Cultural References in Films:
An Audience Reception Study of Subtitling into Arabic

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Declarations

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Dedication

This thesis is dedicated to my father

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Abstract

This thesis focuses on the issue of cultural references in translation and aims to address some of the identified gaps in the literature. The short descriptive study aims to identify the most used strategies in translating cultural references into Arabic, given that the typologies used to deal with cultural references have been mostly developed considering European languages/contexts. Also, given that the developed typologies used have often ignored the multimodal context in which cultural references participate, focusing mostly on the verbal nature, this study will adopt a multimodal approach. This will allow for the examination of the multimodal context in which the cultural references are built, as well as how this was addressed/not addressed. Additionally, given that most studies conducted until now have focused mainly on theoretical or descriptive approaches, with few studies focusing on how audiovisual products are received and perceived, this study will include reception and perception studies. The reception study aims to investigate the impact of the strategies (those found to be commonly used, as well as alternative strategies) on the viewer's understanding of the cultural references, while the perception study aims to investigate how viewers perceive the strategies tested in the reception study.

Eventually, this thesis aims to contribute to the study of AVT in general and to the study of AVT into Arabic in specific, filling in the mentioned gaps. Moreover, this thesis is expected to provide readers a cross-cultural understanding of various aspects concerning Arabic AVT, specifically about the reception and perception of cultural references. It also has the potential to significantly impact the practice of translators in Saudi Arabia, given that the data can be used by the translation industry for a possible revision of the subtitling norms into Arabic. The developed model that examines cultural references in its multimodal filmic context, which is capable of supporting both the analysis of verbal and non-verbal cultural references, can also be used in future research to expand the traditional understanding of these references by considering the intermodal relationships between different modes, as well as acknowledging the need to address visual resources in translation.

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Chapter 1: Introduction

Cultural references (CRs) are considered one of the most challenging issues facing translators. As a result, the interest in them has been growing rapidly with scholars such as Newmark (1988b), Nedergaard-Larsen (1993), Gambier (2004) and Díaz Cintas and Remael (2007) to name just a few, developing different taxonomies that allow for the identification of different types of CRs. Complementary, the focus of other scholars such as Klingberg (1986), Oltra Ripoll (2005), Valdeón (2008), Pedersen (2011), and Fernández Guerra (2012) has been on developing typologies that allow for the classification of different translation solutions, specifically designed for dealing with CRs. Such efforts have made it possible to explore different areas regarding CRs. However, despite all the valuable contribution, it is possible to identify various gaps in the literature that will be reviewed in the following section.

1.1 Problem statement

While much research has been conducted on the translation of CRs in general, not much attention has been devoted to investigating the translation of CRs into Arabic. This has resulted in a deficient knowledge regarding which strategies are used to translate CRs when Arabic is the target language. Additionally, what the audience expects of a "translation" varies from one culture to another, and sometimes varies within the same culture (Nord, 1991: 92), which calls for more investigations into audience's expectations and preferences. Yet, studies conducted until now have focused mainly on theoretical or descriptive approaches, with few dealing with how audiovisual products are received and perceived by viewers (Fuentes-Luque, 2003: 293). This lack of reception and perception studies conducted on audiovisual products subtitled into Arabic is even greater. Descriptive studies examining the translation of CRs into Arabic are also deficient, given that the typologies used to classify and reflect upon CRs have mostly considered the European context. When considering Audiovisual Translation (AVT), another gap in the literature can be found regarding the full consideration of the multimodal nature of the film product. Despite the fact that translators are dealing with a multimodal product in which meaning is constructed at the intersection of different communication modes, the study of CRs in film has mostly ignored this, overlooking both the fact that references are built sometimes

through the combination of verbal and non-verbal references, as well as the fact that even when the CR is erected only verbally, its meaning and diegetic function cannot be understood outside the multimodal context in which it is embedded.

This thesis will address some of these gaps. First, given the lack of descriptive data available regarding the most common strategies currently used in subtitling into Arabic, this thesis will include a short descriptive study of five films professionally subtitled and available in the market (see chapter 3). This will allow us to adopt a multimodal perspective and expand the traditional understanding of CRs by considering the intermodal relationships between different modes, as well as acknowledging the need to address visual resources in translation. The thesis will also attempt to fill gaps in both areas of reception and perception. This will be achieved by exploring, through an experimental study, the impact of specific subtitling strategies on Saudi-Arabian viewers' understanding of the CRs, as well as the viewers' viewpoints and appreciation of the subtitles and the subtitled product. This can have practical applications on the local subtitling industry, and has the potential of offering insights into the subtitling norms applied in Saudi Arabia.

1.2 Personal motivation

It is important to begin by addressing my personal motivation for conducting this research, given how useful it is in Translation Studies to review the researcher's opinions and ideologies, a method already implemented in anthropology (Tymoczko, 2007: 11–12). As a regular viewer of films subtitled into Arabic, I can say that they have become an essential source of entertainment. Subtitling in Saudi Arabia is mostly used to translate films and TV shows, while dubbing is mostly used to translate soap operas (specifically those in less known languages such as Turkish, Korean and Spanish) and shows targeting children under 8 years old. Consequently, as a viewer who has a good command of English, subtitles are considered a bonus for when I struggle to understand something. I am so accustomed to their presence that I often do not notice them unless I need them, and even then, reading them happens in an effortless manner. However, while all of this is true for me, I was intrigued to confirm whether subtitles are useful to other viewers or not,

and whether their level of English proficiency has any effect on their understanding of the CRs or not.

As someone who studied translation at BA and MA levels, I have gained enough understanding of the difficulties and challenges faced by a translator in his/her quest for the most adequate solutions that facilitate the audience's understanding and are well received. After becoming versed on different subtitling conventions and standards, I started paying close attention to the subtitling presented at a local level. Consequently, I noticed a possible lack of unified norms, conventions and guidelines in the way films are subtitled into Arabic in Saudi Arabia, especially when dealing with specific aspects in translation, such as CRs. I also noticed a lack of coherence and systematization, as well as repeated errors and mistranslations. All of this motivated me to investigate different aspects of subtitling into Arabic in Saudi Arabia to confirm or deny some of my observations, including the methods and procedures used in subtitling CRs, and the impact these might have on viewers' understanding of what they are watching.

Subtitles can be a way to connect with the world and be introduced to other cultures around the globe. The concept of CRs is not an unusual concept to many Saudi viewers since Saudi Arabia carries various cultures within itself, various dialects, various traditions and customs that are shared through local TV shows and series. For instance, some words from the Hijazi dialect might not be recognized or understood by a Najdi viewer and vice versa. This is probably why as a viewer, the presence of unfamiliar CRs in foreign audiovisual products never surprised me or bothered me. However, this is also why I might have been acceptant of not understanding some of the CRs, either because they were not rendered in the subtitles or because I failed to understand them from the information available (verbal or non-verbal). Therefore, I was also interested in confining whether this was true for other viewers or not.

Finally, given that the fields of AVT in general, and subtitling in particular, remain largely under-researched in Saudi Arabia, I became interested in focusing my research in these areas. Being a researcher allows me the privilege to start the discussions and answer some of the persisting

questions about subtitling in the context of Saudi Arabia, as well as clarifying some of the vague and challenging aspects about CRs in audiovisual products. This includes shedding some light onto how CRs are received and perceived by the audience, and the effect of translation strategies on their understanding and experience in general. Eventually, this will hopefully open doors for future research, encouraging others to dive into the field and fill in the gaps found in the literature, and to overcome any shortcomings possibly found in this research.

1.3 Aims and objectives

This study includes a small descriptive study and a more substantial reception experimental study. The descriptive study was completed due to the lack of previous studies on this topic. Given the aim to test the impact of the currently used strategies, it became relevant to collect some data on what the most used strategies are, even if the corpus cannot be representative. The descriptive analysis thus aims to identify current subtitling strategies used to translate CRs into Arabic in film. Given the multimodal approach adopted in this study, this analysis recorded the multimodal context in which the CRs were built, and how this was addressed/not addressed by the translation strategy used. The analysis thus aims also to build a model of analysis focused on the translation of CRs in its multimodal filmic context and capable of supporting both the analysis of verbal and non-verbal CRs. The reception study, on the other hand, aims to investigate the impact of the strategies found to be commonly used, as well as alternative strategies proposed by me, on the viewer's understanding of the CRs in order to examine which strategies facilitate the viewers' understanding of these CRs and which strategies do not. Finally, the perception study aims to investigate how viewers perceive the strategies tested in the reception study.

Overall, this thesis aims to contribute to the study of AVT into Arabic, filling in the gaps discussed in the previous section. Moreover, this thesis is expected to provide readers a cross-cultural understanding of various aspects concerning Arabic AVT, namely the reception and perception of CRs. Additionally, it has the potential to significantly impact the practice of translators in Saudi

Arabia, given that the data can be used by the translation industry and academics that teach subtitling for a possible revision of the subtitling norms into Arabic.

As for the objectives of the thesis, they are as follows:

1. To collect a short-annotated corpus of five films to illustrate the most common strategies currently used in translating CRs from English into Arabic;
2. to explore the intermodal relationships between the verbal and the visual resources;
3. to establish a definition for CRs and methods of identifying them;
4. to develop a relevant taxonomy for the classification of CRs;
5. to develop a relevant taxonomy of the translation strategies used in subtitling CRs from English into Arabic;
6. to collect data on how viewers receive the CRs based on the strategies used to translate them;
7. to collect data on how viewers perceive CRs based on the strategies used to translate them.

1.4 Research questions

This thesis attempts to answer three main research questions:

1. Which translation strategies are most commonly used in subtitling CRs found in films, from into Arabic?

This question is answered with a descriptive analysis of a small corpus, which also examines the intermodal relationships between the verbal and the visual resources (see chapter 4).

2. How do translation strategies impact on the viewer's level of understanding of the CRs?

This question is answered with a reception study that used questionnaires to examine the viewers' real understanding and perceived understanding of the CRs. The study also investigated the effects of different variables including familiar and non-familiar source language films, verbal and the combination of verbal & visual CRs and excellent and average level of English proficiency.

Additionally, these variables were cross-referenced for additional evaluation and better understanding of the findings (see chapter 5).

3. How do viewers perceive the subtitling strategies used?

This question was answered with a perception study that used mixed methods (questionnaires and interviews) to examine the viewers' perception of the subtitling strategies, including their preference towards certain translation strategies, their viewing enjoyment and satisfaction towards the subtitles.

1.5 The structure of the thesis

The thesis consists of seven chapters organized as follows:

Following the current introduction chapter, chapter 2 provides a review of the relevant literature. It provides an overview of subtitling, its definition and specificities. It also provides an overview of the research conducted regarding CRs, definitions, the various classifications proposed, as well as methods and strategies used to translate them. Additionally, it reviews mediating factors affecting how CRs are translated. Moreover, the concept of multimodality is tackled, including discussions about film as a multimodal product and the various relationships that can be established between text and image. The chapter concludes by making a distinction between the terms reception and perception, discussing what each term means, as well as reviewing prior empirical research done on audience's reception and perception of subtitled content.

Chapter 3 discusses the methodology followed to design the descriptive analysis, and the experiment which includes both the reception and perception studies. It reviews the material used for both the descriptive analysis and the experiment, as well as the chosen criteria to identify CRs. Additionally, it reviews the chosen model for the descriptive analysis, as well as the taxonomy selected for the translation strategies used to identify translation solutions employed in translating CRs. Moreover, it highlights the design issues arising from the pilot study conducted prior to the experiment and the alterations made afterwards. It also offers a preview of the

questionnaire and interview questions used for the experiment. The hypotheses are also reviewed in this chapter, as well as the variables, the participants, the design and procedure of the experiment. The chapter concludes with a detailed description of how the data collected from the questionnaires and interviews is analyzed, whether it being through descriptive analysis or statistical testing or both.

Chapter 4 provides the descriptive analysis and examines the translation strategies used in subtitling CRs in English, German, French and Hindi films translated into Arabic. The analysis examines each film individually at first, then it reviews the combined results collected from all the films. The intermodal relationships between the verbal and the visual resources are also examined, as well as the strategies used in subtitling CRs according to their category. The chapter concludes with a summary of the findings.

Chapter 5 reports on the data analysis gathered from the reception study. It begins by identifying different patterns in the data, including those related to the variables of familiar and non-familiar source languages, English proficiency, CRs categories, as well as verbal CRs (that made use of one mode to make meaning) and verbal & visual CRs (that made use of two modes to make meaning) (see section 3.1.3 for further discussion). This is followed by the analysis of the data descriptively and statistically, including the variables of declared understanding vs. declared not understanding, "same" and "other" answers, verbal vs. verbal & visual CRs, English proficiency, categories of CRs and patterns of "different" answers. Each analysis is ultimately followed by a discussion of the results.

Chapter 6 reports on the data analysis gathered from the perception study. It begins by identifying the shared themes identified in the data, followed by a detailed analysis of the data. This analysis includes the respondents' level of satisfaction towards the subtitles, their preferred translation strategies, and the level of enjoyment. Respondents' opinions are also reviewed regarding specific issues such as the need for more explanations, other suggested solutions for dealing with CRs in general, and for dealing with specific issues such as names. The chapter also

reports on the respondents' reasons for not answering questions about CRs. Each of these themes is supported with quotes from respondents and followed by a discussion.

Chapter 7 summarizes and reflects on the results of the descriptive analysis, the reception and perception studies. It concludes with a review of the limitations of the study and a discussion of possible research opportunities in the future.

Chapter 2: Theoretical Framework

The focus of this thesis is on investigating the impact of specific subtitling strategies on Saudi-Arabian viewers' understanding of CRs, as well as examining their perception of such strategies. Therefore, this chapter will be devoted to reviewing some of the previous literature that discusses matters related to this thesis, such as audiovisual translation, subtitling and CRs and their classifications. Previously established typologies of translation methods and strategies used will also be reviewed after describing what each term stands for, in addition to reviewing some of the mediating factors affecting the translation of CRs. After specifying what reception and perception stand for, the methods and results of some of the previous studies conducted about them will be reviewed. Additionally, given that this thesis is dealing with an audiovisual product, and given the approach taken in terms of CRs not being only verbal, the multimodal perspective is also relevant. Consequently, previous research conducted about multimodality will be reviewed, as well as models that attempt to describe the relationship between text and image.

2.1 Audiovisual translation and subtitling

According to Díaz Cintas, audiovisual translation was for a long time "ignored by academics and teachers alike" (2008: 1), a state of affairs confirmed by Karamitroglou as he explains that "it is a well-known fact that audiovisual translation has always been considered inferior to (written) literary translation, most probably because of the lack of cultural prestige in audiovisual mass-media, compared to canonized literature" (2000: 10). Such inferiority was evident by the fact that many in the field of audiovisual translation referred to it as "adaptation" rather than translation (Papadakis, 1997; Delabastita, 1989). However, audiovisual translation has since then "come of age", to use Díaz Cintas (2008) words, something that can be clearly seen in the growing need for audiovisual translation around the world (Díaz-Cintas & Anderman, 2009).

Before setting on the term "audiovisual translation", several other terms have been used. It has been referred to as 'film dubbing' by Fodor (1976), 'constrained translation' by Titford (1982), 'film translation' by Snell-Hornby (1988), 'screen translation' by Mason (1989), 'film and TV translation' by Delabastita (1989), 'multimedia translation' by Mateo (1997), and

'transadaptation' by Gambier (2003), to mention just a few. Luyken *et al.* highlights the intersectionality of audiovisual translation by describing it as "a meeting-point of science, art, technology, linguistics, drama and aesthetics. The quality of the end product results directly from the harmonious fusion of these parts." (1991: 39).

Audiovisual translation focuses on the transference of an audiovisual text from one context to another that has viewers with a different sociocultural background and codes (Ramière, 2010: 100). The success of such a transfer is said to be dependent on the translator being able to move the film, textually and culturally, from its original context to the new context (ibid.). AVT is also the transfer of audiovisual texts either interlingually or intralingually, which is done, according to Díaz Cintas (2009), by "either oral output remain[ing] oral output, as in the original production, or it is transformed into written output". The "oral output" in this case can be translated by means of captioning and revoicing, with captioning referring to the addition of subtitles onto the screen, whereas revoicing refers to the addition of a spoken voice. In the latter, when the original soundtrack is deleted is referred to as dubbing, while when it is left in the background is referred to as voice-over. As for the "written output", Gottlieb (1998) describes two different types of subtitles. The first one is referred to as intralingual subtitles, which is subtitling within the source language, while the second type is referred to as interlingual subtitles, which is subtitling into a target language. To elaborate, interlingual transfer refers to the transfer of audiovisual texts between languages with a change in codes (oral and written codes), and is used with the purpose of facilitating the viewers' understanding when they do not speak the language in the text or film. On the other hand, intralingual transfer refers to translation between codes within the same language. Because this type of subtitling carries no change in the language, Díaz Cintas has referred to it as captioning (2006: 199). It is mainly used for the purpose of accessibility (i.e. subtitling for the deaf and the hard of hearing) and for educational purposes (Kruger et al., 2013; Vanderplank, 2016). Both types can be used for the purpose of learning foreign languages (Díaz Cintas, 2009; Gambier, 2003).

2.1.1 What is subtitling?

Much like for audiovisual translation, just 40 years ago the debate around subtitling focused on whether subtitles were significant within Translation Studies, or even a type of translation (Díaz Cintas and Remael, 2007: 9). As suggested by Gambier, subtitling could be considered translation only "if translation is not viewed as purely word-for-word transfer but as encompassing a set of strategies that might include summarizing, paraphrasing, etc" (2003: 178). Such debates seem now to have been resolved, as subtitling is currently considered as translation worldwide and it has become a recognized field of study in academic research (Díaz Cintas and Remael, 2007: 10–11).

Luyken et al. state that "subtitling is the translation of the spoken (or written) source text of an audiovisual product, usually at the bottom of the screen" (1991: 31). This definition limits the source of information to the spoken and written modes of the source text. To Gambier (1994), subtitling is communicating longer verbal parts of speech from one language to another making it into shorter written parts. Moreover, he states that it should reflect an understanding of the cultural and social references alongside other semiotic aspects of speech (ibid.: 276). The significance of this definition lies on the fact that it acknowledges the need to understand cultural and social references and all other semiotic aspects found in the source text. However, based on this definition, subtitling is still limited to the transfer of verbal elements, excluding the transfer of other non-verbal elements.

More recent definitions have added more elements or focused on particular issues. The *Dictionary of Translation Studies* defines subtitling as "the process of providing synchronized captions for film and television dialogue" (Shuttleworth & Cowie, 1997: 161). This highlights the fact that subtitles need to be synchronised with the soundtrack, but it still does acknowledge the image or account for the fact that meaning is constructed at the intersection of all the modes composing the film. Karamitroglou defines subtitling as "the translation of spoken (or written) source text of an audiovisual product into a written target text, which is added onto the images of the original product" (2000: 5). Although this definition highlights the fact that subtitling is

'added' to a finished product and is presented in the target culture together with the source product, it completely neglects the role of the image. Gottlieb's (2004) defines subtitling as "diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue" (ibid.: 220). And he then explains the meaning of "diasemiotic translation" as a translation that "crosses over from writing to speech, or - as in the case of subtitling - from speech to writing" (ibid.: 19-20), excluding non-verbal elements. Díaz Cintas and Remael's define subtitling as "a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image [...] and the information that is contained on the soundtrack" (2007: 8). While this definition includes "elements that appear in the image", Díaz Cintas and Remael still consider iconic aspects only as context to verbal. In a more recent definition by Díaz Cintas, he states that "subtitling involves presenting a written text, usually at the bottom of the screen, which gives an account of the original dialogue exchanges of the speakers as well as other linguistic elements which form part of the visual image (insert, letters, graffiti, banners and the like) or of the soundtrack (songs, voices off)" (2009: 5). In this definition, he acknowledges the visual elements again but only when they involve linguistic elements in them, which still limits the consideration of non-verbal elements to context.

Despite their unquestionable relevance, these definitions illustrate an understanding of subtitling focused on the source text verbal mode and of the visual mode as universally understood and interpreted (Adami & Ramos Pinto, 2019). They also demonstrate an understanding of film as a product in which meaning is the sum of what is expressed by independent modes, which can be addressed in translation separately (Ramos Pinto, 2017, 2020). In this study, Gottlieb's (2004) definition of subtitling has been adopted. Although his interpretation of "diasemiotic translation" excludes non-verbal elements in subtitles, the connotation of the word "diasemiotic" should allow for the inclusion of more semiotic resources to the definition, hence, allowing for the inclusion of iconic elements (further discussions about the topic of multimodality can be found in section 2.2).

2.1.2 Technical specificities of subtitling

Subtitling is considered as a type of translation (Hatim & Mason, 1997), with special characteristics. For instance, it is considered an "overt" type that "presents the translation side by side with the "original" (Ramière, 2006: 102). Synchronization with the soundtrack and the limitation of time are considered constrains, as well as the viewers' reading speed since "modern viewers are presented with subtitles that are longer than before (a rise from 32 to 42 characters per line) and faster (from 12 to 17-20 cps)" (Szarkowska & Gerber-Morón, 2018: 2-3). One of the subtitles' special characteristics, in addition to the transfer from one language to another, is the transfer of verbal text from spoken into written form, which is not the case in the translation of literary texts where the transfer is limited to one language to another. Subtitles also present a written text of the dialogue expressed by characters, while considering other elements such as images and sound effects. Additionally, subtitling is not only concerned with linguistic transfer, but also with maintaining the narrative flow as "[…] film dialogue is not just 'dialogue', it is also a narrative" (Remael, 2003: 233).

The viewer, on the other hand, is expected to comprehend the message by following the original programme and its added subtitles at the same time. As Hajmohammadi (2004: online) explains: "Subtitled films thus require a greater effort to harmonize a variety of cognitive activities and grasp the underlying idea". Due to such effort, Hajmohammadi (ibid.) states that subtitles should be concise and condensed because "watching a subtitled film is not a speed-reading competition". He suggests that subtitlers should "provide viewers with the shortest possible subtitles and spare them unnecessary shades of meaning that hinder the process of image reading" (ibid.) This agrees with Taylor's findings that condensed subtitles are actually the viewers' preference (2003: 203–204). On the other hand, Vertanen, opposes this by insisting that subtitles should reflect the source text properly instead of being "stripped too bare" (2007: 150, 153). Of course, whether subtitles should be condensed or elaborated is an arguable matter that should be studied and researched more before generalizing any conclusions, given that subtitles

answer to different standards including different conventions, roles and functions, to name a few.

Regardless of all the efforts a subtitler puts into subtitling which contradicts the conventionally low status of subtitles and the great demand required to make sense of them, (Hajmohammadi, 2004), the result is still exposed to criticism from the viewers who are familiar with the source language. According to Gottlieb, subtitling includes both the source text and the subtitles at the same time, which means that subtitles are "laying [themselves] bare to criticism from everybody with the slightest knowledge of the source language" (1994: 102). In this sense, subtitling is described as "vulnerable translation" by Díaz Cintas and Remael (2007: 57), since it is exposed to criticism which results in added pressure for the subtitler, who is expected to pay attention to the viewers and their preferences.

These technical specificities naturally mediate how CRs are dealt with in subtitling, and it is something this study will have to consider. Consequently, the topic of CRs will be explored further in the next section.

2.2 Multimodality and films

A multimodal perspective is one that considers not only the linguistic aspect, but also the visual and acoustic ones, which allows the access to sensory information disseminated through different semiotic channels that contribute to the interpretation of the total product. Given that films are multimodal products that consist of integrated semiotic channels, it was an important aspect to include in this study. This section will be devoted to discussing the topic of multimodality and to exploring the different relationships between text and image.

2.2.1 Film as a multimodal product

For a study examining subtitling, it is important to consider all modes that construct the meaning put forward in a film. However, as discussed in section 2.1.1, acknowledging the audiovisual nature of the source and target text, and then defining subtitling as limited to the verbal is a

tendency among many scholars. Therefore, the analysis of subtitling until recently has only accounted for part of the meaning construction process, not taking into account the multimodal nature of the film, or the fact that "[n]o text is, strictly speaking, monomodal" (Gambier, 2006: 7). As stated by Kapsaskis, "subtitles belong properly neither to the text nor to the image; they occupy a hybrid and intermittent site that is never fully their own" (2008: 47). This makes it difficult to fully understand them without considering their context in the integral audiovisual product. However, according to Kress and van Leeuwen, a shift has occurred from monomodality to multimodality in the twentieth century (2001: 1), a term that they define as "the use of several semiotic modes in the design of a semiotic product or event" (ibid.: 20). Multimodality to Iedema "provides the means to describe a practice or representation in all its semiotic complexity and richness" (2003: 39).

Dealing with the concept of multimodality is important in Translation Studies, because meaning in film is constructed in a multimodal context, and because translators need to find solutions that work in that context. Moreover, it is important because considering translators' decisions out of that context might lead to misinterpreting their decisions. Pettit emphasises the importance of considering multimodality as she states that:

> In a subtitled or dubbed audiovisual production, the moving image, dialogue, soundtrack and film techniques create other challenges for the audiovisual translator. These features of the multimodal, audiovisual text need to be considered before deciding on a translation strategy that will take into account the various constraints which operate in these two types of audiovisual translation (2007: 177).

Chaume also confirms that:

> The relationship between image and word, the interplay of the signification systems of audiovisual texts, shows itself in terms of cohesion and coherence between the two simultaneous narratives, the visual and verbal, in such a way that the translator finds himself/herself obliged to put into practice translation strategies capable of transmitting

not only the information contained in each narrative and each code […] but the meaning that erupts as a result of this interaction (2004: 23).

While some researchers continue to treat specific contexts as monomodal in their studies, others such as Barthes (1993), Kress and van Leeuwen (1996/2001), Chaume (1997), Taylor (2003), Pettit (2004, 2007), Bucaria (2005), Pedersen (2005, 2007), Baldry and Thibault (2006), Valentini (2006), Ortabasi (2006), Pérez-González (2007), Baumgarten (2008) Caffrey (2008), Hallet (2009), and Gibbons (2011) have gone beyond that, adopting a multimodal approach to their work. However, few are the studies in translation and audiovisual translation that truly dwell on what this implies, or apply this to the translation of moving images while presenting an adequate methodology. This is because much of the research was limited to the analysis of visual occurrences that were referred to verbally. This is evident in the conclusions of Valentini (2006), who suggested that visual elements were only considered when they were clearly connected to the original dialogue. Still, it is interesting that even though some of these authors published before multimodality developed as an area of research, they shared many of the same ideas.

Identifying the relationship between different modes in translation is a challenge that faces translators. Dealing with this challenge is important because meaning is expressed through modes and the intersection of these modes. Following Kress et al., medium and mode can be defined as follows:

> We use *medium* (and the plural *media*) to refer to the material substance which is worked on or shaped over time by culture into an organized, regular, socially specific meaning of representation, i.e. a meaning-making resource or *a mode* (2001: 15).

It can be said that meanings get transferred by the use of various *modes* through different *channels* in a given *medium*. Delabastita stresses that "film [is] a multi-channel and multi-code type for communication" (1989: 196), as he illustrates the channels used to deliver the message

in a film, which are visual and acoustic with the combination of verbal and non-verbal elements. This creates a combination of four channels:

- o The verbal visual channel, which includes credits and written material on screen;
- o The non-verbal visual channel which includes gestures and costumes;
- o The verbal acoustic channel which includes dialogue;
- o The non-verbal acoustic channel which includes music and sound effects (ibid.: 199).

This resembles Gottlieb's identification of the four channels that forms the semiotic composition responsible of delivering a message, and they are according to him "the verbal auditory channel; including dialogue, background voices, and sometimes lyrics; (b) the nonverbal auditory channel including music, natural sound, and sound effects; (c) the verbal –visual channel including written signs on the screen, and (d) non-verbal-visual channels are picture composition" (1998: 245). Additionally, Chaume speaks about information travelling in audiovisual texts through two channels of communication: "the acoustic channel (the dialogues) and the graphic code transferred through the visual channel (the subtitles)" (2018: 89). Remael, on the other hand, refers to these channels as "messages", as she uses an example to simplify the meaning by stating that:

> Transferring […] concepts to, for instance, a TV movie, the medium would in this case be television, and it would disseminate a text that makes use of various aural and visual modes to construct aural-verbal, aural non-verbal, visual-verbal and visual non-verbal messages (2001: 14).

Hajmohammadi's (2004) describes a set of processes that occur while watching a subtitled text, which include: "reading the subtitles", "decoding the subtitles", "watching the image flow", "deciphering the visual information", "connecting each segment of the image flow to the underlying story", "listening to (or just hearing) the sound", "guessing what is about to happen", and "remembering what has already happened to make fresh deductions during following sequences". This set of processes illustrates clearly how each communication mode is significant

on its own in the process of viewing a subtitled product, and that these modes are "not simply alternative means of representing the 'same thing'" (Kress & van Leeuwen, 1996: 76). Taylor reinforces this in his model of multimodal analysis, which examines how the meaning consists of four elements: visual image, kinesic action, soundtrack and subtitle (2003: 194–196). To Fong, these modes can be divided into five types according to the message they are supposed to deliver: the spoken mode (which is the most acknowledged), the written mode, the mode of music (sometimes referred to as acoustic), the mode of sound effects and the mode of moving images (sometimes referred to as kinetic elements) (2009: 93).

Chuang (2006) states all semiotic modes help in creating the core of any message, it is important, when subtitling, to consider and acknowledge all different modes in use. One cannot stand without the other in transferring the message, as Bateman puts it, "what is significant about such artefacts is that text and image not only commonly co-occur but together co-determine the meanings of the whole" (2014: 32). They need to be investigated and dealt with as an indispensable part of Translation Studies since they are essential to acknowledge the non-verbal information to assure that the message is delivered wholly to the recipient. This is something Pettit (2004) confirms as she emphasizes the importance of the visual elements in producing subtitles that are consistent with the verbal elements by adjusting the dialogue accordingly. Kaindl explains this further by stating:

> Non-verbal elements in multimodal texts not only perform the function of illustrating the linguistic part of the text, but also play an integral role in the constitution of the meaning, whether through interaction with the linguistic elements or as an independent semiotic system (2004: 176).

Consequently, it can be concluded that non-verbal elements are just as important as the verbal ones. As Gottlieb asserts "[t]he audience has to turn to the original acoustic and visual clues in trying to grasp the meaning behind the words of the subtitles" (1994: 102). However, visual elements in audivisual translation are still mostly treated as a secondary source of information

(Ortabasi, 2006: 280). As confirmed by Kaindl, verbal and non-verbal interrelationships and the translation of the non-verbal information are frequently abandoned (2004: 174). Trying to counteract this tendency, some scholars went as far as stating that visual elements may be even more important for understanding the text than verbal ones (Gambier and Suomela-Salmi, 1994: 249).

Ultimately, despite the fact that in the following years, most scholars acknowledged the relationship between verbal and non-verbal aspects, the focus of research in AVT was still limited to the verbal aspects (Gambier, 2006: 6-7). As Gambier explains:

> There is a strong paradox: we are ready to acknowledge the interrelations between the verbal and the visual, between language and non-verbal, but the dominant research perspective remains largely linguistic. The multisemiotic blends of many different signs are not ignored, but they are usually neglected or not integrated into a framework (2006: 7).

Pedersen is an example of this as he asserts that "[…] most of the cultural message comes via the non-verbal visual channel" (2011: 67), hence acknowledging the importance of non-verbal elements in delivering the message. However, he does not deal with such elements in his typology. In the end, acknowledging the importance of visual elements, and recognizing the modes and channels with the various relationships between them is essential for an adequate translation as explained earlier in this section. As for the different types of relationships between text and image, it will be further explored in the following section.

2.2.2 The relationship between text and image

Several authors have looked into the relationship between text and images, such as Kloepfer (1977), who introduced the terms "divergent" for when text and image pull in different directions, and "convergent" for when text and image work together. The latter is then divided into "additive" for when text and image are dependent and "parallel" for when each one makes

its own contribution. Furthermore, the "additive" category is sub-divided into "amplifying" for when text or image takes something and makes it stronger, and "modifying" for when one of them changes the other in some way. However, it was Barthes (1964/1981) who arguably presented the most comprehensive study on this issue. He introduced two main relationships between text and image with the first one being referred to as "relay" which represents an equal relationship between text and image. This is when they both occur together and equally deliver the message intended. Barthes distinguishes between this and the second type where text and image could stand alone separately but still complement each other at the same time. The second category he introduced represents an unequal relationship between text and image and is divided in two sub-categories. The first one is referred to as "anchorage", when the relationship between text and image is determined out of various potential explanations. As Barthes explains: "the text replies – in a more or less direct, more or less partial manner – to the question: what is it?" (1964: 156). The second one is referred to as "illustration", when the text backs up the image by making the intended meaning clearer (Cited in Bateman, 2014: 34-39).

Drawing on Barthes' seminal work, other authors developed other categories and typologies. For instance, Nöth (1995) draws on Barthes' category "relay" in an attempt to specify it a bit further by introducing two sub-categories. The first sub-category is called "pictorial exemplification", where the image presents new elements in the form of an illustration to further describe the intended meaning of the text. The second sub-category is called "labelling", where the elements in the text identify the image (ibid.: 454). He also introduced the category "contradiction" to describe when the image and the text represent two contradicting elements. Furthermore, Spillner makes use of Barthes' work introducing the category of "mutual determination" which combines "relay" and "anchorage" together (1982: 90). He also introduced the category "semiotic modality" which resembles Barthes' category "relay" with the difference that both modes are not equal, one mode being primary and the other secondary (ibid.: 92).

Schriver's (1997) taxonomy seems to combine some elements from all the previous taxonomies as he presents the following categories:

1. Redundant, when the same information is repeated in two modes;

2. Complementary, when significant information is distributed equally between two modes to complement one another, which resembles "relay" by Barthes;

3. Supplementary, when one mode is superior to the other, which resembles the "semiotic modality" introduced by Spillner;

4. Juxtaposition, when the message is delivered by a contradiction, or a sudden fusion, which resembles "contradiction" introduced by Nöth and "divergent" introduced by Kloepfer;

5. Stage-setting, when "one mode provides a context for the other mode by forecasting its content or soon-to-be-presented themes" (ibid.: 412-428).

Marsh and White's (2003) collaboration introduce the following categories:

1. Little relation to text: which is divided to serve four different purposes:

   a- Decorate b- Elicit c- Emotion and d- Control

2. Close relation to text: which is divided to serve five different purposes:

   a- Reiterate b- Organize c- Relate d- Condense e- Explain

3. Going beyond text: which is divided to serve three different purposes:

   a- Interpret b- Develop c- Transform (2003: 653).

Each category is then divided into more categories (see figure 1).

A Functions expressing little relation to the text	B Functions expressing close relation to the text	C Functions that go beyond the text
A1 Decorate	*B1 Reiterate*	*C1 Interpret*
A1.1 Change pace	B1.1 Concretize	C1.1 Emphasize
A1.2 Match style	B1.1.1 Sample	C1.2 Document
A2 Elicit emotion	B1.1.1.1 Author/Source	*C2 Develop*
A2.1 Alienate	B1.2 Humanize	C2.1 Compare
A2.2 Express poetically	B1.3 Common referent	C2.2 Contrast
A3 Control	B1.4 Describe	*C3 Transform*
A3.1 Engage	B1.5 Graph	C3.1 Alternate progress
A3.2 Motivate	B1.6 Exemplify	C3.2 Model
	B1.7 Translate	C3.2.1 Model cognitive process
	B2 Organize	C3.2.2 Model physical process
	B2.1 Isolate	C3.3 Inspire
	B2.2 Contain	
	B2.3 Locate	
	B2.4 Induce perspective	
	B3 Relate	
	B3.1 Compare	
	B3.2 Contrast	
	B3.3 Parallel	
	B4 Condense	
	B4.1 Concentrate	
	B4.2 Compact	
	B5 Explain	
	B5.1 Define	
	B5.2 Complement	

Figure 1 Marsh and White's taxonomy of text and image relationships (Marsh & White, 2003: 653)

Additionally, Pastra (2008) presents the COSMOROE model, another detailed taxonomy that "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" (ibid.: 306). Of course, this model was specifically designed with the aim of being a computer model.
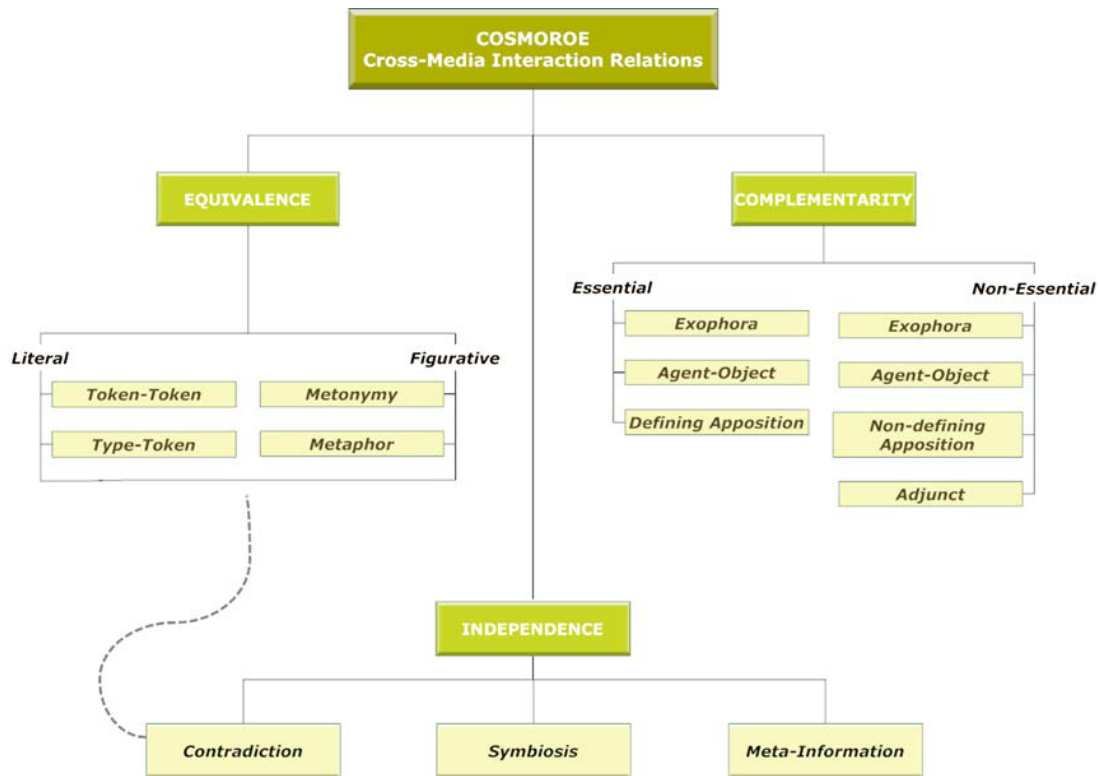
Figure 2 Pastra's (2008: 308) taxonomy of intermodal relationships

This taxonomy is divided into three main categories and then into sub-categories, as can be seen in figure 2. They are as follows:

- Equivalence

The information in this category is expressed through more than one mode and "is semantically equivalent, it refers to the same entity" (ibid.: 307). This category is then divided to the sub-categories 'literal equivalence' (expressing a literal association) and 'figurative equivalence' (expressing a figurative association).

- Complementarity

The information in this category is expressed through more than one mode, but instead of being equivalent in the different modes, it "complements the information expressed in the other mode" (ibid.: 308). This category is then divided to the sub-categories 'essential', for when the

information expressed in different modes is "essential for forming a coherent multimedia message" (ibid.: 310), and 'non-essential' for when the information is not essential.

- Independence

The information in this category is expressed through one mode that "carries an independent message [...] and can stand on its own (it is comprehensible on its own)" (ibid.: 308). This category is then divided to the three sub-categories. The first sub-category is 'contradiction' for "when one medium refers to the exact opposite of another or to something semantically incompatible" (ibid.: 313). The second sub-category is 'symbiosis' for when the information is being expressed with "one medium provid[ing] some information and the other show[ing] something that is thematically related, but does not refer or complement that information in any way" (ibid.: 313). The third sub-category is 'meta-information' for when "one medium reveals extra information through its specific means of realisation", where the message then "stands independently but inherently related to the information expressed by the other media" (ibid.: 314).

While all cited contributions complement each other in creating a variety of possible relationships between text and image, Marsh and White's (2003) taxonomy was adopted in this study for being more comprehensive and covering a wider range of possible relationships between text and image. It is important to keep in mind that these taxonomies have been developed for still images which leaves us with the added challenge of movement and relationships that are built and changed across time in films. This has proven to be a major challenge for multimodal analysis in AVT, but for the particular case of the study of CRs, this may not be a key feature given that CRs are established through the intermodal relations, not through the progression of the action. In this study, the relationship between text and image is considered in the sense that some CRs are built on the basis of a relationship of just one mode making meaning, while others are built on the basis of a relationship of more than one mode making meaning (more details can be seen in section 4.2).

2.3 Cultural references

Before exploring the different definitions of cultural references, it is important to understand the meaning of culture first. Both issues will be covered in this section, alongside the different typologies developed to classify different types of cultural references.

2.3.1 Defining culture

Culture is one of those concepts that seem to resist definition (Nemni 1992, Street 1993). However, many attempts can be found in the literature. For instance, Williams defines culture as "the independent and abstract noun, whether used generally or specifically, which indicates a particular way of life, whether of a people, a period or a group" (1976: 90). Newmark, on the other hand, links culture with language stating that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988a: 94). Duranti defines it along similar lines when he states that culture is "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication" (1997: 24). To Goodenough, the concept of culture refers to many different aspects:

a) The ways in which people have organized their experience of the real world so as to give it structure as a phenomenal world of forms, their precepts and concepts.

b) The ways in which people have organized their experience of their phenomenal world so as to give it structure as a system of cause and effect relationships, that is, the propositions and beliefs by which they explain events and accomplish their purposes.

c) The ways in which people have organized their experiences so as to structure their world in hierarchies of preferences, namely, their value or sentiment systems.

d) The ways in which people have organized their experience of their past efforts to accomplish recurring purposes into operational procedures for accomplishing these purposes in the future, that is, a set of "grammatical" principles of action and a series of recipes for accomplishing particular ends (1981: 62).

In this thesis, Larson's definition has been adopted, which describes culture as "a complex of beliefs, attitudes, values, and rules which a group of people share" (1984: 431). The reason for this choice, aside from it being more comprehensive than some other definitions, is that it does not restrict culture to a specific language. This is important because not all communities that share one culture share only one language as their means of expression. In Belgium, for instance, Dutch, French, and German are considered the three official languages in the country. The same applies to people living in the Arab region, where they do not necessarily speak Arabic. Additionally, people who speak Arabic are not necessarily of Arab origins, nor do they share the same Arab culture. For these reasons, this definition proved more relevant for the purpose of the current study.

2.3.2 What are cultural references?

The interest in the cultural aspects of translation in general, and in CRs in particular, has grown rapidly in the recent years. It is, therefore, important to recognise the different terms used by various scholars to refer to these linguistic items. For instance, the term "realia" was introduced by Vlakhov and Florín (1970, cited in Leppihalme (1997), and it had expanded to refer to items, traditions, habits, and other cultural aspects. Nida (1945) referred to them as "cultural foreign words", while Newmark (1991) used "cultural terms", both of which seems to focus on linguistic aspects. Baker (1992) preferred using "culture-specific concepts", Franco Aixelà (1996) used the term "culture-specific items" and Nedergaard-Larsen (1993), Pedersen (2005), and Gottlieb (2009) used the term "culture-bound elements". Although these terms seem to go beyond the linguistic aspects, they still limit the references to the "bound" and the "specific" only. Howell (2005) used the term "culturally marked", while Leppihalme (1997) used "cultural bumps". However, Foreman's (1992, cited in Narváez, 2015) term "cultural references" has been adopted in this study. In this respect we also follow Pedersen (2011) as he differentiates between cultural references and culture-bound elements. The term cultural reference is less restrictive since cultural elements that form a challenge in translation are not always bound to one culture as they can be transcultural in some cases. So, the use of the term cultural references allows for the

inclusion of a wider scope of challenges covering *monocultural*, *transcultural* and *microcultural* references instead of limiting the term to a cultural lexicon. The '*monocultural*' reference is "less identifiable to the majority of the relevant TT audience than it is to the relevant ST audiences" (Pedersen, 2005: 11), while the '*transcultural*' reference "should be retrievable from common encyclopedic knowledge of the ST and the TT audiences, as it could be assumed to be known in both the SC and the TC" (ibid.: 10-11). Lastly, the *microcultural* reference "is bound to the Source Culture, but it could not be assumed to be within the encyclopedic knowledge of neither the ST nor the TT audience, as it is too specialized or too local to be known even by the majority of the relevant ST audience" (ibid.: 11).

As explained by Campillo Arnáiz, culture-bound elements are "those objects, allusions or expressions that refer to the way of life a particular people or society lead" (2003: 24), thus not limiting those elements to a specific linguistic group by referring to them as words or terms. The same seems true for Franco Aixelá (1996) who refers to "culture-specific items". He defines them as "elements of the text that are connected to certain concepts in the foreign culture (e.g. history, art, literature) which might be unknown to the readers of the TT" (ibid.: 56). Mailhac highlights the fact that this cultural distance constitutes a translation problem and defines CR as "any reference to a cultural entity which, due to its distance from the target culture, is characterized by a sufficient degree of opacity for the target reader to constitute a problem" (1996: 133-134). This definition is of great significance since it emphasizes the subjectivity of understanding the cultural reference and the variety of interpretations that may occur for each cultural reference. Additionally, Ramière states that:

> CRs will be defined as a relative, subjective and dynamic concept: in film, culture specific references are the verbal and non-verbal (both visual and acoustic) signs which constitute a problem for cross-cultural transfer because they refer to objects or concepts which are specific to the original sociocultural context – i.e. which, at the time of distribution, do not exist or deviate significantly in their connotational values from similar objects and concepts in the target cultural context(s) considered (2010: 101).

The significance of this definition relies not only on the fact that she includes both verbal and non-verbal elements, but also in the implication that CRs can be unfamiliar "at the time of distribution" to the target audience but their state is not conclusive. The term "cultural reference" to Pedersen stands for "references to people, places, customs, institutions, food etc. that are specific to a certain culture, and which you may not know even if you know the language in question" (2011: 44). This definition of CRs has been adopted in this study, given that it is more comprehensive, and proved to be an important aspect in the context of the experimental study (see section 3.1.2).

While some scholars have viewed CRs as a challenge that can be dealt with, others have spoken of their untranslatability, or loss in translation (Nida, 2004). The untranslatability intended here is a cultural one, which is supposedly the result of a gap between the source and the target cultures. Schwarz, for instance, states that "although more and more concepts are shared and understood between different cultures, there are still many terms and expressions which reflect the morals and values of a particular culture and have no true equivalent in the TL" (2003: 1). Moreover, Baker has spoken of idioms' untranslatability, for containing a culture-specific connotation "which can make it untranslatable or difficult to translate" (1992: 68).

It is worth mentioning that this controversial issue is not recent as it dates back to Catford, who claims that: "what appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the SL text, is completely absent in the culture of which the TL is a part" as he insists on "the impossibility of finding an equivalent collocation in the TL" (1965: 99-101). However, this observation was criticised later on by scholars such as Bassnett, who states that Carford "starts from different premises, and because he does not go far enough in considering the dynamic nature of language and culture, he invalidates his own category of cultural untranslatability" (2002: 40). This is something Pedersen agrees with as he asserts that there is no cultural reference translation problem that cannot be solved (2005: 113). Franco

Aixelá, on the other hand, asserts that CRs can be problematic, even if not untranslatable, as he defines them as:

> [t]hose textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (1996: 58).

On the other hand, Kade, who disagrees with the concept of untranslatability also opposes the concept of "effability", which is "the principle that anything that can be expressed in one language can be expressed in all languages" (1968: 68, cited in Pym, 2016: 12). Instead, he suggested being more flexible when dealing with what might be considered as translatable or not.

According to Schäffner, "[i]t is generally acknowledged that if the target text addressees lack relevant background knowledge, due to cultural differences, it should be supplied, or compensated for, by the translator" (1993: 159). Of course, Schäffner was referring to the case of traditional written texts. Audiovisual texts, on the other hand, might be more complicated due to the semiotic nature of the medium and the different channels involved in transferring the intended message. The challenges that may occur when translating CRs have been summarized by Ramière in two points: "(a) "referential problems" relative to the absence of a particular referent in the target culture, and (b) "connotational problems" resulting from different networks of images and associations in the two cultural contexts considered (2010: 101). Both types of problems seem to relate to the assumed target audience's lack of knowledge about the meaning of CRs.

In any case, when examining the subtitling of CRs, one could consider various factors including the diverse narrative functions these CRs fulfil in the film. Understanding the narrative functions of CRs not only helps in understanding their significance in the source text and the role each one

plays in delivering a specific message, but it also helps translators to identify ways of transferring them to the target product. For instance, a common function assumed by CRs is characterizing a character. An example of this can be seen in the film *Truly, Madly, Deeply* when a character named Titus keeps using CRs such as "Polish bread" and "borscht soup" to indicate that he is from Poland. Another function is learning more about a character' personality, which can be seen in the film *When Harry Met Sally*, as a character named Sally chooses to drink a "bloody Mary" then complicates the order to emphasize her challenging personality. Other functions include generating humour, providing textual cohesion, illustrating characters' relations, geographical and historical anchoring and developing a story. Nevertheless, this is an area of study that needs to be developed further in the future, given the current lack of literature on the subject.

2.3.3 Classification of cultural references

As early as 1958, Vinay and Darbelnet provide examples of what they think were different elements of culture, which include jobs, professions, food, drink, etc. This could be one of the earliest attempts at a typology of CRs. Catford (1965) also discusses examples which include measurements, coins, organizations, clothing. Additionally, Klingberg (1986) presents a classification of CRs, specifically those found in children's literature, which include:

a) Literary references;
b) Foreign language in the source text;
c) References to mythology and popular belief;
d) Historical, religious and political references;
e) Buildings, home furnishings, food;
f) Customs and practices;
g) Flora and fauna;
h) Personal names, titles, names of domestic animals, and objects;
i) Geographical names;
j) Weights and measures.

Newmark (1988b), on the other hand, proposes the following classification of CRs:

a) Ecology which includes flora, fauna, hills, winds, plains;

b) Material Culture which includes food, clothes, houses, towns and transport;

c) Social Culture which includes work and leisure;

d) Organizations Customs, Activities, Procedures, Concepts (Political and Administrative, Religious and Artistic);

e) Gestures and Habits (ibid.: 94-103).

Although Newmark's (1988b) classification may seem detailed with various subcategories included, it lacks some of the important categories that were proposed by Klingberg (1986), and proposed later by other scholars. Likewise, Nedergaard-Larsen, created a very brief and limited list that consisted only of geography, history, society and culture (1993: 211). Geography deals with geographical elements, which is similar to Newmark's (1988b) category of ecology, while the category of history deals with people, events and buildings. The category of society deals with five subcategories: industrial society, social organizations, politics, social conditions, and way of life and customs. The category of culture includes religion, education, media, and culture and leisure activities.

Gambier, on the other hand, presents a more insightful classification that includes references to education, politics, history, art, the legal system, food and drinks, measurements' units, names of places, sport, institutions, famous people and events (2004: 159). Similarly, Oltra Ripoll (2005) presents a detailed classification which includes the following categories:

a) Nature which includes ecology, fauna and flora, winds and weather, etc;

b) Leisure, feasts and traditions, games, sports, etc;

c) Religion and mythology;

d) Geography which includes references to names of places and residents of a country etc;

e) Politics and economy which includes references to political or economic institutions and organisations, laws, administration, etc;

f) History which includes references to historical characters, events, etc (ibid.: 77-78).

The classification that Díaz Cintas and Remael suggest seems to cover a wider range of categories including geographical, ethnographic and socio-political references (2007: 201), while Santoyo (2010) enhances the list with the addition of sports, dancing, musical, among others. In addition, Pedersen (2011) classifies CRs in:

- Weights and measures;
- Proper names subdivided into:
    - Personal names
    - Geographical names
    - Institutional names
    - Brand names
- Professional titles;
- Food and beverages;
- Literature;
- Government;
- Entertainment;
- Education;
- Sports;
- Currency;
- Technical material;
- Other (ibid.: 59-60).

This classification seems to be more comprehensive than other classifications. For this reason, it was used and built upon in the descriptive analysis of the films in this study. One challenge that has been noticed though when applying this typology is the frequent overlap between categories. CRs categorized as proper names, for instance, could be names for political figures that could belong to the category of government as well, which also applies to entertainment, sports, literature and education. However, this is an anticipated problem with such detailed typology and can easily be overcome by including all the overlapping categories when classifying a

reference that fits into more than one category. Ultimately, the initial classification of CRs in films showed that the typology could be complemented with four additional categories; Games, Medicine, Holidays and Occasions and Transportation, to account for all CRs and allow for their classification (see section 3.1.3).

2.4 Subtitling cultural references

In previous sections, different typologies for classifying CRs were discussed, as well as the functions fulfilled by them in fictional products such as film. Furthermore, film was presented as a multimodal product in which meaning is constructed through the interplay between modes. In this section, the methods and strategies typically used by translators will be reviewed, as well as the contextual mediating factors identified in previous descriptive studies.

2.4.1 Translation methods and strategies

Before speaking about the translation "solutions" for dealing with CRs, it is important to review the terminological confusion that exists when referring to these solutions. Scholars themselves do not agree on the number of strategies available for translation, or on how to label them. As Chesterman states, "different scholars use different terms for what seems to be more or less the same thing" (2005: 18). This confusion is usually found at macro and micro levels, with the macro level referring to solutions dealing with the whole text, and micro level referring to solutions dealing with smaller segments (Gambier, 2008: 23). These terms might mean the same thing to some translators while it means something different for others (Gambier, 2010: 412). For instance, Molina and Hurtado-Albir refer to the micro level solutions as "procedures to analyse and classify how translation equivalence works" (2002: 509), while Gambier (2010) uses the term 'tactics' to refer to them as he defines them as "a sequence of steps, locally implemented" (ibid.: 412). Macro level solutions to Gambier are referred to as 'strategy' and defined as "a planned, explicit, goal-oriented procedure or programme, adopted to achieve a certain objective" (ibid.: 412). On the other hand, Newmark (1988b) uses methods to refer to macro level solutions, which is similar to what Vinay and Darbelnet, (1958/2000) have done, and he uses procedures to refer to micro level solutions. Some scholars refer to macro level solutions as techniques (Fawcett,

1997) and procedures (Ramière, 2006), while Gottlieb (1992) and Pedersen (2011) use the term strategy to refer to micro level solutions. In contrast, Venuti used the term strategy to refer to macro level solutions, as he introduces 'foreignisation' and 'domestication' (1994, 1995, 1998, 2000). In this study, the term strategy is adopted to refer to micro level solutions in accordance with the overall method, following Gottlieb (1992) and Pedersen (2011), while the term method is adopted to refer to macro level solutions, following Newmark (1988b) and Vinay and Darbelnet (1958/2000). Therefore, whatever terminology is cited in the following sections and chapters to refer to strategies dealing with smaller segments in the text is not to be confused with methods dealing with the whole text. The terms 'foreignisation' and 'domestication' are adopted to refer to the methods used in translation, following Venuti (1994, 1995, 1998, 2000).

Venuti (1995) defines foreignisation as "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text" while "leav[ing] the author in peace, as much as possible, and move[ing] the reader towards him" (ibid.: 19-20). This resembles Toury's (1995) "adequacy", where the translator heads closer to the source text system. It also resembles overt translation, which is meant to "enable its readers to access the function of the original in its original linguacultural setting through another language" (House, 1997: 29). In Venuti's opinion, it is acceptable to use foreignization in order to retain the foreign elements of the original text, with the aim of providing the target readers with an "alien reading experience" (2008: 16). Such acceptance of this method of translation is due to "the absence of any linguistic or stylistic peculiarities [that] makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign" (Venuti, 1995: 1).

On the other hand, Venuti defines domestication as "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home" while "leave[ing] the reader in peace, as much as possible, and mov[ing] the author towards him" (1995: 19-20). In other words, domestication happens "when the text is accommodated to the reader" (Paloposki & Oittinen, 2001). This resembles Toury's "acceptability" where the translator heads closer to the

target text system. Additionally, it resembles localisation, which refers to "taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language where it will be used and sold)" (Esselink, 2000: 3). Although Venuti declares that "translation [...] always involves a process of domestication, an exchange of source-language intelligibilities for target-language ones" (1995: 203), he considers that domestication entails negative implications (ibid.: 15).

Distributing the micro level solutions along a scale with two poles is common among scholars, and in the case of Venuti the two poles are referred to as foreignisation and domestication. Then, each micro solution is situated on the scale according to its degree of cultural intervention. Those two poles are sometimes referred to as exoticism and assimilation (Kwiecinski, 2001), adequacy and acceptability (Toury, 1980), overt and covert (House, 1997), etc.

Hervey and Higgins present the term "cultural transposition" to refer to "various degrees of departure from literal translation" (1992: 28). On that scale, the authors introduce "exoticism" and "calque" as source-oriented strategies, "cultural borrowing" as a neutral strategy, and "communicative translation" and "cultural transplantation" as target-oriented strategies. While the idea of such scale seems useful, and is actually implemented in this study (see chapter 3), the strategies seem limited and need to be complemented with additional strategies.

One of the earliest classifications was Klingberg's (1986) unique list of solutions which was specifically designed for the translation of CRs found in children's literature (ibid.: 17-54). Such solutions included "literal translation", "adaptation", "deletion", "substitution", "explanatory translation", "retention", "transliteration", "cultural adaptation", "the use of equivalents", and "rewording". Regardless of this classification being prescriptive, it was still relevant to consider it here given that it is one of the earliest classifications. Graedler's (2000) strategies, or procedures as she refers to them, include "making up a new word" to refer to "lexical recreation" mentioned by Díaz Cintas and Remael (2007), "preserving the source language term", which resembles the strategy of "retention" suggested by Pedersen (2011). Other strategies include explaining the

meaning of the source term and replacing the word in the source language with another in the target language (ibid.: 3).

Fernández Guerra (2012) presents a classification of translation strategies that also deals with CRs and they include: "adaptation", "borrowing", "calque", "compensation", "description", "equivalence", "explicitation", "generalization", "literal translation", "modulation", "particularisation" (which is the opposite of generalization), "linguistic-paralinguistic substitution", "transposition", and "variation" (which includes changes in in the dialect, tone or style). Although this classification offers a very neat summary of the translation strategies put forward by other researchers, the strategies need to be simplified in order to be easily applicable. Even Fernández Guerra herself argues that some categories are overlapping, such as the categories of "adaptation", "equivalence" and "modulation", which she argues they can be merged as one category. She thinks the same about the categories of "loan" and "borrowing", and the categories of "description" and "explicitation". Addtionally, the categories of "compression", "reduction", "condensation" have some similarities between them since they all aim to reduce or compress the text.

Newmark (1988b: 81-93, 103) presents a list of strategies (micro-level), or procedures as he refers to them, for dealing with CRs. One of these 'procedures' is "transference", where the translation is copied directly from the source text to the target text. This resembles "transcription" suggested by Harvey (2000), "loan" suggested by Díaz Cintas and Remael (2007) "transfer/loan" suggested by Nedergaard-Larsen (1993) and "transliteration" suggested by Klingberg (1986). Other 'procedures' in Newmark's list include "naturalization", which changes the word in the source language to the target language's pronunciation, and "neutralisation", which implies the neutralizing or generalizing of the source language word by using a new term. Newmark also mentions "paraphrase", (also suggested by Nedergaard-Larsen, 1993), which refers to explaining a foreign element in the target text. Additionally, he proposes "deletion", (also suggested by Klingberg (1986), by Nedergaard-Larsen (1993) as "omission" and by Díaz Cintas and Remael (2007) as "elimination") to describe the disappearance of a source text element in the target text. "Cultural equivalent" is another 'procedure' that Newmark suggests, which resembles the

strategy "transposition" presented by Nedergaard-Larsen. This is for when a source language cultural word is replaced by a cultural word in the target language. Furthermore, Newmark proposes "compensation", (also mentioned by Nedergaard-Larsen (1993) and by Díaz Cintas and Remael (2007)), for when loss of an element in one place is compensated by adding it in another part of the text. Other 'procedures' include "shifts" or "transpositions" (involving a change in the grammar of the source language to the target language), "couplets" (when two procedures are combined) and "notes". The latter is simply adding information that may appear as footnotes, a procedure favoured by Nida (1964).

