How the Pragmatics of Audiovisual Translation Reflects on Semiotic Cohesion and Strategies in "The Choice 2"

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Abstract

Audiovisual translation as a part of recent multimedia technologies has been inseparable tool of communication in our life. Its crucial roles extended to all fields not only entertainment or science but also all what you can access on the internet. Thus, translation is not just a speech-oriented process, but a cultural and somehow religious communicative act taking place within a definite semiotic space in a cross-cultural perspective, where subtitles are meant for an international audience. The main aim of the present study is a threefold one: first, to linguistically find out semiotic resources that work cohesively with the subtitled text; second, to find out what subtitling strategies are employed and integrated with a wide range of semiotic resources to construct meaning by reflecting on people's political and social awareness; third, to determine what speech acts are appropriately employed to help in creating adequate meaning. An interdisciplinary approach is applied as Gottlieb's is used to identify strategies, Kress and van Leeuwen's to define semiotic modes, and Sereal's to pragmatically elaborate on them. Results showed that different strategies are used, with brilliance in integrating all semiotic modes to communicate and render different messages to the audience. Nine of Gottlieb's strategies are employed with different percentages; the most frequent strategy is transfer and the least frequent one is dislocation. Finally informative and expressive speech acts are the most saliant ones.

Key words: audiovisual translation, semiotic cohesion, text mining, image acts

1.Introduction

With the technology revolution, audiovisual translation has been regarded as the main tool of exchanging and spreading targeted communicative ideas and information where the linguistic substitution of the words and expressions in the source language is applied through their equivalents in the target language. Additionally, communicational environments are believed to be always complex and multimodal where any aspects of the situation can act as prompts (Ward et al., 2007, p. 4). Thus, the signs used for the world mapping in one language are hardly replicated within the other language. Consequently, personal, psychological, social, and cultural aspects have been intentionally imposed or left out. At the same time, translation is considered a cultural dialogue and may be a religious one in the present film in which a lot of misleading thoughts about social, cultural, and religious aspects—which are imposed to Islamic identity and perceptions for political purposes—are corrected. Therefore, the Egyptian men of artistic field think that they can, using media films, communicate with people inside and outside Egypt as well as sending a message seen differently by the same modes about the police and the national military army and especially about Islamic beliefs. They produce a work that reflects on the hidden situation in Egypt, where mistaken ideas and fallacies about religion and the state's security institutions are distributed for political purposes, distorting Egypt's status. Three artworks are produced to present correct religious aspects and the invisible status of the state security institutions, protecting Egypt in this critical period. The last of those works and the subject of this research is "The Choice 2." A lot of previous films are subtitled; however, this is the first film about an Egyptian security institution and the first to talk about its invisible activities during Egypt crises. The movie is directed by Peter Memy and written by Tamer Morsy, starring Karim Abdelaziz and Ahmed Mekky, and produced by Synergy

Company. It is worth noting that the treatment of this work is only from a linguistic point of view and not any other aspects. The movie's story is not meant for the past time only but for the future time as well. The task of this research is to clarify how the translator employed subtitling strategies with other semiotics resources to create the target meaning and render the message to the viewer, while providing implicit meaning, and how the image and the text are employed in the work to create a semiotic textual integration to convey the idea of the film in addressing minds and changing misleading thoughts. Thus, translation and semiotic modes here are considered cohesive transferring text to the target language.

2.Theoretical Background and Review of the Literature

The ever-increasing reality of mass communication in virtual environments has brought about radical changes in the way we relate and communicate with each other, where all forms of communication share one advantage: they combine visual and oral information and present them simultaneously. Hence, they have a more powerful and overwhelming effect on the viewer. The exchange of ideas, messages, and images through media that combine the visual and the auditory channels is an everyday routine practice for millions of people around the globe using their smart phones. There are attempts to gain a better understanding of meaning-making practices involving the combination of different types of semiotic resources, and their impact on translational decisions are gaining ground within translation studies. Readers and viewers are now able to archive, annotate, and recirculate media content, so their personal copies of audiovisual texts have the potential to provide unique reading experiences (Pérez-González, 2012). Thanks to its capacity for swift exchange, its appealing nature, and its potential to reach large audiences anywhere in the world, the wide spread of audiovisual media is possible, traditionally mainly through the

television and cinema, but nowadays increasingly through the Internet and mobile devices. "Translation focusing on the notion of meaning as an essential element, is generally used to refer to all the process and methods used to convey the meaning of the source language into the target language. That is, when translating, understanding the meaning of source text is vital to have the appropriate equivalent in the target text thus, it is meaning that is translated in relation to grammar, style, and sounds" (Ghazala, 1995). Thus, adequate translation must be much closer to decipher and focus on the mental mechanisms involved in linguistic replacement and the transfer of meaning.

With the current prominent status of audiovisual texts, audiovisual translation (AVT), placing such texts within linguistic borders, takes the center stage in translation studies (TS) and translation practice. It is the composite, semiotic nature of the material, with all its creative potential, that gives it the edge over simply written communication. Due to the development and spread of mass communication in new multimedia formats, new types of translation like subtitling, dubbing, and voiceover are principal forms emerged under the umbrella term 'audiovisual translation' (AVT). Audiovisual translation consists of two forms: they are subtitling and dubbing. "Subtitling is visual, involving the superimposition of a written text onto the screen" (Baker & Hochel, 1998, p. 74). As proposed by Gottlieb (1992, p. 245) in AVT, a translator is dealing with four channels involved in the production of meaning as follows: (1) verbal auditory channel (VAC), including dialogue, background voices, and sometimes lyrics; (2) nonverbal auditory channel (NAC), including music, natural sound, and sound effects; (3) verbal visual channel (VVC), including superimposed titles and written signs on the screen; (4) nonverbal visual channel (NVC), including picture composition and flow. He then states that other visual and audio elements, (such as music and sound effects) which contribute to verbal elements, should be

considered by the translator, because they are the context where the speech or writing embeds in. Further, Díaz Cintas et al. (2007) define AVT as a form of media accessibility, thus stretching the concept of 'translation' to include 'translation' from sounds or images into words. Thus, his view of subtitling shows his attempt to consider nonverbal semiotic modes. In short, AVT is regarded as an umbrella term (Chaume, 2004; Pérez-González, 2014) that covers all translation taking place in an audiovisual, polysemiotic context. Then, subtitle translation can be intersemiotic process in which all the semiotic modes involved in the film text contribute to meanings according to their functional specialization. Within this perspective, this paper focuses on two interrelated areas: (1) how the concept of mode works in the subtitling process; that is, how the translator makes use of the specialized meaning of each mode; (2) how the translator represents the meanings of the source text through the target modes, that is, how the translator organizes the specialized meanings to produce the target text designed for the target context. The study is not going to treat subtitling from the technical point of view but from the linguistics point of view. Subtitling has its own specifications, criteria, and restrictions. In subtitling process, a careful segmentation of the information is called for to help viewers in their reading and boost subtitling coherence and cohesion. At the same time, to ensure that subtitles can be easily understood in the short time that they appear on screen is to structure them in such a way that they are semantically and syntactically self-contained.

Baker (1998) states that subtitling was firstly used in Europe since 1929 when the first talkies reached Europe. What is important is to give some theoretical clear definition of what is subtitling before going further in the challenges and strategies. It is defined as the transcription of film or TV dialogue presented simultaneously on the screen (Baker, 2001, p. 247). Shuttleworth

and Cowie (1997, p. 161) define subtitling as "the process of providing synchronized captions for film and television dialogue." O'Connell (2007, p. 169) defines subtitling as "supplementing the original voice soundtrack by adding written text on the screen." As for Gottlieb (2004), the word subtitling is defined as the rendering of the verbal message in filmic media in a different language, in the shape of one or more lines of written text, which are presented on the screen in sync with the original verbal message. So, the main role for subtitling is to facilitate an access for the foreign viewers on audiovisual product in a foreign language. Subtitling as a process is translating spoken dialogue into written text on the screen. It is a type of audiovisual translation as mentioned above, with its own set of rules and guidelines. Subtitling can be used to promote multilingualism and multiculturalism in countries with ever-more diverse and heterogeneous communities. Subtitling as a term is "condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue" (Luyken et al., 1991, p. 31). Consequently, Díaz-Cintas (2012) indicates that, in subtitling, the target language (TL) visual dialogue is kept one with acoustic source language (SL). Hence, the scope of subtitling extends to the discursive elements that appear in the image, as well as the information that is contained on the soundtrack (songs, lyrics, and voices off). Accordingly, different semiotic and polysemiotic channels are considered. Besides, spoken features of exclamations, interjections, songs, rhyme, humor, and grammar peculiarities are retained in the subtitles to keep the spontaneous flavor of the spoken word (Matkivska, 2014, p. 41). Subtitling is an intersemiotic translation that can bridge differences between two languages and should consider semiotic modes as subtitling is determined not merely by the source text but also by the constraints of time and space. Songs in musicals should be

subtitled, as they contribute explicitly to the film story, even in documentary films.

Concerning types of subtitling, the first one is interlingual subtitling in which source and target language differ; the second is intralingual subtitling, in which they are the same (Gottlieb, 1992; Díaz Cintas, 2005; Díaz Cintas & Remael, 2007; Liu, 2014). It first appeared in the 1970s where the BBC offered a means to display the subtitles when desired by Teletext, creating "closed subtitling"—a type of decodable and optional subtitling—as opposed to "open subtitling," which the viewer cannot switch off (Díaz Cintas & Remael, 2007). Gambier (2006) defines seven types of AVT. Among those types of AVT are subtitling, interpreting, free commentary, voice-over, and subtitling for the deaf and hard of hearing (SDH). However, Bagheri & Nemati (2014) believe that dubbing and subtitling are still two of the most usual ways of presenting a movie to the audience. Subtitling is defined as supplementing the original voice soundtrack by adding written text on screen (O'Connell, 2007, p. 169).

2.1.Benefits of subtitling
The main aim of interlingual translation is "to communicate" or "to create the same impression in the mind of the reader as that created by the original text in the mind of a native speaker." Most of YouTube viewers, who are more than 60%, cannot understand cultural items, proverbs, or phrases like raining cats and dogs, first base, fell off the wagon, take a rain check, break a leg, etc., for being nonnative English speakers. If the YouTube videos have subtitles, they can be better understood instead of taking their literal meanings. Subtitling can be employed as educational active foreign language-learning material using subtitled films. A study by Zanon (2006) shows that subtitles have a major impact on the literacy and

comprehension of students. He proved that captions and subtitles improve reading comprehension, reading speed, fluency, vocabulary acquisition, word knowledge, word recognition, and even listening comprehension. Literacy is another added value of subtitling, as migrants and their children around the world learn the language of their host countries by watching subtitled programs on television, DVDs, YouTube, or the Internet. It is used in marketing to introduce international products/services or training videos. Subtitling helps in delivering the intended message to the target audience. Facebook users may watch video content with no sound; therefore, most videos are subtitled. Close captions are originated to assist the deaf and the hard of hearing. For this reason, subtitling becomes more demanded than ever before, and it will continue to expand. The presence of subtitles changes the overall perception process of the film. Subtitling plays an important role from a social and cultural prospective. For Ramiére (2006, p.152), it overcomes linguistic barriers while conserving the original soundtrack, hence conveying the source culture in an authentic way. The subtitles will promote the film development and the cross-cultural communication.

2.2.Problems of subtitling

The audiovisual translation (AVT) field developed faster in the last few years, and it is one of the most recent fields of research regarding translation. Subtitling, on the other hand, considers the information ironically transmitted and avoids translating what is explicitly conveyed through an image, which means they complete each other in the general task of making meaning clear. So, one of the immediate and most visible problems is that the written subtitles are always a reduced form of the oral speech. Those reductions can be classified into two main types: partial or condensation reduction that relies on a more concise rendering of the original and total reduction or deletion that is achieved with the omission of part of the source message. Reductions should

consider the rhythm and delivery of the original as overreduction can lead to a negative perception by the viewers who have direct access to the original soundtrack. Time and space for text presentation are another two main restrictions affecting the subtitling result. Subtitling needs to support the image and the audio content within the available time and space, which is determined by the existing video. The shift in mode from speech to writing and the requirement of matching the visual image are challenges in subtitling as well. Besides, there are some constraints of subtitle that must be obeyed. Gottlieb (1992, p. 164) discusses what he calls the formal and textual constraint of subtitling. Textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factor and the time factor. The time factor plays a pivotal role in the decisions translators must take, although traditionally, five to six seconds has been sufficient for reading a two-line sentence. For that reason, translation cannot be a simple one-to-one conversion (Wright, 2017). For Zojer (2011, p. 399), the big challenge in subtitling lies in projecting lines of text onto a preexisting canvass of sound and image while being severely restricted by the negotiation of space and time. When translating a subtitle text, the translator has some guidelines to follow and some common mistakes to avoid. The most common mistakes that extremely emerge while subtitling are (1) wrong timing where a character is saying something and the subtitles say something else; (2) literal translation where translators do not consider the cultural background of the target audience and translate word by word; (3) illegible texts with small fonts or those that go extremely fast or are made with unclear color especially with mobile devices; (4) punctuation errors, especially that punctuation is important to convey what is said with pauses or questions or exclamation; (5) machines not being able to identify idiomatic expressions or intertextual references

like humor, sarcasm, irony, or emotions; (6) not using multimedia localization and subtitling. All these common mistakes can affect the viewer's total rendered message. The film under study can be investigated in relation to these problems in the future.

