COHESION IN ARABIC SUBTITLING

by

Hafsa A. Al Omar

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Approval Signatures

We, the undersigned, approve the Master's Thesis of Hafsa A. Al Omar

Thesis Title: Cohesion in Arabic Subtitling

Signature	**Date of Signature**
	(dd/mm/yyyy)

_____   _____

Dr. Sattar Izwaini
Assistant Professor in Arabic and Translation Studies
Thesis Advisor

_____   _____

Dr. Ahmed Ali
Associate Professor in Arabic and Translation Studies
Thesis Committee Member

_____   _____

Dr. May Zaki
Assistant Professor in Arabic and Translation Studies
Thesis Committee Member

_____   _____

Dr. David Wilmsen
Department Head

_____   _____

Dr. James Griffin
CAS Graduate Programs Director

_____   _____

Dr. Mahmoud Anabtawi
Dean of the College of Arts & Sciences

_____   _____

Dr. Khaled Assaleh
Interim Vice Provost for Research and Graduate Studies

To my family

ABSTRACT

This study explores the translation of substitution and ellipsis as cohesive devices in English based on the framework of cohesion by Halliday and Hasan (1976) which categorizes cohesion into five different taxonomies; namely reference, substitution, ellipsis, conjunction, and lexical cohesion. Furthermore, this study looks at strategies adopted by translators in dealing with cohesive devices in English and the role of strategies as such in serving the cohesive function of the translated text. This is highlighted in the analysis provided here of the cohesive devices used in Arabic subtitling. The present study attempts to offer insight into the trends in the translation of cohesion devices while transferring them from English into Arabic. It examines the shifts occurring in the translation through analyzing scenes from 31 films. The analysis presents a considerable number of shifts in cohesion that occurred in the TT. Repetition as a cohesive device in Arabic stands to be the most dominant cohesive tie that is used pervasively as a counterpart to most cohesion devices in English. Other cohesive devices used are reference and substitution. Substitution and Ellipsis occurrence is quite restricted in the Arabic subtitles. Translators tend to avoid ellipsis in their subtitles. This may justify the tendency for repetition or addition of new elements.

Search Terms: Cohesion, subtitling, reference, substitution, ellipsis, repetition, translation shifts.

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List of Abbreviations

AVT: Audiovisual Translation

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

Chapter 1: Introduction

The current thesis is an examination of cohesion in Arabic subtitles. The analysis is based on the Halliday and Hasan model of cohesion in English (1976) with a special focus on substitution and ellipsis. This study provides an analysis of the examples on substitution and ellipsis in the source text (ST) and the way translators dealt with these cohesive devices in the target text (TT). The analysis aims at offering an insight on the trends prevailing when translating to a different language.

The significance of the study is highlighted by the aim to deal with two languages from different systems with their own cohesion profiles, i.e. Arabic and English. This study attempts to investigate cohesion as a phenomenon in subtitled texts. By investigating cohesion in subtitling, the study intends to contribute to an area of translation studies, namely audiovisual translation.

Cohesion is a descriptive taxonomy of relations of meaning that defines a text as such. "It occurs where the interpretation of elements of discourse are dependent on that of another, where one element presupposes the other," (Halliday and Hasan, 1976: p. 4). It refers to the overt inter-sentential relationships which occur when the sentences are linked or connected together by the means of linguistic and semantic markers. That is to say the use of cohesion within a text depends on something other than the structure, in which we refer here to the semantic relations which are realized by sentences.

The concept of cohesion is "a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text," (Halliday and Hasan, 1976: p. 4). According to Halliday and Hasan, cohesion is linguistic markers or ties of reference, substitution, ellipsis, conjunction, and the lexis creates a texture which leads to a unified text (ibid).

This study will shed light on the strategies employed by translators to translate cohesive devices when producing subtitles. This process involves investigating scenes from screen productions with their Arabic subtitles. The choice of examples was based on the availability and diversity of cohesive devices in the ST. The analysis of subtitles is based on how effective Arabic subtitles are to achieve cohesion either by maintaining the cohesive device of the ST or shifting to another cohesive device.

The study will look at the strategies followed by translators in rendering substitution and ellipsis and will detect the shifts made within the translation. Shifts will be analyzed to see whether they are justified or not, and whether they contribute to the cohesiveness of the TT. The aim of the translator should be to achieve cohesion with what is available in the target language, bearing in mind the preference of the target language (TL) in terms of cohesive devices (i.e., what is appropriate to the language system and the styles that establish cohesion in the TT).

The analysis will take into account the criterion of the brevity of subtitles when rendering to a different language system. The aim is to ensure the cohesiveness of the text produced and thus the Arabic translation provided can be deemed successful. If, however, the translation provided is not as cohesive as the ST, some strategies will be recommended.

The thesis consists of four chapters including the introduction. Chapter two is devoted to a review of the literature and studies in the area of cohesion. It encompasses an overview of the Halliday and Hasan model of cohesion in English (1976) which is adopted in this study to apply on the STs. The cohesive devices of reference, substitution, ellipsis, conjunction, and lexical cohesion are discussed. A review of the contributions by other scholars to this field of study is also incorporated in this chapter.

Chapter three provides an outline of the data used in the study and the methodology adopted. It also offers a detailed analysis of the occurrences of substitution and ellipsis. The discussion will focus on how cohesion in English is dealt with in Arabic subtitles and what strategies are used by translators to render these cohesive devices in subtitles. Chapter four provides the findings and concludes the study. Recommendations for further studies in the field are also provided.

Chapter 2: Literature Review

2.1. Introduction

Textual cohesion has been the interest of linguists and text researchers for decades. De Beaugrande argues that cohesion includes "the procedures whereby surface elements appear as progressive occurrences that their sequential connectivity is maintained and recoverable" (1980: p. 19). De Beaugrande and Dressler (1981: p. 3) suggest seven standards of textuality. They are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. Blum-Kulka defines cohesion as "an overt relationship holding between parts of the text, expressed by language specific markers" (Blum-Kulka, 1986).

Baker (1992: p. 180) defines cohesion as the network of lexical, grammatical, and other relations which provide links between various parts of a text, for instance by requiring the reader to interpret words and expressions by reference to other words and expressions in the surrounding sentences and paragraphs. Cohesion is a surface relation; it connects together the actual words or expressions that we can see or hear. She notes that "the main value of cohesive markers seems to be that they can be used to facilitate and possibly control the interpretation of underlying semantic relations" (ibid: p. 218). She maintains that transferring the ST cohesive devices into the TL will not do without the reworking of the methods to establish links to suit the norms of the TL (ibid: p. 220).

De Beaugrande and Dressler consider cohesion and coherence as text centered notions, while other standards of textuality are user-centered notions. Blum-Kulka in her investigation of shifts of cohesion and coherence, studied the covert relations of meaning among parts of the text through the process of interpretation (coherence) and the overt relations holding parts of the text (cohesion), while Baker discusses in more details the network that forms a link between parts of the text as such.

According to Halliday and Hasan, cohesion is a semantic relation realized through the lexico-grammatical system. Their approach to cohesion is based greatly on the concept of tie. The term "tie" can be defined as a pair of items which cohesively relate to each other. According to their model, cohesion is a relation that occurs between two lexical items referred to as members. This leads to the conclusion of the intricacy of cohesion, as any sentence may have more than one tie and again the

presupposed item may not be proceeding. The presupposed item can be identified through an immediate cohesive element (refers to an immediately preceding one). Halliday and Hasan named this type of tie, "a mediate tie" (Halliday and Hasan, 1976: p. 6). An immediate tie is one where the presupposed item is in the immediately preceding sentence. However, this tie can be a "remote tie", if there are several sentences occurring between the two items. Thus, the mediated item and the presupposing one would be different (ibid: p. 7).

According to Halliday and Hasan, cohesion is a set of linguistic means we have available for creating a text (1976: p. 2), i.e. the property of a text being an interpretable whole (rather than unconnected sentences). Cohesion occurs "where the interpretation of some elements in the text is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it" (ibid: p. 4).

Cohesion configuration plays a role in the constitution and definition of a text. It integrates the semantic and lexico-grammatical resources. Halliday and Hasan believe that presupposition is the central notion on which all semantic relations are based– i.e., one element presupposes another which is located somewhere in the text (anaphora or cataphora) or in the context of the situation (exophora) and which is essential for text interpretation (1976: p. 31).

2.2 Halliday and Hasan's Framework

Halliday and Hasan propose five main categories of cohesion: reference, substitution, ellipsis, conjunction, and the lexical cohesion. Below is a brief account of these categories.

2.2.1   Reference. Reference is a term used to refer to certain items, which are not interpreted semantically in their own right but rather "make reference to something else for their interpretation" (Halliday and Hasan, 1976: p. 31). Thus they distinguish between semantic reference, i.e., the relationship of identity between a word and its connotation in the real world, and between two linguistic expressions. According to Halliday and Hasan 1976, there are three types of reference. They are as follows:

Personal reference

(1)   My parents moved to a new house. *They* bought it last year.

They is a personal reference that refers to *my parents*.

Demonstrative reference

(2) I lost my locket. *That* was my favourite.

   That is a personal reference which refers to the locket.

 Comparative reference

(3) We went to the beach this weekend. We did *the same*.

(It means: the same as you did "went to the beach")

      2.2.2   Substitution. Substitution is a grammatical relation unlike reference which is a semantic one. Substitution is concerned with the relation between linguistic items such as words or phrases. Thus, it is grammatical. Halliday and Hasan believe that "since substitution is a grammatical relation […] the substitute may function as a noun, as a verb, or as a clause" (1976: p. 90). They identify three types of substitution: nominal, verbal, and clausal.

-    ***Nominal substitution.*** The substitute *one* and *ones* as a plural, function as the head in the nominal group, and can substitute only for an item which is itself the head of a nominal group, as in:

(4)   Your phone is obsolete. You must get a new *one*.

The substitute *one* in the second sentence substitutes for the noun *phone* in the first sentence. Another correct form is to repeat the noun *phone* in the second sentence to read: *You must get a new phone*.

-    ***Verbal substitution.*** The verbal substitution functions as the head of the verbal group. Substitution takes place when the verb *do* or *does* substitutes a lexical verb, and the position would be final in the group as in:

(5)   A. Have you heard the news?

    B. Everybody *did*.

    The substitution is anaphoric, where the verbal substitute *did*, substitutes for the verb *heard* in the first sentence.

-    ***Clausal substitution.*** The clausal substitution occurs where the clausal substitute *so* and the negative form *not* operate on the entire clause, i.e., they presuppose the entire clause not just a noun or a verb, as in:

(6)   A. Are you attending the symposium? - I think *so*.

    B. Is it going to snow today? - I hope *not*.

    A clausal substitute has three contexts for *so* and the negative form *not* to take place. These are: report, condition, and modality.

Substitution of reported clauses

Reported clauses are situations for the clausal substitute *so* and the negative form *not*. Halliday and Hasan believe that clausal substitution with *so* and *not* takes place, when the reported clause is declarative, and whatever the mood of the presupposed clause is whether interrogative or imperative clauses. The following is an example of the substitution of a reported clause:

(7)   A. If you've seen them so often, of course you know what they're like.

B. "I believe *so*," Alice replied.

(Halliday and Hasan, 1976: p. 131)

The clausal substitute *so* in the second sentence substitutes for the reported declarative clause in the first sentence *you know what they're like*. The use of clausal substitutes *so* and *not* in a context of expressions of certainty is restricted. It is not possible, for example, to say "I am sure so".

Substitution of Conditional Clauses

Conditionals are another context for clausal substitution. They are frequently substituted by *so* and *not*, especially following the conditional *if*. These are expressed in the following examples:

(8)   A. Everyone seems to think he's guilty. If *so*, no doubt he'll offer to
          resign.

B. We should recognize the place when we come to it.

Yes, but supposing *not*: then what do we do?

(Halliday and Hasan, 1976: p. 134)

In the above examples, the clausal substitute *so* in the second sentence substitutes for the clause *he's guilty*. The clausal substitute *not* in the second sentence substitutes for the clause *we don't recognize the place when we come to it*.

Substitution of Modalized Clauses

Another context for clausal substitution is clauses expressing modality. Halliday and Hasan define modality as:

"The speaker's assessment of the probabilities inherent in the situation ... or in a derived sense, of the rights and duties. These may be expressed either by modal forms of the verb (will, would, can, could, may, might, must, should, is to, and ought to), or by modal adverbs such as perhaps, possibly, probably, certainly, surely; the latter are frequently followed by a clausal substitute ... those expressing certainty do not accept substitution in the positive, though they do in the negative".

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(Halliday and Hasan, 1976: p. 135)

The following examples show the substitution of modalized clauses:

(9)   Would you like a cup of tea?

       Certainly *not.*

The negative clausal substitute *not* in Example (9) substitutes for *Do not give me a cup of tea.*

2.2.3 Ellipsis. Ellipsis is a grammatical rather than a semantic relationship, i.e., it expresses the grammatical relation between words, phrases, or clauses in a text. Ellipsis is sometimes considered a special case of "substitution". This is when an item (or items) is substituted by zero (item). Halliday and Hasan maintain that substitution and ellipsis should be treated separately despite expressing the same relation between parts of a text, because "they are two different kinds of structural mechanism, and hence show rather different patterns" (1976: p. 142).

Halliday and Hasan state that language does not function in isolation. It is rather a text in an actual situation; where there are some sources - contained in the sentence itself - available for the hearer/reader to interpret. These sources, needed to clarify "what is left unsaid", are two different kinds:

One of these is associated with ellipsis; i.e., the structure contains some elements of the presupposition of what is to be supplied:

(10)   A. Hardly anyone left the country before the war.

          B. Joan brought some carnations and Catherine some sweet peas.

         (Halliday and Hasan, 1976: p. 142-143)

In sentence (A) there is unsaid information left out. To allow us to interpret it, we should dig deep to understand the meaning of the word *country* whether it is meant as a "rural area" or "national unit" that the word country referred to. Also, what was meant by *left*? Was it that *anyone* "migrated" or "went away for a holiday"?. This information is essential if we wish to understand the sentence. According to Halliday and Hasan, nothing in the structure of the sentence indicates that it has been left out or to presuppose any preceding text.

The second type as shown in Example (B) where the structure of the second clause is a subject and a complement. This structure normally appears only in clauses where, the predicator is being presupposed, to be supplied from the preceding clause. The two clauses are related structurally; the second is branched. Hence the structure of the sentence proposes that something has been left unsaid.

Ellipsis is normally an anaphoric relation like substitution, as ellipsis is a relation within the text, and the presupposed item is present in the preceding text. Halliday and Hasan distinguish between three types of ellipsis: nominal, verbal, and clausal.