Other strategies that have been suggested by Nedergaard-Larsen (1993) but were not found in Newmark's list include "explicitation" and "addition", both of which were later suggested by Díaz Cintas and Remael (2007). While these two strategies were introduced by Nedergaard-Larsen as two integrated strategies, with "addition" being considered a form of explicitation, the two strategies were introduced as two separate ones by Díaz Cintas and Remael (2007). The strategy of "explicitation" could be applied through "specification" by pointing out a certain feature of the foreign element, or it could be applied through "generalization", by using a term that further explains the denotation of the term (Díaz Cintas and Remael, 2007: 219). Séguinot details three different forms of explicitation, which are: adding an element to the target text that was does not exist in the source text, explicating an element in the target text that was implied in the source text, and giving an element from the source text great attention "through focus, emphasis or lexical choice" (1988: 108). The strategy of "lexical recreation" was also suggested by Nedergaard-Larsen and referred to by Díaz Cintas and Remael (2007), for when the translator creates a word in the target language that did not exist before. Other strategies suggested by Díaz Cintas and Remael include "loan", "calque", "explicitation", "substitution", "transposition", "lexical creation", "compensation", "omission", and "addition" (2007: 200-207).

In Tomaszkiewicz's (1993) study, she presents a list of strategies used in subtitling CRs, which includes: "omission" of the CR, "literal translation", "borrowing", "equivalence", "adaptation", "replacement: of the CR, "generalization" and "explication", which includes "paraphrasing"

and/or "additional explanation" of the CR. Furthermore, Gottlieb (1994) suggested a list of strategies that include "transferring", "expansion", "condensation", "paraphrase", "imitation", "transcription", "omission", "resignation", "decimation" and "dislocation". Valdeón (2008) also presents a list of strategies that is developed specifically for dealing with CRs that primarily include the two main categories of "preservation" and "substitution" with other sub-categories. For instance, "preservation" is only associated with international items and cultural specific items. On the other hand, "substitution" is associated with various categories such as different source culture items, international items, target-culture items, corrupted forms of target-culture items and superordinate terms.

Pedersen's (2011) taxonomy (see figure 3) has known different reiterations over the years (2005, 2007 & 2008) but the final version is as follows:

Figure 3. Taxonomy of Pedersen's (2008: 103) Cultural References' strategies

- **Official Equivalent:** This is when a cultural reference in the source text is replaced by another in the target text through "common usage" or by some "administrative decision" (Pedersen, 2011: 70-100). According to Pedersen, no translation problems can exist if an official equivalent is available (2005: 3).

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- **Retention:** This is when the CR in the source text is kept, with slight or no change, in order to fit the requirements of the target language. This is considered a direct transfer, and hence according to Pedersen, the most source-oriented strategy (2005: 4). It is also considered to be the most used 'technique' in the translation of CRs when subtitling from English into Danish and Swedish (ibid.). This resembles one of Newmark's 'procedures' that he refers to as 'transference' in which he states that "the argument in favour of transference is that it shows respect for the SL country's culture- The argument against it is that it is the translator's job to translate, to explain" (1988a: 82).

- **Direct Translation:** This refers to situations in which the translation does not change the semantic content of the source text but takes it as it is to the target language. In other words, it transfers the general idea from the source text to the target text rather than transferring the text word by word. It is commonly used in translating institution names and company names, etc. (Pedersen, 2005: 5).

- **Omission:** This is when a cultural reference that appears in the source text is removed from the target text. This strategy is considered the most domesticating strategy since it deliberately removes an item from the source text (Pedersen, 2007: 148).

- **Specification:** This is when the cultural reference is retained in its original form, but more information is inserted making the cultural reference more specific than the source text (Pedersen, 2005: 4). Therefore, Pedersen uses "specification" to refer to the combination of "retention" and "additional information" presented in the "addition" subcategory. It is also used to refer to a form of "explicitation" presented in the "completion" subcategory, to spell out an acronym or an abbreviation, or for other cases explained by Séguinot when he states that "explicitation should [...] be reserved in translation studies for additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages" (1988: 108).

- **Generalization:** This strategy relies on "replacing an ECR referring to something specific by something more general" (Pedersen, 2005: 6), and it includes the subcategory of "hyponymy", "but in a wide sense, as the form of the TT ECR may retain uniqueness of referent" (ibid. 6), and

the subcategory of "paraphrase", which involves removing the ECR but keeping its meaning and connotations (Pedersen, 2011: 88-89).

•   **Substitution:** This is when the CR in the source text is replaced by another from the target culture (Pedersen, 2005: 6), and it could be a "cultural substitution" or a "situational substitution" (ibid.: 9). The former resembles the "cultural adaptation" introduced by Leppihalme (2001: 141) and Nedergaard-Larsen (1993: 231).

Ultimatly, Tomaskiewicz's (1993), Valdeon's (2008), and Pedersen's (2011) classifications are similar in being designed specifically for subtitling CRs and for having similar strategies but with different ways of referring to them, such as omission, equivalence, literal translation, generalization, substitution, and explication. Bearing all of this in mind, Pedersen's (2011) typology for micro-level solutions has been used as the base to build the classification typology in the current study, since it was found to be comprehensive, as well as applicable to verbal and verbal & visual CRs. Still, it needed to be complemented with additional strategies, such as "transcription" and "not addressed" (see section 3.1.4).

2.4.2 Mediating factors in the translation of cultural references

Recognizing the mediating factors that might affect the translators' choices regarding what strategies to use when translating CRs helps to understand why certain strategies are more used than others and in what situation. Some scholars have explored these factors as will be reviewed in this section.

According to Nedergaard-Larsen (1993), there are some factors that affect the choice of strategies used in translating CRs. The first factor is related to how central the CR is to the context, or as Pedersen refers to it as the parameter of "centrality of reference" (2005: 12). Pedersen clarifies that, for example, when the CR is essential on "the macro level", it will then be the main theme of the text at hand. Such influence may not leave the translator much choice but to use the "retention" strategy or the "official equivalent", if available. He also explains that if the cultural reference is mentioned briefly in the film, dealing with it would be determined by how

essential it is to the context on "the micro level" where "omission" could be a possible solution (ibid.: 12). Other factors suggested by Nedergaard-Larsen include whether the related implications have to be made clear, whether the subtitle is easily understood, the degree to which other signs "support" or "conflict" with the subtitles, and how well the target audience knows the reference (1993: 223).

Pedersen (2005) also adds more factors that he thinks may influence the subtitlers' decisions. One of the factors depends on whether the cultural reference that was once familiar to a certain culture is now universal and can be understood by other people in other cultures, making it 'transcultural'. Another factor is 'intersemiotic redundancy' which takes us back to what was discussed in section 2.2.1 about the channels used to communicate the intended message in a polysemiotic text. He argues that in the case of these channels overlapping, the pressure on the translator to provide guidance is reduced. This is true if the translator is willing to consider all semiotic channels, but not when only considering the verbal channel. This factor resembles the following factor which deals with redundancy as well, but of the dialogue or *co-text* as Pedersen refers to it (ibid.: 11). What this means is that if a cultural reference is mentioned earlier in the dialogue, the subtitler can deal with it with less effort every time. 'Media-specific constraints' is another factor mentioned by Pedersen, and in the case of subtitling there are "the famous and infamous time and space restrictions" (Gottlieb, 2004: 219), that may force a translator to resort to omission at times. The last factor Pedersen (2005) proposes is called *paratextual considerations,* which deals with the transition situation. It basically gives considerations to certain aspects such as the company's guidelines, the client's instructions, and the audience's preferences, etc. This is probably the most influential factor since it could predominate over all the other factors obligating the subtitler to overlook some of the parameters (2005: 10-15).

Genre can also be considered as one of the factors impacting features of translations (Delaere et al. 2012, de Sutter et al. 2012). For this reason, Olohan has advocated more cross-genre comparisons to examine their impact on translations (2004: 191). An example of this is when translating the genre of comedy, it is more common to use target language-oriented strategies

to generate an equivalent effect in order to achieve the aim of entertaining the audience. A related mediating factor is the lack of background knowledge of the audiovisual genre. As Pedersen (2005) points out, it can be problematic when the subtitler is not familiar with the CR because he/she is not the typical viewer of that genre. The solution is ultimately the intervention by a typical viewer of the genre in identifying CRs in order to satisfy the viewers (ibid.: 58), possibly prior to the process of translation. However, this area still needs further research and empirical data, since, as House observes: "there is a deplorable lack of systematic contrastive pragmatic work on register and genre variation, which renders a solid theoretical underpinning of translation studies in this respect next to impossible" (2013: 56).

The constraints imposed by the medium on subtitling can also be considered factors influencing the translator's decisions in the choice of strategies. The first one is 'content synchrony', which requires all meanings transferred by various semiotic channels not to contradict each other, or the general message (Mayoral et al., 1988). Other textual constraints can result from the cognitive load of each mode, which may include slower reading speed (Gottlieb, 2005) and slower analysis of text compared to the image (Deckert, 2013) or compared to the speech (Díaz-Cintas & Remael, 2007). The second constraint according to Mayoral *et al.* (1988) is 'spatial synchrony', which refers to the semiotic channel, or the "signal" as Mayoral refers to it, and how it should occupy enough space, neither more nor less. The third constraint is 'synchrony of time', which refers to the agreement of time between different semiotic channels when delivering a specific message (ibid.: 359). Depending on these constrains, a translator may opt for subtitling reduction, deleting certain elements or substituting them, etc.

Socio-cultural constraints are also considered factors influencing the translator's decisions in the choice of strategies. Those constraints are usually caused by the culturally marked items (Martí Ferriol, 2007: 176), (see section 2.3). According to Venuti "publishers, copy editors, reviewers" train others to value translations more highly when they "appear untranslated" (2006: 1). This is something Díaz Cintas and Remael agree with as they state that "the less attention [subtitles] call to themselves, the less we notice them, and therefore the better they are" (2007: 139). However,

CRs cause 'culture bumps' (Leppihalme 1997), which cannot go unnoticed by viewers. This is where translators face difficult decisions that affect their choices of strategies used in translation.

On the other hand, Sanchez (2004) insists on the authority of the client and the studio in mediating the translator's choice of given subtitling strategies. As Whitman-Linsen argues, translators are sent instructions and suggestions from 'above', be it from their agency or their suppliers (1992: 125). Such instructions and suggestions may include changing the 'foreign' elements and CRs and make them more marketable to the target audience (ibid.). Lastly, Martí Ferriol talks about 'professional constraints' (2007: 176). These constraints, which may include the time restrictions imposed by deadlines that face translators to rush jobs, low salaries and style guidelines, may affect the translator's choices of translation strategies.

2.5 Reception and perception

Although the term 'reception' has been used to refer to different meanings by various scholars, who still do not agree on a specific definition (Gambier, 2009: 22), some of these scholars agree on the levels of processing the reception of translated audiovisual material, or the levels of translations' effects as referred to by Chesterman's (2007). For instance, Kovačič (1995) and Gambier (2009) distinguish between response, reaction and repercussion. The first phase referred to as 'response' deals with the physiological process and perceptual effects, such as eye movement and reading speed, both of which take place during the viewing of an audiovisual product. The second phase referred to as 'reaction' deals with the cognitive reactions such as comprehension, understanding, recall and readability of audiovisual elements. The third and last phase referred to as 'repercussion' deals with viewers' attitudes and opinions based on their feedback and self-reporting of the two previous processes. This phase can be assessed from an individual viewpoint or a sociocultural one "which influences the receiving process" (Gambier 2009: 22). The main concern of this research is the phases of reaction and repercussion of the reception model presented by Kovačič (1995) and Gambier (2009).

Based on previous research, there seems to be a terminological overlap between reception and perception. In a nutshell, the term reception in this study will be used to refer to the level of reaction, which examines micro-level issues such as the observable effects of translation strategies on viewers and their understanding. On the other hand, the term perception will be used to refer to the level of repercussion, which examines macro-level issues such as the viewers' opinions of the subtitles and their appreciation and enjoyment of the viewing experience in general. The following sections will clarify such distinction between the two terms, complemented by examples from related work found in the literature. Finally, one of the advantages of combining the study of reception and perception is being able to compare and contrast the audience's reaction and repercussion towards different aspects of translation. Additionally, the data collected in the study of perception could be used to complement and cross reference the data collected in the reception study.

2.5.1 Reception in audiovisual translation

Back in 1995, Kovačič noted the lack and need for reception studies in audiovisual translation. Similair to this, Gambier confirms that "very few studies have dealt with the issue of reception in screen translation, and even fewer have looked at it empirically, even though we continually make reference to readers, viewers, consumers, users, etc" (2003: 184). Such lack was not solely in the field of Audiovisual Translation, but rather noticed in Translation Studies in general (Brems and Ramos Pinto, 2013). Empirical research on the reception of audiovisual translation surfaced in the 1980s, as stated by Perego (2016). After that, interest in reception studies started growing significantly in the 2000s and the 2010s (ibid.), with the focus being mainly on subtitling and accessibility (Chiaro, 2014: 205). From there on, reception studies in audiovisual translation have been thriving.

Ultimately, the following sections will review previous work found in the literature, which incorporates variables and aspects that concern the current study, excluding those that fall outside its scope. Such aspects include the reception of CRs, the reception of subtitles in relation to the viewers' level of foreign language proficiency, the reception of subtitles with additional

information, the reception of condensed subtitles and the reception of verbal and visual information.

2.5.1.1 Reception of cultural references

Various studies about the reception of audiovisual translations have been specifically conducted with a focus on CRs. One interesting example of these studies is conducted by Fuentes Luque (2003). The study included an original version of the film *Duck Soup,* Leo McCarey (1993) in English, a Spanish dubbed version and an original version subtitled into Spanish, and it tested native English speakers and Spanish native speakers. Fuentes Luque used a mixed method approach combining observation of the viewers' reactions to selected humorous and CRs items, questionnaires, and interviews. The results showed that the original version subtitled into Spanish affected the viewers negatively, leaving them confused, given that "[t]he puns and cultural references are rendered literally, making it impossible for receivers to understand what is going on" (ibid.: 300). The Spanish dubbed version, on the other hand, seems to function better for the target audience than the source text for the viewers who speak English (ibid.: 300). The study also included a perception study of humor and translated cultural elements found in both subtitling and dubbing. The results reveal less amusements towards translated humor when compared to the source language humor. Additionally, the level of appreciation was higher of the original version than the other two versions, especially of the subtitled version into Spanish. Fuentes Luque blames this on the "extreme literalness of the translated target text" which resulted in confusion or lack of response from viewers (ibid.: 298). Furthermore, the study showed a lack of appreciation for humor in the case of the subtitled version, again due to its literal transfer.

Another study conducted by Cavaliere (2008) investigated the reception of CRs in the Italian soap opera *Un Posto al Sole*, Bruno De Paola (1996), which was subtitled into English. Viewers were divided into two groups (a group of "Milanese" watching a non-subtitled version and a group of Americans living in Naples watching a subtitled version), and they were asked to answer questionnaires. The results indicate that CRs were difficult to understand and that deleting them

or poorly translating them could affect the understanding and appreciation of the target audience significantly (ibid.: 179). The study also included a perception study that tested the Neapolitans' enjoyment and appreciation. The results reveal that the Neapolitan group was the only group to positively appreciate the CRs. Additionally, the omission of these references in translation had a negative effect on the viewer's understanding and enjoyment of the content.

Bucaria and Chiaro (2007) assessed whether viewers can understand CRs in a corpus of clips from American TV series dubbed into Italian. The study reveals that viewers were getting accustomed to the exposure of foreign cultures to an extent that they were no longer certain of what is and is not part of the actual spoken Italian (ibid.: 115). Other studies were conducted by the Italian university of Bologna, at Forlì, with research mostly focused on dubbing and various topics including CRs. Findings have indicated that CRs are difficult to understand, and that many participants would state to have understood them when they have not (Antonini, 2008: 146-147).

Although these studies revolved mainly around CRs, which is similar to the main focus of the current study, Bucaria and Chiaro (2007) and Antonini (2008) were investigating dubbing rather than subtitling, while Cavaliere (2008) was investigating subtitling but of soap opera rather than films. However, despite the differences in the investigated source languages (Italian and Spanish), the differences in mode and genre and the lack of multimodal consideration, the results could still be relevant. The current study investigates the effects of translation strategies on viewers' appreciation and enjoyment, and it has the added advantage of testing different translation strategies, hence providing more in-depth conclusions towards the viewers' perception. Overall, it seems that very few studies are available to report on CRs. However, other important studies in related areas are available, as will be seen in the following sections.

2.5.1.2 Reception and language

Many studies have investigated the reception of subtitles in relation to the viewers' level of proficiency of foreign languages. A famous series of studies specifically focused on this issue include Grignon, Lavaur, & Blanc et al. (2007); Lavaur and Nava (2008); Lavaur and Bairstow

(2011); Bairstow (2011); and Bairstow and Lavaur (2012). In Bairstow's (2011) study, the cognitive load was examined on two groups of viewers, monolingual and bilingual. The monolingual group spoke only French and had a lower level of English proficiency, while the bilingual group spoke English and had a higher level of French proficiency. Both groups watched English films with and without French subtitles and were asked to answer comprehension questions about the visual and verbal aspects. The study reveals that subtitles facilitated the understanding of visual information for the French speakers. On the other hand, English speakers, who watched non-subtitled material, performed better than French and English speakers, who watched subtitled material. This suggests that subtitles can be helpful to monolinguals who do not know the source language, while they can be distracting for monolinguals who know the source language.

Another study conducted by Lavaur and Nava (2008), used French intralingual subtitles to examine the processing of visual elements in the American film *Lolita*, Stanley Kubrick (1962). The three conditions included the original film with no sound, another that was dubbed into French and a third that was subtitled into French. The results indicate a decline in the processing of visual information in the subtitled version, compared to the soundless film and the version dubbed into the viewers' language. These results are in line with another study conducted by Grignon et al. (2007), which examined three conditions, one of the original film *Lolita*, Stanley Kubrick (1962) without subtitles, a dubbed version and a subtitled one into French, which is the viewers' mother tongue. The results indicate a decline in the processing of visual elements and a rise in the processing of the dialogue in the subtitled version, and the opposite occurring in the dubbed version, with no observed difference in the original version. Additionally, subtitles proved to be a great help for viewers with a low language proficiency in the source language of the film.

A study in two parts was conducted by Lavaur and Bairstow (2011). The first part included four groups of French native speakers, two with high levels of English proficiency and two with low levels. The four groups were asked to watch the soundless original English film and its dubbed version into French. The results showed a higher level of comprehension among viewers with high levels of English proficiency who watched the original non-subtitled film compared to those

with low levels of English proficiency. However, viewers with low levels of English proficiency had a better comprehension when they watched the subtitled version, which ultimately indicates that the subtitles have "a distracting effect when they are unnecessary, against a facilitating effect when the viewers do not master the film's spoken language" (ibid.: 279). The second part tested original English films without subtitles, English films subtitled into French (interlingual) and into English (intralingual). Viewers were divided into three groups based on their level of English proficiency: beginners, intermediate and advanced. The study reveals that subtitles had a distracting effect from visual elements for viewers with a lower level of English proficiency, while they facilitated the understanding of verbal elements. The intermediate group did better in understanding the verbal elements than the visual ones, while the advanced group did better in comprehending visual and verbal elements when watching the original version without subtitles. These results suggest that subtitles do in fact facilitate the viewers' understanding of the film, especially the understanding of the verbal elements. However, they can have a detrimental effect on the understanding of visual elements, especially for viewers with a lower level of English proficiency.

Tuominen (2012) examined the reception of subtitled programmes in Finland by testing a group of experts in either English or translation (or both) and two groups of non-experts. She concludes that the expert group depended a lot on the subtitles even though their English proficiency was higher than the other group. This is surprising since one would expect, based on the findings of other studies, that viewers with higher level of language proficiency would disregard the subtitles. Furthermore, there was no distraction factor to the presence of subtitles, which Tuominen justifies by explaining that viewers in Finnish are used to subtitling (ibid.). Orrego-Carmona (2015) conducted a study that included Catalan and Spanish native speakers with different levels of English proficiency of which 332 took part in answering questionnaires, while 52 participated in an eye-tracking test. The results indicate that participants with a lower level of English proficiency had a regular behaviour towards subtitles meaning that they did not skip subtitles and watched them for a longer time. On the other hand, participants with a high level of English proficiency had a more varied behaviour, as some of them paid a great attention to

subtitles while others paid less attention to them to the extent of "skipp[ing] almost a quarter of the subtitles" (ibid.: 232).

Aside from the fact that these studies share a similar concept of testing the knowledge of the foreign language as a variable, they also share the inclusion of only two tested groups, monolingual and bilingual or high and low levels of English proficiency, with the exception of Lavaur and Bairstow (2011) who include a group in the middle of the two 'extremes'. This reflects a tendency to disregard viewers in the middle, a group that was included and examined in the current study. Additionally, these studies seem to be limited to the usual European context, which this study moves away from with non-European target language and test subjects.

2.5.1.3 Reception of condensed and extended subtitles

In this study, the term condensed subtitles is used to refer to subtitles that were reduced in order to allow the viewer enough time to read them, while the term extended subtitles is used to refer to subtitles which include repetitive or additional information that aims at offering viewers further information. It is important to note that both comply with professional rules in terms of number of characters, following Netflix with a maximum of 42 characters per line [Netflix, Arabic Timed Text Style Guide]. The reception of both types of subtitles has been investigated by various scholars and some of these studies will be reviewed in this section.

Taylor's (2003) study investigated the reception of subtitles by testing two groups of students: non-English speakers and English speakers. Two conditions were integrated: one that had condensed subtitles that adopted certain strategies such as "condensation, deletion or decimation" (ibid.: 194), and another that had extended subtitles which captured "as much of the original message as possible, even if certain parts are redundant, repetitive or insignificant" (ibid.: 197). The results reveal that viewers were able to make use of other semiotic resources in the film with condensed subtitles, hence understanding the source text better. This was not the case for viewers who watched extended subtitles due to the fact that the display rate was too

high and "the disturbance caused by having to concentrate on the maximum titles outweighed the benefits of the extra information" (ibid.: 204).

Künzli and Ehrensberger-Dow (2011) examined the reception of viewers who watched four excerpts with two versions; one with standard subtitles and another with added surtitles that have additional information on CRs mentioned in the subtitles. Data was collected using eye-tracking and questionnaires. Accordingly, eye-tracking examined the cognitive load and gaze duration, whereas the questionnaire the audience's reception and perception (see section 2.5.2.2 for further discussion). The results of the eye-tracking test revealed no differences in the accuracy of answers about the content between the two conditions of standard subtitles and added surtitles. This indicates that viewers are capable of processing additional information more than the traditional subtitling conventions have suggested, and that additional information did not distract the viewers' attention.

One of the tested conditions in the current study integrated extended subtitles with additional information, with results resembling those of Taylor (2003), although the latter was more focused on redundant and repetitive subtitles rather than additional information. The current study, however, had the added advantage of testing foreignization and domestication strategies in condensed conditions as well, which yielded some interesting results (see chapter 5).

2.5.1.4 Reception of verbal and visual information

One of the earliest reception studies of verbal and visual information was conducted by d'Ydewalle et al. (1985) using eye-tracking. The study reveals that they were not reading word-by-word. It was also noticed that participants prioritized looking at the image first, then at the subtitles and then back at the image. This was also true for d'Ydewalle et al. (1987) which reveals an instant and effortless behaviour from participants when those who did not need the subtitles to understand the content still followed the subtitles. Additionally, the shift up and down from the subtitles to the image was also reported as effortless. This was again confirmed by d'Ydewalle

and Gielen, who state that "when people watch television, the distribution of attention between different channels of information turns out to be an effortless process" (1992: 425).

A couple of years later, d'Ydewalle and van Rensbergen (1989) conducted a study that investigated children, and they were able to identify various factors affecting their reading and viewing experience. One of these factors had to do with whether the element dealt with was visual or verbal. For instance, watching an audiovisual product such as cartoon, children paid less attention to the subtitles and focused more on the visual elements when there was a higher presence of visual elements. The contrary is also true given that they paid more attention to the subtitles and less to the visual elements when there was a higher presence of verbal elements. Almost 20 years later, Caffrey (2008) investigated the perceived and actual understanding of visual non-verbal cues (VNC), which he defines as "item[s] appearing in the image of an audiovisual text which [have] an intended secondary, connotative meaning" (ibid.: 165). The study included two groups of participants who were English speakers, one of the learners of Japanese in basic courses and another that did not speak Japanese. The study concluded that Japanese learners perceived understanding and actually understood the VNCs more than the speakers that did not know any Japanese. Lavaur and Bairstow's (2011) study (discussed in section 2.5.1.2) revealed an unexpected finding of subtitles helping monolinguals to understand the linguistic information, as well as facilitating their processing of visual information. Such results are considered surprising given that "subtitles are generally associated with a loss of visual information perception, which was the case for the near-bilingual sample of this study)" (ibid.: 279).

Künzli and Ehrensberger-Dow's (2011) study (discussed in section 2.5.1.3) tested the accuracy of the viewers' answers regarding verbal and visual information. The results revealed that questions about verbal information were slightly more accurate in the condition of standard subtitles. On the other hand, the questions about visual information were slightly more accurate in the condition with the added surtitles. In the case of retention, "although less time was spent looking at the image in the surtitle condition, visual information was retained better in that condition

than in the subtitle condition" (ibid.: 198), which indicates that placing information in different areas on the screen might have helped in image processing. Perego et al. (2016) conducted a study that tested viewers' cognitive load when processing visual and verbal content in Italy, using eye-tracking. The results revealed a link between subtitling and the processing of the visual content, which indicates that "the viewers' eyes really spend most of the watching time reading subtitles […] or that subtitle processing may require some effort after all" (ibid.: 221). Another finding was the Italians' bad performance in recognizing the visual content due to "their very limited familiarity with subtitles" (ibid.: 221).

While the focus of most of these studies was to examine the retention of visual elements, as well as the cognitive load and the processing of such elements, the current study investigates different aspects including how the translated verbal and verbal & visual CRs were received and perceived by viewers, as well as the effects of visual resources on the viewers' reception. Still, the results of some of these studies were found relevant to the current study and hence were contrasted accordingly (see chapter 5).

2.5.2 Perception in audiovisual translation

As established in section 2.5, the term perception will be used to refer to the investigation of the viewers' opinions and attitudes of the subtitles and their enjoyment of the viewing experience in general. According to Ang, perception (or reception as she refers to it) examines "the ways in which people actively and creatively make their own meanings and create their own culture, rather than passively absorb pregiven meanings imposed upon them" (1995: 136). Jensen and Rosengren (1990) describe it as a field that combines humanistic studies of content and social science approaches to reception. Other terms that have been used to describe this type of research include "interpretive audience studies" (Carragee, 1990) and "new audience studies" (Corner, 1991).

According to Chesterman (2005), Translation Studies have four different areas. The first one is the sociological area, which deals with the translator and interpreters' social position and

behaviour, as well as dealing with translation from a social perspective. The second one is the cultural area, which deals with ideologies, values, traditions, cultural identity, ethics, history among other elements in translation. The third one is the cognitive area, which deals with the translator's decision-making, the influence of the translator's personality on the translation process and the quality of the translation. The fourth and final one is the textual area, which deals with anything related to the text. Perception is ultimately considered as part of the sociological area which, in the case of the current study, deals with the opinions, attitudes and preferences of the receivers in a specific society.

Involving viewers in audiovisual studies has proven relevant, as these studies usually function on the basis that viewers "can and indeed should lead the way in the definition and enhancement of quality, for the benefit of the industry, the translators, the academic community and, ultimately, the receivers themselves" (Di Giovanni, 2016: 77). Bollettieri Bosinelli addressed this emphasizing the responsibility of the receiver stating that "film viewing, like reading, involves an act of translation from the text to the internalised discourse of the reader" (1994, 12). Investigating the perception of viewers aims at gaining insights of the viewers' opinions, attitudes and expectations. This is especially important since, as Karamitroglou states, "the agents' and the recipients' expectations may not coincide, nor even be compatible" (2000: 76), which highlights the importance of considering the expectations of both sides. Gambier also emphasises the importance of identifying the subtitler's linguistic and cultural responsibility through investigating the viewers' perception in order to "provide insights into the effects of particular subtitle features" (2003: 187).

Still, perception studies were lacking (Gambier, 2003), and have only been acknowledged recently (Christie, 2012). Despite the fact that studies on audience perception have been conducted since the 1990s, most of them assumed a theoretical perspective as opposed to empirical investigation (Luque, 2003: 293). This is, however, not to say that non-empirical research is less relevant. Nida's (1964) contribution, for example, should be acknowledged as one of the earliest discussions on perception. With the introduction of Equivalent Effect, Nida takes

into consideration the receiver's response as an important outcome of translation. Chesterman is another worthy mention. The concept of "expectancy norms" is based on the idea that norms are "established by the expectations of the readers of a translation" (1997: 64). Additionally, Toury (1995) and Even-Zohar (2012) contributed to the study of perception. However, their contributions were from the perspective of practices and norms, rather than from empirical investigation.

Some of the significant work done on the topic of audience perception has investigated the audience perception by observing the audience in a way that resembles the natural setting of watching a film. This means that viewers are either asked to watch a whole film without interruptions as opposed to watching short clips, or they are asked about their viewing experience in general, as opposed to focusing on a specific factor of the translated texts, such as CRs. On the other hand, other studies took a more controlled approach, such as the use of excerpts subtitled in various ways with the aim of studying the audience experience in regard to a specific element of the translated texts. In the following sections, examples of various studies that have investigated specific factors of the translated audiovisual will be reviewed.

2.5.2.1 Perception of subtitling vs. dubbing

Widler's (2004) conducted a study investigating whether Austrian cinema viewers preferred watching a subtitled film to a dubbed one. Using interviews, the study reveals that 61% of the viewers did not think there were enough subtitled films in the cinemas, which ultimately indicates their preference for subtitles. Another study conducted in Portugal by Alves Veiga (2006) investigated the attitudes of Portuguese secondary school students towards audiovisual media using questionnaires. The study reveals that viewers preferred subtitled audiovisual products to the dubbed ones. Antonini (2007) conducted a study examining the Italian viewers' perception of dubbed and subtitled audiovisual products, specifically towards cultural, linguistic and lingua-cultural references, using questionnaires. The results showed that 40% of participants like both subtitling and dubbing when watching foreign programmes, whereas 25% prefer dubbing only. As for the participants' declaration of understanding CRs in both dubbing and subtitling, Antonini

concludes that "there is a remarkable discrepancy between what the viewers declared they had understood and what they actually did understand" (ibid.: 165). This ultimately means that viewers might think they understood CRs when they have not.

Another study that also used questionnaires to test the viewers' enjoyment in both subtitling and dubbing, was conducted by Wissmath et al. (2009). The experiments included three conditions using a movie segment dubbed into a target language, a movie segment dubbed into a target language with foreign language subtitles and a movie segment subtitled into a target language and dubbed into a foreign language. The last condition, dubbing with foreign subtitles, was included "to compare the effects of necessary subtitles and subtitles, which are not required to understand the dialog" (ibid.: 119). The study reveals that when comparing subtitling to dubbing, "[t]here is no difference in terms of enjoyment" (ibid.: 123).

Bernschütz's (2010) conducted a study that examined the attitudes and preferences of Hungarian and Finnish viewers towards Finnish subtitling and dubbing of two English shows. The results reveal that Hungarian viewers were watching the film for the educational purpose of learning Finnish, as opposed to Finnish viewers who were watching for entertainment. When asked what kind of program subtitles are recommended for, 86% of all viewers thought subtitles were appropriate for cinema movies. When asked which types of program are suitable for subtitling, 65% of viewers were of the opinion that subtitles should be used for historical films, while 60% of them thought that subtitles should be used for comedy. As for the Finnish viewers, they seem to prefer subtitling to dubbing. On the other hand, some studies have concluded that dubbing is the viewers' preference, such as Zabalbeascoa (1993) and Chaume (2000). Of course, the later conclusions are based on Spanish viewers, and given that "[t]he general quality of subtitles in Spain is very poor, or at least has been until very recently" (Zabalbeascoa, 1993: 245), their preference seems justified.

A study conducted by Di Giovanni (2016) investigated the reception of subtitled films at two different festivals in 2009. The aim of these two studies was to examine the Italian viewers'

preference between subtitling and dubbing, as well as their opinions about the quality of subtitling. The first festival was 'the Mostra Internazionale d'Arte Cinematografica di Venezia (VFF)' and took place in 2009. The second festival took place in 2009 as well 'Torino Film Festival (TFF)'. 66 participants from various nationalities (11 non-Italian and 55 Italian) attended the VFF and filled out the questionnaires after watching two films that were specifically chosen for not being Italian or English so that it could feature a double set of subtitles (English and Italian). The results revealed that 74 % of participants preferred subtitling for cinema, whereas only 17 % preferred dubbing and 9% answered with "do not know". However, when asked about their preference for television, 50% chose subtitling, while less than 30% chose dubbing. On the other hand, the data collected from Torino Film Festival (TFF) from participants of various nationalities resulted in 46% of participants preferring dubbing for television, 44% preferring subtitling for television, 84% preferring subtitling for the cinema and only 14% preferring dubbing for the cinema.

Perego et al. (2016) conducted a study (discussed in section 2.5.1.4), comparing the reception of subtitling and dubbing in Italy. Using questionnaires, she tested "the degree of film enjoyment […], dialogue and voice appreciation […] and self-reported effort during film viewing" (ibid.: 211). She concludes that subtitles did not have a negative effect on the viewers' enjoyment and appreciation. Additionally, familiarity with subtitles seems to affect the degree of enjoyment, as well as the viewers' appreciation of the subtitled product (ibid.: 219-220), as viewers who are "less familiar with subtitles enjoy the film experience less [and] appreciate the dialogues and the original voices of the characters less" (ibid.: 221).

Despite the fact that these studies are focused on the perception of both dubbing and subtitling, they were worthy of reviewing here given that the current study focuses on the perception of one of these modes. The current perception study has the added advantage of implementing mixed-methods approach combining questionnaires used by Alves Veiga (2006), Antonini (2007), Wissmath et al. (2009), Di Giovanni (2016) and Perego et al. (2016), as well as interviews used by Widler's (2004), to further confirm the results.

2.5.2.2 Evaluation of subtitles

As Antonini asserts, "the quality of screen translation is fundamental both for these users' appreciation of the film, series or cartoon they choose to watch and, possibly, for the success of these products" (2007: 165). Gottlieb (1995) uniquely introduced the use of a protest button. While watching, the deaf and hard-of-hearing participants would press the button every time they objected to the subtitles (ibid.: 390). The participants' discussions reveal that they did not disapprove of the intentionally added errors in the subtitles according to professional standards, but rather disapproved of various micro-level solutions, such as omissions and heavy changes to the original text, or other features that the subtitler has no control over (ibid.: 409). However, these results concern a specific audience, so the results may not be directly relevant to the current study, given the different needs of both audiences.

Widler (2004) investigated the attitudes of Austrian cinema viewers towards the quality of subtitles, which resulted in viewers being pleased with the quality of subtitles. Similar results were obtained by Alves Veiga (2006), regarding the opinions of Portuguese viewers about the quality of the subtitles. The results reveal a positive feedback towards the quality of the subtitles with 62.4% describing the subtitles as "good" and 29.7% describing them as "very good" (ibid.: 161; 164–165). On the other hand, as many as 36.8% admitted to not paying much attention to the subtitles and only 1.7% of them were able to remember the names of the translators (ibid*.:* 165–166). Künzli and Ehrensberger-Dow (2011) examined the audience's satisfaction of two tested conditions, one with standard subtitles and another with added surtitles that have additional information on CRs mentioned in the subtitles. The results revealed that viewers preferred the condition with standard subtitles, probably because "viewers are used to seeing subtitles at that duration and length" (ibid.: 197).

Finally, Di Giovanni (2016) also investigated the viewers' perception regarding the quality of subtitles (in a study previously discussed in section 2.5.2.1). When participants from the VFF festival were asked whether wrong or poor translation can affect their appreciation of the film,

62% of participants said it did, while the rest answered "maybe". However, when they were asked about the most important feature for the quality of subtitling, 70% of them chose "good translation", followed by synchrony with 38%. As for their idea of what 'good translation' means, 7 participants stated 'clarity' while 2 stated "length and exhaustivity" (ibid.: 68). As for the worst features for the quality of subtitling, participants were more focused on technical issues than linguistic issues. Problems like the lack of synchrony between subtitles and dialogue was selected by most participants, followed by grammar mistakes and lack of synchrony with the images. On the other hand, participants from the TFF festival chose "good translation" as the most important feature for the quality of subtitling. More than 66% of participants stated that linguistic aspects are more important than technical aspects, while 10% chose both linguistic and technical. Additionally, they did not think "length" was an important feature for the quality of subtitling, which is contrary to the response of VFF participants. However, 37.5% of the participants chose "excessive length" as one of the main problems affecting the quality of subtitles. One additional observation relates to participants who were considered specialists, as they counted reading speed and implementing appropriate condensing to subtitles as the two most important features for subtitling.

2.5.2.3 Perception and background variables

Tang (2008) focuses on the reception and perception of the film *Mulan,* Tony Bancroft and Barry Cook (1998) and its subtitles. 44 Chinese students between the age of 18 and 20 were asked to answer a questionnaire expressing their opinions on the subtitled film. The study revealed that participants who did not understand English very well were the ones affected by social variables "such as gender and chief place of residence" (ibid.: 160), while participants who understood English well paid more attention to cultural aspects of the film, such as alterations and rewritings. Also, the study showed a small distinction between the reactions of male and female students, with 22 male students rating the subtitles as 'great', while 22 female students rating it as 'good'. Interestingly, undergraduate students expressed their preference for English subtitles when translating 'Anglophone' films, even though they were referring to the Chinese subtitles in order to understand the film. Their justification for this is that "English subtitles are helpful for learning

English" (ibid.: 156). Another distinction this study makes is between the postgraduates in literature or translation and those in linguistics. The former voiced more positive opinions towards the film, while those in linguistics voiced negative opinions. Tang relates this to the fact that "literature students have greater exposure to English literary works and are more receptive to Anglophone values and ways of thinking, while translation students are generally open-minded in terms of cultural matters" (ibid.: 155).

Ultimately, the study yielded interesting results that seem to point towards the fact that some participants' opinions and enjoyment might be affected by various mediating factors, for instance "social variables such as gender" (ibid.: 160). Statements in Tang's study were also voiced by participants in the current study, such as subtitles being helpful for learning English. However, and according to Tang, the study was of a "limited scale", and the textual analysis was "brief" (ibid.: 160). This limitation could be due to the equal integration of perception and textual analysis, both of which require a lot of work and attention. For this reason, the current study focused mainly on the reception and perception studies and included a very small corpus of descriptive analysis.

Chapter 3: Methodology

This chapter offers a detailed account of the methodology used in the descriptive analysis and the experiment on the audience's reception and perception of the subtitles. Each part of the study aims to answer a specific research question. The descriptive analysis aims at answering the question: What translation strategies are used in subtitling cultural references in films from English to Arabic? While the experiment aims at answering the questions 1) How do viewers perceive the subtitling and the subtitling strategies used? and 2) How do the strategies used impact on the viewer's level of understanding of the CRs?

3.1 Descriptive study

Given the lack of descriptive data available regarding the most common strategies currently used in subtitling into Arabic, this study includes a short descriptive analysis of five films which varied in genres to include action, thriller, romantic, musical, comedy and drama. The number of films included was decided taking into consideration the time limitation, and the fact that this was not the main focus of the thesis. Yet, the small corpus is considered normal as "many AVT studies with descriptive slants […] tend to rely on limited corpora" (Ranzato, 2016: 16). Although not representative, it should allow the claim of intersubjectivity and avoid the pitfall of taking conclusions based on one single film, something Pedersen sees as a problem "that has plagued the discipline of audiovisual translation research" (2011: 124). In the following sections, the corpus of analysis will be reviewed, as well as the method of identifying CRs, the model of classifying them and the typology of strategies used in translating them.

3.1.1 Corpus of analysis

The corpus of analysis includes five films that featured a high number of CRs. Subtitled films were chosen specifically for this analysis because they were more accessible to me as a researcher, hence more convenient given the time limitation of this research and the difficulty of finding TV series or documentaries that were professionally subtitled, rather than being fansubbed. The subtitles in these films were done by professionals and were easily available on DVD. The CRs

found in the source and target texts were transcribed and examined against the typology of strategies discussed in section 3.1.4. The five films included were as follows:

Die Hard with a Vengeance, John McTiernan (1995)

This is an American action thriller written by Jonathan Hensleigh. The plot in a nutshell revolves around John McClane (Bruce Willis) as New York City Police Department Lieutenant, and the terrorist (Jeremy Irons) participating in a game of "Simon Says". Teaming up with Zeus Carver (Samuel L. Jackson), McClane tries to save the city of New York.

Sleepless in Seattle, Nora Ephron (1993)

This is an American romantic comedy film. The film is based on a story by Jeff Arch, and it is starring Tom Hanks and Meg Ryan. The plot revolves around Sam, who's become a widower. Sam's son is looking for a new mother, so he calls a national radio and puts his father on the phone. One of the listeners is Annie who was engaged to another man, but starts obsessing about meeting Sam, which she eventually does.

Coyote Ugly, David McNally (2000)

This is an American romantic musical comedy-drama film, and was starring Piper Perabo, Adam Garcia, John Goodman, Maria Bello, Izabella Miko and Tyra Banks. The plot revolves around Violet, who finally follows her dream and moves to New York to become a songwriter. Not getting anywhere, she decides to work at Coyote Ugly, a night club, while trying to pursue her dream.

The Wolf of Wall Street, Martin Scorsese (2013)

This is an American biographical crime film written by Terence Winter and produced by Leonardo DiCaprio, who also starred in the film. It is based on the true story of Jordan Belfort, from his rise as a wealthy stockbroker in New York City to the fall of his firm, Stratton Oakmont, which was engaged in corruption and fraud on Wall Street.

When Harry Met Sally, **Rob Reiner (1989)**

This is an American romantic comedy film written by Nora Ephron. The film starred Billy Crystal as Harry and Meg Ryan as Sally. The story takes off as Harry and Sally meet and share a cross-country drive. Twelve years later, they meet again in New York City as they attempt to answer the question of "Can men and women be just friends?"

3.1.2 Identification of CRs

According to Hatim and Mason, translators need to be familiar with both languages they work with when they intercede between cultures and conquer the challenges presented in the process of transferring meaning (1990: 223). In addition, translators need to be familiar with the source and target cultures in order to identify CRs and translate them into the target language, as Schwarz proposes "to deal with these cultural terms successfully, a translator has to be not only bilingual but also bi-cultural" (2003: 1). This is something Gouadec (2007) agrees with as he stresses that "languages are essential, but insufficient; what is needed beyond absolute linguistic proficiency is a perfect knowledge of the relevant cultural, technical, legal, commercial backgrounds and full understanding of the subject matter involved". Faced with the challenge of not being a native speaker of the language of the films intended for the analysis, nor being very familiar with the source culture of these films, adopting Olk's (2013) method of identifying CRs seemed to be a practical solution. He suggests presenting the text that contains CRs to different markers with a definition of what CRs mean, and request that they detect any elements they feel would fit the definition. However, he specifies a list of qualifications that each marker should have such as "a Master degree (or equivalent) in English philology, worked as language teachers or lecturers and has substantial first-hand experience about both cultures" (2011: 346). To apply his approach, two markers were asked to watch the films included in this corpus of the descriptive analysis and identify the CRs as "references to people, places, customs, institutions, food etc. that are specific to a certain culture, and which you may not know even if you know the language in question" as defined by Pedersen (2011: 44). These markers were academic instructors at an English department, who were native speakers of English, and were very familiar with the source culture intended for the analysis.

The CRs chosen by the two markers involved in the process were tabulated in an Excel spreadsheet and used in the analysis. Other CRs that were chosen by only one of the markers were recorded and later discussed with them to see whether they were simply unobserved or were deliberately overlooked. In case these CRs were merely missed, they were added to the spreadsheet. However, if they were deliberately overlooked, then their decision was discussed until a joined verdict was made of whether to include these CRs in the analysis or not.

Since identifying CRs is one of the most important issues in the descriptive analysis process, Olk's (2013) approach presented a more reliable way of identification. This is because it offered a less subjective and less intuitive approach, one that involves a group of native speakers that have first-hand experience in the source language and culture. It also involved discussions among markers when inconsistencies occur in identifying CRs as opposed to individual decision making.

3.1.3 Model of classification

In order to classify CRs in this study, Pedersen's (2011) typology for classifying CRs was used and built upon (see section 2.3.3). The category of *Weights and measures* allowed for the classification of CRs such as "pounds" in the film *Die Hard with a Vengeance*, which is a measurement of mass used in the imperial system. The category of *Personal names* allowed for the classification of CRs such as "Rodney King" in the film *Die Hard with a Vengeance*, who was an American construction worker who survived an act of police brutality by the Los Angeles Police Department. The category of *Geographical names* allowed for the classification of CRs such as "Atlantic City" in the film *Sleepless in Seattle*, which is a city in the United States. The category of *Institutional names* allowed for the classification of CRs such as "Roosevelt Hospital" in the film *Die Hard with a Vengeance*, which is a hospital located in New York City. The category of *Brand names* allowed for the classification of CRs such as "Kodak" from the film *The Wolf of Wall Street*, which is an American technology company that produces camera-related products. The category of *Food and beverages* allowed for the classification of CRs such as "Tiramisu" in the film *Sleepless in Seattle*, which is a coffee-flavoured Italian dessert. The category of *Literature* allowed for the

classification of CRs such as *"Moby Dick"* in the film *The Wolf of Wall Street*, which is a 1851 American novel written by Herman Melville. The category of *Government* allowed for the classification of CRs such as "Jimmy Carter" in the film *Sleepless in Seattle*, who is an American politician. The category of *Entertainment* allowed for the classification of CRs such as *"Saving Private Ryan"* in the film *Coyote Ugly*, which is the title of an American film. The category of *Sports* allowed for the classification of CRs such as "The Knicks" from the film *When Harry Met Sally*, which is an American professional basketball team based in New York City. The category of *Currency* allowed for the classification of CRs such as "Cent" in the film *Sleepless in Seattle*, which is a small unit of money used in the United States. Finally, using *other* as an independent category in Pedersen's typology served in categorizing some of the CRs; as it allowed more freedom to place some of the CRs that are difficult to place in any other category. For instance, CRs such as "toe tag" in the movie *Die Hard with a Vengeance*, used to identify corpses in hospitals, was categorized as *other* for the difficulty of fitting it in any other category.

The initial classification of CRs in films used in both the descriptive study and the experiment has shown that this typology, however detailed, should be complemented with four additional categories; *Games, Medicine, Holidays and Occasions* and *Transportation*. These categories were added to account for all CRs and allow for their classification, which was not possible using only the typology suggested by Pedersen. The category of *Games* allowed for the classification of CRs such as "Miss Scarlett" in the film *Sleepless in Seattle*, which is a character from a series of games called *Cluedo*. This category also helped to classify the card game "Blackjack" from the film *Die Hard with a Vengeance*. The category of *Medicine* allowed for the classification of CRs such as the cough syrup "Ipecac" from the film *Sleepless in Seattle*, and the throat tablets "Strepsils" from the film *Truly, Madly, Deeply*. In addition, the category of *Holidays and Occasions* allowed for the classification of CRs such as "Valentine's Day" in the film *Sleepless in Seattle*, which is an annual holiday celebrated on February 14. Furthermore, the category of *Transportation* allowed for the classification of CRs such as "Chhakda" in the film *Goliyon Ki Rasleela Ram-Leela*, which is a three-wheel motorcycle modified taxi used in India.

Marsh and White's (2003) taxonomy of identifying relationships between text and image was adopted (see section 2.2.2). At first, visual resources and the combination of verbal & visual CRs, were recorded in an Excel spreadsheet while watching the films mentioned in section 3.1.1. It is worth mentioning that verbal CRs appearing in a multimodal context will always have visual elements in them, but the meaning of these references depends only on the verbal mode. Therefore, what is called verbal here are the CRs that are dependent only on the verbal mode to make meaning, while verbal & visual CRs are dependent on both verbal and visual modes to make meaning. Then, the same scenes, where these resources and CRs appeared, were watched again to examine the intermodal relationship between verbal and visual resources in accordance with the chosen taxonomy (see section 2.2.2). Finally, the information was tabulated in the same spreadsheet used for tabulating information about other CRs, which also included a column of resources/CRs within context, the time these CRs appeared in the film, their type (whether verbal CRs, visual resources or verbal & visual CRs), their categories in accordance with the chosen model of classification. The data was then quantified and analysed (see chapter 4).

3.1.4 Translation strategies

Identifying the strategies currently used in subtitling CRs into Arabic was an important step ahead of the experimental study in order to 1) examine whether these strategies help to facilitate the viewers' understanding of the CRs in the reception study, and 2) examine what viewers think about these strategies in the perception study. As mentioned in section 2.4.1, Pedersen's (2011) typology of strategies was used in translating CRs and was built upon by adding the strategies of 'transcription' and 'not Addressed'. The strategy of 'transcription', which was suggested by Harvey (2000), is used when only the word characters of the source text are changed to word characters from the target text, hence changing the writing of a term from one writing system to another. This strategy is particularly relevant in the current study given that Arabic presents a different writing system and script direction from other languages. These two reasons make it hard for Arabic translation to apply a strategy such as 'retention' suggested by Pedersen, which allows for the transfer of every letter in the word from the source language to the target language (2005: 4), and make 'transcription' a more appropriate strategy to use. The strategy 'not

addressed' is a strategy that account for situations in which the segments are not translated or dealt with in translation. This is different from the strategy of 'deletion' which stands for a "deliberate exclusion of part of the whole SL message" (Gottlieb's, 1992: 166), whereas the "not addressed" strategy is supposed to account for situations where elements were not deliberately deleted, but rather "neglected or taken for granted" (Chaume, 1997: 315). This means that in the case of 'deletion', a deliberate decision was made since there is no trace of the CR in the target text, while in the case of 'not addressed', the meaning can still be found in the image even when it cannot be found in the subtitles. While I understand the limitations of this classification, and that more process studies and interviews with the subtitlers are needed to confirm or deny this, it would be unfair to say that there was a deletion when talking about visual CRs, since in the total end product there was a deletion only in the subtitles while the meaning is still being expressed visually in the image.

The strategies were divided along a scale with two poles of source and target-oriented, which makes it easier to analyse the tendency of the translation (see table 1).

Strategies	Orientation
Retention	Source oriented
Direct Translation	Source oriented
Transcription	Source oriented
Not Addressed	Source oriented
Official Equivalent	Target oriented
Specification	Target oriented
Generalization	Target oriented
Substitution	Target oriented
Omission	Target oriented

Table 1 Strategies used in the experiment and their orientation

The terms source-oriented and target-oriented have been used by scholars like Venuti (1995) and Munday (2001) to refer to translation approaches, with the former keeping the features of the original text and the latter taking it closer to the target culture. Source-oriented strategies that aim at keeping the content closer to the source culture include 'retention', 'direct translation', 'transcription' and 'not addressed'. On the other hand, target-oriented strategies that aim at

taking the text closer to the target culture are 'generalization', 'substitution', 'specification', 'official equivalent', and 'omission'. The strategy of 'transcription' has been labelled as source-oriented strategy because it only changes the characters of the source text to characters from the target text making it more accessible to the target audience without changing the original meaning, while the strategy of 'not addressed' was also labelled as a source-oriented since the CR is not addressed at all in the target text and the viewer must rely on other modes to understand its meaning.

At first, the CRs were recorded in an Excel spreadsheet while watching the films mentioned in section 3.1.1. After that, the translation strategies used to translate each CR were identified and tabulated in the spreadsheet in accordance with the typology above (see table 2).

Cultural Reference	Type	Arabic Translation	Back Translation	Translation strategy used
I'm gonna marry Donald Trump	Verbal	سأتزوج دونالد ترمب	I am going to marry Donald Trump	Transcription
The Federal Reserve	Verbal	الاحتياطي الفيدرالي	The Federal Reserve	Direct Translation
Call 911	Verbal	أتصل ب ٩١١	Call 911	Retention
Washington scenery	Visual	N/A	N/A	Not Addressed
The IRS	Verbal	N/A	N/A	Omission
The Metropolitan area	Verbal	المنطقة	The area	Generalization
The Angel of Death	Verbal	وحش الموت	The Death Monster	Substitution
The Plaza	Verbal	فندق بلازا	Plaza hotel	Specification & Transcription

Table 2 Examples of the different strategies used in the analyzed corpus

The number each strategy was used to translate CRs was tabulated according to their occurrences in each film, then the sum of their occurrences was calculated across the analysed corpus (see section 4.1.6). How the visual resources and the combination of verbal & visual CRs were treated in the subtitles was also examined and recorded in an Excel spreadsheet (see section 4.1.7).

3.2 Experimental study

This section will focus on illustrating the hypotheses tested, as well as detailing the chosen design, the participants, and the material, which also includes a description of the three conditions used in the experiment.

3.2.1 Experiment hypotheses

There are eight main hypotheses in this experiment, and they are as follows:

<u>Hypothesis 1</u>

Viewers will express positive attitude towards translation strategies of foreignization.

<u>Hypothesis 2</u>

Viewers will express negative attitude towards translation strategies of domestication.

<u>Hypothesis 3</u>

Viewers will be able to identify and interpret the CRs when domestication strategies are used in translation.

<u>Hypothesis 4</u>

Viewers will not be able to identify and interpret the CRs when foreignization strategies are used in translation.

<u>Hypothesis 5</u>

There is a positive correlation between the perceived understanding of the audience and their actual understanding when domestication strategies are used in translation.

<u>Hypothesis 6</u>

There is a negative correlation between the perceived understanding of the audience and their actual understanding when foreignization strategies are used in translation.

<u>Hypothesis 7</u>

Viewers will be able to identify and interpret a higher number of CRs appearing in familiar source language films than in non-familiar source language films.

<u>Hypothesis 8</u>

There is a positive correlation between being able to identify and interpret CRs and the participants' level of English proficiency.

These hypotheses were then tested and were either confirmed or rejected according to the produced data from the reception and perception studies (see the chapters five and six).

3.2.2 Experiment design

In order to get a clearer picture, the experiment combined qualitative and quantitative methods, something Creswell and Plano Clark recommend as "the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone" (2007: 5). At first, qualitative and quantitative methods were implemented in the questionnaires by including a combination of open and closed/multiple answers questions. Then they were discussed later in the individual in-depth interviews that were specifically designed to complement the questionnaires. Such combination not only provide better answers to the research questions, but also helps in overcoming the weaknesses of using only one of the methods. Additionally, the use of an eye-tracker was considered to test the audience's cognitive load when watching the clips. However, the unavailability of an eye-tracker in Saudi Arabia and the difficulty faced in transporting one to the test location resulted in redesigning the methodology used.

3.2.2.1 Study variables

The language of the film and the participants' familiarly with the source language and culture was one of the variables in this study. Accordingly, films in a familiar source language (English) were included, as well as films in non-familiar source languages, in order to test the participants' ability to understand the subtitles without depending on their knowledge of the source language and culture. The participants' familiarity with the English language was assumed because they were recruited from an English department which requires them to have the equivalent of four to five in IELTS based on regular University admissions process. However, given the audiovisual nature of this study, a second level of assessment was included, not only to test the participants' English language proficiency, but also to test their ability to follow a film in English (see section 3.2.4.2). On the other hand, their non-familiarity with Hindi, German and French was enquired in the preliminary questionnaire which was used in screening participants. In the following sections,

this variable will be referred to as familiar and non-familiar source languages, but it should be noted that these languages were chosen because they also belonged to non-familiar cultures to the participants. Previous studies have also explored the effects of non-familiar source languages on research participants, such as d'Ydewalle & De Bruycker (2007) who used a Swedish film in their experiment, and Perego et.al. (2010) who used a Hungarian film.

Another variable in this study was the participants' level of language proficiency, which was inspired by previous research stating that "depending on the viewers' English proficiency levels, the language of subtitles can have different effects on movie information processing" (Lavaur & Bairstow, 2011: 455). This variable included two different levels: excellent and average since no poor cases were recorded, following the classification of the admission procedure used in the department where the participants were recruited from. The levels of excellent and average were mixed in all conditions. The decision to include the average level was because "studies usually compare fluent with non-fluent populations, with little regard for viewers in between these two 'extremes'" which is important in understanding "the progressive evolution of comprehension as a function of language fluency" (Bairstow & Lavaur, 2011: 280). Another variable that was included in this study was whether the CR is verbal or verbal & visual, with the aim of examining whether each type could have an effect on the participants' understanding of CRs. Finally, the categories of CRs was used as a variable with the aim of examining whether each category could have an effect on the participants' understanding of CRs (see section 5.2.6).

3.2.2.2 Ethical considerations

Seeking ethical approval is an essential step in any research that includes humans, since "researchers should always make an effort to establish the relevant requirements of the institution and follow them" (Saldanha & O'Brien, 2013: 179). Therefore, the ethical approval for the experiment was obtained by filling out an ethical review form that outlined all aspects of the experiment. Such form was sent to the Ethics Committee in University of Leeds. Copies of the information sheet and the consent form that were used in the experiment were sent along as

well. The experiment did not commence until an approval was obtained from the committee (see appendix 4).

Also, ethical considerations must be considered when designing a study that includes humans. For instance, all participants in this study were verbally informed of their rights, handed an information sheet and a consent form, which they were asked to read and sign (see appendix 1 & 2). They were made aware of the nature of the study and their part in it. They were specially made aware of their right to refuse attending interviews since it is important that "individuals invited for the interview do not feel pressured to participate (not only for ethical reasons but also because the interviewee's willingness affects the quality of the data" (Saldanha & O'Brien, 2013: 179). Additionally, they were made aware of their right to withdraw at any time before or during the experiment. One thing the information sheet did not explain to participants was the purpose of the study. This was avoided in order to keep the results from being skewed by participants paying extra attention to CRs in the clips, hence the risk of response bias is minimized.

In the questionnaire stage, the data was anonymised, as participants were only asked to provide their names for the purpose of contacting them for the interview stage. The information that links the names of participants to the data was kept in a separate document that was password protected. The names were later removed as each participant was allocated a number which was used to relate to the data. In the interview stage, each participant was referred to with a number from 1 to 77, and those numbers were not assigned in any particular order in order to protect the confidentiality of each participant.

3.2.2.3 Material

The clips used for this experiment were chosen carefully after a lengthy process of watching films with high frequency of CRs. After deciding on the films, and in order to help in identifying the CRs, the English films were watched by me, simultaneously with their online scripts to identify the CRs in each film and record the time of each occurrence. The same was done with the Hindi, German and French films but with the help of professional linguists who were native speakers of

the languages. After that, CRs were classified, based on the previously discussed taxonomy mentioned in section 3.1.3, and depending on whether they are verbal or a combination of verbal & visual. Then the amount of time between CRs in each film was studied and the parts with the most CRs' occurrences were chosen. After selecting specific parts in each film, the number was narrowed down to one part in each film making sure each one consisted of all the aspects needed for this study. For instance, an even number of CRs needed to be included in both English (familiar) and non-English (non-familiar) films, to make it easier to compare results. Also, between all the chosen parts, there had to be CRs that were verbal and verbal & visual. In addition, the CRs needed to belong to different categories according to the taxonomy mentioned in section 3.1.3, in order to ensure a broader selection to be investigated. This resulted in a total of 25 CRs, carefully chosen to be almost evenly divided between all six extracted clips.

Each of these CRs was translated three times to adhere to the three conditions used in the experiment. The first condition implements only source-oriented strategies (foreignization strategies) for the purpose of keeping the content closer to the source culture. The second implements a combination of both source and target-oriented strategies (combination of foreignization and domestication strategies) for the purpose of keeping some elements from the source culture while adding other elements from the target culture. Lastly, the third condition implements only target-oriented strategies (domestication strategies) for the purpose of taking the content closer to the target culture. My intentions were to test professional practice where there is always a degree of mixing the strategies, and that is why I included the second condition with mixed strategies. However, I also wanted to test the extremes, just source-oriented and just target-oriented, in order to know the real impact of each one.

The editing was done through the software Movavi Video Editor, where the resolution of the extracted clips was chosen to ensure high image quality, and the desktop settings were altered to make the extracted clips fill more of the screen. The English clips were subtitled by me using the software Subtitle Edit. The same software was used to subtitle Hindi, German and French clips by professional linguists who were native speakers of these languages. All the clips were

subtitled once, whereas each CR used in this experiment was subtitled three times to adhere to the three translation conditions, according to the previously discussed typology of strategies mentioned in section 3.1.4. This was done with a maximum of 42 characters per line. For instance, the CR "Honecker", which refers to a German politician, was subtitled three times. For the first condition, which implements source-oriented strategies, "Honecker" was subtitled as "Honecker" with Arabic characters using the strategy of transcription. For the second condition, which implements a combination of both strategies; source and target-oriented, "Honecker" was subtitled as "the politician Honecker" using the strategies transcription and specification. Lastly, for the third condition, which implements target-oriented strategies, "Honecker" was subtitled as "German politician" using the strategies of generalization and omission.

