

## A study of audiovisual fansubbing translation of abbreviations of the fifth state movie into Arabic

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### *Abstract*

*Audiovisual Translation (AVT) is translating multimodal text from the source language into the target language. The study is concerned with the AVT fansubbing translation analysis of English-Arabic abbreviation forms found in the (fifth state) movie. The researchers selected three translations produced by fansubbers of the abovementioned movie. Moreover, it is hypothesized that amateur fansubbers whose translations were chosen for the analysis are expected to reach a high level of failure on the linguistic level. Also, they are probably receiving a lower level of failure on the technical level. Besides, the selected fansubbers are not likely to make a happy marriage between the linguistic level and the technical one in rendering the English abbreviation forms into Arabic. It concluded that the rate of failure on the linguistic level is 81%, while the level of failure on the technical level is 54 %. Fansubbers didn't balance between technical and linguistic levels.*

*Keywords: AVT, fansubbers, abbreviation, linguistic, technical.*

### **Introduction**

Audiovisual translation (AVT) is featured as the most challenging topic for research in the field of Translation Studies (TS) not to mention practicing such kind of translation is fraught with range of difficulties. Besides, AVT researchers should make efforts to be able to extract the elements selected for analysis. On the top of that, AVT translators need to make intensive contributions due to the fact it is not a process of rendering a text from one language into another but from a text of multimode of communications that forms a text into mono-mode or multimode of communications from the source language into target one. Moreover, the case is even more challenging when it comes to analyzing AVT products subtitled into the target language by

fansubbers who is equipped with less or no experience in translation nor in the technical aspects associated with the production process. The current study is deals with a sub-branch of subtitling; it is titled (fansubbing) which stands for (amateur subtitling). This is why, the concept of the current study is based on the constraints of AVT with special reference to fansubbing subtitle. The constraints are difficulties faced by fansubbers during the process of subtitling English abbreviation forms of the fifth state movie into Arabic linguistically and technically. Both researchers highlight through the theoretical part of the study the following sub-heading: introduction, literature review while the practical parts embrace methodology, data collection: the abbreviation forms found in the body of the movie titled (the fifth state). Furthermore, they selected three available translations of the abovementioned movie subtitled by fansubbers. They aim to learn through the application of the methodology of the study how far fansubbers (amateur subtitler) are capable of rendering English abbreviation forms of the fifth state movie into Arabic on both linguistic and technical levels (Ibrahim, 2023a).

#### Background

Subtitling is described as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text, presented on the screen in synch with the original verbal message” Gottlieb (2004, p. 86). Technically speaking, there are two types of subtitles, they are explained as follows: Open subtitle: it is a type of subtitle that cannot be removed or be hidden because they are burned onto the image of the film production frames. While the second one is titled closed subtitles, it gives the receivers of the AVT product the freedom to see the subtitles below the screen or not (Diaz Cintas, Remael, 2007). Speaking of fansubbing, it is defined as the process of rendering multimodal products from one language into another by amateur translators. In other words, it is similar to subtitling but it is carried out by fans (Cintas & Remael, 2006). According to Cintas & Remael the Fansubbing phenomenon floated on the surface of AVT during 1980s. The term in question was associated with the Japanese animation films at first. American fans decided to render the Japanese animations into English. and their move satisfied a lot of youth at that time because they were eager to watch such products. Afterward, the concept of fansubbing was expanded to include the rendering of countless number of films and series all over the globe to meet the needs of fans especially, the younger generations. Historically speaking, fansubbing does not follow rules and censorship imposed by governments. Therefore, it is a form of freedom expressed by youth to choose what they want to watch in the way they like the most. In other words, the type of AVT mode is not conditioned by any procedures (2006). The researchers organized an

online interview with Iraqi fansubbers to learn about process of fansubbing, they held in 2021 with via Zoom Meetings Platform, they found out that the fansubbing process is simple comparing it to subtitling by professionals because fansubbers could have majors far from translation and media or they may not be educated at all, they might be of different ages (teenagers, young, old) people, they have no unified ground rules that can organize the process of rendering AVT products from SL into TL. Therefore, fansubbed products could manifest huge differences from one country to another or even from one group of fansubbers to another within the same country. It is worth noting that the younger generation are derived by this type of AVT because they want to watch what they prefer as quickly as possible. For this reason, the fansubbed versions of any AVT products might be available online for fans sake before the subtitled version of the same product done by professionals. It is worth mentioning that fansubbing process is a piece of cake especially for Iraqi fansubbers, it is as follows: firstly, the fansubber should have big or little experience in translation to be able to work in this field. Secondly, he has to have a computer (desktop or laptop). Thirdly, he must install subtitling software on his computer such as (workshop subtitle program). Fourthly, the multimodal product is available for the fansubber. If the abovementioned steps are available. The process of fansubbing can be done easily. Yet, it is not successful completely due to the fact that fansubbers are not having rules that can manage their works like professionals, they could work in pairs, groups or even individually. Their works are not always proofread by specialists, they may cause some sort of confusions for viewers because of the presence of spelling, linguistic, stylistic mistakes, etc. They may fail on the level of synchronization when the subtitled version appears below the screen before or even after the conversation between character of the AVT product in question. However, such type of process is not always legal because it might cause copyright issues. To sum up, fansubbing is a type of subtitling, it is easily done by anyone equipped with the computer, subtitling software, big or little experience in translation and the multimodal product. It is worth noting that fansubbing is employed in different products, it was first used for rendering the Japanese animation products in 1980s and then, it was expanded to be part of all forms of AVT products. This is why, it is employed in rendering films, series, animations, songs and even interviews. This type of AVT mode is resorted mostly by fans and nowadays, some networks like Iraqi Cinemana Shabakaty network hires fansubbers to subtitle films, series, programs, etc. The fansubbers of the network mentioned above work for free for reasons of fun, developing themselves in translation and its technical aspects as well. Fansubbing such products are always gone viral because the target group is youth who are always well versed in technology and internet, they are easy to access and free of charge as well (Perez-Gonzalez, 2007).