- *Nominal ellipsis*. Nominal Ellipsis is the one which operates on the nominal group. The structure of the nominal group consists of a head with an optional modifier. The modifying elements include some elements which precede the head, known as "pre-modifiers", and some which follow it, known as "post-modifiers". The former usually consists of a deictic, numerative, epithet, or a classifier, whereas the latter consists of only a qualifier, as in.

(11)   *These two fast electric trains with pantographs.* (Halliday and Hasan, 1976: p. 147).

The head of the nominal group is the noun *trains*. Within the modifier, *these* has the function of deictic, *two* numerative, *fast* epithet, and *electric* classifier, while *with pantographs* is a qualifier.

Nominal ellipsis takes place when the head of the nominal group is omitted. The function of the head is taken by one of the other elements (deictic, numerative, epithet, or classifier), as in:

(12)   *Would you like to take this card? I have two more.*

In the above example, in the second sentence there is an ellipsis. *Two more* is a nominal group, consisting of a numerative of only *two*. The omission of the head of the nominal group *card* from the preceding sentence led to the numerative, functioning as a head of the nominal group.

- *Verbal ellipsis.* Verbal ellipsis operates in the verbal group. The structure of the verbal group usually expresses its systemic features, i.e., the choices that are being made within the verbal group system, such as:

Finiteness: finite or non-finite:

-        If finite: indicative or imperative
-        If indicative: modal or non-modal

Polarity: Positive or negative

Voice: active or passive

Tense: past or present or future

(Halliday and Hasan, 1976: p. 167)

When an ellipsis takes place in a verbal group, then its structure does not express its systemic features fully; they necessitate to be recovered by presupposition, as in:

(13)   A. What have you been doing?

   B. *Reading*

In his answer there is only one lexical element *reading*. However, the presupposition *have been reading* proposes all the features of the verbal group that is presupposed by the elliptical verbal group: finite, indicative, non-modal, positive, active and "present in past in present". In order to be able to tell whether a verbal group is elliptical or not we shall consult the textual environment, in which they called the co-text.

Furthermore, there are two types of verbal ellipsis: lexical ellipsis and operator ellipsis.

a) *Lexical ellipsis*

Lexical ellipsis is a helpful means to determine whether a verbal group is elliptical or not by investigating the form. Any verbal group, which does not contain a lexical verb, is elliptical, as in:

(14)   A. Is John going to come? - He *might*. He *was to*, but he *may not*

   B. He *should*, if he wants his name to be considered.

   (Halliday and Hasan, 1976: p. 170)

In the above example, it can be seen that the verbal items *might*, *was to*, *may not*, and *should* in the second sentence are elliptical groups. In order to fill out the verbal group, a lexical verb should have been added following each one of them. This word is the lexical verb *come* supplied by the presupposition.

Halliday and Hasan maintain that *can*, *could*, *will*, *would*, *shall*, *should*, *may*, *might*, *must*, *ought to*, and *is to* as modal operators cannot function as a lexical verb.

b) *Operator ellipsis*

Operator ellipsis involves the omission of operators, as in:

(15)   A. What have you been doing?

   B. *Swimming*.

In the above example, and in the answer to the question by the verbal group *swimming*, the lexical verb, or the operator that can be recovered by supposition is omitted.

This kind of ellipsis occurs across sentences, characterized by very closely bonded sequences such as a question and an answer, in which the lexical verb either supplies the answer, as above, or repudiates the verb in the question, as in the following example:

(16)   A. Has she been singing?

         B. No, *dancing*.

- **Clausal ellipsis.** This kind of ellipsis is described as having an intricate relation, as there is no clear-cut distinction between the verbal ellipsis and the clausal ellipsis. The interpretation to this intricacy is that the verbal ellipsis with its two sub-ellipsis, lexical and operator ellipsis, involve the omission of some elements in the structure of the clause as well as the verbal ones. Halliday and Hasan wrote:

Verbal ellipsis is always accompanied by the omission of the related clause elements, these that are in the same part of the clause as the relevant portion of the verbal group. So in operator ellipsis, where there is omission of the finite part of the verbal group, the subject is also omitted; in lexical ellipsis, where there is omission of the nonfinite part of the verbal group, all complements and adjuncts are also omitted.

(Halliday and Hasan, 1976: p. 194)

The following examples illustrate this:

(17)   The policy won't permit new employment

         A. Or promote current employees.

         B. *Won't it*?

In (A), an example of the operator ellipsis, the subject *policy* is omitted along with the operator *won't*, whereas in (B), an example of the lexical ellipsis, the complement *new employment* is omitted along with the lexical verb *permit*.

According to Halliday and Hasan, there are two major categories of rejoinder:

a. *Response and other rejoinders*

         Response

         The rejoinder is a reply or response to a question or remark. The response is a rejoinder that follows a question. Halliday and Hasan argue that there are two types of responses: direct and indirect. A response is deemed as direct when it is an answer to a Yes/No question or a WH-question. On the other hand, it is indirect, when it is not

an answer but rather a comment on the question, or a denial of its relevance, or involves supplementary information.

Direct responses

Under this category, there are two types of questions, namely: Yes/No Questions and WH-Questions.

Yes/No Question

In answering yes/no questions, the words *yes* and *no* indicate a feature of polarity, i.e., "the answer is positive" or "the answer is negative". However, the meaning is unaffected by the polarity of the question.

Yes and *No* function differently when they occur after yes/no questions or when they occur after a statement. In the first they are deemed answers to the questions. However, they are rejoinders if they occur after the statement. This is to keep the channel of communication open and to follow the polarity of the preceding statement.

b. *Ellipsis in "Reporting-Reported" Sequences*

Reported speech is another context for clausal ellipsis. The feature *reported*, may have the form of one of the following: indirect statement, yes/no questions, or WH-questions.

i. **Indirect Statement**

Halliday and Hasan (1976: p. 219) believe that there is no equivalent elliptical form containing the marker of the feature *statement* for an indirect statement. The cohesive form of the reported clause is the substitute *so* or its negative *not*, as in:

(18)   I thought Jenny was coming to the party. - She has not said *so*.

ii. **Indirect Yes/No Questions**

The most elliptical form in this case is simply Zero:

(19)   A. Is that our new neighbor?

 B. I don't know.

iii. **Indirect WH-questions**

In the event that the reported clause is an indirect WH-question it can be elliptical, as in:

(20)   A. Who broke the window?

B. I can't think *who*.

In the above example, the target of presupposition is the preceding sentence; *who* not the reporting one.

2.2.4   Conjunction. The part of speech that serves to connect words, phrases, clauses, or sentences. It is a cohesive category which involves the use of formal markers to relate sentences, clauses, and paragraphs to each other. Conjunction functions as a guidance to pave the way for the reader to relate what is about to be said to what has been said before. (Halliday and Hasan, 1976: p. 226)

This kind of cohesive relation has a different nature from the other cohesive relations, i.e., reference, substitution, and ellipsis. In this context, Halliday and Hasan mentions four types of conjunctions, namely additive, adversative, causal, and temporal as illustrated below.

- **Additive conjunctions**: *being positive will provide a healthy work environment.* *Similarly, being positive will make your life better*.

- **Adversative conjunctions**: *She has a busy life, <u>however</u>, she manages to look after her parents.*

- **Causal conjunctions**: *She arrived to the exam late. <u>As a result</u>, she was not permitted to sit for the exam.*

- **Temporal conjunctions**: *First you need to prepare all the required documents for the tender. Next, you put the documents in envelopes and seal them. <u>Finally</u>, you submit the documents to the concerned entity.*

2.2.5   Lexical cohesion. The four cohesive relations that have been discussed in this research: reference, substitution, ellipsis, and conjunction, are all grammatical. Lexical cohesion is "the cohesive effect achieved by the selection of vocabulary" (Halliday and Hasan, 1976: p. 274).

Halliday and Hasan believe that on the borderline between grammatical and lexical cohesion is the cohesive function of the class of general nouns. The class of general nouns is a small set of nouns having generalized reference within the major noun class such as *human nouns, place nouns, fact nouns*, etc.

According to Halliday and Hasan, general nouns are very general in meaning. They can be interpreted by a reference made to other elements in order to reach the unity of the text. Halliday and Hasan illustrate that through the following example:

(21)   A. Didn't everyone make it clear they expected the minister to resign?

B. They did. But it seems to have made no impression on the man.

(Halliday and Hasan: p. 274)

In the above example, the general noun *man* + *the* in the second sentence refers anaphorically to the noun *minister* in the first sentence to achieve an anaphoric reference item.

According to Halliday and Hasan, the class of general nouns is lexico-grammatical relation; that operates anaphorically as a kind of synonym. From the grammatical point of view, the combination of general nouns plus a specific determiner is very similar to a reference item. Under lexical cohesion, Halliday and Hasan distinguish two categories: Reiteration and Collocation.

2.3 Cohesion in Arabic

There is no doubt that Text Linguistics has grew up in the arms of western linguists. However, this does not rebut the fact that this theory existed and reflected by the publications of Arab grammarians, rhetoricians, critics, and commentators. During the pre-Islamic and Islamic eras, there has been no written set of rhetorical criteria that can be employed as guidelines for an effective discourse. Rhetorical judgment rather based on personal linguistic appreciation of a given proposition or speech act. (Abdul-Raof, 2006, p. 31-32).

Furthermore, it is obvious that Arab linguists had not set a Text Linguistics Theory or even mentioned the name in their books, nevertheless, their production in الاعجاز القرآني (the Qur'anic inimitability) and النحو (grammar), الفصاحة (eloquence), البلاغة (rhetoric) speaks for itself. According to Hammudah (1998), Sibawayh was the first grammarian to examine ellipsis on the phonological, morphological, and syntactic level. He used these two terms: حذف (deletion) and إضمار (concealment) interchangeably.

Ibn Hisham maintained that the "concern of the grammarian must be limited to what the grammatical rules bid" and not to mingle with "[….] motives and reasons which are the business of rhetoricians". Ibn Hisham, (as cited in Alamiri and Mickan, 2013, p. 65).

Arab rhetoricians treated ellipsis under the umbrella of الايجاز (brevity), which was widely used in both prose and poetry. The Qur'an employs it extensively as another linguistic "mechanism that makes out the Arabic language a dynamic and flexible one" Solimando, 2011 (as cited in Alamiri and Mickan, 2013: p. 64).

Al-Suyoti (1978) – died in 911 AH - proposes that التماسك (cohesion) is one aspect of the inimitability of the Qur'an in his book *Al-Itqan fi `Ulum al-Qur'an.*

Moreover, Al-Jahiz (1961) – died in 868 AH - in his book *Al-Bayan wa Al-Tabyin* argues that Arab critics gave a great deal of attention to cohesion.

Al-Suyoti and Al-Zarkashi classified cohesive devices into three categories: syntactic, lexical, and semantic. They believe that reference and conjunction establish cohesion on the syntactic level, as for the lexical cohesion it can be established by means of repetition and discourse relations (Rashid, 2011: p. 16).

Al-Jurjani –died in 471 AH - (1984) is one of the first to refer to terminologies such as التضام (collocation), النظم (nazm), structure, constitution through his nazm theory and الفصل والوصل بين الجمل (separation and connection of sentences) in his book *Dala'il al-i'jaz*. He discussed التضام (collocation) and its principle cohesion السبك.

Cohesion for Arab linguists is also viewed in terms of interrelationships between Qur'anic verses, and they used different terms to indicate it. Al-Zarkashi – died in 794 AH - (1972), for instance, used the term مناسبة (appropriateness) to indicate the linear connection between verses of the Qur'an. He elaborated the idea of nazm when he dealt with the structure of the Qur'anic phrases and verses.

Traditional Arab linguists studied reference and went on to explain its cohesive function in the Qur'an. However, their studies were exclusive for the reference of pronouns in general and the (demonstrative pronoun) اسم الاشارة in particular. Al-Zamakhshari – died in 1074 AH - (1979) refers to (ذلك) as a cohesive referent links between two verses by means of reference.

As for substitution, linguists have not dealt with it in the Hallidayan sense, they rather talked about الإبدال النحوي (grammatical substitution), i.e., substitution of letters and words based on different tribal dialects (Al Faki, 2000), as in the example below:

(22) تالله the letter (و) which is a particle of oath has been substituted by the letter (ت)

(Ibn Manzur, 1956: p. 48).

Johnstone (as cited in Muritala, 2013: p. 45) argues that substitution is referred to in Arabic as الاستبدال, which is a cohesive tie that refers to a word or phrase that substitutes in the same grammatical slot for material elsewhere in the text.

(23) هل ترجو أن تكون لك سيارة جديدة

نعم أرجو ذلك

The word ذلك *that* substitutes for the phrase أن تكون لك سيارة جديدة (having a new car). According to Johnstone as cited in Muritala (2013: p. 45):

It ties the two sentences together by making the interpretation of the second one depends on the first one. Other Arabic words and phrases that can create cohesive ties through substitution include words like: كذلك (like that), لا (no or not) كلا (Never, certainly not).

        2.3.1   **Al Jurjani's nazm Theory.** Al-Jurjani's work on rhetoric established the first mature stages of this branch of Arabic linguistics. This is clearly reflected in his theory which he called *nazm*. He took credit for the expansion of the concept although many linguists used it before him, such as Ibn Al-Muqaffa and Al-Jahiz (Dayf, 1965).

According to Abdul-Raof (2006), Al Jurjani's notion of Ijaz is attributed primarily to the order system (*nazm*) of Quranic genre and to Quranic specific stylistic and grammatical features rather than to its individual lexical items or their meanings, i.e. it cannot be attributed to the lexical items' linguistic, semantic or phonetic features only.

According to Hatim (2010), pre-Islamic rhetoricians did not feel an urgent need to study various aspects of this textual phenomenon systematically. "Intuition about what was rhetorically effective replaced conscious theorizing and the practice of that which contributed to rhetorical eloquence became more important than analyzing it". (ibid).

Hatim (2010) maintains that nazm did not attract the attention of Arab rhetoricians until the beginning of the first Abbasid period. "With cross cultural communication between Arabs and non-Arabs reaching its peak, the linguistic purity of the Quranic text was being gradually threatened". This has primarily motivated a tendency towards a full comprehension of the Quranic text. (ibid). Nazm denotes "organizing or arranging in a certain order". From Arab rhetoricians' perspective, nazm "signify stringing forms and meanings together and ordering them in such a way as to form a sequence not only distinctive lexico-grammatical functions but also relations of coherence and even rationality". (Hatim: 2010, p. 188).

According to Hatim (2010), Al Jurjani's theory of nazm is the first serious attempt to bring together and make explicit what could have indefinitely remained vague and scattered insights of textuality. Hatim further adds the theory of nazm focuses on two assumptions:

1. Those thinking processes in which language user seeks to order utterance meanings in particular ways, and to coordinate semantic spectra in such a way that the cohesion and coherence of a given utterance within a text in context are ultimately safeguarded.