It is important to clarify the reasons behind selecting the material exclusively from films in this experiment, as opposed to TV series or documentaries. First, given the time limitation of this research, it was impossible to include two or more genres, as each genre would require gathering and examining a different corpus for the descriptive analysis, and include genre as one more variable in the study. This was deemed as too many variables for a study that had to be conducted by one single researcher in four years. Second, the few reception and perception studies available focus mainly on films, which makes it easier to draw comparisons between those studies and the new findings from this study. The result was the use of six clips extracted from six films, three of which were in familiar source languages and three of which were in non-familiar source languages (Hindi, French and German), and they were as follows:

Entre Les Murs, **Laurent Cantet (2008)**

This film, referred to as film 1 in chapter 5, is a French drama based on a 2006 novel of the same name by François Bégaudeau. The film starred Bégaudeau himself in the role of a French language and literature teacher to racially mixed students from tough neighbourhoods in Paris, as he tries to help them.

Fever Pitch, **David Evans (1992)**

This film, referred to as film 2 in chapter 5, is a British romantic comedy based on a novel written by Hornby and published in 1992. The film focuses on Arsenal's First Division championship-winning season in 1988–89. The plot revolved around Paul Ashworth, played by Colin Firth, a teacher at a school in North London who falls in love with Sarah Hughes, played by Ruth Gemmell, a new teacher who joins Ashworth's school. Their relationship develops as the film progresses.

Sleepless in Seattle, **Nora Ephron (1993)**

This film, referred to as film 3 in chapter 5, is an American romantic comedy. A plot summary of this film can be found in section 1.1.

Truly, Madly, Deeply, **Anthony Minghella (1990)**

This film, referred to as film 4 in chapter 5, is a British fantasy drama produced for the BBC's Screen Two series, by BBC Films, Lionheart and Winston Pictures. The film starred Juliet Stevenson and Alan Rickman and revolved around Nina and Jamie who were in love. They were even living together before Jamie died. Nina is left with a house full of rats and handymen and a lot of memories of her lost lover.

Goodbye Lenin, **Wolfgang Becker (2003)**

This film, referred to as film 5 in chapter 5, is a German tragicomedy film that starred Daniel Brühl, Katrin Saß, Chulpan Khamatova, and Maria Simon. The story revolved around a family in East Germany in the year 1989 shortly before the November revolution. The mother falls into a coma and when she awakes eight months later, the world has changed after the fall of the Berlin Wall and the collapse of communism, something her son hid from her in order to protect her from a fatal shock.

Goliyon Ki Rasleela Ram-Leela, **Sanjay Leela Bhansali (2013)**

This film, referred to as film 6 in chapter 5, is an Indian Hindi-language tragic romance film. It was produced by Bhansali and Eros International's Kishore Lulla and it starred Deepika Padukone and

Ranveer Singh. The story is considered the modern adaptation of William Shakespeare's *Romeo and Juliet* with an Indian twist where the story revolves around Ram and Leela and the drama that arises from their love for each other.

3.2.2.4 Experiment process

The experiment screened subtitled clips that consisted roughly of 2-9 minutes (see table 3).

Source film	Source Language	Clips Selected	Clips Duration	Number of CRs
Sleepless in Seattle (1993)	English	00:51:05-00:59:40	08:35 minutes	4
Fever Pitch (1997)	English	00:03:31-00:09:18	05:87 minutes	4
Truly, Madly, Deeply (1991)	English	00:08:30-00:15:11	06:81 minutes	4
Goliyon Ki Rasleela (2013)	Hindi	00:41:58-00:44:39	02:81 minutes	4
Entre Les Murs (2008)	French	01:06:30-01:12:02	05:90 minutes	5
Goodbye Lenin (2003)	German	00:16:09-00:18:14	02:05 minutes	4
Total			31:79 minutes	25

Table 3 List of film clips and CRs included in the study

The analysis was then done based on the participants' responses to three different versions of questionnaires created to comply with the three different conditions of subtitles presented in the screened clips (see appendix 3). The questionnaires start with a brief synopsis of the plot of the film, followed by questions that serve the aims of the experiment. In addition, dummy questions were inserted between every two to three questions about the CRs so that participants would not become aware of the aim of the questionnaire. These dummy questions were not related to the research and their answers were not recorded, as they were added to prevent participants from distorting the results by paying extra attention to the CRs in the clips. The decision to have each participant watch a different condition, as opposed to mixing the clips in the experiment so that all participants are exposed to different solutions, was to avoid confusing them. This was particularly important given that some of the interviews were not conducted but days after the experiment and it was not guaranteed that participants would remember the different conditions they were exposed to in detail.

Aside from the main aim of the interviews, which was to examine the audience's perception towards the strategies used in subtitling the CRs, they also served as an opportunity to cross reference the data collected in the questionnaire (see section 3.2.4.2 for further discussion). The individual in-depth interviews are considered the final stage of the experiment and they were conducted either right after finishing the questionnaires, or within a few days depending on the participants' schedules. Knowing that some participants will not be able to take part in the interview stage but days after the experiment, it was assumed that exposing them to different conditions would make it challenging for them to remember these conditions in detail and/or be able to express their opinions without confusing them with each other. For this reason, and in order to get clear and more reliable data, each participant was assigned to watch a specific condition, as opposed to mixing the clips in the experiment so that all participants are exposed to different solutions.

3.2.3 Experiment participants

Three separate groups of viewers were required for this experiment. The first group consisted of 22 participants, the second one consisted of 22 participants while the third one consisted of 21 participants, making a total of 65 participants. Although this was the maximum number of participants that was possible to include given the time limitation of the experiment, and the fact that it was carried out by a single researcher, it was still in line with the literature on sample sizes (Oppenheim, 1992: 43, Sumser, 2001: 60). The decision to avoid involving the same participants in more than one condition was to prevent them from watching the same clips more than once, which could have resulted in few problems. One of these problems is the possibility of the content becoming clearer and easier to recognize in the second viewing, which would risk the integrity of the experience. This was concluded by Jensema et al. (2000) who noticed that participants who watched the same excerpts more than once were more aware of the content the second time, even with a few days separating the first and second viewings.

The participants were recruited in Saudi Arabia, specifically undergraduate female students from King Abdulaziz University between the ages of 18-22. In terms of accessibility in Saudi Arabia,

there were several limitations which allowed me to have access to students only for a reception study of this kind. I understand that this is not a representative sample, given that the age bracket was reduced. However, this does not only bring limitations, but it also brings benefits in the sense that this is also the age bracket of the generation that starts watching films on a regular basis and starts going to the movies with the opening of the cinema theaters in Saudi Arabia recently. There is also the limitation of including female participants only, which was due to the mandatory gender segregation in the country which does not allow females to access male campus. Participants were not required to speak specific languages as long as they spoke Arabic as their mother tongue. However, their level of English was tested and recorded to explain any variation in the results (see section 3.2.4.2). Difficulties related to participants varied from last minute cancelations to not having enough time in their schedules to participate. At times, appointments out of school hours were arranged at the university as early as 6:30 am and as late as 5:00 pm in order to find suitable times for those willing to participate.

3.2.4 Experiment procedure

This section will discuss the pilot study and its outcome. In addition, the main study will be reviewed with descriptions of the three different stages involved and examples of each stage.

3.2.4.1 Pilot study

The experimental pilot study was conducted in October 2017, in preparation of the main study. The plan was to involve six participants, two for each condition of the questionnaire. The aim of the pilot study was to ensure the effectiveness of the procedures used in collecting data, as well as to test the experiment design for any adjustments needed. It also aimed at assessing "the time required to fill out the questionnaire, its usability, clarity" (Saldanha & O'Brien, 2013: 159).

The discussions with the participants after the pilot study resulted in valuable feedback. For instance, there were comments regarding the ambiguity of some questions in the questionnaires, which resulted in blank answers, not because of lack of knowledge but lack of understanding of the questions. Taken these comments into consideration, questions were paraphrased to make

them clearer and easier for participants to understand. Other comments were related to the setting in which the experiment took place, and how cold and noisy it was, which resulted in the booking of a more convenient room for the main study.

On the other hand, conducting pilot interviews is a chance to test the researcher interviewing skills, to help improve any weaknesses and to enhance the performance in the main study. Recording all the interviews was also considered after the pilot study, with the participants' consent, rather than just taking notes to avoid loss of important information. Additionally, as Saldanha & O'Brien advice, "for interviews to be really useful they need to be recorded; taking notes presents a problem of fidelity, does not allow the capture of nuanced responses and disrupts the interviewing process" (2013: 186). Also, since only five participants showed up to the pilot study than expected, with one participant pulling out without prior notification making it hard to find a replacement, more participants were included in the main study than initially needed, to be better prepared for any similar situation. Lastly, in the pilot study, some participants disregarded answering some important questions in the questionnaire. Since this might result in excluding some contributions for being incomplete, more attention was devoted in the main study to revising all submitted questionnaires before the end of each session, to make sure no questions were left unanswered.

3.2.4.2 Main study

Central to this research is the data collection, which can be divided into three different stages:

Pre-experiment stage: Participants were recruited randomly from students' lists in the English Department at King Abdulaziz University in November and December of 2017. They were first sent emails to check whether they were available and willing to participate in the experiment. The emails were kept straightforward and brief without getting into details about the experiment. After agreeing to participate, their English proficiency was tested via an online quiz before the experiment, where they were asked to watch a short YouTube clip from the TV series *The Big Bang Theory*, in English and without subtitles, and answer a couple of questions. The

decision to use an English clip to test the participants' English proficiency instead of using a standard English written test is because the actual experiment involved the use of audiovisual material, hence it made sense for the English proficiency test to simulates the circumstances of the experiment for more accurate results. Additionally, this type of test "has the advantages that if all participants are tested uniformly, proficiency within the sample may at least have internal consistency and that subgroups may be compared with respect to proficiency on some rational basis" (Thomas, 1994: 322). Being aware of the participants' English proficiency was an important aspect in order to explain any variations in the results of the experiment. Ultimately, participants were classified into two groups based on the number of correct answers: excellent which means that participant got 2 out of 2 correct answers, and average which means that participants got 1 out of 2 correct answers. Originally, 'poor' is a third classification that was meant to be used, and it would have meant that participants got 0 out of 2 correct answers, but as mentioned in section 3.2.2.1, no poor case was recorded, therefore the results focused mainly on two groups; excellent and average. Subsequently, appointments were arranged for the experiment according to the participants' schedules. Upon arrival, the ethical measures mentioned in section 3.2.2.2 were applied.

Questionnaires: The next phase in this experiment was watching the clips and then answering the questionnaires. As Orrego-Carmona explains, the questionnaires have the advantage of being "time-efficient and allow[ing] access to a large number of responses in a short time" (2015: 48). The questionnaires were written in Arabic, the participants' native language, mainly to ensure their understanding. Although, according to previous research, this also has the benefit of showing participants the researcher's efforts to make answering questions easier for them. This is said to positively influence the participants' response rate (Harzing et al., 2012: 18). Additionally, the questionnaires included a combination of open and closed/multiple answers questions. The option of using internet-mediated self-administrative questionnaires was ruled out, because, although very convenient, it was important to supervise the experiment in person for several reasons. First, it was essential to make sure the device, in which these clips are shown, supports the video format of the clips, and displays subtitles in sync with the videos. Additionally,

it was important to supervise 1) the circumstances of the experiment, to make sure that there is no noise or distractions, and 2) the process of the experiment, to make sure that no questions are skipped, and finally, 3) the integrity of the experiment, to make sure participants are not getting any external help, such as looking up words online or getting someone else to take the test for them, hence distorting the results of the experiment.

Between January and March 2018, the screening of the clips took place in the English club at King Abdulaziz University, where they were played on a big TV screen to ensure more clarity for the viewers. A maximum of four participants were gathered in the room each time to make sure they were not distracted by any noise, as each session focused on a specific condition of the three sets of questionnaires (see section 3.2.2.3). After the screening of each clip, participants were handed the questionnaires that were specifically designed for that specific clip and were given approximately five minutes to answer all the questions. They then handed over the questionnaires before watching the next clip. The whole experiment lasted for one hour for each session.

Each questionnaire consisted of three parts. The first part focused on enquiring about the participants' knowledge of the general idea of each clip, and whether they had any difficulties understanding a specific sequence in these clips. The aim of this part was 1) to identify any difficultly the participants may have encountered while watching the clips, and 2) to record participants' self-reported comprehension of the content in order to compare it with their understanding of CRs in the next section. For the first question, a Likert scale was considered, but eventually dismissed to avoid the pitfalls of having participants choose the mid-point on the scale, which might skew the results. This is because the mid-point "would not allow for straightforward categorisation of those subjects who thought they understood and those who did not" (Caffrey, 2009: 108). Therefore, a question with four multiple answers was included to indicate with clarity the participants' answers leaning into one side or the other, without providing a mid-point. When the answer falls on A or B, it indicates understanding the clip or most of it, but when it falls on C or D, it indicates not understanding the clip or most of it. The

second question enquires about the general idea of the clip in order to verify the validity of the participants' answers to the first question. Lastly, the third question enquires about any difficulty faced while watching the clips, in order to specify the source of difficulty and whether it was, in anyway, related to the CRs (see appendix 3 for more details). An example of this, from the film *Entre Les Murs*, is illustrated below:

<div dir="rtl">

أ-   الجزء الأول:

1- هل فهمتي المقطع بشكل عام؟

a.   فهمت المقطع بالكامل
b.   فهمت معظم المقطع، ولكن كانت هناك أجزاء قليلة لم أفهمها.
c.   لم أفهم المقطع بشكل كامل، ولكن هناك أجزاء قليلة فهمتها.
d.   لم أفهم المقطع على الإطلاق

2- ما هي الفكرة العامة للمقطع؟

3- هل كان هناك أي جزء وجدته مربكا أو صعب الفهم؟ ماذا كان هذا الجزء (إذا وجد)؟

</div>

[Back translation: A. Part one:
1- Did you understand the clip in general?
a.   I fully understood the clip
b.   I understood most of the clip, but there were few parts that I did not understand.
c.   I did not entirely understand the clip, but there were few parts that I understood.
d.   I did not understand the clip at all

2- What was the general idea of the clip?
3- Was there any part you found confusing or hard to understand? Which one?]

The second part contained questions about the CRs in the clips, in addition to some dummy questions that were added for the reasons mentioned previously in section 3.2.2.4. The number of questions in this part ranged between five to seven questions about each of the six clips. An example of this, from the film *Entre Les Murs*, is illustrated below:

<div dir="rtl">

ب-   الجزء الثاني:

1- ما هو معنى "لافاييت غاليري"؟

2- ماذا كان يقصد المعلم بـ "لوكسمبورغ"؟

3- ما الذي قام به الطلاب في المعمل؟

4- ما هو "لو باريزيان"؟

5- عندما قال الطالب إنه يحب "الزوك" ماذا كان يعني؟

6- قال الطالب إنه يكره ماتيراتزي، من هو ماتيراتزي؟

7- كم كان عدد الطلاب الموجودين في المقطع؟

</div>

[Back translation: B. Part Two:

95

1- What is the meaning of "Galeries Lafayette"?
2- What is "Luxembourg" that was mentioned by the teacher?
3- What were the students doing in the lab?
4- What is Le Parisien?
5- When the student said he liked "zouk", what did he mean?
6- The student said he hated Materazzi, who is Materazzi?
7- How many students were there in the clip?]

The third part consisted of questions about the participants' perception of the translation, and if they had any further comments that they would like to add. The aim of this part was to collect immediate data given that some interviews were conducted a few days later. Another aim was to forecast the views of each participant to help prepare for the questions and discussions later in the interviews, particularly the written ones, and to be aware of what to expect with each interviewee depending on her answers. Furthermore, asking the participants if they have anything to add aims at giving participants a space to express any frustration they may have had of the questionnaire, as well as a satisfaction of communicating their opinions about any of the matters mentioned in the questionnaire (Saldanha & O'Brien, 2013: 157). The same part was used in all six clips and it was as illustrated below:

<div dir="rtl">

ج-   الجزء الثالث:

1- هل استمتعت بالمقطع؟

2- هل اعجبتك طريقة ترجمته؟ اذكري الأسباب إذا لم تعجبك.

3- هل يوجد شيء تودين إضافته؟

</div>

[Back translation: C. Part Three:

1- Did you enjoy the clip?
2- Did you like the way it was subtitled? Mention the reasons if you did not.
3- Anything else you wish to add?]

Interviews: The final phase of the experiment was conducting interviews, not only to investigate the audience's perception of the translation strategies, but also because questionnaires "are not the best instruments for collecting explanatory data (for example, about emotions, opinions and personal experiences) unless they are followed up by more in-depth interviews" (Saldanha & O'Brien, 2013: 152). Another advantage of using interviews is explaining any contradictions in participants' opinions (Pavlović, 2007). The interviews in which respondents took part were very

informative and covered a wide range of issues, including different opinions about the translation strategies used, and suggestions for alternative solutions, to name a few.

Despite careful preparation, unexpected challenges were unavoidable. Some participants opposed being interviewed face to face or via the telephone, mostly out of shyness, while others agreed to be interviewed but refused the use of a recorder because of social related issues. Knowing how valuable each contribution is and knowing the drawbacks that resulted from not using a recorder in the pilot study (see section 3.2.4.1), those participants were offered the option of participating in written interviews as an alternative. Consequently, out of the 65 participants who took part in this experiment, 26 participants took part in the recorded interviews, 33 participants took part in the written interviews, while six participants did not want to be interviewed all together. A total of 19 participants (32.20%) from condition 1 were interviewed, 22 participants (37.28%) from condition 2 and 18 participants (30.50%) from condition 3.

Between January and March 2018, individual appointments were arranged with the 26 participants for the in-depth interviews, based on their schedules and ability to attend. Some participants were able to sit for an interview right after the experiment, while others were able to sit for an interview within a few days. The chosen location was the English club; the same location where the experiment took place. A few participants could not be interviewed in person and were interviewed over the phone where they chose the most suitable time for them. The interviews were semi structured, meaning that questions varied between carefully prepared questions, based on each participant's answers in sections 2 & 3 of the questionnaire, and a free-flowing process where new open-ended questions were improvised as the interview progresses. The aims of these questions were directed at answering the research question: How do viewers perceive the subtitling and the subtitling strategies used? Each interview lasted between 10 to 20 minutes and was conducted in Arabic; the participants' mother tongue, to guarantee they were comfortable in expressing their thoughts and opinions without the added pressure of using a foreign language. It involved questions regarding a) opinions and attitudes towards the

subtitles; b) confusing answers that needed clarifying from the questionnaires. At the end of each interview, curious participants were informed of the specific purpose of the experiment.

Questions were already written down for the 33 participants who took part in the written interviews, with each interview specifically designed for each participant based on 1) their responses to the closed/multiple answers questions of the questionnaires and 2) the amount of knowledge they exhibited in answering the open questions of the questionnaires. Below is an example of some of the questions that were included:

1- مع أن اجاباتك كانت ب "لا اعلم" لمعظم الأسئلة، في سؤال "هل أعجبتك الترجمة" كان جوابك ب "نعم" فهل من الممكن أن توضحي السبب؟
2- هل تؤيدين ترجمة بعض الكلمات ببدائل محلية؟
3- هل تؤيدين شرح بعض الكلمات، كإدراج توضيحي بين قوسين؟
4- يرجى توضيح أيهما تفضلين ادراج شرح او تغيير الكلمات او لا شيء مما سبق؟ لطفا وضحي السبب لاختيارك؟
5- ما هو الحل برأيك إذا لم يتوفر وقت كافي للمشاهد ليقرأ كامل الشرح المكتوب في الترجمة؟

[**Back translation**: 1. Although you answered with "I do not know" for most of the questions, you answered with "Yes" when asked if you liked the translation. Could you clarify the reason for that?
2. Do you support replacing some words with local alternatives?
3. Do you support explaining some words, such as inserting a clarification between brackets?
4. Please indicate which of the following would you prefer to include in the translation: an added explanation, substituting the words all together or none of the above? Kindly explain the reason for your choice?
5. What is the solution, in your opinion, if there is not enough time for the viewer to read the full explanation written in the translation?]

3.2.5 Data analysis

The data analysis included analysing both types of interviews; recorded and written, as well as the questionnaires, which was done descriptively and statistically. Further details on how each part was analysed is reviewed in this section.

3.2.5.1 Questionnaires

Questionnaires produced data that was analyzed first using descriptive statistics followed by statistical testing. Descriptive statistics are the "key to understanding [the] data" (Norris et al., 2012: 5), hence why it was important to include it in this analysis, as it can be used to explain different aspects that might not be noticed by the sole use of statistical tests. A total of 22

questionnaires were analyzed in condition 1, 22 questionnaires in condition 2, and only 21 questionnaires in condition 3.

At first, participants' answers in the second section of the questionnaire were recorded, and tabulated. The participants' understanding, or lack thereof, was then calculated by their answers; "same" for answers that matched the subtitles/mise-en-scène information and was regarded as understanding the CRs, and "others" for "different" answers that did not match the subtitles/mise-en-scène information and was regarded as not understanding CRs, and "do not know" for answers that participants simply stated not knowing the answer and was also regarded as not understanding CRs. Permitting participants to use the "do not know" answer when they fail to understand the meaning of a CR, meant allowing them more freedom to answer honestly without feeling obligated to guess the meaning when they do not know it. This is important since it helps in avoiding/reducing inaccurate results. In addition, it was recorded whether participants declared understanding the content of the clips or not, in order to examine if there is a correlation between these declarations (depending on the participants' answers in the first section) and their understanding of the CRs (depending on their answers in the second section). Also, a comparison of the number of "same" answers was made between several variables including familiar and non-familiar source language films, verbal and the combination of verbal & visual CRs and excellent and average level of English proficiency. In addition, a comparison of "same" answers across the categories of CRs was recorded and tabulated, as well as examining the reoccurring "different" answers that participants provided. These investigated aspects were repeated three times to adhere to the three conditions included in the experiment.

Statistical tests were employed to see if any significant observations can be made about the data. Although the sample size in this study was relatively small, statistical testing was very important since it presents "a valuable method of analysing the trends in the results and provide a relatively objective benchmark for determining whether the difference in data values is significant or purely because of chance" (Caffrey, 2009: 114-115). The p-value was used to measure the significance with the α-level set at 0.05. At first, the answers to content questions from the questionnaires

were given "1" if the answer matches the subtitles/mise-en-scène information, "0" if the answer does not match the subtitles/mise-en-scène information, and "0" if the answer was "I do not know" or there was no answer at all. The values were tabulated and transferred into a spreadsheet and later analysed using SPSS Statistics software.

The test of normal distribution of data, known as Shapiro-Wilk, was used to determine which statistical tests to apply afterwards. It assesses the normality at level of significance =0.05, so that the data is normally distributed if the p-value of the test is greater than 0.05. If the data is equal or below 0.05, the data is then considered not normally distributed. The tests then vary between being parametric and non-parametric, depending on the results of the normality test. For data that is normally distributed, the t-test is used for two-independent groups (Miller, 2008), and ANOVA test (using-F-statistics) for more than two groups (Salkind, 2008, Norris et al., 2012). Ultimately, both of these tests were used in the data analysis of this study. On the other hand, if the data is not normally distributed, Mann-Whitney test is used for two-independent groups (ibid., 409), which is a "nonparametric statistical procedure for comparing two samples that are independent" (Corder & Foreman, 2009: 57). Additionally, if the data is not normally distributed, Kruskal-Wallis ANOVA test (using chi-squared-statistics) is considered for more than two groups (ibid.,100), which is a test defined as a "nonparametric analysis of variance [that] is often used instead of a standard one-way ANOVA when data are from a suspected non-normal population" (Elliott and Hynan, 2011: 75). While the Mann-Whitney test was not needed in the data analysis of this study, Kruskal-Wallis Test was used. The chi-squared-statistics is used to "obtain a probability indicative of the observed values occurring by chance. If that probability is sufficiently low, then it is unlikely that chance was involved and we can safely assume that there is a difference between the use of the categories" (Bateman & Hiippala, 2020: 12).

3.2.5.2 Interviews

Recorded interviews were analysed differently than written ones. With recorded interviews, an inductive approach was adopted, since the material was less structured than in the written interviews. While the main aim was to analyse relevant aspects in the data in order to answer

the research questions, other interesting aspects that emerged from the data was also documented. As Dörnyei states "In qualitative research there are no explicit restrictions on what can be considered data" (2007: 125), a perspective that was adopted in this analysis.

The 26 recorded interviews were first transcribed and then rewritten in standard Arabic, since original responses were in various local dialects and standard Arabic is more unifying, widespread and recognized than those dialects. They were then translated into English, with all care given to avoid any involvement or bias while translating the responses, which was done through back translation. Back translation is a method that consists of translating a translated text back to its original language and then comparing it to the original text. Such method aims at ensuring the accuracy of the translation and increasing the impartiality and validity of the translation process. Additionally, all care was given to make the translation as smooth and unambiguous as possible. The responses were broken up into smaller parts to do a line by line analysis in a Word document. As themes were emerging from data, each one was given a label that described its meaning with few words. In some cases, multiple labels were assigned to one response that contained more than one theme. Making specific observations of relevant aspects, a list of major themes was created, and later reduced to a smaller and more manageable number. This was done by finding commonalities, noting emerging patterns, creating sub-themes and omitting similar and redundant ones, while doing constant comparison by checking the original data to make sure it matched the themes. Afterwards, examples of each theme were collected, using direct quotations, and placed in several columns. After finishing this stage, the data in all the themes and subthemes was examined to see how it interacted with each other. Consequently, the overlapping ideas and concepts were unexpectedly helpful in finding relationships between different categories.

As for the written interviews, a combination of deductive and inductive approaches was adopted, since the material was more structured than recorded interviews. The interviews were rewritten in standard Arabic as with the recorded interviews. Then they were translated and analysed using the already developed themes and sub-themes from the previous analysis as a framework.

Similar to what was done with the recorded interviews, the 33 written interviews were broken up into smaller parts and assigned a label for each part from the same list of themes and sub-themes that were developed before, while allowing new ones to emerge from the data. Afterwards, examples of each theme were collected, using direct quotations, and placed in several columns. Additionally, for the purpose of studying the frequency of themes and sub-themes that occurred in the interviews and their relationship with other variables, numerical tabulations were produced to record the number of times each one was mentioned by participants, as will be seen in chapter 6. In that chapter, the participants' responses were presented in Arabic first, then an English translation was offered for each response, which was italicized to set it apart from the rest of the text. In addition, the condition each respondent watched was included right after the respondent's number to offer a better understanding for the answers they offered. Finally, it is worth noting that during some interviews, prompted by respondents who would take conversation to specific directions, I ended up showing them alternative translations in other conditions, in which they sometimes shared their preferences and opinions about. Although this information was limited and was not applied across the board, it was too interesting not to mention in this thesis (see chapter 6).

Chapter 4: Descriptive Study

Conducting a descriptive analysis was important given the lack of descriptive data available in the literature about the the most common strategies currently used in subtitling CRs into Arabic. Identifying these strategies before the experiment helped in examining if these strategies have any effect on the audience's reception of the CRs and perception of subtitling and the subtitling strategies. This chapter will consist of a review of the results of the analysis, as well as an identification of the intermodal relationships between the verbal and the visual resources.

4.1 Film analysis

The strategies used in translating CRs were divided into source-oriented and target-oriented, as explained in more detail in section 3.1.4. Source-oriented strategies that aim at keeping the content closer to the source culture included 'retention', 'direct translation', 'transcription' and 'not addressed' strategies. On the other hand, target-oriented strategies that aim at taking the text closer to the target culture included 'generalization', 'substitution', 'specification', 'official equivalent', and 'omission'. The following sections will provide an analysis of the strategies used in subtitling the CRs into Arabic in the analysed corpus (see section 3.1.1 for more detail about the corpus of analysis).

4.1.1 Die Hard with a Vengeance

The film *Die Hard with a Vengeance* was analysed, as can be seen in table 4.

Strategies	Orientation	Occurrences	Percentage
Retention	Source oriented	2	1.80%
Direct Translation	Source oriented	45	39.13%
Transcription	Source oriented	44	38.26%
Not Addressed	Source oriented	4	3.44%
Official Equivalent	Target oriented	0	0%
Specification	Target oriented	11	9.56%
Generalization	Target oriented	5	4.34%
Substitution	Target oriented	0	0%
Omission	Target oriented	4	3.47%
Total		115	100%

Table 4 Strategies Used in Subtitling the Film *"Die Hard with a Vengeance"*

In accordance with the above table, it was observed that the most common strategies used in subtitling CRs in this film were 'direct translation' and 'transcriptions', which are both source oriented. Other strategies were used with less regularity such as 'specification', 'generalization' and 'omission', which are target oriented. On the other hand, 'retention' and 'not addressed', which are source oriented, were the least used strategies. Lastly, 'official equivalent' and 'substitution', which are target oriented, had no appearance on the list of strategies used in the subtitling of CRs throughout this film.

Ultimately, it was concluded that 82.60% of strategies used in subtitling CRs in this film were source-oriented strategies, while target oriented strategies accounted for only 17.40% of the total strategies used, as can be seen in table 5.

Strategies	Occurrences	Percentage
Source oriented	95	82.60%
Target Oriented	20	17.40%

Table 5 The sum of the strategies used in subtitling the *film "Die Hard with a Vengeance"*

4.1.2 Sleepless in Seattle

The film *sleepless in Seattle* was analysed next, as can be seen in table 6.

Strategies	Orientation	Occurrences	Percentage
Retention	Source oriented	0	0%
Direct Translation	Source oriented	15	19%
Transcription	Source oriented	38	48.10%
Not Addressed	Source oriented	6	7.59%
Specification	Target oriented	4	5.06%
Official Equivalent	Target oriented	0	0%
Generalization	Target oriented	9	11.39%
Substitution	Target oriented	0	0%
Omission	Target oriented	7	8.86%
Total		79	100%

Table 6. Strategies used in subtitling the film *"Sleepless in Seattle"*

In this film, it was observed that the most common strategies used in subtitling CRs were 'direct translation' and 'transcriptions'. Other strategies were used with less regularity such as 'generalization', 'specification', 'not addressed' and 'omission'. Lastly, 'official equivalent', 'retention' and 'substitution' did not appear on the list of strategies used in the subtitling of CRs throughout this film.

Ultimately, it can be concluded that 74.69% of strategies used in subtitling CRs in this film consisted of source-oriented strategies, while target oriented strategies accounted for only 25.31% of the total strategies used, as can be seen in table 7.

Strategies	Occurrences	Percentage
Source oriented	59	74.69%
Target Oriented	20	25.31%

Table 7 The sum of the strategies used in subtitling the film *"Sleepless in Seattle"*

4.1.3 Coyote Ugly

The film *Coyote Ugly* was analysed next, as can be seen in table 8.

Strategies	Orientation	Occurrences	Percentage
Retention	Source oriented	0	0%
Direct Translation	Source oriented	17	22.99%
Transcription	Source oriented	50	67.56%
Not Addressed	Source oriented	3	4.05%
Official Equivalent	Target oriented	0	0%
Specification	Target oriented	1	1.35%
Generalization	Target oriented	3	4.05%
Substitution	Target oriented	0	0%
Omission	Target oriented	0	0%
Total		74	100%

Table 8 Strategies used in subtitling the film *"Coyote Ugly"*

In this film, it was observed that the most common strategies used in subtitling CRs were 'direct translation' and 'transcriptions'. Other strategies were used with less regularity such as 'generalization', 'specification' and 'not addressed', while the strategies of 'retention', 'official

equivalent', 'substitution' were not used in the subtitling of CRs. Lastly, 'omission' was not used in the subtitling of CRs throughout this film.

As a result, it can be concluded that 94.60% of strategies used in subtitling CRs in this film consisted of source-oriented strategies, while target oriented strategies accounted for only 5.40% of the total strategies used, as can be seen in table 9.

Strategies	Occurrences	Percentage
Source oriented	70	94.60%
Target Oriented	4	5.40%

Table 9 The sum of the strategies used in subtitling the film *"Coyote Ugly"*

4.1.4 The Wolf of Wall Street

The film *The Wolf of Wall Street* was analysed next, as can be seen in table 10.

Strategies	Orientation	Occurrences	Percentage
Retention	Source oriented	0	0%
Direct Translation	Source oriented	36	20.45%
Transcription	Source oriented	90	51.13%
Not Addressed	Source oriented	5	2.86%
Official Equivalent	Target oriented	0	0%
Specification	Target oriented	3	1.70%
Generalization	Target oriented	11	6.25%
Substitution	Target oriented	0	0%
Omission	Target oriented	31	17.61%
Total		176	100%

Table 10 Strategies used in subtitling the film *"The Wolf of Wall Street"*

In accordance with the above table, it was observed that the most common strategies used in subtitling CRs in this film were 'direct translation' and 'transcriptions'. 'omission' was used often occurring 17.61% of the time, while other strategies were used with less regularity such as 'specification', 'not addressed' and 'generalization'. 'official equivalent', 'retention' and 'substitution' did not appear in the list of strategies used in subtitling CRs in this film.

As a result, it can be concluded that 74.43% of strategies used in subtitling CRs in this film consisted of source-oriented strategies, while target oriented strategies accounted for only 25.57% of the total strategies used, as can be seen in table 11.

Strategies	Occurrences	Percentage
Source oriented	131	74.43%
Target Oriented	45	25.57%

Table 11 The sum of the strategies used in subtitling the film *"The Wolf of Wall Street"*

4.1.5 When Harry Met Sally

The film *When Harry Met Sally* was analysed next, as can be seen in table 12.

Strategies	Orientation	Occurrences	Percentage
Retention	Source oriented	0	0%
Direct Translation	Source oriented	28	34.14%
Transcription	Source oriented	38	46.35%
Not Addressed	Source oriented	2	2.45%
Official Equivalent	Target oriented	0	0%
Specification	Target oriented	0	0%
Generalization	Target oriented	3	3.65%
Substitution	Target oriented	1	1.21%
Omission	Target oriented	10	12.20%
Total		82	100%

Table 12 Strategies used in subtitling the film *"When Harry Met Sally"*

Based on the above analysis, it was observed that the most common strategies used in subtitling CRs in this film were 'direct translation' and 'transcriptions'. Some strategies were used with less regularity such as 'generalization' and 'omission', while 'substitution' and 'not addressed' were the least used strategies. Lastly, 'official equivalent', 'retention' and 'specification' made no appearance in the list of strategies used in subtitling CRs in this film.

Ultimately, it can be concluded that 82.71% of strategies used in subtitling CRs in this film consisted of source-oriented strategies, while target oriented strategies accounted for only 17.29% of the total strategies used, as can be seen in table 13.

Strategies	Occurrences	Percentage
Source oriented	67	82.71%
Target Oriented	14	17.29%

Table 13 The sum of the strategies used in subtitling the film *"When Harry Met Sally"*

4.1.6 Combined results

After analysing the strategies used in subtitling each film individually, it was important to combine the results in order to draw a conclusion of the most common strategies used in subtitling CRs into Arabic.

Strategies	Orientation	Occurrences	Percentage
Retention	Source oriented	2	0.41%
Direct Translation	Source oriented	141	28.95%
Transcription	Source oriented	222	45.58%
Not Addressed	Source oriented	19	3.90%
Specification	Target oriented	19	3.90%
Official Equivalent	Target oriented	0	0%
Generalization	Target oriented	31	6.36%
Substitution	Target oriented	1	0.20%
Omission	Target oriented	52	10.67%
Total		487	100%

Table 14. Combination Table of the strategies used in the analyzed films

Based on descriptive data, the study indicated that the use of the strategy 'transcription' was consistently high throughout the five analysed films in comparison with other subtitling strategies (*Die Hard with a Vengeance*: 38.26%; *Sleepless in Seattle*: 48.10%; *Coyote Ugly*: 67.56%; *The Wolf of Wall Street:* 51.13%; *When Harry Met Sally:* 46.94%). In addition, the strategy of 'direct translation' was highly used in subtitling CRs: *Die Hard with a Vengeance* (39.13%), *Sleepless in Seattle* (19%), *Coyote Ugly* (22.99%), *The Wolf of Wall Street* (20.45%), *When Harry Met Sally (*34.56%). The strategies of 'specification', 'generalisation', 'not addressed' and 'omission' were used throughout the films, although with less frequency than the first two. On the other hand, 'retention' and 'substitution' were the least used strategies, with 'retention' appearing only in *Die Hard with a Vengeance* (1.80%); and 'substitution' appearing only in *When*

Harry Met Sally (1.23%). Lastly, 'official equivalent' was the only strategy not used in subtitling CRs in any of the films.

It is worth noting that even though these strategies were used in subtitling CRs in the analysed films, it cannot be conclusively recognized whether the use of some of them was always the result of a deliberate choice made by the subtitler. For instance, in the film *Die Hard with a Vengeance,* the emergency number 911 was subtitled into 911, which suggests the use of 'retention'. However, it is possible that the intention of the subtitler was to use the Arabic numerals ٩١١ but instead was forced to use the English numerals 911 due to the subtitling software not being Arabic friendly. Such doubts can be put to rest in the future with complementary interviews with the subtitlers.

It can be observed that the two common strategies used in subtitling CRs, 'transcription' and 'direct translation', are both source-oriented strategies. An evident pattern can also be detected regarding the adoption of the source-oriented approach when translating CRs, given that 78.85% of all strategies used in subtitling consisted of source-oriented strategies, while target oriented strategies formed only 21.14% of the total strategies used, as can be seen in table 15.

Strategies	Occurrences	Percentage
Source oriented	384	78.85%
Target Oriented	103	21.14%

Table 15 The sum of the strategies used in subtitling the analyzed films

In summary, the descriptive analysis revealed that subtitlers seem to adopt a source-oriented approach in translating CRs into Arabic. It also revealed that the strategies of 'transcriptions' and 'direct translation' were the most used strategies, while the strategies of 'retention' and 'substitution' were the least used. On the other hand, the strategy of 'official equivalent' was the only strategy not used in any of the analysed films. This ultimately answers the research question of 'Which translation strategies are mostly used in subtitling CRs into Arabic?'

The overwhelming use of source-oriented strategies could be explained by the fact that this is a young industry in Saudi Arabia, given the absence of cinema theaters until recently, which now are leading to a development in audiovisual translation. It is also not surprising given that the use of source-oriented strategies had been favored and advocated for by scholars such as Venuti, who states that "Foreignization translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (1995: 20).

4.2 Intermodal relationships

Giving the complex multimodal nature of an audiovisual product such as film, it was important to identify the intermodal relationships between the verbal and the visual resources, and how they were treated in the subtitles. Therefore, every CRs (whether verbal, visual or verbal & visual) found in the five films discussed in section 3.1.1 were analyzed according to Marsh & White's (2003) taxonomy (see section 2.2.2). Clearly, a multimodal analysis as discussed in section 2.2 requires looking at all sorts of aspects. Whereas in this study, we are only looking at the relationships that are forming these particular references.

The descriptive analysis of the five films resulted in the identification of 487 CRs of different natures (4 visual, 17 verbal & visual and 466 verbal). And given that this study has included less visual CRs than verbal CRs, it is worth mentioning that my intention was never to have something representative, but rather to have some data that can be explored further in the future. Different intermodal relationships were identified in these CRs, as can be seen in table 16 (see appendix 7 for the complete list).

Film	Cultural references	Type	Intermodal relationship	Translation Strategies
When Harry Met Sally	New York Landscape	Visual	Expressing close relation to the text: complement	Not Addressed
The Wolf of Wall Street	One-hundred-dollar bill	Visual	Going beyond text: emphasise	Not Addressed
Die Hard with a Vengeance	Lenox Av.	verbal & visual	Going beyond text: emphasise	Not Addressed
Sleepless in Seattle	NEXUS CITY NEWS BUREAU	verbal & visual	Going beyond text: document	Not Addressed

	60 Minutes	Verbal	No relationship	Omission
Coyote Ugly	Lean Cuisine	Verbal	No relationship	Generalization

Table 16 Examples of intermodal relationships between verbal and visual resources

The first intermodal relationship identified between the verbal and the visual resources was 'expressing close relation to the text', which means that visual resources were completing or adding to the verbal resources. A further analysis revealed that these resources followed one sub-category of Marsh & White's 'expressing close relation to the text' which was to 'complement' something that was mentioned verbally elsewhere in the film. For instance, in the film *When Harry met Sally*, the visual landscape of New York was shown to indicate the arrival of Harry and Sally to New York which was mentioned later in the verbal resources. The second intermodal relationship was 'going beyond text', which means that these resources were expressing more information than the verbal resources. Further analysis revealed that these resources followed one sub-category of Marsh & White's 'expressing close relation to the text' which was to 'emphasise' something that was mentioned verbally elsewhere in the film. For instance, a one-hundred-dollar bill in the film *The Wolf of Wall Street* was thrown to the bin to emphasise the luxurious lifestyle of 'Belfort', the Wall Street stockbroker, and to stress his extravagant nature which were all expressed verbally later in the film. Ultimately, it was observed that these visual resources were 'not addressed' in the subtitles.

The only intermodal relationship that was identified between the verbal and visual resources in the verbal & visual CRs was 'going beyond text', which means that these references can be erected on an intermodal relationship that expresses more information than the verbal resources (see table 16). The intermodal relationships in these CRs followed two sub-categories of Marsh & White's and they are 'going beyond text' which were to 'document' a new information that was not mentioned elsewhere in the film, or to 'emphasise' something that was mentioned in the verbal resources. For instance, in the film *Coyote Ugly,* a character was shown to be drinking 'Pepto Bismol' to indicate an abdominal discomfort, something that was not verbally expressed elsewhere. However, similar to visual resources, verbal & visual CRs were 'not addressed' in the subtitles.

In summary, when examining how visual resources and the combination of verbal & visual CRs were treated in the analysed films, it was observed that they were not addressed in the subtitles at all when subtitling into Arabic, which obviously follows subtitling professional guidelines. These results were also noticed by other authors such as Pettit who states that "culture-specific visual information tends to be left for the viewer to interpret" (2004: 37). Additionally, Jabbarzadeh's (2007) study, which examined ten Iranian and American subtitled films, revealed that verbal visual signs were not subtitled as well.

4.3 Strategies used in subtitling CRs according to their categories

Another aspect that was examined was the type of strategies used in subtitling CRs based on their categories, in accordance with the chosen model of classification (see section 2.3.3). The aim of this was to see if there were any specific patterns followed by subtitlers regarding these categories.

It can be observed that CRs were subtitled using both source and target oriented strategies in eight categories including Institutional names, Brand names, Geographical names, Entertainment, Government, Food and beverages, Medicine and the category of 'Other'. However, the use of source-oriented strategies was noticeably higher in these categories than the use of target-oriented strategies, as can be seen in table 17.

CRs Categories	Translation Orientation	
	Source-oriented	Target-oriented
1- Personal Names	(19) 100%	(0) 0%
2- Institutional names	(66) 78.57%	(18) 21.42%
3- Brand names	(20) 74.07%	(7) 25.92%
4- Geographical names	(129) 86%	(21) 14%
5- Entertainment	(69) 80.23%	(17) 19.76%
6- Government	(22) 84.61%	(4) 15.38%
7- Sports	(5) 100%	(0) 0%
8- Games	(4) 100%	(0) 0%
9- Currency	(2) 100%	(0) 0%
10- Literature	(4) 100%	(0) 0%
11- Food and Beverages	(30) 70.42%	(12) 28.57%
12- Medicine	(9) 75%	(3) 25%
13- Holidays and occasions	(2) 100%	(0) 0%

14- Other	(18) 60%	(12) 40%

Table 17 Strategies used in subtitling CRs based on their categories

On the other hand, CRs in six categories were subtitled using only source-oriented categories, and that include Personal names, Sports, Games, Currency, Holidays and occasions and Literature. Interestingly, no categories were subtitled using only target-oriented strategies.

From this, a clear pattern can be assumed regarding the categories of CRs. This pattern suggests prioritizing the use of source-oriented strategies in subtitling CRs that were assumed to be well known to the target audience, whereas the few ones that were assumed to be less known to the target audience were subtitled using target-oriented strategies. For instance, in the category of Food and beverages, CRs such as 'paprikash' (a dish originated in Hungary) and 'pecan pie' (a dish originated in Southern United States) from the film *When Harry Met Sally* were both assumed not to be known to the target audience. Therefore, they were subtitled using the strategies 'generalization' and 'omission' (target-oriented strategies) translating them into 'stew' and 'pie' respectively. Another example can be found in the categories of Geographical names/Holidays and Occasions, where the CRs 'New York' and 'Valentine's Day' from the film *Sleepless in Seattle* were both assumed to be known to the target audience. Therefore, they were both subtitled using the strategy 'transcription' (source-oriented strategies) translating them into 'New York' and 'Valentine's Day' respectively.

Chapter 5: Audience Reception Study

This chapter will review and discuss the results of a reception study that tested three translation conditions. The first is based on the current subtitling practice in Saudi Arabia that implements source-oriented strategies, as concluded in the descriptive analysis in chapter 4. The second one implements a combination of both source and target-oriented strategies, while the third one implements target-oriented strategies. The data analysis will initially examine the different patterns identified in the data. The descriptive statistics and statistical testing of study variables will then be examined, as discussed in chapter 3. The final part of each section in this chapter will be devoted to discussing the results of each analyzed variable.

5.1 Identifying patterns in the data

The data was initially examined in order to identify any emerging patterns that were worth reporting. The term 'pattern' refers to a sequence of data that repeats itself in a detectable way; upwards or downwards. The participants' "same" and "other" answers were examined per CRs across all three translation conditions, as can be seen in table 18. As mentioned in section 3.2.5.1, "Same" refers to answers that matched the subtitles/mise-en-scène information, while "other" refers to "different" (answers that were different from the subtitles/mise-en-scène information), and "do not know" (answers in which participants declared not knowing the meaning of the CRs).

CR	Condition 1 (ST oriented)				Condition 2 (mixed strategies)				Condition 3 (TT oriented)			
	Same	%	Other	%	Same	%	Other	%	Same	%	Other	%
Goliyon Ki Rasleela Ram-Leela												
Baabji	0	0	22	100	4	18.19	18	81.81	1	4.77	20	95.23
Saneras	3	13.63	19	86.37	4	18.19	18	81.81	15	71.42	6	28.58
Rupees	16	72.72	6	27.28	19	86.37	3	13.63	16	76.20	5	23.80
Chhakda	6	27.28	16	72.72	9	40.90	13	59.10	9	42.85	12	57.15
Goodbye Lenin												
GDR	1	4.55	21	95.45	4	18.19	18	81.81	13	61.90	8	38.10
Schöneberg	8	36.36	14	63.64	6	27.28	16	72.72	7	33.34	14	66.66
Stasi	0	0	22	100	1	4.55	21	95.45	8	38.10	13	61.90
Honecker	15	68.18	7	31.82	19	86.36	3	13.64	16	76.20	5	23.80
Entre Les Murs												
Lafayette	5	22.72	17	77.28	9	40.90	13	59.10	16	76.20	5	23.80
Luxembourg	7	31.81	15	68.19	9	40.90	13	59.10	2	9.53	19	90.47
Le Parisien	0	0	22	100	1	4.55	21	95.45	14	66.67	7	33.33
zouk	12	54.55	10	45.45	7	31.81	15	68.19	8	38.10	13	61.90

Materazzi	0	0	22	100	10	45.45	12	54.55	13	61.90	8	38.10
Sleepless in Seattle											
Ipecac	5	22.72	17	77.28	2	9.10	20	90.90	13	61.90	8	38.10
Brooks Robinson	6	27.28	16	72.72	8	36.37	14	63.63	18	85.71	3	14.29
Mariners	2	9.10	20	90.90	2	9.10	20	90.90	5	23.80	16	76.20
Miss Scarlett	1	4.55	21	95.45	0	0	22	100	3	14.29	18	85.71
Fever Pitch											
Of Mice and Men	7	31.81	15	68.19	8	36.36	14	63.64	7	33.34	14	66.66
Patrick Swayze	2	9.10	20	90.90	10	45.45	12	54.55	11	52.39	10	47.61
Byron	3	13.64	19	86.36	7	31.81	15	68.19	13	61.90	8	38.10
Stanley Matthews	7	31.81	15	68.19	7	31.81	15	68.19	3	14.29	18	85.71
Truly, Madly, Deeply											
Polish bread	3	13.64	19	86.36	4	18.19	18	81.81	3	14.29	18	85.71
Mar del Plata	3	13.64	19	86.36	8	36.36	14	63.64	10	47.61	11	52.39
Strepsils	14	63.64	8	36.36	5	22.72	17	77.28	15	71.42	6	28.58
borscht	18	81.81	4	18.19	16	72.72	6	27.28	16	76.20	5	23.80

Table 18 Participants' answers across all conditions

The participants' "same" answers were then added up across all conditions to make examining the results easier, as can be seen in the tables 19, 20, 21 and 22. As a result, three patterns were identified in conditions 2 and 3 when compared to condition 1, as will be discussed in the following paragraphs. For instance, when examining the participants answers, it was observed that the number of "same" answers in the majority of cases was higher in the conditions 2 and 3 than in condition 1. This pattern was referred to as 1-HH pattern (condition1-higher-higher) (see table 19).

CR	Condition 1	%	Condition 2	%	Condition 3	%
Baabji	0	0	4	18.19	1	4.77
Stasi	0	0	1	4.55	8	38.10
Le Parisien	0	0	1	4.55	14	66.67
Materazzi	0	0	10	45.45	13	61.90
GDR	1	4.55	4	18.19	13	61.90
Patrick Swayze	2	9.10	10	45.45	11	52.39
Polish bread	3	13.64	4	18.19	3	14.29
Saneras	3	13.63	4	18.19	15	71.42
Byron	3	13.63	7	31.81	13	61.90
Mar del Plata	3	13.63	8	36.36	10	47.61
Lafayette	5	22.72	9	40.90	16	76.20
Chhakda	6	27.28	9	40.90	9	42.85
Brooks Robinson	6	27.28	8	36.37	18	85.71
Of Mice and Men	7	31.81	8	36.36	7	33.34
Honecker	15	68.18	19	86.36	16	76.20

Rupees	16	72.72	19	86.37	16	76.20

Table 19 1-HH Pattern of participants' "same" answers

While the difference in the number of "same" answers was more apparent between conditions in most cases, it was less apparent in cases like "Of Mice and Men", "Honecker" and "Rupees".

In a second group of CRs, the number of "same" answers was lower in condition 2 but higher in condition 3, when compared to condition 1. This created another pattern that was referred to as 1-LH pattern (condition1-lower-higher), as can be seen in table 20.

CR	Condition 1	%	Condition 2	%	Condition 3	%
Ipecac	5	22.72	2	9.10	13	61.90
Miss Scarlett	1	4.55	0	0	3	14.29
Strepsils	14	63.63	5	22.72	15	71.42

Table 20 1-LH Pattern of participants' "same" answers

In a third group of CRs, the number of "same" answers was lower in the conditions 2 and 3, when compared to condition 1. This created another pattern that was referred to as 1-LL pattern (condition1-lower-lower), as can be seen in table 21.

CR	Condition 1	%	Condition 2	%	Condition 3	%
Schöneberg	8	36.36	6	27.28	7	33.34
zouk	12	54.55	7	31.81	8	38.10
borscht	18	81.81	16	72.72	16	76.20

Table 21 1-LL Pattern of participants' "same" answers

A few outlier cases were identified, which refer to isolated cases that did not get repeated in the data, as can be seen in table 22.

1-HL Case						
CR	Condition 1	%	Condition 2	%	Condition 3	%
Luxembourg	7	31.81	9	40.90	2	9.53
1-SH Case						
CR	Condition 1	%	Condition 2	%	Condition 3	%
Mariners	2	9.10	2	9.10	5	23.80
1-SL Case						
CR	Condition 1	%	Condition 2	%	Condition 3	%

Stanley Matthews	7	31.81	7	31.81	3	14.29

For instance, regarding the CR "Luxembourg", the number of "same" answers was higher in condition 2 but lower in condition 3, when compared to condition 1. This created a case referred to as 1-HL (condition1-higher-lower). Regarding the CR "Mariners", the number of "same" answers in condition 2 was similar to condition 1, while it was higher in condition 3. This created a case that was referred to as 1-SH (condition1-similar-higher). Finally, regarding the CR "Stanley Matthews", the number of "same" answers in condition 2 was similar to condition 1, while it was lower in condition 3. This created a case referred to as 1-SL (condition1-similar-lower). Eventually, these three cases were excluded, given that they were outliers and there was no point in including in any further analysis.

After identifying the patterns in each condition, the patterns were then compared across all conditions combined, as displayed in graph 4.

	Condition 1	Condition 2	Condition 3
■ 1-HH Pattern	18.51	33.06	48.41
■ 1-LH Pattern	34.48	12.06	53.44
■ 1-LL Pattern	38.77	29.59	31.63
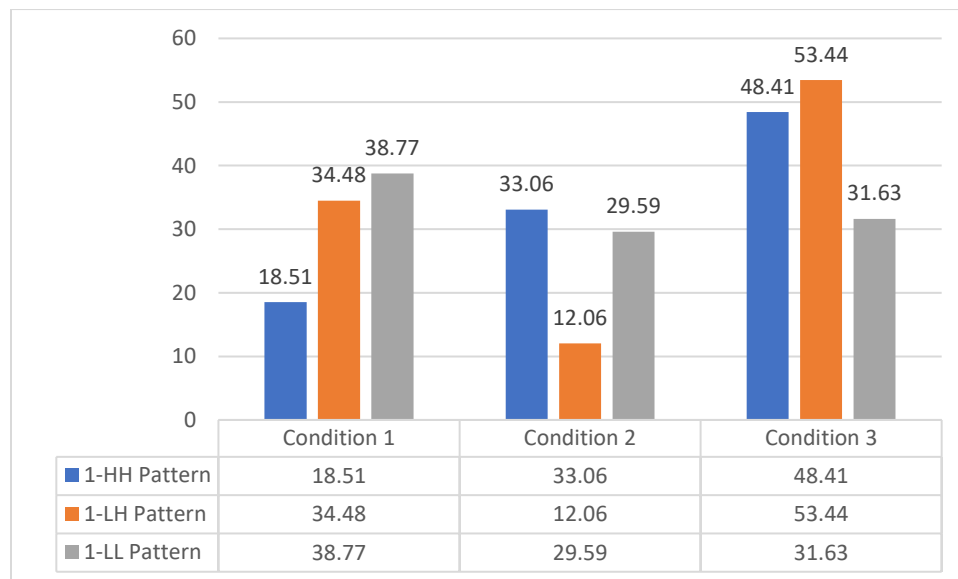
Graph 4 Comparison of "same" answers across identified patterns

The 1-HH pattern, which meant that the number of "same" answers was higher in conditions 2 and 3, had a noticeably higher number of "same" answers in condition 3 with 48.41% compared

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to 33.06% in condition 2. On the other hand, the 1-LL pattern, which meant that the number of "same" answers was lower in the condition 2 and 3, had an almost identical number of "same" answers between these conditions. Additionally, the 1-LL pattern was the only pattern that had a closer number of "same" answers across all conditions. Ultimately, in an attempt to explain the reasons for the emerge of these patterns and to identify the regularity of their occurrences, the patterns were examined further against the variables included in this study.

5.1.1 Patterns regarding familiar vs. non- familiar source language

In this section, the participants' "same" answers were examined against the language of the film; whether familiar to the participants or non-familiar, in accordance with the previously identified patterns. It was initially observed that most "same" answers in this variable followed the 1-HH pattern in both categories, familiar and non-familiar (see table 23).

Types of CRs	CR	Condition 1	%	Condition 2	%	Condition 3	%
1-HH Pattern							
Non-familiar source languages	**Baabji**	0	0	4	18.19	1	4.77
	Stasi	0	0	1	4.55	8	38.10
	Le Parisien	0	0	1	4.55	14	66.67
	Materazzi	0	0	10	45.45	13	61.90
	GDR	1	4.55	4	18.19	13	61.90
	Saneras	3	13.63	4	18.19	15	71.42
	Lafayette	5	22.72	9	40.90	16	76.20
	Chhakda	6	27.28	9	40.90	9	42.85
	Honecker	15	68.18	19	86.36	16	76.20
	Rupees	16	72.72	19	86.37	16	76.20
Familiar source languages	**Patrick Swayze**	2	9.10	10	45.45	11	52.39
	Polish bread	3	13.63	4	18.19	3	14.29
	Byron	3	13.63	7	31.81	13	61.90
	Mar del Plata	3	13.63	8	36.36	10	47.61
	Brooks Robinson	6	27.28	8	36.37	18	85.71
	Of Mice and Men	7	31.81	8	36.36	7	33.34
1-LH Pattern							
Non-familiar source languages	-	-	-	-	-	-	-
Familiar source languages	**Ipecac**	5	22.72	2	9.10	13	61.90
	Miss Scarlett	1	4.55	0	0	3	14.29
	Strepsils	14	63.63	5	22.72	15	71.42
1-LL Pattern							
Non-familiar source languages	**Schöneberg**	8	36.36	6	27.28	7	33.34
	zouk	12	54.55	7	31.81	8	38.10

Familiar source languages	**borscht**	18	81.81	16	72.72	16	76.20

Table 23 Identified patterns in participants' "same" answers against language of the film

It was observed that the "same" answers that followed the 1-LH pattern belonged exclusively to the familiar category. Lastly, the "same" answers that followed the 1-LL pattern were found in both categories, familiar and non-familiar. The next step was to examine the identified patterns in the familiar and non-familiar categories across all conditions combined. This was done to see if the two categories had any impact on the occurrences of the identified patterns.

Another observation was that the number of "same" answers following the pattern 1-HH across all conditions was always higher in the non-familiar source language films, as can be seen in graph 5.

	Familiar (Condition 1)	Non-familiar (Condition 1)	Familiar (Condition 2)	Non-familiar (Condition 2)	Familiar (Condition 3)	Non-familiar (Condition 3)
1-HH Pattern	34.28	65.71	36	64	33.87	66.12
1-LH Pattern	100	0	100	0	100	0
1-LL Pattern	47.36	52.63	55.17	44.82	51.61	48.38
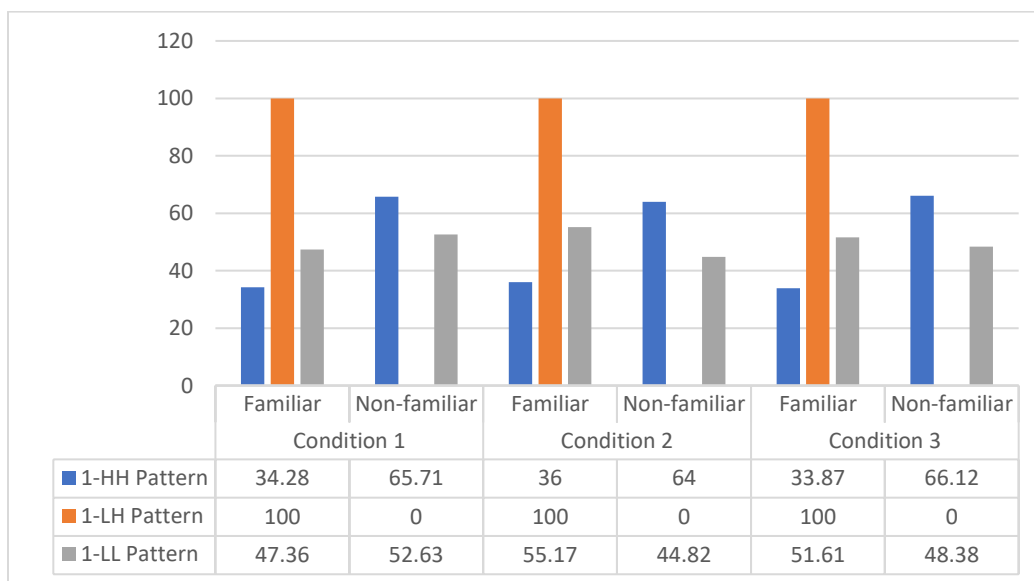
Graph 5 "Same" answers across identified patterns against the language of the film

The "same" answers following the 1-LL across all conditions were almost equally distributed between the categories familiar and non-familiar source language films. Lastly, in the 1-LH pattern, all the "same" answers were detected in the non-familiar category, with no occurrences in the familiar one. While there was no detectable trend in the 1-LL pattern, the majority of 1-HH

cases and all of 1-LH cases show a clear impact when the film is in a non-familiar language, hence showing that the level of understanding was high in this category independently of the translation strategy used.

