% (6)	21% (25)	64% (8)	100% (13)	0% (0)	0% (0)
			Strategy	↑700%	↑700%	↑500%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓23%	0%	↓100%
Scene 41	00:35:12	00:39:01	TT	37% (35)	32% (30)	32% (30)	12% (3)	17% (4)	71% (14)	0% (0)	0% (0)	0% (0)	100% (2)	0% (0)	0% (0)
			ST	42% (10)	50% (12)	8% (2)	0% (0)	0% (0)	0% (0)	21% (10)	18% (9)	61% (30)	33% (3)	67% (6)	0% (0)
			Strategy	↑250%	↑150%	↑1400%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓33%	0%	↓100%

Table 55. Percentages of linguistic features employed in the subtitling of Abu Karkar’s speech

Table 55 shows that all types of linguistic features are frequently used to recreate the 'standard social-specific' variety in the subtitles. It also reveals that there is a marked increase in the frequency of use of 'standard social-specific' features in the TT in comparison to the ST.

Table 55 shows that lexical, morphosyntactic and graphic features are used to recreate the 'non-standard colloquial' variety to confirm the informality of the setting in the TT. It also shows that there is a complete elimination of 'non-standard regional' features that play a significant role in characterising Abu Karkar's geographical background.

The data in Table 55 demonstrates that there is a visible preference for lexical features to be used to recreate the 'sub-standard social' variety in the TT. A comparison of the results of the ST and the TT reveals that a similar type of feature identified in the TT to recreate the 'sub-standard social' variety is also identified in the ST. Although the presence of 'sub-standard social' lexical features are less frequent in comparison to the ST, it still preserves the communicative meaning associated with the 'sub-standard social' features to depict Abu Karkar as belonging to a low-class group. This shows that an attempt is made to recreate the same character's profile as established in the ST to the target viewers.

Having identified the linguistic varieties and their features that are used to recreate and preserve the linguistic variation, the following is a description and discussion of the new intermodal relations established between the varieties identified above, Abu Karkar's speech and elements in the *mise-en-scène* mode.

5.6.1.4 The intermodal relations in Abu Karkar's speech in the TT

As mentioned earlier, the tables are organised based on those previously presented in section 5.3.1.4 according to the type of intermodal relations identified in the ST. Table 56 shows the impact of the subtitling strategy in preserving, modifying or cancelling the intermodal relations of 'confirmation-equivalence' and 'confirmation-complementarity' in the ST. It presents the percentages of intermodal relations established between the TT subtitles, the spoken, and the *mise-en-scène* modes in the speech of the minor character Abu Karkar in selected scenes from *Karkar*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 13	Standard social specific graphic, vocabulary and morphosyntax	28% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	28% (5)
	Colloquial graphic, vocabulary and morphosyntax	67% (12)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	50% (9)
					Sub-standard social vocabulary		17% (3)
	Sub-standard vocabulary	6% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	6% (1)

Table 56. Percentages of intermodal relations established between the subtitles, the spoken and *mise-en-scène* modes in selected scenes in Abu Karkar's speech

As described in section 5.3.1.4, in scene 13, the meaning expressed by 'sub-standard social' vocabulary in the spoken mode, the setting of a stairwell of an old building, and the way he behaves and dresses confirm Abu Karkar's profile as a low-class and uneducated Egyptian character. The data in Table 56 shows that, in scene 13, there are intermodal relations of 'confirmation-equivalence' (6%) established between the meaning expressed by 'sub-standard social' vocabulary in the spoken mode, 'sub-standard social' vocabulary in the subtitles and the elements in the *mise-en-scène* mode. The use of 'sub-standard social' vocabulary preserves the intermodal relations of 'confirmation-equivalence' established in the ST. With the preservation strategy, it can be assumed that the communicative meaning associated with the use of the 'sub-standard social' variety in the ST, to portray Abu Karkar as belonging to a low social class and as uneducated, has been preserved in the TT.

Table 56 shows that the presence of 'standard social-specific' variety in the subtitles establishes intermodal relations of 'contradiction' (28%) with the

meaning expressed by the spoken and *mise-en-scène* modes. The use of 'standard social-specific' variety cancels out the intermodal relations of 'confirmation-complementarity' established between 'non-standard regional' variety and the *mise-en-scène* mode to portray Abu Karkar as an Egyptian character and fulfils the diegetic function of introducing authenticity. The new intermodal relations of 'contradiction' could cause confusion among the target viewers who might interpret Abu Karkar's profile as a character belonging to a high social class with a high level of education. Although the study is limited by the lack of information on how the target viewers could interpret the use of the 'standard social-specific' variety, it could be assumed that the target viewers might not interpret the intermodal relations of 'contradiction'. This might be due to the fact that the use of the 'standard social-specific' variety is commonly expected in written discourse. However, the communicative meaning and diegetic function could not possibly be interpreted by the target viewers because they depend entirely on the meaning expressed by the spoken mode, which target viewers do not have access to.

The analysis will now turn to examining the impact of the introduction of subtitles on the intermodal relations of 'contradiction' identified in the ST. Table 57 presents the percentages and the new intermodal relations established between the strategies adopted in the subtitles, the linguistic varieties in the spoken mode, and selected elements in the *mise-en-scène* mode in the spoken of Abu Karkar from *Karkar*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 1	Standard social specific graphic, vocabulary and morphosyntax	51% (29)	Contradiction	–	–	Setting, costume and makeup, figure behaviour	8% (4)
			Confirmation	Equivalence	Standard social specific accent, vocabulary and morphosyntax	–	0% (0)
			Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	40% (23)
			Sub-standard social vocabulary	3% (2)			
	Colloquial graphic, vocabulary and morphosyntax	47% (27)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	33% (19)
					Sub-standard social vocabulary		7% (4)
Sub-standard vocabulary	2% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	2% (1)	
Scene 21	Standard social specific graphic, vocabulary and morphosyntax	45% (14)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	45% (14)
			Confirmation	Equivalence	–	Setting	45% (14)
	Colloquial graphic, vocabulary and morphosyntax	55% (17)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	52% (16)
					Sub-standard social vocabulary		3% (1)
Scene 38	Standard social specific graphic, vocabulary and morphosyntax	27% (11)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	24% (10)
					Sub-standard social vocabulary		2% (1)
			Confirmation	Equivalence	–	Setting	27% (11)
	Colloquial graphic, vocabulary and morphosyntax	49% (20)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	42% (17)
					Sub-standard social vocabulary		7% (3)
Sub-standard vocabulary	24% (10)	Contradiction	–	–	Setting	24% (10)	
		Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	24% (10)	
Scene 41	Standard social specific graphic, vocabulary and morphosyntax	60% (35)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	37% (22)
					Sub-standard social vocabulary		7% (4)
			Confirmation	Equivalence	Standard social specific accent, vocabulary and morphosyntax	Setting	60% (35)
	Colloquial graphic, vocabulary and morphosyntax	36% (21)	Contradiction	–	Standard social specific accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	10% (6)
			Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax		22% (13)
					Sub-standard social vocabulary		5% (2)
	Sub-standard vocabulary	4% (2)	Contradiction	–	–	Setting	4% (2)
Confirmation			Equivalence	Sub-standard social vocabulary	Costume and makeup, figure behaviour	4% (2)	

Table 57. Percentages of intermodal relations established between the subtitles, the spoken and the *mise-en-scène* modes in the speech of Abu Karkar

As described in section 5.3.1.4, in scene 1, all elements in the *mise-en-scène* mode (including the setting, Abu Karkar's clothes and his behaviour) and some elements in the spoken mode (including the use of 'non-standard regional' and 'sub-standard social' features) confirm Abu Karkar's profile as a nouveau riche character and serves the diegetic function of maintaining the interpersonal relationships of solidarity between Abu Karkar and his son Karkar. However, in the same scene, intermodal relations of 'contradiction' are established between the use of 'standard social-specific' variety associated with high prestige and a high degree of formality, and the less formal setting, the way he behaves and his clothes. These relations of 'contradiction' serve the communicative meaning of establishing interpersonal relationships of authority and power between Abu Karkar and Karkar and introduce a comic moment to the source scene.

Table 57 shows that, in scene 1, the use of 'non-standard colloquial' variety in the subtitles creates (33%) intermodal relations of 'confirmation-complementarity' with the 'non-standard regional' variety and the *mise-en-scène* mode. It also establishes (7%) intermodal relations of 'confirmation-complementarity' with 'non-standard regional' variety and the *mise-en-scène* mode. The use of the 'non-standard colloquial' variety in the subtitles preserves intermodal relations of 'confirmation-complementarity' established between 'non-standard regional' variety and the elements in the *mise-en-scène* mode. Despite the preservation strategy, it has commonly been assumed that the communicative meaning and diegetic function are certainly eliminated because there is no indication of Abu Karkar's geographical background in the subtitles.

Moreover, the use of 'non-standard colloquial' variety in the subtitles modifies the intermodal relations of 'confirmation-equivalence' established between the 'sub-standard social' variety and the *mise-en-scène* mode to portray Abu Karkar as a low-class uneducated Egyptian character. However, if the target viewers can identify the meaning expressed by the *mise-en-scène* mode, it would be possible to interpret the communicative meaning and diegetic function.

Table 57 shows that the use of the 'standard social-specific' variety in the subtitles of scene 1 establishes intermodal relations of 'confirmation-equivalence' (8%) with 'standard social-specific' vocabulary in the spoken mode, and intermodal relations of 'contradiction' with all the elements in the

mise-en-scène mode. The use of 'standard social-specific' variety in the subtitles preserves the intermodal relations of 'contradiction' established between 'standard social-specific' variety in the spoken mode and elements in the *mise-en-scène* mode in the ST. It can be assumed that the target viewers can interpret and understand intermodal relations of 'contradiction' and the diegetic functions they serve if they have knowledge about Egyptian culture.

In scene 21, the action takes place in the office of Karkar's doctor. This is a space which is associated with prestige and a high degree of formality. As mentioned in section 5.3.1.4, the meaning associated with the setting establishes intermodal relations of 'contradiction' with the meaning expressed by 'sub-standard social' vocabulary in Abu Karkar's speech, his appearance and his behaviour, which portray him as an uneducated character of a low social class. Table 57 shows that, in scene 21, the use of colloquial features in the subtitles creates a rate of 3% for the intermodal relations of 'confirmation-complementarity' with the sub-standard social features in the spoken mode and elements in the *mise-en-scène* mode. The use of 'non-standard colloquial' features in the subtitles eliminates the intermodal relations of 'contradiction' established between the spoken mode, the way Abu Karkar dresses, his behaviour, and the setting in the source scene. With the elimination of intermodal relations of contradiction, the use of sub-standard social vocabulary for distancing Abu Karkar from the doctor (who clearly belongs to a high social class with a high level of education) to introduce a comic moment is most likely lost. As a result, the interpretation of these diegetic functions in a given scene relies now solely on Abu Karkar's behaviour and his costume.

Abu Karkar's low social status, which is expressed by his clothes (djellaba), his behaviour, and the way he speaks, builds on intermodal relations of 'contradiction' which serve the diegetic function of introducing a comic moment in scene 38 in the ST. The data in Table 57 shows that, in scene 38, there is a rate of 24% for intermodal relations of 'confirmation-equivalence' established between the 'sub-standard social' vocabulary in the subtitles mode, the 'sub-standard social' vocabulary in the spoken mode and the elements in the *mise-en-scène* mode in the TT. The use of 'sub-standard social' vocabulary in the subtitles mode preserves intermodal relations of 'contradiction' established

between the spoken mode, his clothes, his behaviour and the setting. The use of 'sub-standard social' vocabulary allows the target viewers to interpret the diegetic function of characterising Abu Karkar as a low social class individual and introducing a comic moment.

The use of 'sub-standard social' vocabulary, Abu Karkar's clothes, and the way he behaves all portray him as a nouveau riche character, with the exception of one element: the setting in scene 41 in the ST. These intermodal relations of 'contradiction' fulfil the diegetic function of creating realism and reflect the common theme of social mobility in Egyptian films (Shafik, 2007). Table 57 shows that, in scene 41, the meaning expressed by 'sub-standard' social vocabulary establishes (4%) intermodal relations of 'confirmation-equivalence' with the meaning expressed by 'sub-standard social' vocabulary in the spoken mode, his clothes and his behaviour and (4%) intermodal relations of 'contradiction' with the setting. The use of 'sub-standard social' variety in the subtitles preserves the intermodal relations of 'contradiction' established between the 'sub-standard social' vocabulary in the spoken mode and the setting in the ST. It can be assumed that the target viewers would probably identify the intermodal relations of 'contradiction' established between the 'sub-standard social' variety and the setting. This serves the diegetic function of introducing realism and a comic moment and establishes an interpersonal relationship of solidarity with his brother and sister.

In the same scene 41, as mentioned in section 5.3.1.4, there is another intermodal relation of 'contradiction' established between the use of the 'standard social-specific' variety and his costume and the way he behaves. The non-compliance of these elements serves the diegetic functions of introducing a comic moment and establishes an interpersonal relationship of power between him, his brother and his sister in the ST. Table 57 shows that, in scene 41, the meaning expressed by 'standard social-specific' variety in the subtitles creates a rate of 16% for the intermodal relations of 'confirmation-equivalence; with 'standard social' specific variety in the spoken mode and 60% for the intermodal relations of 'contradiction' with his behaviour and the way he dresses. The use of 'standard social-specific' variety in the subtitles preserves the intermodal relations of 'contradiction' established between the spoken mode, the setting

and the other elements in the *mise-en-scène* mode. With the support from the subtitles, the interpretation of the diegetic function of establishing interpersonal relations of authority and power between Abu Karkar, his sister and his brother and introducing a comic moment depends on the target viewers' ability to identify the meaning associated with elements in the *mise-en-scène* mode.

It can be concluded that despite the preservation of linguistic variation in the subtitles of Karkar's and Abu Karkar's spoken, the communicative meanings and diegetic functions are likely still lost because they largely rely on interpreting the spoken mode. For example, the use of 'non-standard regional' variety to portray Karkar and Abu Karkar as Egyptian characters via the spoken mode has probably been lost in the subtitles. As a result, the target viewers who are unable to understand the spoken mode cannot interpret the regional background of the selected characters.

5.6.2 *Wesh Egram*

5.6.2.1 The linguistic varieties and their features in Taha's speech in the TT

Table 58 shows the percentages of high-prestige and low-prestige varieties used in *Wesh Egram* to translate the speech of the major character, Taha, in the selected scenes.

Scenes	Time in	Time out		Standard		Non-standard		Sub-standard
				Social	Social specific	Colloquial	Regional	Social
			TT	0% (0)	40% (102)	57% (145)	0% (0)	2% (6)
			ST	5% (13)	1% (1)	0% (0)	77% (194)	17% (43)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓86%
Scene 1	00:00:18	00:00:52	TT	0% (0)	37% (3)	63% (5)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	100% (7)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	0%
Scene 2	00:00:52	00:02:49	TT	0% (0)	29% (8)	71% (20)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	82% (23)	18% (5)
			Strategy	0%	↑100%	↑100%	↓100%	↓100%
Scene 9	00:07:41	00:09:55	TT	0% (0)	21% (6)	79% (22)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	54% (15)	46% (11)
			Strategy	0%	↑100%	↑100%	↓100%	↓100%
Scene 12	00:10:57	00:14:48	TT	0% (0)	39% (19)	57% (28)	0% (0)	4% (2)
			ST	0% (0)	0% (0)	0% (0)	92% (45)	8% (4)
			Strategy	0%	↑100%	↑100%	↓100%	↓50%
Scene 17	00:18:46	00:20:22	TT	0% (0)	22% (6)	78% (21)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	70% (19)	30% (8)
			Strategy	0%	↑100%	↑100%	↓100%	↓100%
Scene 57	00:56:39	00:58:57	TT	0% (0)	43% (12)	54% (15)	0% (0)	3% (1)
			ST	0% (0)	0% (0)	0% (0)	81% (21)	19% (5)
			Strategy	0%	↑100%	↑100%	↓100%	↓80%
Scene 62	01:03:51	01:04:59	TT	0% (0)	24% (4)	71% (13)	0% (0)	6% (1)
			ST	0% (0)	0% (0)	0% (0)	71% (12)	29% (5)
			Strategy	0%	↑100%	↑100%	↓100%	↓80%
Scene 75	01:16:16	01:17:40	TT	0% (0)	29% (4)	72% (10)	0% (0)	0% (0)
			ST	0% (0)	7% (1)	0% (0)	71% (10)	21% (3)
			Strategy	0%	↑300%	↑100%	↓100%	↓100%
Scene 81	01:22:23	01:23:28	TT	0% (0)	0% (0)	100% (13)	0% (0)	0% (0)
			ST	100% (13)	0% (0)	0% (0)	0% (0)	0% (0)
			Strategy	↓100%	0%	↑100%	0%	0%
Scene 100	01:34:09	01:35:56	TT	0% (0)	42% (17)	56% (23)	0% (0)	2% (1)
			ST	0% (0)	0% (0)	0% (0)	93% (41)	7% (3)
			Strategy	0%	↑100%	↑100%	↓100%	↓71%

Table 58. Percentages of linguistic varieties in the subtitles of Taha's speech in the selected scenes from *Wesh Egram*

The data in Table 58 shows that 'non-standard colloquial' variety is regularly used to translate what in the ST was a 'non-standard regional' variety. The

communicative meaning expressed by the 'non-standard regional' variety to portray Taha as an Egyptian character is eliminated. However, it can be assumed that not all lines of meaning associated with the use of 'non-standard regional' variety have been entirely eliminated. Given the use of 'non-standard colloquial' variety in the subtitles, the target viewers might interpret the informality of the setting as being associated with 'non-standard regional' variety.

In addition, by comparing the results of the ST and TT, Table 58 shows that there is a higher frequency of use of 'standard social-specific' variety in the subtitles of Taha's speech in comparison to the ST. The choice of a more prestigious variety could impact on preserving, modifying or cancelling the communicative meaning of characterising Taha as an Egyptian character belonging to a low social class with a low educational level and the other diegetic functions in the ST, which will be discussed in section 5.6.2.2.

Table 58 indicates that an effort has been made to preserve the communicative meaning expressed by 'sub-standard social' variety by including 'sub-standard social' variety in the subtitles at the end of the film. The use of this variety in the target product maintains the meaning associated with the 'sub-standard social' variety to portray Taha as a low-class, uneducated character with the support from the visual mode in the ST. However, the absence of the 'sub-standard social' variety from the initial scenes might create confusion among the target viewers about Taha's profile if they are unable to interpret the meaning in the *mise-en-scène* mode.

As was mentioned earlier in section 5.3.2.1, Taha's discourse changes according to the situation. For example, in scene 75, 'standard social-specific' variety associated with high prestige and formality is used in an informal situation to introduce an interpersonal relation of power between him and other characters in the source scene. The use of a similar variety could lead to recreating a similar communicative meaning in scene 75 in the subtitles. However, in scene 81, the change of discourse is not recreated in the subtitles as a result of the use of the 'non-standard colloquial' variety. This means that the change in Taha's profile completely depends on relying on the ability of the

target viewers to interpret this change from other elements in the *mise-en-scène* mode.

Table 59 presents the percentages of linguistic features employed in the subtitling strategies of Taha's speech in the selected scenes from *Wesh Egram*.

				Features of linguistic varieties														
				Standard						Non-standard						Sub-standard		
				Social			Social specific			Colloquial			Regional			Social		
Scenes	Time in	Time out		Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Graphic/Phonetic	
Scene 1	00:00:18	00:00:52	TT	0% (0)	0% (0)	0% (0)	33% (9)	33% (9)	33% (9)	28% (2)	28% (2)	43% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	18% (2)	27% (3)	55% (6)	0% (0)	0% (0)
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	0%	0%
Scene 2	00:00:52	00:02:49	TT	0% (0)	0% (0)	0% (0)	36% (9)	32% (8)	32% (8)	18% (4)	18% (4)	64% (14)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	13% (5)	38% (14)	49% (18)	75% (4)	25% (1)
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	↓100%
Scene 9	00:07:41	00:09:55	TT	0% (0)	0% (0)	0% (0)	33% (12)	33% (12)	33% (12)	29% (5)	6% (1)	65% (11)	0% (0)	0% (0)	0% (0)	100% (2)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	17% (4)	50% (12)	33% (8)	100% (11)	0% (0)
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%
Scene 12	00:10:57	00:14:48	TT	0% (0)	0% (0)	0% (0)	33% (19)	33% (19)	33% (19)	29% (9)	6% (2)	20% (65)	0% (0)	0% (0)	0% (0)	100% (3)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	16% (13)	30% (24)	54% (43)	67% (3)	33% (1)
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↑100%
Scene 17	00:18:46	00:20:22	TT	0% (0)	0% (0)	0% (0)	33% (6)	33% (6)	33% (6)	16% (4)	20% (5)	64% (16)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	7% (2)	36% (10)	57% (16)	100% (8)	0% (0)	
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%
Scene 57	00:56:39	00:58:57	TT	0% (0)	0% (0)	0% (0)	34% (15)	34% (15)	32% (14)	20% (3)	20% (3)	60% (9)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	17% (6)	30% (11)	53% (19)	100% (5)	0% (0)	
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓80%	0%
Scene 62	01:03:51	01:04:59	TT	0% (0)	0% (0)	0% (0)	33% (5)	33% (5)	33% (5)	8% (1)	0% (0)	92% (11)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	18% (4)	32% (7)	50% (11)	100% (5)	0% (0)	
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓0%	0%
Scene 75	01:16:16	01:17:40	TT	0% (0)	0% (0)	0% (0)	33% (4)	33% (4)	33% (4)	10% (1)	0% (0)	90% (9)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	50% (1)	50% (1)	0% (0)	0% (0)	0% (0)	0% (0)	19% (3)	19% (3)	62% (10)	100% (3)	0% (0)	
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	
Scene 81	01:22:23	01:23:28	TT	0% (0)	0% (0)	0% (0)	33% (6)	33% (6)	33% (6)	56% (5)	44% (4)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	37% (13)	29% (10)	34% (12)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			Strategy	↓100%	↓100%	↓100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%
Scene 100	01:34:09	01:35:56	TT	0% (0)	0% (0)	0% (0)	33% (22)	33% (22)	33% (22)	16% (3)	21% (4)	63% (12)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	26% (15)	17% (10)	57% (33)	0% (0)	100% (3)	
			Strategy	0%	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↑100%	↑100%

Table 59. Percentages of linguistic features used in the subtitling of Taha's speech from *Wesh Egram*

Table 59 shows that 'non-standard colloquial' lexical, morphosyntactic and graphic features are used in the subtitles to indicate the informality of the setting of the selected source scenes. It also shows the elimination of the 'non-standard regional' features in the TT, which would lead to eliminating the information regarding Taha's regional background. Table 59 illustrates that there is a clear tendency to move Taha's discourse to the centre of prestige in which the TT presents a higher frequency of 'standard' features in comparison to the ST. This is noticeable in the subtitles of Taha's speech in all of the

scenes, which might create doubt and confusion regarding Taha's profile and impact the intermodal relations.