2. Meaning is not restricted to the semantic scope of a given form, but goes beyond this to include what Jurjani singles out as syntactic meanings معاني النحو (Hatim: 2010, p. 194).

So it is not merely the succession of forms in "some phonic and graphic representation" which ultimately counts, but rather the "sequence of meaning in the discursive space" what maintains the quality of nazm. (ibid).

Al-Jurjani in *Dala'il al-i'jaz* (1984) defines *nazm* as a process of relating words to one another in a way that would establish a causal connection between them; this requires grammatical knowledge to comprehend processes such as: التعريف (definiteness), التنكير (indefiniteness), التقديم (fronting), التأخير (postposing) الحذف (ellipsis), and التكرار (repetition).

The word *nazm* is defined in *Lisan Al-Arab Dictionary* as:

النَّظْمُ: التأْلِيفُ، نَظَمَه يَنْظِمُه نَظْماً ونِظاماً. ونَظَّمه فانْتَظَم وتَنَظَّم. ونظَمْتُ اللؤْلؤَ أي جمعته في السِّلْك.

(*Nazm* is composing… *nazamtu al-lu'lu'* means I arranged pearls in a necklace.) (Ibn Manzur, 1956: p. 578)

The term '*nazm'* is defined by Al-Jurjani and translated by Margret Larkin:

If you are aware that they used in weaving, embroidery, engraving and goldsmithery as metaphors for the same things for which they used ordering Pearls (nazm) as a metaphor, and you have no doubt that these are all similes and analogies based on attributes and phenomena associated with ideas, rather than utterances, then you should realize that ordering (nazm) works the same. (Larkin, 1982: p. 84).

Rhetoricians used the term to refer to a method to analyze the Qur'anic verses. Qur'an for them represents a supreme form of the language, which must be studied first for religious reasons and then use that knowledge in analyzing the language of prose and poetry. Al-Jurjani worked on developing the theoretical models by earlier Arab linguists who called for the independence of the words forming the sentence, i.e. isolation of the meaning of words from the remaining elements of the text. However, Al-Jurjani (1984) asserts that the study of individual words is significant rhetorically, but it cannot be considered the same for eloquence in which he refers here to the nazm.

He classifies meaning into two types: semantic and syntactic, and *nazm* implies that word meanings are organized according to the syntactic order.

Al-Jurjani (1984) believes that one cannot recognize the position of words unless one recognizes their meanings; this shows clearly that Arab rhetoricians associate sentence analysis with lexical and grammatical meanings. This proposes consideration to the communicative function – social dimension – of the sentence, i.e. sentences are not enough by themselves to convey the meaning unless supported by the knowledge of the sender/ receiver about the circumstances surrounding the speech. Thus, Arab rhetoricians added a pragmatic aspect to the grammatical theory, which is a new dimension in the Arabic sentence analysis.

2.3.2 **Ellipsis in the work of other Arab rhetoricians.** A special attention is given to ellipsis as a subject of many studies concerned with Arabic rhetoric. According to Al-Jurjani (1984), ellipsis is eloquent based on its capacity to convey the meaning and its influence on the receiver as signs for meanings, and asks how it is possible to imagine that words precede meanings.

i.   *Ellipsis of musnad ilayh* المسند إليه

Musnad ilayh is an indispensable element in the Arabic sentence as the sentence cannot be informative without it. It can be the subject of the nominal group or the agent in the verbal group. Thus, it cannot be ellipted unless there is a strong indication of the subject or the agent in the sentence which is the pronoun attached to رابعهم and خامسهم and سادسهم as well as the pronoun in كلبهم. Here is an example from the Qur'an given by Al-Jurjani:

يقولون ثلاثة رابعهم كلبهم، ويقولون خمسة سادسهم كلبهم رجما بالغيب ويقولون سبعة وثامنهم كلبهم (24)
The underlined words function as *khabar* – the predicate – of the ellipted *mubtada* – most important type of *musnad ilayh*. Al-Jurjani, 1984 (as cited in Al-Liheibi, 1999: p. 236). In the above underlined predicates, the subject المبتدأ is ellipted and is interpreted as هم so the verse reads سيقولون هم ثلاثة رابعهم كلبهم، ويقولون هم خمسة سادسهم كلبهم رجماً بالغيب ويقولون هم سبعة وثامنهم كلبهم

According to Al-Jurjani (ibid.), the rhetorical purpose of omitting the *mubtada* can be one of the following reasons:

1. The *mubtada* refers to something unpleasant, nobody wants to remember

2. To avoid repetition

3. The *mubtada* is preceded by the verb *qala* (to say)

4. The *mubtada* refers to a name of a person and the writer does not wish to disclose it

ii. Ellipsis of musnad المسند

Musnad is the second indispensable element in the sentence. It can be a noun as well as a verb. Arab rhetoricians are more concerned in the ellipsis of *musnad ilayh* than the ellipsis of *musnad* due to the fact that the rhetorical aims in the ellipsis of *musnad ilayh* are more significant than the ones of the *musnad* (Abu Shadi, 1992 and Amaireh, 1984 as cited in Al-Liheibi, 1999: p. 242).

One of the most important situations in which the predicate (*musnad*) is ellipted is the case of coordination, as in the Qur'anic verse (34) (Al Ra'ad): أكلها دائم وظلها (eternal is its fruit and eternal is its shade). Here the assumed structure of the sentence is أكلها دائم وظلها دائم, but the predicate of the second sentence is ellipted because it is the same word as the one that was used as a predicate in the first sentence.

What distinguishes one elliptical sentence from another with the same basic grammatical structure in the view of Arab rhetoricians is the stylistic force rather than the grammatical accuracy. It can be seen, therefor, that the concept of meaning is at the core of the traditional Arabic rhetorical theory as typified by al- Jurjani's works. The Arabic rhetorical theory accounts for this process of selection as the fundamental source of stylistic diversity in language use. They also maintain that the view that the two sentences with different structures have the same meaning is fallacy because as they say 'extra structure signifies extra meaning' (Al-Liheibi, 1999).

2.3.3 Modern approach to rhetorical studies. According to Abdul-Raof (2006), Arab rhetoricians and linguists have been influenced by the European aesthetic and stylistic approaches to apply European rhetorical techniques to classical and modern Arabic discourses. Arab rhetorical studies has emerged in the second half of the twentieth century, to make Arabic rhetoric within stylistics and part of literary criticism. (ibid). The European-oriented modern approach to Arabic rhetoric is mainly concerned with the notion of تغريب or انحراف (linguistic deviation from Arabic linguistic conventions) and الرمزية (symbolism). (ibid).

Moreover, modern Arabic rhetorical studies attempt to investigate linguistic deviation in terms of imagery, rhyme and sound. The major focus of modern Arabic rhetorical studies has been on the text level analysis in order to derive the imagery or symbolism of the whole text. (Abdul-Raof, 2006: p. 62)

Modern Arabic rhetorical studies also call for the study of intertextuality, i.e. effective discourse cannot be achieved unless the text producer deviates linguistically and stylistically from the Arabic linguistic and stylistic norms. (ibid).

Abdul-Raof (2006), states that modern Arabic rhetoric is also concerned with conversational implicature which is a form of implicit signification. He brings the example, اقطع لسانه – that you may say to a police officer – which has a literal meaning and an implicit meaning. The literal meaning means to "cut his tongue" while the implicit meaning is to "bribe him". (ibid).

According to Hatim (2010), "cohesion concerns the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within a sequence. The surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependencies". (ibid: p. 91)

Therefore, analysis of cohesion depends mainly on lexico-grammatical signals and the relations of surface elements. To put it in a different way, cohesive features of text are the formal linguistic characteristics, which establish "the overall impression that texts stick together as it were". (ibid: p. 92)

Form, often contrasted with function, refers to "the abstract phonological, morphological and/or lexico-grammatical characterization of language. Well-formedness thus becomes equivalent to the grammaticality of a given linguistic element, i.e. a sentence may well be "well-formedness" but "nonsensical". (ibid: p. 93)

However, form and meaning overlaps. This is captured by the notion of text coherence. Hatim (2010) states that Arabic rhetoric seems to have witnessed identical fortunes to those western linguistics regarding form-meaning, cohesion and coherence debate. Form and meaning اللفظ والمعنى were the basis of الفصاحة والبلاغة or what Hatim has glossed as cohesion and coherence. *FaSāHa* caters for "the soundness of the mechanisms employed in expressing meaning (i.e. well-formedness) whereas *balāgha* would cater for the effectiveness of a given message in conveying a particular meaning (i.e. achieving the rhetorical purpose)". (ibid: p. 101)

According to Hatim (2010), Argument was based on the primacy of one or the other of these two aspects of message construction, which led to the development of مدرسة اللفظ and مدرسة المعنى. Between the two extremes there was a third group which

saw beauty in both form and meaning, a trend which was developed later to a theory of discourse referred to as nazm. (ibid).

Hatim maintains that the deviation from linguistic forms which preoccupied Arab rhetoricians for a long time played a significant role in testing grammarian's conception of and intuition about language form against actual examples of language in use. "To meet a need strongly felt at the time for grammars of the 'deviant' to counterbalance those of the norm, grammarians felt that, to account for the anomalies of performance, they had to include extensive glosses of the kind which we might call pragmatic these days". (Hatim, 2010: p. 98-99). These pragmatic remarks grew giving rise to separate treatments of entire subject areas that came to be recognized as extensions for earlier linguistic studies, i.e. system-oriented descriptions (or langue) were later be gathered under the study of *faSāHa* or eloquence, while commentary came under the study of *balāgha* or rhetoricity. (ibid).

To make the above clear, Hatim brings an example of *Prominal switching* الالتفات illustrating the concept of *majāz* المجاز which captures forms that are sanctioned not so much by norms of usage as by norms of language use, i.e. actual, authentic and rhetorically motivated language use;

"هو الذي يسيركم في البر والبحر حتى إذا كنتم في الفلك <u>وجرين بهم</u> بريح طيبة"(25)

(Yuunus 10:22)

The norm in the above verse would be وجرين بكم maintaining the second person reference (Hatim: 2010, p. 99)

It is worth referring to examples of work and studies in reference to cohesion in Arabic. Cantarino (1974), discusses in details a number of conjunctions in Arabic. As for studies on translation, especially those discussed cohesion as a linguistic phenomenon in English and Arabic, Al-Jabr (1987), in his study of three text types (literary fictional narrative, newspaper editorial, and science) were analysed to ascertain the intra- and inter-sentential trends in the textual cohesion characteristic of each text type in each language. They show that fictional narratives cohere through prominal co-reference while editorials and science texts derive much cohesion from lexical repetition. Moreover, the results demonstrate that English opts for economy in the use of cohesive devices, while Arabic largely coheres through the high frequency of most of those devices.

Said (1988) discusses the analysis of eight texts (four of each genre) of published works written in modern standard Arabic by Arab writers. The findings

were interesting as they show that reference and ellipsis in Arabic operate in the same way as in English. Reference items (pronouns, demonstratives and subject markers) occur very frequently in the two genres. Ellipsis (nominal, verbal and clausal) function cohesively in Arabic texts, especially narratives. Furthermore, the study shows that verbal substitution is the only type of substitution that normally occurs in Arabic.

Another study which gives special attention to ellipsis is by Al-Liheibi, (1999). The study aims to provide an understanding of the analysis of the syntax and semantics of sentences in the Arabic linguistic tradition and covers sentence cohesion. It focuses on the ellipsis of certain elements of the sentence and when Arab linguists consider the sentence to be elliptical.

Al-Jarf (2001) investigated the use of cohesive devices by 59 Arab EFL students from King Saud University. According to Al-Jarf, substitution is deemed to be the most problematic form of cohesion for the students followed by reference and ellipsis.

Finally, Al-Amri, (2004) studied shifts of cohesive markers which occur in translating argumentative texts from Arabic into English and vice versa. The results of the thesis show a significant number of shifts in cohesion, which are; obligatory cohesion-shifts (motivated by systematic differences between two languages) and optional cohesion- shifts (motivated by the translator's desire to mediate gaps in knowledge between the source text and the target text). Obligatory shift occurs the translator is compelled to apply translation strategies like addition, omission or substitution in order to overcome the unavoidable systemic language. While optional shift occurs when the adoption of such strategies depends on the translator's own preference. Obligatory shifts refers to syntactic, semantic and phonological differences. It can also refer to the cultural differences between the source and target language. On the other hand, the optional may take place without any cultural or linguistic necessity. The two examples below illustrate obligatory and optional shifts:
(26) Perhaps even more important, it could clear a major obstacle out of the way of a new era in US-Soviet relations. (Al- Qinai, 2009: p. 26)

وربما يكون الأهم من ذلك أن يزيل هذا الترطيب عقبة رئيسية من طريق عصر جديد في العلاقات الأمريكية السوفيتية

The use of repetition by the translator is due to the absence of a neutral pronoun in Arabic that is equivalent to "it". Therefore, this kind of shift is obligatory.

(27)   Trade talks between the two super-powers have gone reasonably well in recent months. So have talks on Air safety (which began after the Korean airliner downing in 1983). (Al- Qinai, 2009: p. 31)

ومن جانب أخر حققت المحادثات بين القوتين العظيمتين تحسنا عظيما في الشهور الاخيرة. وكذلك الحال مع محادثات السلامة الجوية (التي بدأت في أعقاب إسقاط الطائرة الكورية في عام 1983

The translator made a preference to add ومن جانب آخر which means "on the other hand" to the original text to make the translation read smoothly. Thus, this kind of shift is optional.

Al-Amri's study on shifts of cohesive markers in the translation of argumentative texts, found the following:

- Establishment of new cohesive devices through translation, which are not present in the ST. This takes place through the strategies of substitution and addition of a lexico-grammatical elements and information units.

- Elimination of a ST cohesion relation partially or wholly through translation. This took place through omission of cohesive devices and information units.

- Change of cohesive ties used in the ST through translation by means of substitution.

2.4 Cohesion in Translation

2.4.1 Baker's textual equivalence. Baker (1992) allocated a chapter to talk about the Halliday and Hasan model of cohesion as "the best known and the most detailed model of cohesion available". She maintains that this model provides a detailed description of different types of substitution and ellipsis. The example below shows a case of substitution;

(28)   A. I like movies

   B. And I *do*

The verb *do* is a substitute for *like movies*. (Baker, 1992: p. 187)

She argues "Note that the boundary lines between the three types of cohesive device (reference, substitution, and ellipsis) are not clear cut". (ibid). Baker, however, adds, what matters is the translator's awareness of the devices in different languages that creates "texture" and the semantic and structural bonds of the elements of the text (1992: p. 180-185). Adding to what Baker stated above, I believe what matters is the preference of language cohesive devices and the role of the translator in establishing linkages suitable for the norms acceptable in the TT.