2.3.Subtitling strategies

According to Gottlieb (1992, p. 166), the subtitling strategies are (1) expansion which is used when the dialogues in the SL need an explanation to gain the audience comprehension because they cannot retrieve the cultural nuance of the SL; (2) paraphrase which is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from the one of the SL, but the meaning is still maintained to be comprehended by the audience; (3) transfer that refers to the strategy of translating the SL completely and correctly into the TL; (4) limitation which is used to translate the proper noun like names, places, countries, and product brands; (5) transcription which is used when there is existence of unusual terms, the third language and nonsense language in the SL; (6) dislocation that is adopted when the SL employs some sort of 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 that is applied to solve the problem of limitation of subtitle lines (this can also create efficiency by eliminating the redundancies); (8) decimation which is omitting important elements that are confusing the audience and some taboo words; (9) resignation that is applied when the translator does not find the solution in translating the SL subtitle and the meaning is inevitably lost. All these strategies are going to be checked in the film and how they work with other semiotic resources to activate and clearly explain the meant message to the viewers; finally, (10) deletion/reduction that refers to dealing with the total elimination of the parts of a text, such as repetition, filler words, and question tags. Reduction

has a lot of subsections as presented in Figure 1. Details of reduction and its types may be handled in another study.
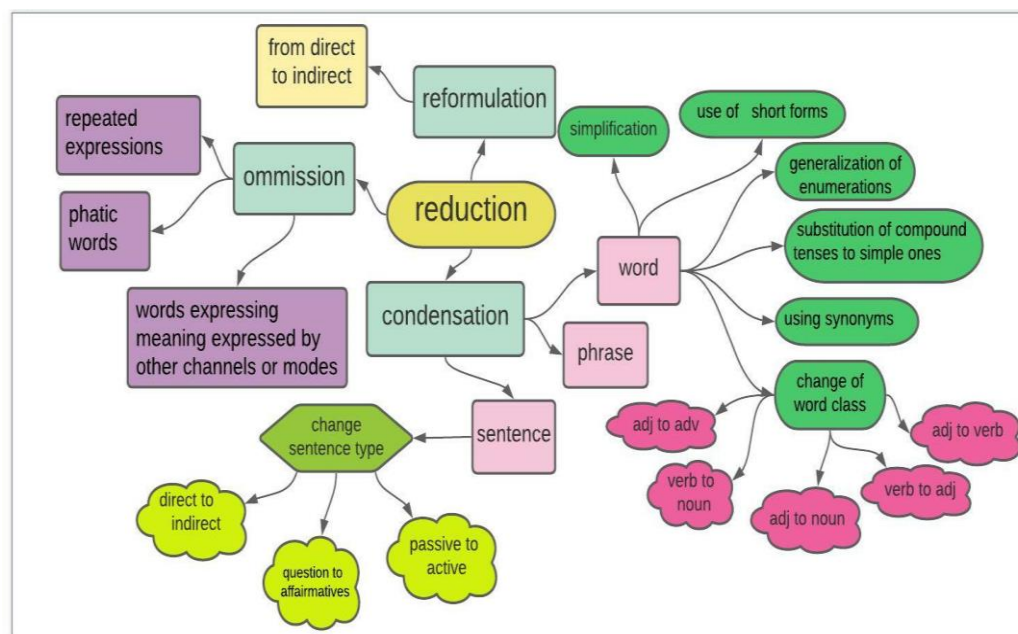

Figure 1: Reduction types

Some characters of the 10 strategies may be listed as follows: (1) extension: expanded expression, adequate rendering (culture-specific references); (2) paraphrase: altered expression, adequate content (nonvisualized language-specific items); (3) transfer: full expression, adequate rendering (slow, unmarked speech); (4) imitation: identical expression, equivalent rendering (proper nouns, international greetings, etc.); (5) transcription: nonstandard expression, adequate rendering; intended speech defects); (6) dislocation: differing expression, adjusted content (musical or visualized language specific item); (7) condensation: condensed expression, concise rendering (midtempospeech with some redundancy); (8) decimation: abridged expression, reduced content (fast speech, low redundancy speech); (9) deletion: omitted expression, no verbal content (fast speech with high

redundancy); (10) resignation: deviant expression, distorted content (incomprehensible or 'untranslatable' speech).

2.4.Semiotics and subtitling

The second fold of the study deals with semiotics. Semiotics is the study of signs and symbols and their use or interpretation as part of a signification system, used for communication. It can be also defined as a science that studies signs and how they produce meaning. It seeks to unravel the nature, origin, and evolution of signs. So, semiotics is usually defined as the study of signs, or more generally meaning (Daddesio, 1995). According to Eco (1979, p. 9), it "is an autonomous semiotic construct that has an abstract mode of existence independent of any possible communicative act it makes possible." The semiotics of film refers to the various aural and visual signs that films combine to communicate their message or story (Jabarouti, 2016). Consequently, semiotics is ultimately a theory of how we produce, interpret, and negotiate meaning through signs. Semiotic transformations (Ts) are the replacements of the signs encoding a message by signs of another code, preserving invariant information with respect to a given system of reference. The intralingual translation can be seen as semiotic transformation (Ludskanov, 1975, p. 156). In a semiotic approach, translation is defined as a complex interpretative system, making it possible to interpret the signs of one semiotic system by the signs of another semiotic system (Cosculluela, 2003). When "translating" from a picture or from a percept into language, the translator must take several decisions about how to organize the discourse in terms of thematic hierarchies. Again, the required information is usually not available to the translator (Sonesson, 2014). In the present case, all information is supposed to be available because it deals with sensitive security one. Saussure (1966, p. 118) clarifies that meaning is created in the semiotic system through relations. He adds, "Signs function, then, not through their intrinsic value but through their relative

position. Nothing has meaning in itself!" So, semiotic analysis is concerned with meaning in texts and that meaning stems from relationships among signs. A sign, according to Saussure (1966), is a combination of a concept and a sound-image, a combination that cannot be separated; however, it provides relation by which meaning is understood. So, through the combination of both signified and signifiers, a sign or semiotic meaning is created and interpreted to the viewer through the relations and background they have from semiotic signs. The meanings in signs and in texts, which is seen as collections of signs, are not always evident; they must be elicited. And too many viewers are not keen enough in drawing inferences. When watching films, a great deal of attention is paid to things like actors' hairstyles, the clothing, and the shoes they wear and their body ornaments. All these objects are signs meant to convey certain notions about characters they are representing. In addition, their location tells a great deal about them. If they are in a room, the furniture is scrutinized as well as other objects, for example, the color of the walls and any paintings or drawings on the walls. All these elements and body language, gestures, facial expressions, and the ways people use their voices are going to be handled in the analysis part of this study. One problem with signs is that if they can be used to tell the truth, they can also be used to lie as what happened during the revolution. Music and sound effects are used to generate certain responses in audiences, in large part, on culturally acknowledged associations between given sounds and certain emotions. A musical phrase or a sound, which must be remembered, is a signifier, and the emotion it generates is the signified; as is true for all signs, the relation between the signifier and signified is arbitrary and based on convention. Music and sound effects play an important role in generating a sense of realism in films and television shows. The musical selections and sounds used function as cues that indicate to audiences what they

should feel about what they are watching. The function of music in film, however, is not limited to enhancing visual elements. Often, film music composers seek to portray a character's mood or state of mind. Film music, as illustrated by Kalinak (2010, p. 1),

> […] can do a variety of things. It can establish setting, specifying a particular time and place; it can fashion a mood and create atmosphere; it can call attention to elements onscreen or offscreen, thus clarifying matters of plot and narrative progression; it can reinforce or foreshadow narrative developments and contribute to the way we respond to them; it can elucidate characters' motivations and help us to know what they are thinking; it can contribute to the creation of emotions, sometimes only dimly realized in the images, both for characters to emote and for audiences to feel. Film music can unify a series of images that might seem disconnected on their own and impart a rhythm to their unfolding.

All these functions are, of course, each time performed in culture-specific ways (Kalinak, 2010, p. 8). Thus, there is a variety of semiotic roles that music can fulfil in a film and in any audiovisual work in general, and there is a further variety of ways in which these roles can be fulfilled.

Sign	
Signifier sound-image	Signified concept

Sign: a combination of signifier and signified

As shown in the table above, the unity between the image and concept is achieved when the signified is combined with the signifier. Umberto Eco (1976) has suggested that (as noted above) if signs can be used to tell the truth, they can also be used to lie. Semiotics is concerned with everything that can be taken as a sign.

> A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to be somewhere at the moment in which a sign stands for it. Thus, semiotics is in principle the discipline studying everything which can be used to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth; it cannot be used "to tell" at all. I think that the definition of a "theory of the lie" should be taken as a comprehensive program for a general semiotics. (p. 7)

The world is full of signs that lie and mislead, and many individuals spend a good deal of effort trying to determine whether they are being conned. Much of this lying with signs is relatively harmless (e.g., the blondes who are naturally brunettes), but in some cases (e.g., what happened during the revolution of terrorist using hostilities activities and pretending to be oppressed) it can be very dangerous. Eco's point is an important one for if signs are used to communicate, they can be used to communicate lies. Thus, the sign is more important than what it stands for. What a language does is to enable the communication of information, feelings, ideas, and the like by establishing systems and rules that people learn. In the semiotic system "Codes and subcodes are applied to the message [read "text"] in the light of a general framework of cultural references, which constitutes the receiver's patrimony of knowledge: his ideological, ethical, religious standpoints, his psychological attitudes, his tastes, his value systems, etc." (Eco, 1976, p. 115). Then, it is obvious that people are "speaking" all the time, even when they are not saying anything verbally. Hairstyles, eyeglasses, clothes, facial expressions, posture, gestures, and many other things communicate or "speak" (that is, signify continually) to those who are sensitive to such things and who are mindful of signs and signifiers (Pines, 1982). In all the filmic

sign systems, the visual and aural representations or modes must be considered when translating verbal text to create a new meaningful multisemiotic and multimodal whole, which is considered one of the core challenges of all types of audiovisual translation. The different modes, which together constitute the filmic text and are central in multimodal research into AVT as indicated by Delabastita, 1989; Zabalbeascoa, 2008; Reviers and Remael, 2015; Boria et al., 2019, are

• the aural-verbal mode (film dialogues, voiceover, narration, and lyrics).

• the aural-nonverbal mode (music and sound effects, e.g., background noises).

• the visual-verbal mode (text on screen, credit titles, letters, ads, and newspapers headlines).

• the visual-nonverbal mode (editing, photography, mise-en-scène, gestures).

The choice of semiotic resource for meaning making is never made at random, but conscious choices are made, based on available modes or specific resources in the meaning-making situation to form what is called textual completeness. It is through the concurrent interaction of these resources that formulate semiotic modes and their interpretation by the viewer that meaning is created and communicated to the viewers. All kinds of meaning making are always employed with a multiplicity of modes of representation. This concept is described by Kress and van Leeuwen (1996, p. 39) as follows:

> Language, whether in speech or writing, has always existed as just one mode in the totality of modes involved in the production of any text, spoken, or written. A spoken text is not just verbal but also visual, combining with 'non-verbal' modes of communication such as facial expression, gesture, posture, and other forms of self-presentation. A written text, similarly, involves more than language: it is written on

something, on some material and it is written with something; with letters formed in systems influenced by aesthetic, psychological, pragmatic, and other considerations; and with a layout imposed on the material substance, whether on the page, the computer screen, or a polished brass plaque.

Accordingly, four theoretical points about mode and multimodality are developed. (1) Different modes have different meaning potentials and materiality, which are not always available to or overly comprehended by the audience. (2) All modes have specific social evaluations and demands, so meaning potentials of modes depend on the practical requirements of different communities and on different social contexts. (3) All modes produce meanings through their intersection with each other and their interweaving in the communicative context. (4) All modes are shaped, created, and transformed in response to the need of social semiotic processes, so they are not static, but all the semiotic modes represented in the film text are considered to express and represent meanings to the audience. Therefore, though the written mode is the most frequently produced form by the translator in subtitling, it does not mean that the translator cannot distribute the meanings of the text to other semiotic modes. For instance, the translator can distribute meanings of the spoken modes (such as dialogues) to the visual modes (the moving images) and the audio modes (music or sound effects); that is, the translator does not have to render everything in the dialogues into the subtitles, but he can choose to ignore those meanings that are represented in other semiotic modes. Hence, it is not one-to-one relationship in subtitle translation, but many-to-many. In other words, the distribution of the modes in the text of subtitled film is not only from the spoken mode to the written mode, but also from two other situations: (1) from other semiotic

modes into the written modes and (2) from the spoken to other relevant semiotic modes. Then I would like to discuss how the translator integrates the meanings of multiple semiotic modes in terms of considering the wholeness of equivalent relationships between the source and target texts. When talking about film as a multisemiotic entity, Taylor (2003, p. 194) distinguishes "the code of spatial composition," the "code of temporal composition," verbal components, and sound elements. As opposed to these lists, others only mention camera manipulation, editing, gestures and looks of actors, setting, costumes, and props as important signifying codes in filmic meaning (De Linde & Kay 1999, pp. 32-33; Díaz Cintas & Remael, 2007, p. 49). It is important to underline that, regardless of what classification is made between the signifying codes, the meaning of each code and their interaction brings about "cohesion and coherence between [...] the visual and the verbal" (Chaume, 2004, p. 23) and this gives an extra enriched meaning to the whole filmic text. This is what gives the specificity of all audiovisual materials (Chaume, 2004, p. 23). The understanding of filmic meaning from all these semiotic resources does not require any special cognitive effort from the viewer's part if the codes can be processed simultaneously. The codes can easily be processed simultaneously when the information is transmitted through different channels, as it is in the case of sounds and images. The processing becomes more problematic when another modality is introduced in the case of subtitled films (De Linde & Kay, 1999 p. 32). Thus, the subtitler always aims at achieving the translation that ensures cohesion between all codes at play, the verbal and the nonverbal—not the shortest one (Tortoriello, 2011, p. 63). Image and text complement each other and fight for the viewer's attention (De Linde & Kay, 1999, p. 32). As explained by Taylor (2016, p. 224),

> it is the integration of all semiotic modes in a multimodal text that creates meaning and, although that meaning is

translated into words, it is the task of the audiovisual translator to find the wording in his/her language that best expresses that integration of semiotic forces.

Recent trends in semiotics dealt with studies that focused on translation as a specific case of translation across sign systems. However, current linguistic and translation studies work on language as a complex and developed code (Petrilli, 2015, p. 99). Language codes are highly complex patterns of associations that all members of a given society and culture learn. These codes, or "secret structures" in people's minds, affect the ways that audiences interpret the signs and symbols they find in the media and the ways they believe them. From this perspective, cultures are codification systems that play an unperceived important role in people's beliefs. To be socialized and to be a member of a culture mean to be taught several codes, most of which are quite specific to a person's social class, geographic location, ethnic group, and so on, although these subcoolings may exist within a more general code. For Pérez-González (2009, p. 13), "major meaning-making modes in audiovisual texts include language, image, music, colour and perspective." Therefore, AVT manifests itself in different mediums. Delabastita (1990, pp. 101-102) refers to the channels of AVT including the verbal auditory or acoustic channel, e.g., dialogue, recognizable utterances, background voices, and songs; the nonverbal auditory channel, e.g., music and sound effects; the verbal visual channel, e.g., written signs on the screen; and the nonverbal visual channel, e.g., objects in the image. AVT processes for De Linde and Kay (1999, p. 45) are "influenced by the material structure of a program and the semiotic relations operating between text and image, which must be processed by viewers." Thus, the synchronization of different semiotic elements which is not restricted to a certain type of AVT includes harmony of words of the translation with the images, sounds, movements, and overall

perspectives. A lot of prior studies like Gupta (2015), Huber & Lideikytė (2021), Kostopoulou (2015), Krysanova & Shevchenko (2019), Vitucci (2017), and Zabalbeascoa (2008) have noted the importance of audiovisual texts to be the objects of cognitive and semiotic analysis. The audiovisual text is endowed with its own 'cognitive and semiotic space' and presents a communication act involving sounds and images (Zabalbeascoa, 2008, p. 21). Furthermore, this type of discourse has a suggestive power as it can alter the recipient audience, imposing views, beliefs, and behavioral models. A model for what is happening in the viewers' mind is presented in the following few lines.