In addition, the data shows that there is a marked preference for 'sub-standard social' lexical features instead of morphosyntactic or graphic features in both the TT and ST. The 'sub-standard social' lexical features are used to depict Taha as belonging to a low social status group with a low level of education. It is reasonable to assume that the reason behind the preference for lexical features is that they are easy to identify and interpret by viewers.

Having identified the strategy and features used in subtitling to portray Taha's character profile, the next section addresses the intermodal relations established between the varieties identified above in the subtitles mode, the spoken mode and the elements in the *mise-en-scène* mode. It also discusses the impact of these varieties in preserving, modifying or cancelling the intermodal relations established, and the diegetic function they serve in the ST.

5.6.2.2 The intermodal relations in Taha's speech in the TT

As mentioned earlier, the scenes are arranged in the tables based on the type of intermodal relations identified in the ST. Scenes 1, 2, 9 and 17 are combined in Table 60 because they have intermodal relations of 'confirmation-complementarity' or 'confirmation-equivalence'. Table 60 provides a detailed statistical analysis of the intermodal relations established between the strategy used to translate Taha's dialogue in the subtitles, his speech in the ST, and elements in the *mise-en-scène* mode in the selected scenes featuring Taha, a major character of *Wesh Egram*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 1	Standard social specific graphic, vocabulary and morphosyntax	37% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	37% (3)
	Colloquial graphic, vocabulary and morphosyntax	63% (5)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	63% (5)
Scene 2	Standard social specific graphic, vocabulary and morphosyntax	29% (8)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	22% (6)
					Sub-standard social vocabulary		7% (2)
	Colloquial graphic, vocabulary and morphosyntax	71% (20)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	61% (17)
					Sub-standard social vocabulary		10% (3)
Scene 9	Standard social specific graphic, vocabulary and morphosyntax	21% (6)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	21% (6)
	Colloquial graphic, vocabulary and morphosyntax	79% (22)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	36% (10)
					Sub-standard social vocabulary		43% (12)
Scene 17	Standard social specific graphic, vocabulary and morphosyntax	22% (6)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	11% (3)
					Sub-standard social accent		11% (3)
	Colloquial graphic, vocabulary and morphosyntax	78% (21)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	56% (15)
					Sub-standard social accent		22% (6)

Table 60. Percentages of the intermodal relations established between the subtitles, Taha's speech and the *mise-en-scène* mode from *Wesh Egram*

As mentioned in section 5.3.2.2, in scene 1, Taha's poorly furnished bedroom, his inexpensive clothes and his behaviour complement the meaning expressed by the 'non-standard regional' variety to serve the communicative meaning of indirectly characterising Taha as an Egyptian individual belonging to a low social class group with a low level of education. Table 60 demonstrates that, in scene 1, there is a rate of 63% for the intermodal relations of 'confirmation-

complementarity' established between the meaning associated with 'non-standard colloquial' features in the subtitles, the 'non-standard regional' features in Taha's speech, and elements in the *mise-en-scène* mode. Although similar types of 'confirmation-complementarity' intermodal relations have been identified in both the TT and the ST, it cannot be assumed that the target viewers are able to interpret all lines of meaning associated with Taha's speech. In particular, his regional background may not be clearly communicated. This is because, as mentioned earlier, the target viewers are most likely unable to identify or understand elements in the spoken mode. However, because of the supporting elements in the *mise-en-scène* mode, target viewers possibly have the necessary information to interpret Taha's character profile as belonging to a low social class with a low educational level. It is evident that the use of the 'non-standard colloquial' variety preserves the ST's intermodal relations but eliminates the diegetic function of introducing realism.

However, in scene 9, all elements in the *mise-en-scène* mode, together with the 'sub-standard social' features in the spoken mode, create intermodal relations of 'confirmation-equivalence'. These intermodal relations serve the diegetic functions of introducing realism and of defining the interpersonal relationships of solidarity between Taha and his parents in the ST. Table 60 illustrates that, in scene 9, the 'non-standard colloquial' variety in the subtitles establishes (10%) intermodal relations of 'confirmation-complementarity' with the 'sub-standard social' features and the *mise-en-scène* mode. The use of 'non-standard colloquial' features modifies the intermodal relations established in the ST. The use of 'non-standard colloquial' discourse might not lead to eliminating the diegetic function of characterising Taha as belonging to a low social class. The interpretation of this diegetic function, however, could be possible if the target viewers have knowledge of the Egyptian culture.

A similar assumption could be made in scene 17, which takes place in Taha's poorly furnished living room. In the ST, the meaning expressed by the 'sub-standard social' features establishes intermodal relations of 'confirmation-equivalence'. These relations play a vital role in introducing realism and define the interpersonal relations of solidarity between Taha and his mother, who belongs to a similar social group. Table 60 shows that the use of the 'standard

social-specific' variety in the subtitles establishes (11%) intermodal relations of 'contradiction' with the 'sub-standard social' features and the *mise-en-scène* mode. With the new intermodal relations of 'contradiction', the diegetic functions of introducing realism and defining interpersonal relations are eliminated. However, given that the elements in the *mise-en-scène* mode express a similar meaning to the 'sub-standard social' features, it seems reasonable to assume that the target viewers could be capable of interpreting the meaning via the *mise-en-scène* mode.

Table 61 below investigates the impact of a centralisation strategy of preservation on the intermodal relations of ‘contradiction’ established between the ‘non-standard’ varieties in Taha’s dialogue and the elements in the *mise-en-scène* mode. Table 61 demonstrates the rates of intermodal relations established between the subtitles, Taha’s dialogue, and elements in the *mise-en-scène* mode.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the mise-en-scène mode	Percentages of intermodal relations
Scene 12	Standard social specific graphic, vocabulary and morphosyntax	39% (19)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting	39% (19)
					Sub-standard social vocabulary		2% (1)
			Confirmation	Equivalence	–	Costume and makeup, figure behaviour	39% (19)
	Colloquial graphic, vocabulary and morphosyntax	57% (28)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	49% (24)
					Sub-standard social accent		8% (4)
	Sub-standard social vocabulary	4% (2)	Contradiction	–	–	Costume and makeup, figure behaviour	4% (2)
Regional accent, vocabulary and morphosyntax					Setting	4% (2)	
Scene 57	Standard social specific graphic, vocabulary and morphosyntax	43% (12)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	46% (13)
					Sub-standard social vocabulary		
			Confirmation	Equivalence	–	Setting	46% (13)
	Colloquial graphic, vocabulary and morphosyntax	54% (15)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	47% (13)
					Sub-standard social vocabulary		7% (2)
	Sub-standard social vocabulary	3% (1)	Contradiction	–	–	Setting	3% (1)
Sub-standard social vocabulary					Equivalence	Sub-standard social vocabulary	Costume and makeup, figure behaviour
Scene 62	Standard social specific graphic, vocabulary and morphosyntax	24% (4)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	18% (3)
					Sub-standard social vocabulary		6% (1)
			Confirmation	Equivalence	–	Setting	24% (4)
	Colloquial graphic, vocabulary and morphosyntax	71% (13)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	58% (10)
					Sub-standard social vocabulary		18% (3)
	Sub-standard social vocabulary	6% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Costume and makeup, figure behaviour	6% (1)
Contradiction					–	–	Setting
Scene 100	Standard social specific graphic, vocabulary and morphosyntax	42% (17)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	42% (17)
					–		Setting
	Colloquial graphic, vocabulary and morphosyntax	56% (23)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	56% (23)
					Sub-standard social vocabulary		
	Sub-standard social vocabulary	2% (1)	Contradiction	–	–	Setting	2% (1)
					Confirmation	Equivalence	Sub-standard social vocabulary

Table 61. Percentages of intermodal relations established between the subtitles, ‘non-standard’ varieties in Taha’s speech and the *mise-en-scène* modes from *Wesh Egram*

As described in section 5.3.2.2, Taha’s profile evolves when he starts to apply for a job. In scene 12, the change appears in the way he dresses and behaves to match the new job description. The change in his clothes and behaviour

contradicts the meaning expressed by the use of 'sub-standard social' features and the setting. This non-compliance serves the diegetic function of producing a comic moment in the ST. Table 61 shows that, in scene 12 in the TT, the use of 'sub-standard' vocabulary in the subtitles establishes (4%) intermodal relations of contradiction between his clothing and behaviour, and intermodal relations of 'confirmation-equivalence' between the 'sub-standard social' features in the spoken mode and the setting. In this case, the ST's intermodal relations of contradiction are preserved. Thus, it could be assumed that the target viewers are able to interpret the diegetic function of introducing a comic moment if they have knowledge about the social class structure in Egypt.

In scene 57, the meaning expressed by 'sub-standard social' vocabulary in Taha's speech, Taha's clothes (which are typically worn by an office man who prepares drinks for staff and costumers) and his behaviour portray him as a low-class character with the exception of one element: the setting of the bank. The non-compliance of the setting with the other elements establishes intermodal relations of contradiction to identify Taha as an outsider; he is shown not to belong to the same group as the other characters around him. Table 61 shows that, in scene 57, the meaning expressed by the 'sub-standard social' vocabulary in the subtitles establishes (3%) intermodal relations of 'confirmation-equivalence' with 'sub-standard social' vocabulary in the spoken mode and the way he dresses, and intermodal relations of 'contradiction' (3%) with the setting. It is evident that the use of the 'sub-standard' variety preserves the ST's intermodal relations of 'contradiction' established between the spoken mode, the way he dresses, and the setting. With the preservation of intermodal relations of 'contradiction' in the TT, it can therefore be assumed that if the target viewers could identify the meaning expressed by the *mise-en-scène* mode, they might be capable of interpreting the diegetic function of introducing a comic moment.

In scene 62 in the ST, intermodal relations of 'contradiction' established between the meaning expressed by Taha's clothing (djellaba), his behaviour, the use of 'sub-standard social' vocabulary and the setting (an expensively furnished living room) have been identified. The intermodal relations of 'contradiction' fulfil the diegetic function of distancing Taha from other gang

members and of producing a comic moment. Table 61 shows that in scene 62, the meaning associated with the use of 'sub-standard social' vocabulary in the subtitles establishes (6%) intermodal relations of contradiction with the setting. The non-compliance of the meaning expressed by the 'sub-standard social' vocabulary in the subtitles and the setting in the TT preserves the relations of 'contradiction' established between the 'sub-standard social' variety in the spoken mode and the setting in the ST. The use of the 'sub-standard' social variety in the subtitles maintains the communicative meaning and diegetic functions associated with the use of 'sub-standard social' vocabulary in the ST. Assuming that the target viewers can interpret the meaning expressed by the elements of the setting, it is reasonable to assume that it succeeds in portraying Taha as a low-class character, distancing him from the other characters, and introducing a comic moment.

In scene 100, which takes place in a company, the meanings expressed by the setting semantically complement the meanings expressed by Taha's clothes, which are usually worn by skilled workers who belong to a low-class group, and the 'non-standard regional' features. The intermodal relations of 'confirmation-complementarity' serve the diegetic function of introducing a comic moment. Table 61 illustrates that the use of 'standard social-specific' features establishes (42%) intermodal relations of 'contradiction' with the 'non-standard regional' features and the elements in the *mise-en-scène* mode, with the exception of the setting. The choice of standard discourse maintains the intermodal relations of contradiction in the ST. It can therefore be assumed that with support from the costume and figure behaviour, the target viewers would have the information to interpret the relations of contradiction and would interpret the intermodal relations of power and a comic moment.

Table 62 presents similar intermodal relations of ‘contradiction’ to those identified in Table 61 but the table below focuses on examining the impact of the subtitling strategies on the source scenes that have intermodal relations of ‘contradiction’ established between ‘standard’ varieties in the subtitles, in Taha’s dialogue, and the *mise-en-scène* mode.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 75	Standard social specific graphic, vocabulary and morphosyntax	29% (4)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	29% (4)
	Colloquial graphic, vocabulary and morphosyntax	71% (10)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	50% (7)
			Contradiction	–	Sub-standard social vocabulary		14% (2)
					Standard social specific vocabulary		7% (1)
Scene 81	Colloquial graphic, vocabulary and morphosyntax	100% (13)	Contradiction	–	Standard social specific vocabulary	–	0% (0)
			Confirmation	Complementarity	–	Setting, costume and makeup, figure behaviour	100% (13)

Table 62. Percentages of intermodal relations established between the subtitles, ‘standard’ varieties in Taha’s speech and the *mise-en-scène* mode in selected scenes from *Wesh Egram*

Different categories of linguistic varieties are evident in Taha’s speech in scene 75 and 81 in the ST. These varieties are used to fulfil different communicative meanings and diegetic functions. In scene 75, for example, the use of ‘standard social-specific’ variety associated with formal situations in an informal situation establishes intermodal relations of ‘contradiction’ in the ST. These relations serve the diegetic function of introducing a moment of comedy and a satire of the social status quo. Table 62 shows that the use of the ‘non-standard colloquial’ variety in the subtitles in scene 75 establishes (7%) intermodal relations of ‘contradiction’ with ‘standard social-specific’ variety, and intermodal relations of ‘confirmation-complementarity’ with the *mise-en-scène* mode. The use of ‘non-standard colloquial’ variety in the subtitles alters the intermodal relations of ‘contradiction’ established between the use of the ‘standard social-specific’ variety in the spoken mode and the informal setting in the ST. With no understanding of the spoken mode, the target viewers cannot interpret the relations of contradiction established between the elements in the subtitles and the spoken mode. With the modification of the intermodal relations of contradiction in the TT, the comedic and satirical effect of employing a standard social variety in the dialogue is most likely lost.

In the same scene, Table 62 shows that the use of ‘standard social-specific’ features in the subtitles establishes (29%) intermodal relations of ‘contradiction’ with the ‘non-standard regional’ features and the *mise-en-scène* mode. The target viewers could be more able to identify these intermodal relations of ‘contradiction’ established between the use of the ‘standard social-specific’ variety in the subtitles and the *mise-en-scène* mode than the one established between the spoken and the subtitles modes. In such a case, it is possible to hypothesise that the viewers could interpret the comic moment.

As described section 5.3.2.2, in the source scene 81, the use of ‘standard social’ vocabulary in Taha’s speech creates (100%) intermodal relations of ‘contradiction’ with the setting of the street of a poor neighbourhood, his clothes (a long basketball jersey and bizarre necklace) and his behaviour. The intermodal relations of ‘contradiction’ serve the diegetic function of producing a comic moment. The data in Table 62 demonstrates that, in scene 81, there are (100%) intermodal relations of ‘contradiction’ established between the meaning expressed by the ‘non-standard colloquial’ variety in the subtitles mode and the ‘standard social’ vocabulary in the spoken mode. The use of the ‘non-standard colloquial’ variety establishes (100%) intermodal relations of ‘confirmation-complementarity’ with the elements in the *mise-en-scène* mode. The ST’s intermodal relations of ‘contradiction’ established between the use of the ‘standard social’ variety in the spoken mode and elements in the *mise-en-scène* mode are preserved in the TT. It is probably the case that the target viewers would be able to interpret the comic moment.

The next section will examine the impact of the subtitling strategies on the intermodal relations established between the minor character (Um Taha) and the *mise-en-scène* mode, and, consequently, the diegetic functions they fulfil in the ST.

5.6.2.3 The linguistic varieties and their features in Um Taha's speech in the TT

Table 63 presents the types and rates of linguistic varieties used to translate the speech of the minor character Um Taha (Taha's mother) in selected scenes in *Wesh Egram*.

				Standard	Non-standard		Sub-standard
Scenes	Time in	Time out		Social specific	Colloquial	Regional	Social
			TT	26% (13)	74% (37)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	70% (35)	30% (15)
			Strategy	↑100%	↑100%	↓100%	↓100%
Scene 1	00:00:18	00:00:52	TT	0% (0)	100% (9)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	50% (5)	50% (5)
			Strategy	0%	↑100%	↓100%	↓100%
Scene 9	00:08:47	00:09:55	TT	43% (3)	57% (4)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	57% (4)	43% (3)
			Strategy	↑100%	↑100%	↓100%	↓100%
Scene 12	00:10:57	00:14:25	TT	23% (3)	38% (5)	0% (0)	38% (5)
			ST	0% (0)	0% (0)	62% (8)	38% (5)
			Strategy	↑100%	↑100%	↓100%	0%
Scene 17	00:18:46	00:20:22	TT	20% (2)	80% (8)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	80% (8)	20% (2)
			Strategy	↑100%	↑100%	↓100%	↓100%
Scene 83	01:23:58	01:24:33	TT	30% (3)	70% (7)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	100% (10)	0% (0)
			Strategy	↑100%	↑100%	↓100%	↓100%

Table 63. Percentages of linguistic varieties used in the subtitles of Um Taha's speech from *Wesh Egram*

The data in Table 63 demonstrates that the TT presents a complete elimination of 'non-standard regional' variety in the subtitles used to characterise Um Taha as an Egyptian character in the ST. However, Table 63 shows that the TT presents a higher frequency of the 'standard social-specific' variety in comparison to the ST. The use of a centralisation strategy might lead to changing Um Taha's profile and cause confusion among the target viewers. This will be examined later in the next section.

Table 63 illustrates that an attempt is made to recreate the linguistic variation by including 'non-standard colloquial' variety. The use of this variety, however, only conveys the informality of the setting but does not compensate for the loss of

the communicative meaning associated with the 'non-standard regional' variety. The use of the 'sub-standard social' variety in the subtitles could also be interpreted as another attempt to compensate for such loss of information, given that it maintains the meaning associated with the use of 'sub-standard social' varieties which indirectly characterise Um Taha as belonging a low-status social group with a low level of education in the ST. The analysis will now move on to investigate the type of features used in the subtitles to translate Um Taha's speech.

Table 64 shows the rates of linguistic features used in the subtitling of Um Taha's speech in selected scenes from *Wesh Egram*.

Scenes			Features of linguistic varieties														
			Standard			Non-standard									Sub-standard		
			Social specific			Colloquial			Regional			Social					
			Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic			
Scene 1	00:00:18	00:00:52	TT	0% (0)	0% (0)	0% (0)	64% (7)	9% (1)	27% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	44% (4)	45% (4)	11% (1)	0% (0)	0% (0)	0% (0)	16% (10)	25% (16)	59% (37)	43% (3)	0% (0)	57% (4)		
			Strategy	↓100%	↓100%	↓100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%		
Scene 9	00:08:47	00:09:55	TT	33% (4)	33% (4)	33% (4)	25% (1)	0% (0)	75% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)			
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	38% (9)	17% (4)	46% (11)	80% (4)	0% (0)	20% (1)		
			Strategy	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%		
Scene 12	00:10:57	00:14:25	TT	33% (3)	33% (3)	33% (3)	25% (2)	0% (0)	75% (6)	0% (0)	0% (0)	0% (0)	100% (5)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	16% (6)	24% (9)	61% (23)	100% (2)	0% (0)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%		
Scene 17	00:18:46	00:20:22	TT	33% (2)	33% (2)	33% (2)	27% (3)	46% (5)	27% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	15% (6)	21% (25)	64% (8)	100% (13)	0% (0)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%		
Scene 83	01:23:58	01:24:33	TT	33% (4)	33% (4)	33% (4)	0% (0)	50% (3)	50% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	21% (10)	18% (9)	61% (30)	33% (3)	67% (6)	0% (0)		
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%		

Table 64. Percentages of linguistic features used in the translations of the speech of Um Taha from *Wesh Egram*

Table 64 shows that the TT presents an absence of all types of 'non-standard regional' features used to portray Um Taha's geographical background in the ST. In contrast, the film's subtitler uses the common lexical, morphosyntactic and graphic 'non-standard colloquial' features to express non-standard and less prestigious discourse. As mentioned earlier, a possible explanation for this finding is that such recreation is built on a tradition established in the target culture which employs colloquial features in fictional contexts to express 'non-standard' and less prestigious discourse as well as to translate 'non-standard regional' features.