#### Research Problem Justification

Subtitling is defined as a challenge by itself because it involves transferring multimode of communication (aural, visual and written) into short written form of translation (written mode) in the target language. Besides, the process is even more challenging when the ones who carry out the process are amateur subtitlers. The current study raises the following question how far the difficulties faced by fansubbers in subtitling the abbreviation forms of speeches and statements made by English actors and actresses in the fifth state impact the Arabic subtitle as far as abbreviation forms are concerned? It is worth mentioning that abbreviation is defined as a big difficulty in subtitling from English into Arabic because, its original form is made of some letters while it is required to be reconstructed into its original words in Arabic so as to make the Arab audience understand it not to mention the technical aspects accompanied by the process of subtitling into Arabic. In other words, fansubbers' obligations towards the number of lines, the number of characters and the timing of presentation in the process of producing the Arabic subtitles to the audience. Therefore, the current study underscores the linguistic challenges in the process of subtitling the English abbreviation forms of the fifth state movie into Arabic along with the technical aspects concerning subtitling.

#### Literature review

The researchers selected the study whose title (Assessing Three Audiovisual Translated Versions of Toy Story 1: A Functional Approach) by (Rania Abdel Baky Allam), published in (2016) in the (CDELTA Occasional Papers in the Development of English Education). The study draws a comparison between the micro and macro translational strategies used in two types of AVT, they are mentioned below dubbing and fansubbing strategies. The material under analysis is "a Disney cartoon, Toy Story1" dubbed from English into two Arabic varieties; Egyptian colloquial Arabic and Modern Standard Arabic (MSA). It is also fansubbed into Arabic MSA. The functional approach is represented by making use of the analysis points highlighted by Chaume's (2004) model of analyzing audiovisual products, while the problematic areas pinpointed by Chiaro (2009), employing the micro translational strategies suggested by Pedersen's (2005) extralinguistic cultural-bound references (ECRs) analytical model. Moreover, The results of the study whose topic is highlighted above refers to the fact that the fansubbed version is inclined towards resorting to a foreignized macro strategy with the direct or literal translation strategy as the prime micro source language (SL) strategy. On the other extreme, the Egyptian colloquial Arabic dubbed products is oriented

towards employing a domesticated macro strategy with the substitution strategy as the prime micro target language (TL) strategy. In other words, the Modern Standard Arabic dubbed product is inclined to resort a foreignized macro strategy with the direct translation strategy as the adopted main micro SL strategy. It can be inferred that “there are noteworthy discrepancies among the three versions of the movie under study. Each audiovisual translator opts for a certain mega strategy, and thus employs certain micro strategies. Furthermore, Pedersen’s model proves to be valid as a tool of analyzing, not only the CSRs, but also it can be stretched to cover all the linguistic aspects in the SL script. The combination of the two models of Chaume (2004) and Chiaro (2009) encompassing the audiovisual codes of the whole three versions of the movie, proves to be quite valid.” Such multi-model design is recommended to be employed in future studies, covering some other areas of research. As far as the current study is concerned, the analysis of the fifth state movie requires an eclectic model of analysis which consists of more than two translation strategies because, it is about analyzing the English abbreviation forms of the fifth state movie into Arabic on the linguistic and technical levels. This is why, the researchers make use of Pederson’s strategies along with other scholar’s strategies not to mention adding their own strategies to design a comprehensive eclectic model of analysis so as to reach crystal clear results on the linguistic level. Moreover, the researchers combine the technical aspects of fansubbing products to the eclectic model of analysis to highlight the results on the technical level.

### **Material and Methodology**

The current study is about analyzing the translations of fansubbers of the American movie titled (the fifth state) qualitatively and quantitatively. The researchers searched online to get the available fansubbed products in Arabic and they found out three available translations. They carried out the study in question by taking the following steps. First, they watched the fifth state movie more than once to grasp its concept. Second, they extracted the English abbreviation forms from the English txt file at the beginning. Then, they searched for their Arabic translations in the selected Arabic versions.