To facilitate communication and realize essence of semiotics, one must explore "the mechanics of human perception and the effect of language as referent, accurate, or inaccurate, upon the perception process" (Trifonas, 2015, p. 1140). Communication strategies are believed to be of universal character in the sense that they potentially cover any kind of speech behavior as well as all forms of linguistic material (Rebrii & Tashchenko, 2020, pp. 150-151). Gottlieb (1997, p. 111) and Remael (2001, pp. 13-14) have recently redefined intersemiotic translation as the transfer of meaning across different media. This model aims at describing how the meaning of a filmic unit, a scene, is constructed by the viewer. There are two main information processing types that arc both active during film watching: top-down processing and bottom-up processing. Bottom-up processing is executed from the perceptive data, and it always works in a way that the meaning of each element is added together to reach the meaning of the whole. Using this kind of processing, the viewer tries to draw conclusions out of the things seen and heard in the film.
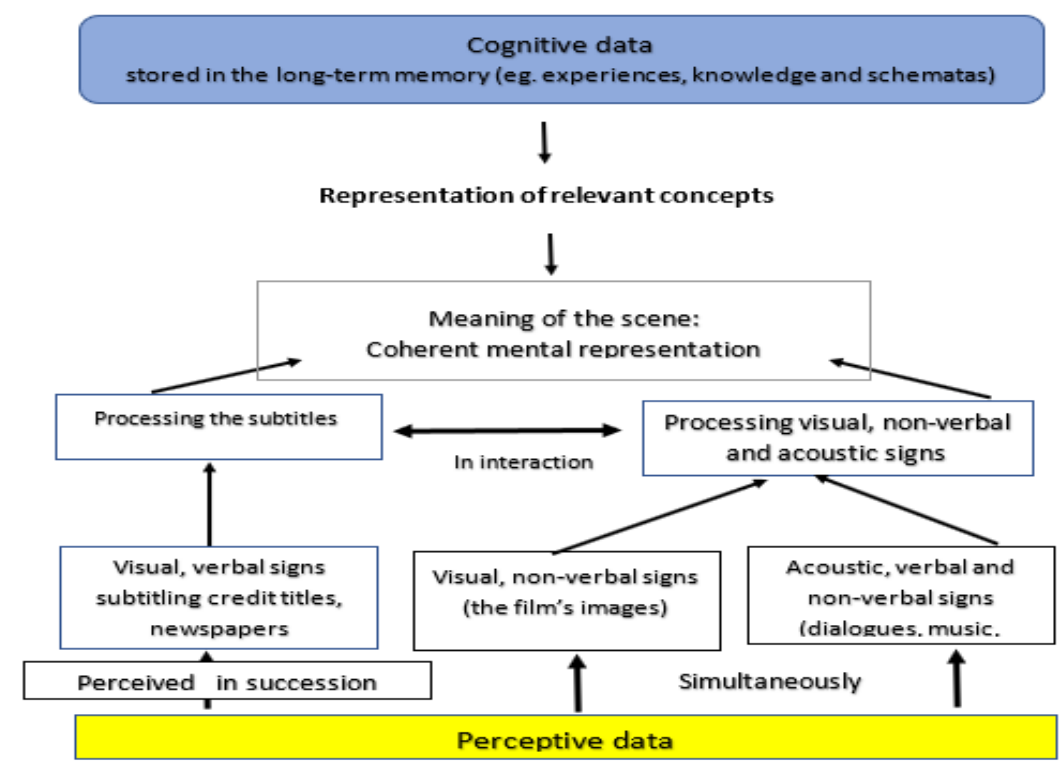
(The model is derived from Perron, 2002, p. 136)

Top-down processing is directed by the cognitive data of the viewer. Experience, encyclopedic knowledge, and schemata stored in the form of concepts in the long-term memory are activated, through which the viewer can check if the perceived data corresponds or can be linked to any former concepts or mental representations that could help in the construction of meaning (Perron, 2002, pp. 136-137). Appling this model to viewers during revolution, they saw the police killing people in a corrupted system and the brothers innocent and are unfaulty killed, whereas there were details represented here by the same model to see the other side of the story. That is why the title is completed by the phrase 'Men of shadow' which indicates the unseen life details of the security institution. As pointed out earlier, the perception of subtitles can only happen in succession

while the perception of visual, nonverbal signs and acoustic elements happens simultaneously. The harmonization of these two processes is one of the greatest cognitive efforts that the viewer must make; I assume that when viewers construct the meaning of the subtitles they rely on the images and the acoustic signs. Marleau distinguishes two types of relation between the subtitles and the images of the film. "Anchoring" appears when subtitles help to clarify the message also given visually, while "redundancy" arises when the subtitles and the images communicate the same message (Marleau as cited in Díaz Cintas & Remael, 2007, p. 50). In other words, the processing of the subtitles and the nonverbal visual and acoustic information happens in interaction. In the meanwhile, top-down processing is also active and helps viewers draw conclusions or anticipate certain actions by relying on relevant parts of their schemata, past experiences, cultural or encyclopedic knowledge, etc. These mechanisms together lead to a coherent mental representation: the meaning of the scene. It is important to mention that memory plays a crucial role in film watching (Ghislotti, 2005, p. 2). As can be seen in the model, both the long-term memory and the short-term memory are at work while film viewing, which means recalling the previous knowledge and connecting it especially that the film contains real videos from the actions. The short-term memory is responsible for establishing global comprehension out of the perceptive data, while the long-term memory provides the basis for the top-down processes. As quoted by Ghislotti (2005, p. 2), he affirms that memory during film watching is not "a simple reproduction of prior perception, but [...] an act of construction, guided by schemata." Although memory is significantly involved in the processing and understanding of films, there are no studies dealing with the direct relation between film viewing and memory functions (Ghislotti, 2005, p. 3). Taylor (2003, p. 194) quotes that the combination of the different semiotic codes is "wave-like" and is like "chains of

interacting cohesive elements" rather than a mathematical addition. However, the model does not guarantee that these cognitive mechanisms are constantly active in film viewing and their interaction is repetitious. It only shows the processing of one scene and does not suggest that the meanings of different scenes also interact with each other and help viewers generate inferences or explain causes of the actions in the film.

The philosophy of visual communication has advanced through ideas and theories of various philosophical traditions, relying on diverse research methodologies. Both language and visual communication express meanings belonging to and structured by cultures in the one society. A long forgotten philosophical advancement in visual communication has been recently revived, suggesting that the theory of speech acts can be successfully extended and developed for explaining the communicative nature and processes of pictures and other visual phenomena. According to the theory of picture acts, paintings, drawings, images, etc. serve as visual locutionary acts, and as such they have illocutionary force in the context of the use of the pictures. Furthermore, visual locutionary and illocutionary acts may also result in perlocutionary acts, just as it may happen in case of speech acts. The theory of picture acts might be applied to both still and moving images; similarly, the present research is not restricted to still images but the moving ones too. It attempts to resolve questions arising from the combination of picture and speech acts. It analyzes still images and treats possible titles as part of the contextual information that may be used when interpreting the images. Images constitute a specific category of picture acts. the intended recognition of images as images results in illocutionary acts that are specific to interpreting images. In case of a photographic illocutionary act, the image is interpreted as the result of image processes. This interpretation considers the precise knowledge about the difference between the epistemic

status of images on the one hand, and drawings, paintings, and other nonphotographic images on the other hand. The verbal and the visual can stand at crossroads, and the visual codes interact with each other. O'Sullivan (2006) provides several examples of how open texts and images can become much less open in translation, due to translators transferring information from the images into the verbal code and thus closing the gaps in the texts. Thus, images can be converted to have a purely illustrative function. What translations and images have in common is that they sometimes make explicit what is open or ambiguous in the source text.

2.5.Pragmatic and Semiotics

In linguistics and semiotics, pragmatics is concerned with bridging the explanatory gap between sentence meaning and speaker's meaning. It is a discipline that studies meaning, focusing on the relationship among signs, their users, and context, rather than on reference, truth, or grammar. Sentence meaning is the literal meaning of the sentence, while the speaker's meaning is the concept that the speaker is trying to convey. Crystal (1985, p. 243) describes pragmatics objective as "the study of the factors which govern someone's choice of language when they speak or write"; pragmatics can be preferably viewed as the understanding of the profound meaning of words without restoring the complex terminology. Hatch (1992, p. 260) narrows pragmatic meaning to "that which comes from context rather than from syntax and semantics." The term is also used in a narrower sense in which pragmatics deals with those aspects of meaning that are systematically context-dependent.

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader) (Yule, 1996, p. 3). He (1996, p. 4) states that pragmatics is the study of relationship between linguistic forms and the users of those forms. The peculiarity of multimedia

translation is that the linguistic transfer occurs in type of texts that are characterized by the presence of an interrelation between different codes: visual, verbal, and auditory. Audiovisual texts have three main codes: a linguistic code, which is the text that will be translated according to its register, a paralinguistic code, which includes all the nonverbal elements such as breathes, silence, and tone of voice, and an iconographic code, which is the most important at a visual level and represents a crucial element for the translator. The interaction with sound and images is taken into consideration when translating using any AVT method. As indicated by Searle (1969, pp. 12-14), the transfer of speech acts on source text into the target text consists of 5 types of speech act transfers. (1) The first is representative speech act that binds the speaker to the truth of what he says. Speeches that fall into this type include stating, demanding, acknowledging, reporting, showing, mentioning, giving, witnessing, and speculating. (2) The second is directive speech act that is carried out by the speaker with the intention that the interlocutor performs the actions mentioned in the utterance. Speeches that are included in this type use the verbs force, invite, ask, order, collect, push, beg, suggest, rule, give the cue, and challenge. (3) The third is expressive speech act which is interpreted as an evaluation of the things mentioned in the speech. Speeches that are included in these types use verbs such as praise, thank, criticize, complain, blame, congratulate, and flatter. (4) The fourth is commissive speech act that binds the speaker to carry out what is stated in the speech. Speeches included in these types are promising, swearing, threatening, declaring ability, and vows. (5) The fifth is declarative speech act that is intended by the speaker to create new things such as status or conditions and so on. Speeches included in this type are, for instance, authorizing, deciding, canceling, prohibiting, permitting, granting, appointing, classifying, and forgiving.

Yule (1996, p. 3) also states four areas that pragmatics is concerned with. (1) Pragmatics is the study of speaker's meaning or the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). This means a deeper analysis of what people have said to understand what exactly they mean by their utterances rather than the literal meaning of these utterances, consequently sharing a background in the form of shared knowledge to understand. (2) Pragmatics is the study of contextual meaning which means that what people say is usually tied with and influenced by the context in which it is said. Consequently, speakers organize what they say in accordance with who, when, where, and under what circumstances they are talking. This also means refreshing the knowledge about what had happened during the Egyptian crises and the context published and inserting real videos in the film of the events. (3) Pragmatics is the study of more communicated meaning from what is said. It explores or investigates the invisible meaning from what is said. In the conversation, what is unsaid is recognized as a part of communication. (4) Pragmatics is the study of the expression of relative distance. On the assumption of how close or distant the listener is, speakers determine how much needs to be said. Newmark (1998, p. 115) also points out that "one's purpose in translating is to be referentially and pragmatically accurate [...] The more that descriptions [in the translation] move from the physical to the mental and the moral, the more they encroach on the pragmatic aspect of translation." Contemporary pragmatics is focusing on the relationship between meaning and context or what can be called systematically context-dependent meaning.

Stating the importance of context in relation to meaning, Austin (1962, p. 139) creates a clear distinction between performatives and constative statements that attempt to describe reality and can be judged true or false. He compares between explicit performative utterance, whereby we make explicit what

we are doing, and the constatives. He eventually concludes that most utterances are performative in nature. Austin maintains that once "we realize that what we have to study is not the sentence but the issuing of an utterance in a speech situation, there can hardly be any longer a possibility of not seeing that stating is performing an act." This conclusion stated his belief that studying words or sentences (locutionary acts) outside of a social context tells us little about communication (illocutionary acts) or its effect on an audience (perlocutionary acts). That is why in the film, the previous context is strongly displayed connected to the real context.

It is commonsense to link pragmatics with the different methods of audiovisual translation. Being the study of meaning in context, pragmatics is an area that should receive a great amount of apprehension by any translator. As it is being recognized, interlingual subtitling reduces the original text by simplifying it. The reasons are due to the constraints of space and time. In addition, the transformation from the oral script into written subtitles contributes to the quality of language that is mostly devoid of many sociolinguistic and pragmatic markers. "Pragmatics is the study of language in use. It is the study of meaning, not a generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation" (Baker, 1992, p. 217). If the connotative meanings are not translated, the original semiotic frame will turn out to be completely distorted. The subtitler needs to carry the meaning of the original script sufficiently and successfully to the target audience in the filmic context. Therefore, pragmatic theory can be considered fundamental in any practical investigation of audiovisual translation. Nonverbal communication is a part of most cultures and to fully understand the meaning of an utterance, one must be able to interpret facial expressions, gestures, and body language. The main differences between

speech acts and picture acts in general explicate the specific features of photographic locutionary and illocutionary acts. There are examples of how perlocutionary acts change, depending on whether the illocutionary act is photographic or another nonphotographic pictorial. There is a specific understanding and description of the various types of manipulatives uses of images. Based on the picture act theory, there is a precise characterization of how images may be used to mislead us and how it is possible to lie with its presenters. For Gottlieb (1998/2001, p. 247), "In subtitling, the speech act is always in focus; intentions and effects are more important than isolated lexical elements." Semiotics here plays the role of explication strategy to clarify what is missed from the pragmatic knowledge of native languages, differences in culture and country, and differences in conversation style. It increases the awareness of the target language culture and studying the linguistic aspects contained in the target language.

For Levinson (1983), context is quite dominant to reveal or convey a message or meaning. It determines meaning in both pragmatics and translation. It is revealed that, to determine the meaning of a word, phrase, clause, or sentence, up to the highest level to render the source language message, is determined not only by semantics and syntax, but also by context. Likewise, the context must be considered in the target language too. Consequently, pragmatics plays an important role in translation. When translating text, pragmatic elements such as speech acts, deixis, etc. must be known between the speakers and listeners. The relationship between pragmatics and translation can be seen as forms of communication, especially interlanguage and intercultural communication (Nida & Taber, 1974; Larson, 1984; House & Blum Kulka, 1986; Newmark, 1988; and Hatim, 1997). For Keyton (2011), communication is defined as the process of transmitting information and common understanding from one person to another or from one language to another using verbal or

nonverbal language or any other mode through semiotics. The two ends of the continuum of one's pragmatic abilities are the pragmalinguistic and the sociopragmatic aspects through which messages in communication are diverted. Thomas (1983) stresses the importance of mastering pragmatic competence to gain successful communication. Besides, subtitling on movie depends on text level and the entire context that accompanies the source language which is obtained from images and sounds that include dialogue, facial expressions, back sound, and setting the time and place.