Table 64 shows that there is a favourable attitude towards the use of lexical features to recreate 'sub-standard social' vocabulary. Similar features have

been identified as being used to recreate the 'sub-standard social' variety in the ST. This is shown through the avoidance of morphosyntactic and graphic features in both the ST and the subtitles. In this context, forms of address are used to depict Um Taha as belonging to a low social and uneducated class.

The analysis will now turn to identify the intermodal relations established between the varieties and their features in the subtitles (identified in this section), the spoken mode, and elements in the *mise-en-scène* mode.

5.6.2.4 The intermodal relations in Um Taha's speech in the TT

Table 65 shows the rates of new intermodal relations established between the linguistic varieties in the subtitles mode, the spoken of the minor character Um Taha, and elements in the *mise-en-scène* mode in selected scenes from *Wesh Egram*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 1	Colloquial graphic, vocabulary and morphosyntax	100% (4)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	44% (4)
					Sub-standard social vocabulary		56% (5)
Scene 9	Standard social specific graphic, vocabulary and morphosyntax	43% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	29% (2)
					Sub-standard social vocabulary		14% (1)
	Colloquial graphic, vocabulary and morphosyntax	57% (4)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	28% (2)
					Sub-standard social vocabulary		28% (2)
Scene 12	Standard social specific graphic, vocabulary and morphosyntax	23% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	23% (3)
	Colloquial graphic, vocabulary and morphosyntax	38% (5)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	31% (4)
					Sub-standard social vocabulary		7% (1)
	Sub-standard social vocabulary	38% (5)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	31% (4)
				Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	7% (1)
Scene 17	Standard social specific graphic, vocabulary and morphosyntax	20% (2)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	20% (2)
	Colloquial graphic, vocabulary and morphosyntax	80% (8)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	60% (6)
					Sub-standard social vocabulary		20% (2)
Scene 83	Standard social specific graphic, vocabulary and morphosyntax	30% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	30% (3)
	Colloquial graphic, vocabulary and morphosyntax	70% (7)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	70% (7)

Table 65. Percentages of intermodal relations established between the subtitles, the spoken mode and elements in the *mise-en-scène* mode in the selected scene in Um Taha's speech in *Wesh Egram*

As discussed in section 5.3.2.4, in scene 1, 'sub-standard social' features in Um Taha's dialogue and all elements in the *mise-en-scène* mode which reflect financial limitations confirm Um Taha's profile as belonging to a low social class, with a low educational level, in most of the selected scenes. These relations of 'confirmation-equivalence' serve the diegetic function of introducing realism and establishing an interpersonal relationship of solidarity between Um Taha and her son, Taha.

The data in Table 65 demonstrates that, in scene 1, the meaning expressed by 'non-standard colloquial' variety establishes (56%) intermodal relations of 'confirmation-complementarity' with 'sub-standard social' vocabulary in the spoken mode and the *mise-en-scène* mode. The use of 'non-standard colloquial' variety in the subtitles modifies the ST's intermodal relations of 'confirmation-equivalence' established between the meaning expressed by 'sub-standard variety' in the spoken mode and the *mise-en-scène* mode. With no support from the subtitles, and with the assumption that target viewers do not have access to the spoken mode, the target viewers might interpret Um Taha's social class or relationship of solidarity with Taha through the interpretation of elements in the *mise-en-scène* mode, which clearly depict her as belonging to a low social class.

In scene 9, which takes place in Um Taha's poorly furnished flat, the meaning expressed by the 'sub-standard social' features is semantically equivalent to the meaning expressed by the *mise-en-scène* mode. The intermodal relations of 'confirmation-equivalence' portray Um Taha as belonging to a low social class. The data in Table 65 shows that the 'standard social-specific' features in the TT establish (14%) intermodal relations of 'contradiction' with the 'sub-standard social' variety and the *mise-en-scène* mode. The standardisation of Um Taha's discourse cancels the ST's intermodal relations of 'confirmation-equivalence'. With no support from the subtitles, the interpretation of Um Taha as belonging to a low social class depends on the ability of the target viewers to understand the meaning expressed by *mise-en-scène* mode.

As was mentioned in the previous section, there is an attempt to compensate for the absence of information regarding Um Taha's profile in the subtitles through the use of 'sub-standard social' vocabulary in scene 12. As mentioned earlier, the meanings expressed by Um Taha's poorly furnished living room, the way she dresses, and her behaviour are semantically equivalent to the meaning expressed by 'sub-standard social' vocabulary. The relation of 'confirmation-equivalence' serves the diegetic function of portraying her as a low-class uneducated character and establishes an interpersonal relationship of solidarity with her son, Taha.

The data in Table 65 shows that, in scene 12, 'sub-standard social' vocabulary in the subtitles establishes (38%) intermodal relations of 'confirmation-equivalence' with the 'sub-standard social' vocabulary in Um Taha's speech and the *mise-en-scène* mode. The use of 'sub-standard social' vocabulary in the subtitles maintains the ST's intermodal relations of 'confirmation-equivalence' established between 'sub-standard' variety in the spoken mode and elements in the *mise-en-scène* mode. It can be assumed that the use of 'sub-standard' variety in the subtitles might recreate the communicative meaning and the diegetic function intended in the ST.

In scene 83, intermodal relations of 'confirmation-complementarity' established between 'non-standard regional' variety in the spoken mode and elements in the *mise-en-scène* mode portray Um Taha as an Egyptian character with a low social status. Table 65 shows that, in the subtitles of scene 83, the meaning expressed by the 'non-standard colloquial' variety in the subtitles mode establishes (70%) intermodal relations of 'confirmation-complementarity' with 'non-standard regional' variety in the spoken mode and the *mise-en-scène* mode. The absence of 'non-standard regional' variety and the presence of 'non-standard colloquial' variety cancel out the intermodal relations of 'confirmation-equivalence' which are established between the spoken mode and the *mise-en-scène* mode in the ST.

With the new intermodal relations in the TT, the connotations of social realism associated with the use of the 'non-standard regional' variety have certainly disappeared. This is because the interpretation of Um Taha's regional background depends solely on the spoken mode, which it can be assumed that the target viewers are unable to understand. It seems possible that despite the attempt to preserve the linguistic variation, some of the social and regional meaning of Um Taha's dialogue is presumably still lost. This is especially the case since this meaning depends on the interpretation of the spoken mode.

The next section will focus on the analysis and discussion of the intermodal relations established between the subtitles, the spoken, and the *mise-en-scène* modes. The impact of this new relation in preserving, modifying or cancelling the ST's intermodal relations will also be investigated, together with the diegetic functions of introducing realism. The character profiles of Um Sayyid and Abu

Rāwiya in the film *Sayed the Romantic* will also be defined, together with their interpersonal relations with other characters in the scenes under discussion in which the ST's intermodal relations are supported.

5.6.3 *Sayed the Romantic*

5.6.3.1 The linguistic varieties and their features in Um Sayyid's speech in the TT

Table 66 shows the rates of linguistic varieties used in the subtitles of a major character, Um Sayyid, in the selected scenes in *Sayed the Romantic*.

Scenes	Time in	Time out		Standard		Non-standard		Sub-standard	
				Social	Social specific	Colloquial	Regional	Social	Social specific
			TT	0% (0)	30% (51)	66% (113)	0% (0)	4% (6)	0% (0)
			ST	1% (1)	1% (1)	0% (0)	76% (133)	21% (37)	1% (1)
			Strategy	↓100%	↑5000%	↑100%	↓100%	↓84%	↓100%
Scene 3	00:06:27	00:08:27	TT	0% (0)	11% (2)	89% (16)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	100% (19)	0% (0)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	0%	0%
Scene 8	00:13:03	00:15:55	TT	0% (0)	17% (5)	79% (23)	0% (0)	4% (1)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	77% (23)	23% (7)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	↓83%	0%
Scene 9	00:16:11	00:16:59	TT	0% (0)	47% (8)	47% (8)	0% (0)	6% (1)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	82% (14)	18% (3)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	↓67%	0%
Scene 11	00:17:43	00:20:36	TT	0% (0)	31% (8)	96% (18)	0% (0)	0% (0)	0% (0)
			ST	4% (1)	0% (0)	0%	77% (20)	19% (5)	0% (0)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓100%	0%
Scene 13	00:21:36	00:22:24	TT	0% (0)	11% (1)	78% (7)	0% (0)	11% (1)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	67% (6)	33% (3)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	↓67%	0%
Scene 16	00:24:31	00:25:45	TT	0% (0)	27% (3)	55% (7)	0% (0)	18% (2)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	56% (5)	44% (4)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	↓50%	0%
Scene 18	00:37:12	00:39:59	TT	0% (0)	23% (8)	71% (24)	0% (0)	6% (2)	0% (0)
			ST	0% (0)	3% (1)	0% (0)	71% (25)	26% (9)	3% (1)
			Strategy	0%	↑667%	↑100%	↓100%	↓78%	↓100%
Scene 22	00:40:11	00:42:34	TT	0% (0)	38% (11)	62% (15)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	78% (21)	22% (6)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	↓100%	0%

Table 66. Percentages of linguistic varieties used in the translations of Um Sayyid's speech in the selected scenes from *Sayed the Romantic*

The data in Table 66 shows that there is a complete absence of 'non-standard regional' varieties used in the ST to portray Um Sayyid as an Egyptian character. This causes information loss, and consequently a loss of the meaning associated with the 'non-standard regional' variety identified in the ST. However, as was mentioned earlier, an effort has been made to compensate for

such loss of information by frequently using ‘non-standard colloquial’ variety. The use of ‘non-standard colloquial’ variety to resist such effects is consistent with other studies which have concluded that the regional variety is rendered either by more general colloquialism, which is repeatedly used in fictional contexts to express non-standard and less prestigious discourse, or a strategy of standardisation (Ramos Pinto, 2009, 2017; Rosa, 1994, 2001). Despite the effort to recreate the linguistic variation, the frequent use of ‘non-standard colloquial’ variety does not provide information regarding Um Sayyid’s regional background.

Table 66 shows a visible presence of ‘standard social-specific’ variety in the TT in comparison to the ST. This means that subtitles move to the centre of prestige associated with the standard variety. One can assume that the use of this strategy might create confusion among the target viewers. However, it is reasonable to assume that the target viewers might not interpret the opposite meaning as a result of the standardisation strategy. This assumption may be explained by the fact that the use of the standard variety is part of a tradition and convention associated with written discourse. Moreover, given that this study argues that the diegetic function of portraying the character is based not only on the meaning associated with the spoken or subtitles mode, the target viewers might be able to understand and interpret the meaning from the *mise-en-scène* mode.

The use of ‘standard social-specific’ variety might sometimes maintain the ST’s communicative meaning. In scene 11 in the ST, for example, the use of ‘standard social’ variety changes Um Sayyid’s profile from an uneducated character with low sociocultural status to a character with a higher level of education and sociocultural status. The ‘standard social’ variety marked by the use of English features can be noticed by the target viewers because it is in English. It seems possible to assume that the target viewers could identify the communicative meaning with the support of the visual mode.

Um Sayyid’s character profile is also evolved by the use of the ‘standard social-specific’ variety (marked by the use of SA features) to characterise her as a character belonging to a specific group who has power and authority over others in scene 18 in the ST. Table 66 indicates that ‘standard social-specific’

variety in the subtitles maintains the meaning associated with the ‘standard social-specific’ variety and, consequently, characterises Um Sayyid as an educated character belonging to a higher social class.

Table 66 shows that another possible compensation strategy can be identified in the use of ‘sub-standard social’ variety given that it maintains Um Sayyid’s characterisation as a low-class uneducated character. It is evident that ‘sub-standard social’ variety occasionally appears in most of the selected scenes. A possible explanation for this might be the working assumption that the interpretation of Um Taha’s social class could be difficult from that of the *mise-en-scène* mode. Thus, the occasional presence of ‘sub-standard social’ variety could allow the target viewers to interpret a similar communicative meaning and diegetic function to that associated with ‘sub-standard social’ variety in the ST.

This section will identify the linguistic features used to recreate the linguistic varieties in the subtitles. Table 67 shows the rates of features used to recreate linguistic varieties in the translations of Um Sayyid’s speech in *Sayed the Romantic*.

				Features of linguistic varieties															
				Standard				Non-standard						Sub-standard					
				Social		Social specific		Colloquial			Regional			Social			Social specific		
				Lexical	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical		
Scene 3	00:06:27	00:08:27	TT	0% (0)	33% (6)	33% (6)	33% (6)	8% (1)	8% (1)	85% (11)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	23% (7)	30% (9)	47% (14)	0% (0)	0% (0)	0% (0)	0% (0)	
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	0%	0%	0%	0%	
Scene 8	00:13:03	00:15:55	TT	0% (0)	35% (6)	35% (6)	29% (5)	16% (4)	16% (4)	68% (17)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	21% (9)	33% (14)	46% (19)	14% (1)	0% (0)	86% (6)	86% (6)	
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	0%	0%	↓100%	↓100%	
Scene 9	00:16:11	00:16:59	TT	0% (0)	33% (6)	33% (6)	33% (6)	33% (4)	0% (0)	67% (8)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	14% (3)	32% (7)	55% (12)	33% (1)	0% (0)	67% (2)	0% (0)	
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	0%	0%	↓100%	0%	
Scene 11	00:17:43	00:20:36	TT	0% (0)	33% (6)	33% (6)	33% (6)	22% (5)	12% (3)	65% (15)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	100% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	14% (5)	43% (15)	43% (15)	40% (2)	20% (1)	40% (2)	0% (0)	
			Strategy	↓100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%	↓100%	0%
Scene 13	00:21:36	00:22:24	TT	0% (0)	33% (2)	33% (2)	33% (2)	43% (3)	0% (0)	57% (4)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	20% (2)	30% (3)	50% (5)	67% (2)	0% (0)	33% (1)	0% (0)	
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓50%	0%	↓100%	↓100%	0%
Scene 16	00:24:31	00:25:45	TT	0% (0)	33% (3)	33% (3)	33% (3)	27% (3)	36% (4)	36% (4)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	33% (4)	67% (2)	100% (4)	0% (0)	0% (0)	0% (0)
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	0%	↓100%	↓100%	↓100%	↓100%	0%	↑100%	↓100%
Scene 18	00:37:12	12:39:59	TT	0% (0)	33% (8)	33% (8)	33% (8)	40% (10)	16% (4)	44% (11)	0% (0)	0% (0)	0% (0)	100% (2)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	50% (1)	50% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	35% (13)	24% (9)	41% (15)	89% (7)	0% (0)	11% (1)	3% (1)
			Strategy	0%	↑88%	↑88%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓71%	0%	↓100%	↓100%
Scene 22	00:40:11	12:42:34	TT	0% (0)	33% (13)	33% (13)	33% (13)	13% (2)	20% (3)	67% (10)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	15% (5)	38% (13)	47% (16)	50% (3)	0% (0)	50% (3)	0% (0)	
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%	↓100%	0%

Table 67. Percentages of linguistic features in the subtitles of Um Sayyid’s speech in selected scenes from *Sayed the Romantic*

Table 67 shows that the lexical, morphosyntactic and graphic features typical of 'non-standard colloquial' variety are regularly used to express non-standard and less prestigious discourse in the subtitles. As mentioned earlier, the use of these features in the subtitles follows a tradition established in the target culture where colloquial features are commonly used to translate regional features, and to express non-standard and less prestigious discourse in the subtitles.

The data in Table 67 also shows that lexical and phonetic features are also used in the ST to mark the units as 'sub-standard social'. In the TT, there is a clear preference for using lexical features to translate the 'sub-standard social' variety, witnessed through the loss of morphosyntactic and phonetic features. The reason behind this choice might be that the change of morphosyntactic and phonetic features might affect the readability of the subtitles. The use of 'sub-standard social' vocabulary maintains the communicative meaning of characterising Um Sayyid as a character belonging to a low social class.

The next section analyses and examines the impact of these strategies on preserving, modifying or cancelling the ST's intermodal relations established between the spoken mode and elements in the *mise-en-scène* mode.

5.6.3.2 The intermodal relations in Um Sayyid's speech in the TT

As mentioned earlier, this table is organised based on the type of intermodal relations identified in the ST. The table below presents the scenes that have intermodal relations of 'confirmation-complementarity' and 'confirmation-equivalence'. Table 68 shows the percentages of the intermodal relations between the linguistic varieties in the subtitles, Um Sayyid's speech in the spoken mode, and elements in the *mise-en-scène* mode in selected scenes from *Sayed the Romantic*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 3	Standard social specific graphic, vocabulary and morphosyntax	11% (2)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	11% (2)
	Colloquial graphic, vocabulary and morphosyntax	89% (16)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	89% (16)
Scene 8	Standard social specific graphic, vocabulary and morphosyntax	17% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	17% (5)
	Colloquial graphic, vocabulary and morphosyntax	79% (23)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	65% (19)
					Sub-standard social vocabulary		14% (4)
Sub-standard social vocabulary	4% (1)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	4% (1)	
Scene 9	Standard social specific graphic, vocabulary and morphosyntax	47% (8)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	41% (7)
				–	Sub-standard social vocabulary		6% (1)
	Colloquial graphic, vocabulary and morphosyntax	47% (8)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	41% (7)
					Sub-standard social vocabulary		6% (1)
Sub-standard social vocabulary	6% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	6% (1)	
Scene 13	Standard social specific graphic, vocabulary and morphosyntax	11% (1)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	11% (1)
	Colloquial graphic, vocabulary and morphosyntax	78% (7)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	67% (6)
					Sub-standard social vocabulary		11% (1)
Sub-standard social vocabulary	11% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	11% (1)	
Scene 16	Standard social specific graphic, vocabulary and morphosyntax	27% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	27% (3)
					Sub-standard social vocabulary		9% (1)
	Colloquial graphic, vocabulary and morphosyntax	55% (6)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	37% (4)
					Sub-standard social vocabulary		18% (2)
Sub-standard social vocabulary	18% (2)	Confirmation	Complementarity	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	18% (2)	
Scene 22	Standard social specific graphic, vocabulary and morphosyntax	38% (10)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	27% (7)
					Sub-standard social vocabulary		11% (3)
	Colloquial graphic, vocabulary and morphosyntax	62% (16)	Complementarity	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	50% (13)
					Sub-standard social vocabulary		12% (3)

Table 68. Percentages of intermodal relations established between the subtitles, Um Sayyid's speech and the *mise-en-scène* mode in selected scenes from *Sayed the Romantic*

As described in section 5.3.3.2, in scene 3, there are relations of ‘confirmation-complementarity’ established between ‘non-standard regional’ features in Um Sayyid’s dialogue, the setting (the bleachers of the ‘il-’ahlī sports club stadium), her clothes and her behaviour that is commonly interpreted as ‘poor manners’. The complement of the meaning expressed by the elements serves the diegetic function of portraying Um Sayyid as a low-class Egyptian character.

Table 68 demonstrates that, in scene 3, the meaning expressed by ‘non-standard colloquial’ features in the subtitles establishes (89%) intermodal relations of ‘confirmation-complementarity’ with ‘non-standard regional’ features in Um Sayyid’s speech and elements in the *mise-en-scène* mode. The use of ‘non-standard colloquial’ features in the subtitles maintains those intermodal relations of ‘confirmation-complementarity’. Despite the preservation of the ST’s intermodal relations of ‘confirmation-complementarity’, the meaning associated with ‘non-standard regional’ variety for higher realism has been eliminated. With no support from the subtitles and with the working assumption that the target viewers do not have access to the spoken mode, the target viewers are unable to interpret and identify Um Sayyid’s geographical background because the spoken mode was the only source of information.

In scene 8 in the ST, the meaning expressed by ‘sub-standard social’ vocabulary is semantically equivalent to the setting of Sayyid’s cheaply furnished and crowded bedroom, her body language and her clothes (a long gown, or djellaba, and a loose headscarf). These intermodal relations of ‘confirmation-equivalence’ serve the diegetic function of identifying Um Sayyid as an uneducated character with a lower social status and establishing an interpersonal relationship of solidarity with her son Sayyid and Abu Rāwiya.

Table 68 shows that, in scene 8, the meaning expressed by the ‘sub-standard social’ vocabulary in the subtitles establishes (4%) intermodal relations of ‘confirmation-equivalence’ with the ‘sub-standard social’ vocabulary in the spoken mode and the *mise-en-scène* mode. The use of ‘sub-standard social’ vocabulary preserves the ST’s intermodal relations which serve the diegetic function of characterising Um Sayyid and introducing an interpersonal relationship. With the preservation of linguistic variation in the subtitles and the support from the *mise-en-scène* mode, it seems possible to assume that the

target viewers might be able to interpret and understand Um Sayyid's social class and interpersonal relationship of solidarity with her son Sayyid and Abu Rāwiya.

In scene 16, the meaning expressed by 'sub-standard social' features confirm the meaning expressed by the setting (Um Sayyid's taxi), her clothes and behaviour. The intermodal relations of 'confirmation-equivalence' play a vital role in serving the diegetic function of establishing an interpersonal relationship of power with the customer, who clearly belongs to a different social group associated with higher prestige, a high level of education, and a higher social status.