5.1.2 Patterns regarding verbal and verbal & visual CRs

In this section, the participants' "same" answers were examined against the type of CRs, whether verbal or verbal & visual, and according to the previously identified patterns. When examining the participants' "same" answers, it was initially observed that most "same" answers in this variable followed the 1-HH pattern between the verbal and verbal & visual categories, as can be seen in table 24.

Type of CRs	CR	Condition 1	%	Condition 2	%	Condition 3	%
1-HH Pattern							
Verbal	Baabji	0	0	4	18.19	1	4.77
	Stasi	0	0	1	4.55	8	38.10
	Le Parisien	0	0	1	4.55	14	66.67
	Materazzi	0	0	10	45.45	13	61.90
	GDR	1	4.55	4	18.19	13	61.90
	Saneras	3	13.63	4	18.19	15	71.42
	Lafayette	5	22.72	9	40.90	16	76.20
	Rupees	16	72.72	19	86.37	16	76.20
	Patrick Swayze	2	9.10	10	45.45	11	52.39
	Polish bread	3	13.63	4	18.19	3	14.29
	Byron	3	13.63	7	31.81	13	61.90
	Of Mice and Men	7	31.81	8	36.36	7	33.34
	Brooks Robinson	6	27.28	8	36.37	18	85.71
	Of Mice and Men	7	31.81	8	36.36	7	33.34
Verbal & Visual	Chhakda	6	27.28	9	40.90	9	42.85
	Honecker	15	68.18	19	86.36	16	76.20
1-LH Pattern							
Verbal	Ipecac	5	22.72	2	9.10	13	61.90
	Miss Scarlett	1	4.55	0	0	3	14.29
	Strepsils	14	63.63	5	22.72	15	71.42
Verbal & Visual	-	-	-	-	-	-	-
1-LL Pattern							
Verbal	Schöneberg	8	36.36	6	27.28	7	33.34
	zouk	12	54.55	7	31.81	8	38.10
Verbal & Visual	borscht	18	81.81	16	72.72	16	76.20

Table 24 Patterns of participants' "same" answers against verbal and verbal & visual

The "same" answers that followed the 1-LH pattern belonged exclusively to the verbal category. Lastly, the "same" answers that followed the 1-LL pattern were found in both categories, verbal and verbal & visual. The next step was to examine the identified patterns in the categories of verbal and verbal & visual across all conditions combined. This was done to see if the two categories had any impact on the occurrences of the identified patterns. It was observed that the number of "same" answers following the 1-HH pattern were always higher in the verbal category than in the verbal & visual category across all conditions, as can be seen in graph 6.

	Condition 1		Condition 2		Condition 3	
	Verbal	Verbal & visual	Verbal	Verbal & visual	Verbal	Verbal & visual
■ 1-HH Pattern	70	30	77.6	22.4	86.33	13.66
■ 1-LH Pattern	100	0	100	0	100	0
■ 1-LL Pattern	52.63	47.36	44.82	55.17	48.38	51.61
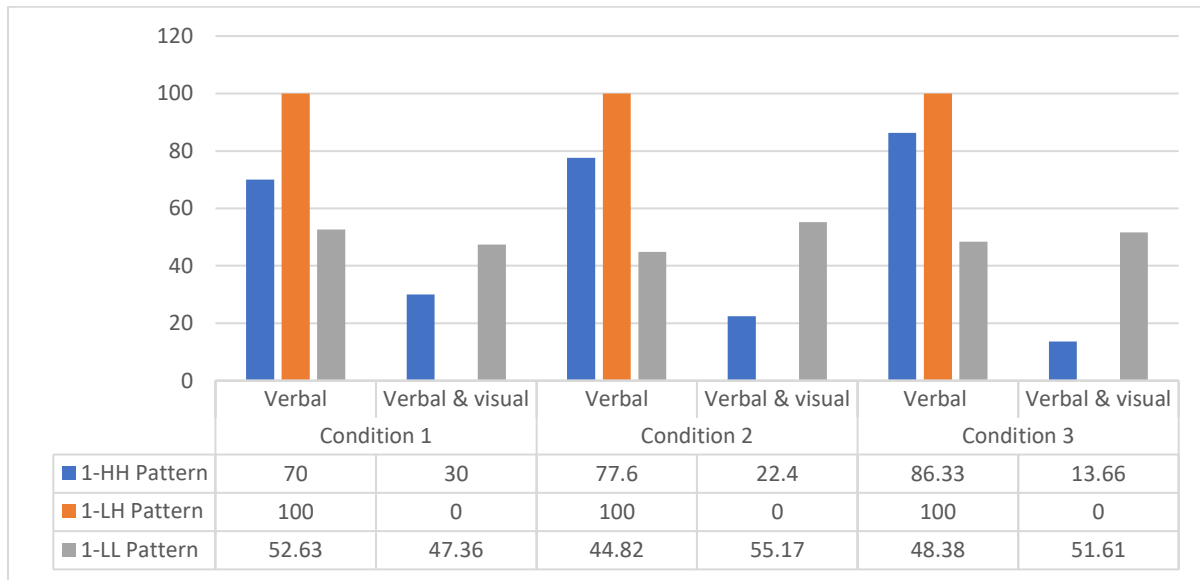
Graph 6 "Same" answers across identified patterns against verbal and verbal & visual categories

The number of "same" answers following the 1-LL pattern across all conditions was almost equally distributed between the verbal and verbal & visual categories. In the 1-HH, the majority of "same" answers were detected in the verbal category. As for the 1-LH pattern, all the "same" answers were detected in the verbal category, with no occurrences in the verbal & visual one.

Similar to the previous variable, there was no detectable trend in the 1-LL pattern, while a clear one was identified in regard to the patterns 1-HH and 1-LH of most participants providing "same" answers in the verbal category across all conditions, showing that "same" answers come from understanding the verbal CRs and not from the translation strategy used.

### 5.1.3 Patterns regarding viewers' English proficiency

In this section, the participants' "same" answers were examined against their English proficiency level, whether excellent or average, and according to the previously identified patterns. When examining the participants' "same" answers, it was initially observed that most "same" answers in this variable followed the 1-HH pattern, while few others were almost equally distributed between the 1-LH pattern and the 1-LL pattern, as can be seen in the table 25.

CR	Condition 1				Condition 2				Condition 3			
	Excellent	%	Average	%	Excellent	%	Average	%	Excellent	%	Average	%
1-HH Pattern												
Baabji	0	0	0	0	2	9.09	2	9.09	0	0	1	4.76
Saneras	1	4.54	2	9.09	2	9.09	2	9.09	7	33.33	8	38.09
GDR	0	0	1	4.54	2	9.09	2	9.09	8	38.09	5	23.80
Stasi	0	0	0	0	1	4.54	0	0	4	19.04	4	19.04
Lafayette	2	9.09	3	13.63	5	22.72	4	18.18	9	42.85	7	33.33
Le Parisien	0	0	0	0	1	4.54	0	0	6	28.57	8	38.09
Materazzi	0	0	0	0	5	22.72	5	22.72	7	33.33	6	28.57
Brooks Robinson	4	18.18	2	9.09	4	18.18	4	18.18	9	42.85	9	42.85
Patrick Swayze	1	4.54	1	4.54	6	27.27	4	18.18	5	23.80	6	28.57
Byron	1	4.54	2	9.09	3	13.63	4	18.18	7	33.33	6	28.57
Mar del Plata	2	9.09	1	4.54	5	22.72	3	13.63	7	33.33	3	14.28
Chhakda	4	18.18	2	9.09	5	22.72	4	18.18	5	23.80	4	19.04
Polish bread	1	4.54	2	9.09	2	9.09	2	9.09	2	9.52	1	4.76
Of Mice and Men	4	18.18	3	13.63	6	27.27	2	9.09	3	14.28	4	19.04
Honecker	6	27.27	9	40.90	10	45.45	9	40.90	10	47.61	6	28.57
Rupees	7	31.81	9	40.90	10	45.45	9	40.90	10	47.61	6	28.57
1-LH Pattern												
Ipecac	2	9.09	3	13.63	1	4.54	1	4.54	8	38.09	5	23.80
Miss Scarlett	1	4.54	0	0	0	0	0	0	1	4.76	2	9.52
Strepsils	7	31.81	7	31.81	5	22.72	0	0	9	42.85	6	28.57
1-LL Pattern												
Schöneberg	4	18.18	4	18.18	5	22.72	1	4.54	4	19.04	3	14.28
zouk	7	31.81	5	22.72	3	13.63	4	18.18	3	14.28	5	23.80
borscht	9	40.90	9	40.90	8	36.36	8	36.36	8	38.09	6	28.57

Table 25 Patterns of participants' "same" answers against their English proficiency

The next step was to examine the number of "same" answers in the categories of excellent and average levels of English proficiency across the three identified patterns. This was done to see if the two categories had any impact on the occurrences of the identified patterns.

The majority of "same" answers in all patterns across all conditions were almost equally distributed between the excellent and average categories, with few occurrences showing a higher number of "same" answers in the excellent category (see graph 7). This could indicate a limited impact of the English proficiency on the understanding of CRs, and a bigger impact of the translation strategy used.

	Excellent	Average	Excellent	Average	Excellent	Average
	Condition 1		Condition 2		Condition 3	
1-HH Pattern	47.14	52.85	55.2	44.8	54.09	45.9
1-LH Pattern	50	50	85.71	14.28	58.06	41.93
1-LLPattern	52.63	47.36	55.17	44.82	51.72	48.27
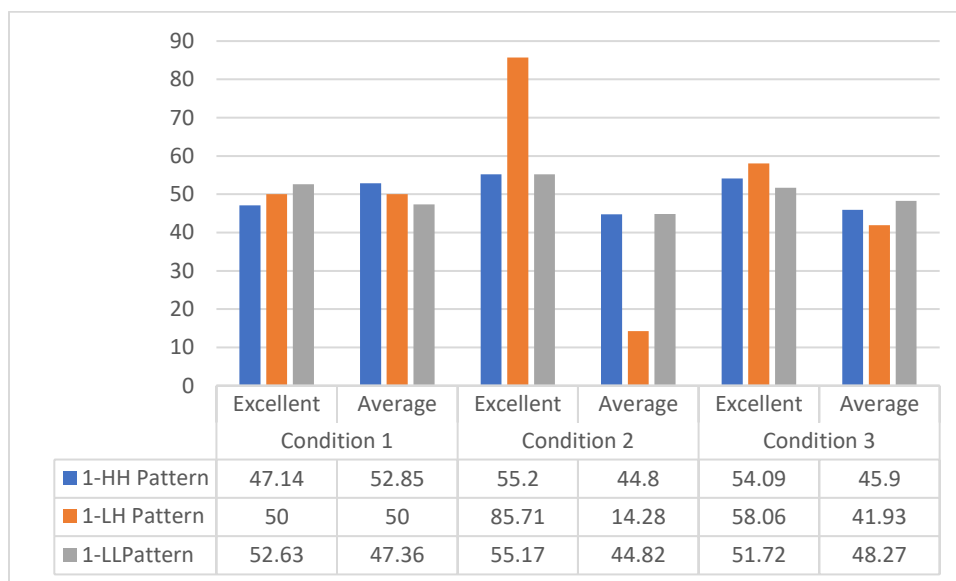
Graph 7 "Same" answers across identified patterns against participants' English proficiency

5.1.4 Patterns regarding the categories of cultural references

In this section, the participants' "same" answers were examined against the CRs categories and according to the previously identified patterns. As can be seen in table 26, the categories of Geographical names, Food and Beverages and Entertainment followed both the 1-HH and 1-LL patterns. On the other hand, the categories of Medicine and Games followed only the 1-LH pattern. Lastly, the majority of other categories followed the 1-HH pattern exclusively.

CR	Category	Condition 1	%	Condition 2	%	Condition 3	%
1-HH Pattern							
Saneras	other	3	13.63	4	18.19	15	71.42
Baabji		0	0	4	18.19	1	4.77
GDR	Government	1	4.55	4	18.19	13	61.90
Stasi		0	0	1	4.55	8	38.10

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Lafayette	Brand Names	5	22.72	9	40.90	16	76.20
Le Parisien	Entertainment	0	0	1	4.55	14	66.67
Materazzi		0	0	10	45.45	13	61.90
Brooks Robinson		6	27.28	8	36.37	18	85.71
Patrick Swayze	Personal names	2	9.10	10	45.45	11	52.39
Byron		3	13.63	7	31.81	13	61.90
Honecker		15	68.18	19	86.36	16	76.20
Mar del Plata	Geographical names	3	13.63	8	36.36	10	47.61
Polish bread	Food and beverages	3	13.63	4	18.19	3	14.29
Rupees	Currency	16	72.72	19	86.37	16	76.20
Of Mice and Men	Literature	7	31.81	8	36.36	7	33.34
Chhakda	Transportation	6	27.28	9	40.90	9	42.85
1-LH Pattern							
Ipecac	Medicine	5	22.72	2	9.10	13	61.90
Strepsils		14	63.63	5	22.72	15	71.42
Miss Scarlett	Games	1	4.55	0	0	3	14.29
1-LL Pattern							
Schöneberg	Geographical names	8	36.36	6	27.27	7	33.33
zouk	Entertainment	12	54.55	7	31.81	8	38.10
borscht	Food and beverages	18	81.81	16	72.72	16	76.20

Table 26 Patterns of participants' "same" answers against CRs categories

While most categories followed the 1-HH Pattern, few others were either following two patterns at the same time or following a specific pattern exclusively. Such unsystematic variation could not be explained, and it made it difficult to assume a detectable trend in this variable. What made it even more difficult was not having enough data in this study, with only one individual CR in some categories.

5.2 Data analysis

The experiment was divided into two phases, as mentioned in section 3.2.4.2, with the intention of answering two research questions. One phase focuses on the audience reception of the subtitling strategies; hence it answers the question of what impact do translation strategies have on the viewer's level of understanding of the CRs. The second phase focuses on the audience perception of the subtitling strategies and aims at answering the question of how viewers perceived the subtitling and the subtitling strategies used. This chapter presents the analysis of the data collected in the former, achieved through descriptive statistics and statistical testing.

As mentioned in section 3.2.5.1, descriptive statistics included an analysis of the "same" answers (answers that matched the subtitles/mise-en-scène information) which indicate that participants were able to interpret the CRs, as well as an analysis of "other" answers. The latter included "different" answers (answers different from the subtitles/mise-en-scène information) and "do not know" (answers in which participants declared not knowing the answer), both of which indicate that participants were not able to interpret the CRs. After analysing each variable within each condition separately, an analysis was carried out across all conditions. This analysis was different from the former in that the results come from comparing the number of answers in each condition against the other conditions, while in the former the analysis deals with the results in each condition separately. In addition to this, the statistical testing was focused on analysing the participants' "same" answers that matched the subtitles/mise-en-scène information.

5.2.1 Declared understanding vs. declared non-understanding

In the first section of the questionnaires, participants were asked about their overall comprehension of the clips, in which they had to rate in accordance with the rating scale (see section 3.2.4.2). The perceived understanding was then classified as "declared understanding" or "declared not understanding" depending on the level of comprehension expressed by the participants on the rating scale. After that, the perceived understanding was compared against the participants' actual answers about the CRs following the same coding system mentioned in section 3.2.5.1 with "same" for answers that matched the subtitles/mise-en-scène information, and "other" for answers that either did not match the subtitles/mise-en-scène information or declared not knowing the answer. Then, the results were investigated further against the language of the film; whether familiar or non-familiar, and against the CRs' type; whether verbal or verbal & visual.

5.2.1.1 Descriptive statistics

To start with, an overall comparison between the participants' "same" and "other" answers was conducted against their perceived understanding. As mentioned in section 3.2.5.1, "same" refers to answers that matched the subtitles/mise-en-scène information, and "others" refer to

"different" answers that did not match the subtitles/mise-en-scène information, and "do not know" for answers that participants simply stated not knowing the answer. It was observed that the number of participants that declared understanding the CRs but provided "other" answers was the lowest in condition 3 with a percentage of 51.34% and the highest number in condition 1 with an overwhelming percentage of 72.08%, while being at 67.55% in condition 2. This means that compared to condition 1 (foreignization strategies), and condition 2 (combination of foreignizing strategies and domestication strategies), in condition 3 (domestication strategies), less participants declared understanding the meaning of CRs, and provided answers that did not match the subtitles/mise-en-scène information. On the other hand, the number of participants who declared understanding the CRs and provided "same" answers was the highest in condition 3 with a percentage of 48.65%, and the lowest number in condition 1 with a percentage of 27.91%, as can be seen in table 27.

Answers	"Same" answers	%	Other answers	%
Condition 1				
Declared understanding	134	27.91	346	72.08
Declared not understanding	10	14.28	60	85.71
Condition 2				
Declared understanding	171	32.44	356	67.55
Declared not understanding	8	34.78	15	65.21
Condition 3				
Declared understanding	236	48.65	249	51.34
Declared not understanding	19	47.5	21	52.5

Table 27 Participants' perceived understanding & answers

When examining the participants' "same" answers against their perceived understanding within each condition, it was observed that more participants declared understanding CRs and provided "same" answers when domestication strategies were used in condition 3, as can be seen in graph 8. This means that their actual understanding corresponded with their perceived understanding. In the same condition though, more participants declared understanding CRs but did not provide "same" answers, meaning that their actual understanding did not correspond with their perceived understanding. Less people declared understanding CRs while providing "same" answers when foreignization strategies were used. Lastly, condition 2, (combination of

foreignization and domestication strategies), was the only condition where more participants declared understanding CRs while providing "same" answers than participants who declared not understanding in the same condition.
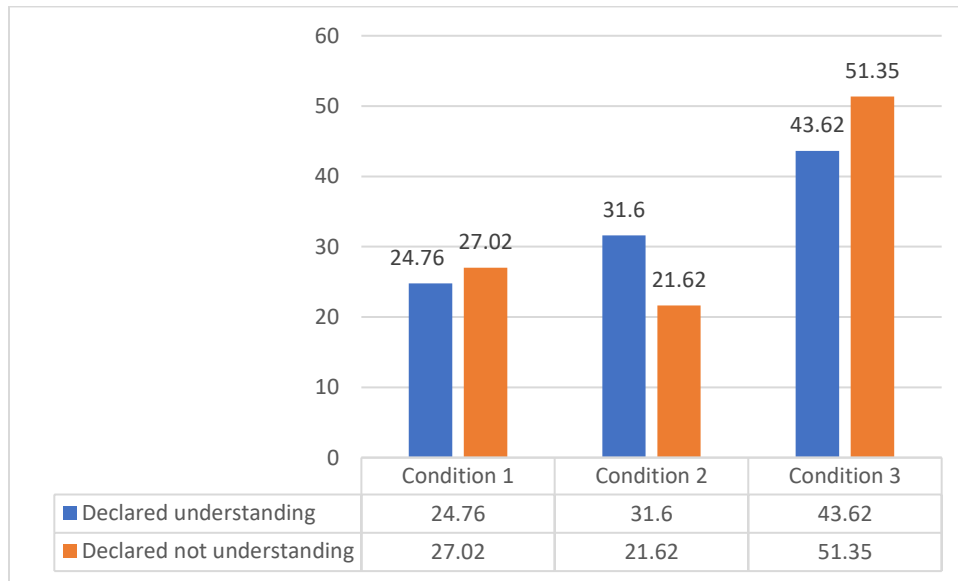
Graph 8 Participants' "same" answers and perceived understanding across conditions

	Condition 1	Condition 2	Condition 3
■ Declared understanding	24.76	31.6	43.62
■ Declared not understanding	27.02	21.62	51.35

After analysing the results in each condition separately, the participants' "same" and "different" answers were examined against their perceived understanding across all conditions (see section 5.2). It was observed that 43.62% of participants in condition 3 declared understanding CRs and provided "same" answers to the comprehension questions. Participants who declared understanding CRs and provided "same" answers were less in condition 2 with a percentage of 31.60% and were the least in condition 1 with a percentage of 24.72%. Conversely, 37.43% of participants in condition 2 declared understanding the CRs but provided "other" answers. Additionally, a percentage of 36.38% of participants in condition 1 declared understanding the CRs but provided "other" answers, while a lower percentage of participants in condition 3 (26.18%) declared understanding but provided "other" answers, as can be seen in graph 9.
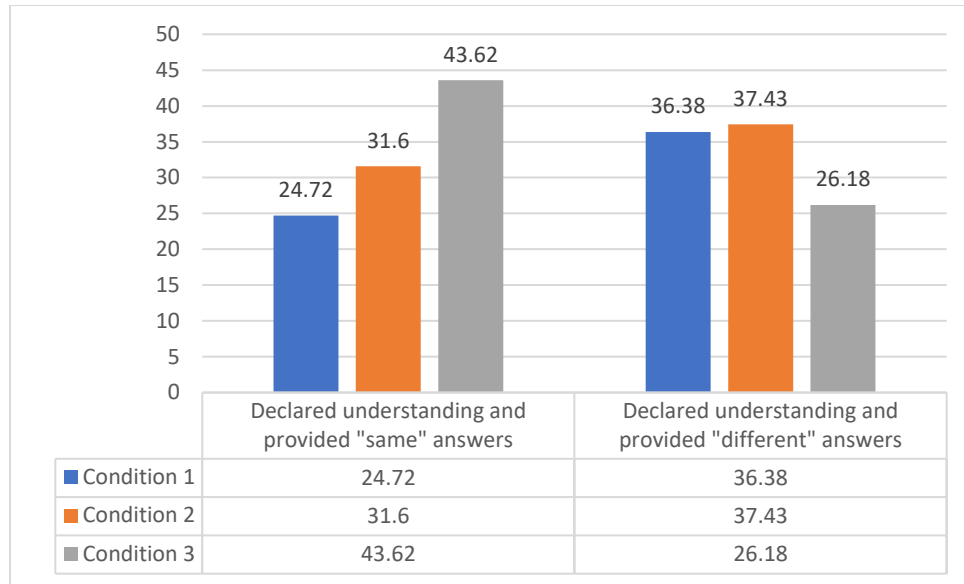
Graph 9 Answers against declarations across all conditions

After forming a general idea, a further analysis was carried out which examines the participants' perceived understanding and their answers to the comprehension questions in each condition against some variables. For instance, the previous results were examined against the source language of the film; whether familiar or non-familiar, against the CRs type (whether verbal or verbal & visual) and against the participants' English proficiency (whether excellent or average). Such level of analysis was important in order to see if any of these variables had any effect on the participants' perceived understanding and answers to the comprehension questions.

When examining the participants' answers in the familiar and non-familiar source language films, it was observed that participants' perceived understanding that was met with "same" answers, which indicate actual understanding, was higher in the non-familiar category across all conditions, as can be seen in table 28. This seems to suggest that participants' actual understanding corresponded with their perceived understanding more in the non-familiar category, regardless of what strategies are used.

Condition	Answer	Film Language	Same	%	Other	%
Condition 1		Non-familiar films	69	28.04	177	71.95
		familiar films	65	27.77	169	72.22

Condition		CR Type				
Condition 2	Declared understanding	Non-familiar films	94	35.74	169	64.25
		familiar films	77	29.16	187	70.83
Condition 3		Non-familiar films	123	51.03	118	48.96
		familiar films	113	46.31	131	53.68

Table 28 Participants' perceived understanding and answers in familiar and Non-familiar categories

When examining the participants' answers in the verbal and verbal & visual categories, it was observed that participants' perceived understanding that was met with "same" answers, which indicate actual understanding, in the verbal category was very low compared to their "other" answers across all conditions. The number of "same" answers participants provided in the verbal & visual category was very close to their "other" answers as can be seen in table 29.

Condition	Answer	CR Type	Same	%	Other	%
Condition 1	Declared understanding	Verbal	99	23.45	323	76.54
		Verbal & visual	35	44.87	43	55.12
Condition 2		Verbal	129	27.86	334	72.13
		Verbal & visual	42	48.83	44	51.16
Condition 3		Verbal	199	46.60	228	53.39
		Verbal & visual	38	48.10	41	51.89

Table 29 Participants' perceived understanding and answers in verbal and verbal & visual categories

Additionally, the participants' perceived understanding that was met with "same" answers in the verbal & visual category was always higher in comparison to the verbal category across all conditions. This seems to suggest that participants' actual understanding corresponded with their perceived understanding more in the verbal & visual category, regardless of what strategies are used.

Finally, when examining the participants' answers in the excellent and average categories, it was observed that participants' perceived understanding that was met with "same" answers was higher in the excellent category in condition 1 and 2, while being almost identical in the excellent and average categories in condition 3. This seems to suggest that more participants were declaring their understanding of CRs while providing "same" answers in the excellent category when foreignization strategies and the combination of foreignization and domestication

strategies were used. Participants who declared understanding CRs and provided "same" answers resulted in an almost identical percentages in the excellent and average categories when domestication strategies were used, as can be seen in table 30.

Condition	Answer	English Proficiency	Same	%	Other	%
Condition 1	Declared understanding	Excellent	68	29.31	164	70.68
		Average	65	26.20	183	73.79
Condition 2		Excellent	99	38.37	159	61.62
		Average	77	28.41	194	71.58
Condition 3		Excellent	126	45.98	148	54.01
		Average	95	45.02	116	54.97

Table 30 Participants' perceived understanding and answers in excellent and average categories

5.2.1.2 Statistical testing

The participants' "same" answers were recorded against their perceived understanding within each condition and then analysed using SPSS statistics software. The Shapiro-Wilk test was performed first for each condition as shown in table 31.

Condition	Shapiro-Wilk		
	Statistic	df	p-value
1	.854	22	.004
2	.855	22	.004
3	.905	21	.045

Table 31 Normality assessment for "same" answers & perceived understanding across conditions

The test has revealed that the three conditions were not normally distributed (p-value<.05), which is also illustrated in graph 10.
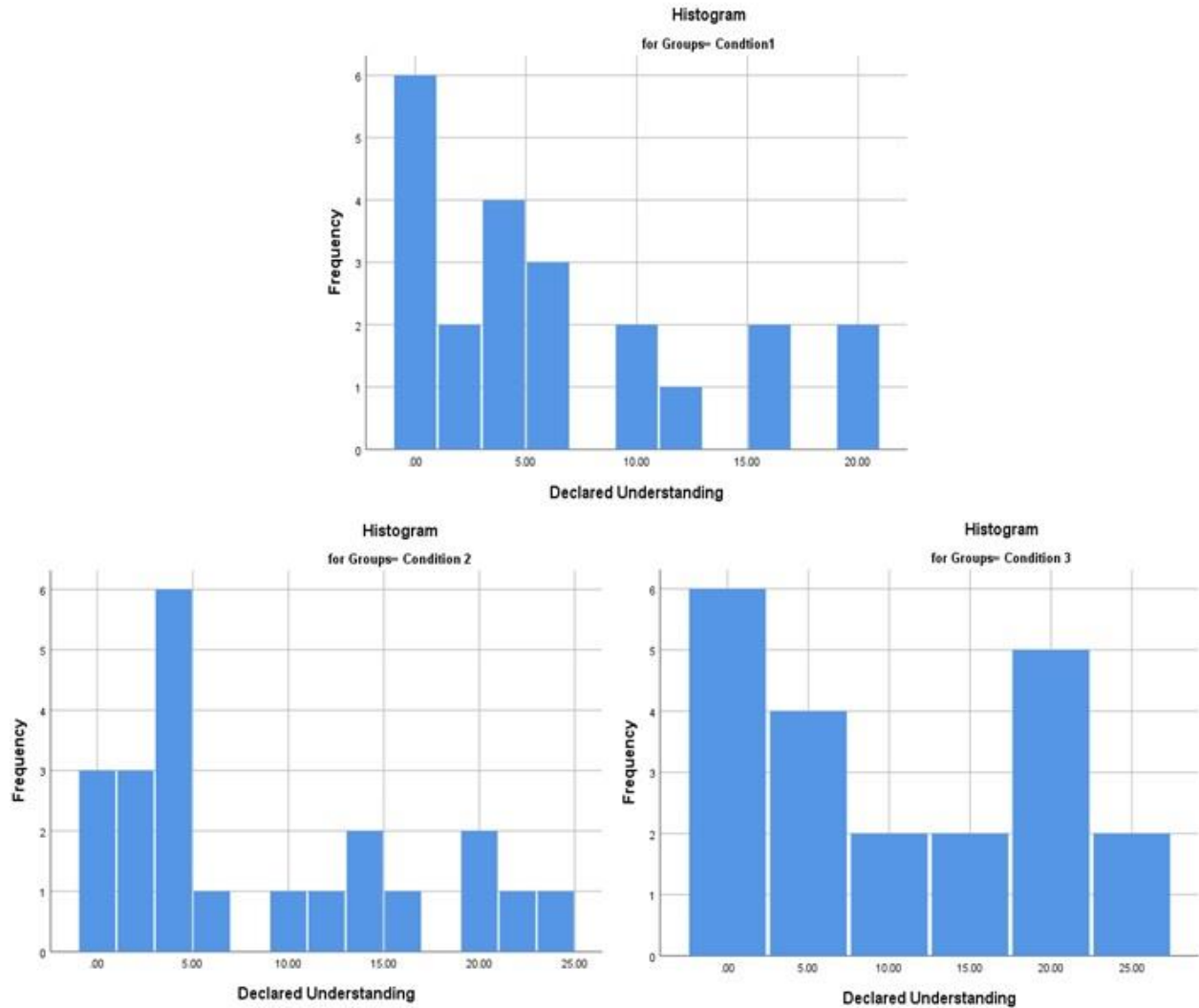
Graph 10 Histogram drawing showing the distribution of "same" answers & perceived understanding across conditions

As a result, both the one-way ANOVA and the Kruskal-Wallis ANOVA tests were used to compare the three conditions. The idea to combine both tests was to confirm the results further, given that the data was not normally distributed.

The one-way ANOVA test was performed first, and it showed that the means in the three conditions were different (6.05, 8.00, 10.52), with the mean being the lowest in condition 1 and the highest in condition 3. However, the difference between the conditions was not significant given that the p-value was greater than 0.05 (F= 1.847, p-value=.166), as can be seen in table 32.

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Condition	N	Mean	SD	F-test	p-value
1	22	**6.05**	6.42	**1.847**	**.166**
2	22	**8.00**	7.77		
3	21	**10.52**	8.65		

Table 32 Comparison of "same" answers & perceived understanding using the one-way ANOVA

Consequently, the results of this test reveal that the difference between the three translation conditions was not significant, meaning that the change of translation strategies did not have any statistical significant effect on the participants' "same" answers and their perceived understanding.

To confirm the results further, and given that the data was not normally distributed, the participants' "same" answers were summarized using the Kruskal-Wallis test as well. The test showed that the difference in the mean in condition 1 (6.05) against condition 2 (8.00) and 3 (10.52) was lower. A similar difference was found in the median across the three condition (4.00, 3.50, 9.00), as can be seen in table 33.

Condition	Mean	Median	Chi-Square	p-value
1	**6.05**	4.00	**2.846**	**0.241**
2	**8.00**	3.50		
3	**10.52**	9.00		

Table 33 Comparison of "same" answers & perceived understanding using the Kruskal-Wallis ANOVA

However, similar to the one-way ANOVA, the difference between the conditions was not significant given that the p-value was greater than 0.05 (Chi-square= 2.846, p-value= 0.241). This ultimately indicates that the difference in participants' "same" answers and their perceived understanding was not significantly different for all three conditions.

5.2.1.3 Discussion

The results of the statistical testing indicated that the change of translation strategies had no significant effect on the correlation between the participants' "same" answers and their perceived understanding. On the other hand, descriptive statistics seems to suggest that a high

number of participants across all conditions declared to have understood the CRs but failed to provide "same" answers to the comprehension questions. This reflects a noticeable gap between the participants' perception of how much they understood and their actual understanding. Such results seem to be in line with Antonini's study which allowed her to conclude that "Italian TV audiences believe and declare that they have understood most of [the] references, [when] in reality they have not" resulting in "a remarkable discrepancy between what the viewers declared they had understood and what they actually did understand" (2007: 161-165). However, Antonini's study could not examine if there was a difference in these observed patterns according to the translation strategy used. The findings also confirm Bucaria's conclusions (2005) who stated that the declared understanding was always higher than actual understanding; however, it seems to run contrary to Caffrey's (2009) findings which supported the conclusion that declared understanding was, in most cases, lower than actual understanding.

Few reasons can be offered to explain the results in this study. The first possibility can be related to the concept of *attention selectivity*, which occurs when people focus on what they think is important "while other things blend into the background or pass […] by completely unnoticed" when they are deemed "irrelevant information" (Cherry, 2018). In this case, participants might have become unable to recognize their lack of understanding of CRs, when foreignization strategies are used, because they do not identify these CRs as relevant information that deserves their attention, resulting in them not even "notice[ing] the absence" of such information (Payne, 2013). The second possibility can be related to the participants desire to provide what they think is a 'good' answer, in this case declaring to have understood CRs even when they have not really understood them, a behaviour known as *social desirability* (Langdridge and Hagger-Johnson 2009: 96). Another more worrying possibility is that they were in fact not aware they had not understood the CR, because that might indicate that they did not understand more than just that CR. This issue and the impact it might have (or not have) in the overall understanding of the film deserve further attention in future studies.

Based on the analysis, it is possible to conclude that there is a higher level of correspondence between participants' perceived understanding and actual understanding of the CRs when domestication strategies are used. This can be confirmed by the fact that the opposite is also true, i.e., there is a lower level of correspondence between participants' perceived understanding and actual understanding when foreignization strategies are used. These findings seem to confirm the two hypotheses mentioned previously in the methodology section 3.2.1, which assumed a positive correlation between the perceived understanding of the audience and their actual understanding when domestication strategies are used in translation, and a negative correlation between their perceived understanding and their actual understanding when foreignization strategies are used.

When cross-referencing these results with the familiar and non-familiar source language films, it was observed that participants' perceived understanding that was met with an actual understanding was higher in the non-familiar category across all conditions. Such findings could be related to 1) participants paying more attention when faced with a non-familiar source language, 2) an improvement in the performance under moderate levels of anxiety or 3) the participants being distracted by the cohabitation of the two familiar languages; English and Arabic, on the screen (see section 5.2.3.3 for a more detailed discussion). Also, the results seem to indicate that familiarity with the source language does not seem to significantly impact the participants' perception of how much they understood. Furthermore, given that the familiar source language films used in the experiment are considered part of the Western pop-culture, the results seem to go against Caffrey's conclusions that "[...] references [that] were based on Western pop-culture probably meant that subjects were more familiar with them; increasing their confidence in the accuracy of the information they obtained from the excerpts" (2009: 149).

In addition, when cross-referencing the results with the verbal and verbal & visual categories, it was observed that participants' perceived understanding that was met with an actual understanding was higher in the verbal & visual category across all conditions. This might indicate a higher level of confidence in the case of the verbal & visual category, probably due to the

overlap in meaning expressed by visual and verbal resources involved. The gap between the perceived understanding and the actual understanding between the verbal and the verbal & visual categories seems to be more obvious when foreignization strategies were used, and much smaller when domestication strategies were used. This might indicate more effectiveness of domestication strategies in elevating the participants' confidence in their understanding of CRs, hence blurring any differences in their perceived and actual understanding in both categories of verbal and verbal & visual CRs.

Finally, the results were cross-referenced with the participants' language proficiency level (excellent or average). It was observed that their perceived understanding that was met with an actual understanding was higher in participants with an excellent level of English proficiency when foreignization and the combination of foreignization and domestication strategies were used. On the other hand, the participants' perceived understanding that was met with an actual understanding was almost identical between the excellent and average categories when domestication strategies were used. This seems to point us back to a previous conclusion, that domestication strategies might have been more effective in clarifying the meaning of CRs, hence blurring any differences in the participants' perceived understanding and actual understanding between the categories of excellent and average language proficiency.

5.2.2 "Same" answers vs. "other" answers

Central to this research, this section investigates the changes that occur on the participants' answers across translation conditions, in order to examine the effects of translation strategies on participants' understanding of the CRs. This is different from the previous section which examined the participants' understanding of CRs against their perceived understanding. Coding the participants' answers followed the same coding system mentioned in section 3.2.5.1 with "same" for answers that matched the subtitles/mise-en-scène information, "different" for answers different from the subtitles/mise-en-scène information and "do not know" for answers in which participants declared not knowing the answer. This was important to investigate the type of answers participants provided when they did not provide "same" answers.

5.2.2.1 Descriptive statistics

An overall comparison between participants' answers across all films was investigated. As mentioned in the beginning of this section, answers were coded as "same", "different" and "do not know". Initially, the results of the analysis showed that condition 3, (domesticating strategies), met the highest number of "same" answers compared to the other conditions with a total of 44.11%. It also showed that condition 2, (combination of foreignizing and domesticating strategies), met the second highest number of "same" answers, which is clearly reflected in the number of answers in the films 1, 2, 5 and 6 as can be seen in table 34. Lastly, condition 1 met the lowest number of "same" answers compared to the other conditions.

Conditions	Film 1	%	Film 2	%	Film 3	%	Film 4	%	Film 5	%	Film 6	%	total	%
Same answers														
Condition 1	24	21.23	19	22.35	14	21.53	38	33.04	24	24.48	25	24.50	144	24.91
Condition 2	36	31.85	32	37.64	12	18.46	33	28.69	30	30.61	36	35.29	179	30.96
Condition 3	53	46.90	34	40	39	60	44	38.26	44	44.89	41	40.19	255	44.11
Different answers														
Condition 1	48	54.54	37	50.68	22	42.30	20	41.66	20	40	23	45.09	170	46.96
Condition 2	21	23.86	20	27.39	17	32.69	16	33.33	11	22	11	21.56	96	26.51
Condition 3	19	21.59	16	21.91	13	25	12	25	19	38	17	33.33	96	26.51
Do not know answers														
Condition 1	38	30.64	32	31.37	52	36.36	30	30.92	44	39.28	40	37.38	236	34.45
Condition 2	53	42.74	36	35.29	59	41.25	39	40.20	47	41.96	41	38.31	275	40.14
Condition 3	33	26.61	34	33.33	32	22.37	28	28.86	21	18.75	26	24.29	174	25.40

Table 34 Sum of answers in each film across conditions

The results regarding "different" answers showed that condition 1 met the highest number of "different" answers with a total of 46.96%. It also showed that condition 2 and 3 had an identical number of "different" answers with a total of 26.51%. Lastly, the results regarding "do not know" answers showed that condition 2 met the highest number of answers compared to the other conditions with a total of 40.41%. It also showed that condition 1 met the second highest number of "do not know" answers, which can be seen clearly in the films 1, 3, 4, 5 and 6, while condition 3 met the lowest number of "do not know" answers with a total of 25.40% (see graph 11).

	Same answers	Different answers	Do not know answers
■ Condition 1	24.91	46.96	34.45
■ Condition 2	30.96	26.51	40.14
■ Condition 3	44.11	26.51	25.4
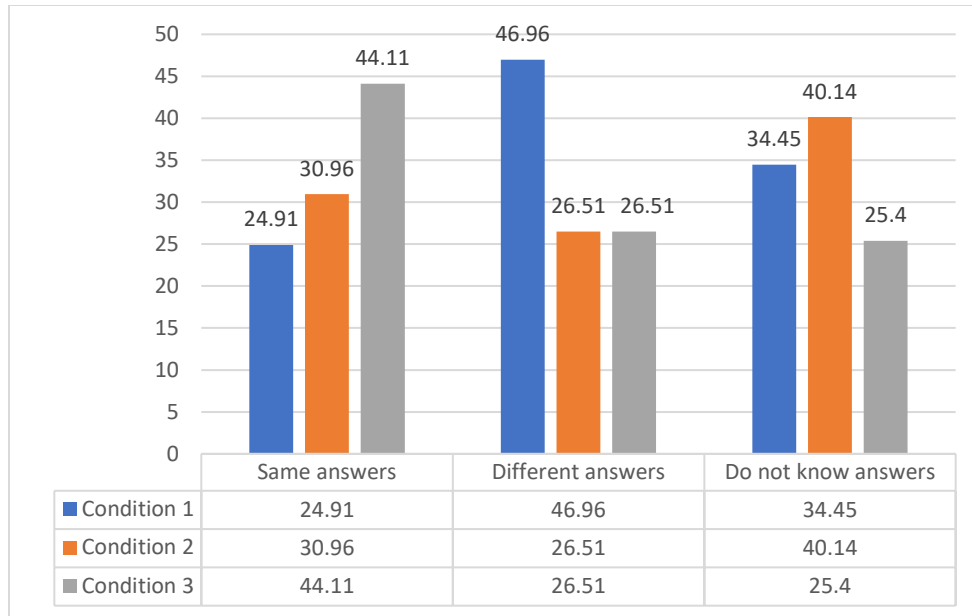
Graph 11 The participants' answers in all films across all conditions

In summary, the results showed that a high number of participants were able to understand CRs when strategies of domestication were used in condition 3. The number of participants understanding the CRs was reduced when the combination of foreignizing and domesticating strategies were used, while it was at its lowest point when strategies of foreignization were used in condition 3. Furthermore, it was observed that adding more information when using the combination of foreignization and domestication strategies resulted in the highest number of "do not know" answers, while using foreignization strategies resulted in the highest number of "different" answers.

After analysing the data in each condition separately, the data was then compared across all conditions (see section 5.2). It was observed that an overwhelming percentage of participants (44.11%) provided "same" answers when strategies of domestication were used in condition 3. The number of participants who provided "same" answers decreased when the combination of foreignization and domestication strategies were used with a total of 30.96% in condition 2. Lastly, the number of participants who provided "same" answers was at its lowest point when strategies of foreignization were used in condition 1 with a percentage of 24.91% as can be seen in graph 12.

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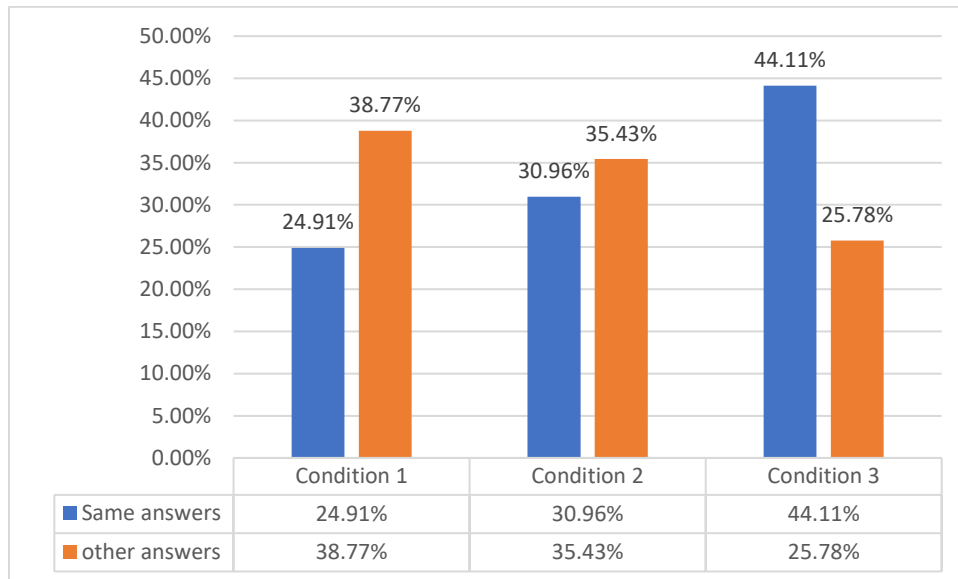
Graph 12 The participants' same answers vs. their other answers across all conditions

5.2.2.2 Statistical testing

The "same" answers were recorded per participants in each condition and then analysed using SPSS statistics software. The Shapiro-Wilk test showed that the three conditions for the "same" answers were normally distributed (p-value>0.05), as can be seen in table 35. Therefore, the one-way ANOVA test was then used to compare the three groups.

Condition	Shapiro-Wilk		
	Statistic	df	p-value
1	.980	22	.911
2	.932	22	.138
3	.962	21	.556

Table 35 Normality assessment using Shapiro-Wilk test for "same" answers

The participants' answers were summarized using one-way ANOVA to test if there was a significant difference between the three conditions. As can be seen in table 36, the difference in the means in condition 1 (6.55) against the conditions 2 (8.14), and 3 (12.19) was lower. Using

the ANOVA test showed that this difference in means was very highly significant (F=13.005, p-value<.001).

Condition	N	Mean	SD	F-test	p-value
1	22	**6.55**	3.528	**13.005**	**<.001**
2	22	**8.14**	3.629		
3	21	**12.19**	4.033		

Table 36 Comparing "same" answers using the one-way ANOVA

The results of the statistical tests in this section indicated that the three translation conditions were in fact very highly significant. This means that the number of "same" answers was significantly affected by the change in translation strategies that were presented by the three conditions. This change was positively higher in condition 3, which implemented domestication strategies, and much lower in condition 1, which implemented foreignization strategies.

5.2.2.3 Discussion

Central to this research, a comparison was made between answers that reflected the understanding of CRs and answers that did not, across all conditions. The results of the statistical testing indicated that the change of translation strategies had a significant effect on the level of understanding of CRs among participants. This change was positively higher when domestication strategies were implemented, indicating a higher level of understanding compared to other conditions. On the other hand, the significance was much lower when foreignization strategies were implemented, indicating a lower level of understanding compared to other conditions. These results confirm the two hypotheses mentioned in the methodology section 3.2.1, which assumed that the audience would be able to identify and interpret the CRs when domestication strategies are used in translation, and that the audience will not be able to identify and interpret the CRs when foreignization strategies are used in translation.

As for the descriptive statistics, the high number of "same" answers when domestication strategies were used might indicate that these strategies were the most effective in facilitating the understanding of CRs. While the high number of "do not know" answers when the

combination of foreignization and domestication strategies were used might suggest that the participants might have been faced with the difficulty of reading and analysing long subtitles as suggested by Gottlieb (2005: 19). It could also be related to Caffery's findings that "subtitles were two lines long [which] may have meant that there was not enough time for some subjects to make a proper reading…" (2009: 152). Lastly, the high number of "different" answers when strategies of foreignization were used might indicate that these strategies were the least effective in facilitating the understanding of CRs. This is probably why "[t]ranslators should never overestimate the target-audience's familiarity with the source-language culture" (Snell-Hornby, 1988: 42).

The number of participants who understood CRs in condition 3 (44.11%) was close to the number of those who did not, (51.91% which is the sum of 26.51% 'different' answers and 25.40% 'do not know' answers). However, this was not the case in condition 1 and 2, where the number of participants that did not understand CRs was much higher than the number of those who understood them. This ultimately shows that the majority of answers across all conditions indicated not understanding CRs. Such observation might suggest that viewers are missing out on important moments of the film no matter what strategies are used.

5.2.3 Familiar source languages vs. non-familiar source languages

Another aspect investigated in this study was if any differences were recorded among participants in identifying and interpreting CRs between films with a familiar source language (English in this study), and films with non-familiar source languages (German, Hindi and French in this study). Investigating such aspect proved more relevant when several participants made some comments during the interviews expressing a difficulty in understanding the content of the non-familiar source language films (this will be discussed in more detail in chapter 6). In this section, participants' answers were coded following the same coding system mentioned in section 3.2.5.1, with "same" for answers that matched the subtitles/mise-en-scène information, and "other" for answers that either did not match the subtitles/mise-en-scène information or declared not knowing the answer.

5.2.3.1 Descriptive statistics

An overall comparison between participants' answers across CRs was conducted and divided as CRs that appeared in the familiar source language films and those that appeared in the non-familiar. As mentioned in the beginning of this section, answers were coded as "same" and "other", as can be seen in table 37.

Type of CRs	CR	Condition 1				Condition 2				Condition 3			
		Same	%	Other	%	Same	%	Other	%	Same	%	Other	%
Non-familiar	Baabji	0	100	22	100	4	18.18	18	81.81	1	4.76	20	95.23
	Saneras	3	13.63	19	86.36	4	18.18	18	81.81	15	71.42	6	28.57
	Rupees	16	72.72	6	27.27	19	86.36	3	13.63	16	76.19	5	23.80
	Chhakda	6	27.27	16	72.72	9	40.90	13	59.09	9	42.85	12	57.14
	GDR	1	4.54	21	95.45	4	18.18	18	81.81	13	61.90	8	38.09
	Schöneberg	8	36.36	14	63.63	6	27.27	16	72.72	7	33.33	14	66.66
	Stasi	0	0	22	100	1	4.54	21	95.45	8	38.09	13	61.90
	Honecker	0	0	22	100	0	0	22	100	1	4.76	20	95.23
	Lafayette	5	22.72	17	77.27	9	40.90	13	59.09	16	76.19	5	23.80
	Luxembourg	7	31.81	15	68.18	9	40.90	13	59.09	2	9.52	19	90.47
	Le Parisien	0	0	22	100	1	4.54	21	95.45	14	66.66	7	33.33
	zouk	12	54.54	10	45.45	7	31.81	15	68.18	8	38.09	13	61.90
	Materazzi	0	0	22	100	10	45.45	12	54.54	13	61.90	8	38.09
familiar	Ipecac	5	22.72	17	77.27	2	9.09	20	90.90	13	61.90	8	38.09
	Brooks Robinson	6	27.27	16	72.72	8	36.36	14	63.63	18	85.71	3	14.28
	Mariners	2	9.09	20	90.90	2	9.09	20	90.90	5	23.80	16	76.19
	Miss Scarlett	1	4.54	21	95.45	0	0	22	100	3	14.28	18	85.71
	Of Mice and Men	7	31.81	15	68.18	8	36.36	14	63.63	7	33.33	14	66.66
	Patrick Swayze	2	9.09	20	90.90	10	45.45	12	54.54	11	52.38	10	47.61
	Byron	3	13.63	19	86.36	7	31.81	15	68.18	13	61.90	8	38.09
	Stanley Matthews	7	31.81	15	68.18	7	31.81	15	68.18	3	14.28	18	85.71
	Polish bread	3	13.63	19	86.36	4	18.18	18	81.81	3	14.28	18	85.71
	Mar del Plata	3	13.63	19	86.36	8	36.36	14	63.63	10	47.61	11	52.38
	Strepsils	14	63.63	8	36.36	5	22.72	17	77.27	15	71.42	6	28.57
	borscht	18	81.81	4	18.18	16	72.72	6	27.27	16	76.19	5	23.80

Table 37 Answers between Familiar vs non-familiar source language films

The answers were then added up across all conditions to make examining the results easier, as can be seen in table 38.

Condition	Film Language	Same	%	Other	%
Condition 1	familiar	71	49.30	178	43.84
	Non-familiar	73	50.69	228	56.15
Condition 2	familiar	77	43.01	168	45.28
	Non-familiar	102	56.98	203	54.71
Condition 3	familiar	117	45.88	120	44.44
	Non-familiar	138	54.11	150	55.55

Table 38 A summary of answers between Familiar vs non-familiar source language films

The result of examining the answers in condition 1 showed that the number of the "same" answers between familiar and non-familiar source language films was almost identical with 49.30% and 50.69% respectively. In condition 2, the number of "same" answers in the familiar category was slightly lower at 43.01%, while being slightly higher at 56.98% in the non-familiar category. The same occurred in condition 3 with the number of "same" answers being lower at 45.88% in the familiar category and being slightly higher at 54.11% in the non-familiar category. It can be observed that the number of "same" answers was always higher in the non-familiar source language films across all conditions, as can be seen in graph 13.

		Familiar languages	Non-familiar languages	Familiar languages	Non-familiar languages	Familiar languages	Non-familiar languages
		Condition 1		Condition 2		Condition 3	
Same		49.3	50.69	43.01	56.98	45.88	54.11
Other		43.84	56.15	45.28	54.71	44.44	55.55
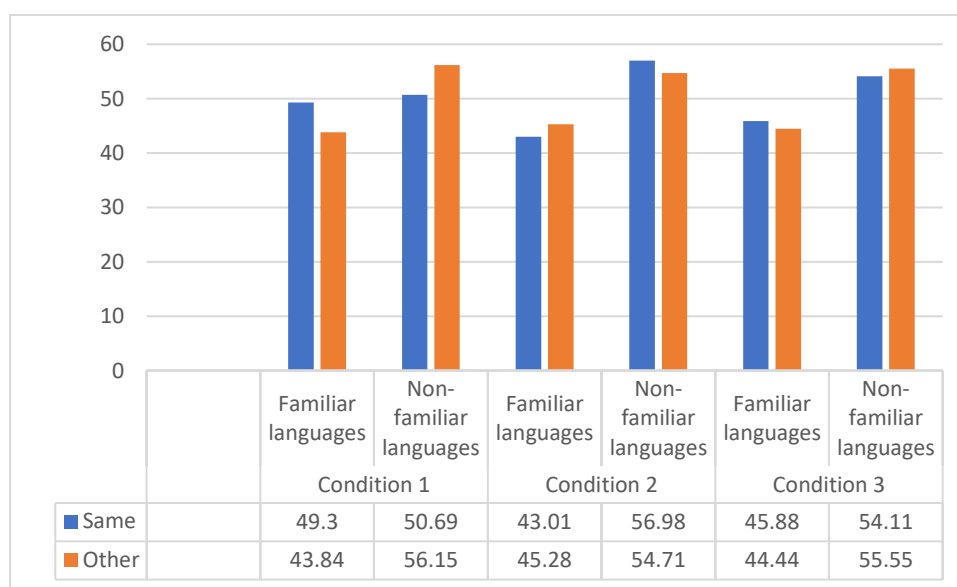
Graph 13 Same and Other answers in familiar vs. non-familiar source language films

In summary, the results showed a similarity in the level of understanding of CRs in condition 1 between the categories familiar and non-familiar source language films. On the other hand, a slight difference was observed in the level of understanding of CRs in the conditions 2 and 3, one

that suggests a relative difficulty in understanding CRs in the familiar category more than in the non-familiar category.

After analysing the results in each condition separately, the data was then compared across all conditions (see section 5.2). As can be seen in graph 14, the results indicated that the number of "same" answers in condition 3 was the highest among the three conditions in both categories (familiar and non-familiar). The number of "same" answers in condition 2 was the second highest in both categories, while it was the lowest in condition 1 in both categories as well.

	Familiar Language	Non-familiar Language
Condition 1	26.79	23.32
Condition 2	29.05	32.58
Condition 3	44.15	44.08
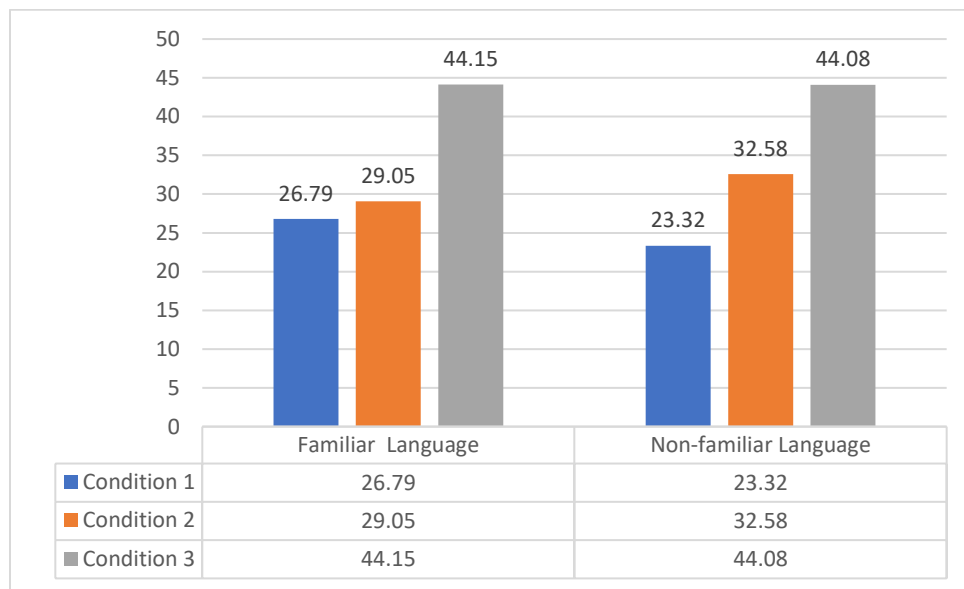
Graph 14 Same answers in familiar & non-familiar film languages across conditions

5.2.3.2 Statistical testing

The "same" answers were recorded per participants in each condition and then analysed using SPSS statistics software. The normality test, namely the Shapiro-Wilk, showed that both groups (familiar and non-familiar) were normally distributed (p-value>0.05) for all three conditions as can be seen in table 39. Therefore, the t-test was then used to compare the two groups in each condition.

Condition	EN_NONENG	Shapiro-Wilk		
		Statistic	df	p-value
1	familiar	.946	21	.289

	Non-familiar	.921	21	.092
2	familiar	.945	21	.270
	Non-familiar	.933	21	.155
3	familiar	.925	21	.110
	Non-familiar	.950	21	.346

Table 39 Normality assessment using Shapiro-Wilk test for familiar vs. non-familiar source languages

The participants' answers were summarized using the combination of mean and standard deviation (SD). For condition 1, the means for the categories of familiar languages (3.23) and non-familiar languages (3.32) were very close (less than 5%), meaning that the difference was not statistically significant (t=.155, p-value=0.877). For condition 2, the difference in the means in the category of familiar languages (3.50) seemed slightly lower compared to the category of non-familiar language (4.64). Such difference was not significant either (t=1.859, p-value=0.070). Similarly, for condition 3, the difference in the means in the category of familiar languages (5.62) seemed slightly lower compared to the category non-familiar languages (6.57), which, yet again, was not significant (t=1.431, p-value=0.160).

In summary, the test did not show any significant difference between answers in familiar and non-familiar source language films for all three conditions, as can be seen in table 40. What this means is that the language of the film had no statistically significant effect on the understanding of the CRs across all conditions.

Condition	EN_NONENG	N	Mean	SD	t-test	p-value
1	familiar	22	3.23	2.202	.155	.877
	Non-familiar	22	3.32	1.644		
2	familiar	22	3.50	1.896	1.859	.070
	Non-familiar	22	4.64	2.150		
3	familiar	21	5.62	2.247	1.431	.160
	Non-familiar	21	6.57	2.063		

Table 40 Comparing familiar vs. non-familiar source languages using the t-test

5.2.3.3 Discussion

The statistical testing of this section indicated that no significant difference can be found between the understanding of CRs in familiar and non-familiar source language films across all

conditions. This means that the language of the film had no significant effect on the understanding of the CRs across all conditions. This finding does not provide evidence to confirm the hypothesis mentioned in the methodology section 3.2.1, which assumed that the audience would be able to more easily identify and interpret CRs appearing in familiar source language films than CRs appearing in non-familiar source language films.

The results of the descriptive statistics revealed that the level of understanding of CRs was always higher in the non-familiar source language films across all conditions. These results seem to suggest a relative difficulty in understanding of CRs in the familiar category more than the non-familiar category, which rejects the hypothesis that assumed that participants would be able to interpret CRs in familiar source language films more easily than in non-familiar source language films. Examining the data differently across all three conditions combined indicated that the highest level of understanding of CRs in both categories, familiar and non-familiar, was achieved when domestication strategies were used. Whereas the second highest level of understanding of CRs in both categories was achieved when the combination of both foreignization and domestication strategies were used. Lastly, the lowest level of understanding of CRs in both categories was achieved when foreignization strategies were used. Such results suggest a higher level of effectiveness in facilitating the understanding of CRs in both familiar and non-familiar source language films when domestication strategies are used.

There are a few reasons that might explain the results in this section. At first glance, the results might suggest that familiar source languages bring added difficulty in understanding CRs. However, this could be about participants paying more attention to the subtitles when faced with a non-familiar source language, as they become aware of the challenge of having to depend entirely on the subtitles. Such readiness might have contributed to making the participants more attentive, hence improving their performance. The second reason could be related to a hypothesis referred to as the "Inverted U" (Cassady & Johnson, 2001), which proposes that performance could be improved by moderate levels of anxiety. The examination of the relation between anxiety and performance showed a higher level of exam performance resulting from

moderate levels of physiological arousal (ibid.: 270). In this context, the participants' anxiety levels could have increased due to their awareness of the challenge of watching a clip in a language they are not familiar with, which might have resulted in a better performance when answering the questions. The third reason could be related to the participants being distracted by the cohabitation of the two familiar languages on screen (English and Arabic). Reading the Arabic subtitles while listening to the English dialogue at the same time may cause a split in their attention, something that might negatively affect their performance when answering questions about CRs. This was not the case in the non-familiar source language films since the focus was entirely dedicated to the Arabic subtitles, the one language they understood. This is supported by a study that Bairstow and Lavaur (2011) conducted on the impact of subtitles on film comprehension in relation to the viewers' English proficiency. The study concluded that "the distracting effect proved to be stronger when two known languages were on-screen simultaneously (audio dialogues and written subtitles)" (ibid.: 290). Therefore, a distracting effect is expected when reading subtitles is unnecessary, in this case when the unnecessary Arabic subtitles are used with participants who are familiar with the film-spoken language that is English. It is important here to distinguish between the knowledge of the language and the knowledge of the culture. On the other hand, these subtitles have "a facilitating effect when the viewers do not master the film spoken language" (ibid.: 279). It is worth mentioning that this is contrary to the findings of Tuominen, who concluded that even if the source language is familiar "viewers navigate comfortably between listening to the source text and reading the translation" when subtitles are part of their normal viewing experience (2012: 319). Nevertheless, these possibilities are mere attempts to explain the observed results and are still in need of further investigation.