Within a particular culture community, the situations of sender and receiver generally overlap enough for communication to take place. When senders and receivers belong to different cultures, the situations can be so different that they need an intermediary who enables them to communicate across time and space. Translators enable communication to take place between members of different culture communities and this is one of the main targets of producing the film. They bridge the gap between situations where differences in verbal and nonverbal behavior, expectations, knowledge, and perspectives are such that there is not enough common ground for the sender and receiver to communicate effectively by themselves. When translation is said to be an intentional interaction, this means it is first and foremost intended to change an existing situation. There may be further intentions of a more strictly communicative nature, such as to inform the target addressees about something the source-text sender has to say. In translation, the translator produces signs for the target audience. To be understood, the meaning of the signs must be known. If the translator uses signs taken from a source-culture inventory that might be misinterpreted from a target-culture point of view, it is advisable to mark the translation accordingly.

2.6.Previous studies

A lot of studies are conducted to investigate different issues, but it is almost rare to have one dealing with all sides of meaning making in AVT. Over the past decade, interest in research on screen translation has increased sharply while at the same time fast moving technological breakthroughs are continually modifying and renewing both products and well-established methods of linguistic mediation. Thus, as more scholars choose to devote their energies to investigating this multifaceted field, there is an ever-growing need to map out where the discipline stands and where it is going in terms of research. Over the years, many studies have been conducted, expanding this academic area. The more traditional modes of audiovisual translation have been largely studied by scholars, whereas the most recent ones, such as subtitling for the deaf, fansubbing, or audio description, are still being analyzed. This field of research is relatively new if compared to the traditional translation studies, but it is also quite complex since many elements and categories have interlinked one another and are not always easy to differentiate or analyze.

In a study by Marashi & Poursoltani (2009), they attempt to identify the common subtitling strategies from Farsi into English employed in Iranian feature films and determine which strategy is the most frequent and which the least. The study reports on a corpus-based analysis of subtitling strategies, and comparative analysis was carried out on Farsi-English parallel corpora with 1469 frames. The research materials were two corpora of the Farsi audioscripts of twelve Iranian feature films along with their translations in English in the form of subtitles. The theoretical framework of the study was based on Henrik Gottlieb's classifications of interlingual subtitling strategies. The result of the present study showed that all Gottlieb' s criteria are applicable to Farsi into English subtitling of Iranian feature films and the most frequent strategy is transfer, while the least frequent

one is deletion. The low frequency of deletion, however, does not mean that the amount of reduction is also low; it is just to say that total elimination of some of the dialogues in the frames is the least frequent strategy. Furthermore, quantitative reduction does not necessarily involve significant semantic reduction.

In their study, Dehbashi Sharif & Sohrabi (2015) try to find out to what extent the Gottlieb model of translation strategies for subtitling is applicable to Persian into English subtitling of TV series "Madare Sefr Darajeh" and if there was any significant difference between the strategies that different Iranian translators applied in English subtitling of the same TV series. Researchers compared, contrasted, and analyzed the Persian and English subtitles frame by frame and found out that all Gottlieb's (1992) proposed strategies except ''Transcription'' and ''Expansion'' were used in the Persian to English translation of subtitles. They also find out that there was no significant difference among the applied strategies of Gottlieb's (1992) model in English translation of the Persian subtitles at the probability levels of 95% and 99%.

In the same line, in his study, Simanjuntak (2013) aimed to find out the subtitle strategies found in every scene that has been translated in Real Steel movie through English subtitles into Indonesian subtitles and then classify them into ten subtitling strategies. The results of this research show that not all parts of the subtitling strategies are used: some of the subtitling strategies are unused. Only six out of ten strategies are applied by the translator in translating subtitles in the Real Steel movie. Deletion is the strategy more frequently used by the subtitler in the movie. The second highest subtitling strategy used by the translator is expansion. It is often used because the strategy is supposed to make the subtitles readable and natural in the target audience.

In another study, Matkivska (2014) presents the conception of audiovisual translation and its main characteristics, describes its types and steps of performance, as well as translation strategies applied, and constraints caused by technical and linguistic peculiarities of audiovisual products which translators face while translating. In his study, he illustrates that, in contrast to other types of translations, it possesses specific characteristics which require special steps of its performance and translation strategies which can be used. Its main characteristic is synchronization of verbal and nonverbal components which make translators works not only with texts but with other aspects of the media art. For him, translation strategies are viewed not in the situational context but in wider global meaning comprising an audiovisual product. He attempts to summarize the results of investigations of audiovisual translation in the field of translation theory and practical experiences.

Going in the same line, Hastuti (2015) focuses on identifying the subtitling strategies applied in the subtitling of Romeo and Juliet movie. The research findings show that the subtitling strategies applied in Romeo and Juliet movie are expansion, paraphrase, transfer, imitation, condensation, decimation, deletion, taming, and resignation. Among those strategies, condensation is the most dominant one due to the limited space and subtitling time appearance. The accuracy of Romeo and Juliet subtitling depends on the context covering the text, both situation context and cultural context. There are three components covering the situation context, namely, field, mode/channel, and tenor/relation.

From another prospective, Sumaranama (2015), in their study, intended to examine the components of speech act consisting of locutionary act, illocutionary act, and perlocutionary act and to analyze the classification of communicative illocutionary acts and functions of speech act in both source language and target language in the novel entitled

Mirror Image and its Indonesian translated version entitled Belahan Jiwa. The results showed that there are some changes of speech acts of type and functions when translated. This study expected to contribute significantly to the use of speech act approach in translation activities

In another study by Lopez-Ozieblo (2020), a functional linguistic-based framework is recommended to categorize gestures according to their pragmatic functions. Through his study, he proposes a revision of the pragmatic functions of gestures to simplify their classification. Existing categorizations refer to gestures that are referential or pragmatic in function, with an additional category for interactional regulators. He suggests bringing the interactional function under the same umbrella of pragmatic functions. In the same line, Tylor (2014) conducts a study to show that multimodal transcription tool provides an effective methodological tool in the analysis of audiovisual text. The method he used involves breaking down the film into single frames/shots/phases and analyzing all the semiotic modalities operating in each frame/shot/phase. The purpose of his study also is to show how this methodology can be adopted to formulate strategies for subtitling of different languages. The method provides insights into how meaning is 'made' via the combination of various semiotic modalities and thus how the verbal message in the form of subtitles interacts with other sources of meaning.

In his study, Abdelaal (2019) tries to identify the subtitling strategies adopted in subtitling the culture-bound terms in the American movie entitled 'The American Pie' and to assess the quality of the translation of these terms. For this purpose, he collected data from the movie and qualitatively analyzed using Pedersen's (2011) typology and Pedersen's (2017) quality assessment model. The results of the study showed that most of the strategies proposed by Pedersen were used. It was also found

that some other translation strategies were used in the subtitles. Two new subtitling strategies were identified by the author, viz., using euphemistic expressions and using formal language to render informal language. The quality assessment showed that most subtitles are of a good quality, although in few cases there were some serious errors or problems. Thus, subtitling is one of the two most common modes of audiovisual translation. In general, subtitling is part of the multimedia localization process. This area of the translation industry is expanding tremendously, as audiovisual products are constantly being developed in different parts of the world. Also, users now have their own devices to create audiovisual content, which is why the need for adapted content has also increased. Thanks to subtitles, people's voices can be recreated and expressed as well as the contexts. The audiovisual industry is changing the way people communicate, educate themselves, and share knowledge, so it has a large impact on our society. In this new context, subtitles are making it possible to access different sources of entertainment, such as movies, music videos, games, series, documentaries, and much more. In this way, it is also changing how individuals behave. The time spent watching screens is higher than ever before. For this reason, the demand for subtitling audiovisual content is growing. Most of the video content seen on social media and entertainment platforms is captioned. A picture is used to inform, to illustrate, to explain, to identify, and to perform other nonverbal illocutionary acts which are about, or which pertain to, whatever is pictured (or an aspect of what is pictured). In other words, according to my suggested usage, to represent something pictorially is to perform a pictorial act of communication which pertains to, or is about, what is pictured (or an aspect of what is pictured), where such an act may be performed under a range of descriptions commonly given to illocutionary acts.

3.Significance and aim of the study

In the context of today's multimedia society, audiovisual translation (AVT) is gaining great visibility and relevance as a means of fostering communication and dialogue in an increasingly multicultural and multilingual environment. Wright (2016) regards translation as a purposeful activity intended to mediate between members of different culture communities. This means that the decisions taken by the participants of the interaction are guided by the communicative intentions of the person initiating the process. Theoretically, the results of this research are useful for developing a relationship between pragmatics and translation. Practically, the findings of this research are expected to give some information and knowledge to students and readers about the relationship between pragmatics and translation in general and subtitling and how semiotics integrates with them to transmit pragmatic and semantic meaning for the purpose of communication. In the present movie, semiotics helped in transmitting the right message's meaning and style maintaining the dynamics of the source text. Pragmatics help in understanding the implicit meaning produced through the movie. And the strategies used also indicate how the translators rendered the meaning of the implicit meaning with the help of semiotics. This integration of elements is considered as an act of communication between languages and communication between cultures which is the main target of the movie producers. Specifically, the movie's discourse can be defined as an organized set of statements which reflect the values of an institution (Kress, 1969)—here, police institution distorted by the same tools in the previous discourse. Because discourse is an important site of ideological struggle (Fairclough, 1992), the ideological aspect is of utmost importance in analyzing translated political texts. Ideologies represent who we are, what we believe in, and the values we share with a particular group (van Dijk,

1998). Studying how ideologies are translated on the linguistic level helps to understand the relationship between power and language. As indicated in the following figure, the three folds are integrated to send a complete message to viewers.
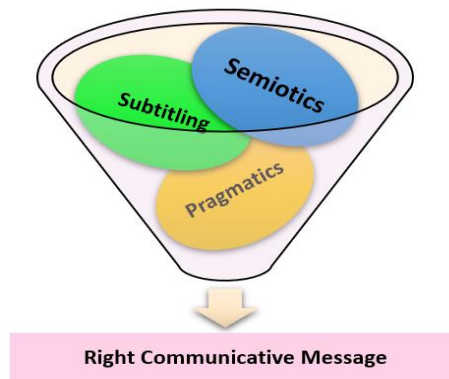

Figure 2: what to send to viwerers in messages

Díaz Cintas & Remael (2014) add that all subtitled programs are made up of three main components: the spoken word, the image, and the subtitles. The interaction of these three components, along with the viewer's ability to read both the images and the written text at a particular speed, and the actual size of the screen determine the basic characteristics of the audiovisual medium. The point of interface between semiotics and pragmatics rests in their common search for meaning, either as embodied (semiotics) or specified by the context (pragmatics). Thus, this study can be useful to enrich the knowledge about semiotics, speech act role in meaning making, and how both integrate with subtitling strategies to enrich meaning. Besides, this study can be considered as a reference for those who want to read in the three linguistic areas.

4.Methodology

This research used a descriptive qualitative method because the purpose of this study is to describe the meaning-making phenomena of translation, especially the subtitling strategies which are used in The Choice 2. The data sampling

was obtained by choosing random data from a four-hour film published on Synergy YouTube website containing the main events or events of great critical importance for Egypt in general and specifically for the police institution. It is about 3542 utterances that were randomly chosen. The collected data is Arabic and English subtitles from the dialogues of the original movie. The subjects of the study are Zakaria Younes, Youssef Alrefae, and Mohamed Mabrouk as main characters in this movie because they appear the most in every scene in the movie with other characters. Data collection is done by using an observational method and note-taking technique. The study focuses on the operations carried out during the process of translation. It is firmly rooted on the case study method and makes use of the multistrategy design, which combines quantitative with qualitative data.

4.1. Research questions:

1- What are the subtitling strategies used in the film?
2- What semiotic signs are integrated to complete meaning with these strategies?
3- What speech acts are mostly used to complete meaning with these strategies?
4- What messages are conveyed by this integration of the three elements?

The method used in this research is descriptive (quantitative-qualitative) method, namely, research that aims to make a systematic, factual, and accurate description of the facts, the properties, and the relationship between the phenomena investigated (Brysbaert & Nazir, 2005, p. 54). This research also uses an inductive interdisciplinary approach, as Gottlieb's is used to identify strategies, Kress and van Leeuwen's to define semiotic modes, and Sereal's to analyze the pragmatic side, to explain the relationship between theory and the problem under

research. Saussure (1974) also analyzed the signified and signifier of semiotic signs.

4.2.Data Used in the Study

The data used in this research are dialogues in the form of subtitles text in English (target text) and dialogues in Arabic (source text) along with screens (images) selected from the movie. The movie was taken as a full film with length of 3:48:54 hours from the Synergy YouTube website (https://youtu.be/YGWntRXPv9k) and for detailed screens and text containing main events. Listening and note taking are performed on spoken utterances in Arabic language. The note-taking technique is chosen by the researcher because the data are verbal (Arabic ST) and written or subtitled (English TT). The second step in the data collection and analysis activity is data condensation. It is limited to three elements to be collected and analyzed, namely, strategies used, semiotic elements, and pragmatic features. After analysis, connecting these elements is illustrated and represented in the Results and Findings section. Then data collected are tabulated and displayed. This film is considered a documentary film as it contains real videos for the events; that is why its name is real events. Adobe After Effect version 2022 is used to decide the number of frames and shoots used in the film and get the speechless ones and the ones including text. This step is important to show how the film included semiotic elements and the percentage between text and semiotic elements in the film. It comes as follows:

Duration time	3:48:55
Total frames (25/sec)	343350
Silent frames	74900
Text (speaking) frames	268450

This means that the number of utterances is 268450 frames which is 78% of the total frames of the film, and the number of pure silent frames in which the viewer can create meaning

depending on the action and image or semiotic resources only is 74900 frames, forming 22% of the whole frames. This percentage is effective because it includes the real video the viewer can recall and modify the knowledge created in the past by false media distribution. The other percentage (78%) included semiotic elements as well, which means that semiotic resources play the core part in creating the target meaning in the film as will be discussed in the following few lines.

5. Analysis and Discussion

In analyzing the data, the researcher firstly highlighted and provided glimpses on the general context and some other elements like gestures and music as important parts in meaning making. Secondly, the researcher classified the types of subtitling strategies based on a framework proposed by Gottlieb (1992, p. 166). Thirdly, the researcher analyzed the data containing the types of subtitling strategies and interpreted the data. Fourthly, the researcher dealt with speech acts in the translated text. The last step is generally commenting on the previous data and their interpretation. For Dirks (2010), elements of a movie are explained as follows: (a) a character which is an imaginary person in a movie or film; (b) scene which is a section of a movie or film made up of several shots, which is unified by time, setting, character, etc.; (c) plot which is the unified structure of incidents in a movie or film; (d) point of view which is the angle of vision from which a story is narrated; (e) conflict which represents a struggle between opposing forces in a movie or film, usually resolved by the end of the story.