2.4.2   Catford's formal correspondence and textual equivalence: The term *shift* will be used frequently throughout the discussion in this thesis. According to Bakker et al. (2009: p. 226), *shift* can refer to changes that occurred in the process of translation. They are the results of the translators' attempts to deal with the differences between the ST and the TT.

Catford defines shifts as "departures from formal correspondence in the process of going from the source language (SL) to the target language (TL)" (1965: p. 73).

Hatim and Munday argue that "the distinction drawn between formal correspondence and textual equivalence will be crucial and relates to Saussure's distinction between langue and parole". They add "language has two facets, one to do with the linguistic system (a fairly stable langue), the other with all that which a speaker might say or understand while using language (a variable parole)" (Hatim and Munday, 2004: p. 27).

- *Formal correspondence.* Catford's formal correspondence is "any TL category which can be said to occupy, as nearly as possible, the "same" place in the "economy" of the TL as the given SL category occupies in the SL" (1965: p. 27). He goes on to say that formal correspondence can be achieved when two languages function at the same grammatical ranks, i.e., "hierarchies of units", which can be sentence, clause, group, word, and morpheme. Catford notices that the translator begins the translation task from a formal correspondence to achieve textual equivalence, and shifts occur only when the identical meaning cannot be feasible or if the available meaning does not achieve the equivalence intended (1965: p. 73).

- *Textual equivalence.* According to Catford, textual equivalence "is any TL text or portion of text which is observed on a particular occasion to be the equivalent of a given SL text or portion of text" (1965: p. 27). Catford argues, "The discovery of textual equivalents is based on the authority of a competent bilingual informant or translator" (ibid). Catford's textual equivalence taxonomies include;

  Level shifts. SL item at one linguistic level has a TL translation equivalent at a different level, grammar to lexis and vice versa (Catford, 1965: p. 73). The following example illustrates a shift from grammar to lexis:

(29)   SL: Justice will prevail. No one should have any doubt about that.

TL: ستسود العدالة، لا ينبغي أن يخامر الشك أحداً بهذا <u>الأمر</u>

That, which is a determiner is translated into noun الأمر

    Category shifts. Refer to unbounded and rank-bounded translation. The first being approximately normal or free translation in which source language and target language equivalents are up at whatever rank is appropriate. Catford states:

    "we use the term "rank bound" translation only to refer to those special cases where equivalences is deliberately limited to ranks below the sentence, thus leading to "bad translation", i.e., translation in which the TL text is either not a normal TL form at all, or is not relatable to the same situational substance as the SL text"

    (Catford, 1965: p. 75-77).

    Structure shifts. These are amongst the most frequent category shifts at all ranks in translation; they occur in phonological and graphological translation as well as in total translation (Catford, 1965: p. 78). The following example illustrates a shift by changing the word sequence:

(30)   SL: Hala loves craftwork

    TL: تحب حلا الأشغال اليدوية

    The words sequence in the SL sentence changed from S+V+O to be V+S+O in the TL sentence.

    Class shifts. Catford states that "following Halliday, we define a class as that grouping of members of a given unit which is defined by operation in the structure of the unit in the structure of the unit next above." It "occurs when the translation equivalent of a SL item is a member of a different class from the original item" (ibid). The following example illustrates a shift from one part of speech to another, i.e. a shift from verb in the SL to noun in the TL:

(31)   SL: I want to meet him now

    TL: أريد مقابلته الآن

    To meet which is a verb is translated into مقابلته which is a noun.

    Intra-system shifts. Catford points out "we use the term intra-system shift for those cases where the shift occurs internally, within a system that is for those cases where SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system. Such shifts from one system to another are always entailed by unit-shift or class shift (1965: p. 80). The following example illustrates this kind of shift:

(32)   SL: Swimming is my favourite sport.

    TL: السباحة رياضتي المفضلة

Swimming is indefinite with generic reference while السـباحة is definite with genitive reference.

Unit shifts. Catford (1965: p. 79) states that changes of rank that are departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. The following example illustrates a shift from one rank to another:

(33)   SL: My friend paid me a visit last night

TL: زارني صديقي الليلة الماضية

Pay a visit is a phrase of two words while the verb زار is just one word.

Hatim and Mundy (2004: p. 29) mention that the difference between languages must be accepted, and translation most of the time should include changes. Therefore, textual equivalence is inevitably a translation which involves a number of changes in the source text grammatical patterns.

2.4.3   Nida's formal and dynamic equivalence. Nida's dynamic-equivalence theory looks at translation from a different perspective, in which it deviates from the traditional theories focusing on the ST to the function of translation. Nida based his dynamic equivalence theory on some linguistic achievements made by Chomsky who claims that a dynamic dimension can be added to the language structure using transformation (Hatim and Munday, 2004: p. 34). Nida, therefore, concludes that all languages have the same capability of expressing, that "anything that can be said in one language can certainly be said in another language…", with reasonable accuracy by establishing equivalent points of reference in the receptor's culture and matching his cognitive framework by restructuring the constitutive elements of the message (Nida, 1984: p. 13). A dynamic equivalence "in the receptor language is the closest natural equivalence of the source-language message" (Nida and Taber, 1969: p. 12). The following example explains that;

(34)   SL: يوم لك ويوم عليك

TL: A day for you and a day against you. (Formal equivalence)

TL: You win some. You lose some. (Dynamic equivalence).

(Hassan, 2014: p. 13).

Nida (1964: p. 167) particularly stresses that "a natural rendering must fit the receptor language and culture as a whole; the context of the particular message; and the receptor-language audience." Dynamic equivalence lies in the receptor's response, as Nida states "the degree to which the receptors of the message in the receptor

language respond to it in substantially the same manner as the receptors in the source language" (Nida and Taber, 1969: p. 68). The reaction or response is based on the comprehensive reception of the message, not only comprehending the meaning or content, but also feeling in the way the original readers do. A formal equivalence translation, as Nida (1964: p. 165) states, is source-oriented, which is designated to reveal as much as possible of the form and content of the original message, that is, to match as closely as possible the formal elements like grammatical units, consistency in word usage, meanings in terms of the source context, just to name some. Formal equivalence translation, strictly speaking, is impossible, because of the differences between linguistic structures and socio-cultures. Certain formal elements of the source language cannot be reproduced, like puns, chiasmic orders of words, instances of assonance, or acrostic features of line-initial sounds.

2.5   Audiovisual Translation

Translators construct cohesive subtitles by bearing in mind semiotic resources, i.e. linguistic and non-linguistic that occur in the film. Linguistic resources in the film can be manipulated to meet the needs of the target audience. According to Mubenga (2010), subtitlers have to select relevant elements that will be transposed into the subtitles and that will assist in the construction of meaning in the target system. "During this process of selection and transfer of meaning, they choose to ignore those meanings that are represented in other semiotic modes as well as those elements that do not jeopardize the cohesion and coherence of subtitles". (ibid: p. 50). The text in subtitling tend to be fragmented in sentences that move and disappear, and thus cohesion may/should be looked at differently. Cohesion is looked here at sentence level (within the boundaries of two lines of subtitling).

  2.5.1   Features of Audiovisual Translation. According to Georgakopoulo (2003), there are several typologies in translation studies to account for the different types of texts. Reiss was the first one to speak of "audiovisual" texts, which she later re-named "multi-medial" texts to account for texts, such as films, that interact with the visual component as well as the acoustic one (Georgakopoulo, 2003: p. 77).

  Sokoli, (as cited in Georgakopoulo, 2003: p. 78), summarizes the features of audiovisual text as opposed to other kinds of texts:

- Reception through two channels: acoustic and visual.

- Vital presence of nonverbal elements.
- Synchrony between verbal and nonverbal elements.
- Appearance on screen - Reproducible material.
- Predetermined succession of moving images - Recorded material.

Catford (1965: p. 41-43) differentiates between "transcoding" and translation; he describes transcoding as the switch from one medium, or code, to another and subtitling is an example of transcoding since a switch from the spoken to the written medium takes place in the subtitling process.

Gottlieb (1998: p. 245) establishes a typology of translation in which it sets limits to screen translation. That is to say, "translation" is used in its more general sense to include all modes of language transfer in terms of translation types based on time and semiotic composition. He features translation – using time as his basis of classification as;

1) Synchronous, when the presentation of the original and that of the translation is simultaneous,

2) Non-synchronous, when the original is not perceived by the TL audience, or

3) Delayed, when the production and the presentation of the original is simultaneous, but the presentation of the translation is delayed.

As for using semiotic composition, Gottlieb (ibid: p. 245) states that, "any translated text must function within a specific communicative situation". The distinctions that can be made in regards to the text types involved;

1) Mono-semiotic uses one channel of communication and thus the translator controls the entire medium of expression.

2) Poly-semiotic texts, where the translator is constrained or supported by the communicative channel of auditory or visual.

3) Isosemiotic and diasemiotic texts, depending on whether the same or different communication channels are used both in the original and in the translation (ibid).

According to Gottlieb (ibid: p. 246), subtitling differ from other types of translation by virtue of its additive nature. In adding written text to speech, subtitling earns its diasemiotic status.

Intersemiotic of linguistic mode and images semantically complements the visual mode or vice versa to create a single text. Royce, 1998 (as cited in Attar, 2014: p. 31). He introduces various meta-functional based methods through which language

and image act intersemiotically. He utilizes classification of lexical cohesion identified by Halliday and Hasan (1985) to form ideational meaning. The categories consist of intersemiotic synonymy, metonymy, repetition, hyponymy, antonymy as well as collocations existing across linguistic and visual modes. (ibid, p. 31).

Subtitling: Diaz-Cintas and Remael (2007: p. 8) define subtitling as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as discursive elements that appear in the image, and the information that is contained on the soundtrack.

According to Chiaro (2009), subtitling consists of incorporating on the screen a written text which is a condensed version in the target text of what can be heard on screen. Subtitled text has to be shorter than the audio, simply because the viewer needs the necessary time to read the captions while at the same time remaining unaware that he or she is actually reading.

Antonini (2005) as cited in Chiaro (2009: p. 139) identifies three principal operations that the translator must carry out in order to obtain effective subtitles: elimination, rendering, and simplification. Elimination consists of cutting out elements that do not modify the meaning of the original dialogue but only the form (e.g. hesitations, false starts, redundancies, etc.) as well as removing any information that can be understood from the visuals (e.g. a nod or a shake of the head). Rendering refers to dealing with (in most cases eliminating) features such as slang, dialect, and taboo language, while condensation indicates the simplification and fragmentation of the original syntax so as to promote comfortable reading (Chiaro, 2009: p. 148).

The translation of subtitles is "diagonal" (Gottlieb, 1994: p. 101) in the sense that, unlike literary translation, for example, in which the transfer is "written to written", or interpreting, in which transfer is "spoken to spoken", in subtitling spoken language is transformed into writing. Consequently, all the elements that are unacceptable in standard, or even informal written language (e.g., hesitations, false starts, taboo, language, etc.) are inevitably omitted in the streamlining that the modality necessitates (ibid).

2.6 Conclusion

This chapter introduced the cohesion devices as classified by Halliday and Hasan in their book "Cohesion in English", namely reference, substitution, ellipsis,

conjunction, and lexical devices with examples from the same source. Moreover, the chapter provided a brief account of the contributions of Arab rhetoricians related to modern linguistic studies. Despite the comprehensiveness and the applicability of the Halliday and Hasan's taxonomy of cohesion to the Arabic language, cohesion is variable, based on the text type and the potentiality of the language to accommodate such relations.

Arabic grammar and rhetoric have always been treated separately by old Arab linguists. Arab grammarians seem to have a special focus on the form of the sentence with less priority to the meaning. This is due to the fact that the aim of the grammarians was merely educational. Semantic relations did not receive attention in the traditional grammatical theory which, however, changed after the advent of rhetorical studies. The main concern of Al-Jurjani's work is based on the question of eloquence. His work on examining the relationships between different elements in the sentence has led him to develop a new approach of analysis on the sentence level as well as the textual level.

Moreover, the chapter discussed briefly the shifts proposed by Catford (1965) as well as Nida's Dynamic Equivalence. Also, textual cohesion is discussed with a reference to translation studies. The chapter also provided an overview on audiovisual translation in general and subtitling in particular since it is the type of AVT the analysis will be dealing with.

Chapter 3: Analysis of Cohesion in Arabic Subtitles

3.1 Introduction

This chapter presents an analysis of how translators deal with cohesion in the source texts. It attempts to identify their decisions in maintaining or altering the SL text's cohesive devices, i.e., to detect the shift in cohesive devices when transferring from the SL into the TL. It also aims at outlining the textual implications based on the translator's choices of translation. The research instruments are comprised of a detailed analysis of each subtitle based on several criteria, i.e., the translator's approach in subtitling the script, and the way s/he dealt with cohesion devices and the shifts that occurred in translating cohesion from English into Arabic bearing in mind two language pairs with noticeable linguistic remoteness.

3.2 Data and Methodology

The aim of the current study is to investigate the methods used by translators in audiovisual translation focusing in particular on lines that feature cohesive devices in English. The subtitles are taken from 31 films of different genres: mystery, action, comedy, action political thriller, historical, romance, science fiction, epic adventure, action and fantasy, fantasy adventure, action horror, and crime drama. Twenty one of them are shown on TV channels such as Dubai One, Fox Movies and MBC2, and ten films are on DVDs produced by different companies (A list of the films is provided in Appendix A: Filmography).

The research looks at the way subtitling translators carry out subtitling from English into Arabic. Quantitative and qualitative methods of analysis were chosen to express the research question in a way that a transcript of the spoken discourse is used, combined with subtitles which were then analyzed in terms of the cohesion based on Halliday and Hasan's model (1976), bearing in mind the system of the TL itself and the way it accommodates such textual relations. This analysis has a special focus on substitution and ellipsis occurrences as two significant tools of cohesion. Moreover, the study investigates the methods used by translators focusing in particular on translations that feature cohesive devices used in the English texts. For reference purposes, the name of the film is given in brackets next to each example.