Table 68 shows that, in scene 16, 'sub-standard social' variety, particularly forms of address, establishes (18%) intermodal relations of 'confirmation-equivalence' with the 'sub-standard social' variety in the spoken mode and the *mise-en-scène* mode. The meaning expressed by 'sub-standard social' variety in the subtitles preserves intermodal relations of 'confirmation-equivalence' established in the ST. The choice to portray 'sub-standard social' features could have been motivated by the assumption that the viewers are unable to identify or interpret the elements in the spoken mode. Thus, the diegetic function of distancing Um Sayyid from the customer, who clearly belongs to a higher social group, and of characterising her as a low-class, uneducated woman, could be interpreted by the target viewers through the identification of intermodal relations of 'confirmation-equivalence' established between both the meaning expressed by 'sub-standard social' variety in the subtitles and the *mise-en-scène* mode.

In the last selected scene, scene 22, the meaning expressed by 'sub-standard social' variety is semantically similar to the meaning expressed by the setting (a coffee shop in a poor neighbourhood in Cairo), Um Sayyid's clothes and her behaviour. The intermodal relations of 'confirmation-equivalence' serve the diegetic functions of characterising Um Sayyid as a low-class character and establishing intermodal relations of solidarity with other characters in the scene who belong to a similar social group.

Table 68 shows that the use of ‘standard social-specific’ variety establishes (11%) intermodal relations of ‘contradiction’ with the meaning expressed by the ‘sub-standard social’ features and the *mise-en-scène* mode. The use of ‘standard social-specific’ features in the TT cancels out the intermodal relations of ‘confirmation-equivalence’ and, as a result, the diegetic function they are assumed to fulfil in the ST. Despite the lack of empirical research on how the target viewers could interpret the use of the standard variety, it is reasonable to assume that if the target viewers could interpret and understand the meaning expressed by the *mise-en-scène* mode, the diegetic function could be interpreted.

The next section moves on to analyse and discuss the impact of subtitling strategies on the intermodal relations of ‘contradiction’ established between the spoken mode and the *mise-en-scène* mode in the ST.

Table 69 shows the rates of new intermodal relations built between the subtitles used to translate the speech of the major character Um Sayyid, her speech, and the elements in the *mise-en-scène* mode in the selected scenes from *Sayed the Romantic*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 11	Standard social specific graphic, vocabulary and morphosyntax	31% (8)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	23% (6)
					Sub-standard social vocabulary		8% (2)
			Confirmation	Equivalence	–	Setting	31% (8)
	Colloquial graphic, vocabulary and morphosyntax	69% (18)	Contradiction	–	Standard social vocabulary	Setting, costume and makeup, figure behaviour	4% (1)
Confirmation			Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	61% (16)	
				Sub-standard social vocabulary		4% (1)	
Scene 18	Standard social specific graphic, vocabulary and morphosyntax	23% (8)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	18% (6)
					Sub-standard social vocabulary		6% (2)
	Colloquial graphic, vocabulary and morphosyntax	71% (24)	Contradiction	–	Standard social specific vocabulary	–	3% (1)
					–	Setting, costume and makeup, figure behaviour	3% (1)
			Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	50% (17)
					Sub-standard social vocabulary		18% (6)
Sub-standard social vocabulary	6% (2)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	–	0% (0)	
			Equivalence	–	Setting, costume and makeup, figure behaviour	6% (2)	

Table 69. Percentages of intermodal relations established between Um Sayyid’s subtitles, her speech and the *mise-en-scène* mode from *Sayed the Romantic*

As described in section 5.3.3.3, in scene 11, intermodal relations of 'contradiction' are established between the meanings expressed by the setting where the action takes place (the foyer of Sayyid's uncle's company), and other elements including the way Um Sayyid talks, her clothes and her body language. These relations portray Um Sayyid as a character who belongs to a low-class social milieu and define her as an outsider who does not belong to the same group as the other characters around her, as well as introducing a comic moment.

Table 69 shows that, in scene 11, the use of 'non-standard colloquial' variety (rather than 'sub-standard social' variety as in the ST) in the subtitles creates (4%) new intermodal relations of 'confirmation-complementarity' with the 'sub-standard social' variety and the *mise-en-scène* mode. The use of 'non-standard colloquial' variety in the subtitles leads to the cancellation of the ST's intermodal relations of 'contradiction' established between 'sub-standard social' vocabulary and the setting. The new intermodal relations in the TT reduce the impact of 'sub-standard social' vocabulary which indirectly characterises Um Sayyid, distances her from the other characters in the scene, and, therefore, reduce the impact of the comic moment.

In scene 18 in the ST, another intermodal relation of 'contradiction' is established between the meaning expressed by the 'standard social-specific' variety and the setting (Um Sayyid's taxi), her behaviour, which is typically associated with a working-class social group, and her clothes. These relations of 'contradiction' fulfil the diegetic function of establishing interpersonal relationships of power and authority between Um Sayyid, Sayyid and his beloved, and introduce a comic moment.

Table 69 demonstrates that, in scene 18, the use of 'non-standard colloquial' variety in the subtitles creates (3%) intermodal relations of 'contradiction' with the 'standard social-specific' variety in the spoken mode, and (3%) intermodal relations of 'confirmation-complementarity' with the *mise-en-scène* mode. The use of 'non-standard colloquial' variety in the subtitles modifies the ST's intermodal relations of 'contradiction'. This modification result may be due to the intermodal relations of 'contradiction' established between the variety in the subtitle and the one in the spoken mode in the TT rather than the *mise-en-*

scène mode as in the ST. It is possible therefore that the target viewers might find it difficult to interpret the intermodal relations of ‘contradiction’ as they do not have access to the spoken mode. In this case, it is possible to hypothesise that there is a loss of the diegetic function which introduces comic moments. This is supported by the ST’s intermodal relations of contradiction between the spoken mode and the elements in the *mise-en-scène* mode.

However, the use of ‘standard social-specific’ variety in the subtitles establishes (23% and 18%) intermodal relations of ‘contradiction’ with the meaning expressed by the ‘non-standard regional’ features and the *mise-en-scène* mode, respectively, in scenes 11 and 18. It also establishes (8% and 6%) intermodal relations of ‘contradiction’ respectively with the meaning expressed by the ‘sub-standard social’ features and the *mise-en-scène* mode, respectively, in scenes 11 and 18. The use of standard discourse cancels the ST’s intermodal relations of ‘confirmation-complementarity’ established between the ‘non-standard regional’ features and the *mise-en-scène* mode as well as the ST’s intermodal relations of ‘confirmation-equivalence’ established between the ‘sub-standard social’ variety in the spoken mode and the *mise-en-scène* mode.

Despite the lack of a reception study on the impact of such a strategy on how viewers would interpret these scenes, it seems that the target viewers might not interpret the intermodal relations of ‘contradiction’ as a result of the use of standard variety in the subtitles. In fact, the use of the standard variety might conform to the target viewers’ expectation and the tradition established in the target culture, “in a context where non-standard varieties are not accepted or common in written discourse” (Ramos Pinto, 2017, p.11). It could thus be assumed that a minority of the target viewers could understand and interpret the communicative meaning and diegetic function if they are able to identify the meaning expressed by the *mise-en-scène* mode.

The following section moves on to examine the linguistic varieties and their features used to translate the speech of the minor character Abu Rāwiya from *Sayed the Romantic*.

5.6.3.3 The linguistic varieties and their features in Abu Rāwiya's speech in the TT

Table 70 shows the percentages and the categorisation of linguistic varieties employed in the subtitling of Abu Rāwiya's speech in selected scenes from *Sayed the Romantic*.

				Standard		Non-standard		Sub-standard
Scenes	Time in	Time out		Social	Social specific	Colloquial	Regional	Social
			TT	0% (0)	27% (28)	64% (67)	0% (0)	9% (9)
			ST	5% (5)	1% (1)	0% (0)	69% (75)	26% (28)
			Strategy	↓100%	↑2700%	↑100%	↓100%	↓68%
Scene 1	00:01:34	00:04:45	TT	0% (0)	30% (8)	63% (17)	0% (0)	7% (2)
			ST	7% (2)	3% (1)	0% (0)	63% (19)	27% (8)
			Strategy	↓100%	↑700%	↑100%	↓100%	↓75%
Scene 2	00:05:45	00:06:23	TT	0% (0)	8% (1)	77% (10)	0% (0)	15% (2)
			ST	0% (0)	0% (0)	0% (0)	55% (6)	45% (5)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓60%
Scene 7	00:11:15	00:12:46	TT	0% (0)	27% (3)	55% (6)	0% (0)	18% (2)
			ST	0% (0)	0% (0)	0% (0)	64% (7)	36% (4)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓50%
Scene 8	00:13:03	00:15:55	TT	0% (0)	18% (3)	76% (13)	0% (0)	6% (1)
			ST	0% (0)	0% (0)	0% (0)	89% (16)	11% (2)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓50%
Scene 23	00:43:15	00:46:21	TT	0% (0)	28% (8)	68% (17)	0% (0)	4% (1)
			ST	11% (3)	0% (0)	0% (0)	82% (23)	7% (2)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓50%
Scene 44	01:15:05	01:16:32	TT	0% (0)	30% (3)	50% (5)	0% (0)	10% (1)
			ST	0% (0)	0% (0)	0% (0)	36% (4)	64% (7)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓86%

Table 70. Percentages of linguistic varieties in the subtitles of Abu Rāwiya's speech in selected scenes from *Sayed the Romantic*

As described in section 5.3.3.3, in scene 1 in the ST, 'standard social' variety is used to portray Abu Rāwiya as an educated character who belongs to a higher social class. In addition, in scene 23 in the ST, 'standard social-specific' variety plays a vital role in characterising him as belonging to a specific social group with power and authority. In the subtitles of scenes 1 and 23, Table 70 shows that 'standard social-specific' variety is used to translate both 'standard social' and 'standard social-specific' varieties identified in the ST. The use of 'standard social-specific' variety in the subtitles preserves the characterisation of Abu

Rāwiya as in the ST. However, by comparing the results of the ST and TT, it can be noted that the TT presents a higher frequency of standard discourse in comparison to the ST.

In the ST, 'non-standard regional' and 'sub-standard social' varieties are regularly used in Abu Rāwiya's speech to depict him as an Egyptian character belonging to a low social class and as having a low educational level in the ST. By comparing this result with the subtitles, Table 70 shows that there is a complete absence of 'non-standard regional' variety in the subtitles. This elimination results in a loss of information regarding Abu Rāwiya's regional background because of the working hypothesis that the target viewers are not able to understand and interpret the spoken mode. Compensatory strategies for such loss of information have been identified through the use of 'non-standard colloquial' variety which is used to express non-standard discourse in different studies in the target culture (Ramos Pinto, 2017). However, the meaning expressed by 'non-standard colloquial' variety does not maintain all lines of meaning associated with 'non-standard regional' variety, particularly the characterisation of Abu Rāwiya as an Egyptian character.

Table 70 illustrates that 'sub-standard social' variety is frequently used in all of the selected scenes in the ST to portray Abu Rāwiya as an uneducated character who belongs to a low social class. It is noticeable that the subtitles follow the ST's pattern by the presence of 'sub-standard social' variety throughout the selected scenes in the TT. Despite the lower frequency of the 'sub-standard social' variety in the TT in comparison to the ST, it seems likely that the target viewers would be able to interpret the communicative meaning and diegetic function associated with the meaning expressed by the 'sub-standard social' variety that give clues regarding Abu Rāwiya's social class.

The analysis now moves on to identify the type of features used to recreate the linguistic varieties in the subtitles. Table 71 shows the rates of features used in the subtitles of Rāwiya's speech in selected scenes from *Sayed the Romantic*.

				Features of linguistic varieties														
				Standard						Non-standard						Sub-standard		
				Social		Social specific				Colloquial			Regional			Social		
				Lexical	Morpho-syntactic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical
Scene 1	00:01:34	00:04:45	TT	0% (0)	0% (0)	33% (10)	33% (10)	33% (10)	18% (3)	35% (6)	47% (8)	0% (0)	0% (0)	0% (0)	100% (2)	0% (0)	0% (0)	
			ST	50% (2)	50% (2)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	12% (4)	41% (14)	47% (16)	30% (3)	30% (3)	40% (4)
			Strategy	↓100%	↓100%	↑100%	↑900%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓33%	↑100%	↑100%		
Scene 2	00:05:45	00:06:23	TT	0% (0)	0% (0)	33% (1)	33% (1)	33% (1)	50% (5)	20% (2)	30% (3)	0% (0)	0% (0)	0% (0)	100% (2)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	12% (1)	13% (1)	75% (6)	20% (1)	0% (0)	80% (4)
			Strategy	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↑100%	0%	↓100%	
Scene 7	00:11:15	00:12:46	TT	0% (0)	0% (0)	33% (3)	33% (3)	33% (3)	50% (4)	13% (1)	37% (3)	0% (0)	0% (0)	0% (0)	100% (2)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	35% (5)	29% (4)	36% (5)	100% (4)	0% (0)	0% (0)
			Strategy	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓50%	0%	0%	
Scene 8	00:13:03	00:15:55	TT	0% (0)	0% (0)	33% (3)	33% (3)	33% (3)	29% (5)	35% (6)	35% (6)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	20% (6)	37% (11)	43% (13)	50% (1)	0% (0)	50% (1)
			Strategy	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%	
Scene 23	00:43:15	00:46:21	TT	0% (0)	0% (0)	33% (9)	33% (9)	33% (9)	20% (4)	30% (6)	50% (10)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	
			ST	100% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	9% (3)	27% (9)	64% (21)	100% (2)	0% (0)	0% (0)
			Strategy	↓100%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓50%	0%	0%	
Scene 44	01:15:05	01:16:32	TT	0% (0)	0% (0)	33% (3)	33% (3)	33% (3)	0% (0)	60% (3)	40% (2)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	100% (4)	57% (4)	29% (2)	14% (1)
			Strategy	0%	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↑75%	↑100%	↓100%	

Table 71. Percentages of linguistic features used to recreate the linguistic varieties in the subtitling of Abu Rāwiya's speech from *Sayed the Romantic*

Table 71 shows that all types of linguistic features are used to recreate 'non-standard colloquial' variety in the subtitles mode. An effort is made to preserve linguistic variation via using all types of 'non-standard colloquial' features. Comparing the ST and TT results, it can be seen that the TT eliminates all types of 'non-standard regional' features found in the ST. The clear presence of 'non-standard colloquial' features and the visible absence of 'non-standard regional' features in the TT leads to only conveying the informality of the setting and to a loss of information regarding Abu Rāwiya's regional background.

As can be seen from Table 71, as mentioned before, there is a visible preference for lexical 'sub-standard social' features. A similar tendency in favour of the use of lexical 'sub-standard social' features has been identified in the ST. These lexical 'sub-standard social' features function to depict Abu Rāwiya as a character, who has a low educational level and belongs to a low social class.

Having identified the linguistic varieties and their features in the subtitles of Abu Rāwiya's speech, the following section will describe the intermodal relations established between the strategies in the subtitles mode, the linguistic varieties in the spoken mode and the elements in the *mise-en-scène* mode in the selected scenes from *Sayed the Romantic*.

5.6.3.4 The intermodal relations in Abu Rāwiya's speech in the TT

As mentioned earlier, the scenes are organised in the table based on the type of intermodal relations identified in the ST. Scenes 1, 2 and 23, for example, have intermodal relations of 'contradiction' in the ST. This enables an examination of the impact of the subtitling strategies on preserving, modifying or cancelling the intermodal relations of 'contradiction' and, as a result, the diegetic functions they fulfil in the ST. Table 72 presents the percentages of the intermodal relations established between the subtitles, Abu Rāwiya's speech and elements in the *mise-en-scène* mode in selected scenes from *Sayed the Romantic*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 1	Standard social specific graphic, vocabulary and morphosyntax	30% (8)	Confirmation	Equivalence	Standard social specific vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	4% (1)
			Contradiction	—	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	15% (4)
					Sub-standard social vocabulary		11% (3)
	Confirmation	Equivalence	—	Setting	26% (7)		
	Colloquial graphic, vocabulary and morphosyntax	63% (17)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	56% (15)
					Sub-standard social vocabulary		7% (2)
Sub-standard vocabulary	7% (2)	Confirmation	Equivalence	Sub-standard social vocabulary	Costume and makeup, figure behaviour	7% (2)	
				Contradiction		—	—
Scene 2	Standard social specific graphic, vocabulary and morphosyntax	8% (1)	Contradiction	—	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	8% (1)
			Confirmation	Equivalence	—	Setting	8% (1)
	Colloquial graphic, vocabulary and morphosyntax	77% (10)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	62% (8)
					Sub-standard social vocabulary		15% (2)
	Sub-standard social vocabulary	15% (2)	Confirmation	Complementarity	Sub-standard social vocabulary and accent	Setting, costume and makeup, figure behaviour	15% (2)
					Contradiction		—
Scene 23	Standard social specific graphic, vocabulary and morphosyntax	28% (8)	Contradiction	—	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	28% (8)
	Colloquial graphic, vocabulary and morphosyntax	68% (19)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	53% (15)
					Standard social vocabulary		11% (3)
					Sub-standard social vocabulary		4% (1)
Sub-standard social vocabulary	4% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	4% (1)	

Table 72. Percentages of intermodal relations established between the subtitles, Abu Rāwiya's speech and the *mise-en-scène* modes in the selected scenes from *Sayed the Romantic*

As described in section 5.3.3.4, in scene 1, the meaning expressed by Abu Rāwiya's behaviour, his clothes (a colourful patterned cross-body bag which is considered to be unmanly and unsuitable for a male tourist guide of his age) and the way he speaks (including the shift between 'standard social' and 'sub-standard social' varieties) semantically contradict the meaning expressed by the setting (the campus of Cairo University). These relations of 'contradiction' serve the diegetic function of distancing Abu Rāwiya from other students on the university campus, and also introduce a satirical, comic moment to the film.

Table 72 shows that the use of 'sub-standard social' vocabulary in the subtitles of scene 1 establishes (7%) intermodal relations of 'confirmation-equivalence' with the meaning expressed by 'sub-standard social' vocabulary in Abu Rāwiya's speech, his behaviour, and his clothes. The only exception is the setting with which (7%) relations of 'contradiction' are established. The use of 'sub-standard social' vocabulary in the subtitles preserves the intermodal relations of 'contradiction' established between 'sub-standard social' variety in the spoken mode, most of the *mise-en-scène* mode and the setting in the ST. With the support from the subtitles and the elements in the *mise-en-scène* mode, it can be assumed that the target viewers might be able to interpret the diegetic function of distancing Abu Rāwiya from other students on the university campus and experience the comic moment.

In scene 2 in the ST, the setting (Cairo University) establishes intermodal relations of 'contradiction' with the meaning expressed by other elements in the *mise-en-scène* mode and 'sub-standard social' variety. The relations of 'contradiction' portray Abu Rāwiya as not belonging to the same group of university students around him as Sayyid. In the subtitles in scene 2, the use of 'sub-standard social' vocabulary results (15%) in intermodal relations of 'confirmation-equivalence' with the 'sub-standard social' vocabulary in the spoken mode, Abu Rāwiya's behaviour and the way he dresses. It also establishes (15%) intermodal relations of 'contradiction' with the setting. As mentioned earlier, the use of 'sub-standard social' variety in the subtitles preserves intermodal relations of 'contradiction' established and, consequently, the diegetic functions they serve in the ST.

In scene 23, another intermodal relation of contradiction is established between 'standard social-specific' variety associated with high prestige in the spoken mode, and the meaning expressed by all the elements in the *mise-en-scène* mode which contribute in characterising Abu Rāwiya as a character belonging to a low social class. The intermodal relations of 'contradiction' serve the diegetic function of introducing a satirical critique of youth status in Egypt.

Table 72 shows that in scene 23, the meaning associated with 'non-standard colloquial' variety in the subtitles establishes (11%) intermodal relations of 'contradiction' with the meaning expressed by 'standard social variety' in the spoken mode. It also establishes (11%) intermodal relations of 'confirmation-complementarity' with the *mise-en-scène* mode. The use of 'non-standard colloquial' variety modifies the ST's intermodal relations of 'contradiction'. This is because the TT's intermodal relations of 'contradiction' are established between the subtitles and the spoken modes instead of the subtitles and the *mise-en-scène* modes. It is, however, reasonable to assume that the TT's intermodal relations of 'contradiction' can hardly be identified, given the assumption that the target viewers are unable to understand or interpret the spoken mode. With no support from the subtitles, the interpretation of the communicative meaning and diegetic function rely on the information expressed by the *mise-en-scène* mode.

The following section describes and discusses the impact of translation strategy on preserving, modifying or cancelling the ST's intermodal relations of 'confirmation', which is established between elements in Abu Rāwiya's speech and the *mise-en-scène* mode.