5.1. Context

Context is the physical or social setting of an utterance that becomes the background knowledge to interpret what the speakers mean in their utterances. To get a clear interpretation of the speaker's utterances, the hearer must be aware of the context of the dialogues so that it will decrease the possibility of

misinterpretation. This context helps the hearer to interpret the implied meaning of the speaker's utterances. Subtitling, one of the underresearched topics in translation studies, is a challenging task faced by many restrictions that compel subtitlers to use specific strategies to enhance the quality of the subtitles. The semiotic model of cinematic and media discourse has a complicated structure and is analyzed based on semantic, syntactic, and pragmatic criteria. The choice of the semiotic system primarily depends on the communicative situation and its recipients. As the semiotic system of the film "The Choice 2" is both socioculturally and situationally conditioned, the translator reconstructed the sense of the source language text by implying the translation transformations that assured the accuracy and adequacy of its translation into the target language text (Presner et al., 2021). Without the narrative context and the visual images to support the dialogue, this exchange makes absolutely no sense, as the text has low coherence. Conversely, if the film were to be watched without sound, it would take some guessing to interpret what is happening on screen. This scene is, therefore, an obvious example of intersemiotic cohesion and anchoring, in which one semiotic system supplements the other more concretely. It is obvious that, for this kind of cohesion to keep working in the subtitled version of the film, the visual-verbal links must be maintained, and the subtitles must remain synchronous not only with the audio but also with the images. That is why subtitles should always avoid anticipating, being ahead of visual narration on screen, or appearing too late. Still, staying in sync with the dialogues will usually take care of synchrony with the images automatically, whether in a fiction film or in a documentary. It can be said that there is a general context which is the social and international context and the private one which is inside Egypt and represented in the film. The opening scene starts with mosques that represent the religious cultural side of Egypt attached with sounds of qur'anic text. The view from above is to

give a sense of wholeness. The long empty corridor represents their way and nature of work as security section in the state. The general context is that people do not know from where destruction can happen and the appearance of the tourist in the scene shows that the main aim is Egypt's distortion in the eyes of the whole world. The general context also represents the condition of insecurity in all parts of the state, where an explosion can happen anywhere anytime. The policemen also are living at their workplaces and have nightmares. There is translation of transferring time or place with dates and places to connect actions and events.

5.2 Music

Music plays a vital role in the construction of meaning in cultural products. Going with the context and taking part in meaning making, three types of music are used all along the film. The background music is sometimes expressing tension and anticipation in all scenes related to the police operations and attacks. A second type of music is expressing feelings of sadness and upset to expose the viewer to the same degree of real feelings in the scenes of bidding farewell to martyrs and the death of innocent ones or the occurrence of provocative acts of terrorism. In some scenes, songs or lyrics are used, accompanied by some scenes that elicit sympathy and express, in their words, the message directed to the viewer of rejecting terrorism and violence and its consequences of destroying families and the death of innocents.

5.3. Gestures

The interaction between speech and gesture is another form of intersemiotic cohesion. Subtitles must appear in parallel with the image and original dialogue, provide a semantically adequate account of the SL dialogue, and remain displayed on screen long enough for the viewers to be able to read them. A number of scholars like Bavelas et al., 1992; McNeill, 1992;

Kendon, 2004, 2017; Müller, 2014 have discussed various pragmatic functions of gestures based on their form and trajectory, describing these functions as ''speech handling'' and "interactive" (Bavelas et al., 1992) and "modal," "performative," and "parsing" (Kendon, 2004; Müller, 2004) as well as "operational" and "interactional regulator" (Kendon, 2017). Based on this framework, a more suitable definition for pragmatic gestures might be those gestures with a ''fundamental illocutionary, inferential and text structuring function [. . .] facilitating the sort of coherence relations set up in a discourse'' (González, 2004, p. 45). Gestures with referential functions are defined as those "in which the kinesic expression contributes to the referential or propositional meaning of what is being uttered" (Kendon, 2017, p. 167). That is, the gesture refers to the semantic meaning of the utterance, which could include illustrating or pointing to a real or abstract entity or idea. McNeill (1992) had identified these as being iconic, metaphoric, or deictic in nature. Gestures with pragmatic functions are those that "relate to the features of an utterance's meaning that are not a part of its referential meaning or propositional content" (Kendon, 2004, p. 158). Examples of these are the sign with hands to come in and the signs also used in attacking scenes where police officers use signs to talk and give or take directions with each other. One issue with this definition is that pragmatic gestures can also be referential. Meaning making is achieved when all these functions are combined to achieve it. Nevertheless, it is still possible to identify one function which is more salient than others, usually by considering the context.

Specific speech acts such as agreeing, disagreeing, or rejecting an idea, asking for information, giving an order, and requesting something are often accompanied by a gesture that might have a secondary politeness control function. For the interlocutor who is just listening and signaling reception of the information, asking for clarification, or indicating approval or

disapproval, these functions are often marked with small head nods. Gestures associated with these functions are classified by Kendon (2017) as either "interactional regulators," "performative," or "operational" (gestures that indicate the evidential status of what is being said). In the clip from Youssef Alrefae in the hospital with a bullet in his leg, for instance, he touches his leg when he says, "it's painless now," referring to his wound. This is a feature of the so-called multimodality of spoken language itself, which makes use of aural-verbal signs as well as visual-nonverbal gestures and facial expressions. This form of visual-verbal interaction is equally important for film narrative. In film, this interaction between words and gestures is always narratively purposeful.

Therefore, there is another form of intersemiotic cohesion; like any form of iconography, body postures and gestures also communicate information nonvocally by themselves and are often culture-bound. Some stereotypical differences in gestural meanings are well-known like shaking the head rather than nodding to signify 'yes.' Still, even without worrying too much about culture-bound problems, movements, gestures, or a simple nod of the head can in themselves be quite challenging for subtitlers and bring home the need for synchrony. Within Western cultures, there is a certain amount of uniformity in the degree of physical closeness that is acceptable between people in a certain situation. The challenge for subtitlers resides in the detection of coherence between movement or closeness and intonation and word choice, as well as other linguistic features, such as formal and informal forms of address that will be codetermined by the narrative situation and the scene.

It is important for subtitlers to consider scene changes that involve a change in place and/or time when timing subtitles. In the present film to move from a place or time, there is a notification in the screen. This technique makes transition of

knowledge and help sequence the actions that order knowledge formation in the mind of the viewer. This technique comes in a lot of places to connect actions like the opening scene telling the viewer that it is the time and place in the National Security Head Office. Another time and place notifications are used in the scene where they are going in an armed clash in Rafaah Alahwash Sector, dawn of 4 July 2013. Those notifications remind the viewer of the main real events that happened on this date. A lot of those notifications are used all along the film to guide the viewer, connect the events, and adjust the events sequence. Sometimes it is missing like when moving from the National Security Head Office in the opening scene to the desert in the second shot where Youssef Alrefae and his colleague are preparing the truck in the desert.

5.4.Strategies Used

Strategies used in subtitling are well chosen and applied appropriately. Many situations contain more than one strategy in its subtitling procedure. From the movie, some situations are chosen based on the previous concept. The researcher followed this way of working on the analysis by having the script and the translation in the same place. The following extracts show the process of deciding the strategies used.

Examples:

Extract 1: from 0:34/03:48:54 to 1:34/03:48:54:

Target language	Source language
Cairo – National Security-3 July 2013	القاهرة– الامن الوطنى – ٣ يوليو ٢٠١٣
yes, Sir goodbye.	حاضر يا فندم مع السلامة
Zakaria, do you have any news?	ها يا زكريا اخبارنا ايه
I will show you results of investigations.	انا جاى اعرض علي سيادتك نتيجة التحريات
what did you find out?	وصلتوا لايه
as I expected	زى ما توقعت
They belong to Madinet Naser cell	تبع خلية مدينة نصر
They will try to blow up sensitive locations in Heliopolis and Madinet Nasr/ to scare people from taking to the streets	عشان .هيحاولوا يفجروا مناطق حيوية في مصر الجديدة ومدينة نصر يخوفوا الناس اها تنزل
Did you locate them	وانتوا ساكنين ليه؟ حددتوا أماكنهم؟
We located some names and they are under supervision but still we are looking for one of them	فيه أسماء حددنا اماكنهم يا فندم وتحت المتابعه وفيه واحد بندور عليه
You know sir it is quite difficult to arrest any of them now	انه صعب جدا نقبض علي أي حد منهم يا فندم معاليك عارف [دلوقتي]
In the meantime, we can not keep silent about it	وفي نفس الوقت مش هينفع نسكت
Zakaria	يا زكريا
The distance between the presidential palace and Rabaa is one street	المسافه بين الاتحاديه ورابعه شارع واحد بس
If turmoil takes place, we will not be able to control it	لو حصل أي حاجه مش هنعرف نلمها
We will not allow such a thing to happen today. understood?	واحنا مش هنسمح باى حاجه تحصل النهارده مفهوم؟
What do you think might happen today?	معاليك شايف ايه اللي هيحصل النهارده
I believe the will of the people will prevail whatever happens	انا شايف اللي الناس عوزاه هيحصل مهما يكون
you can leave now and keep me posted about your investigation results	واديني خبر كده باللي هتوصله اول بأول روح انت دلوقتي
Yes, sir Excuse me sir!	أوامر معاليك. عن اذن سيادتك يا فندم
Thank you	اتفضل

The opening scene is very important as it summarizes the status and the security currently: how the streets were insecure and anger was everywhere because of the Brotherhood governing period. The context is an office in the National Security Building with a lot of people going here and there. As for the

semiotic elements in this part, they are the following: Zakaria's face showing signs of tiredness and fatigue as he comes out of the elevator, the sound of its door opening, and then the sound of knocking at the door where he stops till his boss waves his hand to him to come in. His hands are crossed as a sign of concentration. The phone rings and the Head picks up the phone and quickly hangs it up as indication of the importance of what Zakaria will say. His facial expressions indicate concentration. Same concentration and seriousness are indicated through the laconic face and anger and toughness in facial features with both hands raised as indication of previous feelings. So the main elements used here are raising hands to come in and expressing feelings with nodding to show agreement attached with phone sound and interruption to continue speaking.

Pragmatically, all acts express respect and organization of work. Using the pronoun 'we' in the source language indicates the wholeness of the case to all the Egyptians and that they are all working as one unit each in his place. So, the question is: how the situation is serious for all and Zakaria meant the investigation only, expressing concentration and importance for the case, using again the pronoun 'we' indicates that they are organized and working in a team. Zakaria's laconic face expresses the seriousness while informing about terrorists and adding the pronoun 'they' is to elaborate on them through informing and expressing facts. Some sentences changed in the form from statement to questioning for the sake of assuring of what they did. In general, two speech acts helped here to form the meaning of taking care and expressing importance and giving information.

Extract 2: from 1:34/03:48:54 to 3:19/03:48:54:

Scene 1:35/03:48:54 to 3:19/03:48:54	
Are you sure the car will function after what you are doing?	يوسف تفتكر العربيه هتشتغل بعد اللي بتعمله ده
May be	يمكن
May be? do not worry	يمكن؟ متقلقش
I should worry because we are in the middle of nowhere	عم مقلقش ازاي واحنا في الطل كده؟
North Sinai Arish – desert extension	شمال سيناء العريش- الظهير الصحراوي
I know that place quite well. I took a bullet in this place before	اصل انا عارف المكان هنا كويس اضرب علي نار هنا قبل كده
You think I am kidding?	فكرني بهزر صح
Sure, you are	اكيد بتهزر طبعا
I swear to God I am serious	طب والله العظيم بتكلم جد
Do you remember this bullet?	فاكر الطلقه اللي قلتلك عليها اللي هي هنا دي
Was it here?	كانت هنا؟
Yes here	كانت هنا
I had one of my colleagues with me. May he rest in peace. He used to have a moustache like you	كان معاي واحد صحبي ظابط الله يرحمه كان بشنب زيك كده
And of course, your car broke down here too	وطبعا العربيه عطلت بيكوا في نفس النقطه
No not to that extent	لا مش للدرجادي
We were attacked and the fire stopped us	اضرب علينا نار والنار هي اللي وقفتنا
Attackers were wearing military uniform	كانوا لابسين ميري
And why weren't you wearing like them?	وانت مكنتش لابس زيهم ليه
I was wearing a T-shirt But you know it was my destiny to be shot You know what?	والله انا كنت لابس تيشرت عادي بس انت عارف بقي الطلقه عارفه صاحبها كويس تصدق وتؤمن بالله
What	لا اله الا الله
I am still keeping this T-shirt at home with my blood on it	التيشرت ده لسه عندي لحد دلوقتي في البيت بدمه
When you get married the first thing your wife will do is to throw this T-shirt away. Ask an expert	بكره لما تتجوز اول حاجه مراتك هتعمله هترميه من الشباك. اسال مجرب
Don't you know me?	تعرف عني كده؟
No	لا العفو
Start the car	دور كده
May God help us	على بركة الله
Let's go before you get shot in the other side	طب يلا بقي عشان متاخدش طلقه تانيه
Harry up Youssef	يلا بسرعه يا يوسف
We want to foresee the location in the daytime. We must arrest those guys tonight	عاوزين نرفع المكان بالنهار العيال دي لازم نجيبها بالليل

This scene is a little bit different as it contains only two characters without any other participants, and they are in the desert with a semitruck broken down. It is hot so Youssef takes off his T-shirt and is working on the car. Gestures here are not clear but effective: laughing and using thump to tell that it is all right, the sound of throwing the wheel in the car, the car running sound and the closing of the front of the car, and finally clapping hands as a sign of amazement. The pragmatic indications here are so many. The first sentence "Are you sure the car will function after what you are doing?" is expressing worries about the car not working or is mocking his maintenance of the car as he has indicated from the speech that he took a lot of time to repair it. The answer for this question has the same indications. The sentence "do not worry" expresses his confidence that the car is going to work after Youssef told him "Maybe."

In subtitling, it is rare to be able to translate all the words of the original dialogues since subtitles interact with the images on the screen and they are displayed at the same time as the spoken dialogues. Gottlieb (1997, p. 101) has shown that what is condensed is spoken language features, such as repetitions and false starts, so-called "intra-semiotic redundancy." De Linde (1995) agrees and claims that reductions in subtitling are not random in this respect, but systematic. Also, fortunately, the viewers can pick up much of what is lost in the condensation of dialogue through other channels, mainly through pictorial information. Because of this so-called "inter-semiotic redundancy" (Gottlieb 1997, p. 101), the viewers are compensated through other channels, so the total loss of information is not as dire as the quantitative figures suggest. The subtitles should have the ability to decide what is important and what is not, what is expressed through other modes, and what is understood through context. There are no general rules as to when to reduce, condense, or reformulate, since all audiovisual

products are different from one another. So, the strategies used can be summarized in the following examples.