5.2.4 Verbal vs. verbal & visual cultural references

The aim of investigating this aspect was to see if any differences were recorded in the number of "same" answers provided by participants in the categories of verbal and the combination of visual & verbal CRs, in order to examine if this variable had an effect on the participants' understanding of CRs. And given that this study has included only three verbal & visual CRs, it is worth mentioning that my intention was never to have something representative but can still be

indicative of some trends and the viewers' reaction to them, which can be explored further in the future. Participants' answers were coded following the same coding systems mentioned in section 3.2.5.1, with "same" for answers that matched the subtitles/mise-en-scène information, and "other" for answers that either did not match the subtitles/mise-en-scène information or declared not knowing the answer. However, the category of "other" has been split into two to include the category of "different" and "do not know". This was important here to investigate the type of answers the participants provided when they did not provide "same" answers.

5.2.4.1 Descriptive statistics

An overall comparison between participants' answers across CRs was conducted and divided as verbal CRs and verbal & visual CRs, as can be seen in table 41.

Type of CRs	CR	Condition 1				Condition 2				Condition 3			
		Same	%	Other	%	Same	%	Other	%	Same	%	Other	%
Verbal	Baabji	0	0	22	100	4	18.18	18	81.81	1	4.76	20	95.23
	Saneras	3	13.63	19	86.36	4	18.18	18	81.81	15	71.42	6	28.57
	Rupees	16	72.72	6	27.27	19	86.36	3	13.63	16	76.19	5	23.80
	GDR	1	4.54	21	95.45	4	18.18	18	81.81	13	61.90	8	38.09
	Schöneberg	8	36.36	14	63.63	6	27.27	16	72.72	7	33.33	14	66.66
	Stasi	0	0	22	100	1	4.54	21	95.45	8	38.09	13	61.90
	Lafayette	5	22.72	17	77.27	9	40.90	13	59.09	16	76.19	5	23.80
	Luxembourg	7	31.81	15	68.18	9	40.90	13	59.09	2	9.52	19	90.47
	Le Parisien	0	0	22	100	1	4.54	21	95.45	14	66.66	7	33.33
	zouk	12	54.54	10	45.45	7	31.81	15	68.18	8	38.09	13	61.90
	Materazzi	0	0	22	100	10	45.45	12	54.54	13	61.90	8	38.09
	Ipecac	5	22.72	17	77.27	2	9.09	20	90.90	13	61.90	8	38.09
	Brooks Robinson	6	27.27	16	72.72	8	36.36	14	63.63	18	85.71	3	14.28
	Mariners	2	9.09	20	90.90	2	9.09	20	90.90	5	23.80	16	76.19
	Miss Scarlett	1	4.54	21	95.45	0	0	22	100	3	14.28	18	85.71
	Of Mice and Men	7	31.81	15	68.18	8	36.36	14	63.63	7	33.33	14	66.66
	Patrick Swayze	2	9.09	20	90.90	10	45.45	12	54.54	11	52.38	10	47.61
	Byron	3	13.63	19	86.36	7	31.81	15	68.18	13	61.90	8	38.09
	Stanley Matthews	7	31.81	15	68.18	7	31.81	15	68.18	3	14.28	18	85.71
	Polish bread	3	13.63	19	86.36	4	18.18	18	81.81	3	14.28	18	85.71
	Mar del Plata	3	13.63	19	86.36	8	36.36	14	63.63	10	47.61	11	52.38
	Strepsils	14	63.63	8	36.36	5	22.72	17	77.27	15	71.42	6	28.57
	Honecker	15	68.18	22	100	19	86.36	22	100	16	76.19	20	95.23
	borscht	18	81.81	4	18.18	16	72.72	6	27.27	16	76.19	5	23.80

| Verbal & visual | Chhakda | 6 | 27.27 | 16 | 72.72 | 9 | 40.90 | 13 | 59.09 | 9 | 42.85 | 12 | 57.14 |

Table 41 "Same" answers between verbal and verbal & visual categories

The answers were then added up across all conditions to make examining the results easier. This time it followed the coding system mentioned in section 3.2.5.1, where the category of "other" has been split into two to include the category of "different" (answers different from the subtitles/mise-en-scène information) and the category of "do not know" (answers in which participants declared not knowing the answer). This was important in order to identify what kind of answers the participants provided when they did not provide "same" answers. The results are illustrated in table 42 below:

Condition	Type of CRs	Same	%	different	%	Do not know	%
Condition 1	Verbal	105	22.10	157	33.05	213	44.84
	Verbal & Visual	39	59.09	13	19.69	14	21.21
Condition 2	Verbal	135	27.89	88	18.18	261	53.92
	Verbal & Visual	44	66.66	8	12.12	14	21.21
Condition 3	Verbal	214	46.32	85	18.39	163	35.28
	Verbal & Visual	41	65.07	11	17.46	11	17.46

Table 42 A summary of answers between verbal and verbal & visual categories

The results showed that the number of the "same" answers in the verbal category was the lowest in condition 1 compared to the other conditions with a percentage of 22.10%. The majority of answers in this condition were "different" answers with a percentage of 33.05%, and "do not know" answers with a percentage of 44.84%. On the other hand, the verbal & visual category met the highest number of "same" answers in condition 1 with a considerable percentage of 59.09%, but met the lowest number of "same" answers compared to other conditions. As for condition 2, the number of "same" answers in the verbal category was at a percentage of 27.89%, while most answers in this condition were "do not know" with a percentage of 53.92%. A considerable percentage of 66.66% of the answers in the verbal & visual category in condition 2 were "same" answers. The analysis of the participants' answers in condition 3 showed the highest number of "same" answers in the verbal category across all conditions with a percentage of

46.32%. Lastly, the number of "same" answers in the verbal & visual category in this condition was almost identical to that in condition 2 with a high percentage of 65.07%, as illustrated in graph 15.

	Verbal	Verbal & Visual	Verbal	Verbal & Visual	Verbal	Verbal & Visual
	Condition 1		Condition 2		Condition 3	
Same	22.1	59.09	27.89	66.66	46.32	65.07
Different	33.05	19.69	18.18	12.12	18.39	17.46
Do not know	44.84	21.21	53.92	21.21	35.28	17.46
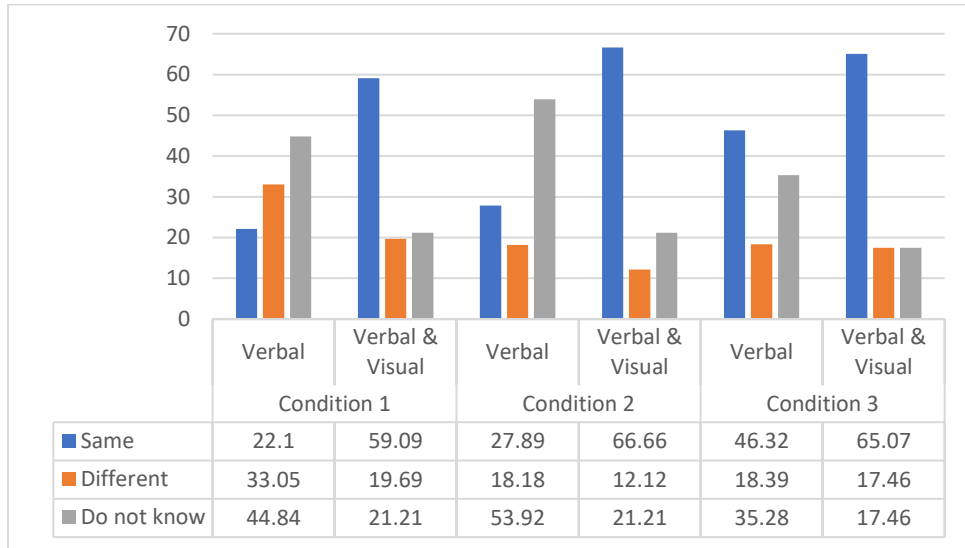
Graph 15 Answers across verbal & verbal & visual categories across conditions

The results suggest that the level of understanding verbal CRs was lower in condition 1, while it was considerably higher in condition 3. As for the results in the verbal & visual category, the highest level of understanding of CRs was recorded in condition 2, although the level of understanding was generally high in this category across all conditions.

After forming a general idea of the participants' answers, further investigation was carried out through cross-referencing the "same" answers in the verbal and verbal & visual categories against the previously investigated variable; the language of the film, as can be seen in table 43.

Conditions	Film Language	Verbal	%	Verbal & Visual	%
Condition 1	Familiar	53	50.47	18	46.15
	Non-familiar	52	49.52	21	53.84
Condition 2	Familiar	61	45.18	16	36.36
	Non-familiar	74	54.81	28	63.63
Condition 3	Familiar	101	47.19	16	39.02
	Non-familiar	113	52.80	25	60.97

Table 43 Same answers across verbal and verbal & visual, familiar & non-familiar source languages

Cross referencing the two variables aims at investigating if they have any effect on the number of "same" answers, which in return indicates a change in the level of understanding of CRs. As can be seen in graph 16, the results in condition 1 showed a similarity in the number of "same" answers in the verbal category between familiar and non-familiar source language films, with percentages of 50.47% and 49.52% respectively.

	Familiar	Non-familiar	Familiar	Non-familiar	Familiar	Non-familiar
	Condition 1		Condition 2		Condition 3	
Verbal	50.47	49.52	45.18	54.81	47.19	52.8
Verbal & Visual	46.15	53.84	36.36	63.63	39.02	60.97
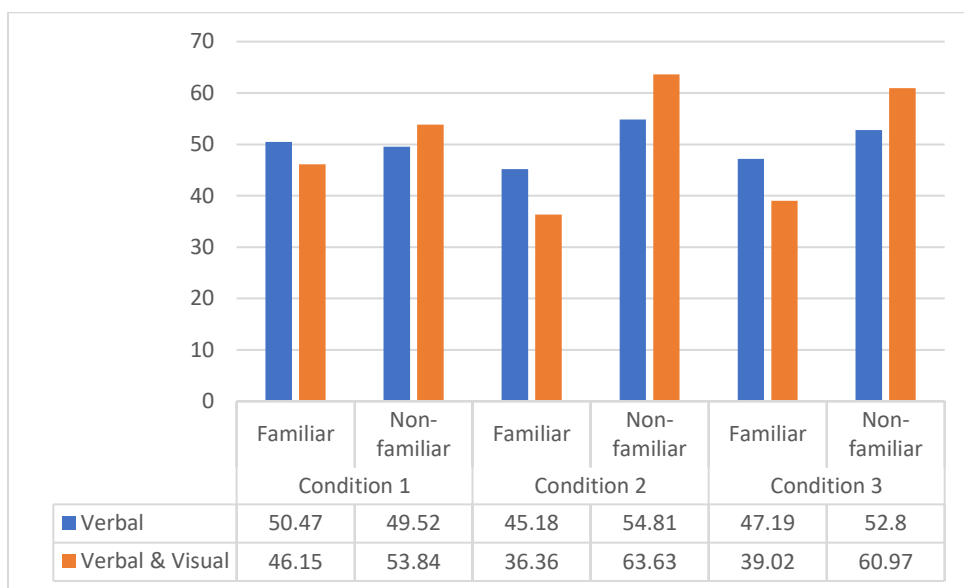
Graph 16 "Same" answers across verbal & verbal & visual, familiar & non-familiar source languages

On the other hand, the number of "same" answers in the combination of both verbal & visual CRs was higher in the non-familiar category with a percentage of 53.84%, while it was at 46.15% in the familiar category. The results in condition 2 of the verbal category showed a higher number of "same" answers in the non-familiar category with a percentage of 54.81%, while being at 45.18% in the familiar category. The number of "same" answers in the verbal & visual category was higher in the non-familiar category with an overwhelming percentage of 63.63%, while being at only 36.36% in the familiar category. Finally, the results in condition 3 of the verbal category showed a higher number of "same" answers in the non-familiar category with a percentage of 52.80%, while being at 47.19% in the familiar category. The number of "same" answers in the verbal & visual category was higher in the non-familiar category with an overwhelming

percentage of 60.97%, while being at only 39.02% in the familiar category. The difference is more noticeable than the one found in condition 1, but similar to the one found in condition 2. In summary, the number of "same" answers in the verbal category was higher in the non-familiar categories in condition 2 and 3, while the number of "same" answers in the combination of verbal & visual category was always higher in the non-familiar categories across the three translation conditions, with it being higher in the conditions 2 and 3 than in condition 1.

After analysing the results in each condition separately, the results were then compared across all conditions (see section 5.2). As can be seen in graph 17, the results indicated that the highest number of "same" answers in the verbal category, which indicates a higher level of understanding of CRs, was achieved in condition 3 with a percentage of 47.13%, while being only at 23.12% in condition 1 and 29.73% in condition 2.

	Verbal	Verbal & Visual
Condition 1	23.12	31.45
Condition 2	29.73	35.48
Condition 3	47.13	33.06
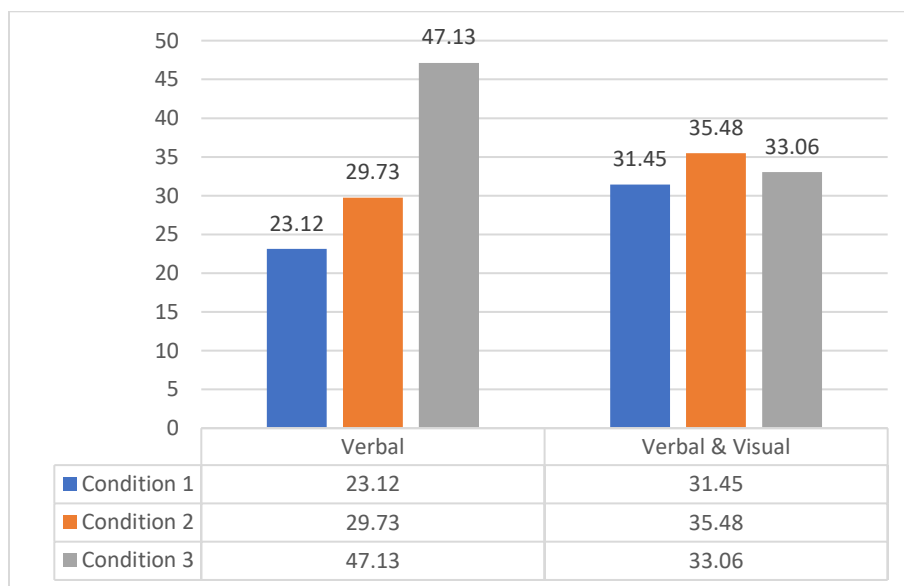
Graph 17 Same answers in verbal and verbal & visual categories across conditions

On the other hand, the level of understanding in the category of verbal & visual was almost equal across all conditions, with condition 2 slightly higher with a percentage of 35.48%, while being at 31.45% in condition 1 and 33.06% in condition 3. This means that for this particular group,

understanding the combination of verbal & visual CR was achieved almost similarly across all conditions, with the level of understanding being slightly higher in condition 2.

5.2.4.2 Statistical testing

The "same" answers were recorded per participants in each condition and then analysed using SPSS statistics software. In the verbal category, the Shapiro-Wilk test was performed for each condition as shown in table 44, which has revealed that the three conditions for the "same" answers were normally distributed (p-value>0.05). Therefore, the one-way ANOVA test was then used to compare between conditions.

Condition	Shapiro-Wilk		
	Statistic	df	p-value
1	.967	22	.632
2	.970	22	.717
3	.941	21	.232

Table 44 Normality assessment using Shapiro-Wilk test for verbal vs. verbal & visual

Based on the results of the ANOVA test which can be seen in table 45, the difference in the means in condition 1 (4.77) against the conditions 2 (6.14) and 3 (10.19) was lower. This difference in means indicated that the three conditions were significantly different (F=17.028, p-value<.001). This ultimately means that the number of "same" answers in the verbal category was significantly affected by the change of translation strategies presented by the three conditions.

Condition	N	Mean	SD	F-test	p-value
1	22	**4.77**	2.991	**17.028**	**.000**
2	22	**6.14**	3.028		
3	21	**10.19**	3.444		

Table 45 Comparing the verbal vs. verbal & visual using the one-way ANOVA

These results indicate that the change of translation strategies had a significant effect on the level of understanding verbal CRs among participants. This change was positively higher in condition 3, which implemented domestication strategies, suggesting a higher level of understanding compared to other conditions.

For the verbal & visual category, the Shapiro-Wilk test was performed for each condition as shown in table 46, which has shown that the three conditions for the "same" answers were not normally distributed (p-value<.05), which is also illustrated in the graph 18.

Condition	Shapiro-Wilk		
	Statistic	df	p-value
1	.821	22	.001
2	.857	22	.004
3	.849	21	.004

Table 46 Normality assessment using Shapiro-Wilk test of visual & verbal category
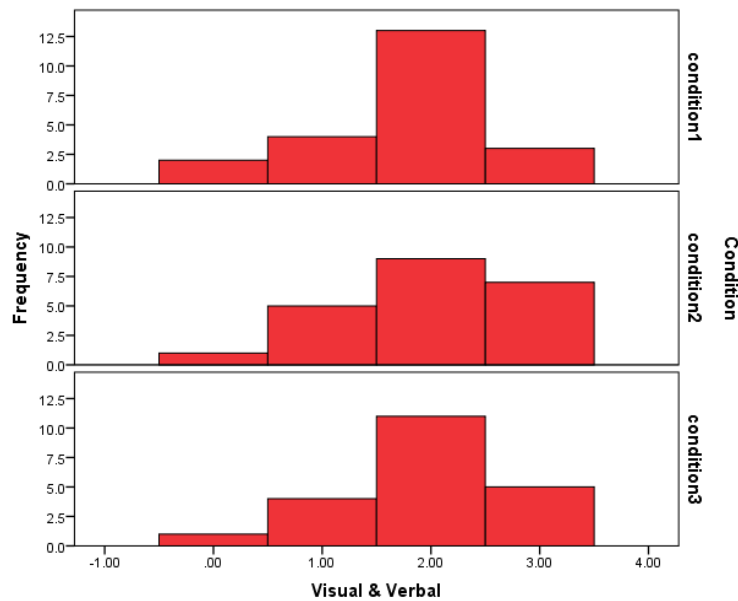
Graph 18 Histogram drawing showing the distribution of the visual & verbal data

As a result, both the one-way ANOVA and the Kruskal-Wallis ANOVA tests were used to compare the three conditions. The idea to combine both tests was to confirm the results further given that the three conditions were not normally distributed. The results are shown in table 47:

Condition	Mean	Median	F-test	p-value
1	1.77	2.00	.456	.636
2	2.00	2.00		
3	1.95	2.00		

Table 47 Comparing the verbal vs. verbal & visual using the one-way ANOVA across all conditions

As can be seen, the participants' "same" answers were summarized using the one-way ANOVA to test if there is a significant difference between the three conditions. The test showed that the means in the three conditions were slightly different (1.77, 2.00, 1.95), while the median of these conditions were the same (2.00, 2.00, 2.00). As a result, the ANOVA test confirmed that the difference in verbal & visual category was not significant for the three conditions (F-test= .456, p-value=.636).

To confirm the results further, and given that the data was not normally distributed, the participants' "same" answers were summarized using the Kruskal-Wallis test as well. The test showed that the means in the three conditions were slightly different (1.77, 2.00, 1.95), while the median of these conditions were the same (2.00, 2.00, 2.00). As a result, the test confirmed the same previous results: that the difference in visual & verbal category was not significant in any of the three conditions (Chi-square= .889, p-value=.641), as can be seen in table 48.

Condition	Mean	Median	Chi-Square	p-value
1	1.77	2.00	.889	.641
2	2.00	2.00		
3	1.95	2.00		

Table 48 verbal vs. verbal & visual using the Kruskal-Wallis ANOVA across all conditions

Consequently, the results of statistical testing indicated that the three translation conditions were not significantly different, meaning that the change of translation strategies had no significant statistical effect on the participants' understanding of combined verbal & visual CRs.

5.2.4.3 Discussion

As mentioned in the analysis section, the results of statistical testing for the verbal CRs indicated that the three translation conditions were in fact significantly different. This means that the change of translation strategies had a significant effect on the level of understanding verbal CRs among participants. This change was positively higher when domestication strategies were used, suggesting a higher level of understanding compared to the other conditions. As for the results of the descriptive statistics, it was observed that the level of understanding verbal CRs was at its lowest point when foreignization strategies were used, while being at its highest when domestication strategies were used. Ultimately, these results confirm the effectiveness of domestication strategies in enhancing the ability to interpret the verbal CRs among participants.

For verbal & visual cultural references, the results of the statistical testing indicated that the change of translation strategies had no significant statistical effect on the participants' understanding. As for the results of the descriptive statistics, it showed a similar effectiveness of foreignization strategies, domestication strategies and the combination of both in facilitating the understanding of verbal & visual CRs. These results were different from the results in the verbal category which received better levels of understanding only when domestication strategies were used.

The finding that indicated a higher level of understanding of verbal & visual CRs is in line with d'Ydewalle and Gielen's conclusions, which state that "when people watch television, the distribution of attention between different channels of information turns out to be an effortless process" (1992: 425). Marian also suggests that "listeners are adept at perceiving visual input during language processing, and integrate it with auditorily perceived input" (2009: 53). This means that visual resources are useful to the viewer since they complement the information obtained from the verbal resources. However, these findings are contrary to the conclusions stating that subtitles can recall attention and divert it from visual elements (Aparicio & Bairstow, 2016: 115), since the level of understanding verbal & visual CRs was higher than the level of understanding verbal CRs, regardless of the strategy used. Additionally, the findings are contrary

to previous studies suggesting a challenge in processing information when received from multiple sources, in this case verbal and visual sources, which can be distracting to the viewer's attention (Treisman 1968, Guichon & McLornan 2009). This is said to occur "when processing visual information" with the subtitles acting as a "distraction of overall attention with respect to visual information processing" (Lavaur & Bairstow, 2011: 284), something that did not occur in this study.

As for cross-referencing the answers in the verbal category with the categories of familiar and non-familiar source language films, the results indicated no differences in the level of understanding between the two categories when foreignization strategies are used. Whereas the level of understanding was higher in the non-familiar category when domestication strategies and the combination of both foreignization and domestication strategies were used. On the other hand, when cross-referencing the answers in the verbal & visual category with the categories of familiar and non-familiar source language films, the results indicated a higher level of understanding in the non-familiar films across all conditions. The potential reasons of why understanding of CRs was mostly higher in the non-familiar category than in the familiar one were discussed further in section 5.2.3.3.

5.2.5 English proficiency

Another aspect that was investigated in this study was if any differences were recorded in the ability to interpret CRs between participants with excellent and average levels of English proficiency. The aim of this was to study the understanding of CRs as a function of language proficiency, to explain any variations in the results of the experiment and to test the assumption of a positive correlation between being able to identify and interpret CRs and the level of English proficiency. As mentioned in section 3.2.2.1, "excellent" refers to participants who answered the two questions in the language test, which suggests that they have a high English proficiency, while "average" refers to participants who answered only one of the questions, which ultimately suggests that they have a low English proficiency. In this section, participants' answers were coded following the same coding system mentioned in section 3.2.5.1, with "same" for answers that matched the subtitles/mise-en-scène information, and "other" for answers that either did

not match the subtitles/mise-en-scène information or declared not knowing the answer. Following the pattern that is done in the other chapters, I started by doing a general analysis, even though in this case it would also make sense to exclude films in non-familiar source languages. However, I did not see any reason to change the pattern since the analysis splits the data between familiar and non-familiar films later on as will be seen in this section.

5.2.5.1 Descriptive statistics

An overall comparison of "same" answers across CRs was conducted between participants with an excellent level of English proficiency and those with an average level of English proficiency, as can be seen in table 49.

CR	Condition 1				Condition 2				Condition 3			
	Excellent	%	Average	%	Excellent	%	Average	%	Excellent	%	Average	%
GDR	0	0	1	4.54	2	9.09	2	9.09	8	38.09	5	23.80
Stasi	0	0	0	0	1	4.54	0	0	4	19.04	4	19.04
Honecker	6	27.27	9	40.90	10	45.45	9	40.90	10	47.61	6	28.57
Schöneberg	4	18.18	4	18.18	5	22.72	1	4.54	4	19.04	3	14.28
Lafayette	2	9.09	3	13.63	5	22.72	4	18.18	9	42.85	7	33.33
Le Parisien	0	0	0	0	1	4.54	0	0	6	28.57	8	38.09
zouk	7	31.81	5	22.72	3	13.63	4	18.18	3	14.28	5	23.80
Luxembourg	4	18.18	3	13.63	6	27.27	3	13.63	1	4.76	1	4.76
Materazzi	0	0	0	0	5	22.72	5	22.72	7	33.33	6	28.57
Patrick Swayze	1	4.54	1	4.54	6	27.27	4	18.18	5	23.80	6	28.57
Byron	1	4.54	2	9.09	3	13.63	4	18.18	7	33.33	6	28.57
Of Mice and Men	4	18.18	3	13.63	6	27.27	2	9.09	3	14.28	4	19.04
Stanley Matthews	5	22.72	2	9.09	4	18.18	3	13.63	1	4.76	2	9.52
Chhakda	4	18.18	2	9.09	5	22.72	4	18.18	5	23.80	4	19.04
Baabji	0	0	0	0	2	9.09	2	9.09	0	0	1	4.76
Saneras	1	4.54	2	9.09	2	9.09	2	9.09	7	33.33	8	38.09
Rupees	7	31.81	9	40.90	10	45.45	9	40.90	10	47.61	6	28.57
Ipecac	2	9.09	3	13.63	1	4.54	1	4.54	8	38.09	5	23.80
Miss Scarlett	1	4.54	0	0	0	0	0	0	1	4.76	2	9.52
Brooks Robinson	4	18.18	2	9.09	4	18.18	4	18.18	9	42.85	9	42.85
Mariners	2	9.09	0	0	0	0	2	9.09	4	19.04	1	4.76
Strepsils	7	31.81	7	31.81	5	22.72	0	0	9	42.85	6	28.57
Mar del Plata	2	9.09	1	4.54	5	22.72	3	13.63	7	33.33	3	14.28
Polish bread	1	4.54	2	9.09	2	9.09	2	9.09	2	9.52	1	4.76
borscht	9	40.90	9	40.90	8	36.36	8	36.36	8	38.09	6	28.57

Table 49 Same answers across the categories of excellent and average across conditions

Initially, participants' "same" answers were analysed against the participants' level of English proficiency across all translation conditions. An obvious similarity was observed in the number of "same" answers in condition 1 between participants with excellent and average levels of English proficiency. This was concluded based on the overall percentage in both categories, with a total of 51.38% and 48.61% in each category respectively, as can be seen in table 50.

Condition	English proficiency	Same	%	Other	%
Condition 1	Excellent	74	51.38	201	49.50
	Average	70	48.61	205	50.49
Condition 2	Excellent	101	56.42	174	46.90
	Average	78	43.57	197	53.09
Condition 3	Excellent	140	54.90	160	59.25
	Average	115	45.09	110	40.74

Table 50 Same answers across the categories of excellent and average across conditions

A slight similarity was observed in the number of "same" answers between participants with excellent and average levels of English proficiency in both conditions 2 and 3, with an overall percentage of 56.42% and 43.57% respectively in condition 2 and a total of 54.90% and 45.09% respectively in condition 3.

An investigation was carried out, given the focus on English proficiency, and the analysis immediately split the data between familiar and non-familiar films and cross-referenced the "same" answers against the level of English proficiency and the variable of familiar and non-familiar source language, as can be seen in table 51.

Film Language	Condition 1				Condition 2				Condition 3			
	Excellent	%	Average	%	Excellent	%	Average	%	Excellent	%	Average	%
Familiar	39	27.08	32	22.22	44	24.58	33	18.43	66	25.88	51	20
Non-Familiar	35	24.30	38	26.38	57	31.84	45	25.13	74	29.01	64	25.09

Table 51 Same answers in different levels of English proficiency across familiar & Non-familiar films

Although this analysis showed a similarity in the number of "same" answers between the two variables in condition 1, it was observed that participants with an excellent level of English

proficiency slightly exceeded in providing "same" answers in the familiar category with a percentage of 27.08%, in comparison with the 24.30% in the non-familiar category. Participants with an average level of English proficiency seemed to fall behind in providing "same" answers in the familiar category with 22.22%, compared to the slightly higher percentage of 26.38% in the non-familiar category.

In condition 2, it was surprising to see participants with an excellent level of English proficiency providing more "same" answers in the non-familiar source language films, rather than in the familiar ones, with a percentage of 31.84%, in comparison to 24.58% in the familiar category. However, although such percentage was considered low, it was still higher than the number of "same" answers provided by the participants with an average level of English proficiency in the familiar category, which reached a lower percentage of 18.43%, while reaching a higher percentage of 25.13% in the non-familiar category. Like condition 2, it was surprising to see participants in condition 3 with an excellent level of English proficiency providing more "same" answers in the non-familiar category, rather than in the familiar one, with a percentage of 29.01%, in comparison to the 25.88% in the familiar category. However, unlike condition 2, participants with an average level of English proficiency provided more "same" answers in the non-familiar category (25.09%), while providing less "same" answers (20%) in the familiar category. What sets the results of this condition apart from other conditions is that the excellent group was constantly taking the lead in providing "same" answers in both familiar and non-familiar categories, as can be seen in graph 19.
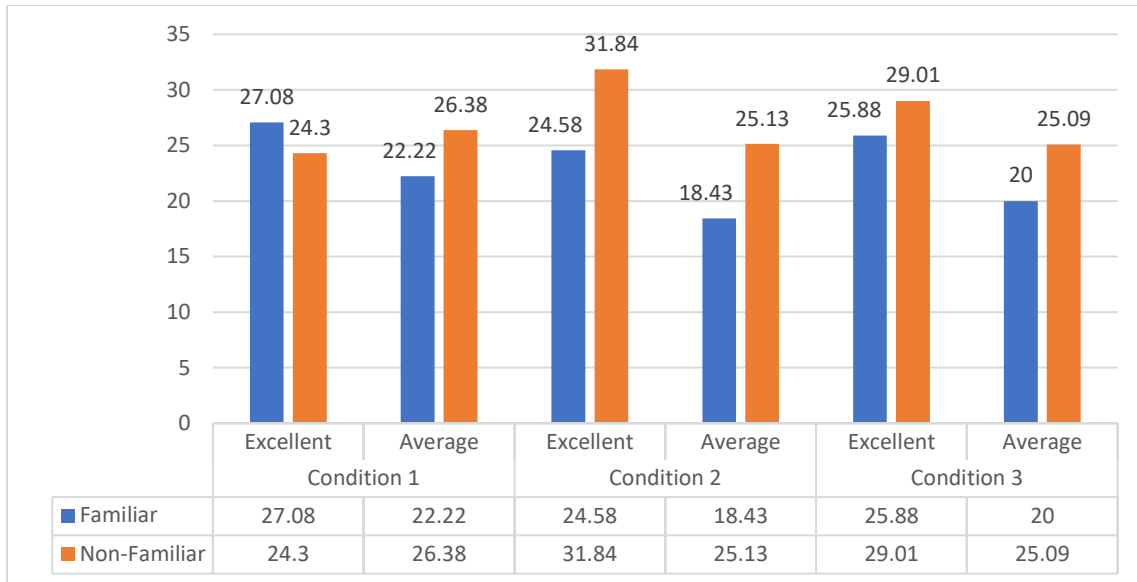
Graph 19 Same answers in different levels of English proficiency across familiar & non-familiar films

In summary, the results showed a similarity in the level of understanding of CRs between participants with excellent and average levels of English proficiency when using foreignization strategies. Contrary to what we could expect, the results showed a slight difference in understanding CRs between the two groups when domestication strategies and the combination of foreignization and domestication strategies are used, with the excellent group slightly exceeding in understanding CRs. When examining the results differently, in combination with the language of the films, whether familiar or non-familiar, no big difference was detected in condition 1. On the other hand, both groups; excellent and average in both conditions 2 and 3 exceeded in understanding CRs in the non-familiar category more than in the familiar category.

Another aspect that was investigated in this section was cross-referencing the "same" answers against the participants' language proficiency and the previously discussed variable of verbal and the combination of verbal & visual CRs, as can be seen in table 52. This is to examine if the participants' language proficiency had any effect on their understanding of verbal and verbal & visual CRs.

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Conditions	Language proficiency	Verbal	%	Verbal & Visual	%
Condition 1	Excellent	55	52.38	19	48.71
	Average	50	47.61	20	51.28
Condition 2	Excellent	72	55.81	23	52.27
	Average	57	44.18	21	47.72
Condition 3	Excellent	115	54.50	23	58.97
	Average	96	45.49	16	41.02

Table 52 Same answers across verbal & verbal & visual, against the language proficiency

The number of "same" answers between the groups excellent and average in the verbal category was very close across all conditions, although slightly higher in the excellent group. As for the category of combined verbal & visual CRs, the number of "same" answers between the groups excellent and average was close in the condition 1 and 2, whereas the number of "same" answers was higher in the excellent group than in the average group in condition 3, as can be seen in graph 20.

	Excellent Condition 1	Average Condition 1	Excellent Condition 2	Average Condition 2	Excellent Condition 3	Average Condition 3
Verbal	52.38	47.61	55.81	44.18	54.5	45.49
Verbal & Visual	48.71	51.28	52.27	47.72	58.97	41.02
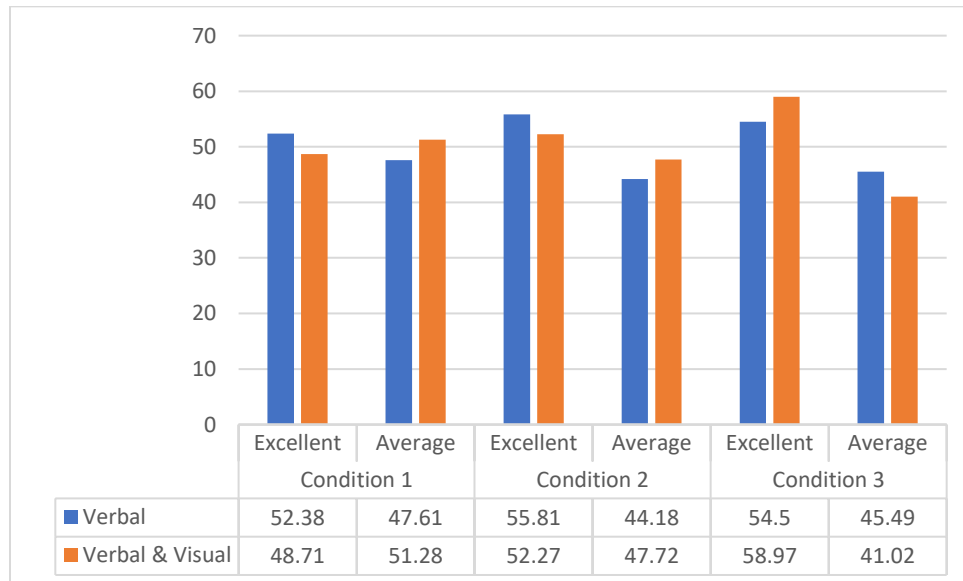
Graph 20 Same answers across verbal & verbal & visual, against the language proficiency

After analysing the results in each condition separately, the data were then compared across all conditions (see section 5.2). A similarity was observed in the number of "same" answers between the excellent and average groups in condition 3, and this can be seen in the similar percentages

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of 44.44% and 43.72% respectively. On the other hand, in condition 2 the number of "same" answers between the two groups was lower with a percentage of 32.06% for the excellent group and 29.65% for the average group. Lastly, the number of "same" answers between the two groups was closer in condition 1 than it was in condition 2 with percentages of 23.49% and 26.61% in the excellent and average groups respectively, as can be seen in graph 21.
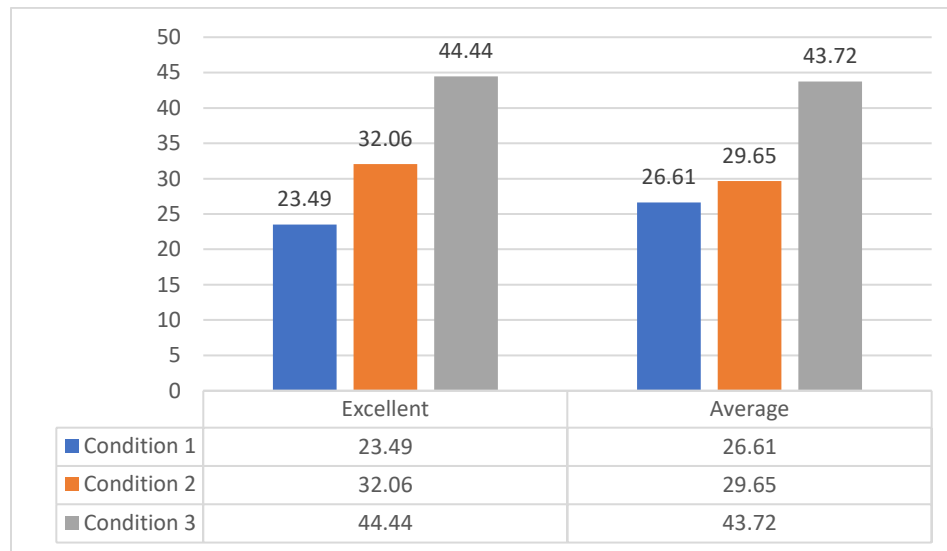
Graph 21 Same answers against the level of English proficiency

From this, it can be observed that the level of understanding among participants with an excellent level of English proficiency was slightly higher in the conditions 2 and 3, while it was higher among participants with an average level of English proficiency only in condition 1. Another observation is that participants from both groups, excellent and average, achieved a higher level of understanding of CRs when domestication strategies were used, a lower level of understanding of CRs when combined foreignization and domestication strategies were used, and achieved the lowest level of understanding when foreignization strategies were used.

In the previous section (5.2.5.1), this variable was cross-referenced against the language of the film (familiar or non-familiar). The results showed no big difference in understanding CRs between the two groups (excellent and average) when foreignization strategies were used, while both groups had a higher level of understanding CRs in the non-familiar category when

domestication strategies and the combination of foreignization and domestication strategies were used.

5.2.5.2 Statistical testing

The "same" answers were recorded per participants in each condition and then analysed using SPSS statistics software. The Normality test for condition 1 using the Shapiro-Wilk test showed that both groups (excellent and average) were normally distributed (p-value>0.05) as can be seen in table 53.

Condition	Group1	Shapiro-Wilk		
		Statistic	df	p-value
1	Excellent	.926	11	.376
1	Average	.930	10	.450

Table 53 Normality assessment using Shapiro-Wilk test for excellent vs. average for condition 1

Therefore, the t-test was then used to compare the two groups. The participants' answers were summarized using the combination of mean and standard deviation (SD). The mean in the excellent group (6.72) was very close to the mean in the average group (7.00) (less than 5% difference), which confirmed that these two groups were not significantly different (t=.185, p-value=0.855), as can be seen in table 54.

Group	N	Mean	SD	t	p-value
Excellent	11	6.72	4.125	.185	.855
Average	10	7.00	2.260		

Table 54 Comparing excellent vs. average using the t-test for condition 1

On the other hand, the Normality test for condition 2 using the Shapiro-Wilk test showed that both groups (excellent and average) were normally distributed (p-value>0.05). Therefore, the t-test was then used to compare the two groups. The results are shown in table 55:

Condition	Group2	Shapiro-Wilk		
		Statistic	df	p-value
2	Excellent	.883	11	.114
2	Average	.939	11	.512

Table 55 Normality assessment using Shapiro-Wilk test for excellent vs. average for condition 2

The participants' answers were then summarized using the combination of mean and standard deviation (SD), as can be seen in table 56. Unlike condition 1, the difference in the mean in the excellent group (9.18) against the average group (7.09) seemed to be higher, although the t-test still confirmed that these two groups were not significantly different (t=.1.380, p-value=0.183).

Group	N	Mean	SD	t	p-value
Excellent	11	9.18	2.400	1.380	.183
Average	11	7.09	4.414		

Table 56 Comparing excellent vs. average using the t-test for condition 2

Lastly, the Normality test for condition 3 using the Shapiro-Wilk test showed that both groups (excellent and average) were normally distributed (p-value>0.05). Therefore, the t-test was then used to compare the two groups, as can be seen in table 57.

Condition	Group1	Shapiro-Wilk		
		Statistic	df	p-value
3	Excellent	.964	12	.842
3	Average	.943	9	.609

Table 57 Normality assessment using Shapiro-Wilk test for excellent vs. average for condition 3

The participants' answers were summarized using the combination of mean and standard deviation (SD). The difference in the mean in the excellent group (11.66) against the average group (12.77) seemed slightly lower, although the t-test still confirmed that these two groups were not significantly different (t=.643, p-value=0.528), as can be seen in table 58.

Group1	N	Mean	SD	t	p-value
Excellent	12	11.66	4.030	.643	.528
Average	9	12.77	3.767		

Table 58 Comparing excellent vs. average using the t-test for condition 3

In summary, the statistical testing indicated that the difference in understanding of CRs across all conditions was not significant between participants with an excellent and average levels of English proficiency.

5.2.5.3 Discussion

The statistical testing indicated that the English proficiency had no significant effect on the understanding of the CRs in any of the translation conditions. As for the descriptive analysis, the results show no great difference in the level of understanding of CRs between the excellent and average groups when foreignization strategies were used, although the level of understanding of CRs was 2.77% higher in the excellent group than in the average group. But when the combination of foreignization and domestication strategies were used, and when domestication strategies were used, there was a slight difference in the level of understanding of CRs between the two groups, with the excellent group being slightly higher than the average one. Such results confirm the hypothesis mentioned in the methodology chapter which suggests a connection between being able to identify and interpret CRs and the participants' level of English proficiency.

When cross-referencing the results with the source language of the film; whether familiar or non-familiar, no specific patterns were detected when foreignization strategies were used, while both groups (excellent and average) had a higher level of understanding of CRs in the non-familiar source language films when domestication strategies and the combination of foreignization and domestication strategies were used. These findings seem to reject the hypothesis mentioned in the methodology section 3.2.1, which states that the audience would be able to identify and interpret CRs appearing in familiar source language films more than CRs appearing in non-familiar source language films.

Overall, it can be observed that participants with an excellent level of English proficiency had better levels of understanding of CRs across all conditions. However, they had better levels of understanding of CRs in non-familiar source language films, than in the familiar category. Such results could be linked to the subtitles being "distracting for viewers who are fluent in the two languages of the film" especially when they appear "on-screen simultaneously" (Bairstow & Lavaur, 2011: 280-290). As a result, this may cause loss of information (Lavaur & Nava, 2008). This means that subtitles are expected to be helpful only when viewers are not familiar with the language of the film, but they become a distraction when the viewers are fluent in the language of the film since "the higher the fluency level, the more superfluous the subtitles [are], and therefore the lower the comprehension scores for subtitled clips [is]" (Bairstow & Lavaur, 2011: 290). On the other hand, Tuominen (2012) claims that subtitles did not distract the "near-expert group" since they are better equipped with automatic processing strategies, which she claims it applies to the Finnish viewer who is used to subtitling, but not to the French viewer in Bairstow's (2011) study. However, given that the Saudi viewer is used to subtitling as well, it is reasonable to conclude that the findings in the current study contradict Tuominen's findings. Lastly, the situation is different for participants with an average level of English proficiency, because subtitles have "variable effects [on them] since [the information is] presented in either their dominant or their non-dominant language." (ibid.: 280).

When cross-referencing the results with the type of CRs, whether verbal or verbal & visual, participants with an excellent level of English proficiency exceeded in understanding both verbal and verbal & visual CRs. This contradicts with the findings of Lavaur and Bairstow (2011) who observed a decrease in the level of understanding verbal information by viewers with excellent level of English proficiency.

5.2.6 Categories of cultural references

Another aspect that was investigated in this study was if any differences were recorded in the level of understanding of CRs across the different categories they belong to, according to the taxonomy mentioned in section 3.1.3 of the methodology chapter. The aim of this section is to examine if this variable had any effects on the participants' answers, hence on their

understanding of CRs. Participants' answers were coded following the same coding system mentioned in section 3.2.5.1, with "same" for answers that matched the subtitles/mise-en-scène information, "different" for answers different from the subtitles/mise-en-scène information and "do not know" for answers in which participants declared not knowing the answer.

5.2.6.1 Descriptive statistics

Each CR was classified according to its category. The number of occurrences in each category was then recorded for comparison purposes, as can be seen in table 59.

CRs	Category	Occurrences	CRs	Category	Occurrences
Rupees	Currency	1	Strepsils	Medicine	2
Polish Bread borscht	Food & beverages	2	Ipecac		
			Chhakda	Transportation	1
Luxembourg Schöneberg Mar del Plata	Geographical Names	3	Miss Scarlett	Games	1
			Mariners	Sport	1
			Stasi GDR	Government	2
Stanley Matthews Byron Brooks Robinson Materazzi Honecker Patrick Swayze	Personal Names	6	Of Mice and Men	Literature	1
			Galeries Lafayette	Brand Names	1
			Zouk Le Parisien	Entertainment	2
			Baabji Saneras	Other	2

Table 59 Categories of CRs and the number of the occurrences of each category

Afterwards, a comparison of participants' answers across the categories was conducted. As mentioned in the beginning of this section, answers were coded as "same", "different" and "do not know". The analysis of CRs in condition 1 showed that the categories of Medicine, Food & beverages, Literature and Currency met the highest number of "same" answers, as can be seen in table 60. The categories of Games and Government met the lowest number of "same" answers compared to other categories.

Category	Occurrences	Same	%	Different	%	Do not know	%
Currency	1	16	72.72	3	13.63	3	13.63
Food & beverages	2	21	47.72	4	9.09	19	43.18
Geographical Names	3	18	27.27	29	43.93	19	28.78
Medicine	2	19	43.18	3	6.81	22	50

Personal Names	6	29	21.96	49	37.12	54	40.90
Literature	1	7	31.81	5	22.72	10	45.45
Games	1	1	4.54	14	63.63	7	31.81
Sport	1	6	27.27	2	9.09	14	63.63
Government	2	1	2.27	13	29.54	30	68.18
Transportation	1	6	27.27	8	36.36	8	36.36
Brand Names	1	5	22.72	15	68.18	2	9.09
Entertainment	2	12	27.27	13	29.54	19	43.18
Other	2	3	13.63	12	27.27	29	65.90

Table 60 Answers across categories in condition 1

The analysis of CRs in condition 2 showed that the categories of Food & beverages, Personal Names, Transportation, Brand names and Currency met the highest number of "same" answers. Whereas the categories of Games, Government, and Medicine met the lowest number of "same" answers, as can be seen in table 61.

Category	Occurrences	Same	%	Different	%	Do not know	%
Currency	1	19	86.36	0	0	3	13.63
Food & beverages	2	20	45.45	5	11.36	19	43.18
Geographical Names	3	23	34.84	19	28.78	24	36.36
Medicine	2	7	15.90	3	6.81	34	77.27
Personal Names	6	55	41.66	24	18.18	53	40.15
Literature	1	8	36.36	0	0	14	63.63
Games	1	0	0	11	50	11	50
Sport	1	8	36.36	3	13.63	11	50
Government	2	5	11.36	7	15.90	32	72.72
Transportation	1	9	40.90	5	22.72	8	36.36
Brand Names	1	9	40.90	8	36.36	5	22.72
Entertainment	2	8	18.18	5	11.36	31	70.45
Other	2	8	18.18	6	13.63	30	68.18

Table 61 Answers across categories in condition 2

The analysis of CRs in condition 3 showed that the categories of Food & beverages, Currency, Government, Brand Names, Transportation, Entertainment, Personal Names and Medicine met the highest number of "same" answers compared to other categories, while the categories of Games, Geographical Names, Sport and Literature met the lowest number of "same" answers, as can be seen in table 62.

Category	Occurrences	Same	%	Different	%	Do not know	%
Currency	1	16	76.19	2	9.52	3	14.28
Food & beverages	2	19	45.23	5	11.90	18	42.85
Geographical Names	3	19	30.15	18	28.57	26	41.26
Medicine	2	28	66.66	4	9.52	10	23.80
Personal Names	6	74	55.63	18	13.53	41	30.82
Literature	1	7	33.33	5	23.80	9	42.85
Games	1	3	14.28	3	14.28	15	71.42
Sport	1	5	23.80	5	23.80	11	52.38
Government	2	21	50	15	35.71	6	14.28
Transportation	1	9	42.85	7	33.33	5	23.80
Brand Names	1	16	76.19	2	9.52	3	14.28
Entertainment	2	22	52.38	6	14.28	14	33.33
Other	2	16	38.09	8	19.04	18	42.85

Table 62 Answers across categories in condition 3

After analysing the results in each condition separately, the results were then compared across all conditions (see section 5.2). The results are shown in table 63:

Category	Occurrences	Condition 1	%	Condition 2	%	Condition 3	%
Currency	1	16	31.37	19	37.25	16	31.37
Food and beverages	2	21	35	20	33.33	19	31.66
Geographical Names	3	18	30	23	38.33	19	31.66
Medicine	2	19	35.18	7	12.96	28	51.85
Personal Names	6	29	18.35	55	34.81	74	46.83
Literature	1	7	31.81	8	36.36	7	31.81
Games	1	1	25	0	0	3	75
Sport	1	6	31.57	8	42.10	5	26.31
Government	2	1	3.70	5	18.51	21	77.77
Transportation	1	6	25	9	37.5	9	37.5
Brand Names	1	5	16.66	9	30	16	53.33
Entertainment	2	12	28.57	8	19.04	22	52.38
Other	2	3	11.11	8	29.62	16	59.25

Table 63 Same answers in each category across all conditions

It was observed that the categories of Food & Beverages, Currency, Literature and Geographical Names met the highest number of "same" answers across all conditions. Some categories met a higher number of "same" answers in some conditions, such as the category of Transportation in the conditions 2 and 3 and the category of Sport in condition 2. While the categories of Personal

Names, Brand Names, Games, Medicine, Government and Entertainment met a higher number of "same" answers in condition 3 only, as can be seen in graph 22.
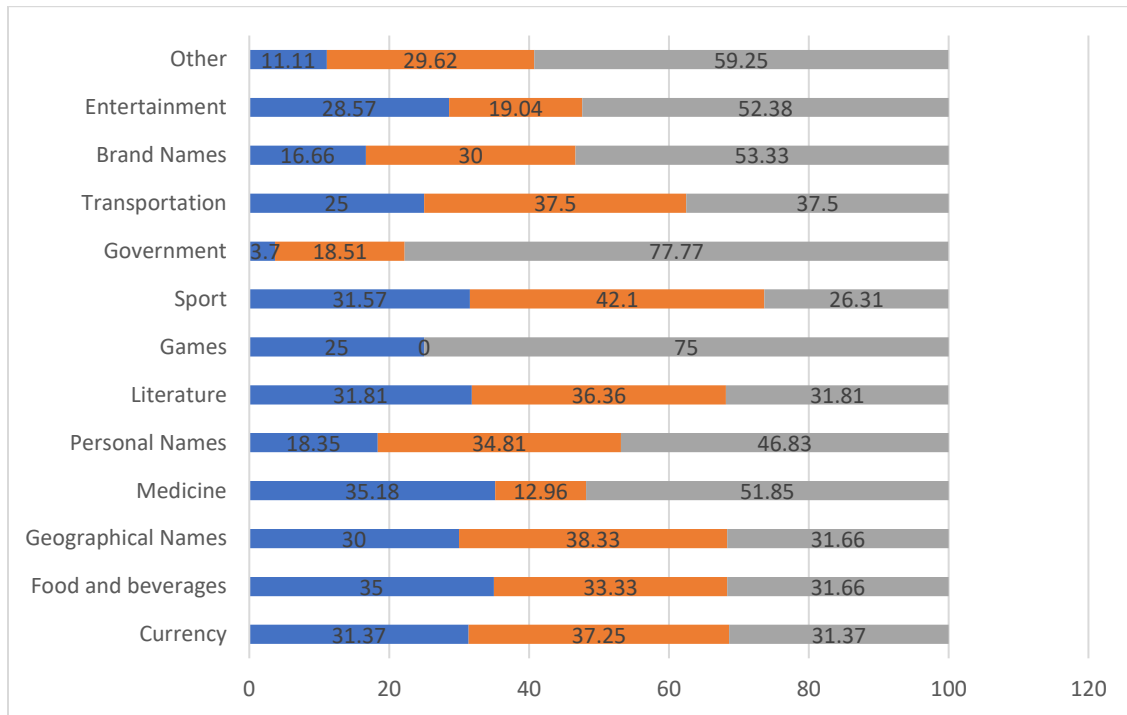
Graph 22 Same answers in each category across condition

5.2.6.2 Discussion

When examining the level of understanding of CRs in relation to the different categories they belong to, across all conditions, it was observed that the categories of Food & Beverages, Currency, Literature and Geographical Names received the highest level of understanding no matter what strategy is used. Whereas the categories of Government, Entertainment, Brand Names, Games, Medicine and Personal Names received the highest level of understanding when domestication strategies were used. The level of understanding of CRs in the category of Sport was the highest when the combination of foreignization and domestication strategies were used, while the category of Transportation received the highest level of understanding when domestication strategies or the combination of foreignization and domestication strategies were used.

There seems to be few reasons that might explain these results. For instance, in the case of Brand Names and Medicine that received a higher level of understanding when domestication strategies were used, this could be related to these products and brands not being globally distributed, and only circulated in the source culture which ultimately made them intracultural. The same applies to other CRs in other categories that might not be globally recognized, such as Government, Entertainment and Personal Names, which mostly revolved around culture specific names and terms. The opposite seems to be true for the categories of Food & Beverages, Currency, Literature and Geographical Names which received a high level of understanding regardless of what strategy is used. This could be related to the terminology in these categories being transcultural, hence being known to the target viewers. As for the occurrences of the rest of the categories of Games, Transportation and Sports, there seems to be no logical pattern to explain them, as it could be related to another variable that was not included.

However, it is worth mentioning that some of the categories contained only 1 or 2 CRs, which means that they cannot be extrapolated, and that future studies are required to investigate this further.

5.2.7 Patterns of "different" answers

Another interesting aspect that was examined in this study was if any patterns can be detected in the participants' "different" answers. Since these answers indicate the participants' lack of understanding of CRs, identifying the patterns of their occurrences might be helpful in explaining the reasons negatively affecting the participants' understanding.

5.2.7.1 Descriptive Statistics

An overall comparison of the participants' "different" answers was conducted across the three translation conditions.

In the first recurring "different" answers in condition 1, participants with no previous background knowledge on CRs seemed to make meaning based on all the other elements available to them in the film, allowing non-verbal elements to lead them in other directions. They eventually make

connections between what they see and hear in the film. For instance, nine participants, as can be seen in table 64, thought the CR "Mar Del Plata" referred to a city in Spain because it appeared in the Spanish letter read by the actress in the scene, whereas in fact, it is a city in Argentina.

Cultural Reference	Recurring Answer	Times mentioned
Patrick Swayze	Someone she wants to date	3
	Sport player	2
	Someone famous	5
the Mariners	Marines	2
Miss Scarlett	The character's last name	5
	Scarlett Johansson	4
Zouk	Rock	2
Galeries Lafayette	Gallery	6
	Museum	4
Le Parisien	A prison	2
	Someone who lives in Paris	2
GDR	General Democratic Room	2
Stasi	A politician	5
Mar Del Plata	An island	4
	A city in Spain	9

Table 64 "Different" answers in condition 1

In addition, five participants thought the CR "Stasi" referred to "a politician" due to the picture of a politician that appeared on screen, whereas in fact, it refers to "Ministry for State Security". Other answers were possibly based on an phonetic resemblance between the CRs and other words. For instance, the CR "the Mariners", which is an American baseball team, was thought to mean "the marines" by two participants, "Galeries Lafayette", which is a French department store, was thought to mean "a gallery" by six participants, and "Le Parisien", which is a French daily newspaper, was thought to mean "a prison" by two participants, and "a person who lives in Paris" by two participants (see section 5.2.7.2. for more details).

Similar to condition 1, the most recurring "different" answers in condition 2 were regarding the CR "Mar Del Plata", which ten participants thought it referred to a city in Spain, and the CR "Stasi" which two participants thought it referred to a politician, as can be seen in table 66.

Cultural Reference	Recurring Answer	Times mentioned
Patrick Swayze	Someone famous	3
	Sport player	1
Brooks Robinson	Someone famous	2
Miss Scarlett	The character's last name	1
	Scarlett Johansson	3
Zouk	Rock music	5
Galeries Lafayette	Gallery	2
Stasi	A politician	2
Mar Del Plata	A city in Spain	10

Table 65 "Different" answers in condition 2

In addition, as with condition 1, some CRs received answers that were possibly based on a resemblance between the CRs and other words. For instance, "Galeries Lafayette" was thought to mean a gallery by two participants. Other CRs that belonged to the category of Personal Names such as "Brooks Robinson" and "Patrick Swayze" were vaguely referred to as "someone famous", without clearly identifying who they were, perhaps because of the context which indicated that they were famous (see section 5.2.7.2 for more details).

The most recurring "different" answers in condition 3 were related to the two CRs "Taamir Husni" (an Egyptian singer), which was a substitution for Patrick Swayze, and "Nizar Qabbani" (a Syrian poet), which was a substitution for Byron, as can be seen in table 66.

Cultural Reference	Recurring Answer	Times mentioned
Taamir Husni	A mistake in translation	6
Nizar Qabbani	A mistake in translation	5
Al Ittihad	baseball team from Saudi	4
	football team from Seattle	2
Yasser Al-Qahatani	A baseball Player from Saudi	2
	A football player from Baltimore	2

Table 66 "Different" answers in condition 3

Both examples received the same answer as a "mistake in translation" when participants were asked about them. This shows a tendency among participants to not accept localizing Personal Names by not acknowledging them as proper solutions, but rather a mistake in translation. Furthermore, "Yasser Al-Qahtani", a Saudi football player used to substitute the CR "Brooks

Robinson", a baseball player from Baltimore, received answers describing him as "a baseball player from Saudi" at times, and "a football player from Baltimore" at others. The same thing happened with "Al Ittihad", a football team from Saudi that was the substitution to the CR "the Mariners", a baseball team from Seattle, which received answers describing it as "a baseball team from Saudi" at times, and "a football team from Seattle" at others. Both examples show participants getting confused and mixing information between what they see or hear in the film and what they read in the subtitles (see section 5.2.7.2 for more details).

5.2.7.2 Discussion

When examining the patterns of recurring "different" answers, it was observed that most of these answers were shared between conditions 1 and 2, which implemented foreignization strategies and the combination of foreignization and domestication strategies, respectively. A few recurring "different" answers were found in condition 3 only, which implemented domestication strategies.

When foreignization strategies and the combination of foreignization and domestication strategies were used, it seems that participants resorted to other elements available to them in the film when not able to understand the CRs, including non-verbal elements, in the case of the CRs "Mar Del Plata" and "Stasi". This shows that non-verbal resources can enhance the understanding of the subtitles (Taylor: 2003), but they can also be misleading at times, throwing viewers off into different directions. This also happened in the case of the CRs "Brooks Robinson" and "Patrick Swayze" where participants resorted to generalizing their answers based on visual resources when they were not able to understand their meanings. Lastly, in the case of the CRs "the Mariners", "Galeries Lafayette", "Zouk" and "Le Parisien", participants seem to base their answers on phonetic similarity between the CRs and other words familiar to them. While such lack of understanding is expected when foreignization strategies are used, based on the hypotheses mentioned in the methodology section 3.2.1, it was rather surprising to see this when the combination of foreignization and domestication strategies were used. It might seem reasonable to think that adding information in the subtitles that did not exist in the original film would benefit the viewers by facilitating the understanding of CRs. However, the recurring

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"different" answers here suggest otherwise, confirming Taylor's conclusions that "the disturbance caused by having to concentrate on the maximum titles outweighed the benefits of the extra information" (2003: 203–204). This is confirmed by what participants have shared during the interview stage, about them not having enough time to read the whole subtitles when the combination of foreignization and domestication strategies were used. For this reason, Georgakopoulou argues that "subtitles need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer's attention from the programme" (2009: 21).