Table 73 shows the percentages of intermodal relations established between the strategies used to translate Abu Rāwiya's speech in the subtitles, his speech in the ST and elements in the *mise-en-scène* mode in selected scenes from *Sayed the Romantic*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the mise-en-scène mode	Percentages of intermodal relations
Scene 7	Standard social specific graphic, vocabulary and morphosyntax	27% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	18% (2)
				–	Sub-standard social vocabulary		9% (1)
	Colloquial graphic, vocabulary and morphosyntax	55% (6)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	36% (4)
					Sub-standard social vocabulary		18% (2)
Sub-standard social vocabulary	18% (2)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	18% (2)	
Scene 8	Standard social specific graphic, vocabulary and morphosyntax	18% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	12% (2)
					Sub-standard social vocabulary		6% (1)
	Colloquial graphic, vocabulary and morphosyntax	76% (13)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	76% (13)
	Sub-standard social vocabulary	6% (1)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	6% (1)
Equivalence				–	Setting	6% (1)	
Scene 44	Standard social specific graphic, vocabulary and morphosyntax	30% (3)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	30% (3)
	Colloquial graphic, vocabulary and morphosyntax	50% (5)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	20% (2)
					Sub-standard social vocabulary		30% (3)
Sub-standard social vocabulary	10% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	10% (1)	

Table 73. Percentages of intermodal relations established between the subtitles, Abu Rāwiya's speech and the mise-en-scène mode in *Sayed the Romantic*

As mentioned in section 5.3.3.4, the selected scenes shown in Table 73 include two types of intermodal relations of 'confirmation'. In scene 8 in the ST, for example, the cheaply furnished bedroom where the action takes place, the cheap pyjamas, Abu Rāwiya's bizarre hat, behaviour, and the use of 'sub-standard social' vocabulary in his speech are semantically equivalent. These intermodal relations of 'confirmation-equivalence' fulfil the diegetic function of producing realism, illustrating the world view of different social classes, and establishing an interpersonal relationship of solidarity between him, Um Sayyid and Sayyid.

In the TT in scene 8, Table 73 shows that the use of ‘sub-standard social’ vocabulary establishes (6%) intermodal relations of ‘confirmation-equivalence’ with ‘sub-standard social’ variety in Abu Rāwiya’s speech and elements in the *mise-en-scène* mode. The use of the ‘sub-standard social’ variety in the subtitles preserves intermodal relations of ‘confirmation-equivalence’ established in the ST. With the support of the subtitles and the *mise-en-scène* mode, it can thus be suggested that the target viewers would be capable of interpreting the communicative meaning and the diegetic function of indirectly identifying Abu Rāwiya as belonging to a low sociocultural stratum and having had little education.

In scene 8, the use of ‘non-standard colloquial’ variety in the subtitles establishes (76%) intermodal relations of ‘confirmation-complementarity’ with ‘non-standard regional’ variety in Abu Rāwiya’s speech and elements in the *mise-en-scène* mode. The use of ‘non-standard colloquial’ variety preserves intermodal relations of ‘confirmation-complementarity’ established in the ST. However, the use of ‘non-standard regional’ features for the purpose of high realism in the ST is certainly eliminated in the TT because the target viewers do not have access to the spoken mode.

In the next section, as done previously, the first set of analyses identify the linguistic varieties used to translate the speech of the major character Ḥasan and the minor character Sibā‘ī in selected scenes from *Harameya fi KG2*. Then, the analysis moves on to identify the intermodal relations established between the subtitles, the spoken mode, and elements in the *mise-en-scène* mode. It also examines the impact of the strategies used on preserving, modifying or cancelling the ST’s intermodal relations established between the spoken mode and elements in the *mise-en-scène* mode.

5.6.4 *Harameya fi KG2*

5.6.4.1 The linguistic varieties and their features in Hasan's speech in the TT

Table 74 provides a detailed statistical analysis of linguistic varieties used in the subtitles of Hasan's speech in selected scenes from *Harameya fi KG2*.

			Standard		Non-standard		Sub-standard		
Scenes	Time in	Time out		Social	Social specific	Colloquial	Regional	Social	Social specific
			TT	0% (0)	46% (47)	49% (50)	0% (0)	5% (5)	0% (0)
			ST	2% (2)	0% (0)	0% (0)	70% (71)	27% (27)	1% (1)
			Strategy	↓100%	↑100%	↑100%	↓100%	↓82%	↓100%
Scene 2	00:02:18	00:04:20	TT	0% (0)	37% (6)	58% (11)	0% (0)	5% (1)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	95% (18)	5% (1)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	0%	0%
Scene 10	00:11:44	00:12:36	TT	0% (0)	50% (5)	40% (4)	0% (0)	10% (1)	0% (0)
			ST	10% (1)	0% (0)	0% (0)	80% (8)	10% (1)	0% (0)
			Strategy	↓100%	↑100%	↑100%	↓100%	0%	0%
Scene 12	00:14:21	00:16:07	TT	0% (0)	58% (7)	12% (4)	0% (0)	8% (1)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	67% (8)	33% (4)	0% (0)
			Strategy	0%	↑100%	0%	↓100%	↓75%	0%
Scene 20	00:22:47	00:24:22	TT	0% (0)	32% (8)	68% (17)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	60% (15)	40% (10)	0% (0)
			Strategy	0%	↑100%	↑100%	↓100%	↓100%	0%
Scene 33	00:33:28	00:34:01	TT	0% (0)	56% (5)	44% (4)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	38% (3)	50% (4)	13% (1)
			Strategy	0%	↑100%	↑100%	↓100%	↓100%	↓100%
Scene 62	00:55:00	00:57:17	TT	0% (0)	79% (11)	21 (3)	0% (0)	0% (0)	0% (0)
			ST	8% (1)	0% (0)	0% (0)	77% (10)	15% (2)	0% (0)
			Strategy	↓100%	0%	0%	↓100%	↓100%	0%
Scene 92	01:24:42	01:25:39	TT	0% (0)	31% (4)	54% (7)	0% (0)	15% (2)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	64% (9)	36% (5)	0% (0)
			Strategy	↓100%	0%	0%	↓100%	↓60%	0%

Table 74. Percentages of linguistic varieties used in the subtitles of Hasan's speech in the selected scenes from *Harameya fi KG2*

The data in Table 74 shows that the subtitles of all selected scenes use 'non-standard colloquial' variety (49%), which is used to express the informality of the register and the non-standard discourse. As Table 74 also shows, there is a clear trend of decreasing the use of 'non-standard regional' variety in the TT. This result indicates that the target viewers would hardly be able to interpret Hasan's regional background.

An effort is made to maintain linguistic variation by occasionally including 'sub-standard social' variety in the subtitles. Despite being less expressive than those in the spoken mode, the use of 'sub-standard social' variety could help the target viewers who might be unable to interpret the *mise-en-scène* mode to identify Hasan's social status. Moreover, Table 74 demonstrates that in the subtitles there is a complete absence of 'sub-standard social-specific' variety, which indicates Hasan's belonging to a specific social group with a low educational level and low social status. A possible explanation for this finding is that the choice of eliminating the use of a specific 'sub-standard social' variety in the subtitles is motivated by the assumption that the target viewers might interpret the use of a specific regional and/or social variety as strange and incoherent. They also might find the use of a specific variety in the subtitles as difficult to read and interpret the communicative meaning associated with it.

In the ST in scene 62, Hasan's profile is changed by using 'standard social-specific' variety to mark the discourse as standard and match a profile of a high social status and educated character. However, this change in Hasan's profile is hardly recognised in the TT because, as shown in Table 74, 'standard social-specific' variety in the subtitles is frequently used in all the selected scenes. Thus, given a working assumption that the target viewers are unable to interpret the spoken mode, it can be assumed that the target viewers might not be able to notice the change in Hasan's profile.

This section describes the features used to recreate the linguistic varieties used in the translations of Ḥasan's speech. Table 75 shows the average results of features employed in the subtitles of Ḥasan's speech in the selected scenes.

			features of linguistic varieties																		
			Standard				Non-standard					Sub-standard									
Scenes	Time in	Time out		Social			Social specific			Colloquial			Regional			Social			Social specific		
				Lexical	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	
Scene 2	00:02:18	00:04:20	TT	0% (0)	33% (7)	33% (7)	33% (7)	8% (1)	38% (5)	54% (7)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	21% (5)	21% (5)	58% (14)	100% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	0%	0%	0%	0%	0%	0%	0%
Scene 10	00:11:44	00:12:36	TT	0% (0)	33% (5)	33% (5)	33% (5)	50% (2)	25% (1)	25% (1)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)
			ST	100% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	10% (1)	40% (4)	50% (4)	100% (1)	0% (0)	0% (0)	0% (0)	0%	0%	0%	
			Strategy	↓100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	0%	0%	0%	0%	0%	0%	0%	
Scene 12	00:14:21	00:16:07	TT	0% (0)	33% (7)	33% (7)	33% (7)	0% (0)	25% (1)	75% (3)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	8% (1)	42% (5)	50% (6)	75% (3)	0% (0)	25% (1)	0%	0%	0%		
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	67%	0%	↑100%	0%	0%	0%		
Scene 20	00:22:47	00:24:22	TT	0% (0)	33% (9)	33% (9)	33% (9)	29% (5)	0% (0)	71% (12)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	60% (7)	0% (0)	40% (3)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	19% (5)	27% (6)	54% (9)	60% (7)	0% (0)	0%	40% (3)	0% (0)	0%		
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↑100%	0%	0%	↓100%	0%	0%		
Scene 33	00:33:28	00:34:01	TT	0% (0)	33% (5)	33% (5)	33% (5)	0% (0)	75% (3)	25% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	33% (1)	33% (1)	33% (1)	75% (3)	0% (0)	25% (1)	100% (1)	0%	0%		
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%	↓100%	0%	0%		
Scene 62	00:55:00	00:57:17	TT	0% (0)	33% (10)	33% (10)	33% (10)	50% (2)	25% (1)	25% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	100% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	22% (4)	22% (4)	58% (10)	0% (0)	0% (0)	100% (1)	0% (0)	0%		
			Strategy	↓100%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	0%	0%	↓100%	0%	0%			
Scene 92	01:24:42	01:25:39	TT	0% (0)	33% (5)	33% (5)	33% (5)	0% (0)	67% (6)	33% (3)	0% (0)	0% (0)	0% (0)	100% (2)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)		
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	9% (1)	9% (1)	82% (9)	100% (5)	0% (0)	0% (0)	0% (0)	0%			
			Strategy	0%	↑100%	↑100%	↑100%	↑100%	↑100%	↑100%	↓100%	↓100%	↓100%	60%	0%	0%	0%	0%			

Table 75. Percentages of linguistic features employed to recreate the linguistic varieties in the subtitles of Ḥasan's speech in *Haramaya fi KG2*

Table 75 shows that the common 'non-standard colloquial' lexical, morphosyntactic and graphic features are used to mark the TT discourse as non-standard and less prestigious. It also shows a clear absence in the subtitles of all 'non-standard regional' features that are used to portray Ḥasan as an Egyptian character in the ST. In contrast, Table 75 illustrates that all levels of 'standard' features are employed to maintain a high level of the written standard in the subtitles, which might be due to the pressure of the production company.

Table 75 shows that there is a tendency towards 'sub-standard social' lexical features in the TT. A similar tendency has been identified in the ST through the avoidance of morphosyntactic and phonetic features. This shows that subtitles maintain the use of similar features to portray Ḥasan as belonging to a low social class with a low educational level.

As discussed earlier, the strategies used in the subtitles also make an impact on preserving, modifying or cancelling the ST's intermodal relations established between the spoken mode and elements in the *mise-en-scène* mode and the other diegetic functions they serve in the ST. The next section examines this issue in the speech of the major character Hasan from *Harameya fi KG2*.

5.6.4.2 The intermodal relations in Hasan's speech in the TT

As explained earlier, the scenes in the table are organised based on the type of intermodal relations established in the ST. Table 76, for example, includes the scenes that have intermodal relations of 'confirmation-complementarity' and 'confirmation-equivalence' established between the spoken mode and the *mise-en-scène* mode in the ST.

Table 76 illustrates the percentages of new intermodal relations established between the subtitles, Hasan's speech and elements in the *mise-en-scène* mode. This helps to examine the impact of the strategies on the intermodal relations of confirmation identified in the ST and the diegetic functions they support.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 2	Standard social specific graphic, vocabulary and morphosyntax	37% (7)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	32% (6)
					Sub-standard vocabulary		5% (1)
	Colloquial graphic, vocabulary and morphosyntax	58% (11)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	58% (11)
	Sub-standard vocabulary	5% (1)	Confirmation	Equivalence	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	26% (7)
Scene 12	Standard social specific graphic, vocabulary and morphosyntax	58% (7)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	58% (7)
	Colloquial graphic, vocabulary and morphosyntax	12% (4)	Confirmation	Complementarity	Sub-standard social vocabulary	Setting, costume and makeup, figure behaviour	12% (4)
	Sub-standard social vocabulary	8% (1)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	–	0% (0)
Confirmation			Equivalence	–	Setting, costume and makeup, figure behaviour	8% (1)	
Scene 20	Standard social specific graphic, vocabulary and morphosyntax	32% (8)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	28% (7)
					Sub-standard social vocabulary		4% (1)
	Colloquial graphic, vocabulary and morphosyntax	68% (17)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	32% (8)
					Sub-standard social vocabulary		36% (9)

Table 76. Percentages of intermodal relations established between the subtitles, Hasan's speech and the *mise-en-scène* mode in the selected scenes from *Harameya fi KG2*

As mentioned in section 5.3.4.2, in scene 2, the meaning expressed by the 'sub-standard social' features in Ḥasan's speech, the setting (a dirty Cairo street), his clothes (a typical football kit) and behaviour confirm Ḥasan's profile as belonging to a low social class with a low educational level. These intermodal relations of 'confirmation-equivalence' serve the diegetic function of introducing realism.

The data in Table 76 shows that, in scene 2, the meaning expressed by 'sub-standard social' vocabulary establishes (5%) intermodal relations of 'confirmation-equivalence' with the 'sub-standard social' variety in the spoken mode and the *mise-en-scène* mode. The use of 'sub-standard social' vocabulary in the subtitles preserves the intermodal relations of 'confirmation-equivalence' established in the ST. With the support from the subtitles and the assumption that the target viewers can interpret the *mise-en-scène* mode, it can therefore be assumed that the communicative meaning and the diegetic function of the 'sub-standard social' features can be understood and interpreted by the target viewers.

The same scene in the ST, the meaning expressed by using 'non-standard regional' variety in Ḥasan's speech, complements elements in the *mise-en-scène* mode to portray Ḥasan as a low social class and uneducated Egyptian individual. The data in Table 76 shows that, in scene 2, the use of 'non-standard colloquial' variety in the subtitles establishes (58%) intermodal relations of 'confirmation-complementarity' with the 'non-standard regional' features in Ḥasan's speech and the *mise-en-scène* mode. The use of 'non-standard colloquial' variety in the subtitles preserves the ST's intermodal relations of 'confirmation-complementarity'. However, the preservation of intermodal relations established in the ST does not mean that the target viewers are able to interpret the 'non-standard regional' variety's communicative meaning and associated diegetic function. With no support from the subtitles, understanding the spoken mode is the only resource that can help the target viewers to interpret Ḥasan's geographical background, which it can be assumed that they do not have access to. Consequently, the use of 'non-standard colloquial' variety in the subtitles leads to a loss of information regarding Ḥasan's geographical background.

In scene 20, as mentioned in section 5.3.4.2, the meaning expressed by the 'sub-standard social' variety in the spoken mode is semantically equivalent to the meaning expressed by the setting (a cheaply furnished flat) and other elements in the *mise-en-scène* mode. These relations of 'confirmation-equivalence' serve the diegetic function of portraying Hasan as a low social class character as well as introducing realism and establishing interpersonal relationships of solidarity with Nisma and his lover, who belong to the same social group.

Table 76 shows that, in scene 20, the use of 'non-standard colloquial' variety in the subtitles establishes (36%) intermodal relations of 'confirmation-complementarity' with 'sub-standard social' variety and the *mise-en-scène* mode. The use of the 'non-standard colloquial' variety in the subtitles modifies ST's intermodal relations of 'confirmation-equivalence'. With no support from the subtitles and with the assumption that the target viewers cannot understand the spoken mode, the interpretation of both the communicative meanings and the diegetic functions is based on the ability of the target viewers to understand the image.

Moreover, Table 76 illustrates that new intermodal relations of 'contradiction' are introduced in scenes 2, 12 and 20 in the TT. The meaning expressed by the 'standard social-specific' features in the subtitles establishes intermodal relations of 'contradiction' with the meaning expressed by using 'non-standard regional' features, 'sub-standard social' features in the spoken mode and the *mise-en-scène* mode. Although there is a lack of research on how the target viewers interpret the use of the standardisation strategy, it seems possible to assume that the target viewers might not be able to interpret the intermodal relations of 'contradiction' established in the TT. In fact, the use of 'standard' variety in the subtitles might meet the target viewers' expectation that there is an association between the 'standard' variety and written discourse.

The scenes that are included in Table 77 have intermodal relations of 'contradiction'. The table shows the percentages of intermodal relations established between the subtitles, the linguistic varieties in Hasan's speech and the *mise-en-scène* mode in the selected scenes from *Harameya fi KG2*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 10	Standard social specific graphic, vocabulary and morphosyntax	50% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	50% (5)
	Colloquial graphic, vocabulary and morphosyntax	40% (4)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	30% (3)
					Sub-standard social vocabulary		10% (1)
	Sub-standard vocabulary	10% (1)	Confirmation	Equivalence	–	Setting, costume and makeup, figure behaviour	10% (1)
Contradiction			–	Standard social vocabulary	–	10% (1)	
Scene 33	Standard social specific graphic, vocabulary and morphosyntax	56% (5)	Confirmation	Equivalence	–	Setting	56% (5)
			Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	22% (2)
					Sub-standard social vocabulary		33% (3)
	Colloquial graphic, vocabulary and morphosyntax	44% (4)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	44% (4)
Scene 62	Standard social specific graphic, vocabulary and morphosyntax	79% (11)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	71% (10)
					Sub-standard social vocabulary		7% (1)
	Colloquial graphic, vocabulary and morphosyntax	21% (3)	Contradiction	–	Standard social vocabulary	–	0% (0)
			Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	14% (2)
				Sub-standard social vocabulary	7% (1)		
Scene 92	Standard social specific graphic, vocabulary and morphosyntax	31% (4)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	31% (4)
					–		Setting
	Colloquial graphic, vocabulary and morphosyntax	54% (7)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	54% (7)
					Sub-standard social vocabulary		31% (4)
	Sub-standard social vocabulary	15% (2)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Costume and makeup, figure behaviour	8% (1)
				Equivalence	Sub-standard social vocabulary		8% (1)
Contradiction			–	–	Setting	15% (2)	

Table 77. Percentages of intermodal relations established between the subtitles, Hasan's speech and the *mise-en-scène* mode from *Harameya fi KG2*

In scene 10, in the ST, the meaning expressed by using 'standard social' vocabulary is semantically different from the meaning expressed by the setting (the roof of a building in a Cairo neighbourhood where people who belong to the

low social class with low income often live) and other elements in the *mise-en-scène* mode. These intermodal relations of 'contradiction' serve the diegetic function of introducing a social satire of the situation of children who belong to the low social class.

Table 77 shows that, in scene 10, 'sub-standard social' variety employed to translate 'standard social' variety in the subtitles establishes (10%) intermodal relations of 'confirmation-equivalence' with the *mise-en-scène* mode and (10%) intermodal relations of 'contradiction' with 'standard social' vocabulary. The use of 'sub-standard social vocabulary' in the subtitles modifies the ST's intermodal relations of 'contradiction'. This is because the relations of 'contradiction' in the TT are established between different categories (i.e. the variety in the subtitles and the one in the spoken mode). In contrast, in the ST the intermodal relations of 'contradiction' are established between the spoken mode and elements in the *mise-en-scène* mode. As a result, it is possible to assume that that the TT's relations of 'contradiction' would hardly be understood by the target viewers, following the assumption that the target viewers cannot interpret or understand the spoken mode. Therefore, with the modification of intermodal relations of 'contradiction', the diegetic function associated with the 'standard social' vocabulary to introduce a social satire of the situation of children who belong to the low social class in Egypt is likely lost in the TT.

In scene 33 in the ST, as mentioned in section 5.3.4.2, the meanings associated with the 'sub-standard social' vocabulary, Ḥasan's behaviour and his clothes contradict the meaning associated with the setting (the head teacher's office in a private school). These relations of 'contradiction' serve the diegetic function of establishing interpersonal relations of power between Ḥasan and the head teacher as well as introducing a comic moment.

Table 77 shows that, in scene 33, the meaning expressed by the 'standard social-specific' variety in the subtitles establishes (33%) intermodal relations of 'contradiction' with 'sub-standard social' variety in the spoken mode and (33%) intermodal relations of 'confirmation-equivalence' with the setting. The use of 'standard social-specific' variety to translate 'sub-standard social' variety in the subtitles modifies the ST's intermodal relations of 'contradiction' established between 'sub-standard social' variety in the spoken mode and the setting. The

'sub-standard social' variety's communicative meaning and diegetic function of establishing an interpersonal relationship and creating a comic moment would hardly be experienced by the target viewers, who do not have access to the spoken mode. However, one can assume that if the target viewers are able to interpret the meaning expressed by Hasan's clothes and his behaviour, they could enjoy the comic moment.

In scene 92 in the ST, the meanings associated with the 'sub-standard social' variety in Hasan's speech is semantically different from the meaning expressed by the setting (the deck of a cruise ship). These intermodal relations of 'contradiction' serve the diegetic function of distancing Hasan from other characters who clearly belong to a high social class group.