3.3 Analysis

As can be seen in Figure 1, which covers all shifts used, translators made considerable shifts on the SL cohesive devices.
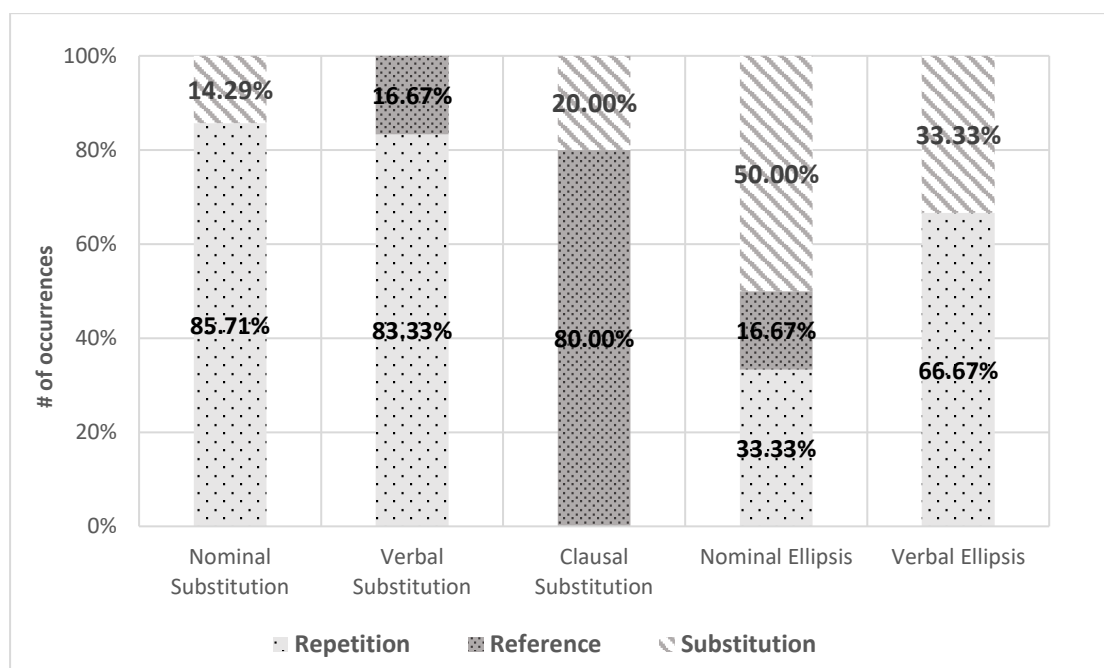

Figure 1. Shifts occurred in the target texts

The first column presents the occurrences of nominal substitution in the ST with a percentage of 85.71% that is rendered as repetition in the TT and 14.29% as substitution. As for the verbal substitution in the second column, 83.33% is translated as repetition, while the 16.67% is translated into reference as cohesive devices in the TT. In the third column, we observe that 80% of clausal substitution is rendered as reference. On the other hand, 20% is rendered by substitution in the TT. As for the fourth column, we see repetition used for 33.33% of nominal ellipsis, 50% as substitution, and 16.67% as reference in the TT. In the last column, we observe that repetition is the dominant cohesive device used to render verbal ellipsis with 66.67%, while 33.33% into substitution as a cohesive device in the TT.

Below I will examine the translation of cohesive devices occurring in the ST. The subtitles are compared to the original and any alteration concerning the cohesive elements is taken into account and analyzed. The data is classified under two major

categories, i.e., substitution and ellipsis and then under six sub-categories; nominal substitution, verbal substitution, clausal substitution, nominal ellipsis, verbal ellipsis, and clausal ellipsis. Both the ST elements with a cohesive function and their counterparts of the TT are highlighted in bold and underlined.

In addition, I will analyze the implications of the shifts that occurred in the TT meaning and cohesion in comparison to the ST and whether these shifts were effective to establish a cohesive text or not.

No doubt that the differences between the language systems necessitate shifts in textual aspects. This entails a change in the cohesive devices of the ST. This is clear in Figure 1 in that different shifts (lexical and grammatical) as well as other translation strategies have been deployed by translators and used as follows (The order is based on the most frequent cohesive devices used in the TTs).

- Repetition
- Substitution
- Reference
- Addition as a translation strategy
- Direct translation as a translation strategy

These will be further discussed below. (The discussion of the examples provided in the qualitative analysis part).

As shown in Figure 2, 85.71% with the number of occurrences is six out of seven (6/7) of nominal substitution and is translated into repetition used by the translators reflects a trend to utilize it in their translations, i.e., repetition is a safe strategy to ensure the message is explicit and no misunderstanding or confusion may occur. 14.29% is rendered as substitution.

In the example below, nominal substitution rendered as repetition;

(35)   ST: A. I thought I was a better judge of men.

           B. Well you see, that is where you went wrong. You gave him credit for

               Being one (Possession)

TT: حسبت أنني بارع في الحكم على شخصية الرجال

 هنا أنت مخطئ لأنك اعتبرته رجلاً

Here, nominal substitution rendered as substitution;

(36)   ST: What does your church do, Mr. Langdon?

           That's right, you don't have one. (Angels and Demons)

41

TT: ماذا تفعل كنيستك، سيد لانغدون؟
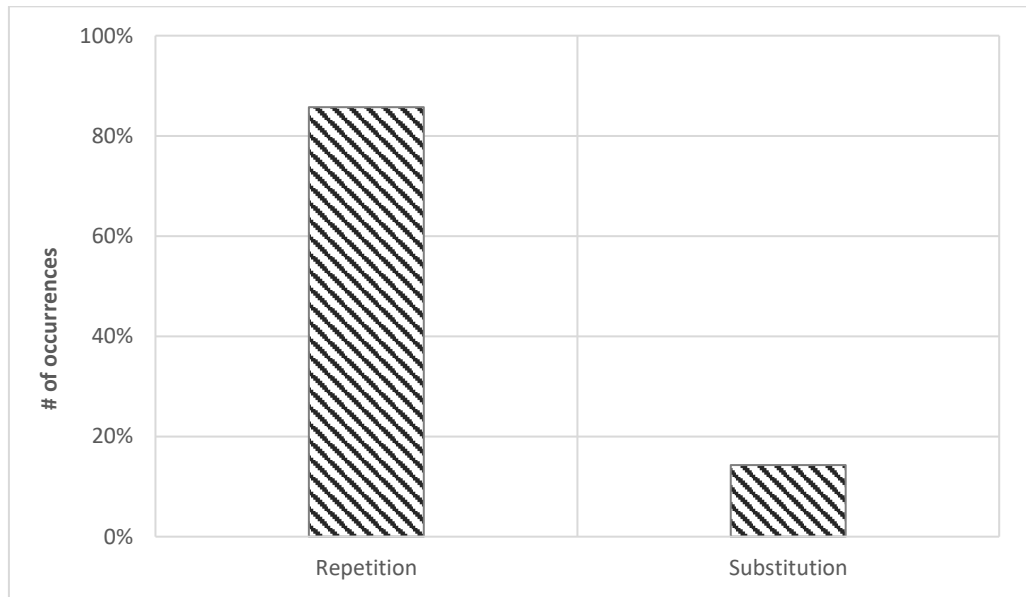
هذا صحيح، ليس لديك <u>واحدة</u>

Figure 2: Cohesive devices used in the TTs to translate nominal substitution

In Figure 3, translation by repetition is the most frequent device used to translate verbal substitution, making 83.33% with the number of occurrences is five out of a total of six (5/6).
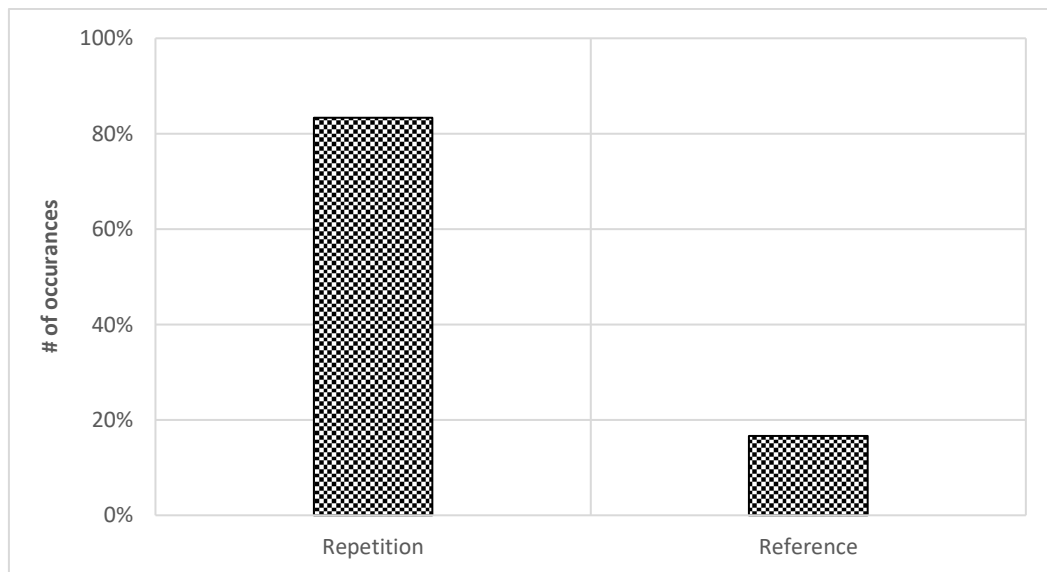

Figure 3: Cohesive devices used in the TTs to translate verbal substitution

The example below shows that the verbal substitute *do* is repeated in the TT as
تكترثين:

(37)   ST: You forget I don't care what people think.

        Yes, you <u>do.</u> (10 things I hate about you)

        TT: إنك تنسين بأنني لا أكترث لرأي الناس

        بل <u>تكترثين</u>

Then comes a shift by reference of 16.67%, one out of six (1/6). The translator
rendered the verbal substitution *does* by the demonstrative pronoun as shown in the
example below:

(38)   ST: No one and nothing. He moves fast.

        Yes, he <u>does.</u> (Les Misérables)

        TT: لا أحد ولا شيء. إنه يتحرك بسرعة

        <u>هذا صحيح</u>

In Figure 4, a shift by reference used in the TT to translate clausal substitution
is the highest in frequency 80%, with the number of occurrences being four out of
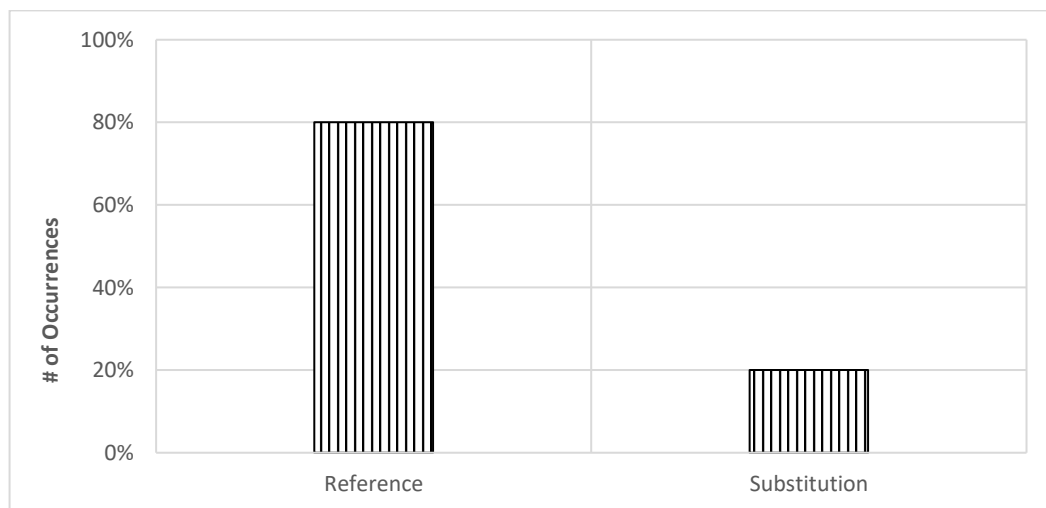five (4/5).

Figure 4: Cohesive devices used in the TTs to translate clausal substitution

The example below shows the way the translator rendered clausal substitution into reference;

(39)   ST: This is a charming house. I believe my aunt did a great deal to it
         when Mr. Collins first arrived.
         I believe <u>so.</u> (Pride and Prejudice)
    TT: هذا منزل جميل، أعتقد أن عمتي حسنته كثيراً منذ وصول السيد كولين
         أظن <u>هذا</u>

Substitution is used in translating 20% of occurrences, i.e., one out of five (1/5):

(40)   ST: Is your decision to take a year off anything to do with the rumors
    about Jeff and his present leading lady?
    Absolutely <u>not</u>. (Notting Hill)
    TT: هل لقرارك بتوقيف عملك لعام علاقة بالإشاعات عن (جيف) وشريكته الحالية؟
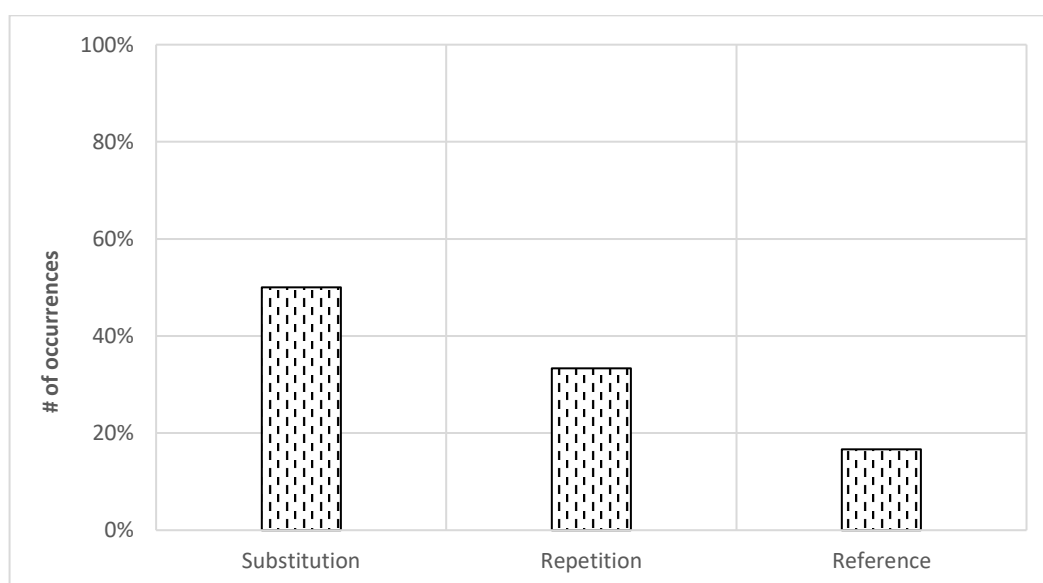   <u>بالتأكيد لا</u>

Figure 5: Cohesive devices used in the TTs to translate nominal ellipsis

In Figure 5, substitution is used 50% in the TT to translate nominal ellipsis with the number of occurrences being three out of six (3/6).

(41)   ST: My Father wasn't a crackpot.
         I am not saying he was. (Candyman)
    TT: لم يكن والدي مجنونا

لا أقول أنه كان <u>كذلك</u>

Repetition counts for 33.33%, with the number of occurrences being two out of six (2/6).

(42)   ST: All women become like their mothers. That's their tragedy.