Afterward, they applied the eclectic model of analysis, designed for the purpose of the study. It is worth mentioning that the model of analysis is based on many audiovisual translator scholars and the researchers themselves as well because they added their own strategies to arrive to a well-knitted analysis. Jan Pedersen presented a framework designed for extra linguistic cultural references (ECR) in his renowned contribution titled “How is culture rendered in subtitles”

(2005). In other words, his framework is originally created for ECR. However, the researcher is going to take particular components from it for his own model, Pedersen strategies are highlighted as follows:

1-Official equivalent: subtitlers face no translation problems.

2-Retention: they follow source language-oriented approach. In other words, subtitlers are after foreignizing the forms in the TL.

3-Specification: subtitlers don't render the ECR in source language message. Besides, they add details not found in the ST via employment of the followings:

A-Explication: the subtitler in question expands the TT subtitle by spelling out certain elements.

B-Addition: he adds particular elements concerning ECR like connotation and part of sense but it has its own flows, it takes a lot of spaces and it might patronize to TT viewers.

4-Direct Translation: it is employed for reasons of conveying names related to official institutions, companies by making use of (literal translation) or shift in ECR. Moreover, the semantic load unchanged it could be seen strange for TT viewers.

5-Generalization: it is the process of replacing ECR that means something specific with something more general. It embraces hyponymy typically. For this reason, loss in meaning is expected.

6-Substitution: it is described as the most target language-oriented approach. It is about the ECR found in the ST and alter with something via employment of different ECR or paraphrasing.

7-Omission: the subtitler in question deletes the ECR in question and adds nothing. It is defined as a suitable strategy if there is no other possible answer for ECR problems. In other words, it should not be the first answer for subtitling problems to avoid loss of meaning. This is why, it must be the last choice of the subtitler.

The strategies highlighted below are presented by Henrik Gottlieb strategies (1992, 161-170):

1- Expansion is employed when the ST needs elaborations due to the fact that some of cultural nuance are irretrievable in the TT.

2- Paraphrase is used when the TT phrasal structure can't be built in the same way as in the TT structure.

3- Transfer is defined as the process of the entire ST in the TT in an accurate manner.

4- Imitation, it means maintaining the exact forms, as in the case of companies' names, proper nouns and even places as well.

5-Transcription is resorted to when there is an unusual term even in the ST, it will be transcribed as it is found in the original form in TT subtitle.

6-Dislocation is defined as a strategy used when the ST embraces a special effect. For example, “a silly song in a cartoon film, where the translation of the effect is more important than the content.”

7-Condensation is the process of shortening TT version in an excellent way. It could be described as the typical strategy employed by the subtitler in question because it can address the technical aspects of subtitling as well.

8-Decimation is defined as the extremist form under the umbrella of condensation, it can be resorted to by subtitlers to address the fast pace of speech made by characters. In other words, important elements are omitted.

9-Deletion refers to the total omission of certain segments of the ST in the TT version.

10-Resignation is a subtitling strategy employed by subtitlers in case there is no translation solution for particular component related to ST in the TT. Therefore, the meaning is lost inevitably.

Tomaszkiewicz who (1993, cited in Pettit, 2008, pp.223-227) has some strategies in the process of film subtitling from SL into TL. The strategies are:

1-Omission: it refers to the removal of the cultural reference altogether from the TT subtitle.

2-Literal Translation: it means that TT subtitle matches the ST products on the linguistic level.

3-Borrowing: it is the process of making use of ST terms in the body of TT subtitle without any change neither on the structure nor on the meaning level.

4-Equivalence: it is a strategy of presenting an ST term in the TT subtitle on the cultural, linguistic and function levels.

5-Adaptation: it is described as the process of adjusting the ST product within the translation process in the TL so as to make the ST term in question fit TT language and culture as well. In other words, it is an attempt to arrive at the same connotations to the original.

6-Replacement: it is process of altering the cultural term with the employment of a deictic word or expression, especially when it is backed by an on-screen gesture or a visual clue.

7- Generalization, it is described as the process of neutralizing the original text by subtitler. In other words, it is the subtitler who gives a general meaning for specific term of the ST in the TT.

8- Explication: it is a strategy of paraphrasing particular ST terms to elaborate on it in the TT when it does not have an established equivalent term in the TT. Following the presentation of all the subtitling strategies of Pedersen, Gottlieb and Tomaszkiwicz, the researcher creates two strategies they are as follows:

#### Partial omission

It is the process of rendering ST AVT products into the TT subtitling partially by fansubbers. In other words, the researcher found out some fansubbers whose TT versions are selected for analysis made use of such approach subconsciously. Therefore, he decided to add it to the model of analysis. Partial omission subtitling strategy is described as the process of removing certain part of the meaning of the abbreviation when rendering ST product into TT.

#### Irrelevant equivalent

As long as the ones who carry out the process of subtitling are amateur subtitlers, their TT subtitles are expected to embrace irrelevant equivalents. Therefore, the researcher added irrelevant equivalent as one of the tools employed by fansubbers within the process of subtitling English movies abbreviations into Arabic.