On the other hand, when domestication strategies were used, some participants were referring to the way CRs were translated as "mistakes in translation". This happened with the CRs "Patrick Swayze" and "Byron" and their substitutions "Taamir Husni" and "Nizar Qabbani". Some of these participants expressed their knowledge in the interviews that these are substitutions but refused to acknowledge them as proper translation to what was said in the films. Such challenge was apparent only when viewers were familiar with the source language since the ability to detect the differences between the source text and the subtitles is greater. This was evident when participants did not object to the translations of the CRs "Materazzi" and "Honecker", which were found in the French and German films respectively. This also created a different problem with some participants getting confused and mixing between the source text and the subtitles. Evidence of this can be seen when participants were asked about the CR "Yasser Al-Qahtani", a football player from Saudi replacing "Brooks Robinson", a baseball player from Baltimore. Participants answered that he was a "baseball player from Saudi" at times, and a "football player from Baltimore" at others, mixing up information found in the source text and the subtitles. The same thing happened with the CR "Al Ittihad", a football team from Saudi that was the substitution to "the Mariners", a baseball team from Seattle. Participants answered that it was a "baseball team from Saudi" at times, and a "football team from Seattle" at others, mixing up information again. Such observations seem to contradict the findings of Aparicio and Bairstow, who propose that viewers pay more attention to the subtitles when in their mother tongue, rather than on the verbal dialogues in other languages (2016: 115). Such confusion was not

recorded in the non-familiar source language films, where participants had to depend solely on the information provided in the subtitles. This also shows that participants were using source text and subtitles to acquire information. This indicates that viewers do pay attention to the source text, and that Arabic subtitles are not necessarily the primary source of information. As a result, mixing up information between both sources can occur, which is more problematic when using domestication strategies with more changes applied to the target text (see section 6.11 for further discussion).

In summary, we can assume that viewers resort to similar ways of dealing with their non-understanding of CRs when foreignization strategies and the combination of foreignization and domestication strategies are used. Those ways mostly revolve around trying to make meaning based on other elements available to them in the film or based on phonetic similarity between CRs and other words that are familiar to them. On the other hand, when domestication strategies are used, viewers may either refuse to acknowledge the subtitles as a translation by referring to them as "mistakes in translation", or they might get confused and mix the subtitles with the source text when asked to try to understand the meaning of the CRs.

Chapter 6: Audience Perception Study

Unlike many studies in translation that focus on reception without considering perception, this thesis combines reception and perception studies. The aim of using the latter was to examine the audience's opinions towards the strategies used in subtitling the CRs, as well as complementing and cross referencing the data collected in the reception study (see chapter 3).

6.1 Identifying shared themes in the data

After analyzing the participants' responses, they were organized according to the themes/topics they referred to. This allowed for the identification of some patterns, as can be seen in table 67. This was important in order to form a clear idea of the most common themes mentioned by 16 respondents in condition 1, 22 respondents in condition 2, and 18 respondents in condition 3.

Themes	Frequency and relative frequency
Subtitles led to forgetting information, not paying attention, or losing focus	(24) 16.43%
Subtitles are good to learn about other cultures	(18) 12.32%
Explanations should be between brackets	(13) 8.90%
Domestication strategies are confusing and distracting	(11) 7.53%
Domesticating people's names and places is wrong	(11) 7.53%
Explanations should be separated from original subtitles	(10) 6.84%
Explanations need to be simple and short	(9) 6.16%
CRs in familiar and non-familiar source language films	(9) 6.16%
Viewers should look up information	(8) 5.47%
Explaining CRs is better for the understanding	(7) 4.79%
Viewers need to pause the film to read subtitles	(6) 4.10%
Viewers need to repeat clips to understand CRs	(6) 4.10%
Subtitles should stay longer	(5) 3.42%
Domestication affects the credibility of the translator	(5) 3.42%
Domestication strategies are deceiving	(4) 2.73%

Table 67 Themes mentioned in the interviews

It was observed that the most recurring theme was the respondents' explanations of why they were not able to answer some of the questions. Other less recurring themes that were not listed in the table above included suggestions on how to improve subtitles, ideas on how to enhance the viewers' understanding, as well as criticism to some translation strategies. It is worth noting

that without informing the respondents of the aim of the study, most of them seem to be aware of translation constrains and challenges imposed on the translator.

6.2 Approval and disapproval towards subtitles and translation strategies

In the 59 interviews, 59.32% of respondents expressed general approval towards the subtitles, while 40.67% were rather critical of them (see graph 23).
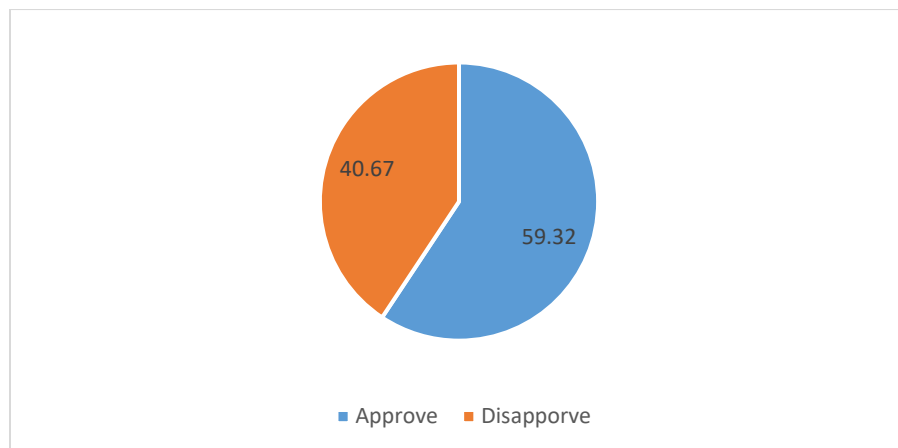
Graph 23 Rate of approval and disapproval across respondents

Although more viewers expressed positive than negative attitudes towards the subtitles, the number was still relatively small compared to other studies such as Alves Veiga's (2006), which revealed that 92.1% of Portuguese viewers were happy with the quality of subtitles; rating it as "good" and "very good" (161; 164–165). In addition, Widler's (2004) study, which investigated the opinions on subtitle quality, revealed an overwhelming positive attitude among the cinemagoers that were interviewed in Austria. Ultimately, both of these studies were conducted in Europe which is a different setting than that of the current study, which may explain the differences.

After examining the participants' approval and disapproval of the subtitles in general, further analysis was done according to the conditions 1, 2 and 3, to examine their approval and disapproval of the translation strategies used. The results revealed that the combination of foreignization and domestication strategies received a high level of approval among respondents

with 92.85%, whereas the disapproval of them was only 7.14%. Foreignization strategies also received a high level of approval with 85%, whereas the disapproval was only 15%. On the other hand, domestication strategies received the lowest level of approval with only 20% and a high level of disapproval among respondents with an overwhelming percentage of 80%, as can be seen in table 68.

Level of approval	Foreignization	Combined strategies	Domestication
Approve	(17) 85%	(13) 92.85%	(5) 20%
Disapprove	(3) 15%	(1) 7.15%	(20) 80%

Table 68 Frequency and relative frequency of respondents' approval and disapproval of translation strategies

These findings seem to confirm two of the main hypotheses in this study which state that the audience will have positive perception towards strategies of foreignization, and negative perception towards strategies of domestication.

After comparing the levels of approval and disapproval separately in each set of strategies (foreignization strategies, the combination of foreignization and domestication strategies, and domestication strategies), they were then compared across all sets of translation strategies. Looking at graph 24, one can see that the results revealed that the majority of respondents expressed approval towards strategies of foreignization with 48.57%, while the least number of respondents expressed approval towards the strategies of domestication with only 14.28%. The combination of foreignization and domestication strategies were in the middle with an approval level of 37.14%.
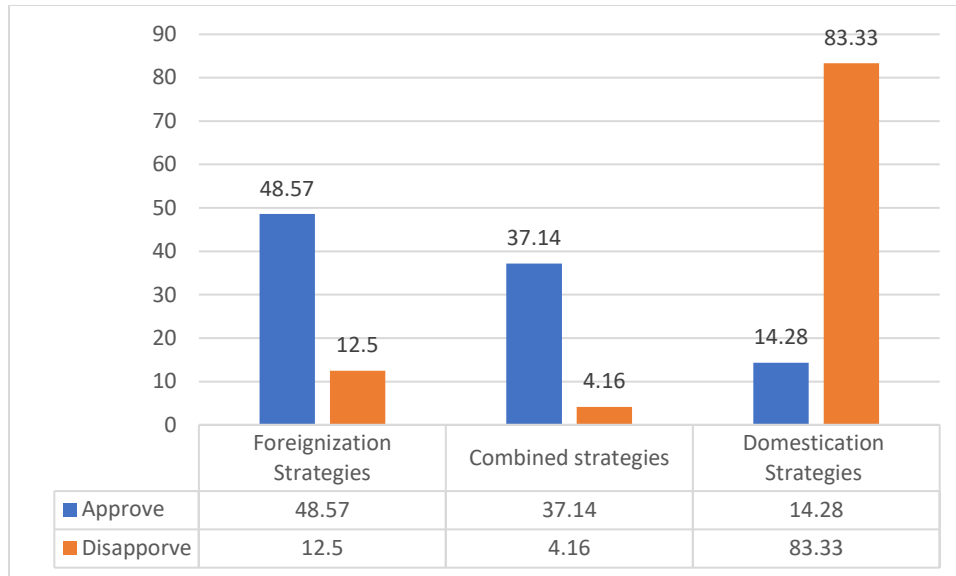
Graph 24 Approve vs. disapprove across translation strategies

Overall, most respondents expressed approval towards strategies of foreignization, and disapproval towards strategies of domestication. This seems to be in line with Ramière's recommendation not to underestimate the viewer's willingness "to accept the Foreign" (2010: 114). The results also agree with the findings of another audiovisual translation study conducted on Persian dubbing (Ameri et al., 2018), where foreignization strategies were the viewers' preference as well. Such similarities are interesting given the resemblances between Arabic and Persian cultures. However, these results are contrary to the findings from a study conducted on Polish dubbing, with polish viewers choosing domestication strategies as their preference (Leszczyńska & Szarkowska, 2018). Since both studies were conducted on dubbing, yet resulted differently, this could suggest that viewers' preference might be dependent on how close or distant their culture is from that of the film. Even though the data is not exactly comparable, given that we are talking about dubbing and subtitling, this might still lead us to raise the hypothesis that Arabic and Persian viewers, who are culturally remote from western cultures, preferred foreignization strategies to domestication strategies, while the opposite happened with Polish viewers. However, more investigations are required to further explore such hypothesis.

Other findings were observed when comparing these results with the levels of understanding discussed in the previous chapter. For instance, the level of understanding achieved by participants when domestication strategies were used was overwhelming; however, the level of approval of such strategies was very low. Contrary to this, the level of understanding achieved by participants when foreignization strategies were used was the lowest among all conditions, but the level of approval of such strategies was the highest of all conditions. This shows how respondents' different understanding of what translation is and should be has led them to judge translation. It also shows that viewers might approve of strategies that do not facilitate their understanding and voice their disapproval of strategies that do. This could create an obstacle for the translator and how he/she could "please" the viewers without compromising their understanding of the material. Implementing the combination of foreignization and domestication strategies did not seem to help as the level of understanding was lower than when domestication strategies were used, and the level of approval was lower than when foreignization strategies were used. Most viewers of this condition resorted to answering interpretation questions with "I do not know" while justifying their inability to answer questions by pointing out that they had forgotten, lost focus, were not able to remember, or were not paying attention. This is probably because they were only able to read the first few words of each subtitle before it disappeared. This prevented them, according to their responses, from answering questions because they were not sure if they could rely on their assumptions of what the rest of the subtitle was, and/or because they were worried they might give a "silly" answer. As suggested by Gottlieb (2005: 19), and confirming the hypothesis raised by Caffrey (2009: 152), this difficulty might be related to the fact that subtitles were two lines long which might have meant that there was not enough time for some participants to make a proper reading.

6.4 Respondents' viewing enjoyment

When asked about viewing enjoyment while watching the clips, most respondents voiced different opinions depending on the translation strategies used, as can be seen in table 69.

Clips	Respondents who enjoyed watching the clips		
	Condition 1	Condition 2	Condition 3
Entre Les Murs	(15) 68.18%	(16) 72.72%	(17) 80.95%
Fever Pitch	(16) 72.72%	(17) 77.27%	(17) 80.95%
Sleepless in Seattle	(21) 95.45%	(20) 90.90%	(20) 95.23%
Truly, Madly, Deeply	(13) 59.09%	(20) 90.90%	(16) 76.19%
Goodbye Lenin	(14) 63.63%	(17) 77.27%	(17) 80.95%
Goliyon Ki Rasleela Ram-Leela	(16) 72.72%	(18) 81.81%	(19) 90.47%
Total	32.87%	30.45%	36.68%

Table 69 Frequency and relative frequency of respondents' that declared enjoyment

For instance, the respondents' level of enjoyment was at its lowest point in condition 1 with an average of 71.96%, while it was higher in condition 2 with a percentage of 81.81%. The respondents' level of enjoyment in condition 3 was the highest among all conditions with a percentage of 84.12% (see graph 25).

	Condition 1	Condition 2	Condition 3
Enjoyed watching	71.96	81.81	84.12
Did not enjoy watching	28.03	18.18	15.87
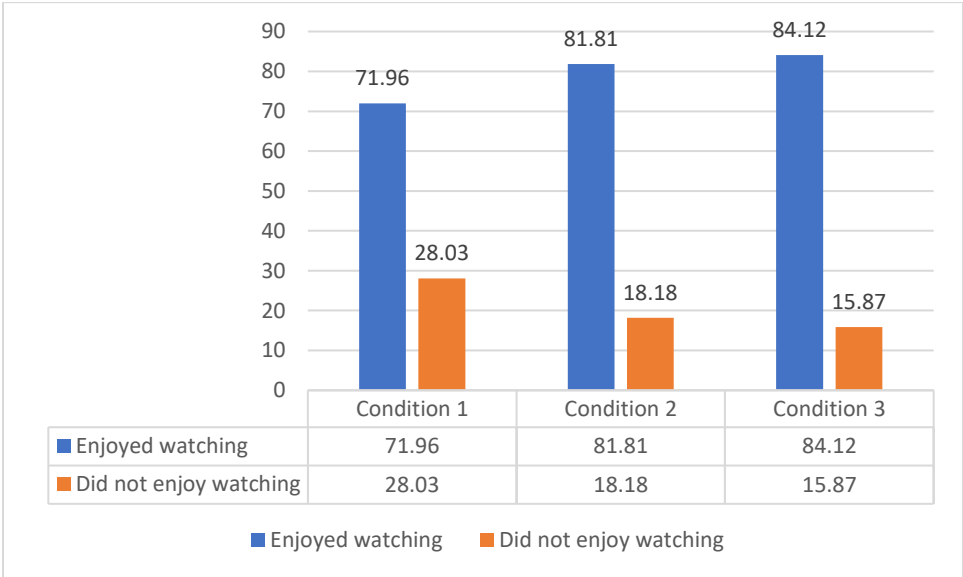
Graph 25 Respondents' viewing enjoyment in percentages

A further comparison was made regarding the level of viewing enjoyment between familiar and non-familiar source language films, and between viewers with excellent and average levels of English proficiency, as can be seen in table 70.

Film language	Respondents who enjoyed watching the clips		
	Condition 1	Condition 2	Condition 3
Non-familiar source language films	47.36%	47.22%	50%
Familiar source language films	52.63%	52.77%	50%

Table 70 Frequency of respondents' that declared enjoyment in familiar and non-familiar categories

The results of comparing the viewing enjoyment between familiar and non-familiar source language films showed an identical level in condition 3. This means that when using domestication strategies, the viewing enjoyment was similar between both categories. On the other hand, the viewing enjoyment was slightly higher in familiar source language films in the conditions 1 and 2, which implemented foreignization strategies and the combination of both foreignization and domestication strategies.

Lastly, when comparing the level of viewing enjoyment between participants with excellent and average levels of language proficiency, the results showed a noticeably higher level of viewing enjoyment in the group with average knowledge in English language than in the group with excellent knowledge, across all conditions. It is worth noting that the difference was quite higher in the conditions 1 and 2 than it was in condition 3, as can be seen in table 71.

Language proficiency	Respondents who enjoyed watching the clips		
	Condition 1	Condition 2	Condition 3
Excellent	41.05%	37.96%	46.22%
Average	58.94%	62.03%	53.77%

Table 71 Frequency of respondents' that declared enjoyment based on their language proficiency

In summary, respondents expressed a lower level of viewing enjoyment after watching clips subtitled using foreignization strategies. When using the combination of both foreignization and domestication strategies, respondents expressed a higher level of enjoyment, compared to that expressed when using only foreignization strategies. However, the highest level of viewing

enjoyment was expressed by respondents after watching clips that were subtitled using domestication strategies. From this, it can be concluded that sometimes the strategies used to transfer the CRs can negatively affect the viewers' enjoyment of the film. For instance, 17 respondents expressed not enjoying watching the clips in condition 1, while 11 respondents expressed not enjoying watching the clips in condition 2 and only nine respondents expressed not enjoying watching the clips in condition 3. This is contrary to the findings of Wissmath et al. (2009), a study conducted about the effects of dubbing and subtitling on the viewers' enjoyment. The study concluded that subtitling did not negatively affect the viewers' enjoyment and appreciation of the film, and that viewers seem to "tolerate the specific drawbacks of both [dubbing and subtitling]" (ibid.: 122). Another observation is that when domestication strategies were used, viewers showed a higher level of understanding CRs (44.11%) and expressed a higher level of viewing enjoyment (84.12%). Yet, they expressed the lowest level of approval towards domestication strategies with only 14.28%. This is probably a reflection of how they think translation should be ideally, even when it does not have any negative effects on their understanding or enjoyment. Therefore, it can be said that their disapproval of domestication strategies seems to be a mere objection to the principle of replacing the original CRs.

Finally, the fact that some of these respondents declared enjoying the clips even when they did not understand all the CRs suggests that not understanding some parts of the film might not affect the viewers' enjoyment of the film. This means that regardless of what strategies are used, the film might still work as long as the general idea is clear.

6.5 Opinions about translation strategies

The first striking aspect to discuss here is that there is a clear distinction between the groups, given that the groups that watched subtitles with foreignizing and mixed strategies did not feel the need to voluntarily offer any comments about this issue. Whereas the group that watched subtitles with domesticating strategies immediately volunteered the information and wanted to discuss this issue. This seems to only confirm the fact that the strategies of domestication have received disapproval which resulted in the participants wanting to talk about it. In this section,

selected examples are included to illustrate typical answers (see appendix 6 for a full detailed account of all the answers).

Three respondents shared their approval of foreignization strategies, as respondent #77 (condition 2) points out that she does not agree with localizing the content, because it obstructs learning about other cultures. This is something respondent #10 (condition 1) agrees with as she argues:

<div dir="rtl">

أحد الأمور التي أحبها عند مشاهدتي للأفلام والبرامج التلفزيونية الأجنبية هي التعرف على أماكن وثقافات جديدة، وهذا هو السبب في أنني لا أتفق مع تعريب المحتوى.

</div>

[Back translation: One of the things I like about watching foreign films and TV shows is learning about new places and cultures, which is why I do not agree with localizing the content.]

Additionally, respondent #53 (condition 2) shares the same opinion as she claims that she enjoys learning about new things and being introduced to other cultures and societies when the words are left unchanged.

Only one opinion was mentioned about the combination of foreignization and domestication strategies with respondent #8 (condition 2) being critical of such strategies stating that:

<div dir="rtl">

أربكني رؤية بعض الأشياء المكتوبة التي لم يرد ذكرها في الفيلم. يستطيع المترجم إضافة ملاحظات جانبية أو في أي مكان آخر شرط ألا يضعها في الترجمة الأصلية لأنه أربكني رؤية بعض الاشياء المكتوبة في الترجمة والتي لم أسمعها في الفيلم. الأفضل من ذلك هو ان يستخدم المترجم الكلمة الأصلية دون أي تغييرات او تفسير اضافي.

</div>

[Back translation: Seeing written things that were not mentioned in the film confused me. The translator can add notes on the side or anywhere but should not place them in the original subtitles as it confused me to see something written in the subtitles that I did not hear in the film. It is even better if the translator used the original word with no changes and no explanations.]

6.5.1 Approval of domestication strategies

Six respondents expressed their approval of the domestication strategies. Some of them highlighted that the method made the information faster and easier to digest. This is particularly important in the case of subtitling, given the time and space restrictions. One respondent stated that it was funny to watch changes done to the original script. Additionally, there was a special emphasis by some respondents on using this method as a last resort when the translator has exhausted all other solutions.

"They make understanding faster and easier"

Respondent ##61 (condition 3), prefers changing the words to explaining them as she asserts:

<div dir="rtl">

أنا مع تغيير الكلمات لأنه يسهل على المشاهد فهم المعنى.

</div>

> *[Back translation: I am in favour of changing the words because it makes it easier for the viewer to understand the meaning.]*

"They are acceptable as a last resort"

Three respondents asserted that domestication strategies should only be used as a last resort.

As respondent #32 (condition 3) argues:

<div dir="rtl">

يمكن تغيير الكلمات كخيار أخير عندما تفشل جميع الطرق الأخرى.

</div>

> *[Back translation: When all other ways have failed, then changing the words can be a last resort.]*

6.5.2 Disapproval of domestication strategies

An overwhelming percentage of respondents (80%) were critical of the use of domestication strategies in familiar and non-familiar source language films. In general, most negative comments varied between feeling disappointed and confused. Some of these comments did not reflect a personal struggle on the respondents' part, but rather problems that they think other viewers might struggle with five of them mentioned that it was deceiving to the viewers, whereas three of them mentioned that it diminishes the translator's credibility. One mentioned it was a method that can be manipulated by the translator and affected by his/her ideologies. In addition, 11

respondents said that domestication strategies confuse the viewers, while four respondents said that the result would not fit the context. Seven respondents accused such strategies of either ruining their viewing enjoyment of the film or obstructing their learning of other cultures and languages. Other respondents mentioned that it was insulting because it doubts the viewers' ability to understand the content, while others mentioned that only untalented translators would resort to them.

"They are deceiving"

One of the criticisms expressed towards domestication strategies, or as the respondents refer to them "the changing of the content/words", was that it is considered deceptive to the viewer. As respondent #36 (condition 3) argues:

الترجمة بدت خاطئة. لا يهم إذا لم نفهم لأن ذلك أفضل من ان يتم الكذب علينا.

[Back translation: The translation sounded wrong. It does not matter if we do not understand, it is better than lying to us.]

Respondent #71 (condition 3) agrees with this as she states:

أنا لا أوافق على تغيير الكلمات لما فيه من كذب على المشاهد.

[Back translation: I do not agree with changing words because it is lying to the viewer.]

However, respondent #35 (condition 3) not only opposes changing the content, but she also suggests a different solution, as she justifies:

أُفضل ان يتم شرح المعنى أكثر لما يقدمه الشرح من معلومات جديدة وعميقة دون تشويه للمعنى الأصلي، مثل ما يحدث عند تغيير الكلمات.

[Back translation: I prefer explaining the meaning more because it introduces new insightful information without distorting the original meaning like what happens when changing the words.]

"They are easily manipulated"

Another point of view was offered by respondent #30 (condition 3) who proposes a possibility of manipulating such strategies saying that:

يمكن للناس أن يتلاعبوا بهذه الطريقة وأن يستخدموا أجندتهم وأيديولوجياتهم الخاصة بحيث يقوم المترجم بتمرير أفكاره ومعتقداته الخاصة عند إعطائه الحرية لتغيير النص الأصلي.

[Back translation: People could manipulate this method and use their own agenda and ideologies in that the translator can pass his/her own ideas and beliefs when giving the freedom to change the original text.]

"They have no credibility"

Another criticism that was aimed at domestication strategies was related to the translator's credibility. As respondent #50 (condition 3) states:

أنا أعارض ذلك تمامًا [تغيير النص الأصلي] لأن المترجم سيفقد مصداقيته. من المهم أن يحافظ المترجم على مصداقيته أكثر من جعل الجمهور يفهم أي شيء.

[Back translation: I am completely against this [changing the original text] because the translator will lose his/her credibility. It is more important to be credible than to make the audience understand anything.]

Respondent #43 (condition 3) shares the same point of view, but focuses her criticism towards changing the names:

لا أوافق على استبدال الأسماء في الفيلم بأسماء محلية، لأنها لن تحمل اي مصداقية.

[Back translation: I do not agree with replacing names in the film with local ones, because it won't be credible.]

"They confuse and distract the viewer"

Five respondents stated that domestication strategies were confusing and distracting in both, familiar and non-familiar source language films. For instance, respondent #30 (condition 3) expressed confusion in non-familiar source language films, stating that she felt something was wrong with the translation, which was distracting to her. This happened, according to her, because names are pronounced the same in most languages and changing them can be noticed by the viewer even if they do not speak the language. The same was expressed by respondent #32 (condition 3) as she states:

أنا لا أتفق مع هذه الطريقة، خاصة مع أسماء المشاهير المعروفين على نطاق واسع لأنه يسبب الارتباك والتشتت.

[Back translation: I do not agree with this method especially with names of celebrities that are widely known because it causes confusion and distraction.]

In addition, respondent #39 (condition 3) claims that she felt something was wrong when she saw local names in a foreign film, and it bothered her more because she did not understand the source language to check if the translation was accurate or not (see section 6.2.8 for further discussion about translating names).

On the other hand, other respondents opposed the use of domestication strategies even in familiar source language films, as respondent #15 (condition 2) states:

<div dir="rtl">لا أستطيع تحمل ان اسمع شيئا في الفيلم وان اقرأ شيئا آخر في الترجمة.</div>

[Back translation: I cannot stand to hear something in the film and read something else in the subtitles.]

The same sentiment was shared by respondent #64 (condition 2) who argues that in more than one clip the subtitles did not match what the actors were saying in the film which was distracting. Respondent #61 (condition 3) also states that changing the original text may cause confusion and may upset those who understand the source language. Respondent #39 (condition 3) expresses being annoyed by this as she states:

<div dir="rtl">لم يكن منطقيا ادراج أسماء محلية في سيناريو فيلم أجنبي. كان ذلك في غاية الازعاج.</div>

[Back translation: It did not make sense that a foreign film would include local names in their plot. It was very annoying.]

"The result does not fit the context"

Some respondents asserted that changing the original text may result in a final product that lacks flow, because the changes made may not fit the context. As respondent #11 (condition 3) explains:

<div dir="rtl">سيكون هناك ارتباك وسوء فهم لأن المعنى لا يتناسب مع الكلمات المحلية فيما لا يزال المحتوى أجنبيًّا.</div>

[Back translation: There will be confusion and misunderstanding because the meaning does not fit together when some words are local, and the content is still foreign.]

Respondent #40 (condition 3) on the other hand, expressed strong feelings against the use of such strategies as she states:

<div dir="rtl">

في البداية عندما رأيت الترجمة اعتقدت أن المترجم كان يمازحنا لأن ما كُتب لم يكن مناسبًا. لم يعجبني ذلك على الإطلاق.

</div>

[Back translation: When I first saw the subtitles, I thought the translator was joking with us because what was written did not fit. I did not like it at all.]

"They ruin the enjoyment"

Two respondents suggest that using domestication strategies will ruin the viewer's enjoyment of the film, which according to the results in section 6.4, is not true for all respondents. However, respondent #11 (condition 3) argues:

<div dir="rtl">

يعطي ذلك انطباعا بأن شيئًا ما في غير محله مما يفسد متعة الفيلم.

</div>

[Back translation: It gives the feeling that something is not right which ruins the enjoyment of the film.]

A similar sentiment was shared by respondent #35 (condition 3) as she states:

<div dir="rtl">

لفت انتباهي تغيير الكلمات اثناء المشاهدة وأفسد استمتاعي بالفيلم.

</div>

[Back translation: Changing the words caught my attention when I was watching and ruined my enjoyment of the film.]

"They underestimate the viewers' abilities"

Two respondents expressed a slight sense of disappointment with the use of domestication strategies as it reflects less confidence in the viewers' ability to understand the content. For instance, respondent #33 (condition 3) states:

<div dir="rtl">

اعتقدت أن الترجمة خاطئة ولم يعجبني ذلك لأنه يهين ذكاء المشاهد.

</div>

[Back translation: I thought the translation was wrong and I did not like it, because it insults the viewer's intelligence.]

"They may reflect the translator's incompetence"

Other respondents found the use of domestication strategies to be a sign of incompetence. As respondent #35 (condition 3) explains:

<div dir="rtl">

تغيير الكلمات يجعلني أشعر بأن المترجم لا يتمتع بالخبرة الكافية لمعرفة كيفية شرح المعنى للمشاهد بطريقة اخرى. أشعر أن المترجم قد فشل في إيجاد طريقة أفضل لشرح المعنى فلجأ إلى الطريقة الأسهل للقيام بذلك وهي تغيير المعنى كاملا.

</div>

[Back translation: Changing the words makes me feel like the translator is not experienced enough to know how to explain the meaning to the viewer in any other way. I feel like the translator has failed in finding a better way of explaining the meaning, so they resorted to the easier way of doing it, changing it all together.]

Respondent #30 (condition 3) also states:

<div dir="rtl">

قد يجهل المشاهد أن ما حدث من تغيير في النص الأصلي كان بهدف مساعدته على فهم النص، حيث انه قد يظن أنه خطأ في الترجمة.

</div>

[Back translation: The viewer may not know that changes were done to help him/her understand and might think it was a translation error.]

"They obstruct learning about other cultures"

Seven respondents commented on domestication strategies obstructing the learning about other cultures, since such strategies include changing and localizing CRs. For instance, respondent #38 (condition 3) states:

<div dir="rtl">

أنا لا أؤيد هذه الطريقة لأنها تحد من معرفة الناس بالعالم والثقافات الأخرى.

</div>

[Back translation: I do not support this method because it limits people's knowledge of the world and other cultures.]

Overall, most respondents were critical of the domesticating strategies during the interviews, which goes against Tuominen's findings during group discussions that "when given the opportunity to criticise, the more common response from the group in general was positive or inquisitive, and difficulties were generally overlooked" (2012: 176). This could highlight a major

distinction between the two methods, one that possibly gives individual interviews the advantage of more privacy, hence more liberty and encouragement to share criticism more openly.

Not only is it important to consider the choice of translation strategies that best facilitate the viewers' understanding of the CRs, but also the one that best enables their enjoyment of the film, and avoids causing any distraction to the viewers. Ultimately, getting distracted means interrupting the viewing experience which affects the enjoyment of the film as a result, something that was expressed by respondents. According to Tuominen, viewers were critical of cases in which subtitles caused distraction (2012: 286). In the current study, 7.53% of respondents found omissions used in domestication strategies to be distracting, while 6.16% of respondents found long subtitles to be distracting. Both distracting elements have been discussed in earlier studies. For instance, omissions or "absence of translation", have already been assumed to affect the viewers' appreciation of the subtitled text (Cavaliere, 2008: 179), and it has been criticized by participants in Gottlieb's study (1995) as well. On the other hand, viewers' opposition to long subtitles is in line with Taylor's conclusion that "the disturbance caused by having to concentrate on the maximum titles outweighed the benefits of the extra information" (2003: 203–204). It also agrees with a recommendation put forward by Hajmohammadi (2004), who advises to implement omissions in order to "provide viewers with the shortest possible subtitles and spare them unnecessary shades of meaning that hinder the process of image reading". These opinions ultimately show a great diversity among Saudi viewers towards domesticating translation strategies which presents an added challenge to Saudi translators to meet the viewers' needs. However, being aware of all this is important for the translators so they can accordingly create a product that is comprehensive, enjoyable and non-distracting for the viewers.

Some respondents claimed that using domestication strategies reflects badly on the translator, as they regarded the use of these strategies as a sign of the translator's incompetence. Interestingly though, this was expressed about both, familiar and non-familiar source language films. Such opinion contradicts Tuominen (2012) who states that "the subtitler was not directly

accused of poor work, nor were accusations of deficient quality brought against the subtitle" (ibid.: 279). Despite the differences between the two studies, this could be a possible indication of the distinction between individual interviews and group discussions mentioned earlier. Other respondents argued that subtitles can be a way of learning about other cultures and that using domestication strategies deprives them from such learning opportunity. This ultimately illustrates a high level of trust in subtitles. As Tuominen clarifies: "This acceptance and interest in learning from the subtitles indicate a trusting, comfortable relationship with the subtitles" (ibid.: 175). In addition, one respondent argued that subtitles can be a source of language learning, which might show, again, a great trust in the subtitles to reflect the real meanings found in the source text. It also possibly confirms that viewers use subtitles for purposes different to the one intended. Using subtitles for language acquisition is not new or strange as Vanderplank confirms "subtitles might have a potential value in helping the learning acquisition process by providing learners with the key to massive quantities of authentic and comprehensible language input" (1988: 272-273).

6.6 Participants' responses in relation to the study variables

When examining the participants' responses in relation to the study variables included in the study, some interesting findings were observed.

6.6.1 Verbal vs verbal & visual CR

Regarding verbal CRs and the combination of verbal & visual CRs, respondents were entirely focused on discussing the verbal aspects rather than discussing the combination of verbal & visual aspects, which were not spontaneously mentioned at any point during the discussions. This could be due to the respondents not paying attention to such aspects, or that they were not as problematic, hence they were not mentioned. When reminded of verbal & visual CRs, some viewers were not even able to recall them, while providing accurate quotes about the verbal ones. This could be due to the small number of verbal & visual CRs included in the study, or it could be an indication that they were not as problematic to the viewers as the verbal ones.

Another possible reason for their absence in the discussions is the viewers' lack of attention to the visual parts of the film.

6.6.2 Familiar vs. non-familiar source language

Regarding the variable of familiar and non-familiar source languages, some respondents expressed less viewing enjoyment when watching familiar source language films that used domestication strategies because of their knowledge of the source language. For instance, respondent #26 (condition 3) had strong feelings about the issue stating that:

<div dir="rtl">

لا أحب أن أقرأ شيئا لم يكن موجودا في الفيلم، خاصة إذا كان الفيلم باللغة الإنجليزية. إذا كان الفيلم بلغه أخرى لا افهمها فلن ألاحظ، لهذا لن أمانع.

</div>

[Back translation: I do not like reading something that was not in the film, especially if the film is in English. If the film is in any other language, I won't even notice so I would not mind.]

Respondent #46 (condition 2) argues that she had a problem with noticing changes between the source text and the subtitles in English films unlike in the case of the foreign films. The same was expressed by respondent #34 (condition 3) as well, as she complains from the differences between the source text and the subtitles:

<div dir="rtl">

إذا أدرج المترجم الكلمة الأصلية دون أي شرح فذلك أفضل لأنه أربكني ان أرى شيئا مكتوبا في الترجمة في حين لم أسمعه في الفيلم.

</div>

[Back translation: I prefer if the translator inserted the original word with no explanation as it confused me to see something written in the subtitles that I did not hear in the film.]

On the other hand, respondent 47# (condition 1) had more trouble with non-familiar source language films, as she states that not understanding the source language in foreign films is very annoying.

Respondent 11# (condition 3) had a different problem with the subtitles stating that:

على الرغم من فهمي للفكرة العامة في المقاطع الأجنبية التي شاهدتها، إلا أني شعرت بوجود خطأ ما على الرغم من أني لم أستطع فهم اللغة الاصلية. لا يمكن خداع المشاهدين أبدًا.

[Back translation: Although I understood the general idea in the foreign clips I watched, I felt there was something wrong even though I could not understand the source language. Viewers can never be fooled.]

Confusion was what respondent #70 (condition 2) felt when watching non-familiar source language clips, as she states:

ما سهل فهمي لمحتوى الأفلام الإنجليزية أني كنت أستمع إلى ما يقولون. ولكن مع الأفلام الأجنبية كان الأمر أكثر صعوبة حيث أني لم أكن أعرف ما إذا كان هناك خطأ في الترجمة أم أني لم أفهم الترجمة.

[Back translation: With English films, I was listening to what they were saying which made it easier to understand the content. But with foreign films it was harder. I did not know if there was a mistake in the translation or it was just me not understanding the subtitles.]

Respondent #6 (condition 3) had a problem with changing names in both familiar and non-familiar source language films as she remarks:

يتم نطق الأسماء بالطريقة نفسها تقريبًا عبر اللغات، لذلك سيلاحظ المشاهد أي تحريف يطرأ عليها.

[Back translation: Names are pronounced almost the same across languages, so the viewer will always notice the distortion.]

Nevertheless, a very low number of respondents highlighted that the strategies used in subtitling CRs did not bother them when watching the familiar language films because, according to them, they depended a lot on what they were hearing rather than what they were reading on the screen.

According to Tang, Chinese viewers who understood English well, which was the original language of the film shown to them, focused more on the cultural aspects of the film rather than the subtitles and the strategies used in translation (2008: 160). However, this is contrary to what happened in this study as respondents who were familiar with the source language paid less attention to the cultural aspects of the film and more to the subtitles and strategies used in

translation. Of course, the different results between the two studies could be related to the Chinese viewers in Tang's (2008) study sharing the same source culture as that in the film Mulan. On the other hand, viewers in the current study were still dealing with target cultures, despite the familiarity of some of them with these cultures.

6.6.3 Excellent vs. average English proficiency

One obvious distinction between respondents with excellent and average levels of English proficiency was their ability to analyze and criticize translations, as the excellent group showed more ability to do so than the average group. This is probably because they could follow and compare the source text and the target text more easily. They also showed more knowledge and understanding as they suggested solutions to what they assumed might be problematic to others, even if it was not problematic to them. This agrees with Tuominen's observations, as she relates this to "the average groups' inexperience in analyzing translations and their weaker understanding of the source text" (2012: 295). Another distinction between the two groups was in their level of viewing enjoyment of the film. Previously, the levels of enjoyment were looked at across all conditions. In this section, the levels of enjoyment are looked at between respondents with excellent and average levels of English proficiency, given that previous studies have established a correlation between lower levels of enjoyment and English proficiency. The results showed that respondents from the excellent group expressed less enjoyment and were more critical of the translators' choices than respondents in the average group. This was expected, given that viewers with an excellent level of English proficiency have more access to the source language and are able to compare between the source and the target texts. However, this is contrary to the findings of Orrego-Carmona who noticed that reading subtitles reduced the enjoyment only of the group with low English proficiency (2015: 233). Such contradiction requires further investigation to explain. Additionally, it would also be interesting to make a more detailed study with more complex correlation between not just the levels of enjoyment and the levels of English proficiency, but also between the different conditions.

On the other hand, some similarities between respondents from both groups (excellent and average) were recorded. For instance, respondents from both groups were quoting the film and the subtitles in their discussions. This ultimately means that respondents were using both, source text and subtitles, as primary sources of information. This is relevant especially for respondents with excellent level of proficiency, given their familiarity of the English films. Additionally, some respondents from both groups were satisfied with the subtitles, although more in the average group, as they justified their non-understanding of the CRs by pointing out their lack of focus and not paying attention.

6.7 The need for more explanations

38 respondents preferred adding explanations to the original text in the subtitles to clarify the meaning of the CRs, which was done in condition 2 that combined foreignization and domestication strategies. Eight respondents explained the importance of such strategies in learning about other cultures, while seven of them explained how these strategies improve their understanding of the CRs and their enjoyment of the film. In this section, selected examples are included to illustrate typical answers (see appendix 6 for a full detailed account of all the answers).

"Explanations help in learning about other cultures"

Seven respondents state that they learn more about other cultures through the inclusion of explanations in the subtitles. As respondent #47 (condition 1) claims:

<div dir="rtl">

إدراج شرح توضيحي في الترجمة يعتبر إضافة قد تساعد في التعرف على الثقافات الأخرى مع معرفة المعنى الأصلي المقصود في النص الأصلي.

</div>

> *[Back translation: Inserting an explanation in the subtitles is a bonus that helps to learn about other cultures while knowing the original intended meaning of what is being said in the original text.]*

"Explanations facilitate understanding"

Three respondents assert that explanations help in facilitating the understanding. As respondent #24 (condition 2) states:

من الأفضل إضافة شرح يوضح المعنى ويساعد الناس على فهم المحتوى.

[Back translation: It is better to add explanations to clarify the meaning and help people understand the content.]

Those who favoured adding explanations specified some conditions to such addition. For instance, some respondents insist on keeping the explanations simple and concise so that viewers can read and digest the information quickly. 12 respondents suggest placing the additional information between brackets, mostly so that viewers know it is not part of the source text. Moreover, eight respondents suggest placing additional information somewhere away from the original subtitles. As for the technical dimension, four suggested that it is better if subtitles stay longer on the screen so that viewers get to read them before they disappear. Such suggestions could be further evidence of the respondents' awareness of the translation constrains and challenges imposed on the translator. Additionally, they are an indication of the respondents' operative concept of translation, and how they think it should be, that is as close as possible to the source text.

"Explanations should be simple and concise"
Four respondents insisted on the necessity of keeping the explanations simple and concise. For instance, respondent #19 (condition 2) argues that explaining complicated words is important, but the explanation must be concise, so viewers do not miss reading it.

Short is also what respondent #24 (condition 2) was advocating for as she asserts:

يمكننا أن نجعل الشرح قصيرًا، بحيث يتسنى للجميع قراءته قبل ان يختفي وهو ما حصل معي.

[Back translation: We can make the explanation short, so everyone can read it before it disappears, which is what happened to me.]

These opinions are in line with Georgakopoulou's recommendation that "subtitles need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer's attention from the programme" (2009: 21).

"Explanations should be separated from the subtitles"

Four respondents showed more knowledge of the limitations the subtitler faces when trying to add explanations. While three respondents were referring to the explanations as commentary and footnotes, the viewers of condition 2 referred to them as added information in the subtitles. They all, however, insisted on changing the place of this added information and separating it from the subtitles.

Seven respondents insist on placing the added information on the top of the screen. As respondent #23 (condition 2) asserts that the explanation should be placed on top of the screen. While respondent #59 (condition 1) went further to explaining why she prefers the top of the screen as she argues:

يجب أن يكون الشرح منفصلا عن الترجمة الأصلية، ويفضل وضعه تحديداً في أعلى الشاشة حتى يعرف الناس أنه ليس جزءًا من الحوار الأصلي.

[Back translation: Explanations need to be separate from the original subtitles, specifically on top of the screen so people would know it is not part of the original dialogue.]

Other reasons for preferring this location is explained by respondent #43 (condition 3) as she states:

من الأفضل وضع الشرح في مكان مختلف، في الجزء العلوي من الشاشة حتى يلاحظه المشاهد بسهولة ويعرف أنه مساعدة إضافية لفهم بعض الكلمات. كما ان وضعه في هذا المكان سيعطي المشاهد حرية تجاهله إذا لم يكن بحاجة إليه.

[Back translation: It is better to place the explanation in a different place, at the top of the screen so the viewer notices them easily and knows they are extra help to understand some words. Also, so that the viewer has the freedom to ignore it if they do not need it.]

One of the comments that reflected a great knowledge of limitations and challenges of subtitling was shared by the respondent #8 (condition 2) as she explains:

<div dir="rtl">

أحد الحلول لمشكلة ضيق الوقت الذي لاحظته في بعض الأفلام هو أن يتم إضافة ترجمة مقتضبة لما قيل في الفيلم في أسفل الشاشة، ثم يمكن إدراج ترجمة فرعية في الأعلى لشرح المعنى ويمكن أن تبقى لفترة أطول حتى يتمكن المشاهد من قراءتها.

</div>

[Back translation: One solution to the limitation of time that I have seen in some films is that the subtitle at the bottom can be a mere translation of what has been said in the film. Then a subtitle at the top can be inserted to explain the meaning and it could stay for a longer period so the viewer would be able to read it.]

On the other hand, two respondents suggested adding the explanations in other places on the screen. For instance, responded #11 (condition 3) argues that the translator can place the information in another place on the screen if there is not enough time or space, as long as it aims at explaining the content. Viewers commenting on the limitations of time and space not only indicates their knowledge about subtitling as mentioned before, but also suggests that they took notice of these limitations when watching the clips and that it might have had some effects on their viewing. Respondent #76 (condition 1) has a very different suggestion as to where the explanation should be added, as she argues:

<div dir="rtl">

من المهم جدا إضافة الحواشي في نهاية الفيلم للمهتمين، أو ربما إضافة ملاحظة في جانب الشاشة لتوضيح معنى الكلمة.

</div>

[Back translation: Adding footnotes at the end of the film is important for those interested, or maybe a note on the side of the screen to explain the meaning of a word can be added.]

"Explanations should stay longer"

Two respondents suggested keeping the added explanations, that are in separate subtitles, longer for the viewers to read. Respondent #8 (condition 2), for instance, suggests:

<div dir="rtl">

من الأفضل أن يظل الشرح الذي يتم اضافته في أي مكان آخر على الشاشة لفترة اطول من الترجمة الأساسية الموجودة في أسفل الشاشة.

</div>

[Back translation: It is better for the explanation to be placed anywhere else on the screen to stay longer than the main subtitles that are placed at the bottom of the screen.]

Respondent #23 (condition 2) shares the same opinion as she states:

<div dir="rtl">

يمكن أن يبقى الشرح الإضافي لفترة أطول حتى يتمكن المشاهد من قراءته.

</div>

[Back translation: The added explanation could stay for a longer period, so the viewer is able to read it.]

Respondent #20 (condition 2) offers more specification of where and when the explanation should stay longer, as she argues:

<div dir="rtl">

يجب أن يبقى الشرح مدة أطول إذا كان الفيلم معروضا على التلفاز ليتمكن المشاهد من قراءته. من جهة أخرى، يستطيع المشاهد إيقاف الفيلم وقراءة الشرح إذا كان معروضا على الانترنت.

</div>

[Back translation: The explanation should stay longer when on TV, so the viewer can read. However, when it is online, the viewer can pause the film and read it.]

"Explanations should be in different font and colour"

A couple of suggestions were additionally put forward by respondents regarding the added explanations. For instance, respondent #6 (condition 1) suggested making the font of the explanation bigger than the subtitles, while respondent #43 (condition 3) suggested using a different colour, so the viewer notices the explanations easily.

The topic of changing the colour of the subtitles was previously discussed in the context of assigning different colours to different speakers (Álvarez et al., 2014: 230). This was suggested in order to differentiate between the dialogues of each speaker. Changing the colour of the subtitles has also been considered when dealing with more than two languages in the audiovisual product (Bartoll, 2006: 5), with the purpose of making the audience aware of the existence of different language. Therefore, the idea of changing the colour of the subtitles to indicate the existence of additional information is worth considering in professional subtitling.

6.8 Other suggested solutions for dealing with CRs

There was a tendency among 28 respondents to suggest solutions to various situations. This was helpful to get more insights on their opinions regarding the translation strategies used. Such suggestions included pausing the film, which is an option when the film is displayed online, on DVD, on blue-ray, or on networks such as NETFLIX. Another solution was to do nothing and

depend solely on what they called "globalization" which, according to them, means that the integration of the world is responsible for bringing societies closer to each other and for blurring the boundaries between cultures. In addition, many respondents insisted on the viewers' responsibility to look up information by themselves. In this section, selected examples are included to illustrate typical answers (see appendix 6 for a full detailed account of all the answers).

"Viewers can pause the film"

Three respondents suggested to pause the film as a solution when there is not enough time to read the subtitles. In addition, the suggestion of pausing a film reveals that respondents are familiar with watching films online where they are able to pause the film. This could be due to the limited cinema experience in Saudi Arabia, given that cinema theatres have only opened recently, in 2018. This might also suggest that television is losing ground and that other platforms such as NETFLIX and Prime Video are gaining more ground among the audience, which now is becoming more used to the option of pausing the film. For instance, respondent #59 (condition 1) argues:

> أقوم دائما بإيقاف الفيلم إذا كنت أرغب في قراءة الترجمة الطويلة، خاصة في البرامج الكورية حيث يوجد الكثير من المعلومات الجديدة والتي نجهلها تماما.
>
> *[Back translation: I always pause the film if I want to read long subtitles, especially in Korean shows where there is a lot of new information that is totally unknown to us.]*

This suggests that viewers are prioritising learning about other cultures on the expense of the viewing experience. Respondent #35 (condition 3) on the other hand, states that she does not have a problem with reading the subtitles because she is a fast reader. However, she argues:

> إذا لم يكن المشاهد قادرًا على القراءة بسرعة، فيمكنه التوقف والقراءة إذا رغب بذلك.
>
> *[Back translation: If the viewer cannot read fast, then they can pause and read, if they want.]*

"Nothing should be changed, added or explained"

Other respondents mentioned that it was better if translators did not do anything to the source text but translate it using foreignization strategies. Respondent #62 (condition 1) justifies the need for no explanations to globalization as she clarifies:

<div dir="rtl">

اعتدت مشاهدة الأنمي الياباني مترجما للإنجليزية وعادة ما يتم شرح أشياء واضافة أشياء لمساعدة المشاهدين الأجانب على الاستماع بالفيلم بالطريقة نفسها التي يشاهد ويستمتع بها المشاهد الياباني. بينما في الأفلام الغربية لا يقوم المترجمين بذلك حيث انهم يعتمدون على معرفة المشاهد خاصة وأن العولمة قد قامت بالكثير لتقريب هذه الثقافة من العالم لذلك ليس عليهم شرح أي شيء.

</div>

[Back translation: I am used to watching Japanese anime in English subtitles and they usually explain things and add things to help foreign viewers enjoy the film the same way a Japanese viewer would. But in western films, translators do not have to do that. They should rely on the viewer's knowledge since globalization had done a great deal in bringing this culture closer to the world, so they do not have to explain anything.]

Respondent #42 (condition 2) mentioned that there was no need to add any explanation because meanings can be assumed from the context, as she states:

<div dir="rtl">

لا أحتاج إلى شرح ليس لأني أفهم كل شيء، ولكن لأن بعض الكلمات يمكن فهمها من السياق حتى لو لم تكن واضحة تماما.

</div>

[Back translation: I do not need explanations, not because I understand everything, but because some words can be understood from the context even if they were not fully clear.]

In addition, respondent #36 (condition 3) mentioned that not understanding the film is better than being misled, as she explains:

<div dir="rtl">

إذا كان من غير الممكن أن يفهم المشاهدون بأنفسهم، فلا ضرر إذا فاتهم فهم بعض الأجزاء في الفيلم.

</div>

[Back translation: If it was not possible for the viewers to understand by themselves, then there is no harm if they missed out on few parts in the film.]

"Viewers should look up the meaning themselves"

Other opinions held the viewer accountable for searching for information, instead of adding or changing the original text to explain it or make it clearer. As respondent #14 (condition 2) recommends:

<div dir="rtl">

لا حاجة لتغيير الكلمات، يمكننا ببساطة البحث عن الكلمات الصعبة التي لم نفهمها.

</div>

> *[Back translation: No need to change the words, we can simply look up the difficult words that we did not understand.]*

Respondent #41 (condition 2) shares the same opinion and explains the reason for it as she argues:

<div dir="rtl">

يحتاج المشاهدون أن يأخذوا على عاتقهم البحث عن أي معلومات صعب عليهم فهمها حتى يتمكنوا من التعرف على الثقافات الأخرى.

</div>

> *[Back translation: Viewers need to take it upon themselves to search for information they do not understand so they can learn about other cultures.]*

This is the same thought expressed by respondent #33 (condition 3) as she explains that she likes searching for information and learn about new things by herself.

Some of these respondents stated that viewers should be able to understand CRs from context, depending on what they called "globalization", assuming that viewers are always able to do that, which is not the case. Such comments are further evidence that current respondents had different understanding of what translation is and what it should be and do.

6.9 Solutions for dealing with names of people and places

When discussing categories of CRs, the categories of *Personal Names* and *Geographical Names* were mentioned repeatedly by respondents in various contexts. 12 respondents considered the use of domestication strategies in translating names of people and places as a translation error. One of them discussed how this can be problematic not only in familiar source language films, but also in non-familiar ones. Two other respondents suggested that names of people and places

are well known to many viewers so there is no need to replace them with any local names. In this section, selected examples are included to illustrate typical answers (see appendix 6 for a full detailed account of all the answers).

"Changing names creates problems"

Some respondents expressed strong disagreement to changing names in the source text, especially the names of people. As respondent #6 (condition 3) states:

<div dir="rtl">

لا أحبذ تغيير الأسماء خاصةً عندما يكون اسم شخص ما. لهذا نحتاج إلى إدراج الاسم الأصلي ببساطة مع إدراج شرح يوضح من هو صاحب الاسم.

</div>

[Back translation: I do not like changing the names, especially when it is a name of person. So, we simply need to insert the original name and explain who they are.]

On the other hand, some respondents opposed this not only in familiar source language films, but also in films that languages were not familiar, as respondent #30 (condition 3) explains:

<div dir="rtl">

سوف يلاحظ المشاهدون دائمًا التشويه في الترجمة سواء في الأفلام الإنجليزية أو غير الإنجليزية، لأن الأسماء تنطق بالطريقة ذاتها تقريبًا عبر اللغات.

</div>

[Back translation: Viewers will always notice the distortion in translation whether in English or non-English films since names are pronounced almost the same across languages.]

The same opinion was shared by respondent #33 (condition 3) as she asserts:

<div dir="rtl">

لا ينطبق هذا على الأفلام الإنجليزية فقط لأن الأسماء يتشابه نطقها في كل اللغات، لذلك سيلاحظ المشاهد دائمًا التشويه الحاصل.

</div>

[Back translation: This does not go only for English films because names are pronounced almost the same in all languages, so the viewer will always notice the distortion.]

What is noteworthy about this comment is that respondent #33 did not even notice the change of names in non-familiar source language films replying that she liked the translation when she was asked how she felt about it in the questionnaire.

"Some names are well known"

Other respondents insisted that names should not be changed or even explained in American films since most of them are well known. As respondent #32 (condition 3) shares the same opinion about celebrity names, as she explains:

لا أوافق على تغيير الأسماء خاصة أسماء المشاهير المعروفين على نطاق واسع لأنه يسبب التشويش.

[Back translation: I do not agree with changing names especially names of celebrities that are widely known because it causes confusion.]

Similar to the previous opinions, respondent #23 (condition2) argues:

أصبحت أسماء المشاهير والأماكن معروفة لمعظم الناس في جميع أنحاء العالم بسبب العولمة، لذلك ليست هناك حاجة لاستبدالها.

[Back translation: With globalization, names of celebrities and places have become known to most people all around the world so there is no need to replace them.]

6.10 Reasons for not answering

In addition to pointing out their confusion, not remembering or loss of concentration to justify their lack of understanding, some respondents justified it by mentioning other reasons that will be discussed in this section. This points out a tendency among 29 respondents to associate their lack of understanding to other reasons that are not related to the translator or the translation strategies. 14 of them explained that they failed to memorize information or that they did not focus or pay enough attention to all the details while watching the clips. Others insisted that they needed to watch the clips again to understand the content, while others emphasized their need to watch the whole film to understand better. Three respondents, who were part of the condition 2 group, stated their need for more explanations and clarifications because, according to them, the ones used in the clips were not enough. In this section, selected examples are included to illustrate typical answers (see appendix 6 for a full detailed account of all the answers).

"Not being able to recall the information"

Five respondents related their non-understanding of the CRs to simply forgetting or not memorizing the details. As respondent #22 (condition 2) states:

<div dir="rtl">

أفهم الكلمات احيانا عند مشاهدتها، لكنني انساها بعد ذلك.

</div>

> *[Back translation: Sometimes I understand the words when I am watching but then I forget them afterwards.]*

Other respondents uttered the same idea but with different words as respondent #69 (condition 2) states:

<div dir="rtl">

كانت الترجمة واضحة لكنني لم أحفظ التفاصيل.

</div>

> *[Back translation: The translation was clear, but I did not memorize the details.]*

"Not paying attention"

In addition, seven respondents related their non-understanding of the CRs on their lack of attention. As respondent #69 (condition 2) argues:

<div dir="rtl">

الترجمة كانت واضحة واستمتعت بالمقاطع، لكنني لم أهتم بالتفاصيل ولهذا لم أتمكن من الاجابة عليها.

</div>

> *[Back translation: I found the translation to be clear and I enjoyed the clips, but I did not pay attention to the details which is why I did not answer.]*

Respondent #17 (condition 1) shares the same reasons as she explains:

<div dir="rtl">

أعجبتني الترجمة لكنني لم أركز بما فيه الكفاية لأني عادةً لا اهتم بالتفاصيل وأركز على مشاهدة الأشياء بشكل عام.

</div>

> *[Back translation: I liked the translation, but I did not focus enough as I usually do not pay attention to details, I just watch things in general.]*

Similar to these opinions, respondent #53 (condition 2) states:

<div dir="rtl">

كنت مشغولة بالاستماع بالفيلم دون تركيز على أي تفاصيل لهذا لم أتذكرها.

</div>

> *[Back translation: I was busy enjoying the film, not focusing on details. Therefore, I did not remember the details.]*

"The need to watch again"

On the other hand, six respondents stated that they needed to watch the clip again, and that watching it only once was the reason for their lack of understanding. As respondent #26 (condition 1) states:

<div dir="rtl">

المشكلة ليست في الترجمة بل في أنني لم أحفظ المعلومات بما أني رأيتها مرة واحدة فقط.

</div>

> *[Back translation: The problem is not with the translation, it is because I did not memorize the information because I only saw it once.]*

Respondent #54 (condition 2) shared the same opinion as she states:

<div dir="rtl">

انه خطأي بالكامل وأنا متأكدة من أنني لو شاهدته مرة أخرى فسأولي المزيد من الاهتمام للتفاصيل.

</div>

> *[Back translation: It is totally my fault. I am sure if I watched it again, I would pay more attentionto details.]*

Similarly, respondent #60 (condition 2) argues:

<div dir="rtl">

كانت الترجمة واضحة ودقيقة لكنني لم أفهم المحتوى. سبب ذلك أنني أفقد التركيز بسهولة أحيانًا واحتاج إلى تكرار المشهد أكثر من مرة لفهم الأشياء.

</div>

> *[Back translation: The translation was clear and accurate, but I did not understand the content. The reason for this is that I lose focus easily sometimes and I need to repeat the scene more than once to understand things.]*

"The need to watch the whole film"

Only two respondents related their lack of understanding to the need to watch the whole film. According to them, watching the whole film is essential to connect the themes and understand the whole context of the film to better understand the smaller parts. As respondent #16 (condition 2) states:

<div dir="rtl">

لم أتمكن من الإجابة لأن المقاطع كانت قصيرة جدًا، وكنت بحاجة لرؤية الفيلم بالكامل لفهم السياق.

</div>

> *[Back translation: I did not know the answers because the clips were too short, and I needed to see the whole film to understand the context.]*

The same was confirmed by respondent #54 (condition 2) as she states:

كان من الصعب فهم ما كان يحدث أو تذكر تفاصيل محددة نظرا لقصر المقطع، على الرغم من أن الترجمة كانت واضحة جدًا.

[Back translation: Because it was a short clip, it was hard to understand what was happening or remember specific details, although the translation was very clear.]

"The need for more explanation"

Other respondents, who watched condition 2, mentioned that the explanations that were added were not enough. For instance, respondent #13 (condition 2) argues that:

أظن أن بإمكان المترجم إضافة المزيد من المعلومات وإدراجها بين الأقواس أو على جنب بدلاً من تضمينها بشكل واسع في الترجمة الرئيسية.

[Back translation: I thought the translator could have added more information and included it between brackets or on the side instead of including it loosely in the subtitles.]

Respondent #16 (condition 2) shares the same opinion as she states:

كانت الترجمة سريعة ولم يكن هناك شرح كافي. هناك حاجة ماسة لمزيد من الشرح.

[Back translation: The translation was fast and there were not enough explanations. There is a need for more explanations.]

"The need to see questions first"

Two respondents related their lack of understanding to not seeing the questions before watching the clips. As respondent #19 (condition 2) explains:

لم أطلع على الأسئلة قبل مشاهدة المقاطع، لذا لم أركز في بالتفاصيل ومن ثم فقد نسيتها. ولكنني فهمت المقاطع بشكل عام.

[Back translation: I did not see the questions before the clip, so I did not pay attention to the details, hence I forgot them. However, I understood the clips in general.]

Respondent #51 (condition 2) shares the same opinion as she clarifies:

أفضل قراءة الأسئلة أولاً حتى أنتبه لأجوبتها أثناء مشاهدة الفيلم.

[Back translation: I prefer reading the questions first, so I would pay attention to the answers while watching the film.]