No man does, that's his. (Rumor has it)

TT: تصبح كل النساء مثل أمهاتهن. هذه هي مأساتهن

لا رجل يصبح مثلهن، هذه هي <u>مأساته</u>

Then comes a shift by reference of 16.67%, with the number of occurrence being one out of six (1/6):

(43)   ST: I know what you want Lara.

Oh I doubt it.

Another life with your father. A second chance.

It will be within my power to give (Lara Croft: Tomb Raider)

TT:أعلم ماذا تريدين يا لارا

أشك <u>بذلك</u>

حياة أخرى مع والدك. فرصة أخرى
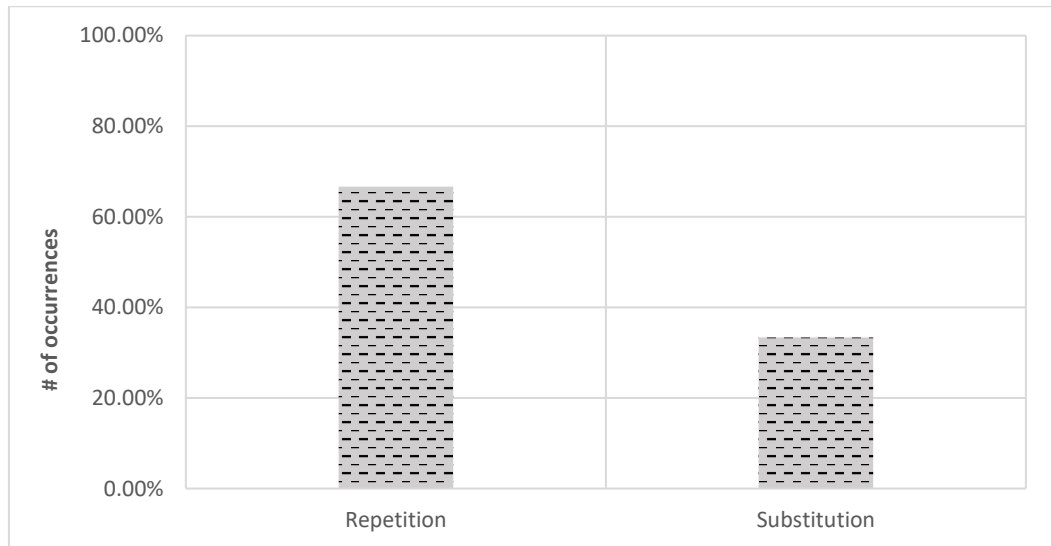
سأتمتع بالسلطة لمنحك <u>إياها</u>

Figure 6: Cohesive devices used in the TTs to translate verbal ellipsis

45

In Figure 6, shifts detected to translate verbal ellipsis by repetition count for 66.67%, with the number of occurrences being (4/6):

(44)   ST: Reed I trust. Peterson I don't. (Echelon Conspiracy)

TT: <u>(بيترسون)</u> أثق بـ (ريد) ولكنني لا أثق بـ

Substitution used to render verbal ellipsis is 33.33%, with the number of occurrences being (2/6):

(45)   ST: I thought you are leaving tomorrow?

         I was. (Notting Hill)

TT: اعتقدت أنك ستسافرين غداً

<u>كنت سأفعل</u>

All this will be analyzed further below and more discussion will be provided in the following sections.

3.3.1   Translation of substitution

Translation of nominal substitution. The examples below will discuss nominal substitution based on the Halliday and Hasan model, i.e., the substitute *one* and *ones* as a plural, function as the head in the nominal group, and can substitute only for an item which is itself the head of a nominal group. It is clear from Figure 1 that translators made shifts by moving from the grammatical level (nominal substitution) in the ST to the lexical level (repetition) in the TT. The reason for the high percentage of repetition used is that repetition is a stylistic feature prevalent in Arabic. Furthermore, repetition attracts the attention and emphasizes the meaning. Labov (1972) cited by Tannen (2007) points out in introducing and defining "evaluation", repetition is evaluative: it contributes to the point, i.e. the function of repetition, which is commonly referred to as emphasis.

According to Tannen (2007), the functions of repetition discussed under production, comprehension and connection all refer to the creation of meaning in conversation. However, repetition functions on the interactional level; accomplishing social goals or managing the business of conversation.

Repetition serves the purpose of familiarity, i.e. giving a talk a character of familiarity, making the discourse sound right. "The pattern of repeated and varied sounds, words, phrases, sentences and longer discourse sequences gives the impression, indeed the reality, of a shared universe of discourse". (ibid, p. 61-62).

The audience reinterpret the meaning of the word or phrase in light of the accretion, juxtaposition, or expansion. (ibid). In other words, seeing the same item a second time, listeners re-interpret its meaning.

According to Halliday and Hasan, the substitute *one* including its plural form *ones* always functions as a head of the nominal group (see 2.2.2). This type of substitution is illustrated in the following example where a shift involves repetition in رجلا that occurred in Example (44). The nominal substitute *one* or its plural form *ones* refer anaphorically in the original to the lexical entities mentioned before where translators rendered them by repetition of the same lexical items instead of using substitution as the ST does. The aim of repetition is to preserve the explicitness element in the TT.

(46)   ST: I thought I was a better judge of men.

Well you see, that is where you went wrong. You gave him credit for being <u>one</u>. (Possession)

TT:حسبت أنني بارع في الحكم على شخصية الرجال

هنا أنت مخطئ لأنك اعتبرته <u>رجلاً</u>

In Example (46) the translator chooses to replicate the singular form of the noun رجال and links the two sentences to the original by adding the particle لأنك. Maintaining substitution in the TT will be confusing to the audience if it is to be translated هنا أنت مخطئ لأنك اعتبرته أحدهم as he/she may fail to refer to the head noun and will be awkward if the translator utilizes واحداً. The translator's choice is successful in terms of achieving cohesion in the TT, i.e., adding explicitness to the text.

(47)   ST: Did you ever think that you should not be an agent because you are not a great <u>one</u>? (Mother)

TT: هل فكرت يوماً أنه لم يكن عليك أن تكون مدير أعمال لأنك لست <u>مدير أعمال</u> رائع

In Example (47) there is a shift by repeating the lexical term رجل أعمال. The subtitle may sound long; however, repetition justifies the purpose of creating a cohesive link to help the audience follow the meaning. According to Tannen (2007), Halliday and Hasan (1976) include repetition in their taxonomy of cohesive devices; it serves a referential and tying function. Repetition of sentences, phrases and words show how new utterances are linked to earlier discourse and how ideas presented in the discourse are related to each other.

I believe maintaining substitution in this example will lead to an awkward translation if the translator decided to use واحداً or أحداً.

(48)   ST: Lincoln said that in his first inaugural address as our nation's 16th president. It is <u>one</u> of my favorites. (Echelon Conspiracy)

TT: قال لينكولن هذا في خطاب توليه الرئاسة كرئيس بلادنا السادس عشر

إنه <u>الخطاب</u> المفضل لدي

In Example (48) the translator repeats the noun الخطاب instead of rendering the substitute *one* as أحد to correspond to that in the ST. There is a structure shift (Catford, 1965) in rendering the indefinite noun in the ST *one* to the definite lexical noun الخطاب in the TT.

Maintaining substitution would have been more accurate, as the speaker meant it is one of many speeches and not the most favourite one. Then the subtitle will read:

قال لينكولن هذا في خطاب توليه الرئاسة كرئيس بلادنا السادس عشر. إنه أحد الخطابات المفضلة لدي

Repetition here affects the intended meaning of the ST and does not correspond as substitution would do.

(49)   ST: Iguanas don't swim, they are land animals.

These <u>ones</u> do. (Master and Commander)

TT: الإغوانا لا تسبح، إنها حيوانات أرضية

هذه <u>الحيوانات</u> تسبح

As for the shift that occurred in Example (49), the translator repeats the same noun in the TT. The translator was not bound to render it as الحيوانات. S/he could translate it by the lexical term النوع and still would have preserved the same meaning without repeating the same noun as the latter refers to a specific type of species. The suggested translation will read هذا <u>النوع</u> يسبح. Repetition does not affect the cohesive function of the TT, however, it is unnecessary, i.e. translator could have opted for a synonym instead.

(50)   ST: Perhaps by and by I may observe that private balls are much pleasanter than public ones. (Pride & Prejudice)

TT: وربما ألاحظ مع الوقت أن الحفلات الخاصة أكثر إمتاعاً من الحفلات العامة

In Example (50) a shift by repetition is detected when rendering the substitute *ones*. The translator opts for repetition of the same noun الحفلات.

(51)   ST: Head of Sales! What is your contingency plan? I am sure you have one. (The Good Guy)

TT: حسناً أيها المسؤول عن المبيعات. ما خطة الطوارئ؟ أثق بأن لديك <u>خطة</u>؟

The translator repeats the same noun خطة in the TT. The option of maintaining the substitute *one* as واحدة would be an awkward translation, which justifies the use of repetition. Repetition is a must to establish a cohesive link with what is mentioned before. According to Labov (1972) cited by Tannen (2007: p. 60), repetition is evaluative; as it contributes to the point, and here comes the function of repetition which is commonly referred to as emphasis.

In the following example the translator opts for substitution rather than repeating the same noun as we see below:

(52)   ST: What does your church do, Mr. Langdon?

         That's right, you don't have <u>one</u>. (Angels and Demons)

TT: ماذا تفعل كنيستك، سيد لانغدون؟

هذا صحيح، ليس لديك <u>واحدة</u>

The translator prefers to maintain substitution in the TT. The translation corresponds to the cohesive function of the ST and conveys the intended meaning in the TT. However, the translation is awkward. The translation could have repeated the noun كنيسة to make the translation sound natural as the use of واحدة refers to a quantity rather than an entity which is not the intention.

- ***Translation of verbal substitution:*** According to Halliday and Hasan (1976), the verbal substitution operates as the head of the verbal phrase, in the place that is occupied by a lexical verb and the position is always final in the group (see 2.2.2). This type of substitution is illustrated in the following example from the study data:

(53)   ST: You forget I don't care what people think.

         Yes, you <u>do</u> (10 Things I Hate About You)

TT: إنك تنسين بأنني لا أكترث لرأي الناس

بل <u>تكترثين</u>

The translator's motive to repeat the head verb is based on adopting the persuasive tone through repetition in Example (53). S/he made another shift by adding the conjunction coordinator بل in the second sentence before repeating the same head verb تكترثين. The cohesive function of بل in Arabic in this context is to revoke what came before and to stress what comes after. Moreover, from a pragmatic point of view, repetition evidences the speaker's attitude, showing how it contributes to the meaning of the discourse. Maintaining the substitute verb *do* in the TT will not correspond to that in the ST as it will lack the textual cohesion:

(54)   ST: No one and nothing. He moves fast.

       Yes, he <u>does</u> (Les Misérables)

TT: لا أحد ولا شيء. إنه يتحرك بسرعة

<u>هذا صحيح</u>

While in Example (54) we see the translator decides to convey the meaning of the verb *does* by using the masculine proximal demonstrative (Holes, 1995) هذا which refers anaphorically to the statement and by adding the word صحيح to indicate affirmation. This shift by a total change in the structure affects neither the ST meaning nor TT cohesion. The translator's effort to fulfill cohesion in the TT is successful, given the nature of subtitling is aimed at providing a condensed meaning with *yes* encapsulated in the translation.

(55)   ST: All women become like their mothers. That's their tragedy.

      No man <u>does</u>, that's his. (Rumor has it)

TT: تصبح كل النساء مثل أمهاتهن، هذه هي مأساتهن

لا رجل <u>يصبح</u> مثلهن، هذه هي مأساته

In Example (55), the translator repeats the main verb يصبح and uses reference by the pronoun هن to refer to mothers. The translator's choice is determined by his/ her aim to make the meaning explicit through repetition. Repetition here facilitates comprehension as it provides semantically less dense discourse. According to Tannen (2007), this redundancy in spoken discourse allows receiving information at the rate the speaker is producing it. However, I believe the use of the pronoun هن is confusing as the reference is not clear, i.e., whether it refers to women or to mothers. Thus, the translator should have utilized repetition as a cohesive device, then the translation reads:

ما من رجل <u>يصبح مثل أمه</u>، هذه هي مأساته

(56)   ST: Your mother will never see you again if you don't marry Mr.

Collins. And I will never see you again if you <u>do</u>! (Pride & Prejudice)

TT: أمك لن تراك ثانية إن لم تتزوجي بالسيد كولينز. ولن أراك ثانية إن <u>تزوجته</u>

In Example (56) a repetition of the same verb occurred with the addition of the bound object pronoun الهاء which refers anaphorically to the object mentioned before. Repetition is cohesive in the translation of this example as it worked as a reminder of the verb mentioned earlier تتزوجي for the purpose of being emphatic. This is called the interactional function of repetition. (Tannen, 2007: p. 61). In other words, repetition not only ties parts of discourse to other parts, but it bonds participants to the discourse

and to each other. (ibid). The addition of the bound pronoun is a necessity to correspond to the grammatical requirement of the Arabic sentence. It also draws the attention of the audience to the object which the pronoun refers to.

(57)   ST: You did well for a husband. He loves you very much. Yes. Yes. I believe he <u>does</u> (In the Name of the King)

TT: لقد أحسنت اختيار زوجك، إنه يحبك

أجل. أجل أعلم أنه <u>يحبني</u>

The same is to be said in Example (57), where the target text includes an occurrence of repetition to the main verb يحب which is a shift resulted from altering the substitute *does* to the lexical verb *love*. Maintaining the substitute *does* as يفعل in the target language would seem awkward in the TL. The addition of the bound pronoun الياء specifies the reference of the verb.

(58)   ST: I think I need stitches.

Maybe.

I hate stitches.

Everyone does (The Expendables)

TT: أعتقد أنني بحاجة إلى قطب

ربما

أكره القطب

الجميع <u>يكرهونها</u>

Repetition in Example (58) adds emphasis and clarifies the referent in the text, meeting the cohesion requirement in the TL, especially with the bound pronoun الهاء. These shifts made by the translator in the above examples are justified in terms of serving the cohesive function of the TL and corresponding to the SL.

•   ***Translation of clausal substitution***: According to Halliday and Hasan (1976), the clausal substitution operates on the entire clause, unlike the nominal substitution and the verbal one, i.e., clausal substitute *so* and the negative form *not* operate on the entire clause (see 2.2.2).

The examples below show that the translator tends to use the demonstrative pronouns هذا and ذلك as a translation for *so* in the ST. The usage does not reflect a certain strategy in using the demonstrative pronouns, knowing that هذا is a proximal demonstrative and ذلك is a distal demonstrative (Holes, 1995). Hassan (1995: 322) cited by Zaki (2011), "the estimation of distance is left for the speaker to decide according to the norms and his relationship with the addressee.