5.4.1.Condensation

is applied to solve the problem of limitation of subtitle lines. This can also create efficiency by eliminating the redundancies. Condensation strategy is shortening the source language into target language and deletion of some parts of the utterance of the speaker that felt unimportant. The use of this strategy can lose part of the full meaning of source text, for example,

(1) SL: هاتلى شوال رمل **يا ابنى هنا** بسرعه

TL: bring me a sandbag quickly

In this example, the officer asked the solider to bring him a bag full of sand and the translator deleted "يا ابنى هنا" because it may confuse the viewer for not having the same expression in the other cultures. So, the deletion in this example is for the sake of not confusing and keeping the meaning in the right track as a dialogue between the officer and the solider. In another example, "مسكوا اتنين ظباط في منطقة المنوفيه ومعاهم سلاح **وخاربين الدنيا**" was translated into "they arrested two armed officers in the Menofya area." The expression "خاربين الدنيا" means they have done a lot of troubles and that they should be controlled, but this is not understood from the TT. **Condensation** tends to affect verbal material, so this means that Omission is sometimes the only viable strategy for rendering meaning in subtitling of rapid dialogue. On the other hand, the media-specific constraints can be weak (in slow dialogue), and the subtitler may have ample time and space to use space-consuming strategies like Addition or Paraphrase. If there is much information coming through the nonverbal visual channel (as is the case in action-packed scenes), the viewers' reading speed is lowered by their attention being focused on the picture that, at this time, plays the role of meaning making.

5.4.2.Expansion

Expansion is used when the dialogues in the SL need an explanation to gain the audience comprehension because they cannot retrieve the cultural nuance of the SL. Examples are as follows:

(2) SL: يا احنا يا هما

TL: **it is either** we **live**, or they do

In this example, the source language expression means that there are two sides and one of them should win. This expression is said in a lot of different situations, either peaceful ones or in competitions or fighting like those in the film. The translator here explained the TL to be limited to the situation in which the officer and the soldiers must live or be killed by the enemies.

(3) SL: امر معاليك يا فندم

TL: I will act according to your instructions' sir!

In this example, the target culture does not have the meaning of the word "معاليك" in another context except in the royal context, but this expression is also used in Egyptian culture workplace with bosses and colleagues as well. And to explain the meaning, the subtitler used the words "according to your instructions' sir" to show that they receive the work instructions, and it is a republican context.

(4) SL: التيشرت ده لسه عندي لحد دلوقتي في البيت **بدمه**

TL: I am still keeping this T-shirt at home **with my blood on it**

In this example, the word "بدمه" should be explained to show that it is Youssef's blood because the Arabic pronoun "ـه" is referring to the T-shirt not referring to Youssef. So, the subtitler explained this by translating it to "with my blood on it" using the English pronoun "my" to refer to Youssef. Other examples for this strategy are in the following.

(5) SL: لو **مبطلهاش** مش هيموت لوحده

TL: if he did not **dispose the bomb,** he will not die alone.

SL: (6) بعد اذنك يا فندم عشان اعرف اشتغل بعد اذنك

TL**: please sir give me enough space to operate, please**

(7) SL: اتحرك بالفهد

TL: move the Fahd armoured vehicle

(8) SL: شهادة ولا ايه

TL: is it time for the testimony of death?

5.4.3.Imitation

Imitation is used to translate the proper nouns like names, places, countries, and product brands. All names in the film are translated as being pronounced in Arabic like persons' names, Youssef, Zakaria, Gad, etc. Names of towns and areas are also translated as pronounced like North Sinai, Arish, Heliopolis, Madinet Nas, Rabaa, and other areas as guided in the screen. Other well-known names like Cairo and ISIS and Daaesh are written with their real name. This strategy is applied throughout the film with other names mentioned in its context.

5.4.4.Transcription

Transcription is used when there is an existence of unusual terms, the third language, and nonsense language in the SL. This is not represented in the film as all the used text or semiotic resource is meant to create meaning for the viewer.

5.4.5.Dislocation

Dislocation is adopted when the SL employs some sort of special effect, for example, a silly song in a cartoon film, where the translation of the effect is more important than the content. This strategy is not applied in the film as there is no word which does not have a role in the meaning making in the film. However, it can be seen from another point of view to help creating the message. In the scene of Youssef arrival to the camp and the two soldiers fighting to represent the choice point of view when one of them deleted the TV channels, the conversation is between

Youssef and his colleague but the camera is focused on the other two officers when saying "اتفضل اتقضل تعالي معای بس انت متقلقش يا باشا" come with me major Youssef, but you did not tell me sir." This is considered delay of image display or text and image inappropriateness. The message here is to focus on the anger on the Brothers' face for rejecting his point of view.

5.4.6.Decimation

Decimation is omitting important elements that are confusing the audience and some taboo words. This strategy is very rarely used in the film. In the whole film, no taboo words are used but some confusing words may be used and deleted with no effect on the meaning. Examples for that are as follows:

SL: (٩) روح انت دلوقتي **بأول** اول هتوصله باللي **كده** خبر واديني

TL: you can leave now and keep me posted about your investigation results

If the expressions in bold are deleted, there is no effect on the targeted meaning. But if it is translated, it may cause confusion to the viewer. These are the Head's words, and his hand movement is helping to create the right meaning:

ST (27): **يا راجل** طب خاف من ربنا **اللى هتقف قدامه**

TT: just fear God

ST (28): **الدور والباقي على انا** أبو يوسف يعرف عني كل حاجه

TT: but Abo Youssef knows everything about me.

Here, two expressions are omitted from the ST: in the first one (number 27), the omission did not affect the meaning as people fear God for they will surely stand in front of Him and be punished if they commit sins. So, the meaning is understood from the context itself. The pragmatic meaning here is that Ewais does not fear God and he is committing sins in real life. In the second sentence (number 28), the expression "الدور والباقي علي انا" is omitted, which means that all are safe, but Ewais will be arrested and sent to jail. The meaning here is affected and partially lost as the speaker would like to say that he is in danger and will be

arrested for he knew Abo Youssef will talk about him. The speech here is expressing deep remorse and regret or feeling guilt for what he committed.

5.4.7.Paraphrase

Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from the one of the SL but the meaning is still maintained to be comprehended by the audience. Paraphrase is a way of clarifying the original meaning by using other words to express it. In some cases, it is noted as "substitution/paraphrase" because the ST is not merely 'explained'; it is also 'interpreted'—that is, the translation seems to highlight one specific perspective from which to look at the passage.

SL:(١٠) عادي والله انا كنت لابس تيشرت

بس انت عارف بقي الطلقه عارفه صاحبها كويس

تصدق وتؤمن بالله

لا اله الا الله

 TL: I was wearing a T-shirt
But you know it was my destiny to be shot
You know what?
What?

In the above example of paraphrasing the expression "عادي والله" maybe it has equivalence in the target language; however, the translator found that it will not affect the meaning, so he passed it and only said "I was wearing a T-shirt" which gives the same meaning for the viewer. The sentence " بس انت عارف بقي الطلقة عارفه صاحبها كويس" can not be passed and the translator paraphrased it to give the same meaning as well saying "But you know it was my destiny to be shot" and maybe he meant to refer to God as an action not to leave it to the viewer to guess that it is the shooter's

skill. The following expressions "لا اله الا الله/تصدق وتؤمن بالله " that are culture-bound ones do not have the same meaning in the target language. So, the translator must paraphrase the meaning to the viewer. In the Islamic culture, the first sentence when said must be followed by the other to show that both the speaker and the listener are at the same track of believing. The translator used "You know what? /What" to give the same meaning to the viewer in the form of question and answer.

(١١) SL: فيه عربية وصلت **هحاول اصطاد الواد اللى فوقيها**

TL: a vehicle has arrived, and I will try to shoot it

In the above example, the expression "هحاول اصطاد الواد اللى فوقيها" means that he will kill the person who is using the vehicle to stop him from attacking them. In the TL, the translator generalized the meaning by using the expression "I will try to shoot it" replacing the vehicle by the pronoun "it" which may be shooting the car, but it still is a danger for them. The expression "اللى فوقيها" is deleted as it does not affect the meaning: 'in the car' or 'above the car' will not affect the meaning here which refers to the one who use it to attack them.

(١٢) SL: لا حول ولا قوة الا بالله العلى العظيم

TL: There is no power but from God

This is a culture-bound expression that Muslims use in different contexts and to express different meanings like anger or strangeness of a situation. It can also be used in case of problems or disasters, and its purpose is to seek God's help to solve these problems. In this situation, it is used from the terrorist to express false feeling of being oppressed or maltreated for being arrested for destroying the electric towers.

(١٣) SL: خليها على الله

TL: don't worry

This expression is chosen to create the meaning of relaxation and that there will not be any problem. It is culturally also used to

express different meanings like being in a difficult situation or a stumbling problem with the expression that he is unable to solve or that he is in a faltering task and is waiting for its completion, or that he is arranging for a major task with another person.

SL: (١٤) هضربلك طلقتين يا يوسف وانا خارج قصاد عاليا

TL: I will bring about you when I am going out before Alia to give you a good prestige

Zakaria here is talking about his flattery words to Alia about Youssef. He is using the language of their work as bullets and shooting but the translator used the expressions that create the target meaning. It is a cultural habit that a friend is flattering his friend in front of his fiancée.

SL: (١٥) لا ما انت مش هتمشيها علي مزاجك يعني

TL: you will not have it in your way

The source text means that you are not going to control the situation and get people do what you want. The same meaning is created by the TL using "you will not have it in your way" or you will not let people do as you wish. It has the same meaning, but the structure of the sentence is different.

SL: (١٦) صلوا على النبي يا جماعه فيه ايه

TL: just calm down guys. What's wrong.

SL: (١٧) عليه افضل الصلاة والسلام

TL: We are calm

These sentences are used in Islamic context to express a lot of meanings. They are used to express the process of calming down people who are fighting or someone who is telling unbelievable things. Here, the target meaning is calming down people and having them wait and listen to each other. So, the translator used the paraphrasing strategy to create the right meaning for the viewers.

5.4.8.Deletion/reduction

In the film, one of the effective techniques is inserting real videos recorded before and the viewer knew them very well. Most of the dialogues are shortened and replaced by real video recordings, which is unusual of any films that the viewers know that the actions and characters are unreal. The deletion of some actions subtitling is left because the viewers may have seen them in real life. It is important to understand when these adverbs can be omitted or simplified because, as stated by Díaz Cintas and Remael (2007, p. 155), containing them can save space but must be undertaken with care since the omission may result in a translation shift. It can make a character come across as more abrupt, more decisive, or less polite. However, it is important to carefully choose the substitutes since they could entail a change in the linguistic register, or the reference could not be clear and lead the audience to a misinterpretation of the dialogue or the subtitle could take more time to be read and understood.

Some words, sentences, or expressions may be repeated in the same, previous, or subsequent sentence and, therefore, they can be omitted. In subtitling, some elements are inevitably deleted both for spatial issues or to avoid redundancy between subtitles and images. When a translator chooses the omission of some elements, it is fundamental to consider if the final message may be affected or not. Omission can be applied both at a world level and at a sentence level and it can involve different elements of the dialogue. To avoid the redundancy of a subtitle there can be omission of words if the meaning can be easily understood and deduced through other audiovisual channels such as images or other semiotic elements. The deleted text does not have to be important for the transmission of the message. The subtitler mostly omits modifiers, such as adjectives and adverbs, since they simply change the noun or verb they refer to. In addition, deletion refers to dealing with the total elimination of the parts of

a text, such as repetition, filler words, and question tags. Some of these examples are as follows:

(١٨) SL: هاون

TL: no translation used

Here the translator deleted the word "Hawen" as it is an already known word in English and Arabic as a type of weapons and the explosion with the sound of the officer created the whole meaning that a Hawen weapon is thrown on them. The environment is expressing that they are fighting the terrorists and any type of weapons may be used; however, the surprise is clear from Youssef's sound as it is unexpected to use such weapon in this simple natural environment.

(١٩) SL: عشان تاكلنا من اكلك الصعب **اللي ما يعلم بيه الا ربنا ده**

TL: so, you go out and cook us some of your horrible dishes.

Here the source text is reduced and only the meaning is given through the sentence "so, you go out and cook us some of your horrible dishes." The deleted text has no equivalent one in the TT. And the deletion does not affect the meaning. The message is that Youssef is cooking strange dishes and they missed it. The speech act here is expressive and reflects their emotions towards him. The whole deleted sentence is a description of Youssef's food.

(٢٠) SL: **بزمتك** عمرنا جاوبنا على الاسئله دى

TL: did you ever answer such kind of questions

The reduction here also is applied by deleting unnecessary words that do not affect the meaning. The expression is informing about their busy life where they do not care about some details in their life. This text indicates that they care only about their work and people's safety.

(٢١) SL: **كفاية طلق وتسبيط** البت بتروح مني بسبك

TL: she will leave me because of you.

The bold words are deleted because they do not affect the meaning and are, at the same time, a culture-bound term that does not have alternatives in the ST. The expression " كفاية طلق وتسييط" means in Egypt that someone is supporting another by telling some exaggerating expressions about him for the sake of flattery and compliment or excessive and insincere praise, given especially to further one's own interests. It is an expressive joke that Zakaria's jokes are negatively affecting for Youssef's relationship with Alia.

SL: (٢٢) **ملكش دعوه انت** يا جوده **مدخلش نفسك في الموضوع**

TL: do not interfere Goda

The reduction here is deleting one of the two bold sentences that express that same meaning as "ملكش دعوه انت" is the same meaning of "مدخلش نفسك في الموضوع" in the source text so the translator expressed one meaning by the sentence "do not interfere."

SL: (٢٣) **يا باشا** مسح الرسيفر

TL: he deleted the tv channel.

SL:(٢٤) مسح الرسيفر؟

TL: delete all channels?

SL: (٢٥) **برده** مش من حقك تعمل كده

TL: you do not have the right to do so.

SL: (٢٦) تقوم تمسحلهم القنوات **يا بني ادم**

TL: so, you delete all tv channels.

The expression "Basha" is also a culture-bound term that is used only in Egypt to represent the police officers. The deletion here does not affect the meaning and at the same time if translated may cause confusion to the viewer as the word is used in culture to refer to the people of high class and classic style of life and has no relation with police life, but only recently has it been used as a title for generals and officers too. The expressions "برده" and " يا بني ادم" are deleted without any effect on the target meaning. In

Arabic, they add to the meaning, but in English, there is no effect when deleted. They express culture-bound words in Egypt and the word "يا بنى ادم" may be considered a taboo word.