"Translation strategies depend on where and how important the information is"

5% of respondents argued that the choice of strategies should depend on where the film is shown and how essential the CR is to the understanding of the content. Respondent #58 (condition 1) stated that explanations should be used if the CR is important and completely unknown to the audience, otherwise words should be left as they are in the source text. Respondent #42 (condition 2) stated that changing the words into local ones should not be done if the film is displayed in the cinema because, unlike watching films online, if viewers do not like the way it is subtitled, they won't be able to look for alternative subtitles. Similar to this, respondent #42 (condition 2) added that:

> كل هذا يتوقف على أهمية المشهد، فإذا كان مهمًا وكان كل شيء يدور حوله فيمكننا إضافة شرح. إذا لم يكن جزءًا مهمًا من الفيلم فلن تكون هناك حاجة لأن يعرف المشاهد كل التفاصيل. أما إذا كان هناك خيار لإيقاف الفيلم فيمكن إضافة شرح حتى لو كانت المعلومات غير مهمة. لكن إذا كان الفيلم معروض في مكان مثل السينما فيمكن أن يكون الشرح قصيرا وسريعا وإلا سيتم تجاهله.

> *[Back translation: It all depends on the importance of the scene, if it was important and everything revolves around it, then we can add an explanation. If it was not an important part of the film, then there is no need for the viewer to know all the details. Also, if there was an option to pause the film, then an explanation can be added even if the information is not important. But if it was in a place like the cinema then it can be brief and fast, otherwise the explanation will be overlooked.]*

In addition, respondent #58 (condition 1) shares similar opinions as she explains:

> أنا أفضل تغيير الكلمات بشكل عام، ولكن هذا طبعا يعتمد على المكان الذي سيتم إضافة الشرح اليه. على سبيل المثال، إذا كان العرض في السينما فيجب ترك الكلمة كما هي لأن بعض الأشخاص قد لا يحبون التغيير. أما إذا كان العرض على التلفزيون فسيكون التغيير مقبولا أكثر لوجود خيار تغيير القنوات وبذلك يستطيع الأشخاص استبعاد ما لا يحبونه. كما يمكن توفير أكثر من ترجمة لكل فيلم حتى يتمكن الأشخاص من اختيار ما إذا كانوا يحبون ترجمة تغير الكلمات أو ترجمة تضيف الشرح او ترجمة تبقي على المحتوى الأصلي. بالنسبة لمواقع الانترنت فمن الأفضل إدراج شرح لأن المشاهد يمكنه إيقاف الفيلم وقراءة الترجمة.

> *[Back translation: I generally prefer changing words. However, this change depends on where it will be shown. For example, if it is in the cinema, the word should be left as it is because some people might not like the change. However, if it is shown on TV then the change would be more appropriate*

because we have a wider range of channel choices and people can dismiss what they do not like. Also, offering more than one subtitle to each film would be a nice idea so people can choose if they like translation that changes the words, translation that adds explanations, or translation that keeps the original content. As for websites, it is better to insert explanations because the viewer then can pause the film and read.]

"Viewers should settle for what is available"

Three respondents argued that viewers should settle for what is available to them. Some of them insisted that viewers should not be "picky" of things they do not like, as long as they understand the general content of the film. As respondent #62 (condition 1) explains:

<div dir="rtl">

سبق أن رأيت ترجمات أسوأ، لذلك الجأ الى إعادة المشهد أكثر من مرة لفهمه. عدم فهم شيء ما يفسد متعة الفيلم طبعا ولكن هذا هو الموجود ويجب علينا أن نقنع ولا نكون صعبي الإرضاء. البديل لذلك هو الاستمرار في البحث على الانترنت حتى نجد ترجمة أفضل لنفس الفيلم.

</div>

[Back translation: I have seen worse translations and I usually resort to repeating the scene more than once to understand it. Not understanding of course ruins the enjoyment of the film but this is what we have, so we must settle and not be picky. An alternative would be to keep searching online until we find a better translation for the same film.]

Also, respondent #20 (condition 2) claims that:

<div dir="rtl">

عدم فهم كل شيء في الفيلم يحد من متعة مشاهدته، لكن معظم الترجمات على هذا الشاكلة، لذلك يجب علينا أن نرضى بالموجود.

</div>

[Back translation: Not understanding everything in the film limits the enjoyment of watching it. However, most translations are like this, so we must settle.]

Respondent #60 (condition 2) shares the same sentiment as she states:

<div dir="rtl">

يحدث كثيرًا ألا أفهم كل شيء في الفيلم، لدرجة أني لم أعد الاحظ عدم فهمي معظم الوقت. اعتدت أن استمتع بالأفلام بشكل عام رغم أني لا أفهم بعض الأشياء. لطالما كانت الترجمات بهذه الطريقة لذلك نحن معتادون على التنازل والرضى بما لدينا.

</div>

[Back translation: It happens a lot that I do not understand all things in the film that I do not notice it most of the time. In general, I am used to enjoying

films even though I do not understand some things. Translations have always been this way, so we are used to settling for what we have.]

Suggesting that viewers should settle for what is available could be interpreted as a sign of frustration of having to deal with less than satisfying subtitles. This may have led some viewers to settle for what is available, which has become the expected norm for some of them. However, this could also be an indication that most translations have become tolerable to some viewers who were able, consciously or unconsciously, to ignore the problems mentioned by other viewers, as long as the general idea in the source text was not affected and the target text was not too distracting. Nevertheless, this is an observation that needs further investigation.

"It is not the translator's responsibility"

Lastly, according to two respondents, it is not the translator's job to care if the viewer understood the dialogue or not. They stated that the translator's job is limited to the transference of the content from one language to another without doing anything else to the text. The tone here was different from that critical one expressed earlier by most respondents. While earlier respondents expressed their understanding for the challenges a translator might encounter, they were fast to suggest solutions and ways to deal with such challenges. However, in this section, respondents were convinced that the translator did not have to find ways to deal with such challenges because, according to them, it is not his/her responsibility. For instance, respondent #62 (condition 1) states that:

مهمة المترجم هي فقط ترجمة النص من الإنجليزية إلى العربية، وليس تفسير أي شيء.

[Back translation: The translator's job is to only translate the text from English to Arabic, it is not to explain anything.]

Respondent #50 (condition 3) also argues that:

كانت الترجمة جيدة لكنني لم أفهم بعض الكلمات. ومع ذلك، ليس جزءا من مهام المترجم أن يجعلني أفهمها.

[Back translation: The translation was good, but I did not understand some words. However, it is not the translator's job to make me understand them.]

The most interesting thing about these comments is the respondents' need to praise the translation before justifying their lack of understanding by pointing out their loss of focus and/or their inability to remember rather than criticizing the subtitles or the translator. The cause of such attitudes could be related to the respondents' politeness towards the translator or the researcher, thinking that criticizing the subtitles might be offending either one of them. Other respondents related their lack of understanding to the need to watch the film again. Such response was probably made for the sake of wanting to answer the questionnaires only, as repeating scenes or watching the film again with the intention of understanding the content is not normally done by viewers.

Other respondents were very lenient and understanding of the translator's choices and the challenges faced when translating a text, as two respondents defended translators by stating that it is not their responsibility to make the source text clearer for the viewers. This agrees with Ramière's opinion that "a large part of the responsibility for the cultural transfer/recontextualization process lies with them [the viewers], as they need to "make an effort", to *move* towards the "source culture"" (2010: 114).

6.11 Source text or Arabic subtitles

When investigating whether information was acquired primarily from the source text or the subtitles in the English scenes, the results showed that respondents were using both sources based on their quotes and discussions. As mentioned in chapter 5, when talking about CRs, respondents were combining meanings from the source text and the subtitles. Ultimately, the same was happening during the interviews, which allows for the conclusion that respondents were listening to the source text and reading the Arabic subtitles at the same time, and that Arabic subtitles were not the primary source of information in the case of the English excerpts. Using both as active sources of information seems to contradict the findings of d'Ydewalle et al. which suggest that subtitles might be the preferred source of information for the viewer (1991: 660). However, the different results could be related to the different subjects in the experiments, as well as the different methods used, as d'Ydewalle et al. (1991) focused on the use of eye-

tracking, while the current study focused on questionnaires and interviews. The different results could also be an indication of the viewers' ability to evolve over the course of three decades, and the changes knowledge, experience and development could implement on the viewing experience. As a result of using both sources, confusion can be inevitable which is seen in examples such as "Yasser Al-Qahtani" and "Al Ittihad" (see section 5.2.7.2). As respondents mixed these two with the English source text in the questionnaires, they also mixed the two with the English source text during the interviews. This shows that domestication strategies could make understanding difficult when the viewers have good knowledge of the source text, because of what Gottlieb (1994) called "feedback-effect". When talking about "Yasser Al-Qahtani", respondent #45 (condition 3) stated that she knew the Saudi player but did not know why the film insisted he was from the United States, whereas the subtitles stated that he was from Saudi Arabia and only the source text stated that the original player was from the United States. The "Yasser Al-Qahtani" and "Al Ittihad" examples confirm Tuominen's observation of a "hierarchical relationship between source text and subtitles with respondents reading the subtitles first and then listening to the source text afterwards" (2012: 217). It also confirms her remarks about respondents in her study "comfortably mixing the source text and translation in their comments" (ibid.: 214). The fact that many respondents in the current study with an excellent level of English proficiency were also quoting Arabic subtitles agrees with her conclusions that many respondents read the subtitles even when they understand the source text (ibid.: 173) which is something Bairstow (2011) suggests as well. However, respondents in this study did not show any hesitation in declaring that they were reading the subtitles, which is contrary to Tuominen's observation that respondents "assumed that it is more common to listen more than to read, and framed their statements accordingly" (2012: 173).

Finally, it was observed that most respondents were used to subtitles as they considered them an important part of their viewing experience. This was clear from the respondents' familiarity with different subtitling strategies, their opinions on how to improve subtitles and their spontaneous comparisons between the source text and the subtitles.

6.12 Extra information provided by the respondents

This section was included out of curiosity, even though it is not considered a part of the main study. As often happens in interviews, sometimes the conversation, prompted by the respondents, goes to areas that are not necessarily pre-prepared. Additionally, as mentioned in section 3.2.2.4, alternative translations in other conditions were shown to some respondents when they prompted it, in which they sometimes shared their preferences and opinions about. Although this data has not been collected in a way that is coherent throughout the cohort and has not been applied across the board, it was deemed interesting to include in this chapter, given that it expresses some attitudes that would be relevant and that perhaps can be explored in future studies.

"Domestication strategies make understanding faster and easier"

Respondent #42 (condition 2), asserts that she prefers changing the words to explaining them, even when shown some examples of how some CRs were changed in condition 3. She explains that she did not have enough time to read the whole explanation, hence she was not able to understand the meaning of some of the CRs. However, she claims that it would be faster to read the changed words when using domestication strategies.

Respondent #60 (condition 2) also shares the same opinion as she states that:

<div dir="rtl">

هذا يساعد على فهم المعلومات بشكل أسرع.

</div>

[Back translation: It helps in understanding the information faster.]

"Domestication strategies are more interesting"

Only respondent #29 (condition 1), who had an excellent level of English proficiency, stated that she likes "changing the words" because it was, as she claims, "funny and interesting". She argues that:

<div dir="rtl">

أنا مع تغيير الكلمات. مشاهدة التغيير الذي قام به المترجم للنص الأصلي ومقارنته بالترجمة طريف جدا ومثير للاهتمام. كما ان التغيير يوفر وقتا يمكن ان يضيع في محاولة فهم المعنى خاصة عندما لا يكون هناك وقت كافي لقراءة الشرح الطويل.

</div>

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[Back translation: I am in favour of changing the words. It is very funny and very interesting to see what the translator can do to the original text and compare it with the translation. It also saves time to understand the meaning when there is no time to read the long explanation].

"Domestication strategies are acceptable as a last resort"

Respondent #41 (condition 2) states that:

<div dir="rtl">

أنا لا أفضل تغيير الكلمات، ما لم يكن هناك أي حل آخر.

</div>

[Back translation: I do not prefer changing the words unless there is no other solution.]

"Domestication strategies confuse and distract the viewer"

Respondent #9 (condition 1) expressed disturbance as she asserts:

<div dir="rtl">

قد يؤدي تغيير الكلمات إلى إرباك المشاهد ويسبب ازعاجا وفقدان تركيز. كل ذلك غير ضروري.

</div>

[Back translation: Changing the words may confuse the viewer and cause disturbance and loss of focus. It is needless.]

"Domestication strategies underestimate the viewers' abilities"

As respondent #15 (condition 2) states:

<div dir="rtl">

أنا لا أحب هذه الطريقة لأن الناس يمكن أن يفهموا المعنى دون تغيير الكلمات. نحن نحتاج ان نُعطى المزيد من الثقة. يحتاج المترجمون ان يثقوا بمعرفتنا وان يتوقفوا عن الاستخفاف بنا.

</div>

[Back translation: I do not like this method because people could understand the meaning without changing the words. We need to be trusted more. Translators need to trust our knowledge and stop underestimating us.]

"Domestication strategies obstruct learning about other cultures"

Respondent #7 (condition 1) argues:

<div dir="rtl">

عندما نغير الكلمات فإننا نفقد ميزة التعرف على الثقافات الأخرى.

</div>

[Back translation: When we change words, we lose the advantage of learning about other cultures.]

Likewise, respondent #67 (condition 2) states that viewers should look up the information and search for the meanings in order to be able to learn about other cultures.

"Domestication strategies obstruct learning other languages"

Respondent #10 (condition 1) argued that watching English films is useful to learn new English words, and that the use of domestication strategies prevents this. She explained that watching the subtitles and listening to the source text is how she learns, and when words are changed or omitted, the learning process becomes impossible.

"Explanations facilitate understanding"

Respondent #76 (condition 1) states that adding an explanation might be a better alternative to changing the meaning as she states:

يساعد إضافة الشرح في توضيح المعنى دون المخاطرة بمصداقية المترجم.

[Back translation: Adding explanations help clarify the meaning without risking the credibility of the translator.]

In addition, respondent #32 (condition 3) went further into explaining why she likes adding explanations saying that it helps in providing the real intended meaning in the original text while allowing the viewer to understand the meaning from the extra explanation in case he/she needs it.

"Explanations should be simple and concise"

Respondent #65 (condition 1) was cautious about adding explanations as she states:

لا يمكننا إدراج الشرح إلا إذا كان يتعين علينا ذلك، ويجب أن يكون الأمر بسيطًا وموجزًا حتى لا يفسد ذلك انسيابية القصة وحتى يتسنى للجمهور التفكير والوصول إلى الاستنتاجات بأنفسهم وليس مجرد المشاهدة.

[Back translation: We can only insert explanations if we have to and it must be simple and concise, so it would not ruin the flow of the story and so that the audience can think and reach conclusions and not just watch.]

217

As for respondent #32 (condition 3), she expresses her disagreement with changing the source text stating that:

<div dir="rtl">

إذا لم يكن هناك وقت كافٍ او مساحة كافيه فالأفضل إضافة تفسير بسيط للمعنى شرط الا يتم تغيير الكلمات.
</div>

[Back translation: It is better to add a simple explanation if there is not enough time or space, as long as words are not changed.]

"Explanations should be placed between brackets"

On the other hand, 12 respondents suggested adding the explanations between brackets. As respondent #36 (condition 3) states:

<div dir="rtl">

يحتاج المترجم إلى الاحتفاظ بالكلمات الأصلية وشرحها بين قوسين.
</div>

[Back translation: The translator needs to keep the original words and explain them between brackets.]

Respondent #59 (condition 1) explains why she thinks explanations should be placed between brackets asserting that explanations should be separated from the original text, so people would know they are not part of the original dialogue. The same was expressed by respondent #68 (condition 2) as she states:

<div dir="rtl">

يمكننا ان نضيف شرح طالما كانت الكلمة الأصلية مكتوبة كما هي. كما يجب أن يكون الشرح بين قوسين حتى يعرف المشاهد أن المترجم أضاف ذلك الشرح وأنه لم يكن جزءًا من النص الأصلي.
</div>

[Back translation: We may add explanations as long as the original word is written as it is. Also, the explanation needs to be between brackets, so the viewer knows the translator added that and that it is not part of the original text.]

Respondent #30 (condition 3) was the first to mention a feature that is found in fansubbing, as she suggests placing explanations between brackets or after a star as she had seen when watching films online with subtitles produced by non-professional subtitlers. Respondent #61 (condition 3) on the other hand, states that adding explanations between brackets saves time and energy to the viewer that would be otherwise wasted on looking up the meaning.

Adding information between brackets in the subtitles is a strategy already used when subtitling for the deaf or hard-of-hearing (Bartoll, 2006: 5), to add extra information such as sound effects. Therefore, despite the different audiences and the different needs of each audience, the idea of using brackets in the subtitles to add extra information might be applicable here as well.

"Changing names creates problems"

Some respondents opposed changing names. As respondent #26 (condition 1) explains:

<div dir="rtl">

لا بأس في تغيير الكلمات إلى كلمات مألوفة أكثر ولكن ليس عندما يكون اسم شخص ما لأنه المشاهد سيلاحظ ذلك حتما.

</div>

> *[Back translation: It is ok to change words into more familiar ones but not when it is someone's name, because the viewer will notice for sure.]*

This is similar to what respondent #41 (condition 2) states by saying:

<div dir="rtl">

أنا لا أفضل تغيير الكلمات وخاصة الأسماء المعروفة وأسماء المشاهير لأن ذلك سيخلق ارتباكا.

</div>

> *[Back translation: I do not prefer changing the words especially well-known names and celebrity names because that would cause confusion.]*

In addition, respondent #24 (condition 2) added more reasons to why she thinks names should not be changed arguing:

<div dir="rtl">

أنا لا أفضل تغيير الكلمات لأنه سيخلق ارتباكًا وسوء فهم بدلا من توضيح المعنى، خاصة عند تغيير الأسماء.

</div>

> *[Back translation: I do not prefer changing the words because instead of clarifying the meaning, it creates confusion and misunderstanding, especially when changing names.]*

Chapter 7: Conclusion

Translating cultural references is considered one of the most challenging tasks facing translators since "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964: 130). Taking this into consideration, this thesis investigated the reception and perception of specific translation strategies used in subtitling CRs into Arabic, to fill in an existing research gap, given the lack of data on both in the literature. It examined the impact of these strategies on Saudi-Arabian viewers' understanding and perceived understanding of CRs, as well as their perception of the strategies used, including levels of enjoyment, preferences, and viewpoints. Despite the inherent limitations of any experimental study, this study did yield valuable results that can be comparable beyond the Arabic context. Additionally, a descriptive study was conducted, given the lack of descriptive data available regarding the most common strategies currently used in subtitling CRs into Arabic. The study provided a new typology to classify and reflect upon CRs outside of the European context. It also adopted a multimodal approach which allows for the investigation of CRs beyond the verbal mode, including visual resources and verbal & visual CRs, something that has been mostly ignored in previous studies. In this context, it also examined the intermodal relationship between verbal and visual resources on the basis of which the CR is erected, which is essential to truly understand how CR meaning is constructed in an audiovisual product for translators in order to consider it in translation. This could also set the ground for larger scale studies to explore similar aspects.

In this chapter, the answers to the research questions are highlighted from the descriptive study, the reception and perception studies. This is then followed by a review of the limitations of this thesis and the various avenues of future research.

7.1 Research questions answered

The **first research question** asks which translation strategies are mostly used in subtitling CRs in films, from English into Arabic. The descriptive study revealed a tendency to adopt source-oriented strategies when translating CRs into Arabic with 'transcription' and 'direct translation'

being the most used (both source-oriented strategies), and 'substitution' being the least used (target-oriented). Two intermodal relationships were identified between verbal and visual resources. The first one is 'expressing close relation to the text', meaning that visual resources were completing or adding to the verbal resources, and the second one is 'going beyond text' meaning that visual resources were expressing more information than verbal resources. Only one intermodal relationship was identified between verbal and visual resources in the verbal & visual CRs, and that is 'going beyond text'. Regardless of these intermodal relationships, visual resources were not addressed in the target text subtitling when translating into Arabic, even though they were complementing or providing more information than the verbal resources. This provides a picture of a professional practice in which meanings expressed verbally are translated, whereas meanings expressed visually are considered to be universal and, therefore, easily received without any further intervention. However, if assuming that the visual resources are not universal, it shows how important it is to adopt a multimodal approach to this topic. Naturally, more experimental data needs to be collected on this issue, but following the proposal left by Adami and Ramos Pinto (2019), it is perhaps time to start considering that visual resources might need to be translated as verbal resources in the sense that they present challenges to the viewers as well.

With the lack of systematization in the way films are subtitled into Arabic, and the shortage of professionally trained subtitlers, the decision of what strategies to use seems to be dependent on the subtitler's judgment of what he/she assumes is (un)familiar to the target audience. For example, some CRs in the categories of Institutional Names, Food and Beverages, Geographical Names, Entertainment, Government, Medicine and Brand Names were assumed to be monocultural and some were assumed to be transcultural and were, therefore, translated using both, source and target-oriented strategies. Other categories such as Currency, Sports, Games, Literature, Personal Names and Holidays and Occasions were assumed to be transcultural and were, therefore, always translated using source-oriented strategies. These initial observations could be used as a basis for future research about the translation norms in Saudi Arabia.

The **second research question** asks how translation strategies impact the viewer's level of understanding of the CRs. Based on the findings of this study, it appears that domestication strategies facilitate viewers' understanding of CRs more than other strategies. The high number of "I do not know" answers in the questionnaires when the combination of foreignization and domestication strategies were used, and the high number of "different" answers when strategies of foreignization were used allowed for such conclusion. These are important findings that question the current tendency to use foreignization strategies in subtitling in Saudi Arabia, as concluded in the descriptive study. However, although participants seem to do better when domestication strategies are used, it appears that both domestication and foreignization strategies are still deficient, and that the majority of viewers still have difficulties understanding most references (see section 5.2.2). As a result, even if we consider that in professional practice there is always a degree of mixing the strategies, it is safe to assume that even by mixing domestication and foreignization strategies, the viewers' issues will still not be addressed.

A rather surprising finding was that the level of actual and perceived understanding of CRs was higher in non-familiar source language films regardless of what translation strategy is used. Such finding could be an indication that when viewers are familiar with the source language, subtitles could have a distracting factor on them, hence making their performance inferior to when they do not understand the source language. This is confirmed by the higher levels of actual and perceived understanding of viewers with an excellent level of English proficiency in non-familiar source language films, which indicates less distracting effect when viewers are not familiar with the source language, results in line with a previous study conducted by Bairstow and Lavaur (2011) (see section 5.2.3.3). Less surprising was the finding that the levels of actual and perceived understanding were higher regarding verbal & visual CRs. This is most probably because of the overlap of meaning expressed by the different modes involved, which is a further evidence of how important it is to consider the multimodal nature of the source text. It also highlights the need to study this issue in more detail to better understand the implications of applying similar strategies independently of having or not having an overlap of meaning at play as commonly done in subtitling professional practice. Another finding is that the perceived understanding of a

large number of viewers runs contrary to their actual understanding, leading them to respond to have understood not only the CRs but the entire clip without difficulties when they actually have not, hence creating a gap between their actual understanding and their perceived understanding. These results highlight the considerable number of viewers that might be interpreting specific scenes differently than expected. This also seems to be a more general attitude considering that similar results were found in different language pairs in other studies such as Antonini (2007) and Bucaria (2005) (see section 5.2.1.3).

In the case of CRs categories, the viewers' reception seems to depend on whether these categories are internationally recognized or not, a finding that was supported by the viewers' perception at a later stage. For instance, applying domestication strategies to the subtitling of specific CRs categories such as Brand Names, Medicine, Government, Entertainment and Personal Names seems to have a positive impact on viewers' level of understanding. This indicates that the terminology in these categories is not internationally recognized by the target viewers which resulted in lower levels of understanding when foreignization strategies were used. On the other hand, the level of understanding of CRs in the categories of Food and Beverages, Currency, Literature and Geographical Names was high independently of the strategy used. This means that the terminology in these categories is or has become internationally recognized by the target viewers, indicating that the terms in these categories have moved from being 'monocultural' to being 'transcultural'. Some of these findings are in line with the observations from the descriptive analysis, given that it identified a tendency to use both source and target-oriented strategies to translate the categories of Food and Beverages and Geographical Names. The reception study has shown that such strategy has a positive impact on the viewers' level of understanding. However, there was a tendency to use mostly source-oriented strategies to translate the categories of Personal Names, Entertainment, Government, Medicine and Brand Names, which contradicts the results from the reception study, as CRs in these categories received higher level of understanding when domestication strategies were applied. We would need a larger study in order to take more definitive conclusions regarding the

relation between strategy and CR category which could lead to reforms and revisions to the subtitling practice.

As for the viewers' reoccurring "different" answers (answers that were different from the subtitles/mise-en-scène information), examining those has revealed different tendencies in dealing with the lack of understanding of CRs, depending on what strategies are used to translate them. These tendencies included actively trying to use contextual and visual resources to understand CRs, as well as phonetic similarities between the CRs and other terminology that is possibly more familiar to them, when using foreignization strategies. It also included getting confused and mixing the subtitles with the source text or referring to some translated CRs as "mistakes in translation" when domestication strategies are used. This ultimately confirms the previous findings that a considerable number of viewers might be interpreting specific scenes differently than expected, especially when multimodality is not taken into consideration in translation. It also reveals that viewers read the subtitles even when they do not need them, which was clear in them mixing the source text and the subtitle and using both as active sources of information, rather than using one of them as a primary source.

The **third research question** asks how viewers perceive the subtitling strategies used. Overall, the participants in the experiment showed great satisfaction towards the subtitles used in the three conditions in general, but showed a greater level of approval towards strategies of foreignization than strategies of domestication, results in line with a Persian study conducted by Ameri et al. (2018) and contrary to a Polish study conducted by Leszczyńska and Szarkowska (2018). Although the data is not exactly comparable, given that we are talking about dubbing and subtitling, this might still lead us to raise the hypothesis that viewers' preference might be dependent on how close or distant their culture is from that of the film. However, contrary to their preference, viewers expressed more enjoyment than when domestication strategies were used and far less enjoyment when foreignization strategies were used. This could mean that viewers were more immersed in the film when domestication strategies were used, so they have enjoyed it more which, based on the results from the reception study, happened to be the

strategies most helpful in facilitating viewers' understanding. Viewers were less immersed in the film when foreignization strategies were used, so they have not enjoyed it as much, results in line with the fact that these were the strategies least helpful in facilitating viewers' understanding. These results highlight the fact that viewers can be contradictory in their opinions and sometimes express a preference towards strategies that do not facilitate their understanding and enjoyment of the content and criticize strategies that actually do. Such preferences could be an indication of what viewers think translation should be ideally, even when it does not facilitate their understanding of CRs or enhance their enjoyment of the film. For instance, their objection to domestication strategies can be a mere objection to the principle of changing the original meanings of CRs, rather than an objection to not understanding CRs or not enjoying the film. This could be a challenge for translators when they try to answer to viewers' preferences, especially when they are unable to verify whether a preference is based on mere principle or on real enjoyment.

Although domestication strategies seem to lead to higher levels of viewers' enjoyment irrespective of the language of the source text, the level of viewing enjoyment was mostly higher when viewers were less familiar with the source language regardless of what strategies were used. This indicates that a higher level of language proficiency in the source languages, might have a negative effect on the viewers' enjoyment, probably due to their awareness of the differences between the source text and the subtitles. This reveals that viewers with higher levels of language proficiency were less immersed in films with familiar languages when domestication strategies were used, so they have not enjoyed it as much as they enjoyed watching films with non-familiar languages. Most viewers, half of which had a high level of English proficiency, were very critical of the use of domestication strategies, with comments expressing confusion and disappointment and comments describing such strategies as deceiving, manipulative, insulting to the viewers' ability, lacking credibility, and reflecting badly on translators. Some viewers felt such strategies had deprived them from using subtitles for language and culture learning. Such strong ideas indicate high expectation in having subtitles that reflect the exact meaning found in the source text. Other viewers praised domestication strategies, with some of them stating that

such strategies are faster and easier to digest, while others thought it could only be used as a last resort. Overall, viewers' answers seem to mirror a strong mindset over what they want the translation to be, or do not want it to be for that matter. Also, most viewers did not complain of not being able to understand CRs, and the few ones who mentioned not understanding stated that it did not bother them since they considered it as a learning opportunity. Therefore, it can be assumed that the idea of loss is not that significant to some viewers, which allows for the conclusion that even when not all CRs are understood, viewers can still enjoy the film since certain aspects do not matter from their perspective. The idea of loss is even appreciated by some viewers and described as an opportunity to search and learn about other cultures and languages, which also confirms that viewers use subtitles with a different purpose than the one intended.

A large number of respondents expressed a preference for additional information to be added to the subs in order to clarify the meaning of the CRs, specifying some conditions to such solution. For instance, additional information should be kept simple and concise, it should be placed between brackets away from the original subtitles and it should stay longer on the screen. It may seem surprising at first that viewers would privilege accuracy to loss but then show a preference for additional information. However, the two things do not necessarily contradict each other since additional information can be added separately from the original subtitles, as some viewers have suggested, hence it should not affect the accuracy of the source text. Almost half of the respondents suggested other solutions to deal with CRs, including reliance on the viewers to pause the film and read the subtitles when they are not able to do so due to the subtitles' speed, and reliance on the viewers to look up information they do not understand. Ultimately, such remarks demonstrate a knowledge of the translation constrains and challenges imposed on subtitling, even though the participants did not have any prior formal training on the topic. They also demonstrate the viewers' awareness of non-professional subtitling where fansubbers are constantly reminding the viewers of "what they need to know to understand and enjoy the show" (Wu, 2017: 133). Such knowledge was clear in comments requesting placing the added information between brackets or in a separate place from the original subtitles. This is yet

another challenge for professional subtitlers who are frequently compared and reminded, even if implicitly, of what fansubbers are doing or not doing, something that probably highlights the need to start a dialogue between the two, one that aims at improving the viewers' understanding and enjoyment of the audiovisual product.

Confusion, loss of concentration, not paying enough attention and not being able to memorize the information are a few reasons half of the respondents provided for not understanding CRs. This points out a tendency among some viewers to blame themselves for not understanding rather than criticizing the translator or the translation. Eight viewers blamed it on the limitation of the clip, stating that they would understand better if they had watched the clip again or watched the whole film. On the other hand, few viewers encouraged settling for what is available, stating that viewers should not be too selective, as long as they understand the general content. Finally, according to 3.9% of them, it is not the translator's responsibility to explain if the viewer does not understood parts of the content, hence limiting the translator's responsibility to the mere transference of the content from one language to another. This portrays a different tone from other viewers, one that is less critical and more understanding and lenient towards the translator. Although this might seem like viewers were just being understanding towards the translator, it could be a sign of frustration for having to deal with less than satisfying subtitles, given the lack of systematization in the way films are subtitled into Arabic, and the shortage of professionally trained subtitlers. If this was the case, then it would point us back to questioning the current tendencies in the subtitling practice in Saudi Arabia and the possible need for reforms and revisions, given that this was a common reaction among viewers.

7.2 Limitations and future research

This thesis offers a useful foundation for further research in the field of reception and perception analysis of subtitling in Saudi Arabia. It examines more closely the impact of subtitling strategies on viewers' understanding and levels of enjoyment. It also identifies tendencies that can lead to a future revision of subtitling practice and point towards several other avenues of study that deserve to be further explored.

In this thesis, only participants with excellent and average levels of English proficiency were included. The lack of participants with poor English proficiency was expected due to the place these participants were recruited from, that is the English Department at King Abdulaziz University. Alternatively, participants could have been recruited from other departments that do not specialize in the English language, but the inclusion of participants with excellent and average levels of English proficiency was prioritized. Therefore, it would be useful in the future to include participants with poor English proficiency, which would enable the comparison of various levels of language proficiency. Additionally, the use of an eye-tracker was considered to test the audience's cognitive load when watching the clips. However, the difficulties faced regarding the availability of an eye-tracker in Saudi Arabia, or the transport of one to the test location proved impossible and eventually resulted in redesigning the methodology used. However, it would be useful to use eye-tracking as a method in future reception studies to investigate aspects such as the cognitive load and reading speed, to name a few, in an accurate manner. The results of such studies would be helpful in making reforms and revisions to the subtitling practice.

Another limitation was including less visual CRs than verbal CRs and including only three verbal & visual CRs in in the descriptive study and the reception study. The reason for such limitation is due to the fact that I was dealing with real films and not something I composed which would have allowed me to include a bigger number of visual CRs. Nevertheless, as mentioned in section 4.2 and section 5.2.4, my intention was never to have something representative, but rather to have some data that can be explored further in the future.

Also, the current thesis lacked examination of any possible relevance of gender as a factor in reception and perception aspects. This was due to the mandatory gender segregation in Saudi Arabia, which does not allow females to access the male campus and vice versa. Adding gender as a factor in reception and perception aspects in the future would be useful, especially when previous studies have reported significant results based on this variable, with each gender operating and reacting differently. Finally, since the focus of this thesis was investigating micro-level elements, that is the audience's reception and perception of CRs, reception and perception

studies investigating macro-level aspects of the films can be considered in the future. Less intervention from the researcher in controlling the experiment can also be considered in future research, where viewers, for instance, can watch the whole film in a more natural context, as opposed to watching short clips that are subtitled to suit the aims of the experiment.

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Appendices

Appendix 1: Consent form

<div dir="rtl">

نموذج الموافقة
اسم الباحثة: عبير الفيفي
رقم الاتصال: 00996656606222
الايميل: missabeer@live.com

يرجى وضع علامة تشير إلى موافقتك على ما يلي:

☐ نعم	☐ لا	أؤكد أنني قرأت وفهمت المعلومات المتعلقة بالدراسة، على النحو المذكور في ورقة المعلومات.
☐ نعم	☐ لا	لقد أعطيت وقتا كافيا للنظر فيما إذا كنت ارغب بالمشاركة في هذه الدراسة أم لا.
☐ نعم	☐ لا	لقد أتيحت لي الفرصة لطرح الأسئلة عن الدراسة وعن مشاركتي فيها.
☐ نعم	☐ لا	أعلم أن المشاركة في هذه الدراسة اختياري وأن لي حرية الانسحاب قبل بداية الدراسة دون تبرير الأسباب.
☐ نعم	☐ لا	أوافق على تسجيل المقابلة صوتيا.
☐ نعم	☐ لا	تم شرح استخدام البيانات، والنشر، والمشاركة والأرشفة لي.
☐ نعم	☐ لا	انا على علم بمن يمكنني الاتصال به في حال كان لدي أي أسئلة.
☐ نعم	☐ لا	أفهم مسؤولياتي كمشاركة في الدراسة.

تعهد المشاركة:
أوافق على المشاركة في هذه الدراسة.

_____   _____   _____
التوقيع   التاريخ   اسم المشاركة

                          _____   _____
البريد الإلكتروني   رقم الهاتف

تعهد الباحثة:
لقد شرحت المشروع البحثي للمشاركة، وأجبت على أسئلتها حول هذا الموضوع.

أعتقد أن المشاركة فهمت جوانب الدراسة وأنها أعطت الموافقة عن معرفة.

_____   _____   _____
التوقيع   التاريخ   اسم الباحثة

</div>

Appendix 2: Information sheet

<div dir="rtl">

ورقة المعلومات

اسم الباحثة: عبير الفيفي
رقم الاتصال: 00996560606222
الايميل: missabeer@live.com

أنت مدعوة للمشاركة في هذه الدراسة المختصة بالترجمة، وتحديدا ترجمة الأفلام. ورقة المعلومات هذه سوف تجيب على أي تساؤل لديك. ليس ضروريا أن تقرري فورا ما إذا كنت ترغبين في المشاركة في هذه الدراسة أم لا. إذا وافقتي على المشاركة في هذه الدراسة، سيُطلب منك التوقيع على نموذج الموافقة.

التصاميم البحثية تتطلب في اغلب الأحيان عدم الإفصاح عن الغاية الكاملة من الدراسة قبل المشاركة. مع انني سوف أشرح الطبيعة العامة للمهام التي سوف تُطلب منك، لن يتم شرح الغاية الكاملة من الدراسة الا بعد الانتهاء من الدراسة. في ذلك الوقت، سوف أقدم لك الخلاصة كامله إذا كنت مهتمة، والتي سوف تشمل شرحا للفرضيات التي تم اختبارها وغيرها من المعلومات الأساسية المتعلقة بالدراسة. كما ستتاح لك الفرصة لطرح أي أسئلة قد تكون لديك حول الفرضيات والإجراءات المستخدمة في الدراسة.

يرجى التأكد من قراءة هذه الوثيقة وفهمها.

ماذا سيُطلب مني عند المشاركة في الدراسة؟
في المرحلة الأولى من الدراسة، سوف يطلب منك مشاهدة ستة مقاطع مترجمة. بعد مشاهدة كل مقطع، سوف يتم تسليمك استبيان قصير خاص بذلك المقطع. بعد تعبئة الاستبيان، ستقومين بتسليمه لتكملي مشاهدة المقطع التالي. يستمر هذا الجزء من الدراسة قرابة الساعة.

المرحلة الثانية من الدراسة هي المقابلة الشخصية في حال احتجت الاستفسار عن أحد الأجوبة التي قدمتيها. سيكون هناك نقاش جماعي بعد مشاهدة المقاطع ولك حرية الانضمام إذا أردت. ستكون المقابلة مسجلة صوتيا وسيكون لك الحق في مراجعة التسجيل لتحديد ما إذا كنت ترغبين في تحريره أو محوه كليا أو جزئيا.

من يدفع للدراسة؟
تم تمويل الدراسة من قبل المكتب الثقافي السعودي كجزء من مشروع بحث الدكتوراه في جامعة ليدز.

ما هي حقوقي؟
لك حق اختيار المشاركة من عدمها. ليس عليك التبرير وإعطاء الأسباب إذا كنت لا ترغبي في المشاركة. إذا كنت ترغبين في المشاركة الآن، ولكن غيرت رأيك في وقت لاحق، يمكنك الانسحاب في أي وقت حتى يوم إجراء الدراسة.

ستكون هويتك في هذا البحث مجهولة تماما. لن يتم جمع أية معلومات شخصية منك في أي مرحلة من هذه الدراسة. إذا كنت توافقين على المشاركة، سوف يتم اعطائك رقما وسيتم ربط البيانات برقمك وليس اسمك فور اعطائك الرقم.

ماذا يحدث بعد الدراسة؟
بعد جمع البيانات، سيتم تخزينها بشكل آمن في محرك جامعة ليدز لمدة ثلاث سنوات بعد نهاية جمع البيانات. سيتم تحليل البيانات بشكل إجمالي، وسوف يتم حماية خصوصية البيانات.

من الذي يمكنني الاتصال به للحصول على مزيد من المعلومات أو إذا كان لدي أي مخاوف؟
إذا كان لديك أي أسئلة أو استفسارات حول الدراسة في أي مرحلة، يمكنك الاتصال بي عن طريق المعلومات المقدمة أعلاه.

</div>

Appendix 3: Sample of the questionnaire
Appendix 3.1 Condition 1

رقم المشتركة:

التاريخ:

النسخة: 1

(1) Entre Les Murs

المعلم فرانسوا مارين يستعد لسنة دراسية جديدة في مدرسة ثانوية في مدينة باريس تضم مجموعة طلاب من مختلف الأعراق. يحاول مارين أن يتواصل مع طلابه، فينجح أحيانا ويفشل فشلا ذريعا أحيانا اخرى.

الجزء الأول:

1- هل فهمتي المقطع بشكل عام؟

• فهمت المقطع بالكامل

• فهمت معظم المقطع، ولكن كانت هناك أجزاء قليلة لم أفهمها.

• لم أفهم المقطع بشكل كامل، ولكن هناك أجزاء قليلة فهمتها.

• لم أفهم المقطع على الإطلاق

2- ما هي الفكرة العامة للمقطع؟

....

3- هل كان هناك أي جزء وجدته مربكا أو صعب الفهم؟ ماذا كان هذا الجزء (إذا وجد)؟

....

الجزء الثاني:

1- ما هو معنى "لافاييت غاليري"؟

....

2- ماذا كانت تقصد الطالبة بـ "لوكسمبورغ"؟

....

3- ما الذي قام به الطلاب في المعمل؟

....

4- ما هو "لو باريزيان"؟

....

5- عندما قال الطالب إنه يحب "الزوك" ماذا كان يعني؟

....

6- قال الطالب إنه يكره ماتيراتزي، من هذا؟

....

7- كم كان عدد الطلاب الموجودين في المقطع؟

....

الجزء الثالث:

1- هل استمتعت بالمقطع؟

....

2- هل اعجبتك طريقة ترجمته؟ اذكري الأسباب اذا لم تعجبك.

....

3- هل يوجد شيء تودين إضافته؟

....

Questionnaire I:

Entre Les Murs

Teacher François Marin is preparing for another school year teaching at a racially mixed inner-city high school in Paris. Marin tries to get through to his students, sometimes with success and sometimes resulting in utter failure.

A- Part one:

1- Did you understand the clip in general?

- I fully understood the clip

- I understood most of the clip, but there were few parts that I did not understand.

- I did not entirely understand the clip, but there were few parts that I understood.

- I did not understand the clip at all

2- What was the general idea of the clip?

……

3- Was there any part you found confusing or hard to understand? Which one?

……

B- Part Two:

1- What is the meaning of "Galeries Lafayette"?

……

2- What is Luxembourg mentioned by the teacher?

……

3- What were the students doing in the lab?

……

4- What is Le Parisien?

……

5- When the student said he liked "zouk", what did he mean?

………

6- The student said he hated Materazzi, who is that?

………

7- How many students were there in the clip?

………

C- Part Three:

1- Did you enjoy the clip?

………

2- Did you like the way it was subtitled? Mention the reasons if you did not.

………

3- Anything else you wish to add?

………

Appendix 3.2 Condition 2

رقم المشتركة:

التاريخ:

النسخة: 2

(1) Entre Les Murs

المعلم فرانسوا مارين يستعد لسنة دراسية جديدة في مدرسة ثانوية في مدينة باريس تضم مجموعة طلاب من مختلف الأعراق. يحاول مارين أن يتواصل مع طلابه، فينجح أحيانا ويفشل فشلا ذريعا أحيانا اخرى.

الجزء الأول:

1- هل فهمتي المقطع بشكل عام؟

• فهمت المقطع بالكامل

• فهمت معظم المقطع، ولكن كانت هناك أجزاء قليلة لم أفهمها.

• لم أفهم المقطع بشكل كامل، ولكن هناك أجزاء قليلة فهمتها.

• لم أفهم المقطع على الإطلاق

2- ما هي الفكرة العامة للمقطع؟

....

3- هل كان هناك أي جزء وجدته مربكا أو صعب الفهم؟ ماذا كان هذا الجزء (إذا وجد)؟

....

الجزء الثاني:

1- ما هو معنى "لافاييت غاليري"؟

....

2- ماذا كانت تقصد الطالبة بـ "لوكسمبورغ"؟

....

3- ما الذي قام به الطلاب في المعمل؟

....

4- ما هو "لو باريزيان"؟

....

5- عندما قال الطالب إنه يحب "الزوك" ماذا كان يعني؟

....

6- قال الطالب إنه يكره ماتيراتزي، من هذا؟

....

7- كم كان عدد الطلاب الموجودين في المقطع؟

....

الجزء الثالث:

1- هل استمتعت بالمقطع؟

....

2- هل اعجبتك طريقة ترجمته؟ اذكري الأسباب إذا لم تعجبك.

....

3- هل يوجد شيء تودين إضافته؟

....

Questionnaire I:

Entre Les Murs

Teacher François Marin is preparing for another school year teaching at a racially mixed inner-city high school in Paris. Marin tries to get through to his students, sometimes with success and sometimes resulting in utter failure.

Part one:

1- Did you understand the clip in general?

- I fully understood the clip

- I understood most of the clip, but there were few parts that I did not understand.

- I did not entirely understand the clip, but there were few parts that I understood.

- I did not understand the clip at all

2- What was the general idea of the clip?

……

3- Was there any part you found confusing or hard to understand? Which one?

……

Part Two:

1- What is the meaning of "Galeries Lafayette"?

……

2- What is Luxembourg mentioned by the teacher?

……

3- What were the students doing in the lab?

……

4- What is Le Parisien?

……

5- When the student said he liked "zouk", what did he mean?

………

6- The student said he hated Materazzi, who is that?

………

7- How many students were there in the clip?

………

Part Three:

1- Did you enjoy the clip?

………

2- Did you like way it was subtitled? Mention the reasons if you did not.

………

3- Anything else you wish to add?

………

Appendix 3.3 Condition 3

رقم المشتركة:

التاريخ:

النسخة: 3

(1) Entre Les Murs

المعلم فرانسوا مارين يستعد لسنة دراسية جديدة في مدرسة ثانوية في مدينة باريس تضم مجموعة طلاب من مختلف الأعراق. يحاول مارين أن يتواصل مع طلابه، فينجح أحيانا ويفشل فشلا ذريعا أحيانا اخرى.

الجزء الأول:

1- هل فهمتي المقطع بشكل عام؟

• فهمت المقطع بالكامل

• فهمت معظم المقطع، ولكن كانت هناك أجزاء قليلة لم أفهمها.

• لم أفهم المقطع بشكل كامل، ولكن هناك أجزاء قليلة فهمتها.

• لم أفهم المقطع على الإطلاق

2- ما هي الفكرة العامة للمقطع؟

....

3- هل كان هناك أي جزء وجدته مربكا أو صعب الفهم؟ ماذا كان هذا الجزء (إذا وجد)؟

....

الجزء الثاني:

1- ما هو المقصود بمتجر الماركات الراقية؟

....

2- أين تقع الدولة التي ذكرها المعلم؟

....

3- ما الذي قام به الطلاب في المعمل؟

....

4- ما هي لغة الجرائد المذكورة في المقطع؟

....

5- ما نوع الموسيقى التي يحبها الطالب في نهاية المقطع؟

....

6- من هو اللاعب الذي يكرهه الطالب؟

....

7- كم كان عدد الطلاب الموجودين في المعمل؟

....

الجزء الثالث:

1- هل استمتعت بالمقطع؟

....

2- هل اعجبتك طريقة ترجمته؟ اذكري الأسباب إذا لم تعجبك.

....

3- هل يوجد شيء تودين إضافته؟

....

Questionnaire I:

Entre Les Murs

Teacher François Marin is preparing for another school year teaching at a racially mixed inner-city high school in Paris. Marin tries to get through to his students, sometimes with success and sometimes resulting in utter failure.

Part one:

1- Did you understand the clip in general?

- I fully understood the clip

- I understood most of the clip, but there were few parts that I did not understand.

- I did not entirely understand the clip, but there were few parts that I understood.

- I did not understand the clip at all

2- What was the general idea of the clip?

……

3- Was there any part you found confusing or hard to understand? Which one?

……

Part Two:

1- What is the meaning of "high-end stores"?

……

2- The teacher mentioned a country, where is it located?

……

3- What were the students doing in the lab?

……

4- From what country is the newspaper originated that was mentioned in the clip?

……

5- what is the student's favourite music that appeared towards the end of the clip?

……

6- What is the nationality of the player mentioned by the student?

……

7- How many students were there in the clip?

……

Part Three:

1- Did you enjoy the clip?

……

2- Did you like way it was subtitled? Mention the reasons if you did not.

……

3- Anything else you wish to add?

……

Appendix 4: Ethical approval

The Secretariat
University of Leeds
Leeds, LS2 9JT
Tel: 0113 343 4873
Email: ResearchEthics@leeds.ac.uk

UNIVERSITY OF LEEDS

Abeer Alfaify
School of Languages, Cultures and Societies
University of Leeds
Leeds, LS2 9JT

Faculty of Arts, Humanities and Cultures Research Ethics Committee
University of Leeds

16 December 2020

Dear Abeer

Title of study	**Cultural References in Films: an Audience Reception Study of Subtitling into Arabic**
Ethics reference	**PVAR 17-019**

I am pleased to inform you that the above research application has been reviewed by the Faculty of Arts, Humanities and Cultures Research Ethics Committee and I can confirm a favourable ethical opinion as of the date of this letter. The following documentation was considered:

Document	Version	Date
PVAR 17-019 Ethical_Review_Form_V3.pdf	1	25/09/17
PVAR 17-019 Information Sheet.pdf	1	25/09/17
PVAR 17-019 Quistionnaire Sample.pdf	1	25/09/17
PVAR 17-019 Consent Form.pdf	1	25/09/17

Committee members made the following comments about your application:

General comments		
This is a clearly written proposal which is well laid out and well thought through.		
Application section	**Comment**	**Response required/ amended application required/ for consideration**

C12	You have clearly stated that 'Participants can change their minds any time before executing the experiment. As I plan to anonymise all questionnaires, participants will not be able to withdraw after that' but the participant consent form says 'I understand that taking part in this study is voluntary and that I am free to withdraw at any time without giving reasons.' According to C12 and the information sheet withdrawal is only offered prior to the study starting (and therefore not 'at any time'). Please amend the forms for consistency and clarity.	Please confirm changes have been made.
C2	Given that participants are not required to speak specific languages as long as they speak Arabic as their mother tongue presumably the consent forms and information sheets will also be provided in Arabic?	For consideration

Please notify the committee if you intend to make any amendments to the information in your ethics application as submitted at date of this approval as all changes must receive ethical approval prior to implementation. The amendment form is available at http://ris.leeds.ac.uk/EthicsAmendment.

Please note: You are expected to keep a record of all your approved documentation and other documents relating to the study, including any risk assessments. This should be kept in your study file, which should be readily available for audit purposes. You will be given a two week notice period if your project is to be audited. There is a checklist listing examples of documents to be kept which is available at http://ris.leeds.ac.uk/EthicsAudits.

We welcome feedback on your experience of the ethical review process and suggestions for improvement. Please email any comments to ResearchEthics@leeds.ac.uk.

Yours sincerely

Jennifer Blaikie
Senior Research Ethics Administrator, the Secretariat
On behalf of Prof Robert Jones, Chair, AHC FREC

CC: Student's supervisor(s)

Appendix 5: Other tables

Appendix 5.1 Questionnaire data in condition 1

Cultural Reference	Subtitlies 1	Gloss	Strategy
Baabji	بابجي	Baabji	Transcription
Saneras	السانيرا	Saneras	Transcription
Rupees	روبيز	Rupees	Transcription
Chhakda	التشهاكارا	Chhakda	Transcription
Honecker	هونيكر	Honecker	Transcription
GDR	جي دي ار	GDR	Transcription
Schöneberg	شونبرغ	Schöneberg	Transcription
Stasi	ستاسي	Stasi	Transcription
Galeries Lafayette	لافاييت غاليري	Galeries Lafayette	Transcription
Luxembourg	لوكسمبورغ	Luxembourg	Transcription
Le Parisien	لو باريزيان	Le Parisien	Transcription
zouk	الزوك	Zouk	Transcription
Materazzi	ماتيراتزي	Materazzi	Transcription
Ipecac	زجاجة ابيكاك	Ipecac Bottle	Transcription + Direct Translation
Brooks Robinson	بروكس روبنسون	Brooks Robinson	Transcription
Mariners	المارينرز	the Mariners	Transcription
Miss Scarlett	الانسة سكارلت	Miss Scarlett	Transcription
Mice and Men	مايس اند مين	Mice and Men	Transcription
Patrick Swayze	باتريك سويزي	Patrick Swayze	Transcription
Byron	بايرون	Byron	Transcription
Stanley Matthews	ستانلي ماثيوز	Stanley Matthews	Transcription
Polish bread	خبز بولندي	Polish bread	Direct Translation
Borscht	بورشت	Borscht	Transcription
Mar del Plata	مار ديل بلاتا	Mar del Plata	Transcription
Strepsils	ستربسلز	Strepsils	Transcription

Table 72 Condition 1 of subtitling CRs

Appendix 5.2 Questionnaire data in condition 2

Cultural Reference	Subtitlies 2	Gloss	Strategy
Baabji	بابجي والدي	Baabji father	Transcription + Specification
Saneras	قبيلة السانيرا	Saneras tribe	Transcription + Specification
Rupees	روبية هندية	Indian rupees	Transcription + Specification
Chhakda	مركبة التشهاكارا	Chhakda vehicles	Transcription + Specification
Honecker	السياسي هونكر	The politician Honecker	Transcription + Specification
GDR	جي دي ار "جمهورية ألمانيا الديمقراطية"	GDR "German Democratic Republic"	Transcription + Specification
Schöneberg	مدينة شونبرغ	The city of Schöneberg	Transcription + Specification
Stasi	ستاسي (وزارة امن الدولة)	Stasi (Ministry of State Security)	Transcription + Specification
Galeries Lafayette	متجر غاليري لافاييت	Galeries Lafayette store	Transcription + Specification
Luxembourg	دولة لوكسمبورغ	The country of Luxembourg	Transcription + Specification
Le Parisien	جريدة لو باريزيان	Le Parisien newspaper	Transcription + Specification
zouk	موسيقى الزوك	Zouk music	Transcription + Specification

Materazzi	اللاعب ماركو ماتيراتزي	The player Marco Materazzi	Transcription + Specification
Ipecac	الدواء ابيكاك	The medicine Ipecac	Transcription + Specification
Brooks Robinson	اللاعب بروكس روبنسون	The player Brooks Robinson	Specification + Transcription
Mariners	فريق المارينرز	The Mariners team	Transcription + Specification
Miss Scarlett	سكارلت من لعبة الورق	Scarlett from the card game	Transcription + Specification
Mice and Men	رواية مايس اند مين	Novella " Mice and Men"	Transcription + Specification
Patrick Swayze	الممثل باتريك سويزي	The actor Patrick Swayze	Transcription + Specification
Byron	الشاعر بايرون	The poet Byron	Transcription + Specification
Stanley Matthews	اللاعب ستانلي ماثيوز	The player Stanley Matthews	Transcription + Specification
Polish bread	خبز بولندي لذيذ	Delicious Polish bread	Direct Translation + Specification
Borscht	حساء بورشت	Borscht soup	Transcription + Specification
Mar del Plata	مدينة مار ديل بلاتا	The city of Mar del Plata	Transcription + Specification
Strepsils	اقراص ستربسلز	Strepsils tablets	Transcription + Specification

Table 73 Condition 2 of subtitling CRs

Appendix 5.3 Questionnaire data in condition 3

Cultural Reference	Subtitlies 3	Gloss	Strategy
Baabji	والدي المبجل	My respected father	Generalization + omission
Saneras	قبيلة جبانة	A coward tribe	Specification + omission
Rupees	عملة هندية	Indian currency	Generalization + omission
Chhakda	مركبة ثلاثية العجلات	A 3 wheels vehicle	Specification + omission
Honecker	سياسي الماني	A German politician	Generalization + omission
GDR	جمهورية ألمانيا	The German Republic	Generalization + omission
Schöneberg	مدينة المانية	A German city	Generalization + omission
Stasi	جهاز الاستخبارات	Intelligence Agency	Official Equivalent
Galeries Lafayette	متجر الماركات الراقية	High-end Store	Generalization + omission
Luxembourg	دولة اوروبية	A European country	Generalization + omission
Le Parisien	جريدة فرنسية	A French Newspaper	Generalization + omission
zouk	موسيقى بإيقاع سريع	Fast tempo music	Generalization + omission
Materazzi	لاعب ايطالى	An Italian player	Generalization + omission
Ipecac	دواء للتسمم	Antidotes	Generalization + omission
Brooks Robinson	ياسر القحطاني	Yasser Al Qahtani	Substitution
Mariners	الإتحاد	Al Ittihad	Substitution
Miss Scarlett	المرأة من لعبة الورق	The woman from the card game	Generalization + omission
Mice and Men	رواية الرجال والفئران	Novella Mice and Men	Official Equivalent + Specification
Patrick Swayze	تامر حسني	Tamer Husni	Substitution
Byron	قصائد نزار قباني	Nizar Qabbani's Poems	Substitution + Specification
Stanley Matthews	لاعب انجليزي	An English player	Generalization + omission
Polish bread	خبز لذيذ	Delicious bread	Generalization + omission
Borscht	حساء أوكراني	Ukrainian Soup	Generalization + omission
Mar del Plata	مدينة ارجنتينية	A city in Argentina	Generalization + omission
Strepsils	اقراص للحلق	Throat tablets	Generalization + omission

Table 74 Condition 3 of subtitling CRs

Appendix 6: Transcription of the interviews

Respondent	Quote	Back translation
#38 who watched condition 3	لا أؤيد استبدال الكلمات لأنها تحذف المعنى الأصلي الموجود في الفيلم.	I do not support replacing words because it omits the original meaning in the film.
#24 who watched condition 2	سيكون هناك ارتباك وسوء فهم.	There will be confusion and misunderstanding.
#45 who watched condition 3	أنا لا أحبذ هذا لأنه يفتقد الصحة، وقد يتسبب في إرباك المشاهدين ويسبب انحرافهم عن أحداث الفيلم.	I do not like this because it lacks authenticity, and it may cause confusion to the viewers and cause their distraction from the events of the film.
#24 who watched condition 2	أنا لا أفضل تغيير الكلمات لأنه سيخلق المزيد من سوء الفهم والتشتت عوضا عن توضيح المعنى.	I do not prefer changing the words because instead of clarifying the meaning, it creates more misunderstanding and distraction.
#11 who watched condition 3	لا يوجد معنى لإضافة بدائل محلية لأنها لا تتناسب مع السياق.	There is no meaning of adding local replacements because it does not fit the context.
#23 who watched condition 2	لا يصلح إدراج اسم محلي في مكان اسم أجنبي.	It does not fit to insert a local name in the place of a foreign one.
#8 who watched condition 2	أنا لا أفضل هذه الطريقة لأن الناس بحاجة إلى التعرف على الثقافات الأخرى.	I do not prefer this method because people need to learn about other cultures.
#39 who watched condition 3	أن يتعلم المشاهد أشياء جديدة عن الثقافات الأخرى أفضل من انغلاقه على ثقافته.	It will be good for the viewer to learn new things about other cultures instead of being closed off in theirs.
#36 who watched condition 3	الترجمة بدت خاطئة. لا يهم إذا لم نفهم لأن ذلك أفضل من ان يتم الكذب علينا.	The translation sounded wrong. It does not matter if we do not understand, it is better than lying to us.
#71 who watched condition 3	أنا لا أوافق على تغيير الكلمات لما فيه من كذب على المشاهد.	I do not agree with changing words because it is lying to the viewer.
#35 who watched condition 3	أفضل ان يتم شرح المعنى أكثر لما يقدمه الشرح من معلومات جديدة وعميقة دون تشويه للمعنى الأصلي، مثل ما يحدث عند تغيير الكلمات.	I prefer explaining the meaning more because it introduces new insightful information without distorting the original meaning like what happens when changing the words.
#30 who watched condition 3	يمكن للناس أن يتلاعبوا بهذه الطريقة وأن يستخدموا أجندتهم وأيديولوجياتهم الخاصة بحيث يقوم المترجم بتمرير أفكاره ومعتقداته الخاصة عند إعطائه الحرية لتغيير النص الأصلي.	People could manipulate this method and use their own agenda and ideologies in that the translator can pass his/her own ideas and beliefs when giving the freedom to change the original text.
#76 who watched condition 1	لا أوافق على استبدال الأسماء في الفيلم بأسماء محلية، لأنها لن تحمل اي مصداقية.	I do not agree with replacing names in the film with local ones, because it won't be credible.