#### Technical aspects of subtitling

There are a set of technical aspects with reference to subtitling that every single subtitler must make use of within the process of subtitling. They are mostly concerned with time and space. It is known for everyone that subtitling an AVT product from SL into TL is a challenging process because the subtitler in question must convey SL AVT message into TL appropriately. Also, the time and space of TL subtitle is limited. Therefore, he has to be meticulous in his word choices and the way he transfers information to the target audience. There are no unanimously agreed upon rules with reference to subtitling because every subtitling company has set its own rules not to mention that fansubbers follow no rules with respect to the technical aspect of subtitling production. However, these aspects are of significance for the process itself and for audience as well. Therefore, the researcher shed light on the Code of subtitling practice written by Jan Ivarsson who worked as a head of development/Swedish TV as well as Mary Carrol who is the Titelbild company/Germany not to mention taking a look at a proposed set of subtitling practice by Karamitroglou because they presented a comprehensive set of technical aspects with regard to subtitling.



#### Spatial technical aspects of subtitling

The following aspects are concerned with the space of subtitling in the TL.

##### The line of TL subtitles

Subtitles are confined to two lines maximum so as not to take large space of the screen. Besides, every single line limited to 35 characters including spaces because the letters employed in the formation of the TL subtitles would too small to read by TL viewers.

It is advised to make use of one single line subtitle and be placed at the bottom of the screen, if this is possible and does not impact the meaning of the SL AVT product, so as to guarantee the highest level of readability. However, Pavlovic says that “the Croatian TV. makes use of up 33 character per line (including spaces), or 66 character per subtitle.” (2002, P. 387).

##### Temporal technical aspects of subtitling

There is no unanimously agreed time frame for subtitling because each subtitling company has its own time frame. However, the code of subtitling practice says that the TL subtitle should be present on the screen for at least 1 single second and should not exceed 7 seconds.

It is worth mentioning that TL viewers should be given enough time to examine with present at the bottom of the screen with what they watch on TV. so as to make a happy marriage between both image, sound and written form in the TL.

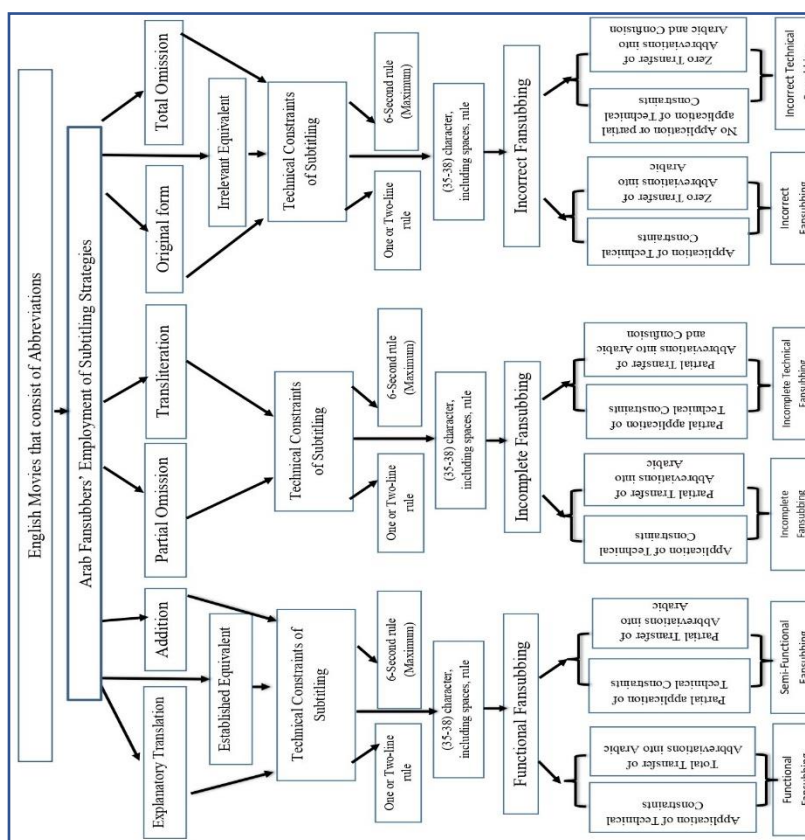


Fig.1: The eclectic model of analysis

The researchers pinpointed all the abbreviations forms found in the body of the movie titled (the fifth state), they are as follows: (ACLU: the American Civil Liberties Union, EEF: The Electronic Frontier Foundation, GM: General Motors, NCD: No claims discount, OS: Operating System, CD: Compact Disk, RUV: Ríkisútvarpið - (English: 'The Icelandic National Broadcasting Service') and BNP: British National Party.). it is worth mentioning that the fansubbers' names whose products are under analysis are as follows: (Achosink116), (AL-Sugair) and (Mr. Who).