5.4.9.Transfer

Transfer refers to the strategy of translating the SL completely and correctly into the TL. Examples are a lot in the film. Most of the translation strategies belong to this type. It holds the simplicity and flow of meaning, like the following examples:

SL: (٢٧) كان معاى واحد صحبى ظابط الله يرحمه

كان بشنب زيك كده

TL: I had one of my colleagues with me. May he rest in peace.

He used to have a moustache like you.

Here, Youssef was talking to his colleague where their vehicle stopped in the desert. Their clothes and body condition suit the scene of hot temperature and desert atmosphere. The car, the sand, and the sunset represent relaxation and that they have a long trip. The message here is that most of their work is in the desert although the revolution was in the urban places. This scene expresses the battle that was in Sinai and that nobody is aware of.

SL: (٢٨) يا باشا كل اما ادخل عليهم الاقيهم مشغلين ماتشات واغانى

TL: whenever I check on them, I found them watching football and songs.

ST: (٢٩) امال لو كانوا قالوا لا كنت عملت ايه

TT: what if they said no **to you**. What will you do **then**?

The talk here is personalized to one person in the film; however, pragmatically, it is generalized. In this scene, Youssef—a main character in the film—is talking with sharp face gestures representing the choice view that a stable person has no right to stone people's opinions. Parallel to this is the speed of text display in the screen to adapt the talk and send the message complete to the viewer. The scene represents the toughness of

thought and inflexibility in dealing with the behavior of others from the Brothers' point of view. They do not have flexibility to send their message too. Their message here is to do what I tell you or I will destroy your life. This is displayed in the next utterance when the officer said, "لا بس انا مبيعجبنيش اللي بتعرض عليه" "but I do not like what it shows." The option here is the remote control to apply the choice of others not to destroy or delete the TV. Likewise, one of the main messages of the film is that in our life too, one should let people decide what they want, not destroy their life just because they do not follow one's thought.

5.4.10. Resignation

Resignation is applied when the translator does not find the solution in translating the SL subtitle and the meaning is inevitably lost. An example is below:

SL: (٣٠) اجمد يا وحش

TL: hold your ground hero.

In this sentence, General Mansy is preparing the viewer to something that is unexpected and very intense—an explosion that is over their power—and he would like to tell the solider and the viewer that they are tolerating this. He is motivating his soldiers and at the same time giving example for what they face like monsters. The expression is holding directive act and at the same time the environment around is creating the full meaning of danger. Sand and sound of explosion and dust are everywhere to create a view of semiotic cohesion.

SL: (٣١) ابوس ايدك والنبي

TL: please enough is enough

In this sentence, Youssef is expressing his feeling about the relationship with his fiancée Alia, where she is fed up and there is no need for any jokes. Sometimes in Arabic dialogues, the speaker may really kiss the hands of the listener to stop what he is doing. The scene holds the meaning that officers are always in

hospitals and that their family suffers from the stress and anxiety in their life which is not easy as people think.

SL: (٣٢) صوتكم جايب لحد اخر المعسكر

TL: why is this noise.

This sentence expresses the real relationship with the two real forces. It expresses the loudness and toughness in treatment in both sides. They are standing in the middle of the hall exactly as a symbol for real life. They represent the two beliefs in life freedom and Islamic tough thinking. The gestures of faces and standing position of their body represent their status of speaking. Their clothes and even their hair create the meaning of military life.

ST: (٣٣) دا شكله مستوى علي الاخر

TT: it seems he lost it

In this sentence, the source text means that he is mad, and Youssef thinks that he is at the very top of madness when he said "هو الواد دا مجنون ولا ايه." Youssef is referring to the fact that the officer does not recognize the rights of his colleague and he is completely denying their choice, whereas the officer does not understand the concept of the choice. Youssef continues reflecting on the concept of the choice when he adds, حقة مش عاجبه التلفزيون حقة ميتفرجش عليه بس ميفرضش علينا رايه انت عندك راي او قرار حقك تقوله وانا اسمع معجبنيش متفرضوش علي الناس مبلطجه ... يعنى ربنا كرمنا بنعمة الاختيار ويجي عجبنى"عجبنى حنفي يلغيه", "it is his right not to watch it all the right not to watch it, but he should not impose his point of view on us. If you have a point of view, it is your right to express it. I listen to it if I like it then it is OK. If not, do not impose it on me. This is thuggery… God granted us the bounty of choice and Hanafy denies it." This is the general message of the film to all viewers. Generally, in life, nobody has the right to impose his thoughts and behavior on others as only God granted individuals the right to choose

between what is right and what is wrong and only Him has the right to punish or reward for this choice. The gestures of Youssef's face and Hanafy representing two opposite views indicate that there is toughness in both sides and insistence from both sides to apply what they believe in and soon there will be confrontation between them in a battle between the two sides and this is actually what happened in Rabaa event. This message is sent to the viewer to let him decide to have the choice or not to. Another delay of sound is the scene in Rabaa sit-in where someone has money to be distributed.

ST: (٣٤) فرقع فرقع كل عزول الريس مرسي هيعود هيعود

TT: say it quite loud so that all haters will listen to you.
President Morsi will come back to power.

This sentence is one of the background sounds in the scene of Rabaa where they used this cheering to motivate the participants in Rabaa to continue. The translator used "say it quite loud" for the expression "فرقع فرقع," which means in Arabic to make clutter to let everybody know about something. The idea here is that protesters in Rabaa are not considering the advantages of the state; rather, they are enraged at the security system and their supporters. They do not think of anything except the power of presidency and getting Dr. Morsi to power again even if a lot of people die. The plan is clear that they have weapons, but there should be no need for that if it is peaceful as they claimed.

Therefore, this instance illustrates how the other semiotic modes (i.e., moving images and music here) contribute their specific meanings to the process of subtitling. The translator integrates the meanings of a certain section of dialogues, moving images and music to create the meanings that make sense to the target audience as that to the source audience. To put it in another way, if the translator does not integrate the meanings from the modes of moving images and music, the target audience is very

likely to miss the meanings of why the utterance is expressed at that certain time and in that particular social occasion. That is, in the source text, the utterance "let them have whatever they want" is a metaphor, implying that the two characters have no choice to sing whatever they want but to supply the audience's demand at that certain time and social occasion. Without the social occasion represented in the moving images and the Peking opera in the mode of music, even the source audience would feel difficult to understand the meanings embedded in this specific section of the source text. Consequently, when the translator integrates the meanings of the music and the moving images, the subtitle certainly loses meanings of using the metaphor in the utterance, but it signifies the wholeness of the meanings represented in the source text.

However, the second subtitle "the communists have surrounded the city" is not derived from the source dialogues nor from the written signs, but from the moving images and sound effects in the preceding shots: these images show that military trucks, tanks, and soldiers are moving into the city, and ordinary people are running away from them, together with the sound effects of people screaming and running, of objects falling to the ground, and of firing pistols and blowing whistles. Therefore, the second subtitle illustrates how other semiotic modes (except the spoken and written modes) contribute their meanings to the process of subtitling. The translator integrates certain sections of the previous moving images and sound effects to create the meanings that make sense to the target audience. Unlike the previous example in Figure 5, this subtitle is created not to explain what is signified in the dialogues, but to indicate what is signified in the moving images and sound effects. In other words, what is signified in the moving images and sound effects may not be comprehended by the source audience, if they are familiar with the representation of the visual signs and sounds that are

related to the social and historical context represented in the film text. This shows that the functional specializations of the moving images and sound effects are concerned. with the contextual meanings, which is social-specific in this section, for the subsequent film text. Therefore, if the translator chooses not to render the specialized meanings of these two semiotic modes into the subtitles, it could influence the target audience's understanding of the following subtitles. That is, the translator creates this subtitle to make the target text a meaningful whole by integrating the specialized meanings of the semiotic modes involved in the target text.

The crowds of communists are led to shouting slogans: we can hear one person in the crowds shouts slogans and then the crowds follow him. We also hear the crowds' oops and anguish sounds to show their resentment. In this case, the translator chooses to omit them partly because the meanings of these utterances are repetitions and partly because they are slogans. By choosing not to render them into subtitles, the translator integrates the meanings of the spoken with the meanings of the moving images and sound effects. This shows the translator takes the semiotic modes involved in the target text to represent the meanings of the source text.

5.5.Speech acts
5.5.1.Representative

Most of the acts are representative to suit the technique of narration for the events. A lot of the images represent the truth of the events to the viewers. The most important of them is the one used in Rabaa where the director inserted some of the videos related to the events in different places to represent the chaotic status of the state during this time. One of the expressions " مسكوا اتنين ظباط في منطقة المنوفيه ومعاهم سلاح وخاربين الدنيا " was translated into "they arrested two armed officers in El-menofya area. They have guns and we arrested them." The performance of the actor is indicating the importance of the information to the participants. The viewers

can feel the voice and the use of his arm movement and the repetition of the sentence to push the people in the scene to leave the place. The strategy used here is Condensation where the expression "حاربين الدنيا" is deleted from the TT.

5.5.2. Commissive

In the expression "وانتوا يا اخوانا يالا كل واحد يروح لحاله كل واحد يروح you guys" اتفضل دلوقتي واحنا هنكمل معاه "مكانه واحنا هنكمل الموضوع وانت يا شيخنا should disperse go back to your assigned places. We will follow up this matter. You can go sheikh we will interrogate him," the message included and understood is that the officers are trying to run away with the arrested officer and at the same time these people in the scene are assigned to tasks and positions. They are committed to leave the place with the officer arrested and they did. The clothes of the sheikh and the hats on their heads and their appearance all represent the status of these people and their commitment to this style of life. The expression of Youssef Alrefae عشان وقت مفيش " " حياة الناس" "no time we want to save people's life" indicates commitment to their work and that they are going to do whatever they can to save people's lives.

5.5.3. Directive

SL: بلغ رمزى يقطع الشبكه في المنطقه فيه محطة بنزين وحضانه أطفال

سيطر على المحطه وخرج الولاد من الحضانه

واخلى ٥٠٠ متر

TL: inform Ramzy to disconnect communication network in this area.
There is a gas station and kindergarten
Surround the gas station and get the kids out of the kindergarten
Evacuate 500 diameters area.

These are clear directive acts where General Zakaria is giving commands to his colleague to execute while he is arresting the terrorist who is going to explode the electric towers. Some of the

directives are sent to soldiers by using gestures during their battles and fights with the terrorists. A lot of acts are directives based on the nature of the film and its events. The following act relates to gestural directive acts.

SL: الست اللى عند الشباك

TL: there is a lady beside the window

The verb act here in the SL is infinitive used to inform the soldier that there is a lady beside the window. When translated, the ordinary statement is used for the same goal informing about the lady to take care not to harm her and to take her into consideration.

5.5.4.Declarative

When they arrested Mohamed Ewais who killed Mabrouk by informing about him, the Minister told Zakaria to " اتفضل روح ومتجيش الا لما اتصل بيك" "go home and don't come back till I call you." The way it is said and the situation tell that Zakaria is sent home and he is on vacation till they call him which means that he is out of work till they contact him. All messages sent by the President Abdelfattah Elsisi are all declaratives to the viewers. The expression "الناس دي لو في اخر الدنيا ادينا طايلاهم" "we will arrest them wherever they are" means that the security system is taking care of everything and that they are ready to arrest the rest of them if they tried to carry out other attacks. Then the expression " حددنا شخصية المعرف ونازلين ان شاء الله حالا" "we knew the id caller and we are in our way" the environmental equipment reflect that they have a lot of information, and they are going to stop the operation. All sentences about the dead individuals during the dispersing of the sit-in are considered declarative of their death to inform the leadership about the status. The voice of President Abdelfattah Elsisi saying " هذا العمل الإرهابي الاثم يزيدنا صلابه ويزيدنا قوة ويزيدنا اراده ان نقف ونتصدى لهذا الإرهاب. ستقوم القوات المسلحة والشرطة المدنية بالثأر لشهدائنا سنرد على هذا العمل

بقوة غاشة" "this terroristic act, the sinful act increate our insistence and our strength, and determination to confront terrorism. The armed forces and police will retaliate for our martyrs. we will respond to this act with brutal force." All these sentences indicate that there will be a great battle against the terrorists and their works. They are declarative sentences by the president of the state. The attached images and scenes reflect the readiness of the forces in all sectors as a message to the viewer that the army is ready, and they will fight to protect the state. He also said " احنا مش

ومحدش ابدا هنسمح تانى بقولها ان حد يقرب من مصر ويدخلها فى الخراب والفوضي والتدمير تانى بفضل الله سبحانه وتعالي ابدا هيقدر ينال منها مهما كانت قوته مهاما كان حجمه وبسمع الدنيا كلها امال احنا مهمتنا ايه" "I am asserting again we will not allow anybody to do harm for Egypt once again and get into chaos and destruction once more. No body with the help of God almighty will be able to do harm for Egypt however strong he is however his weight is and I tell the whole world that what is our mission." His voice holds a tone of threatening not to do this again. His hand's movement is working with his voice and text besides the music to send the message that the game is over. This scene is followed by another scene of soldiers who are fighting in the desert with armed vehicles and arresting the terrorists. These sentences are holding a lot of messages of power, of strength, and of insistence to protect the state of Egypt.

5.5.5.Expressive

SL: هو انت قاعد فى بيتكوا

TL: this is not your house

This is an inquiring sentence in the source text translated to a statement and both express the refusal of the officer. The gestures of faces and the style of clothes and the environmental elements all play a role in creating the meaning of schism in the thoughts, ideas, and knowledge of the participants and all help to send this message to the viewers.

Pragmatic knowledge of native languages about terrorism greatly influences the production of pragmatic performance in the target language which is already known to the whole world. The target here is to create illocutionary power that is meant from the act of indirect speech to clearly express the reality of actions in Egypt during this time. Communication participants get the viewers to understand what is meant by what is said. Messages embedded in the subtitled text and integrated with the semiotics elements connected with pragmatic aspects targeting communication with the in and out viewers are explained through the pragmalinguistic aspects and the sociopragmatic aspects which formulate the two ends of the continuum of the viewer's pragmatic abilities. This means full understanding of the targeted social systems of the audience.

5.6. Semiotic analysis

Thanks to the work of semioticians and psychologists, a great deal of attention is directed to body language, gestures, facial expressions, and the ways people use their voices. These are all signs that are used to "read" people—that is, to attempt to gain some insights into their truthfulness, temperaments, personalities, and values. The sign is considered the fundamental concept of semiotics. Semioticians treat texts as languages, and those relationships are all important. Semiotic analysis is a way to explain how meaning is created from codes, signs, and conventions—all meaning is encoded in all elements which creates the meaning. No object or word goes without a meaning; we cannot read or see anything without associating it with a certain idea—the meaning. It is important to realize that culture always determines the meaning a sign or code communicates. So, in social semiotics, resources or signs are signifiers, observable actions, and objects that have been drawn into the domain of social communication. A given type of physical activity or a given type of material artefact constitutes a semiotic resource; it becomes possible to describe its semiotic

potential and its potential for making meaning. Four types of signs and codes exist in semiotic analysis of film, as elaborated below.