Table 77 shows that, in scene 92, the use of 'sub-standard social' vocabulary in the subtitles establishes (8%) intermodal relations of 'confirmation-equivalence' with 'sub-standard variety' in Hasan's speech, the way he behaves and his costume, and (8%) intermodal relations of 'contradiction' with the setting. The 'sub-standard social' vocabulary in the subtitles preserves the ST's intermodal relations of 'contradiction'. With the support from the subtitles, it seems possible that the target viewers might interpret the diegetic function of characterising Hasan's profile as a low-class individual and distancing him from other characters who clearly belong to a high-class group.

In scene 92, the use of 'non-standard regional' variety in Hasan's speech complements the other elements in the *mise-en-scène* mode in the ST. These intermodal relations of 'confirmation-complementarity' fulfil the diegetic function of introducing authenticity. In the TT in scene 92, Table 77 shows that the 'non-standard colloquial' variety in the subtitles establishes (23%) intermodal relations of 'confirmation-complementarity' with 'non-standard regional' variety in the spoken mode and the *mise-en-scène* mode. The use of 'non-standard colloquial' variety in the subtitles preserves intermodal relations of 'confirmation-complementarity' in the TT. Despite the similar type of intermodal relations identified in both the ST and the TT, not all lines of communicative meaning, particularly Hasan's regional background, are maintained by the use of 'non-standard colloquial' features in the TT.

The analysis will now move to examine the speech of the minor character Sibā'ī in the selected scenes from *Harameya fi KG2*.

5.6.4.3 The linguistic varieties and their features in Sibā'ī's speech in the TT

Table 78 presents the percentages of linguistic varieties used in the subtitles of Sibā'ī's speech in the selected scenes in *Harameya fi KG2*.

Scenes	Time in	Time out		Standard	Non-standard		Sub-standard			
				Social specific	Colloquial	Regional	Regional	Social	Social specific	
				TT	36% (26)	61% (44)	0% (0)	0% (0)	3% (2)	0% (0)
				ST	1% (1)	0% (0)	73% (54)	12% (9)	9% (7)	5% (4)
				Strategy	↑2500%	↑100%	↓100%	↓100%	↓71%	↓100%
Scene 1	00:01:00	00:02:08	TT	63% (10)	31% (5)	0% (0)	0% (0)	6% (1)	0% (0)	
			ST	0% (0)	0% (0)	71% (12)	12% (2)	6% (1)	12% (2)	
			Strategy	↑100%	↑100%	↓100%	↓100%	0%	↓100%	
Scene 2	00:03:13	00:04:20	TT	6% (1)	88% (16)	0% (0)	0% (0)	6% (1)	0% (0)	
			ST	0% (0)	0% (0)	65% (11)	18% (3)	6% (1)	12% (2)	
			Strategy	↑100%	↑100%	↓100%	↓100%	0%	↓100%	
Scene 7	00:07:00	00:07:30	TT	63% (5)	37% (3)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	63% (5)	25% (2)	13% (1)	0% (0)	
			Strategy	↑100%	↑100%	↓100%	↓100%	↓100%	0%	
Scene 8	00:09:18	00:10:59	TT	100% (5)	92% (12)	0% (0)	0% (0)	8% (1)	0% (0)	
			ST	0% (0)	0% (0)	83% (15)	6% (1)	11% (2)	0% (0)	
			Strategy	↑100%	↑100%	↓100%	↓100%	↓50%	0%	
Scene 28	00:30:23	00:31:19	TT	28% (5)	72% (9)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	7% (1)	0% (0)	73% (11)	7% (1)	13% (2)	0% (0)	
			Strategy	↑400%	↑100%	↓100%	↓100%	↓100%	0%	

Table 78. Percentages of linguistic varieties used in the subtitles of Sibā'ī's speech in the selected scenes from *Harameya fi KG2*

Table 78 shows that the use of 'non-standard colloquial' variety is prominent and the use of 'non-standard regional' variety is absent in all the subtitles of the selected scenes. Although the 'non-standard colloquial' variety is used to express non-standard and low-prestige discourse in the TT, the use of this variety does not maintain the 'non-standard regional' variety's communicative meaning of characterising Sibā'ī's regional background which applies in the ST. In addition, Table 78 shows that there is a higher frequency of 'standard social' variety in the TT in comparison to the ST. This might be as a result of the subtitling companies or distributors who endorse the use of the written standard.

Table 78 illustrates that an attempt has been made to preserve linguistic variation in the subtitles. There is a favourable attitude towards the use of 'sub-standard social' variety to maintain Sibā'ī's profile as belonging to a low social

class in the TT, despite being less expressive than in the spoken mode. This finding is observed through the absence of the ‘sub-standard regional’ variety used in the ST to portray Sibā‘ī as a character from Alexandria, and the ‘sub-standard social-specific’ variety used to depict him as a character belonging to a specific social group. It is therefore likely that the target viewers are unable to identify Sibā‘ī’s regional and social-specific background. The choice not to portray the ‘sub-standard social-specific’ or ‘sub-standard regional’ varieties could be motivated by the subtitle’s concerns about the adequacy and readability of the subtitles. The next part of this section will identify the linguistic features used to recreate the linguistic varieties in the subtitles.

Table 79 presents the percentages of features used to recreate the linguistic varieties in the subtitles of Sibā‘ī’s speech in the selected scenes in *Harameya fi KG2*.

			Features of linguistic varieties														
			Standard			Non-standard						Sub-standard					
Scenes	Time in	Time out	Social specific			Colloquial			Regional			Regional	Social		Social specific		
			Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Lexical	Morpho-syntactic	Graphic/Phonetic	Graphic/Phonetic	Lexical	Graphic/Phonetic	Lexical		
Scene 1	00:01:00	00:02:08	TT	33% (11)	33% (11)	33% (11)	0% (0)	50% (3)	50% (3)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	6% (1)	24% (4)	71% (12)	100% (2)	100% (1)	0% (0)	100% (2)	
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%	
Scene 2	00:03:13	00:04:20	TT	33% (1)	33% (1)	33% (1)	0% (0)	35% (6)	65% (11)	0% (0)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	13% (2)	27% (4)	60% (9)	100% (3)	100% (1)	0% (0)	100% (2)	
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	0%	↓100%	
Scene 7	00:07:00	00:07:30	TT	33% (5)	33% (5)	33% (5)	0% (0)	0% (0)	100% (12)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	50% (4)	50% (4)	100% (2)	100% (1)	0% (0)	0% (0)	
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	0%	
Scene 8	00:09:18	00:10:59	TT	33% (4)	33% (4)	33% (4)	0% (0)	0% (0)	100% (3)	0% (0)	0% (0)	0% (0)	0% (0)	100% (1)	0% (0)	0% (0)	
			ST	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	5% (1)	35% (7)	60% (12)	100% (1)	50% (1)	50% (1)	0% (0)	
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	0%	↓100%	0%	
Scene 28	00:30:23	00:31:19	TT	33% (5)	33% (5)	33% (5)	0% (0)	22% (2)	78% (7)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	
			ST	100% (1)	0% (0)	0% (0)	0% (0)	0% (0)	0% (0)	13% (2)	27% (4)	60% (9)	100% (1)	100% (2)	0% (0)	0% (0)	
			Strategy	↑100%	↑100%	↑100%	0%	↑100%	↑100%	↓100%	↓100%	↓100%	↓100%	↓100%	0%	0%	

Table 79. Percentages of linguistic features used in the subtitles of Sibā‘ī’s speech in the selected scenes from *Harameya fi KG2*

The data in Table 79 shows that there is a complete elimination of the ‘non-standard regional’ features in the TT. However, an attempt has been made to compensate for such loss of information by including all levels of linguistic features to recreate ‘non-standard colloquial’ variety, despite the fact that the meaning expressed by using ‘non-standard colloquial’ features cannot maintain the characterisation of Sibā‘ī’s regional background.

Table 79 shows that there is an elimination of 'sub-standard social-specific' and 'sub-standard regional' features in the subtitles. The use of 'sub-standard social' lexical features could be considered as another attempt to compensate for the elimination of the communicative meaning associated with 'sub-standard social-specific' and 'sub-standard regional' features. This result also shows that there is a preference for 'sub-standard social' lexical features in both the ST and TT. This finding might be motivated by the fact that the lexical features are easy to identify and read by the viewers.

Having identified the linguistic varieties and their features used in the subtitles, the following section identifies the impact of the varieties used in the subtitles on the ST's intermodal relations and, as a result, the diegetic functions they serve.

5.6.4.4 The intermodal relations in Sibā'ī's speech in the TT

As was mentioned earlier, the scenes are organised in the tables below according to the type of intermodal relations identified in the ST. Table 80 includes the scenes that have intermodal relations of 'confirmation-equivalence' or 'confirmation-complementarity'. Table 80 presents statistical data regarding new intermodal relations established between the subtitles, Sibā'ī's utterances and elements in the *mise-en-scène* mode in the selected scenes from *Harameya fi KG2*.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the mise-en-scène mode	Percentages of intermodal relations
Scene 1	Standard social specific graphic, vocabulary and morphosyntax	63% (10)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	50% (8)
					Sub-standard social specific vocabulary		12% (2)
	Colloquial graphic, vocabulary and morphosyntax	31% (5)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	19% (3)
					Sub-standard regional accent		12% (2)
Sub-standard social vocabulary	6% (1)	Confirmation	Equivalence	Sub-standard social specific vocabulary	Setting, costume and makeup, figure behaviour	6% (1)	
Scene 2	Standard social specific graphic, vocabulary and morphosyntax	6% (1)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	6% (1)
	Colloquial graphic, vocabulary and morphosyntax	88% (15)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	41% (7)
					Sub-standard social specific vocabulary		12% (2)
					Sub-standard regional accent		35% (6)
	Sub-standard social vocabulary	6% (1)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	–	0% (0)
Equivalence				–	Setting, costume and makeup, figure behaviour	6% (1)	
Scene 7	Standard social specific graphic, vocabulary and morphosyntax	63% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	37% (3)
					Sub-standard regional accent		13% (1)
					Sub-standard social vocabulary		13% (1)
	Colloquial graphic, vocabulary and morphosyntax	37% (3)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	25% (2)
Sub-standard regional accent					12% (1)		
Scene 8	Standard social specific graphic, vocabulary and morphosyntax	28% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	28% (5)
	Colloquial graphic, vocabulary and morphosyntax	72% (13)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	61% (11)
					Sub-standard social vocabulary		11% (2)

Table 80. Percentages of intermodal relations established between the subtitles, Sibā'ī's speech and elements in the *mise-en-scène* mode from *Harameya fi KG2*

As described in section 5.3.4.4, in scene 1 in the ST, the communicative meaning associated with the use of the ‘sub-standard social-specific’ variety confirms the meaning associated with the setting (an authentic coffee shop located on the beach of Alexandria), and the way Sibā‘ī behaves and dresses. These intermodal relations of ‘confirmation-equivalence’ serve the diegetic functions of introducing realism, and portraying Sibā‘ī as a thief belonging to a low social class with a low educational level.

Table 80 shows that, in scene 1, the use of ‘sub-standard social’ vocabulary in the subtitles establishes (6%) intermodal relations of ‘confirmation-equivalence’ with ‘sub-standard social-specific’ vocabulary in the spoken mode and the *mise-en-scène* mode. The use of ‘sub-standard social’ vocabulary in the subtitles preserves the intermodal relations of ‘confirmation-equivalence’ in the ST. With the help of the subtitles as well as the *mise-en-scène* mode, it is likely that the target viewers could interpret the communicative meaning and the diegetic function of portraying Sibā‘ī’s social class. However, other lines of meaning such as the type of group that he belongs to are most likely lost in the TT.

In addition, in scene 1 in the ST, the meaning associated with the ‘sub-standard regional’ accent confirms the meaning associated with the *mise-en-scène* mode. These relations of ‘confirmation-equivalence’ portray Sibā‘ī as a character from Alexandria as well as a member of a low social class group.

Table 80 shows that the use of ‘non-standard colloquial’ variety in the subtitles establishes (12%) intermodal relations of ‘confirmation-complementarity’ with the ‘sub-standard regional’ accent in Sibā‘ī’s speech and the *mise-en-scène* mode. The use of ‘non-standard colloquial’ variety in the subtitles modifies the ST’s intermodal relations of ‘confirmation-equivalence’. With no support from the subtitles, the use of ‘sub-standard regional’ accent’s communicative meaning and the diegetic function of introducing realism and identifying Sibā‘ī’s regional background cannot be interpreted by the target viewers, who do not have access to the spoken mode. However, it can be assumed that the target viewers might be able interpret Sibā‘ī’s social class from the elements in the *mise-en-scène* mode.

Moreover, another type of variety is used in the subtitles to translate Sibā'ī's speech. For example, in scene 7 in the ST, the meaning expressed by the 'non-standard regional', 'sub-standard social' and 'sub-standard regional' features confirm the meaning expressed by the setting (a prison) to characterise Sibā'ī's profile as a low-class character from Alexandria. These intermodal relations of 'confirmation-complementarity' and 'confirmation-equivalence' serve the diegetic function of introducing realism in the ST.

Table shows that the use of 'standard social-specific' features in the subtitles establishes (37%) intermodal relations of 'contradiction' with the 'non-standard regional' features and the *mise-en-scène* mode. It also establishes (13%) intermodal relations of 'contradiction' with both the 'sub-standard social' and the 'sub-standard regional' features as well as the *mise-en-scène* mode. The use of the 'standard social-specific' features in the subtitles cancels both the ST's intermodal relations of 'confirmation-complementarity' and 'confirmation-equivalence'.

With no support from the subtitles, it seems possible to assume that the communicative meaning and diegetic function of portraying Sibā'ī as a low social class character counts on the target viewers' competence in understanding and interpreting the *mise-en-scène* mode. However, the communicative meaning and diegetic function of higher realism are probably lost because they depend on interpreting the spoken mode, which it can be assumed that the target viewers are not able to understand.

Table 81 includes a scene which has intermodal relations of ‘contradiction’ in the ST. It shows the percentages of intermodal relations established between the subtitles, the spoken mode and elements in the *mise-en-scène* mode in the TT. This helps to examine the impact of new intermodal relations on preserving, modifying or cancelling intermodal relations of contradiction established between the spoken mode and elements in the *mise-en-scène* mode in the ST.

Scenes	Linguistic varieties in the subtitles mode	Percentages of linguistic varieties	Type of intermodal relations	Sub-category of intermodal relations	Linguistic varieties in the spoken mode	Elements in the <i>mise-en-scène</i> mode	Percentages of intermodal relations
Scene 28	Standard social specific graphic, vocabulary and morphosyntax	36% (5)	Contradiction	–	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	29% (4)
					Sub-standard regional accent		7% (1)
	Colloquial graphic, vocabulary and morphosyntax	64% (9)	Confirmation	Complementarity	Regional accent, vocabulary and morphosyntax	Setting, costume and makeup, figure behaviour	43% (6)
					Sub-standard social vocabulary		14% (2)
		Contradiction	–	Standard social specific vocabulary	Setting, costume and makeup, figure behaviour	7% (1)	

Table 81. Percentages of intermodal relations established between the subtitles, the spoken and the *mise-en-scène* modes in Sibā‘iy’s speech from *Harameya fi KG2*

In scene 28 in the ST, the meanings expressed by using ‘standard social-specific’ vocabulary (which is associated with a high social class and a high level of education) are semantically different from the meanings expressed by elements in the *mise-en-scène* mode. These intermodal relations of ‘contradiction’ fulfil the diegetic function of introducing a comedic critique of the reduced social status from which low-class people suffer in Egyptian communities.

Table 81 shows that, in scene 28, the use of ‘non-standard colloquial’ variety in the subtitles establishes (7%) intermodal relations of ‘contradiction’ with the ‘standard social-specific’ vocabulary in Sibā‘ī’s speech and (7%) intermodal relations of ‘confirmation-complementarity’ with the *mise-en-scène* mode. The use of ‘non-standard colloquial’ features in the subtitles modifies the ST’s intermodal relations of ‘contradiction’. With the modification of the intermodal relations, the use of the ‘standard social-specific’ variety to introduce satire is most likely lost because the target viewers cannot interpret the intermodal relations of ‘contradiction’ established between the subtitles and the spoken modes.

5.7 Conclusion

It can be concluded that an effort has been made to recreate the 'non-standard' varieties by including 'non-standard colloquial' variety and 'sub-standard social' lexical features in the subtitles. It is evident that, in specific situations, the subtitlers make a strong effort to recreate 'sub-standard social' lexical features. Firstly, the meanings expressed by 'sub-standard social' features are used when there is an intermodal relations of 'contradiction' established between the elements in the spoken and *mise-en-scène* modes in the STs. As a result, the communicative meanings and diegetic functions of distancing the character from others and introducing moments of comedy are maintained. Secondly, the subtitlers recreate 'sub-standard social' variety to ensure that the target viewers can interpret the communicative meaning and the diegetic functions of portraying the selected character's social class and establishing an interpersonal relationship of solidarity. This can occur even when the elements in the *mise-en-scène* mode express the same meaning as that expressed by the sub-standard social variety. This might be because the subtitlers take into account the fact that the target viewers do not have enough knowledge to interpret the information expressed by the *mise-en-scène* mode. There are other situations where the subtitlers assume that the target viewers would probably interpret the character's social class through the meaning expressed by the *mise-en-scène* mode. However, despite preserving some intermodal relations, there is still a partial loss of meanings and diegetic functions, especially if the meanings are reliant on the interpretation of the spoken mode, which it can be assumed that the target viewers do not have access to.

Chapter 6 : Conclusion

6.1 Introduction

This chapter addresses the research questions presented in **Chapter 1** in order to review the main findings of the thesis. It then presents the contributions of this study to the field of AVT in the Arab world and worldwide. Finally, it discusses the limitations of the research, and provides recommendations for future research.

6.2 Summary and research findings

The study has been motivated by the need for a descriptive study to investigate translation strategies used in English subtitling of linguistic varieties in Egyptian comedies. These films take advantage of linguistic varieties with specific communicative meanings imported to the fictional world to fulfil different diegetic functions, such as portraying characters' social status and geographical provenance, definition of different interpersonal relationships between characters and introducing comic moments. For translation, the challenge comes not from having to translate the linguistic varieties and their features specifically, but from having to translate and find equivalents to the communicative meanings associated with the varieties used to fulfil different diegetic functions in the AV products.

Previous studies have developed a typology focused on solely identifying the communicative meaning associated with linguistic varieties (Brodovich, 1997; Chapman, 1994; Dimitrova, 1997, 2002; Hodson, 2014; Leppihalme, 2000; Ramos Pinto, 2009; Rosa, 1994, 2001). Building on these studies, this study proposed a new analytical framework focused on classifying the varieties based on the sociolinguistic meaning associated with them within the context of an Arabic community. This analytical framework organises the varieties along an axis of prestige, extending from high to low prestige. The classification of all units according to this analytical framework allows not only the identification of the linguistic varieties and the features used to recreate them in both the STs

and TTs, but also for the strategies to be organised along a scale of prestige and the identification of tendencies towards varieties with high/low prestige in the source and target cultures. By comparing the results of both the STs and the TTs, the general translation strategies were identified, as well as the defining aspects of the indirect characterisation of the characters' profiles (associating them with a specific region, social group, level of education, etc.) and how this might be changed or not in the subtitling.

However, despite the quantity and quality of data collected at this initial level of textual analysis, the STs' multimodal nature forced the consideration of modes other than the spoken mode/verbal mode. In an AV product such as a film, the characters' speech is only one element among several other elements and modes contributing to meaning construction. The linguistic varieties' diegetic functions are enriched through the intermodal relations established between the different modes at play. Building on the studies mentioned previously, this study aimed to answer the call for multimodal analysis of subtitling (Chaume, 2004b; Gambier, 2003; Perego et al., 2010; Remael, 2001; Taylor, 2003) and to build an analytical framework that could account for all the elements and modes contributing to the construction of meaning in the AV product.

As a result of the complex nature of AV products and the lack of an analytical framework that accounts for all modes, this study builds on the analytical framework proposed by Ramos Pinto (2017) and goes a step further by considering this with a corpus methodology building on the research developed by Bordwell and Thompson (1979/2008), Pastra (2008), and Pérez-González (2014a). This analytical framework proposes focusing on three modes in the study of the subtitling of linguistic varieties: the spoken mode, *mise-en-scène* mode and subtitles mode. This enabled definition of the type of intermodal relations established between the modes in the STs and, consequently, the diegetic functions they serve. The analysis also focused on the impact of the translation strategies on preserving, modifying or cancelling the STs' intermodal relations and the diegetic functions they serve in the TTs.

The aim of the current study was to identify the subtitling strategies adopted and to investigate the possible impact of these strategies on preserving, modifying or cancelling a) the communicative meaning associated with the linguistic

varieties used; b) the intermodal relations established between the linguistic varieties and the *mise-en-scène* mode; and, consequently, c) the diegetic function they fulfil in the STs.