Table. 1: Details of the fifth state movie

Details of the fifth state movie									
No.	Name of the Film	Year of Production	Genre of the Film	Director of the Film	Fansubbers' Names			Length	Number of Abbreviations
					First	Second	Third		
1	The Fifth Estate	2013	Biography, Crime and Drama	Bill Condon	Achosink116	AL-Sugair	Mr. Who	2h 8m	11

Table.2: Extracted data from Arabic and English versions of the fifth state movie

Abbreviations	ST Dialogue and Timing	TT Fansubbers	No. of Lines	Number of Characters Per Line	Time		
					Start	End	
OS	if your OS is anything less than secure...	1	1	L1:17	Start	00:54:40,778	
					End	00:54:43,031	
	2	وسدقني، إن كان نظامكم للتشفير غير آمن	1	L1:29	Start	00:54:39,785	
			2	L2:7	End	00:54:43,086	
Start	00:54:40,778				Start	00:54:40,778	
End	00:54:43,031	3	1	L1:26	End	00:54:43,031	
CD	It was a CD.	1	1	L1:13	Start	01:22:29,945	
					End	01:22:30,946	
	2	- كان قرصا مدمجا - ماأنا؟	1	L1:16	Start	01:22:30,183	
			2	L2:7	End	01:22:32,443	
	Start	01:22:29,945				Start	01:22:29,945
	End	01:22:30,946	3	1	L1:13	End	01:22:30,946
CD	-Excuse me?	1	2	L1:8 L2:21	Start	01:22:31,572	
					End	01:22:33,791	

Start	01:22:31,572	2	2	L1:20 L2:27	Start	01:22:32,573
					End	01:22:36,570
End	01:22:33,791	3	2	L1:6 L2:15	End	01:22:33,791
CD	and a Lady Gaga CD...	1	1	L1:21	Start	01:23:36,094
					End	01:23:38,267
		2	It is mentioned in the 2nd line of the previous subtitle	Start	01:22:32,573	
				End	01:22:36,570	
Start	01:23:36,094				Start	01:22:33,866
End	01:23:38,267	3	2	L1:9 L2:13	End	01:22:35,960
NCD	And cables from the NCD database.	1	1	L1:25	Start	01:22:47,838
					End	01:22:50,091
		2	2	L1:36 L2:21	Start	01:22:48,040

End	00:27:34,327					End	00:27:34,327
						Start	
	The bank obtained a court order against network RUV...	1				End	
						Start	
RUV		2	"حصل البنك على أمر قضائي ضد شبكة البث القومي، لكن ذلك لم يكن مفيداً"	2	L1:32 L2:36	End	00:49:00,553
						End	00:49:04,636
Start	00:49:00,438					Start	00:49:00,438
						Start	00:49:02,736
						End	
End	00:49:02,736	3	البنك حصل على أمر المحكمة ضد شبكة (ruv)	2	L1:33 L2:5	End	
						Start	01:17:01,033
	I know some guys who've done this thing, at RUV.	1	أعرف شخص يقوم بهذه الأمور	1	L1:25	End	01:17:04,128
						Start	01:17:01,205
RUV		2	أعرف رجالاً يجيدون هذا في "حيلة الإذاعة الوطنية الأسلندية"	2	L1:21 L2:36	End	01:17:04,246
						Start	01:17:01,033
Start	01:17:01,033					End	
End	01:17:04,128	3	اعرف رجلاً قد يقوم بهذا	1	L1:24	End	01:17:04,128

						Start	01:37:14,245
						End	01:37:16,418
	-of every BNP member. - This is different.	1	- من كل فرد - هذا مختلف	2	L1:11 L2:11	Start	01:37:14,245
						End	01:37:16,418
BNP		2	- كل أعضاء الحزب الوطني البريطاني - هذا مختلف	2	L1:33 L2:11	Start	01:37:14,245
Start	01:37:14,245					End	01:37:16,418
						Start	01:37:14,245
						End	01:37:16,418
End	01:37:16,418	3	لكل أعضاء الحزب القومي البريطاني هذا مختلف	2	L1:32 L2:9	End	
						Start	00:27:29,982
	,Of course we're happy that the EFF	1	بالتأكيد سنكون سعداء بهذا بالطبع نحن سعداء لأن	1	L1:25	End	00:27:32,405
						Start	00:27:30,138
EFF		2	"مؤسسة الجبهة الإلكترونية"	2	L1:20 L2:26	End	00:27:32,268
						Start	00:27:32,484
Start	00:27:29,982					End	00:27:34,327
End	00:27:32,405	3	والتحاد الحريات المدنية نساندا	1	L1:31	End	

## Results and Discussion

The first abbreviation form is (OS) which refers to (Operating System) and it means (نظام التشغيل) in Arabic. It is rendered into Arabic by three fansubbers whose products are presented below: As for the first and third fansubbers, they counted on partial omission strategy because they used the word (نظام) as a reference to the abbreviation form in question. while the second fansubber employed established