Demonstratives in Examples (59), (60), and (61) provide the right meaning and contribute to the cohesiveness of the TT as they make reference anaphorically to the statements mentioned before to chain together information in the text:

(59)   ST: This is a charming house. I believe my aunt did a great deal to it

when Mr. Collins first arrived.

I believe <u>so</u> (Pride & Prejudice)

TT: هذا منزل جميل، أعتقد ان عمتي حسنته كثيراً منذ وصول السيد كولينز

أظن <u>هذا</u>

In Example (59) the translator renders the clausal substitution by the proximal demonstrative هذا to convey the same meaning of the English substitute *so*. The demonstrative pronoun in Arabic has the anaphoric function of the substituted elements. However, this example and the following examples as we will see later are not treated as substitutions in Arabic as Arabic style will normally tend to repeat the same elements when substitution occurs. Then the Arabic answer with repetition will read:

أظن أنها حسنته كثيراً منذ وصول السيد كولينز

or

أظن أنها حسنته كثيراً

(60)   ST: I think it was her family that was considered unsuited so he

separated them?

I believe <u>so</u>, and nothing else (Pride & Prejudice)

TT: أظن أن عائلتها من كانت غير مناسبة

ففصل بينهما إذاً؟

أظن <u>هذا</u>، لا أعرف غير ذلك

The same is to be said about Example (60). The translator opts for the proximal demonstrative هذا. In most of the examples discussing the clausal substitution, we see that translators tend to use the proximal demonstratives as the only plausible translations for causal substitution in English. The translation is successful as it serves the cohesive function of the TT by referring anaphorically to the previously mentioned entities. In Example (61) we see the translator opts for the proximal demonstrative ذلك to convey the same meaning as the English clausal substitute *so*;

(61)   ST: Hello, you have reached Arthur's machine. If you wish to leave a

message, please do <u>so</u> after the tone (Michael Clayton)

TT: مرحبا، أنتم تتصلون بهاتف آرثر. إذا أردتم ترك رسالة فافعلوا <u>ذلك</u> بعد الزمور

The demonstrative pronoun ذلك served the cohesiveness of the text, i.e. substituting items mentioned previously in the text by the anaphoric function. There is also a verbal substitution here by using the verb افعلوا. Hence two cohesive devices are used in the TT to accommodate the ones in the ST.

However, in this example the translator opts for the proximal demonstrative هذا:

(62)   ST: How was your sleep? Restful?

I would not say <u>so</u>, no (Australia)

TT: كيف كان نـومك؟ مريحاً؟

لا يمكنني قول <u>هذا</u>، لا

Context should be what determines what function these proximity demonstratives perform; however, it is observed from the examples and the way translators dealt with clausal substitution that the choice of translators varies. They opt for هذا in some examples and to ذلك in others without any obvious reasons that could be thought of to justify usages as such. The primary concern should be conveying the meaning of the ST by the plausible resources available in the TT and while marking the cohesive functions, cohesion is achieved in the TT as well. Despite the fact that the pragmatic function of demonstratives is not the main interest of this research, I would like to quote what Diessel (1999) - cited by Zaki (2011: p. 48)- discussed about the pragmatic features of demonstratives in his study.

They are primarily used to focus the hearer's attention on objects or locations in the speech situation (often in combination with a pointing gesture), but they may also function to organize the information flow in the ongoing discourse. More specifically, demonstratives are often used to keep track of prior discourse participants and to activate specific shared knowledge. The most basic function of demonstratives is, however, to orient the hearer outside of discourse on the surrounding situation.

Cantarino (1974) cited by Zaki (2011), comments on the use of the demonstratives saying that they seem to be "frequently used with psychological approach rather than merely with a local meaning, i.e. هذا is used for things that are considered more important or more closely related to the person speaking, while ذلك and ذاك express a more remote attitude". This also depends on the notion of distance, and its metaphorical extension in cognitive terms. (ibid, p. 38).

Cornish (2001) focuses on the interactional role of demonstratives in the construction of discourse. He starts from the assumption that the choice of one rather another of the members of a closed set of indexical expressions is a discourse creative

act that manifests different types of sociodiscoursal relationships between speaker and addressee. However, he argues that the precise discourse values that are realized by demonstratives are cognitive. (ibid, p. 46)

So what matters for Cornish in the choice of demonstratives is not just the degree of proximity but rather the social and cognitive aspects.

In Example (63) the translator used the direct translation strategy in translating the negative clausal substitution *absolutely not*:

(63)   ST: Is your decision to take a year off anything to do with the rumors about Jeff and his present leading lady?

Absolutely not. (Notting Hill)

TT: هل لقرارك بتوقيف عملك لعام علاقة بالإشاعات عن (جيف) وشريكته الحالية؟

<u>بالتأكيد لا</u>

Arabic native speakers may repeat the same element, so the suggested response can be spelled out as:

بالتأكيد ليس له علاقة بالإشاعات عن جيف وشريكته الحالية

The way the translator rendered the clausal substitution is successful as the meaning is conveyed and repetition is unnecessary. Also, such translation corresponds to the subtitling requirement of brevity.

This example and the above discussed examples are not treated as substitution in Arabic. The translators' main concern seems to convey the meaning intended in the ST with a plausible means in the TT and preserve the cohesive function of the TT.

3.3.2   Translation of Ellipsis. The examples below will illustrate how translators dealt with ellipsis as a cohesive device in the SL. We will follow in our analysis Halliday and Hasan's classification for the three kinds of ellipsis:

- *Translation of Nominal Ellipsis:* This subsection discusses the nominal ellipsis from Halliday and Hasan's perspective, i.e., the nominal ellipsis takes place when the head of the nominal group is omitted and the function of the head is taken by one of the other elements (see 2.2.3):

(64)   ST: All women become like their mothers. That's their tragedy.

No man does. That's his. (Rumor has it)

TT: تصبح كل النساء مثل أمهاتهن. هذه هي مأساتهن

لا رجل يصبح مثلهن. هذه هي <u>مأساته</u>

In Example (64) the noun *tragedy* is elided in *That's his Ø*. The translator however, repeats the noun مأساة and adds the pronoun الهاء which refers back to the noun *man*. The structure of the English sentence would allow such omission and the sentence would still be meaningful. Omission in the ST is a feature of spoken discourse which cannot be applicable to the TT. Repetition adds to the cohesiveness of the TT by making it explicit.

The translator could have added another cohesive tie to the TT which is the conjunction الواو to link the two sentences and omit the separate pronoun هي. Then the translation I would suggest reads:

<div dir="rtl">ما من رجل يصبح مثل أمه، وهذه مأساته</div>

Arabic sentence structure does not favor short sentences. Thus, the conjunction الواو is a significant particle to achieve cohesive links in the TT.

In Example (65) that the translator makes a shift by repeating the noun which is omitted in the second part of the ST:

(65)   ST: We need three messages.

What if I don't get three? (Echelon Conspiracy)

<div dir="rtl">TT: نحتاج إلى ثلاث رسائل</div>

<div dir="rtl">وماذا إذا لم أحصل على ثلاث رسائل</div>

This shift is successful because an Arabic sentence will not accept the deletion of the adverb specification (التمييز) after an indefinite noun, as the aim of *specification* is to make the sentence clear. Al-Suyoti (1978: p. 262).

Repetition serves the cohesion of the text by reminding the audience of the previously mentioned lexical item.

(66)   ST: Professor Blackadder's assistant.

Isn't that Dr. Wolfe's assistant?

Was (Possession)

<div dir="rtl">TT: مساعد بروفيسور بلاكادر</div>

<div dir="rtl">أليس هذا مساعد الدكتور وولف؟</div>

<div dir="rtl">كان <u>كذلك</u></div>

(67)   ST: My Father wasn't a crackpot.

I am not saying he was (Candyman)

<div dir="rtl">TT: لم يكن والدي مجنوناً</div>

<div dir="rtl">لا أقول أنه كان <u>كذلك</u></div>

In Examples (66) and (67) the translator opts for the addition strategy to cater for the cohesive device in the TT. The added prepositional phrase composed of كاف التشبيه (particle of simile) and the demonstrative pronoun ذلك add to the cohesiveness of the TL text, i.e. the demonstrative pronoun will assist the reader retrieving the identity of an earlier talked about item in a text by the anaphoric reference. The added element كذلك is a discourse marker.

In Example (68) the translator adopted the addition strategy when the word واحدة is used in the TT as a counterpart for the elliptical element in the SL.

(68)   ST: There is gonna be a better way.

     No, if there is, I don't know (Flicka)

TT: بالتأكيد ثمة طريقة أفضل

إن كان هناك واحدة، فلا أعرفها

The Arabic sentence of كان cannot be informative if one of its parts is elided without an indicator, in order to make it clear to the audience. Besides, ellipsis occurred in the ST is a feature of the SL discourse, which cannot be applicable to Arabic because of the grammatical requirements of the Arabic sentence. In this example a shift by addition occurred in order to serve as a substitution in the TT. However, the added Arabic واحدة is an awkward translation as it refers to a quantity. The translator could have used repetition here to ensure the audience understands the text with ease and the style is elegant. The suggested translation will read إن كان هناك طريقة أفضل فلا أعرفها (my translation).

(69)   ST: I know what you want Lara

     Oh I doubt it

     Another life with your father. A second chance

     It will be within my power to give (Lara Croft: Tomb Raider)

TT: أعلم ماذا تريدين يا لارا

أشك بذلك

حياة أخرى مع والدك. فرصة أخرى

سأتمتع بالسلطة لمنحك إياها

In example (69) there is an ellipsis in *it will be within my power to give Ø*. The translator resorts to reference as a cohesive device in the TT. S/he utilizes the pronoun إياها which refers anaphorically to the noun حياة mentioned before. The translation is deemed successful in terms of the cohesive function in the TT. Another possible way

is to repeat the noun mentioned before with the addition of the pronoun. The
translation reads: سأتمتع بالسلطة لمنحك تلك الحياة

- ***Translation of Verbal Ellipsis:*** This subsection will discuss verbal
ellipsis according to Halliday and Hasan model. An elliptical verbal group, is one
whose structure does not fully express its systemic features; they have to be recovered
by presupposition (see 2.2.3). Below are some examples to illustrate that:

(70)   ST: Reed I trust. Peterson I don't (Echelon Conspiracy)

TT (بيترسون) ـب أثق لا ولكنني (ريد) ـب أثق

In Example (70) the ST verb is elided, a shift occurred by repetition of the
main verb أثق and the addition of the adversative conjunction (Cantarino, 1974) لكنني
and the conjunctive particle الواو in the TT. The cohesion of the TT is preserved
through these two shifts, i.e. repetition is to draw the attention of the addressee and
insistently give emphasis to the statement and the adversative conjunction that links
the two sentences and signals the meaning of concession (استدراك) to the preceding
statement.

Similarly, in Example (71) the shifts occurred by repetition of the main verb in
translation as تسمعها (with the addition of the attached pronoun الهاء):

(71)   ST: Are you listening? You never listen!

You must, papa! (Pride & Prejudice)

TT: أتسمعني؟ أنت لا تسمع أبداً

يجب أن تسمعها يا أبي

Ellipsis is not applicable in the translation of these two examples as the Arabic
sentence structure requires to explicitly mention the verbs in question. In Arabic and
from a morphological point of view, the verb يجب should be followed by a verbal
noun whether the explicit verbal noun مصدر صريح or the interpreted verbal noun مصدر
مؤول. In the example we have, it is the latter which consists of أن and the verb in the
present in the subjunctive mood (حالة النصب).

(72)   ST: Busy tomorrow?

I thought you are leaving tomorrow?

I was (Notting Hill)

TT: هل أنت منشغل غداً؟

اعتقدت أنك ستسافرين غداً

كنت سأفعل

In Example (72) the verb is elided in the ST, *I was Ø*. The translator opts for the addition strategy, i.e., adding the verb أفعل to substitute أسافر (including the future particle) in the previously mentioned clause. Despite that the verb أفعل is adequate in terms of serving the function of substitution in the TT, we would prefer to repeat the same verb mentioned before أسافر. This is due to the fact that the form أفعل is not what naturally occurring Arabic structure would have. The tendency would be to repeat the previous verb as we see in Example (73) below.

(73)   ST: We can't let them win.

         We won't (Australia)

TT: لا يمكننا أن ندعهم يفوزون

لن ندعهم

An omission of the verb occurred in Example (73), i.e. the translator repeats the verb ندعهم whose ST corresponding verb is elided in the ST. This repetition is necessary as the Arabic structure will not stand by not having a verb because auxiliary verbs do not exist in Arabic. As for the verb أموت in Example (74), ellipsis is not a choice as we see here;

(74)   ST: I thought you were dead

         Could (Gladiator)

TT: خلتك مت

كدت أموت

The verb كاد in Arabic is a deficit verb that belongs to the verbs of appropinquation أفعال المقاربة (Bassiouney and Katz, 2012) which must have a subject and a predicate in order to ensure the sentence is grammatically correct and textually informative. Repetition aids the cohesive function of the text by having a clear focus on the meaning intended which is the imminent death in this example.

(75)   ST: You don't love me now. Some day you will (The New World)

TT: أنت لا تحبينني الآن

لكنك ستفعلين ذات يوم

In Example (75) the translator opts for the strategy of addition to serve as a substitution in the TT. The verb ستفعلين is a translation of the elided verb *do* in the SL text. Also, the addition of the adversative conjunction لكن serves as a cohesive device and forms an adversative relationship between the two sentences. However, substitution in the sentence does not add much to the cohesiveness of the text. The meaning expressed can be comprehended by the audience, however, it is not what a

native speaker of Arabic would produce, i.e. a native Arabic speaker will naturally tend to repeat the verb. It is rather a way to avoid repetition which is not justified, because the repeated verb would have been a key element to the cohesiveness of the TT. A native speaker of Arabic would tend to repeat the same verb, especially when the co-text requires emphasis.

- ***Translation of Clausal Ellipsis:*** This section will discuss examples on clausal ellipsis based on the Halliday and Hasan model. According to them, there is no clear cut between verbal ellipsis and clausal ellipsis (see 2.2.3). The examples below will illustrate that.

(76)   ST: My daughter Jane is a splendid dancer, <u>is she not</u>?

   She is indeed (Pride & Prejudice)

   TT: ابنتي (جاين) مذهلة في الرقص، <u>أليس كذلك</u>؟

   بالتأكيد

In Example (76) a clausal ellipsis occurs in rejoinders where the complement is elided. As for the TT, the translator adopts a direct translation by the fixed Arabic short interrogative structure أليس كذلك. This is a kind of formal correspondence as a procedure to preserve the rhetorical purpose of assertion. The translation contributes to the cohesiveness of the TT and corresponds to that of the ST.