A combination of quantitative and qualitative methods were used in the data analysis. The first step was to identify the linguistic varieties in the STs through the classification of all units in the STs according to the analytical framework proposed in **Chapter 3**, section 3.7.1. The second step was to identify the linguistic varieties and the features used in the subtitles. Then, by comparing the frequency of linguistic varieties identified in the STs with those identified in the TTs, the translation strategies and general patterns of subtitling behaviour were identified. The fourth step was to identify the intermodal relations established between the spoken mode and the *mise-en-scène* mode and the diegetic functions in the STs through the classification of all units according to the typology proposed in **Chapter 3**, section 3.7.2. The last step was to examine the impact of the subtitling strategies on the intermodal relations established in the STs through the identification of the intermodal relations established between the spoken mode, the *mise-en-scène* mode and the subtitles mode. The findings of the study are summarised below in relation to each research question set out in **Chapter 1**.

1. Which linguistic varieties are used, and which linguistic features are employed to recreate them in Egyptian comedies?

Four categories of linguistic varieties are regularly identified in the selected scenes from the Egyptian comedies included in the corpus under analysis: the 'standard social' variety, the 'standard social-specific' variety, the 'non-standard regional' variety, and the 'sub-standard social' variety.

Regarding the use of standard varieties, the results and findings in **Chapter 5** show that both the 'standard social' variety and the 'standard social-specific' variety are employed in the STs. The results also show that the number of units classified as high-prestige varieties in the speech of major characters is lower than in the speech of minor characters. The use of these varieties serves the primary function of depicting the character as having a high educational level and a high social status or as belonging to a specific social group.

The recreation of these varieties was primarily achieved by using lexical features. This finding shows that films in this corpus follow a similar tradition to that established in Egyptian literature and films where the use of English and SA lexicon is often employed to portray a character as having a high social status with a high level of education (Bassiouney, 2010; Ettobi, 2015; Fahmy, 2011; Holes, 2004).

However, the frequency of the 'standard' varieties is low in comparison with that of the 'non-standard' varieties. This finding is not entirely surprising given that 'standard' varieties are associated with written discourse and film writers strive for realism in spoken film dialogue (Holes, 2004). This study has, thus, found that 'non-standard regional' discourse is the most common 'non-standard' variety used in the STs in general.

The findings show that the use of the 'non-standard regional' variety differs in the speech of the selected minor and major characters in the STs. The major characters use the 'non-standard regional' varieties most frequently in comparison to the minor characters. These results differ from some of the previous studies in Western literatures which have shown that 'non-standard' varieties tend to appear in the speech of minor characters for comic effect (Blake, 1981, 1995; Chapman, 1994; Page, 1988). However, Hakala (2010), who examined the use of linguistic varieties in Gaskell's and Eliot's novels in late 18th and 19th centuries in the speech of major and minor characters, found that both minor and major characters are represented as speaking their regional variety to represent positive attributes and to reflect the local prestige associated with the regional variety. This seems to indicate an evolution in time because Blake, Page and Chapman focused on examining the use of linguistic varieties in English literature in the 16th and 18th centuries.

This study extended the findings of Ellender (2015) and Hodson (2014) by showing that the use of 'non-standard' varieties in films is employed overwhelmingly in the speech of the major characters for the purposes of diegetic realism and linguistic authenticity. It seems that the recent change of attitude towards dialect in the West also appeared in the Arab world. The use of the 'non-standard regional' variety seems to follow a pattern of conformity with the Arab audience's expectations as well as the literary tradition in Egypt.

Regarding the features used to recreate 'non-standard regional' varieties, the analysis of the textual level in the STs has shown that there is a visible preference for using stereotypical Cairene phonetic features. The use of these features plays a role in portraying the regional background of characters as Egyptian regardless of their social status and education level. The greater presence of 'non-standard regional' features associated with low prestige in Egyptian comedies to portray the characters as belonging to a region supports the move towards a higher level of realism to ensure cultural and linguistic autonomy (Shafik, 1998, 2007).

This study has shown that the frequency of use of 'sub-standard' varieties is lower than the use of the 'non-standard regional' variety, but the former is still found in the corpus. The single most striking observation to emerge from the data is that the frequency of the 'sub-standard social' variety is higher than the 'sub-standard regional' and 'sub-standard social-specific' varieties.

The tendency to use fewer 'sub-standard regional' and 'sub-standard social-specific' varieties and the more general 'sub-standard social' variety is most likely motivated by commercial as well as political factors (Shafik, 1998, 2007). Given that Egyptian films are directed at a general and cross-cultural population, the use of local varieties might cause financial losses because Arabic viewers from countries other than Egypt might find it difficult to understand and interpret the meaning associated with local varieties.

This study has found that generally the distribution of the use of 'sub-standard' varieties differs in the speech of both major and minor characters. The findings show that the use of the 'sub-standard social' variety in the speech of major characters is high in comparison to that of the minor characters' speech. Moreover, the major characters use the 'sub-standard social-specific' variety more often than the minor characters. In turn, the minor characters use the 'sub-standard regional specific' variety more often than the major characters.

In addition, the results show that 'sub-standard' varieties were recreated using lexical and phonological stereotypical features as part of a tradition established in Egyptian literature. In particular, forms of address as well as palatalisation and assimilation are used to portray characters as belonging to a low social class group and as having a low educational level. This result is consistent with

those of earlier studies which have found that theatrical plays and films use features similar to those of 'youth language' to portray the characters as belonging to a low social class with a low educational level (Rizk, 2007).

2. Which linguistic varieties are used, and which linguistic features are employed to translate the linguistic varieties in the English subtitles?

Three categories of linguistic varieties are repeatedly identified in the subtitling of Egyptian comedies included in the corpus under analysis: 'standard social-specific' variety, 'non-standard colloquial' variety and 'sub-standard social' variety. This study has found that 'standard social-specific' and 'non-standard colloquial' varieties are generally employed to translate 'non-standard regional' variety used in the STs.

In terms of the use of 'standard' varieties associated with high prestige, the data has shown that subtitles in the corpus present a higher percentage of the 'standard social-specific' variety and an absence of 'standard social' variety in comparison to the STs. The findings also show that there is no significant difference between the frequencies of use of 'standard social-specific' variety in the speech of major or minor characters.

In terms of the features used to recreate 'standard social-specific' variety in the subtitles, lexical, graphic and morphosyntactic features are used to mark the discourse as highly prestigious. It seems that a strong attempt has been made to produce subtitles that can be easily read by diverse viewers with different cultural understandings and reading skills. The findings seem to confirm other studies on the subtitling of linguistic varieties, which have found that subtitling tends to maintain a high level of written discourse (Cavalheiro, 2008; Ramos Pinto, 2009; Rosa, 1994, 2001, 2015).

In this context, one of the most striking findings to emerge from this study is that a clear attempt has been made to recreate 'non-standard' varieties in the subtitling of the films under consideration. This study has shown that the 'non-standard colloquial' variety is regularly used in the corpus to express the non-standard and low-prestige discourse following a tradition established in the target culture regarding the use of colloquial features in fictional contexts to

express non-standard discourse. It has also shown that there is a significant difference in the use of the 'non-standard colloquial' variety between the speech of major and minor characters in the TTs. The use of 'non-standard colloquial' variety is more frequent in the speech of major characters than in the speech of minor characters, showing that the subtitling of the speech of major characters moves to the centre of prestige. It seems that the subtitling follows a pattern identified in previous studies on literature which have found that the speech of major characters is slightly more centralised (Blake, 1981; Page, 1988).

Concerning the features used to recreate 'non-standard regional' variety in the subtitles, the investigation has shown that 'non-standard colloquial' graphic feature is the most commonly used feature to mark the discourse as non-standard. These results are consistent with those of other studies which found that there is a tendency to replace regional features with those of a colloquial variety in literary translations (Dimitrova, 1997; Leppihalme, 2000). A similar tendency has been identified in the subtitling of linguistic varieties in AV products (Cavalheiro, 2008; Ramos Pinto, 2009; Rosa, 1994, 2001, 2015). It seems that the subtitlers take advantage of stereotypical features that are easy to recognise and interpret by the target viewers as deviant and less prestigious discourse, particularly when they are used in written discourse. This is because written discourse is usually associated with the standard variety, and a tradition established in the target culture regarding the use of colloquial features in fictional contexts to express non-standard discourse makes it easier for the target viewers to interpret the colloquial features as non-standard discourse.

Another useful result to emerge from the data is that 'sub-standard social' variety is the only category used to recreate 'sub-standard' varieties in the TTs. The findings also show that the distribution of the use of 'sub-standard social' variety differs significantly between the speech of major and minor characters in the TTs. The minor characters use 'sub-standard social' variety more often than the major characters. This study has also shown that there is a preference for 'sub-standard social' lexical features, particularly forms of address, rather than morphosyntactic or graphic ones, in the subtitles to portray characters as belonging to a low social class with a low educational level.

The findings suggest that there is an awareness of the importance of sub-standard discourse in the plot, but a strong effort is made to follow standard spelling to protect the level of written discourse. Another possible reason is that morphosyntactic and graphic features are very nation-specific features; consequently, they are rarely used in the translation as they are more difficult to read, identify and interpret.

Finally, the investigation of the TTs has revealed the absence of 'sub-standard social-specific' features used to portray characters as belonging to socially peripheral groups with a low educational level, and of 'sub-standard regional' features used to depict characters as belonging to a peripheral region. These findings are consistent with the study by Ramos Pinto (2016) who found that subtitlers simplify all regional and specific social features and use general stereotypical 'sub-standard social' lexical features, which the target viewers would generally interpret as indicative of a low level of education and a low social status. The preference for using lexical features to recreate 'sub-standard social' variety probably comes from the fact that the lexical features are considered "as a less grave deviation from the standard when compared to graphic or morphosyntactic features" (Ramos Pinto, 2009, p.299).

3. What subtitling strategies are employed, and what general patterns can be identified in the English subtitles?

This research question was addressed by comparing the frequency of linguistic varieties identified in the STs with those identified in the TTs. Given the patterns found in previous research, a relevant aspect to consider is the possible prominence of 'non-standard' varieties at the beginning of the film to build the character's profile, which then reduce progressively towards the end of the film (Blake, 1981; Page, 1988; Chapman, 1994). This study has shown that there is a similar distribution of 'standard' and 'non-standard' varieties across the Egyptian comedies included in the corpus. This means that the use of different linguistic varieties is important for the characters' development throughout the Egyptian comedies to serve different diegetic functions. A comparison between the STs and TTs reveals that the use of 'non-standard' varieties in the TTs follows the sequence of the STs. It seems that an effort is made to ensure the STs' established character profiles remain in place throughout the TTs.

The findings suggest that as a result of the important role of linguistic varieties in constructing the meanings and diegetic functions in the plot of the comedy films under analysis, a clear effort has been made to maintain the linguistic variation in the TTs by using the 'non-standard colloquial' variety, despite being less expressive than those used in the STs. This seems to contradict previous research in Western literary studies which found that non-standard linguistic varieties occur more frequently in the opening of a chapter to build the characters' profiles. However, the findings are consistent with current studies on Western cinema which have found that different linguistic varieties are used throughout the films to fulfil different diegetic functions (Ellender, 2015).

This study has shown that the TTs present a much higher frequency of 'standard' varieties (86% higher) and a lower frequency of 'non-standard' varieties (33% lower) than the STs. The findings suggest that the translations move towards the centre of a prestige normally occupied by the use of the standard variety and its orthographic norm.

The findings also show that, despite a certain degree of standardisation, there is an attempt to preserve linguistic variation and recreate the linguistic varieties by using 'non-standard colloquial' variety. Although less expressive than the varieties used in the STs, the use of 'non-standard colloquial' variety in written discourse is considered to deviate from the standard. In fact, the meaning expressed by this variety in the subtitles does create a sense of informality but eliminates the communicative meanings associated with the 'non-standard regional' variety used to portray the characters' regional background as well as introducing authenticity. This is because this information depends heavily on interpreting the meaning expressed by 'non-standard regional' variety in the spoken mode, which it can be assumed that the target viewers do not have access to.

Regarding the subtitling of 'sub-standard' varieties, the findings show that the TTs present a lower frequency of the number of units classified as 'sub-standard' varieties (70% lower) in comparison to the STs. The most striking result to emerge from the data is that the 'sub-standard social' variety is the only category used to translate 'sub-standard' varieties in the TTs. Despite the fact that the TTs present a lower frequency of the 'sub-standard social' variety than

the STs, the meaning expressed by the features (even if lower in the number of units) with the support from the other elements in the *mise-en-scène* mode, when expressing similar meaning, might help the target viewers to interpret an almost identical communicative meaning to those of the 'sub-standard' varieties used to portray the characters as belonging to a low social class with a low educational level in the TTs.

These findings suggest that a preservation strategy of centralisation is employed in the subtitling of linguistic varieties in the Egyptian comedies. These results provide further support for the hypothesis that the tendency towards the use of the 'standard' variety might be due to subtitling companies or distributors who often attempt to protect the level of written discourse normally associated with the 'standard' variety.

The study has confirmed the findings of other descriptive studies which have repeatedly identified the existence of a general tendency for a preservation strategy of centralisation through the use of the 'non-standard colloquial' variety (Cavalheiro, 2008; Ramos Pinto, 2009; Rosa, 1994, 2001, 2015). The prominence of this tendency in written literature texts has led Baker (1992) to propose it as a 'universal' and Toury (1995/2012) as a 'law' of translation. This study points in the direction that the same tendency can be identified in AR-EN subtitling.

This study has also investigated the extent to which the subtitles use similar patterns of linguistic features to those used in the STs. By comparing the results of the frequencies of linguistic features, the findings show that there is a greater presence of 'sub-standard social' lexical features, particularly the use of certain forms of address in both the STs (71%) and the TTs (98%).

It seems possible to conclude that the subtitles follow the patterns established in the STs. This finding also suggests that subtitlers of the DVDs under analysis follow a preservation strategy of centralisation with the occasional use of 'sub-standard social' vocabulary, so as to promote the use of the written standard of English, as identified previously in other languages (Ramos Pinto, 2009; Rosa, 1994, 2001). This finding suggests that this strategy is used to ensure the level of legibility, acceptability and readability, which are fundamental issues in subtitling. The DVDs are broadly distributed to address very diverse viewers

with different cultural backgrounds and reading skills. Consequently, an attempt to represent graphics or morphosyntax in the subtitles mode can make them difficult to read and interpret by everyone.

Comparing the results of the STs and the TTs shows that there is a more marked increase in the use of 'standard' varieties in the speech of major characters than in the speech of the minor characters in comparison to the STs. Regarding the use of 'non-standard' varieties, the use of 'non-standard colloquial' variety is frequent in the speech of both major and minor characters in the TTs. The use of 'sub-standard social' variety, however, is more frequented in the speech of the minor characters than in the speech of the major characters, despite being less expressive than the varieties used in the STs.

These findings confirm the English literary tradition, in which it has been found that 'non-standard' varieties are more frequently used in the speech of minor characters and the speech of major characters is slightly centralised (Blake, 1981, 1995; Chapman, 1994; Page, 1988). The use of 'standard' varieties, indicating a high educational level and a high social status, means that the subtitlers follow a preservation strategy of centralisation to translate the major characters' speech. This leads to expressing an opposite meaning from the one expressed by the use of the 'non-standard' variety in some scenes in the films.

These findings suggest that an effort has been made to maintain the information regarding the characters' social status identified in the STs by using general 'sub-standard social' lexical features. However, no effort has been made to recreate the 'sub-standard regional' variety, used to portray the minor characters as belonging to a specific regional and/or 'sub-standard social-specific' variety, used to portray the minor characters as belonging to a specific social class in addition to having a low educational level and social status.

It could be assumed that the absence of 'sub-standard regional' and 'sub-standard social-specific' varieties leads to a loss of the distinction between different varieties playing a role in portraying the selected minor characters as belonging to a specific region and a specific social group. However, it seems possible that the subtitlers may be taking advantage of the *mise-en-scène* mode

(expressing similar meanings) to compensate for a loss of such information, especially in regard to the characters' social status.

The data reported here appears to support several assumptions behind the elimination of a specific social or regional variety in the TTs. Firstly, it seems possible to identify an underlying assumption that target viewers might interpret the use of a regional and/or social variety specific to the target culture as strange and incoherent with the fact that the action takes place in Egypt. Secondly, this might be due to the fact that it is difficult to find a linguistic variety with an equivalent communicative meaning in the target culture given the close relationship between the linguistic varieties in the STs and the speakers, the medium and the context in which they are used (Lane-Mercier, 1997; Leppihalme, 1997), regarding linguistic variation and what is possible to find in written discourse and subtitling in particular. Thirdly, this could be happening as a result of specific traditions, conventions and expectations that might influence the subtitlers' decision making.

However, it is important to bear in mind that even an attempt to represent all non-standard varieties in the subtitles mode can be questioned by the target viewers who have a certain expectation regarding the written discourse. A representation of linguistic varieties in translation that goes against the tradition and audience expectations could add extra meaning to the target product due to the difference between the communicative meaning associated with the use of 'non-standard' varieties in the source product and the one in the target product. The target viewers could reject the subtitling product and consider the subtitles as incorrect, as shown by reception studies (Ramos Pinto, 2016). In fact, any attempt to use 'specific regional' and/or 'social' varieties would be problematic because these are DVDs distributed worldwide using international English. The use of particular 'sub-standard social' features of British English such as Cockney would be difficult to interpret by US viewers.

4. What are intermodal relations established between the elements in the spoken and the *mise-en-scène* modes, and what diegetic functions do they serve in the Egyptian comedies?

In this study, two types of intermodal relations between the linguistic varieties in the spoken mode and the elements in the *mise-en-scène* mode have been

identified in the STs: intermodal relations of 'confirmation' and intermodal relations of 'contradiction'. This study has shown that both types of intermodal relations of 'confirmation' – 'confirmation-complementarity' and 'confirmation-equivalence' – have been repeatedly found to serve different diegetic functions in the STs such as establishing a character's profile, introducing authenticity and defining interpersonal relationships between the characters.

This study has found that intermodal relations of 'confirmation-complementarity' can be found where the meaning expressed by one or more elements in the *mise-en-scène* mode provides additional information to the meaning associated with the linguistic features used, or vice versa. For example, in the scenes where 'non-standard regional' variety is used to portray the geographical background of the characters, the meaning associated with this variety often establishes intermodal relations of 'confirmation-complementarity' with the *mise-en-scène* mode, which frequently provides explicit information in relation to a character's social status and level of education. In this case, relations of 'confirmation-complementarity' serve the diegetic function of identifying the character as an Egyptian character with a low educational level and low social status.

For example, in scene 15 in *Karkar*, the meaning associated with the 'non-standard regional' variety complements the meanings expressed by the poorly furnished house, and Karkar's clothes and behaviour. The intermodal relations of 'confirmation-complementarity' portray Karkar as an Egyptian character belonging to a low social class group. It also serves the diegetic function of introducing authenticity. It is evident that the meaning expressed by the 'non-standard regional' variety does not provide viewers with information on Karkar's social status and level of education. However, the meanings expressed by the type of house decoration, and his clothes and behaviour adds more information which helps viewers to interpret the diegetic functions of portraying Karkar as an Egyptian character with a low educational level and social status, as well as introducing authenticity.

This study has also found that intermodal relations of 'confirmation-equivalence' can be identified in the scenes where the meaning expressed by the varieties in the spoken mode refers to a similar meaning expressed by one or more

elements in the *mise-en-scène* mode. For example, in scene 20 in *Harameya fi KG2*, the meaning expressed by Ḥasan's cheaply furnished flat, and his clothes and behaviour is semantically equivalent to the meaning expressed by his 'sub-standard social' accent and vocabulary. In this case, the intermodal relations of 'confirmation-equivalence' serve the diegetic functions of characterising Ḥasan as belonging to a low social status class with a low level of education and establishing interpersonal relationships of solidarity with other characters such as Sibā'ī's daughter, who belongs to the same social group.

Another type of intermodal relation identified in this study is the intermodal relation of 'contradiction'. Intermodal relation of 'contradiction' can be found in the scenes where the meaning attributed to one or more elements in one mode differs from that attributed to one or more elements in another mode. The use of this type of intermodal relations serves different diegetic functions in the STs, such as introducing a comic moment, irony and satire of the status quo or the status of Egyptian society as well as distancing the character from others who belong to different social classes.

The results of the diegetic analysis show that there are three different situations where intermodal relations of 'contradiction' can be identified. The findings show that intermodal relations of 'contradiction' can be found in scenes where the meaning expressed by one or more linguistic features in the spoken mode confirms the meaning expressed by the setting and contradicts the meaning expressed by the figure behaviours and the costume. For example, in scene 41 in *Karkar*, the meaning expressed by the setting (an expensively furnished living room in his villa) and the use of 'standard social-specific' variety in Abu Karkar's speech, which reflects the membership of a specific social group in addition to having a high educational level and social status semantically contradict the meaning expressed by his clothes and behaviour, which indicates his belonging to a low social status. Intermodal relations of 'contradiction' are used to fulfil the diegetic functions of establishing an interpersonal relationship of authority and power over his sister and brother and introducing a comic moment.

The findings also show that intermodal relations of 'contradiction' can also be identified in the scenes where the meaning expressed by one or more features in the spoken mode contradicts the meaning expressed by all elements in the

mise-en-scène mode. For example, in *Sayed the Romantic* in scene 18, which takes place in Um Sayyid's taxi, she wears sports clothes and a headscarf hijab which portrays her as a tomboyish woman. While she drives the taxi, she gesticulates frequently with one hand, tapping her son on the shoulder and making other communicative gestures. According to Wasfi (2014), the use of body language is associated with working-class social groups in Egypt. Most elements portray Um Sayyid as a working-class character except for the meaning expressed by the 'standard social-specific' vocabulary and the morphosyntax in the spoken mode. The non-compliance of these elements leads to establishing intermodal relations of 'contradiction'. These intermodal relations of 'contradiction' fulfil the diegetic function of establishing interpersonal relationships of power and authority between Um Sayyid, Sayyid and his beloved and for introducing a comic moment.