#32 who watched condition 3	أنا لا أتفق مع هذه الطريقة، خاصة مع أسماء المشاهير المعروفين على نطاق واسع لأنه يسبب الارتباك والتشتت.	I do not agree with this method especially with names of celebrities that are widely known because it causes confusion and distraction.
#15 who watched condition 2	لا أستطيع تحمل ان اسمع شيئا في الفيلم وان اقرأ شيئا آخر في الترجمة.	I cannot stand to hear something in the film and read something else in the subtitles.
#61 who watched condition 3	لم يكن منطقيا ادراج أسماء محلية في سيناريو فيلم أجنبي. كان ذلك في غاية الازعاج.	It did not make sense that a foreign film would include local names in their plot. It was very annoying.
#9 who watched condition 1	قد يؤدي تغيير الكلمات إلى إرباك المشاهد ويسبب ازعاجا وفقدان تركيز. كل ذلك غير ضروري.	Changing the words may confuse the viewer and cause disturbance and loss of focus. It is needless.
#11 who watched condition 3	سيكون هناك ارتباك وسوء فهم لأن المعنى لا يتناسب مع الكلمات المحلية فيما لا يزال المحتوى أجنبيًا.	Back translation: There will be confusion and misunderstanding because the meaning does not fit together when some words are local, and the content is still foreign.
#40 who watched condition 3	في البداية عندما رأيت الترجمة اعتقدت أن المترجم كان يمازحنا لأن ما كُتب لم يكن مناسبًا. لم يعجبني ذلك على الإطلاق.	When I first saw the subtitles, I thought the translator was joking with us because what was written did not fit. I did not like it at all.
#11 who watched condition 3	يعطي ذلك انطباعا بأن شيئًا ما في غير محله مما يفسد متعة الفيلم.	It gives the feeling that something is not right which ruins the enjoyment of the film.
#35 who watched condition 3	لفت انتباهي تغيير الكلمات اثناء المشاهدة وأفسد استمتاعي بالفيلم.	Changing the words caught my attention when I was watching and ruined my enjoyment of the film.
#15 who watched condition 2	أنا لا أحب هذه الطريقة لأن الناس يمكن أن يفهموا المعنى دون تغيير الكلمات. نحن نحتاج ان نُعطى المزيد من الثقة. يحتاج المترجمون ان يثقوا بمعرفتنا وان يتوقفوا عن الاستخفاف بنا.	I do not like this method because people could understand the meaning without changing the words. We need to be trusted more. Translators need to trust our knowledge and stop underestimating us.
#33 who watched condition 3	اعتقدت أن الترجمة خاطئة ولم يعجبني ذلك لأنه يهين ذكاء المشاهد.	I thought the translation was wrong and I did not like it, because it insults the viewer's intelligence.
#35 who watched condition 3	تغير الكلمات يجعلني أشعر بأن المترجم لا يتمتع بالخبرة الكافية لمعرفة كيفية شرح المعنى للمشاهد بطريقة اخرى. أشعر أن المترجم قد فشل في إيجاد طريقة أفضل لشرح المعنى فلجأ إلى الطريقة الأسهل للقيام بذلك وهي تغيير المعنى كاملا	Changing the words makes me feel like the translator is not experienced enough to know how to explain the meaning to the viewer in any other way. I feel like the translator has failed in finding a better way of explaining the meaning, so they resorted to the easier way of doing it, changing it all together.
#30 who watched condition 3	قد يجهل المشاهد أن ما حدث من تغيير في النص الأصلي كان بهدف مساعدته على فهم النص، حيث انه قد يظن أنه خطأ في الترجمة.	The viewer may not know that changes were done to help him/her understand and might think it was a translation error.

#7 who watched condition 1	عندما نغير الكلمات فإننا نفقد ميزة التعرف على الثقافات الأخرى.	When we change words, we lose the advantage of learning about other cultures.
#38 who watched condition 3	أنا لا أؤيد هذه الطريقة لأنها تحد من معرفة الناس بالعالم والثقافات الأخرى.	I do not support this method because it limits people's knowledge of the world and other cultures.
#60 who watched condition 2	هذا يساعد على فهم المعلومات بشكل أسرع.	It helps in understanding the information faster.
#25 who watched condition 1	انا مع تغير الكلمات لتوضيح المعنى بشكل أسرع.	I am with changing the words to clarify the meaning faster.
#26 who watched condition 1	يمكننا استخدام كلمة معربة عندما تفشل جميع الطرق الأخرى.	We can use a local word when all other ways have failed.
#29 who watched condition 1	أنا مع تغير الكلمات. مشاهدة التغيير الذي قام به المترجم للنص الأصلي ومقارنته بالترجمة طريف جدا ومثير للاهتمام. كما ان التغيير يوفر وقتا يمكن ان يضيع في محاولة فهم المعنى خاصة عندما لا يكون هناك وقت كافٍ لقراءة الشرح الطويل.	I am with changing the words. It is very funny and very interesting to see what the translator can do to the original text and compare it with the translation. It also saves time to understand the meaning when there is no time to read the long explanation
#32 who watched condition 3	يمكن تغيير الكلمات كخيار أخير عندما تفشل جميع الطرق الأخرى.	When all other ways have failed, then changing the words can be a last resort.
#41 who watched condition 2	أنا لا أفضل تغيير الكلمات، ما لم يكن هناك أي حل آخر.	I do not prefer changing the words unless there is no other solution.
#8 who watched condition 2	أفضل رؤية شرح توضيحي لأتعلم عن الثقافات الأخرى.	I prefer seeing explanations, so I would learn about other cultures.
#41 who watched condition 2	لا أوافق على جعل المحتوى محليا أكثر، لأني أفضل التعرف على الثقافات الأخرى.	I do not agree with localizing the content, I prefer learning about other cultures.
#7 who watched condition 1	يمكننا أن نتعلم أشياء جديدة وأن نتعرف على ثقافات أخرى عندما تترك الكلمات كما هي.	We can learn new things and be introduced to other cultures when the words are left as they are.
#59 who watched condition 1	من الجيد دائمًا التعرف على الثقافات الأخرى من خلال الترجمة.	It is always nice to learn about other cultures through translation.
#64 who watched condition 3	شرح الكلمات أفضل من تغييرها حتى يتمكن المشاهدون من التعرف على الثقافات الأخرى.	Explaining the words is better than changing them so the viewers can learn about other cultures.
#47 who watched condition 1	إدراج شرح توضيحي في الترجمة يعتبر إضافة قد تساعد في التعرف على الثقافات الأخرى مع معرفة المعنى الأصلي المقصود في النص الأصلي.	Inserting an explanation in the subtitles is a bonus that helps to learn about other cultures while knowing the original intended meaning of what is being said in the original text.
#77 who watched condition 2	أحد الأمور التي أحبها عند مشاهدتي للأفلام والبرامج التلفزيونية الأجنبية هي التعرف على أماكن وثقافات جديدة، وهذا هو السبب في أني لا أتفق مع تعريب المحتوى.	One of the things I like about watching foreign films and TV shows is learning about new places and cultures, which is why I do not agree with localizing the content.

#34 who watched condition 1	أفضل إدراج شرح لأنه يساعد على فهم المعنى دون الحاجة إلى تغيير المحتوى الأصلي.	I prefer inserting explanations because it helps understand the meaning without having to change the original content.
#11 who watched condition 3	الشرح يساعد المشاهد على فهم كلمة يعرفها بشكل أفضل كما يساعده على التعرف على معناها إذا لم يكن يعرفها مسبقا.	Adding an explanation to a word will help the viewer understand it better if they already know it or understand its meaning if they did not.
#9 who watched condition 1	إدراج شرح في الترجمة يدعم فهم المحتوى.	Inserting an explanation strengthens the understanding of the content.
#24 who watched condition 2	من الأفضل إضافة شرح يوضح المعنى ويساعد الناس على فهم المحتوى.	It is better to add explanations to clarify the meaning and help people understand the content.
#76 who watched condition 1	يساعد إضافة الشرح في توضيح المعنى دون المخاطرة بمصداقية المترجم.	Adding explanations help clarify the meaning without risking the credibility of the translator.
#67 who watched condition 2	يمكننا إضافة شرح بسيط ومختصر فقط إذا كان المعنى غير واضح لأني لم أتمكن من قراءة الا اول الكلمات.	Only if it is not clear that we can add a simple and brief explanation because I was not able to read but the first few words.
#12 who watched condition 1	أفضل إضافة شرح موجز وبسيط إذا لم يكن هناك ما يكفي من الوقت ولكن دون استبدال للكلمات.	I prefer adding a succinct and simple explanation if there is not enough time but not replacing the words.
#65 who watched condition 1	لا يمكننا إدراج الشرح إلا إذا كان يتعين علينا ذلك، ويجب أن يكون الأمر بسيطًا وموجزًا حتى لا يفسد ذلك انسيابية القصة وحتى يتسنى للجمهور التفكير والوصول إلى الاستنتاجات بأنفسهم وليس مجرد المشاهدة.	We can only insert explanations if we have to and it must be simple and concise, so it would not ruin the flow of the story and so that the audience can think and reach conclusions and not just watch.
#32 who watched condition 3	إذا لم يكن هناك وقت كافي او مساحة كافيه فالأفضل إضافة تفسير بسيط للمعنى شرط الا يتم تغيير الكلمات.	It is better to add a simple explanation if there is not enough time or space, as long as words are not changed.
#19 who watched condition 2	يمكننا أن نجعل الشرح قصيرًا، بحيث يتسنى للجميع قراءته قبل ان يختفي وهو ما حصل معي.	We can make the explanation short, so everyone can read it before it disappears, which is what happened to me.
#43 who watched condition 3	يمكننا إضافة شرح بين الأقواس لجعل المعنى أكثر وضوحًا.	We could add an explanation between brackets to clarify the meaning.
#33 who watched condition 3	إضافة شرح بسيط بين الأقواس أفضل.	A simple explanation between brackets would be better.
#14 who watched condition 2	يجب ترك الكلمات كما هي ويمكن للناس فهمها من السياق أو البحث عن معلومات اضافيه بأنفسهم أو يمكن إضافة شرح بين قوسين.	The words must be left as they are and people can understand them from the context, search for information, or an explanation can be added between brackets.
#71 who watched condition 3	يمكننا وضع الكلمة الأصلية وبعد ذلك نضع اسمًا محليًا كتوضيح بين قوسين لكي يعرف	We can place the original word and then between brackets place a local name as a clarification, so the

		viewer knows the meaning without thinking it is an actual part of the film.
#36 who watched condition 3	يحتاج المترجم إلى الاحتفاظ بالكلمات الأصلية وشرحها بين قوسين.	The translator needs to keep the original words and explain them between brackets.
#68 who watched condition 2	يمكننا ان نضيف شرح طالما كانت الكلمة الأصلية مكتوبة كما هي. كما يجب أن يكون الشرح بين قوسين حتى يعرف المشاهد أن المترجم أضاف ذلك الشرح وأنه لم يكن جزءًا من النص الأصلي.	We may add explanations as long as the original word is written as it is. Also, the explanation needs to be between brackets, so the viewer knows the translator added that and that it is not part of the original text.
#20 who watched condition 2	يجب إضافة الشرح في أعلى الشاشة إذا كان الفيلم على الانترنت، حتى يتمكن المشاهد من إيقافه وقراءة الترجمة.	The explanation should be added to the top of the screen if it is on the internet, so the viewer can pause and read.
#16 who watched condition 2	يجب عليهم اضافة المزيد من التوضيحات في الجزء العلوي من الشاشة لكي تبقى لفترة أطول.	They should insert more explanations at the top of the screen, so it would stay longer.
#23 who watched condition 2	يجب أن يكون الشرح منفصلا عن الترجمة الأصلية، ويفضل وضعه تحديداً في أعلى الشاشة حتى يعرف الناس أنه ليس جزءًا من الحوار الأصلي.	Explanations need to be separate from the original subtitles, specifically on top of the screen so people would know it is not part of the original dialogue.
#43 who watched condition 3	من الأفضل وضع الشرح في مكان مختلف، في الجزء العلوي من الشاشة حتى يلاحظه المشاهد بسهولة ويعرف أنه مساعدة إضافية لفهم بعض الكلمات. كما ان وضعه في هذا المكان سيعطي المشاهد حرية تجاهله إذا لم يكن بحاجة إليه.	It is better to place the explanation in a different place, at the top of the screen so the viewer notices them easily and knows they are extra help to understand some words. Also, so that the viewer has the freedom to ignore it if they do not need it.
#8 who watched condition 2	أحد الحلول لمشكلة ضيق الوقت الذي لاحظته في بعض الأفلام هو أن يتم إضافة ترجمة مقتضبة لما قيل في الفيلم في أسفل الشاشة، ثم يمكن إدراج ترجمة فرعية في الأعلى لشرح المعنى ويمكن أن تبقى لفترة أطول حتى يتمكن المشاهد من قراءتها.	One solution to the limitation of time that I have seen in some films is that the subtitle at the bottom can be a mere translation of what has been said in the film. Then a subtitle at the top can be inserted to explain the meaning and it could stay for a longer period so the viewer would be able to read it.
#76 who watched condition 1	من المهم جدا إضافة الحواشي في نهاية الفيلم للمهتمين، أو ربما إضافة ملاحظة في جانب الشاشة لتوضيح معنى الكلمة.	Adding footnotes at the end of the film is important for those interested, or maybe a note on the side of the screen to explain the meaning of a word can be added.
#8 who watched condition 2	من الأفضل أن يظل الشرح الذي يتم اضافته في أي مكان آخر على الشاشة لفترة اطول من الترجمة الأساسية الموجودة في أسفل الشاشة.	It is better for the explanation that is placed anywhere else on the screen to stay longer than the main subtitles that are placed at the bottom of the screen.

#23 who watched condition 2	يمكن أن يبقى الشرح الإضافي لفترة أطول حتى يتمكن المشاهد من قراءته.	The added explanation could stay for a longer period, so the viewer is able to read it.
#20 who watched condition 2	يجب أن يبقى الشرح مدة أطول إذا كان الفيلم معروضا على التلفاز ليتمكن المشاهد من قراءته. من جهة أخرى، يستطيع المشاهد إيقاف الفيلم وقراءة الشرح إذا كان معروضا على الانترنت.	The explanation should stay longer when on TV, so the viewer can read. However, when it is online, the viewer can pause the film and read it.
#77 who watched condition 2	من المهم جدا فهم النص. ولكن ذلك لن يتم بالنسبة لي الا إذا تم إيقاف الفيلم ومن ثم قراءة الترجمة وإلا فلن أتمكن من قراءة كل شيء.	It is very important to understand the text. However, it can only be done for me if I pause the film and read, otherwise I am not able to read everything.
#42 who watched condition 2	يمكن للمشاهد إيقاف الفيلم وقراءة الشرح.	The viewer can pause and read the explanation.
#59 who watched condition 1	أقوم دائما بإيقاف الفيلم إذا كنت أرغب في قراءة الترجمة الطويلة، خاصة في البرامج الكورية حيث يوجد الكثير من المعلومات الجديدة والتي نجهلها تماما.	I always pause the film if I want to read long subtitles, especially in Korean shows where there is a lot of new information that is totally unknown to us.
#35 who watched condition 3	إذا لم يكن المشاهد قادرًا على القراءة بسرعة، فيمكنه التوقف والقراءة إذا رغب بذلك.	If the viewer cannot read fast, then they can pause and read, if they want.
#14 who watched condition 2	يمكن فهم كل شيء من السياق.	Everything can be understood from the context.
#40 who watched condition 3	يحتاج المترجم إلى كتابة الكلمة الأصلية ويجب أن يفهمها الناس من السياق.	The translator needs to write the original word and people should understand from the context.
#62 who watched condition 1	اعتدت مشاهدة الأنمي الياباني مترجما للإنجليزية وعادة ما يتم شرح أشياء واضافة أشياء لمساعدة المشاهدين الأجانب على الاستمتاع بالفيلم بالطريقة نفسها التي يشاهد ويستمتع بها المشاهد الياباني. بينما في الأفلام الغربية لا يقوم المترجمين بذلك حيث انهم يعتمدون على معرفة المشاهد خاصة وأن العولمة قد قامت بالكثير لتقريب هذه الثقافة من العالم لذلك ليس عليهم شرح أي شيء.	I am used to watching Japanese anime in English subtitles and they usually explain things and add things to help foreign viewers enjoy the film the same way a Japanese viewer would. But in western films, translators do not have to do that. They should rely on the viewer's knowledge since globalization had done a great deal in bringing this culture closer to the world, so they do not have to explain anything.
#42 who watched condition 2	لا أحتاج إلى شرح ليس لأني أفهم كل شيء، ولكن لأن بعض الكلمات يمكن فهمها من السياق حتى لو لم تكن واضحة تماما.	I do not need explanations, not because I understand everything, but because some words can be understood from the context even if they were not fully clear.
#36 who watched condition 3	إذا كان من غير الممكن أن يفهم المشاهدون بأنفسهم، فلا ضرر إذا فاتهم فهم بعض الأجزاء في الفيلم.	If it was not possible for the viewers to understand by themselves, then there is no harm if they missed out on few parts in the film.

#67 who watched condition 2	يجب ترك النص كما هو، ويمكن للمشاهد أن يبحث في قوقل عن المعنى إذا لم يفهم شيئًا ما.	The text has to be left as it is and the viewer can google the meaning if they do not understand something.
#53 who watched condition 2	يمكنني البحث عن أي معلومات حول أي شيء لا أفهمه، وعلى المشاهدين فعل الشيء نفسه إذا لم يفهموا.	I can look up information about anything I do not understand, and viewers should do the same if they do not understand.
#35 who watched condition 3	ألا افهم المعنى وأن ابحث عنه لاحقًا أفضل من استخدام مصطلح معرب.	I would rather not understand and look up the meaning later than see a local term used instead.
#61 who watched condition 3	يحتاج المترجم إلى استخدام الكلمات الأصلية ويحتاج الناس إلى البحث عن أي معنى لم يفهموه.	The translator needs to use the original words and people need to look up the meaning if they do not understand it.
#40 who watched condition 3	إذا لم يفهم الناس شيئا يمكنهم البحث عن معناه لاحقًا. لا ينبغي ان نضحي بالكلمات الأصلية من أجل توضيح المعنى.	If people did not understand something, they can look it up later. We should not sacrifice the original words for the sake of clarifying meanings.
#58 who watched condition 1	يجب ترك الكلمات كما هي، ويمكن للناس فهمها من السياق أو البحث عن معلومات اضافية.	The words must be left as they are, and people can understand them from the context or search for more information.
#14 who watched condition 2	لا حاجة لتغيير الكلمات، يمكننا ببساطة البحث عن الكلمات الصعبة التي لم نفهمها.	No need to change the words, we can simply look up the difficult words that we did not understand.
#41 who watched condition 2	يحتاج المشاهدون أن يأخذوا على عاتقهم البحث عن أي معلومات صعب عليهم فهمها حتى يتمكنوا من التعرف على الثقافات الأخرى.	[Back translation: Viewers need to take it upon themselves to search for information they do not understand so they can learn about other cultures.
#43 who watched condition 3	يمكن استبدال الكلمات بكلمات محلية مع أي شيء الا أسماء الأشخاص والأماكن.	Changing words with local ones can be used with anything but names of people and places.
#68 who watched condition 2	إذا لم يكن هناك وقت كاف، يمكننا تغيير الكلمات، ولكن ليس اسماء الأشخاص.	If there isn't enough time, we can change the words, but not with names of people.
#49 who watched condition 1	يجب توضيح الأسماء وخاصة أسماء المشاهير، ولكن لا يصح استبدالها حتى لا يلاحظ الناس التغيير.	Names and especially famous names need to be explained but not replaced, so people do not notice the change.
#39 who watched condition 3	يجب ترك الأسماء كما هي ويمكن للناس فهمها من السياق أو البحث عن معناها أو يمكن إضافة تفسير بين قوسين. أُفضل ألا يفهم المعنى بدلا من رؤية اختلاف في الأسماء بين ما يقال في الفيلم وما يكتب في الترجمة.	Names must be left as they are and people can understand them from the context, search for information, or an explanation can be added between brackets. I would rather not understand the meaning than see a change in the names between what is said and written in the subtitles.
#6 who watched condition 3	لا أحبذ تغيير الأسماء خاصةً عندما يكون اسم شخص ما. لهذا نحتاج إلى إدراج الاسم	I do not like changing the names, especially when it is a name of

	الأصلي ببساطة مع إدراج شرح يوضح من هو صاحب الاسم.	person. So, we simply need to insert the original name and explain who they are.
#26 who watched condition 1	لا بأس في تغيير الكلمات إلى كلمات مألوفة أكثر ولكن ليس عندما يكون اسم شخص ما لأنه المشاهد سيلاحظ ذلك حتما.	It is ok to change words into more familiar ones but not when it is someone's name, because the viewer will notice for sure.
#41 who watched condition 2	أنا لا أفضل تغيير الكلمات وخاصة الأسماء المعروفة وأسماء المشاهير لأن ذلك سيخلق ارتباكا.	I do not prefer changing the words especially well-known names and celebrity names because that would cause confusion.
#24 who watched condition 2	أنا لا أفضل تغيير الكلمات لأنه سيخلق ارتباكاً وسوء فهم بدلا من توضيح المعنى، خاصة عند تغيير الأسماء.	I do not prefer changing the words because instead of clarifying the meaning, it creates confusion and misunderstanding, especially when changing names.
#30 who watched condition 3	سوف يلاحظ المشاهدون دائمًا التشويه في الترجمة سواء في الأفلام الإنجليزية أو غير الإنجليزية، لأن الأسماء تنطق بالطريقة ذاتها تقريبًا عبر اللغات.	Viewers will always notice the distortion in translation whether in English or non-English films since names are pronounced almost the same across languages.
#33 who watched condition 3	لا ينطبق هذا على الأفلام الإنجليزية فقط لأن الأسماء يتشابه نطقها في كل اللغات، لذلك سيلاحظ المشاهد دائمًا التشويه الحاصل.	This does not go only for English films because names are pronounced almost the same in all languages, so the viewer will always notice the distortion.
#62 who watched condition 1	معظمنا يعرف من الأفلام الأمريكية أسماء هؤلاء الأشخاص والأماكن المشهورة، وأولئك الذين لا يعرفونهم يمكنهم قراءة الشرح أو البحث عنهم.	Most of us know the names of these famous people and places in American films, and those who do not know them can read the explanation or look them up.
#32 who watched condition 3	لا أوافق على تغيير الأسماء خاصة أسماء المشاهير المعروفين على نطاق واسع لأنه يسبب التشويش.	I do not agree with changing names especially names of celebrities that are widely known because it causes confusion.
#23 who watched condition2	أصبحت أسماء المشاهير والأماكن معروفة لمعظم الناس في جميع أنحاء العالم بسبب العولمة، لذلك ليست هناك حاجة لاستبدالها.	With globalization, names of celebrities and places have become known to most people all around the world so there is no need to replace them.
#14 who watched condition 2	فهمت كل شيء حينها لكني نسيت بعد ذلك.	I understood everything then, but I forgot afterward.
#19 who watched condition 2	نسيت التفاصيل.	I forgot the details.
#21 who watched condition 2	لم أستطع حفظ الأسماء.	I could not memorize the names.
#22 who watched condition 2	أفهم الكلمات احيانا عند مشاهدتها، لكني انساها بعد ذلك.	Sometimes I understand the words when I am watching but then I forget them afterwards.
#69 who watched condition 2	كانت الترجمة واضحة لكني لم أحفظ التفاصيل.	The translation was clear, but I did not memorize the details.
#20 who watched condition 2	لم أتذكر الإجابات لأن الكلمات كانت جديدة بالنسبة لي ولم أكن أركز في قراءة الشرح الإضافي.	I did not remember the answers because the words were new to me

		and I was not paying attention to the extra explanation.
#13 who watched condition 2	كانت الترجمة جيدة، لكنني لم اشدد الانتباه.	The translation was good, but I did not pay too much attention.
#19 who watched condition 2	لم تكن المشكلة في الترجمة، لكنني لم أنتبه بشكل عام.	The problem was not in the translation, I just did not pay attention in general.
#70 who watched condition 2	لم أكن أتوقع أن تكون الأسئلة بهذه الدقة، لذا لم اعر الكثير من الانتباه للتفاصيل أثناء المشاهدة.	I did not expect the questions to be this detailed, so I did not pay attention to details when I was watching.
#69 who watched condition 2	الترجمة كانت واضحة واستمتعت بالمقاطع، لكنني لم أهتم بالتفاصيل ولهذا لم أتمكن من الاجابة عليها.	I found the translation to be clear and I enjoyed the clips, but I did not pay attention to the details which is why I did not answer.
#17 who watched condition 1	أعجبتني الترجمة لكنني لم أركز بما فيه الكفاية لأني عادةً لا اهتم بالتفاصيل وأركز على مشاهدة الأشياء بشكل عام.	I liked the translation, but I did not focus enough as I usually do not pay attention to details, I just watch things in general.
#53 who watched condition 2	كنت مشغولة بالاستماع بالفيلم دون تركيز على أي تفاصيل لهذا لم أتذكرها.	I was busy enjoying the film, not focusing on details. Therefore, I did not remember the details.
#62 who watched condition 1	رأيت المقطع مرة واحدة ولم أستطع حفظ كل شيء وهذا هو السبب في أنني لم أكن أعرف كل الإجابات.	I saw the clip once and could not memorize everything which is why I did not know all the answers.
#50 who watched condition 3	ربما إذا شاهدت المقطع مرة أخرى فسوف أفهم بشكل افضل.	Maybe if I watched the clip again, I would understand more.
#26 who watched condition 1	المشكلة ليست في الترجمة بل في أنني لم أحفظ المعلومات بما أني رأيتها مرة واحدة فقط.	The problem is not with the translation, it is because I did not memorize the information because I only saw it once.
#54 who watched condition 2	انه خطأي بالكامل وأنا متأكدة من أنني لو شاهدته مرة أخرى فسأولي المزيد من الاهتمام للتفاصيل.	It is totally my fault. I am sure if I watched it again, I would pay more attention to details.
#60 who watched condition 2	كانت الترجمة واضحة ودقيقة لكنني لم أفهم المحتوى. سبب ذلك أني أفقد التركيز بسهولة أحيانًا واحتاج إلى تكرار المشهد أكثر من مرة لفهم الأشياء.	The translation was clear and accurate, but I did not understand the content. The reason for this is that I lose focus easily sometimes and I need to repeat the scene more than once to understand things.
#16 who watched condition 2	لم أتمكن من الإجابة لأن المقاطع كانت قصيرة جدًا، وكنت بحاجة لرؤية الفيلم بالكامل لفهم السياق.	I did not know the answers because the clips were too short, and I needed to see the whole film to understand the context.
#54 who watched condition 2	كان من الصعب فهم ما كان يحدث أو تذكر تفاصيل محددة نظرا لقصر المقطع، على الرغم من أن الترجمة كانت واضحة جدًا.	Because it was a short clip, it was hard to understand what was happening or remember specific details, although the translation was very clear.
#21 who watched condition 2	نسيت التفاصيل ولو تم شرحها أكثر لكنت تذكرتها.	I forgot the details. Maybe if it was explained more, I would have remembered them.

#13 who watched condition 2	أظن أن بإمكان المترجم إضافة المزيد من المعلومات وإدراجها بين الأقواس أو على جنب بدلاً من تضمينها بشكل واسع في الترجمة الرئيسية.	I thought the translator could have added more information and included it between brackets or on the side instead of including it loosely in the subtitles.
#16 who watched condition 2	كانت الترجمة سريعة ولم يكن هناك شرح كافٍ. هناك حاجة ماسة لمزيد من الشرح.	The translation was fast and there were not enough explanations. There is a need for more explanations.
#19 who watched condition 2	لم أطلع على الأسئلة قبل مشاهدة المقاطع، لذا لم أركز في بالتفاصيل ومن ثم فقد نسيتها. ولكني فهمت المقاطع بشكل عام.	I did not see the questions before the clip, so I did not pay attention to the details, hence I forgot them. However, I understood the clips in general.
#51 who watched condition 2	أفضل قراءة الأسئلة أولاً حتى أنتبه لأجوبتها أثناء مشاهدة الفيلم.	I prefer reading the questions first, so I would pay attention to the answers while watching the film.
#42 who watched condition 2	كل هذا يتوقف على أهمية المشهد، فإذا كان مهمًا وكان كل شيء يدور حوله فيمكننا إضافة شرح. إذا لم يكن جزءًا مهمًا من الفيلم فلن تكون هناك حاجة لأن يعرف المشاهد كل التفاصيل. أما إذا كان هناك خيار لإيقاف الفيلم فيمكن إضافة شرح حتى لو كانت المعلومات غير مهمة. لكن إذا كان الفيلم معروض في مكان مثل السينما فيمكن أن يكون الشرح قصيرا وسريعا وإلا سيتم تجاهله.	It all depends on the importance of the scene, if it was important and everything revolves around it, then we can add an explanation. If it was not an important part of the film, then there is no need for the viewer to know all the details. Also, if there was an option to pause the film, then an explanation can be added even if the information is not important. But if it was in a place like the cinema then it can be brief and fast, otherwise the explanation will be overlooked.
#58 who watched condition 1	أنا أفضل تغيير الكلمات بشكل عام، ولكن هذا طبعا يعتمد على المكان الذي سيتم إضافة الشرح اليه. على سبيل المثال، إذا كان العرض في السينما فيجب ترك الكلمة كما هي لأن بعض الأشخاص قد لا يحبون التغيير. أما إذا كان العرض على التلفزيون فسيكون التغيير مقبولا أكثر لوجود خيار تغيير القنوات وبذلك يستطيع الأشخاص استبعاد ما لا يحبونه. كما يمكن توفير أكثر من ترجمة لكل فيلم حتى يتمكن الأشخاص من اختيار ما إذا كانوا يحبون ترجمة تغير الكلمات أو ترجمة تضيف الشرح او ترجمة تبقي على المحتوى الأصلي. بالنسبة لمواقع الانترنت فمن الأفضل إدراج شرح لأن المشاهد يمكنه إيقاف الفيلم وقراءة الترجمة.	I generally prefer changing words. However, this change depends on where it will be shown. For example, if it is in the cinema, the word should be left as it is because some people might not like the change. However, if it is shown on TV then the change would be more appropriate because we have a wider range of channel choices and people can dismiss what they do not like. Also, offering more than one subtitle to each film would be a nice idea so people can choose if they like translation that changes the words, translation that adds explanations, or translation that keeps the original content. As for websites, it is better to insert explanations because the viewer then can pause the film and read.

#62 who watched condition 1	سبق أن رأيت ترجمات أسوأ، لذلك الجأ الى إعادة المشهد أكثر من مرة لفهمه. عدم فهم شيء ما يفسد متعة الفيلم طبعا ولكن هذا هو الموجود ويجب علينا أن نقنع ولا نكون صعبي الإرضاء. البديل لذلك هو الاستمرار في البحث على الانترنت حتى نجد ترجمة أفضل لنفس الفيلم.	I have seen worse translations and I usually resort to repeating the scene more than once to understand it. Not understanding of course ruins the enjoyment of the film but this is what we have, so we must settle and not be picky. An alternative would be to keep searching online until we find a better translation for the same film.
#20 who watched condition 2	عدم فهم كل شيء في الفيلم يحد من متعة مشاهدته، لكن معظم الترجمات على هذا الشاكلة، لذلك يجب علينا أن نرضى بالموجود.	Not understanding everything in the film limits the enjoyment of watching it. However, most translations are like this, so we must settle.
#60 who watched condition 2	يحدث كثيرًا ألا أفهم كل شيء في الفيلم، لدرجة أني لم أعد الاحظ عدم فهمي معظم الوقت. اعتدت أن استمع بالأفلام بشكل عام رغم أنني لا أفهم بعض الأشياء. لطالما كانت الترجمات بهذه الطريقة لذلك نحن معتادون على التنازل والرضى بما لدينا.	It happens a lot that I do not understand all things in the film that I do not notice it most of the time. In general, I am used to enjoying films even though I do not understand some things. Translations have always been this way, so we are used to settling for what we have.
#62 who watched condition 1	مهمة المترجم هي فقط ترجمة النص من الإنجليزية إلى العربية، وليس تفسير أي شيء.	The translator's job is to only translate the text from English to Arabic, it is not to explain anything.
#50 who watched condition 3	كانت الترجمة جيدة لكنني لم أفهم بعض الكلمات. ومع ذلك، ليس جزءا من مهام المترجم أن يجعلني أفهمها.	The translation was good, but I did not understand some words. However, it is not the translator's job to make me understand them.
#26 who watched condition 3	لا أحب أن أقرأ شيئا لم يكن موجودا في الفيلم، خاصة إذا كان الفيلم باللغة الإنجليزية. إذا كان الفيلم بلغه أخرى لا افهمها فلن ألاحظ، لهذا لن أمانع.	I do not like reading something that was not in the film, especially if the film is in English. If the film is in any other language, I won't even notice so I would not mind.
#34 who watched condition 3	إذا أدرج المترجم الكلمة الأصلية دون أي شرح فذلك أفضل أربكني لأنه ان أرى شيئا مكتوبا في الترجمة في حين لم أسمعه في الفيلم.	I prefer if the translator inserted the original word with no explanation as it confused me to see something written in the subtitles that I did not hear in the film.
11# who watched condition 3	على الرغم من فهمي للفكرة العامة في المقاطع الأجنبية التي شاهدتها، إلا أني شعرت بوجود خطأ ما على الرغم من أني لم أستطع فهم اللغة الاصلية. لا يمكن خداع المشاهدين أبدًا.	Although I understood the general idea in the foreign clips I watched, I felt there was something wrong even though I could not understand the source language. Viewers can never be fooled.
#70 who watched condition 2	ما سهل فهمي لمحتوى الأفلام الإنجليزية أني كنت أستمع إلى ما يقولون. ولكن مع الأفلام الأجنبية كان الأمر أكثر صعوبة حيث أني لم أكن أعرف ما إذا كان هناك خطأ في الترجمة أم أنني لم أفهم الترجمة.	With English films, I was listening to what they were saying which made it easier to understand the content. But with foreign films it was harder. I did not know if there was a mistake

		in the translation or it was just me not understanding the subtitles.
#6 who watched condition 3	يتم نطق الأسماء بالطريقة نفسها تقريبًا عبر اللغات، لذلك سيلاحظ المشاهد أي تحريف يطرأ عليها.	Names are pronounced almost the same across languages, so the viewer will always notice the distortion.

Appendix 7: Intermodal relationships

Film	Cultural references	Type	Intermodal relationship	Translation Strategies
Die Hard with a Vengeance	Bonwit Teller	verbal & visual	Going beyond text: document	Not Addressed
	Lenox Av.	verbal & visual	Going beyond text: emphasise	Not Addressed
	Chester A. Arthur Elementary School	verbal & visual	Going beyond text: document	Not Addressed
	Nord des Linges Quebec	verbal & visual	Going beyond text: document	Not Addressed
	Saint John's emergency	Verbal	No relationship	Direct Translation & Transcription
	FBI	Verbal	No relationship	Specification
	Fifth Avenue	Verbal	No relationship	Direct Translation
	Simon Says	Verbal	No relationship	Transcription & Direct Translation
	38 Street and Amsterdam	Verbal	No relationship	Direct Translation & Transcription
	Harlem	Verbal	No relationship	Transcription
	Red Hook	Verbal	No relationship	Transcription
	Staten Island	Verbal	No relationship	Direct Translation & Transcription
	California	Verbal	No relationship	Transcription
	Jersey	Verbal	No relationship	Transcription
	the lottery number	Verbal	No relationship	Direct Translation
	128 Street	Verbal	No relationship	Direct Translation
	911	Verbal	No relationship	Retention
	Looney Tunes	Verbal	No relationship	Transcription
	Bellevue	Verbal	No relationship	Transcription
	Father of Apollo	Verbal	No relationship	Direct Translation & Transcription
	Mount Olympus	Verbal	No relationship	Direct Translation & Transcription
	Downtown	Verbal	No relationship	Direct Translation
	Police Plaza	Verbal	No relationship	Direct Translation
	epoxy	Verbal	No relationship	Transcription

	Livermore Labs	Verbal	No relationship	Direct Translation & Transcription
	72nd and Broadway	Verbal	No relationship	Direct Translation & Transcription
	Fort Knox	Verbal	No relationship	Transcription
	110th Street	Verbal	No relationship	Direct Translation
	Chinatown	Verbal	No relationship	Direct Translation
	115th Street and St Nicholas	Verbal	No relationship	Direct Translation and omission
	Captain Kangaroo	Verbal	No relationship	Specification and Transcription
	300 pounds	Verbal	No relationship	Transcription
	Birds of a feather flock together	Verbal	No relationship	Generalization
	The psychic hotline	Verbal	No relationship	Generalization
	St Ives	Verbal	No relationship	Transcription
	Wall Street	Verbal	No relationship	Transcription
	9th Avenue	Verbal	No relationship	Direct Translation
	72nd	Verbal	No relationship	Specification
	Central Park	Verbal	No relationship	Direct Translation
	Roosevelt Hospital	Verbal	No relationship	Direct Translation & Transcription
	end zone	Verbal	No relationship	Generalization
	St Luke's	Verbal	No relationship	Transcription
	the Battle of the Bulge	Verbal	No relationship	Direct Translation & Transcription
	toe tag	Verbal	No relationship	Generalization
	Hope Tompkins Square Park	Verbal	No relationship	Transcription & Direct Translation
	64th street	Verbal	No relationship	Direct Translation
	Chief of Transit	Verbal	No relationship	Direct Translation & Specification
	The Plaza	Verbal	No relationship	Transcription
	City Engineers Office	Verbal	No relationship	Direct Translation
	the World Trade's	Verbal	No relationship	Specification
	Rodney King	Verbal	No relationship	Transcription

	Nakatomi Tower	Verbal	No relationship	Direct Translation & Specification
	five gallon	Verbal	No relationship	Direct Translation
	hometeam dugout at Yankee Stadium	Verbal	No relationship	Direct Translation & Transcription
	Black jack	Verbal	No relationship	Transcription
	juvenile hall	Verbal	No relationship	Direct Translation
	a Butterfingers	Verbal	No relationship	Transcription
	City Hall	Verbal	No relationship	Direct Translation
	Wall Street	Verbal	No relationship	Transcription
	NYPD	Verbal	No relationship	Specification
	Rain cats and dogs	Verbal	No relationship	Direct Translation
	F.D.R.	Verbal	No relationship	Omission
	Hillary Clinton	Verbal	No relationship	Transcription
	a Yugo	Verbal	No relationship	Transcription
	the Federal Reserve	Verbal	No relationship	Direct Translation
	East River	Verbal	No relationship	Specification
	59th Street	Verbal	No relationship	Direct Translation
	the metropolitan area	Verbal	No relationship	Generalization
	911	Verbal	No relationship	Retention
	Houdini	Verbal	No relationship	Transcription
	the aquaduct	Verbal	No relationship	Direct Translation
	the Catskill Mountains	Verbal	No relationship	Direct Translation & Transcription
	the Saw Mill	Verbal	No relationship	Specification
	the Cofferdam	Verbal	No relationship	Direct Translation
	Saw Mill River Parkway	Verbal	No relationship	Direct Translation & Transcription
	Yankee Stadium	Verbal	No relationship	Direct Translation & Transcription
	the Hoover Dam	Verbal	No relationship	Direct Translation & Transcription
	Aquaduct Security	Verbal	No relationship	Direct Translation
	Chester A. Arthur	Verbal	No relationship	Transcription

	puting all the rings in one basket	Verbal	No relationship	Omission
	You got a Triple A Card?	Verbal	No relationship	Direct Translation
	10 quarters	Verbal	No relationship	Direct Translation
	Energizer Bunny	Verbal	No relationship	Specification & Omission
	the Addams Family	Verbal	No relationship	Direct Translation & Specification
	Lurch	Verbal	No relationship	Transcription
	Bridgeport Coast Guard	Verbal	No relationship	Direct Translation & Transcription
	CRF	Verbal	No relationship	Transcription
	Long Island Sound	Verbal	No relationship	Direct Translation & Transcription
	lacrosse team	Verbal	No relationship	Direct Translation & Transcription
	Nova Scotia	Verbal	No relationship	Transcription
Sleepless in Seattle	Wrigley Field Home of Chicago Cubs	verbal & visual	Going beyond text: emphasise	Not Addressed
	Baltimore	verbal & visual	Going beyond text: document	Not Addressed
	Washington	verbal & visual	Going beyond text: document	Not Addressed
	NEXUS CITY NEWS BUREAU	verbal & visual	Going beyond text: document	Not Addressed
	Chicago Horticultural Society	verbal & visual	Going beyond text: document	Not Addressed
	AAA Detective Agency	verbal & visual	Going beyond text: document	Not Addressed
	Chicago Cancer Family Network	Verbal	No relationship	Direct Translation + Transcription
	Seattle	Verbal	No relationship	Transcription
	Johns Hopkins	Verbal	No relationship	Transcription
	the IRS	Verbal	No relationship	Omission
	the federal prison system	Verbal	No relationship	Omission
	Lou Gehrig	Verbal	No relationship	Transcription
	Pride of the Yankees	Verbal	No relationship	Direct Translation & Transcription
	the Historic Society	Verbal	No relationship	Direct Translation
	D.C.	Verbal	No relationship	Transcription

	Atlantic City	Verbal	No relationship	Direct Translation & Transcription
	Sears Tower	Verbal	No relationship	Omission
	Jingle Bells	Verbal	No relationship	Specification + Transcription
	Network America	Verbal	No relationship	Direct Translation
	65 Cent	Verbal	No relationship	Transcription
	Knoxville,Tennessee	Verbal	No relationship	Transcription
	Michigan	Verbal	No relationship	Trabscription
	Wisconsin	Verbal	No relationship	Transcription
	60 Minutes	Verbal	No relationship	Omission
	Boston	Verbal	No relationship	Transcription
	the AAB convention	Verbal	No relationship	Generalization
	NewYork	Verbal	No relationship	Transcription
	Valentine's Day	Verbal	No relationship	Direct Translation
	the Plaza	Verbal	No relationship	Specification + Transcription
	Central Park	Verbal	No relationship	Direct Translation
	Chinatown	Verbal	No relationship	Transcription
	Dim Sum	Verbal	No relationship	Omission
	Las Vegas	Verbal	No relationship	Omission
	the Bermuda Triangle	Verbal	No relationship	Direct Translation & Transcription
	Tulsa…Oklahoma	Verbal	No relationship	Transcription
	Miami	Verbal	No relationship	Transcription
	Denver	Verbal	No relationship	Transcription
	Jimmy Carter	Verbal	No relationship	Transcription
	Seattle Magazine	Verbal	No relationship	Omission
	Tiramisu	Verbal	No relationship	Transcription
	Cary Grant	Verbal	No relationship	Transcription
	Gunga Din	Verbal	No relationship	Transcription
	Dyan Cannon	Verbal	No relationship	Transcription
	Empire State Building	Verbal	No relationship	Direct Translation & Transcription
	Bye, Bye, Blackbird	Verbal	No relationship	Generalization
	the Baltimore Sun	Verbal	No relationship	Specification + Transcription
	Ipecac	Verbal	No relationship	Generalization
	third base man	Verbal	No relationship	Specification
	Brooks Robinson	Verbal	No relationship	Transcription
	an Absolute straight up	Verbal	No relationship	Generalization
	the Mariners	Verbal	No relationship	Transcription

	Miss Scarlett	Verbal	No relationship	Transcription & Direct Translation
	black widow spider	Verbal	No relationship	Generalization
	Duluth	Verbal	No relationship	Transcription
	"An affair to remember"	Verbal	No relationship	Direct Translation
	Deborah Kerr	Verbal	No relationship	Transcription
	the Dirty Dozen	Verbal	No relationship	Generalization
	Jim Brown	Verbal	No relationship	Transcription
	Richard Jaeckel	Verbal	No relationship	Transcription
	Lee Marvin	Verbal	No relationship	Transcription
	Trini Lopez	Verbal	No relationship	Transcription
	Geraldo	Verbal	No relationship	Generalization
	Nightmare on Elm Street 12	Verbal	No relationship	Generalization
	Fatal Attraction	Verbal	No relationship	Direct Translation
	Oprah	Verbal	No relationship	Transcription
	Holiday Inn	Verbal	No relationship	Generalization
	United (Airways)	Verbal	No relationship	Direct Translation
	Dom Perignon	Verbal	No relationship	Transcription
	Dom DeLuise	Verbal	No relationship	Transcription
Coyote Ugly	The American flag	Visual	Going beyond text: emphasise	Not Addressed
	Sharp Piano	verbal & visual	Going beyond text: document	Not Addressed
	Pepto Bismol	verbal & visual	Going beyond text: document	Not Addressed
	The MAC Laptop	verbal & visual	Going beyond text: document	Not Addressed
	south Amboy	Verbal	No relationship	Transcription
	New York	Verbal	No relationship	Transcription
	Jersey	Verbal	No relationship	Transcription
	New York	Verbal	No relationship	Transcription
	Lean Cuisine	Verbal	No relationship	Generalization
	Irish Spring	Verbal	No relationship	Direct Translation
	New York	Verbal	No relationship	Transcription
	New York	Verbal	No relationship	Transcription
	Peace Corps	Verbal	No relationship	Direct Translation
	Australia	Verbal	No relationship	Transcription
	the Fiji Mermaid Club	Verbal	No relationship	Direct Translation & Transcription
	Chicago	Verbal	No relationship	Transcription
	Whitney and Mariah	Verbal	No relationship	Transcription

	French apple	Verbal	No relationship	Direct Translation
	Pretty Woman	Verbal	No relationship	Direct Translation
	Home Alone	Verbal	No relationship	Direct Translation
	Saving Private Ryan	Verbal	No relationship	Direct Translation
	Piedmont, North Dakota	Verbal	No relationship	Transcription
	South Amboy, New Jersey	Verbal	No relationship	Transcription
	margaritas with salt	Verbal	No relationship	Transcription
	tequila	Verbal	No relationship	Transcription
	black Russian	Verbal	No relationship	Direct Translation
	Jim	Verbal	No relationship	Transcription
	Jack	Verbal	No relationship	Transcription
	Johnny Red	Verbal	No relationship	Transcription
	Johnny Black	Verbal	No relationship	Transcription
	Jos	Verbal	No relationship	Transcription
	Canadian	Verbal	No relationship	Direct Translation
	South of the Border	Verbal	No relationship	Transcription
	MGD	Verbal	No relationship	Transcription
	a double-blended back	Verbal	No relationship	Transcription
	a Scotch	Verbal	No relationship	Transcription
	whiskey	Verbal	No relationship	Transcription
	Giants	Verbal	No relationship	Direct Translation
	The Cowboys	Verbal	No relationship	Direct Translation
	Sixth and Hill	Verbal	No relationship	Specification
	Brooklyn House	Verbal	No relationship	Transcription
	C.P.A.	Verbal	No relationship	Transcription
	Van Gogh	Verbal	No relationship	Transcription
	Barbra	Verbal	No relationship	Transcription
	Miami	Verbal	No relationship	Transcription
	Spider-man	Verbal	No relationship	Direct Translation
	the Punisher	Verbal	No relationship	Transcription
	Bridge Over Troubled Water	Verbal	No relationship	Direct Translation
	Simon and Garfunkel	Verbal	No relationship	Transcription
	Australia	Verbal	No relationship	Transcription
	the Plaza	Verbal	No relationship	Generalization
	AT&T	Verbal	No relationship	Transcription
	Queens	Verbal	No relationship	Direct Translation

	The Voice	Verbal	No relationship	Transcription
	Grammy	Verbal	No relationship	Transcription
	the Mac	Verbal	No relationship	Generalization
	martinis	Verbal	No relationship	Transcription
	E.R.	Verbal	No relationship	Transcription
	Bourbon	Verbal	No relationship	Transcription
	Australia	Verbal	No relationship	Transcription
	Sydney	Verbal	No relationship	Transcription
	Mrs. Molinaro	Verbal	No relationship	Transcription
	Lean Cuisines	Verbal	No relationship	Direct Translation
	Old Spice	Verbal	No relationship	Transcription
	double water on the rocks	Verbal	No relationship	Direct Translation & Transcription
	Piedmont, North Dakota	Verbal	No relationship	Transcription
	the Bowery Ballroom	Verbal	No relationship	Direct Translation & Transcription
	Boston	Verbal	No relationship	Transcription
	Chicago	Verbal	No relationship	Transcription
	LeAnn Rimes	Verbal	No relationship	Transcription
	the Punisher	Verbal	No relationship	Transcription
The Wolf of Wall Street	One-hundred-dollar bill	Visual	Going beyond text: emphasise	Not Addressed
	London Landscape	Visual	Expressing close relation to the text: complement	Not Addressed
	Wall St.	verbal & visual	Going beyond text: emphasise	Not Addressed
	Aerotyne international	verbal & visual	Going beyond text: emphasise	Not Addressed
	Robin Hood	verbal & visual	Going beyond text: emphasise	Not Addressed
	Stratton Oakmont	Verbal	No relationship	Transcription
	jordan belfort	Verbal	No relationship	Transcription
	Bayside, Queens	Verbal	No relationship	Transcription
	Ferrari	Verbal	No relationship	Transcription
	Don Johnoson	Verbal	No relationship	Transcription
	Miami Vice	Verbal	No relationship	Transcription
	The Duchess	Verbal	No relationship	Direct Translation
	Bay Ridge, Brooklyn	Verbal	No relationship	Transcription
	Miller Lite	Verbal	No relationship	Omission
	Manhattan	Verbal	No relationship	Transcription
	Long Island	Verbal	No relationship	Transcription
	Queens	Verbal	No relationship	Transcription
	Quaaludes (med)	Verbal	No relationship	Transcription
	Adderall (med)	Verbal	No relationship	omission

Xanax (med)	Verbal	No relationship	Transcription
cocaine	Verbal	No relationship	Transcription
Morphine (med)	Verbal	No relationship	Transcription
Series 7 (exam)	Verbal	No relationship	Generalization
Wall Street	Verbal	No relationship	Transcription
Microsoft	Verbal	No relationship	Transcription
absolut martinis	Verbal	No relationship	Transcription + Direct translation
jimmy buffett	Verbal	No relationship	Transcription
warren buffett	Verbal	No relationship	Transcription
Fugayzi	Verbal	No relationship	Transcription
Halkidiki	Verbal	No relationship	omission
Broadway	Verbal	No relationship	omission
Exxon	Verbal	No relationship	Omission
the crash of '29	Verbal	No relationship	Direct Translation + Specification
L.F. Rothchild	Verbal	No relationship	Omission
Nobody Beats the Wiz (store)	Verbal	No relationship	Direct translation
long island	Verbal	No relationship	Transcription
Quotrons (company)	Verbal	No relationship	Transcription
NASDAQ	Verbal	No relationship	Transcription
Aerotyne (company)	Verbal	No relationship	Transcription
Dubuque	Verbal	No relationship	omission
Hustler (magazine)	Verbal	No relationship	Transcription
blue chip stock	Verbal	No relationship	Specification
Aerotyne international	Verbal	No relationship	Transcription
phosphorescent	Verbal	No relationship	omission
Waspy-y (high class)	Verbal	No relationship	Generalization
Frank's Best Auto Body (company)	Verbal	No relationship	Transcription
Quaaludes (med)	Verbal	No relationship	Transcription
Bayside	Verbal	No relationship	Transcription
Amish	Verbal	No relationship	Transcription
Buddhists	Verbal	No relationship	Direct Translation
Harvard MBAs	Verbal	No relationship	Transcription + Direct translation
Jujitsu (sports)	Verbal	No relationship	Transcription
Stratton Oakmont	Verbal	No relationship	Transcription
Moby Dick	Verbal	No relationship	Transcription
Captin Ahab	Verbal	No relationship	Transcription + Direct translation
Mayflower (ship)	Verbal	No relationship	Transcription

	Plymouth	Verbal	No relationship	omission
	Disney	Verbal	No relationship	Transcription
	AT&T	Verbal	No relationship	Transcription
	IBM	Verbal	No relationship	Transcription
	Tooth Fairy	Verbal	No relationship	Direct Translation
	Union Carbide (company)	Verbal	No relationship	omission
	Texas Instruments	Verbal	No relationship	omission
	Kodak	Verbal	No relationship	Transcription
	Cochon Airlines	Verbal	No relationship	Transcription + Direct translation
	The Forbes	Verbal	No relationship	Transcription + specification
	the Enforcer	Verbal	No relationship	Direct Translation
	Gestapo	Verbal	No relationship	Omission
	Equalizer	Verbal	No relationship	Transcription
	Mad max	Verbal	No relationship	Transcription + direct translation
	PBS	Verbal	No relationship	Omission
	Mona Lisa	Verbal	No relationship	Transcription
	Tranquilizer (med)	Verbal	No relationship	Direct Translation
	Wallendas	Verbal	No relationship	Transcription
	Gooble gooble	Verbal	No relationship	Omission
	The American Express	Verbal	No relationship	Transcription + Direct Translation
	Pfizer (company)	Verbal	No relationship	Omission
	the porterhouse (company)	Verbal	No relationship	Omission
	Argentina	Verbal	No relationship	Transcription
	champagne	Verbal	No relationship	Direct Translation
	EJ Entertainment (company)	Verbal	No relationship	Transcription + Direct Translation
	The IRS	Verbal	No relationship	Direct translation
	china doll	Verbal	No relationship	Generlization
	Merrill Lynch (company)	Verbal	No relationship	Transcription
	IPOs	Verbal	No relationship	Direct Translation
	Arncliffe International (compnay)	Verbal	No relationship	Omission
	Steve Madden	Verbal	No relationship	Transcription

	Blair Hollingsworth	Verbal	No relationship	Transcription
	Bay Ridge	Verbal	No relationship	Transcription
	Staten Island	Verbal	No relationship	Transcription
	Brooklyn	Verbal	No relationship	Transcription
	the Verrazano Bridge	Verbal	No relationship	Transcription + Direct translation
	Saturday Night Fever territory	Verbal	No relationship	Direct Translation
	Guinea Gulch (street)	Verbal	No relationship	Omission
	A mut	Verbal	No relationship	omission
	Darjeeling (tea)	Verbal	No relationship	Omission
	rose hip (tea)	Verbal	No relationship	Omission
	feng shui'd	Verbal	No relationship	Generlization
	Hamptons	Verbal	No relationship	Transcription
	SEC	Verbal	No relationship	Direct Translation
	Antarctica	Verbal	No relationship	Generlization
	Arncliffe International	Verbal	No relationship	Omission
	Mirage	Verbal	No relationship	Transcription
	Las Vegas	Verbal	No relationship	Transcription
	the Bahamas Ocean club	Verbal	No relationship	Transcription + Direct translation
	the Caribbean	Verbal	No relationship	Transcription
	Venice	Verbal	No relationship	Transcription
	Bermuda grass	Verbal	No relationship	Transcription
	Mary Jane (film)	Verbal	No relationship	Transcription
	Mary Lou	Verbal	No relationship	Transcription
	Giorgio Armani	Verbal	No relationship	Transcription
	Gianni Versace	Verbal	No relationship	Transcription
	Coco Chanel	Verbal	No relationship	Transcription
	Yves Saint Laurent	Verbal	No relationship	Transcription
	Willy Wonka	Verbal	No relationship	Transcription
	Oompa Loompas	Verbal	No relationship	omission
	Pinto (car)	Verbal	No relationship	omission
	Porsche (car)	Verbal	No relationship	Transcription
	muumuu	Verbal	No relationship	Generlization
	Price Club	Verbal	No relationship	direct Translation
	Future Video	Verbal	No relationship	direct Translation
	the FBI	Verbal	No relationship	Transcription
	Boy Scout	Verbal	No relationship	Generlization
	Gordon Gekko	Verbal	No relationship	omission
	the Justice Department	Verbal	No relationship	direct Translation
	The DEA	Verbal	No relationship	direct Translation

	The Bureau	Verbal	No relationship	Generlization
	P.I. License	Verbal	No relationship	direct Translation
	SEC	Verbal	No relationship	direct Translation
	Goldman	Verbal	No relationship	Transcription
	Lehman Brothers	Verbal	No relationship	Transcription
	Merrill	Verbal	No relationship	omission
	a federal officer	Verbal	No relationship	direct Translation
	Bond villain	Verbal	No relationship	Transcription + Direct Translation
	Geneva	Verbal	No relationship	Transcription
	Valium	Verbal	No relationship	Transcription
	N-word	Verbal	No relationship	omission
	U.S. Justice Department	Verbal	No relationship	direct Translation
	the Rue de la Croy	Verbal	No relationship	Transcription + Direct translation
	the Banque Ral de Genve	Verbal	No relationship	Transcription
	subpoena	Verbal	No relationship	direct Translation
	Holy Grail (religious wine glass)	Verbal	No relationship	direct Translation
	Lemmons (drugs)	Verbal	No relationship	Transcription
	the Brookville Country Club	Verbal	No relationship	Transcription + Direct translation
	Jell-O(food powder)	Verbal	No relationship	Transcription
	Ellis Island	Verbal	No relationship	Generalization
	Haiti	Verbal	No relationship	Transcription
	Mercedes-Benz	Verbal	No relationship	Transcription
	Bahamas	Verbal	No relationship	Transcription
	SWAT team	Verbal	No relationship	direct translation
	Ramar of the Jungle	Verbal	No relationship	Generalization
	the National Guard	Verbal	No relationship	direct Translation
	Mozart	Verbal	No relationship	Transcription
	Danish	Verbal	No relationship	omission
	Benihana (resturant)	Verbal	No relationship	Transcription
	hibachi	Verbal	No relationship	Generalization
	Grenada	Verbal	No relationship	Transcription
	Kreskin (name of someone)	Verbal	No relationship	omission
	the United States District Court	Verbal	No relationship	omission

	the Eastern District of New York	Verbal	No relationship	omission
	Nevada	Verbal	No relationship	Transcription
When Harry Met Sally	New York Landscape	Visual	Expressing close relation to the text: complement	Not Addressed
	The Sharper Image	verbal & visual	Going beyond text: document	Not Addressed
	Horn & Hardart cafeteria	Verbal	No relationship	Transcription
	UNIVERSITY OF CHICAGO	Verbal	No relationship	Transcription + Direct Translation
	Gibraltar (country)	Verbal	No relationship	Omission
	Rockies (Rocky Mountains)	Verbal	No relationship	Omission
	New York	Verbal	No relationship	Transcription
	Chicago	Verbal	No relationship	Transcription
	Bogart (actor)	Verbal	No relationship	Transcription
	Casablanca	Verbal	No relationship	Direct Translation
	Czechoslovakia	Verbal	No relationship	Transcription
	Ingrid Bergman	Verbal	No relationship	Transcription
	The apple pie la mode	Verbal	No relationship	Direct Translation
	Broadway	Verbal	No relationship	Transcription
	Toffenetti's	Verbal	No relationship	Transcription
	DA's office	Verbal	No relationship	Direct Translation
	Bloody Mary mix	Verbal	No relationship	Transcription + Direct Translation
	the Angel of Death	Verbal	No relationship	Substitution
	Mr. Zero	Verbal	No relationship	Transcription + Direct Translation
	American Express	Verbal	No relationship	Transcription
	The Lady Vanishes	Verbal	No relationship	Direct Translation
	I spy	Verbal	No relationship	Direct Translation
	Mexican ceramic tile	Verbal	No relationship	Direct Translation
	tenements (kind of apartments)	Verbal	No relationship	Generalization
	Delancey Street	Verbal	No relationship	Transcription + Direct Translation
	Fordham Road	Verbal	No relationship	Transcription + Omission

The Bronx	Verbal	No relationship	Transcription
183rd Street	Verbal	No relationship	Transcription + Direct Translation
the Ambassador Hotel	Verbal	No relationship	Transcription
Victor Laszlo	Verbal	No relationship	Transcription
"Leave It to Beaver"	Verbal	No relationship	Direct Translation
Olympic	Verbal	No relationship	Omission
paprikash	Verbal	No relationship	Generalization + Omission
pecan pie	Verbal	No relationship	Generalization + Omission
hieroglyphics	Verbal	No relationship	Direct Translation
Sphinxy	Verbal	No relationship	Transcription
Michigan	Verbal	No relationship	Transcription
Northwestern	Verbal	No relationship	Transcription
squash	Verbal	No relationship	Direct Translation
andirons (fireplace)	Verbal	No relationship	Direct Translation
Sleigh bells	Verbal	No relationship	Omission
Parson Brown	Verbal	No relationship	Transcription
The next New Year's Eve	Verbal	No relationship	Direct Translation
he Coney Island Smalls	Verbal	No relationship	Omission
Jimmy Breslin	Verbal	No relationship	Transcription
New Jersey	Verbal	No relationship	Transcription
South Orange	Verbal	No relationship	Transcription
Haddonfield	Verbal	No relationship	Transcription
radicchio (food)	Verbal	No relationship	Transcription
Pesto(food)	Verbal	No relationship	Direct Translation
quiche (food)	Verbal	No relationship	Direct Translation
New York Magazine	Verbal	No relationship	Transcription + Direct Translation
Oklahoma	Verbal	No relationship	Transcription
"Surrey with the Fringe on Top"	Verbal	No relationship	Direct Translation
Melancholy Baby's Mouth	Verbal	No relationship	Omission
Won't You Come Home, Bill Baby?	Verbal	No relationship	Direct Translation
Planet ofthe Apes	Verbal	No relationship	Direct Translation

	Yes Sir, That's My Baby	Verbal	No relationship	Direct Translation
	Baby Talk	Verbal	No relationship	Direct Translation
	rosemary's baby	Verbal	No relationship	Transcription + Direct Translation
	industrial strength (tea)	Verbal	No relationship	Omission
	Kennedy	Verbal	No relationship	Transcription
	Kleenex	Verbal	No relationship	Transcription
	Newark	Verbal	No relationship	Transcription
	Charlie Chaplin	Verbal	No relationship	Transcription
	Jane Fonda	Verbal	No relationship	Transcription
	Bryant Gumbel	Verbal	No relationship	Transcription
	thanksgiving	Verbal	No relationship	Direct Translation
	Holiday season	Verbal	No relationship	Direct Translation
	Dick Clark	Verbal	No relationship	Transcription
	Mallomars	Verbal	No relationship	Transcription
	the Knicks	Verbal	No relationship	Transcription + Direct Translation