(77)   ST: You are looking rather well, Smith. Been enjoying yourself, <u>have</u>
   <u>you</u>? (The New World)

   TT: تبدو بخير يا سميث، كنت تستمتع بوقتك، <u>صحيح</u>؟

In Example (77) it is a clausal ellipsis in the ST which occurs in rejoinders. The operator "been" and the verb in progressive tense *enjoying* are omitted. This is a feature of spoken discourse in the SL which has no TL counterpart. The translation provided is successful as it correspond to that in the ST and achieves the cohesive function of the TT, i.e. the word صحيح which is used by the translator to compensate for not having the English structure of the tag question, refers anaphorically to what has been mentioned before in the beginning.

(78)   ST: She gave up her life, didn't she? (Possession)

   TT: لقد تخلت عن حياتها، <u>أليس كذلك</u>

(79)   ST: This is a pleasant fiction, isn't it? (Gladiator)

   TT: هذا تخيل جميل، <u>أليس كذلك</u>؟

In Examples (78) and (79) we see two statements followed by tag questions. The questions are considered rejoinders to the statements (Halliday and Hasan, 1976:

p. 207). The function of the tag questions is to keep a channel of communication open. (ibid). The translation provided in these two examples adopted the interrogative structure أليس كذلك to correspond to the function of the tag question in the ST. The translation contributes to the cohesiveness of the text as it conveyed the meaning aimed by the question and added the assertion element which is the purpose of the question.

It is worth mentioning that in the examples that discussed clausal ellipsis, the translators opted for "formal correspondence" (Nida, 1969) in their translations. The aim is to preserve certain linguistic or rhetorical effects. According to Hatim and Munday (2004: p. 42) "the aim in this kind of adherence to form would be to bring the target reader nearer to the linguistic or cultural preferences of the ST".

3.4 Conclusion

The analysis shows that translators maintained very few SL text ties and altered most of them. Shifts that occurred include repetition, reference and addition. The analysis reveals that the translators' shifts are successful in most of the examples provided, i.e. they do achieve the cohesive function of the TL text and do not affect the SL text. Repetition as a cohesive device in Arabic is predominantly used in the translation of the nominal substitution and the verbal substitution because substitution is a non-viable device in Arabic. This reflects the fact that Arabic and English have different cohesion systems; English tends to prefer referential linkage, while Arabic favors repetition as a cohesive device and its effect in making things explicit. The "adjustment" followed by translators in rendering substitution into repetition falls under "dynamic equivalence" proposed by Nida. This process involves "restructuring" the message in the TT to the level which is most appropriate for the audience addressed. (Hatim and Munday, 2004: p. 47).

The second cohesive device is reference by demonstratives which functions anaphorically. Furthermore, translators tend to add elements or units that function cohesively in the TL such as pronouns, lexical ties and adversatives.

The examples provided on the clausal ellipsis in English are all tag questions, which is a grammatical structure specific to the English language. Tag questions are rhetorical and indicate emphasis and irony in the examples provided. Such usage does not exist in the TL. The examples can be translatable, however, they do not reflect the

same rhetorical purpose as the one in the SL. Thus translators opted for formal correspondence to preserve a rhetorical purpose of assertion.

It is worth noting that the findings of this thesis have some similarities with those of Al-Amri study (2004), even though this thesis is about cohesive devices in subtitled texts, which is a completely different genre from that studied by Al-Amri. According to Al-Amri (2004: p. 266–267), shifts are stimulated by the translation actions (e.g. addition, omission, substitution and modification) undertaken by various translators in dealing with translation problems resulted from the differences in two languages

In the present thesis, the findings show establishment of cohesive devices, different from those in the ST through the translation of subtitled texts. Repetition as a cohesive device is used as a counterpart to nominal and verbal substitution. Reference (using the proximal and distal demonstratives) is utilised as a counterpart to clausal substitution.

Addition as a translation strategy is utilised to render cases of ellipsis through substitution and reference, i.e. addition of lexical elements in the TT to cater for substitution and reference as cohesive devices in the TT.

Unlike Al Amri's thesis, omission as a translation strategy has been found in this study to be avoided by translators of subtitling. Cases of ellipsis are rendered by means of substitution, repetition and reference in cases of nominal ellipsis and by repetition and substitution in cases of verbal ellipsis. (See section 2.3.3).

Chapter 4: Conclusion

4.1 Findings

The thesis is conducted with the aim of exploring how cohesive devices in English namely; substitution and ellipsis, are rendered in Arabic subtitling. The analysis is carried out on scenes chosen from different English-speaking films of different genres. The translation was done by subtitling translators. The analysis included examples taken from different screen productions subtitled into Arabic. The abundance and diversity of the examples aim at examining the cohesive devices in the TT and detecting the shifts occurred in the translation. The model adopted in the study is the Halliday and Hasan's model (1976). The analysis includes the cohesive device in English and its counterpart in Arabic which is analyzed in terms of its correspondence to the ST and its cohesive function in the TT.

The quantitative analysis shows differences in the cohesive devices used when transferring from the ST to the TT. In the nominal substitution, a difference was found in the TT, where 85.71% were found to have shifted into repetition in the TT, and into substitution with 14.29%. The high frequency in the occurrence of repetition may be related to differences in language systems and stylistic preferences, i.e., Arabic favors repetition, unlike English which favors substitution.

The same can be said about verbal substitution. A percentage of 83.33% is translated by repetition while 16.67% is translated by reference. This may suggest a tendency of interestingly using repetition as a significant cohesive device in the TT, and the significantly highest number of repetition explains it. It may also suggest a tendency of explicitation in translation, which is the tendency to make what is implicit in the ST explicit in the TT. The example below illustrate such strategy:

(80)   ST: You did well for a husband. He loves you very much.

Yes. Yes. I believe he <u>does</u> (In the Name of the King)

TT: لقد أحسنت اختيار زوجك، إنه يحبك

أجل. أجل أعلم أنه <u>يحبني</u>

Repetition in this example may sound unnecessary, i.e. repetition of something that is already there. The translation could be أجل أعلم ذلك and thus explicitation (the aim of repetition) in this example led to redundancy.

As for Ellipsis as a cohesive device in English, the results of the quantitative analysis were interesting. The percentages varied in terms of the way translators treated the cases of ellipsis. For nominal ellipsis 50% translated into substitution, 33.33% into repetition and 16.67% by reference. As for verbal ellipsis, 66.67% was translated into repetition and 33.33% by substitution. Thus, all the translations were void of any formal correspondence to the ST. Furthermore, it is worth mentioning that addition has been used as a translation strategy to produce substitution and references as cohesive devices in the TT.

As for clausal ellipsis that occurs in rejoinders, we witnessed that translators, in all of the examples provided, resorted to the fixed Arabic short interrogative structure أليس كذلك. This is a formal correspondence as a procedure purposefully selected to accommodate the occurrence of the tag question, which does not exist in Arabic. This seems a plausible way to do translation as it corresponds to the ST and plays a cohesive role in the TT by preserving the assertion purpose intended in the ST.

Substitution in the Hallidayan sense which is more typical of the spoken discourse does not occur in Arabic. Translators tend to render *one* as a nominal substitute by repeating the same noun. Moreover, the plural form *ones* is utterly absent from Arabic as *one* cannot be pluralized in Arabic; i.e., in translation; the whole nominal group has to be repeated. There may be a tendency to alter cohesive devices in the ST to a more Arabic like type in which substitution is replaced by lexical repetition.

As for verbal substitution, we see 83.33% translated by repetition and 16.67% by reference. Translators opted to repeat the head of the verbal group to facilitate comprehension by making the meaning explicit and for emphatic purposes.

In the examples discussing clausal substitution, 80% is translated by reference and 20% by substitution. In the latter case translators used demonstrative pronouns to correspond to clausal substitution in the ST. The demonstratives هذا and ذلك are used to convey the same meaning as the English clausal substitute *so*. Despite the fact that the motive of translators to use proximal or distal demonstratives is not clear, we would suggest that what determines their functions is the context. Moreover, the negative form of the clausal substitution is rendered using the direct translation strategy to correspond to the cohesive device in the ST, i.e., translators opted for بالتأكيد لا most of the time as a translation for the negative form *absolutely not* or *certainly not*, or the previously mentioned phrase may be repeated.

Omission in the ST is a feature of spoken discourse which might not be applicable to the TT. The examples show that none of the translations provided as counterparts in line with ellipsis have maintained ellipsis in the TT. Repetition adds to the cohesiveness of the TT by making it explicit and is used to correspond to the Arabic sentence requirements.

To summarize the above;

iii. Translators tended to shift considerably the cohesive devices of substitution and ellipsis in the TT. Such shifts are justified in terms of the TT requirements and achieving the cohesive function in the TT.

iv. Repetition as a cohesive device is lavishly used by translators to accommodate for substitution and ellipsis as cohesive devices. This is due to the Arabic language preference of lexical repetition, i.e., translators repeat words even if there is a possibility to omit. Translators adopted "Dynamic Equivalence" as a procedure in which the message is transformed into "a stylistic form appropriate to the receptor language and to the intended receptors'".(Nida and Taber, 1969: p. 206)

v. Substitution and ellipsis occurrence is quite restricted in the Arabic subtitles.

vi. Ellipsis in English is intended to achieve economy in the text produced. Translators tend to avoid it probably fearing ambiguity, which explains their choices of repetition and the adoption of the addition strategy to render ellipsis.

vii. Addition as a translation strategy is used to accommodate for substitution and reference as cohesive devices used to render the ellipsis in the ST. Translators in all of the examples avoided omission, they rather utilized the addition strategy to cater for substitution and reference in some examples.

viii. Demonstrative pronouns are used as a plausible way to translate clausal substitution in the TT. However, the choice of the translators varies in terms of the use of the proximal and distal demonstratives.

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Appendix A: Filmography

10 Things I Hate About You. 1999. Andrew Lazar. (Producer) and Gil Junger (director). USA: Touchstone Pictures et al.

Angels & Demons. 2009. Brian Grazer et al. (producers) and Ron Howard (director). USA: Columbia Pictures et al.

Australia. 2008. Baz Luhrmann et al. (producers) and Baz Luhrmann (director). Australia: 20th Century Fox et al.

Candyman. 1992. Clive Barker et al. (producers) and Bernard Rose (director). USA: PolyGram Filmed Entertainment et al.

Echelon Conspiracy. 2009. Alexander Leyvimam et al. (producers) and Greg Marcks (director). USA: Dark Castle Entertainment et al.

Flicka. 2006. Kevin Halloran et al. (producers) and Michael Mayer (director). USA: Fox 2000 Pictures et al.

Forget Paris. 1995. Billy Crystal et al. (producers) and Billy Crystal (director). USA: Castle Rock Entertainment et al.

Gladiator. 2000. Douglas Wick et al. (producers) and Ridley Scott (director). UK and USA: Universal Pictures et al.

Hush. 1998. Douglas Wick et al. (producers) and Jonathan Darby (director). USA: TriStar Pictures.

In Her Shoes. 2005. Curtis Hanson et al. (producers) and Curtis Hanson (director). USA: 20th Century Fox et al.

In the Name of the King. 2007. Uwe Boll et al. (producers) and Uwe Boll (director). Germany, Canada and USA: Boll Kino Beteiligungs GmbH & Co. KG et al.

King Kong. 2005. Jan Blenkin et al. (producers) and Peter Jackson (director). Germany, New Zealand and United States: Universal Pictures et al.

Lara Croft: Tomb Raider. 2001. Lawrence Gordon et al. (producers) and Simon West (director). United States, United Kingdom, Japan and German: Paramount Pictures et al.

Les Misérables. 1998. Sarah Radclyffe et al. (producers) and Bille August (director). UK, Germany and USA: Mandalay Entertainment et al.

Levity. 2003. Richard N. Gladstein et al. (producers) and Ed Solomon (director). France and USA: Sony Pictures Classics et al.

Master and Commander. 2003. Samuel Goldwyn, Jr. et al. (producers) and Peter Weir (director). USA: 20th Century Fox et al.

Michael Clayton. 2007. Sydney Pollack et al. (producers) and Tony Gilroy (director). USA: Section Eight et al.

Mother. 1996. Herb Nanas et al. (producers) and Albert Brooks (director). USA: Paramount Pictures et al.

Notting Hill. 1999. Duncan Kenworthy et al. (producers) and Roger Michell (director). UK: Polygram Filmed Entertainment et al.

Possession. 2002. Barry Levinson et al. (producers) and Neil LaBute (director). UK and USA: Warner Bros et al.

Pride & Prejudice. 2005. Tim Bevan et al. (producers) and Joe Wright (director). France, UK and USA: Universal Pictures et al.

Public Enemies. 2009. Michael Mann et al. (produces) and Michael Mann (director). USA: Universal Pictures et al.

Rumor Has It. 2005. Ben Cosgrove et al. (producers) and Rob Reiner (director). USA: Warner Bros et al.

The Day After Tomorrow. 2004. Roland Emmerich et al. (producers) and Roland Emmerich (director). Canada and USA: 20th Century Fox et al.

The Expendables. 2010. Avi Lerner et al. (producers) and Sylvester Stallone (director). USA: Millennium Films et al.

The Good Guy. 2009. Julio DePietro et al. (producers) and Julio DePietro (director). USA: Belladonna Productions et al.

The New World. 2005. Sarah Green et al. (producers) and Terrence Malick (director). UK and USA: First Foot Films et al.

The Postman. 1997. Kevin Costner et al. (producers) and Kevin Costner (director). USA: Warner Bros. Pictures et al.

The Sum of All Fears. 2002. Mace Neufeld et al. (producers) and Phil Alden Robinson (director). USA: Paramount Pictures et al.

Venomous. 2001. Alison Semenza et al. (producers) and Ed Raymond (director). USA: Phoenician Entertainment.

X-Men 2. 2003. Lauren Shuler Donner et al. (producers) and Bryan Singer (director). USA: 20th Century Fox et al.

Vitae

Hafsa Al-Omar was born on August 1, 1980, in Syria Arab Republic and was raised in the United Arab Emirates. She was educated in public schools and graduated from Umm Al Mu'menin High School as class valedictorian in 1997. She joined the Faculty of Foreign Languages and Translation in Ajman University of Science and Technology from which she graduated in 2008 with a Bachelor of Arts in English Language and Translation. . In 2010. Hafsa joined the Master's program in Arts in English/ Arabic/ English Translation and Interpretation (MATI Program) at the American University of Sharjah. Hafsa worked as a Senior Interpreter in the Specialist Schools and Academies Trust, Abu Dhabi, and as a Technical Translator in KEO International Consultants and Broadway Malyan, Abu Dhabi. She currently works as a Translator at Abu Dhabi Urban Planning Council.