Intermodal relations of 'contradiction' can be also found in the scenes where meaning expressed by one or more features in the spoken mode confirms the meaning expressed by the figure behaviours and the costume, and contradicts the meaning expressed by the setting. For example, in *Wesh Egram* in scene 57, which takes place in the bank, Taha appears wearing a uniform that is usually worn by an office boy who prepares drinks for staff and customers. The meanings expressed by 'sub-standard social' features, his behaviour and the way he dresses are semantically different from the meaning associated with the setting (the bank). The non-compliance of the setting with other elements (figure behaviour, costume and makeup, and vocabulary) establishes intermodal relations of 'contradiction' with Taha's speech, his behaviour and the way he dresses. These intermodal relations of 'contradiction' allow the source viewers to identify Taha as an outsider who does not belong to the same group as the other characters around him.

The identification of these intermodal relations has introduced an unprecedented level of detail and nuance that has never before been found in the study of the subtitling of linguistic varieties in Egyptian films. The findings show that the analytical framework allows the identification of the type of intermodal relations established between the elements in the spoken mode and those in the *mise-en-scène* mode. The identification of the intermodal relations

would be beneficial to subtitlers. It allows them to understand how meaning is constructed in the AV product, and then to make an informed decision regarding the translation strategies to adopt. It shows subtitlers the situations in which it is plausible to assume that the communicative meanings and diegetic functions can be interpreted and understood by viewers through other elements than the spoken/verbal mode.

5. What the impact do the subtitling strategies have on preserving, modifying or cancelling the intermodal relations, and the diegetic functions they serve, in the Egyptian comedies?

The most noticeable finding to emerge from this study is that the preservation strategy of centralisation identified above establishes frequent new intermodal relations of 'contradiction' between the subtitles, the spoken mode and the *mise-en-scène* mode in the TTs in comparison to the STs. This study has shown that the regular use of 'standard social-specific' features cancels intermodal relations of 'confirmation-complementarity' established between the 'non-standard regional' features in the spoken and the *mise-en-scène* mode and establishes new intermodal relations of 'contradiction' in the subtitles. Consequently, it can be assumed that the use of 'standard social-specific' variety to translate the 'non-standard regional' variety leads to a complete loss of the communicative meaning and diegetic function of introducing authenticity and establishing interpersonal relationships between the characters because (in the context of an intermodal relation of 'confirmation-complementarity') the interpretation of such a meaning and function relies solely on the spoken mode, which the target viewers do not have access to.

The findings also show that the use of 'standard social-specific' variety cancels the intermodal relations of 'confirmation-equivalence' established between 'sub-standard social' features in the spoken mode and the *mise-en-scène* mode, and introduces new intermodal relations of 'contradiction'. Despite the lack of a reception study on the impact of such a strategy on how viewers would interpret these scenes, it can be noted that the target viewers might not interpret the intermodal relations of 'contradiction' established as a result of the use of 'standard social-specific' variety in the subtitles. In fact, the use of the 'standard social-specific' variety might conform to the target viewers' expectation and the

tradition established in the target culture, “in a context where ‘non-standard’ varieties are not accepted or common in written discourse” (Ramos Pinto, 2017, p.11). This contradicts the Arabic audiences’ expectation and the tradition in Arabic literature where the use of ‘standard social-specific’ features in film dialogue would be interpreted as strange and inappropriate because the use of ‘standard social-specific’ features is associated with formal situations.

It can thus be assumed that the target viewers will be able to understand and interpret the communicative meanings and diegetic functions associated with the ‘sub-standard’ variety if they are able to identify the meaning expressed by the *mise-en-scène* mode given that in a relation of ‘confirmation-equivalence’, the meaning expressed by the *mise-en-scène* mode is semantically equivalent to that expressed by the ‘sub-standard social’ variety in the spoken mode.

Scene 17 in *Wesh Egram* set in Taha’s poorly furnished living room is a good example. In the ST, the meaning expressed by the ‘sub-standard social’ features establish intermodal relations of ‘confirmation-equivalence’. These relations play a vital role in introducing realism and define the interpersonal relations of solidarity between Taha and his mother, who belongs to a similar social group. The use of ‘standard social-specific’ features in the subtitles establishes intermodal relations of ‘contradiction’ with the ‘sub-standard social’ features and the *mise-en-scène* mode. With the new intermodal relations of ‘contradiction’, the diegetic functions of introducing realism and defining the interpersonal relations are eliminated. However, given that elements in the *mise-en-scène* mode express a similar meaning to that expressed by ‘sub-standard social’ features, it seems reasonable to assume that the target viewers could be able to interpret the meaning via the *mise-en-scène* mode.

However, this study has also shown that the use of ‘standard social-specific’ variety occasionally preserves intermodal relations of ‘contradiction’ established between the ‘standard social-specific’ variety and the *mise-en-scène* mode. It is possible, therefore, that if the target viewers are able to interpret the meaning expressed by one or more elements in the *mise-en-scène* mode, they could enjoy comic moments and interpret the interpersonal relations of power between the characters.

For example, in scene 41 in *Karkar* which is set in the expensive furnished living room of Abu Karkar's villa, the meaning expressed by 'standard social-specific' variety and the setting establishes intermodal relations of 'contradiction' with his costume and the way he behaves in the ST. The non-compliance of these elements serves the diegetic function of introducing a comic moment and establishes interpersonal relationships of power between him, his brother and sister in the ST. The use of 'standard social-specific' variety in the subtitles creates similar intermodal relations of 'contradiction' in the TT. With the support from the subtitles, the interpretation of diegetic function of establishing interpersonal relations of authority and power between Abu Karkar, his sister and brother and introducing comic moments depends on the target viewers' ability to identify the meaning associated with elements in the *mise-en-scène* mode.

The study has shown that the use of compensation strategy, by including 'non-standard colloquial' features, leads to mediating intermodal relations of 'confirmation-equivalence' established between 'sub-standard social' variety and the *mise-en-scène* mode in the STs and establishes instead an intermodal relations of 'confirmation-complementarity' in the TTs. The findings show that the adoption of the 'non-standard colloquial' variety has not resulted in a complete elimination of the meanings associated with 'sub-standard social' variety in the STs. It seems possible to conclude that the subtitlers assume that the target viewers can interpret the low-prestige discourse from the use of 'non-standard colloquial' variety. It is also likely that target viewers can interpret and identify the 'sub-standard social' variety's communicative meaning and diegetic function of portraying the characters as belonging to a low social class from the *mise-en-scène* mode. This can occur if the target viewers have information regarding the Egyptian culture. One aspect seems safe to assume: the viewing experience will demand more from the target viewers in the sense where the meaning expressed by the *mise-en-scène* mode is semantically equivalent to the one associated with the 'sub-standard social' features in the spoken mode.

For example, in scene 1 in *Wesh Egram*, 'sub-standard social' features in Um Taha's dialogue and the *mise-en-scène* mode confirm Um Taha's profile as belonging to a low social class, with a low educational level, in most of the

selected scenes. These relations of 'confirmation-equivalence' serve the diegetic function of introducing realism and establishing an interpersonal relationship of solidarity between Um Taha and her son, Taha in the ST. The findings demonstrate that the meaning expressed by 'non-standard colloquial' variety establishes intermodal relations of 'confirmation-complementarity' with the 'sub-standard social' vocabulary and the *mise-en-scène* mode. The adoption of the 'non-standard colloquial' variety in the subtitles modifies the ST's intermodal relations and introduces intermodal relations of 'confirmation-complementarity' in the TT. The absence of 'sub-standard social' features in the subtitles leads the target viewers to rely on the meaning expressed by the *mise-en-scène* mode to understand Um Taha as belonging to a lower social class. This assumption is valid if the target viewers have the ability to identify and interpret the meaning expressed by the *mise-en-scène* mode in the sense that the meaning expressed by the *mise-en-scène* mode is semantically equivalent to that associated with the 'sub-standard social' features in the spoken mode.

The findings show that although the use of a compensation strategy by including the 'non-standard colloquial' features preserves the intermodal relations of 'confirmation-complementarity' established between 'non-standard regional' and the *mise-en-scène* mode, this is not enough to preserve all meanings associated with the 'non-standard regional' variety in the TTs. The reason is that 'non-standard regional' variety's meaning and diegetic function depend entirely on the understanding the spoken mode, which it can be assumed that the target viewers have no access to without support from the subtitles.

In the initial scene of *Wesh Egram*, for example, Taha's poorly furnished bedroom, his cheap clothes and his behaviour complement the meaning expressed by the 'non-standard regional' variety to serve the communicative meaning of indirectly characterising Taha as an Egyptian from a low social class group with a low level of education. The findings observed show that there are intermodal relations of 'confirmation-complementarity' established between the meaning associated with 'non-standard colloquial' features in the subtitles, the 'non-standard regional' features in Taha's speech, and the *mise-en-scène* mode. Although similar type of intermodal relations of 'confirmation-

complementarity' has been identified in the TT and the ST, it cannot be assumed that the target viewers are able to interpret all lines of meaning associated with Taha's speech. In particular, his regional background may not be clearly communicated. This is because, as mentioned earlier, it is unlikely that the English language target viewers will identify or understand elements in the Egyptian Arabic spoken mode. However, because of the supporting elements in the *mise-en-scène* mode, target viewers could possibly interpret Taha's character profile as belonging to a low social class with a low educational level. Despite the attempt to preserve the linguistic variation, some of the social and regional meaning associated with the linguistic varieties used in the spoken mode is probably still lost. This is especially the case since this meaning builds solely on the interpretation of the spoken mode.

The findings also show that the use of 'non-standard colloquial' variety cancels intermodal relations of 'contradiction' established between 'sub-standard social' features and the *mise-en-scène* mode. Intermodal relations of 'contradiction' often serve diegetic function of introducing a comic moment and distancing a character from other characters in the STs. As a result, the 'non-standard colloquial' variety establishes new intermodal relations of 'confirmation-complementarity' with 'sub-standard social' vocabulary (which target viewers do not have access to) and the *mise-en-scène* mode. Despite no support from the subtitles or the spoken mode, target viewers might interpret the intermodal relations of 'contradiction' through the interpretation of the *mise-en-scène* mode if the meaning expressed by one element contradicts the meaning expressed by other elements in the *mise-en-scène* mode. This means that the target viewers would be able to enjoy the comic moment.

For example, in scene 11 in *Sayed the Romantic*, the intermodal relations of 'contradiction' are established between the meanings expressed by the setting in which the action takes place – the foyer of Sayyid's uncle's company – and other elements, including the way Um Sayyid talks, her clothes and her body language. These other elements portray her as a character belonging to a low-class social milieu. This contradictory relation defines Um Sayyid as an outsider who does not belong to the same group as the other characters around her in the ST. This contradiction also introduces a comic moment. The use of 'non-

standard colloquial' variety (rather than the 'sub-standard social' variety as in the ST) in the subtitles leads to the cancellation of the ST's intermodal relations of 'contradiction' established between 'sub-standard social' vocabulary and the setting, and introduces a new intermodal relation of 'confirmation-complementarity' with 'sub-standard social' variety and the *mise-en-scène* mode. The new intermodal relations in the TT reduce the impact of 'sub-standard social' vocabulary which indirectly characterises Um Sayyid, distances her from the other characters in the scene, and, therefore, reduces the impact of the comic moment. Despite the lack of research on how the target viewers would interpret this scene with the preservation strategy of centralisation, it is possible to assume that target viewers can interpret the intermodal relations of 'contradiction' based on information expressed visually.

These findings also demonstrate that the use of 'non-standard colloquial' variety modifies the intermodal relations of 'contradiction' established between 'standard social-specific' features and the elements in the *mise-en-scène* mode in the STs. As a result, this modifies the diegetic function that the intermodal relations of 'contradiction' support in the TTs. For example, in scene 1 in *Karkar*, Abu Karkar's car repair workshop showing signs of financial limitations, his clothes and the way he behaves, all semantically differ from the meaning expressed by the 'standard social-specific' features in the spoken mode. These intermodal relations of 'contradiction' serve the communicative meaning of establishing interpersonal relationships of authority and power between Abu Karkar and Karkar, and introduce a comic moment. In this way, a moment of comedy is introduced in the ST. This finding shows that the meanings expressed by 'non-standard colloquial' variety in the subtitles creates intermodal relations of 'contradiction' between the 'standard social-specific' variety in the spoken mode and intermodal relations of 'confirmation-complementarity' with the *mise-en-scène* mode. The use of 'non-standard colloquial' variety in the subtitles cancels the intermodal relations of 'contradiction' established between the 'standard social-specific' variety and the *mise-en-scène* mode in the ST.

Intermodal relations of 'contradiction' in the TTs are established between the meaning expressed by 'non-standard colloquial' variety in the subtitles and that expressed by the 'standard social-specific' variety in the spoken mode.

Moreover, the intermodal relations of 'contradiction' in the ST are established between the 'standard social-specific' variety and the *mise-en-scène* mode. With the new intermodal relations in the TT, the diegetic functions that intermodal relations of 'contradiction' fulfil in the ST are likely lost. This is because the interpretation of an interpersonal relationship of power between Abu Karkar and Karker, and the introduction of a comic moment, depend solely on the identification of intermodal relations of 'contradiction' established between elements in the spoken mode, which it can be assumed that the target viewers do not have access to.

In addition, the investigation has shown that a possible compensation strategy has been identified in the use of the 'sub-standard social' variety to maintain the communicative meaning and the diegetic function that the 'sub-standard social' variety in the ST fulfilled. For example, in scene 8 in *Sayed the Romantic*, the meaning expressed by cheaply furnished and crowded bedroom, Um Sayyid's body language and her clothes (a long gown, or djellaba, and a loose headscarf) confirm Um Sayyid's profile as an uneducated character with a lower social status. Intermodal relations of 'confirmation-equivalence' serve the diegetic function of establishing an interpersonal relationship of solidarity with her son Sayyid and Abu Rāwiya. The finding shows that the meaning expressed by 'sub-standard social' vocabulary in the subtitles maintains the ST's intermodal relations. The choice to use 'sub-standard social' features in the subtitles could have been motivated by the assumption that the target viewers might not be able to identify or interpret the meaning expressed by elements in the *mise-en-scène* mode. With the support from the subtitles, it can be assumed that the target viewers might be able to interpret the communicative meaning and the diegetic function intended in the ST.

An implication of this analysis is that the choice to employ the preservation strategy of centralisation to translate the linguistic varieties could be motivated by a) the assumption that the target viewers are unable to identify and interpret the meaning expressed by the spoken and/or the *mise-en-scène* modes, and b) an attempt to compensate for the absence of some information and reduce the impact of using more standard features in the subtitles. In addition, the choice to eliminate some linguistic varieties could be affected by a) subtitling companies

or distributors who endorse the use of the written standard; b) time constraints; c) shortage of funds; d) lack of experience, etc. The impact of the preservation strategy of centralisation on subtitling is based on two key aspects: the target viewers' ability to understand and interpret the meanings expressed by the *mise-en-scène* mode and the target viewers' expectations and conventions regarding the written discourse (Ramos Pinto, 2017).

In general, it seems that subtitlers might find it easy to deal with the linguistic varieties when they expressed the education level and social class of the characters. However, subtitlers might find difficult to compensate for the loss of the variety associated with geographical area. These findings suggest that the subtitlers could take advantage of the DVD features to add an extra section to the films' DVDs to provide concise supplementary explanations of the 'non-standard/sub-standard regional' varieties used in the ST.

6.3 Research contributions

This project proposes a new and innovative analytical framework and methodology for the multimodal study of subtitling in general and the subtitling of linguistic varieties in AV products in particular. It provides a valuable tool to combine a multimodal theoretical framework with corpus analysis of subtitling of linguistic varieties in films. The framework proposed in this study defines a typology to identify linguistic varieties based on the extra-linguistic meaning associated with them. The study moves further to build another typology to analyse the diegetic level. This allows the study of the different modes at play in the AVT products and the intermodal relations established between them. The typologies are useful to identify a) linguistic varieties in Egyptian films in general and Egyptian comedies in particular; b) the communicative meanings associated with them; c) the linguistic features used to recreate them, and; d) the intermodal relations established between the elements in the spoken mode and the *mise-en-scène* mode in the STs. As far as the TTs are concerned, this framework was a productive method for identifying the previous elements in addition to e) the intermodal relations established between the elements in the spoken, *mise-en-scène* and subtitles modes, as well as f) the impact of the

subtitling strategies on preserving, cancelling or modifying the intermodal relations established in the STs.

The classification of all units produces statistical data that can be analysed quantitatively. This helps to identify patterns of use of linguistic varieties in a larger set of AV products and patterns in their translation. It also enables the identification of patterns in the intermodal relations established in both the STs and the TTs. This framework is useful for AVT researchers to study the impact of subtitling strategies on the intermodal relations established between the elements in the STs, and, consequently, the diegetic functions they are intended to fulfil. It also allows the identification of general patterns and contributes to the more general area of descriptive data. The framework can also help subtitlers in choosing the most adequate subtitling strategies for particular situations because it allows them to identify the type of intermodal relations established between the elements and modes in the STs.

The present study makes several noteworthy contributions to the literature on the recreation and translation of linguistic varieties in Egyptian comedies. It is the first study to build an annotated parallel corpus of transcribed film dialogue in Egyptian Arabic with English subtitles. The analysis of the textual and diegetic levels has enriched our knowledge on the way meaning is constructed in Egyptian comedies and showed how Egyptian films might be influenced by another traditions the Western one. The importance of this study is evident in the identification of linguistic varieties and their subtitling strategies as well as the impact of these strategies on preserving, modifying or cancelling the intermodal relations established between the elements in Egyptian films and the diegetic functions they fulfil. In addition, these findings enhance our understanding of the stereotypical features developed on the basis of individuals' attitudes towards different language varieties. These features are used in the fictional world to ensure that Egyptian, as well as other Arab, viewers can easily recognise the associated communicative meaning. It is hoped that this new annotated corpus will be beneficial to other AV translation scholars, focused on topics other than linguistic varieties.

6.4 Limitations and recommendations

Several limitations to this study need to be acknowledged. Firstly, the framework developed to analyse the linguistic varieties and their translation as well as the intermodal relations in this study has only been applied to annotate the units of the spoken language of the selected characters in selected scenes from four Egyptian comedies. It would be beneficial to apply this framework to a much larger number of films that are similar or different to films' genre included in this study to test its efficacy and to examine whether the data collected confirms or deviates from patterns identified in this study.

Secondly, the data in this study was collected from Egyptian films with DVD subtitles in English and French. This study mainly focused on the Arabic–English direction. It would also be interesting to compare the strategies employed in the French subtitles and to consider the impact of different subtitling traditions. Future research could also apply the framework developed in this study to identify translation strategies and their impact on the intermodal relations establish in the STs in the selected scenes in the four films under discussion but translated by non-professional translators via platforms such as YouTube. This could help in considering the impact of professional versus non-professional.

Thirdly, this study focused on the description of what happened in the STs and TTs, and the assumptions that justify the choice of certain subtitling strategies and their impact. A further study could examine the impact of subtitling strategies from the point of view of the audience with a reception study on the impact of such strategies on cognitive load and interpretation. Moreover, it would be beneficial to examine the contextual mediating factors behind the strategies identified.

Finally, the current study has only identified macro-level strategies adopted to translate the linguistic varieties. Further research might investigate micro-level procedures to identify specific techniques or methods used to address issues such as culture references and the possible need for adaptation when something in the source culture does not exist in the target culture.

Taking these recommendations for further research into account, this thesis has developed a new methodology for considering linguistic varieties in the understudied field of subtitles in Arabic language cinema. This study makes an original contribution to the study of the recreation and subtitling of linguistic varieties in Egyptian comedies. In addition, this study is motivated by the fact that the linguistic varieties' communicative meanings are unable to serve functions by themselves. The linguistic varieties' communicative meanings need to combine with other elements and modes to fulfil intended functions. This issue has been neglected by researchers in AVT who often focus the analysis on the verbal mode. This study attempts to tackle this issue by adopting a multimodal analysis. For a more robust analysis, a combination of quantitative and qualitative approaches was used in the data analysis, taking into consideration the complex multimodal nature of the AV product.

This study contributes to existing knowledge by providing an in-depth analysis of the diegetic level. The study has gone some way towards enhancing our understanding of how the subtitling strategies impact on preserving, modifying or cancelling the intermodal relations established, and the diegetic functions they serve in the Egyptian comedies, as well as how the target viewers might interpret and understand the STs' diegetic functions. The current findings add to a growing body of literature on the subtitling of linguistic varieties in general and the English subtitling of linguistic varieties in Egyptian Arabic in particular. The findings also allow us to examine whether the data collected regarding the subtitling strategies employed to translate linguistic varieties in Egyptian comedies confirms or deviates from patterns identified by previous studies in Western literary and cinema traditions in relation to particular factors such as type of character (major or minor) or the distribution of linguistic varieties.

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