equivalent strategy as in the following translation between brackets (نظامكم للتشغيل). Speaking of the technical aspects, the first and third fansubber resorted to one-line subtitle. This is not the case with the third one because he made use of two-line subtitle, their characters are elaborated on in the following brackets respectively (L1: 17 cs), (L1: 29 cs and L2: 7 cs) and (L1: 26 cs). Moreover, the duration of the presentation on the screen is found between the following brackets (3.7), (4.6) and (4.7) seconds respectively. For this reason, the first and third fansubbers failed on both levels the linguistic and technical ones as explained above. on the top of that, the duration of the presentation of their own products exceeded 3 seconds and this is above the requirement for one-line subtitle. They produced incomplete technical fansubbing product. While the second fansubber succeeded on both levels, he produced functional fansubbing product. The second Abbreviation form is about (CD) which stands for (Compact Disc) and it is rendered into Arabic as (قرص مدمج). The researcher selected three mentions of the abbreviation mentioned above of the movie to be highlighted in the body of the dissertation. As for the first mention, the first and third fansubbers followed transliteration strategy as in the following product between brackets (سي دي). The second one adopted established equivalent strategy for transferring it into (قرص مدمج). The technical aspects of the products presented above are explained below. The first and third fansubbers also used one-line subtitle and the second fansubber resorted to two-line subtitle as in the case of the first mention as well, their characters are found in the following brackets respectively (L1: 13 cs), (L1: 16 cs and L2: 7 cs) and (L1: 13 cs). They kept their products on the screen for certain seconds as in the following brackets respectively (1), (2.3) and (1) seconds. Moreover, the first and third fansubber failed on the linguistic level only as explained above. They produced incomplete fansubbing products. While the second fansubber succeeded on both levels, he produced functional fansubbing product. The second mention of the abbreviation form in question was translated by three fansubbers in a way similar to that of the first mention (see first mention above). However, they applied technical aspects which are slightly different from the first mention, they are explained as follows: All the fansubber applied two-line subtitle whose characters are presented in the following brackets (L1: 8 cs and L2: 21 cs), (L1: 20 cs and L2: 27 cs) and (L1: 6 cs and L2:15 cs). The fansubbers kept their products available on the screen for the following seconds mentioned respectively (2), (4) and (2). It is understood that the first and third fansubbers failed on the linguistic not to mention the technical levels, they produced incomplete technical fansubbing product. The second fansubber arrived at successful product on both levels, he produced functional fansubbing product. The third mention of the aforesaid abbreviation form is highlighted as follows: The first fansubber also followed transliteration as in the first and second mention cases. The

second and third fansubbers applied total omission strategy. Speaking of the technical aspects, the first two fansubbers adopted one-line subtitle. The third one employed two-line subtitle, their explanations are presented in the following brackets (L1: 21 cs), (L1: 27 cs) and (L1: 9 cs and L2: 13 cs) respectively. They kept the products for few seconds, they are highlighted in the brackets mentioned respectively (2), (4) and (2) seconds. Therefore, the first fansubber failed linguistically and technically as well as explained above, he produced incomplete technical fansubbing product. The second fansubber failed on the linguistic level but he managed the technical one, he produced incorrect fansubbing product.

The third one failed on both levels as well. They produced incorrect technical fansubbing product. The third abbreviation form is concerned with (NCD) which refers to (No Claims Discount) and it is translated as (خصم عدم المطالبة) in Arabic. All the three fansubbers applied total omission strategy in the process of rendering it into Arabic. As for the technical rules adopted by them, the first and third fansubbers made use one-line subtitle, whereas the second one followed two-line subtitle, their characters are elaborated on in the following brackets mentioned respectively (L1: 25 cs), (L1: 36 cs and L2: 21 cs) and (L1: 26 cs). They kept their products for the following seconds highlighted respectively (3.6), (2.5) and (3.7). It is understood that the first fansubber failed on both linguistic and technical levels as clarified above and because he kept his product on the screen above the required time, he produced incorrect technical fansubbing product. Also, the second and third fansubbers failed on both levels as explained above, they produced incorrect technical fansubbing product. The fourth abbreviation form is about (GM) which means (General Manager). It is translated into Arabic as (مدير عام). The first fansubber followed total omission strategy. The second fansubber adopted established equivalent strategy as in the following (مديرعام). While the third fansubber made use of irrelevant equivalent strategy, he rendered it as (جنرال موتورز). Speaking of the technical aspects, the first and third fansubbers resorted to one-line subtitle whereas the second one employed two-line subtitle, their explanations are presented below (L1: 16 cs), (L1: 18 cs and L2: 17 cs) and (L1: 28 cs) respectively. Moreover, they kept their products for the following seconds highlighted in the brackets mentioned as follows: (2), (2.3) and (2) respectively. For this reason, the first fansubber failed on the linguistic level but he managed the technical one, he produced incorrect fansubbing product. The second fansubber succeeded on the linguistic level and he failed on the technical one because he kept his two-line subtitle product for 2 seconds only, he produced semi-functional fansubbing product. Whereas, the third one failed on the linguistic level and succeeded on the technical one, he produced

incorrect fansubbing product. The fifth abbreviation form refers to (ACLU) which stands for (American Civil Liberties Union) and it is translated into Arabic as (الاتحاد الأمريكي للحريات المدنية). The first fansubber adopted total omission strategy. While the second one applied established equivalent strategy. In other words, he rendered it as follows (اتحاد الحريات المدنية الامريكى). The third fansubber resorted to partial omission strategy because he did not mention the word (الامريكى) in the body of his translation. Besides, the technical aspects associated with their productions are presented as follows: the first and third fansubbers made use of one-line subtitle and the second one adopted two-line subtitle, their characters are highlighted between the following brackets mentioned respectively (L1: 21 cs), (L1: 33 cs and L2: 28 cs) and (L1: 31cs). Moreover, all of them kept their products on the screen for (2) seconds only. It is understood that all the fansubbers failed in one way or another because the first and third fansubbers failed on the linguistic level and succeeded on the technical one, therefore, the first fansubber produced incorrect fansubbing product and the third one produced incomplete fansubbing product. And the reverse is true of the second fansubber who succeeded linguistically and failed on the technical level. For this reason, he produced semi-functional fansubbing product. The sixth abbreviation form is about (RUV: Ríkisútvarpið) which represents (The Icelandic National Broadcasting Service). It is transferred into Arabic as (هيئة الاذاعة الوطنية الايسلندية). It is mentioned twice in the body of the movie. As for the first mention, the first fansubber applied total omission strategy. The second fansubber adopted irrelevant equivalent strategy as in the following translation between brackets (شبكة البث القومي) While the third one adopted two strategies at the same time: irrelevant equivalent and original form strategies, the product is highlighted between brackets (شبكة رuv). Technically speaking, the first fansubber did not apply any technical rules, whereas the second and third fansubbers adopted two-line subtitle whose characters are presented respectively in the following brackets (L1: 32 cs and L2: 36 cs) and (L1: 33 cs and L2: 5 cs). The fansubbers made their products available on the screen for certain seconds highlighted in the following brackets respectively (4) and (2).

Therefore, the first fansubber failed on both levels as stated above, he produced incorrect technical fansubbing product. While the second and third fansubbers failed in one way or another as explained above. On the top of that the third fansubber did fail on both levels, though he used two strategies he was not successful in conveying its meaning into Arabic and he did not keep his product available for enough time as highlighted above. This is why, the second fansubber produced incorrect fansubbing and the third one produced incorrect technical fansubbing product. The second mention of the abbreviation form in question is highlighted below: the first and third fansubbers applied

total omission strategy. This is not the case with the second fansubber because he relied on established equivalent strategy as in the following translation between brackets (هيئة الاذاعة الوطنية الايسلندية). Speaking of the technical aspects, the first and third fansubbers applied one-line subtitle and the second fansubber used two-line subtitle, their characters are found between the following brackets highlighted respectively (L1: 25 cs), (L1: 21 cs and L2: 36 cs) and (L1: 24 cs). Moreover, they kept their products available on the screen for (3) seconds only. For this reason, the first and third fansubbers failed on the linguistic level and succeeded on the technical one as highlighted above, they produced incorrect fansubbing products. The second fansubber succeeded on the linguistic level but he failed on the technical level because he kept his two-line subtitle for (3) seconds only. The seventh abbreviation form is related to (BNP) which is attributed to (British National Party). It is rendered into Arabic as ((الحزب الوطني البريطاني)). The first fansubber adopted total omission strategy. Whereas the second and the third fansubbers made use of established equivalent strategy as in the Arabic translation highlighted above. Moreover, all the fansubbers resorted to two-line subtitle whose characters are explained between brackets respectively (L1: 11 cs and L2: 11 cs), (L1: 33 cs and L2: 11 cs) and (L1: 32 cs and L2: 9 cs). As for the duration of their products on the screen, all of them kept their products for (2) seconds only. This is why, all of them failed on the technical level because of limited time of presentation. Therefore, the first fansubbers failed on both levels, he product incorrect technical fansubbing product. The second and the third fansubbers managed the linguistic level but they failed on the technical one, they produced semi-functional fansubbing products. The eighth abbreviation form is about (EFF) which means (Electronic Frontier Foundation). It is translated into Arabic as (مؤسسة التخوم الإلكترونية). All the fansubbers failed in conveying the meaning of the aforesaid abbreviation form either linguistically, technically or both. The first fansubber adopted total omission strategy. The second fansubber employed explanatory translation strategy as in the following translation between brackets (مؤسسة الجبهة الالكترونية). While the third fansubber applied irrelevant equivalent strategy as in the following translated version (اتحاد الحريات المدنية). Furthermore, the technical aspects of the products mentioned above are presented as follows: the first and third fansubber resorted to one-line subtitle while the second fansubber made use of two-line subtitle, their characters are elaborated on in the following brackets presented respectively: (L1: 25 cs), (L1: 20 cs and L2: 26 cs) and (L1: 31 cs). And they kept their products on the screen for the following seconds (3), (2) and (2) respectively. The first and third fansubbers failed on the linguistic level and succeeded on the technical one as explained above, they produced incorrect fansubbing products. The second fansubber



managed the linguistic level but he was not successful on the technical level because he kept his two-line subtitle for (2) seconds only, he product semi-functional fansubbing product.

Table. 3: Quantitative Analysis of The Fifth State Movie

No.	Abbreviation Form	Fansubbers (Teams or Individuals)	Results on the linguistic level	Results on the technical level	Final Product
1	OS	<b>First</b>	F	F	F
		<b>Second</b>	S	S	S
		<b>Third</b>	F	F	F
2	CD	<b>First</b>	F	S	F
		<b>Second</b>	S	S	S
		<b>Third</b>	F	S	F
3	CD	<b>First</b>	F	F	F
		<b>Second</b>	S	S	S
		<b>Third</b>	F	F	F
4	CD	<b>First</b>	F	F	F
		<b>Second</b>	F	S	F
		<b>Third</b>	F	F	F
5	NCD	<b>First</b>	F	F	F
		<b>Second</b>	F	F	F
		<b>Third</b>	F	F	F
6	GM	<b>First</b>	F	S	F
		<b>Second</b>	S	F	F
		<b>Third</b>	F	S	F
7	ACLU	<b>First</b>	F	S	F
		<b>Second</b>	S	F	S
		<b>Third</b>	F	S	F
8	RUV	<b>First</b>	F	F	F
		<b>Second</b>	F	S	F
		<b>Third</b>	F	F	F
9	RUV	<b>First</b>	F	S	F
		<b>Second</b>	S	F	F
		<b>Third</b>	F	S	F
10	BNP	<b>First</b>	F	F	F
		<b>Second</b>	S	F	F
		<b>Third</b>	S	F	F
11	EFF	<b>First</b>	F	S	F
		<b>Second</b>	S	F	F

	<b>Third</b>	F	S	F
<b>Total Results</b>	<b>Rate of Success: 12.1 %</b>		<b>Rate of Failure: 87. 8%</b>	

The table highlighted below shows the individual rate of success and failure of every fansubber whose product was under analysis not to mention the total rate of success and failure with regard to their translations of abbreviation forms from English into Arabic by three fansubbers. The researchers made use of the following equation in presenting rates of success and failures of the English-Arabic fansubbed products: (The total number of fansubbers ÷100 × the number of successful attempts or number of failure attempts= (the rate of success or the rate of failure)).

Table.4: Result on the linguistic level

No.	Abbreviation Form	Fansubbers (Teams or Individuals)	Success	Failure
1	OS	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
2	CD	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
3	CD	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
4	CD	<b>First</b>		F
		<b>Second</b>		F
		<b>Third</b>		F
5	NCD	<b>First</b>		F
		<b>Second</b>		F
		<b>Third</b>		F
6	GM	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
7	ACLU	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
8	RUV	<b>First</b>		F
		<b>Second</b>		F

		<b>Third</b>		F
9	RUV	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
10	BNP	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>	S	
11	EFF	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
<b>Total Results</b>		<b>Rate of Success: 27.27%</b>		<b>Rate of Failure: 81.81</b>

Table.5: Result on the technical level

No.	Abbreviation Form	Fansubbers (Teams or Individuals)	Success	Failure
1	OS	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
2	CD	<b>First</b>	S	
		<b>Second</b>	S	
		<b>Third</b>	S	
3	CD	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
4	CD	<b>First</b>		F
		<b>Second</b>	S	
		<b>Third</b>		F
5	NCD	<b>First</b>		F
		<b>Second</b>		F
		<b>Third</b>		F
6	GM	<b>First</b>	S	
		<b>Second</b>		F
		<b>Third</b>	S	
7	ACLU	<b>First</b>	S	
		<b>Second</b>		F
		<b>Third</b>	S	
8	RUV	<b>First</b>		F

		<b>Second</b>	S	
		<b>Third</b>		F
9	RUV	<b>First</b>	S	
		<b>Second</b>		F
		<b>Third</b>	S	
10	BNP	<b>First</b>		F
		<b>Second</b>		F
		<b>Third</b>		F
11	EFF	<b>First</b>	S	
		<b>Second</b>		F
		<b>Third</b>	S	
<b>Total Results</b>		<b>Rate of Success: 45.45 %</b>		<b>Rate of Failure: 54.54%</b>

Table.6: Strategies used by fansubbers of the fifth state movie

No.	Strategies	Percentages
1	Partial omission (3 of 33)	9.09 %
2	Total omission (12 out of 33)	36.36 %
3	Established equivalent (8 out of 33)	24.24 %
4	Irrelevant equivalent (3 out of 33)	9.09 %
5	Explanatory translation (1 out of 33)	3.03 %
6	Original form (1 out of 33)	3.03 %
7	Transliteration (5 out of 33)	15.15 %

## Conclusions

It is concluded that the rate of failure on the linguistic level is higher than its rate of success because the fansubbers whose Arabic products were under analysis resorted to partial omission, total omission, irrelevant equivalent strategies, original form and transliteration strategies and this point verified the first hypothesis.

It is figured out that the technical failure is present in the fansubbing products due to the fact that fansubbers did not follow the rules within the process of fansubbing and this conclusion verified the second hypothesis

It has been found out that some fansubbers succeeded in rendering the abbreviation form in question of the fifth state movie via employment of established equivalent and explanatory translation strategies but some of these cases were failures because, they did not manage the technical aspects of the fansubbing process. In other

words, the fansubbers failed to make a happy marriage between linguistic and technical levels. And this point validated the second hypothesis.

The researchers found the mostly employed strategies by fansubbing in the fifth state movie is total omission strategy at a rate of 36.36%. Besides, the used strategies by fansubbers are explanatory translation and original form strategies.

This is why, the difficulties faced by fansubbers, (linguistic and technical), impact the Arabic subtitled products badly.

It is suggested to carry out a fansubbing analysis of the English-speaking series (blacklist) via employment of the same eclectic model of analysis and the topic of the study is as follows (A Study of Audiovisual fansubbing translation of English-Arabic security terms: Blacklist Series as a case study).

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