5.6.1.Indexical Signs

These are the most basic signs in a film. Indexical signs indirectly point to a certain meaning: they act as cues to existing knowledge. For example, smoke means fire, panting means exercise, and a ringing bell means end of class. This type of signs is constantly used in (all types of) media and is very common. A lot of these signs are found throughout the film.

- Inside the building of the Ministry of Interior Affairs, in the opening scene, there is a long, red carpet along the corridor, with wood-lined walls on both sides. This is a cultural Egyptian sign of the sovereign government work institutions. Also, there are two big flags: one for the state and the other for the institution. There are also fire tubes on the walls. All these signs are well known and established in all cultures too.
- The style of clothes for Sinai area where all people have a cross-lined scarf around their necks or on their heads. Old Sheikhes have a vest upon the Galabeya they wear as in scene 3.49/3.48.54. All terrorists wear unkempt clothes, and they have long beard all along the film.
- At any revolutionary situation, there are a lot of flyers and flags as in 4.34/3.48.54. The protesters use a small hand microphone and a whistle for their cheers and slogans as in 6.48/3.48.54.
- A good sign from the Egyptian heritage is the use of wooden elevators in old buildings that have a door of two separate sides with glass protected with iron at the top as in 7.11/3.48.54.

- Using small tricycle for transporting goods is a sign of poverty and hard simple life.
- Cops are wearing black suits especially made for police officers throughout the film.
- The investigation room is a closed narrow room without windows but has only one glassy mirror, and two chairs and a table. It is used in all scenes of investigation in the film.
- Bullets and shouting are signs of a battle with the terrorists. This is a recurrent scene all over the film.
- All houses in Sinai are very simple with no furniture and one level. They are rare in the wide areas of sand with olive trees in the desert. They are signs of the Egyptian Sinai features all over the film.
- Smoke and fire are always repeated in the scenes of fighting with terrorists as in 1.17.01/3.48.54 and 43.00 and 44.30 and 11.13/3.48.54.
- The real cars and trucks of the armed forces are used also for real acting and as well as police cars.
- In the scene 3.01.48/3.48.54, there are Eid prayers outside with balloons and people showing happiness. This is one of the great events in Egypt and all the Islamic community.
- All attacks of terrorists have the same features. They all are dressed in unkempt clothes with a scarf hiding their faces.
- Shaking hands are to express warm welcoming.
- There were bean sandwich carts, which are small wooden carts pulled by a person, and the janitorial worker (sweeper) on the street wearing orange suit and a cloth cap on his head in scene 3.19.19/3.48.54.
- The film included the sounds of the stadium horns in football matches, Egyptian flags, and red T-shirts for Al

Ahly club, drawing the Egyptian flag on the cheeks of the face and coloring it, holding whistles, and shouting in the name of Egypt in scene 3.19.59/3.48.54.

- Police dogs are used to check places for explosives.
- The sound effects and location decoration are presenting a real battle from 24.30/3.48.54 to 30.29/3.48.54 with different places, but all the included scenes are known for the viewer. Houses with simple furniture and frames are reflecting the Sinai nature of life and poor environment which also reflects the nature of terrorists and their lives. The amount and type of weapons also are reflecting how they were supported to do these terroristic actions.
- A long scene is that of Rabaa where there are a lot of signs like smoke, tattoos and sticks, stones, and background noises of people fighting with each other in different places. This very long scene is full of signs related to terrorists' actions. As usual, their frivolous clothes and mess are everywhere. The sound of gunshots is everywhere too.
- Music and sound effects play an important role in generating a sense of realism in films and television shows. The musical selections and sounds used function as cues that indicate to audiences what they should feel about what they are watching. The soundtrack throughout the film is of the type of tension and anticipation, except for the scenes of killing policemen, which are of the crying and sad type as if they tell the story of treachery. Funerals for the officers are all the same. The casket is wrapped in the Egyptian flag.

5.6.2.Symbolic Code

Symbolic codes often denote something they have nothing to do with at first glance, but only because the code exists and is used in the entire society. For instance, the red heart symbolizes love, the white dove symbolizes peace, and green color symbolizes jealousy. Following are some symbolic screens that pragmatically reflect the general message of the film.

-   A lot of symbolic codes are used in the film. The first clear one is the clothes used for Muslims. The beard and long Galabeya are used as signs of Muslims, but they have nothing to do with real Islamic behavior. The unkempt clothing of terrorists has nothing to do with their pretended beliefs and thoughts, but they are symbols of their appearance everywhere. The second symbolic code is the type of life associated with Muslims where they have tough and embryonic lifestyle. The orange suit as in the above picture is a code for the people who are about to die. They are used to represent that these people are sentenced to death in jail. The other symbolic code is for terrorists wearing a cross-lined scarf hiding their faces when they are in a battle with the police or others. Whenever they execute their plans, they hide their faces as indicator to their unknown identity or beliefs. Using the word (Allah is the great) when they execute any terroristic action has nothing to do with what they are executing. Killing innocent people and police officers in the way they do and with this toughness and severity has nothing to do with Islam or what they call Shareya. They only seek power to control Egypt. Using different types of weapons is a symbolic code for hostility and hatred. Iron barriers were also used as security tool for churches and institutions. Two symbolic codes for two characters in the film are

represented in two opposite ways. Whenever Zakaria catches a wanted terrorist, he puts him under his arm as a sign of control upon him. All along the film, Zakaria and others use this behavior. Pragmatically, this is the reality they presented to the world about the Egyptian people and the status of the state. These scenes reflect the bitter nature of people and their ignorance of the danger facing Egypt at that time and that they deserve to be badly treated with sword and stone. One of the screens above with a man holding an RPG weapon in an urban area which indicates that the terrorists are controlling and they destroyed everything related to the other side. It also reflects that there is no security, no peace, and no stability. In all scenes of fighting with terrorists, the viewer sees the poverty and incivility in the environment which means that the Brothers were making use of the life problems and naïve nature of people to convince them to join their battle.

5.6.3.Iconic Signs and Code

These are the literal signs and codes: a cop means a cop. They are meant to appear like the thing itself. However, they always represent more than just the thing itself. When a cop is there, he is associated with cultural ideas of "justice" or "the law," or even masculinity or toughness. These codes also reinforce the ideas we have about these concepts in culture; they reinforce the ideological meaning of those concepts. The scene of Eid prayers with balloons is a symbolic code of Islam eminence and love. The prayer in open air is a symbolic code for equality and unity of Muslims. The flag of Egypt is used as a symbol for their identity

or political activities. Sand sacks and barbed wires are used for protection when there is a battle. Real sounds of the ambulance, fire truck, and rescue cars are in all the attacking scenes.

5.6.4.Enigma Code

This is an important type of code used in the film: it creates a question which the film's 'text' will then go on to answer. This is often used in trailers of movies as well as posters. They make people wonder, for example, "why they murder innocent people" or "how they get all these types of weapons." They arouse curiosity and intrigue the viewers, with the intention of making them go and watch the film. Throughout the film, the viewer asks why does all this happen?

5.6.5.Convention

Convention is another important concept that indicates the "establishment"" the established way of doing something or understanding something or presenting something. They are the generally accepted norms. They are behaviors and ideas seen as natural; they are so deeply embedded in culture. In film, conventions are used to represent certain topics, characters, events, and more. When you start to scrutinize these conventions, you will find that they are often used to shape how we think about a character or event. When it comes to characters, conventions can easily turn into stereotypes. They do not always represent reality and can even be harmful to how audiences perceive the world. A common convention, for instance, is how Muslims are always terrorists, and to state the obvious, that is not the case.

5.7.Visual aspects

An audiovisual text is "a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning" (Chaume, 2004, p. 16). Semiotics is needed to see the meaning of a movie poster. A movie poster is an important part for informing and persuading people to watch the movies. It certainly becomes the appropriate media to attract the interest

and curiosity of the people. Moreover, it can also give the important information about the movie. The movie poster, furthermore, has a lot of signs such as verbal and visual signs as well as the meaning and messages realized by those signs. Black color signified death, darkness, mystery, secrets, fear, and power of the unknown. This is represented in the police clothes in the poster and all through the film; no other items in the poster are with clear black and grey color. This signifies their task as unknown and unlimited. As for shape, the poster includes two standing cops holding their rifles with their backs to each other as indicator of supporting each other. The subtitle (رجال الظل or The Unsung Heroes) informs the audience that they are unknown to ordinary people, and they work invisible to others even if they are mixed with them in real life. The main title indicates that someone is making a decision that changes his life from left to right or vice versa. It is very symbolic all through the film how people changed and their lives too.

In the previous lines, there are speech acts, image acts, and even music acts that are merged to form the meaning and messages for the viewer. The linguistic features of speech acts are combined with other nonlinguistic and contextual features to create multimodal communicative acts. Many features can combine into a single communicative act, so it follows that many distinct types of communicative act, and many subtle modulations of these communicative acts, are possible. The information linking is clear when providing real videos completing the vision and reminding the viewer with what is presented to him in the past. There is a causal link between the text in the screen and the image he sees. The answer for the questions that may arise in his head is clearly displayed by the sequence of events in the film.

6.Results and Findings

In this part, the researcher draws conclusions based on the gained results of the previous part in the study. The accuracy of

subtitling in The Choice 2 depends on the context covering the text, whether situational or cultural context, and the semiotic signs used to make the implicit meaning explicit. Before commenting on the translation process of this part of the series, a premise on its linguistic features is necessary. The language used in the dialogue between the characters clearly displays understanding of the context nature as security men, even the sign language used during their operations and treating of terrorists. Thus, in translating the script which refers to scene, the translator will have to respect linguistic characteristics, which strongly contribute to the portrayal of the characters and the general required meaning. This brings us to another important aspect of the chosen text, that is, register. Indeed, the way in which people interact is strongly linked to social rules and social behaviors accepted by each culture. As Leontovish (2019, p. 407) illustrates, a text concerning semiotic system is treated by (1) reduction—omission of parts of the original; (2) extension—addition of and signifying the unsaid; (3) reinterpretation—modification or remodeling of the original in accordance with the director's creative ideas. Nontranslation is used not because there are syntactic differences between source text (ST) and target text (TT), but because the translator purposely does it for the meaning is completed through the other integrated semiotic signs in the scene. This is done in many scenes especially those including fighting and treating terrorists. For example, In the scene (16.00.00/3.48.54) the original text is reduced, and semiotic resources complete the meaning. The original directive speech act "اسرع يا رجاله اسرع. اركبوا بسرعه" is subtitled as "go faster," a directive speech act to the soldiers at the same time they are running and getting in the armoured vehicle as a behavior or sign instead of the original text "get in the armoured vehicle quickly." It is necessary to discuss the reasons for 'nontranslation' from the perspective of multimodality.

Table ٢: Frequency and percentage of subtitle strategies used in The Choice 2

No.	Subtitling strategies	Number of frequencies	Percentage
1	Condensation	25845	9.63 %
2	Decimation	16763	6.24 %
3	Deletion	12720	4.74 %
4	Dislocation	161	0.06 %
5	Expansion	23920	8.91 %
6	Imitation	11483	4.28 %
7	Paraphrase	58301	21.72 %
8	Resignation	7463	2.78 %
9	Transcription	0	0%
10	Transfer	111794	41.64 %
	Total utterances	268450	100 %
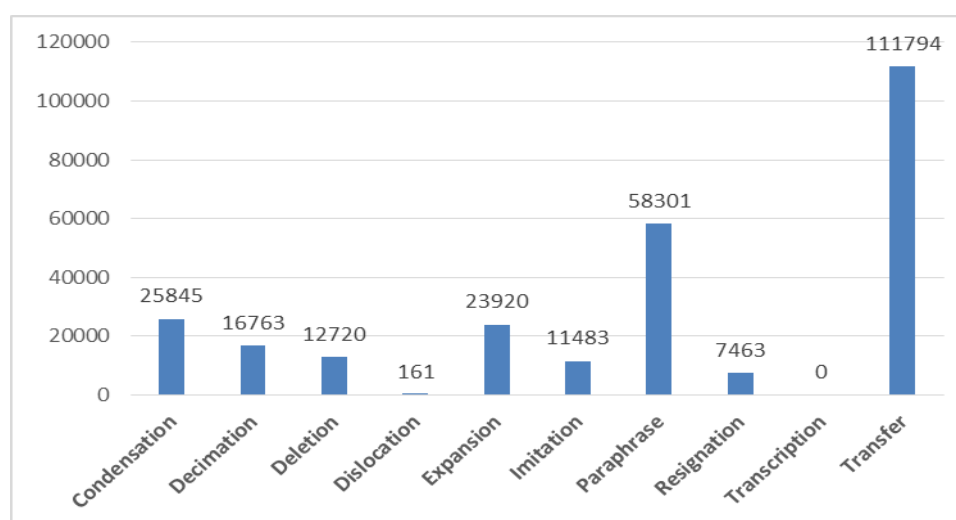
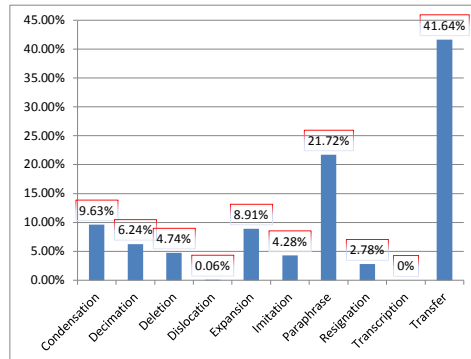Figure 3: The Number of frequencies of subtitling strategies used in The Choice 2

Figure ٤: The presenting of subtitling strategies used in The Choice 2

From the table and the graphs representing raw data of strategies used in the subtitling process, the first with high frequency used strategy is transfer with total number of 111794 utterances (41.64%). This may be so because the created meaning or targeted one should be accurately transferred to the viewers. Parallel with this strategy is mostly using of informative speech acts and at the same time direct meaning through the images and screens full of semiotic resources that support the target meaning as represented in the analysis part. The second most frequently used strategy is paraphrase with a total number of 58301 utterances (21.72%). This means that some of the original language sentences cannot be translated, and the translator should find a way to create the target meaning for the viewer. Most of these sentences may be culture-bound ones that do not have equivalent in the target language as represented in the analysis

part. Some of them are represented by the semiotic sources that help a lot to complete the target meaning throughout the film. The third most frequently repeated strategy is condensation with a total number of 25845 utterances (9.63%). This strategy is applied to eliminate redundancy by shortening the ST but keeping the target meaning. It may also be applied for the speed of the text represented in the screen, but this does not happen here in the film. The fourth repeated frequency strategy is expansion with a total number of 23920 utterances (8.91%). It is used when the dialogues in the SL need an explanation to gain the audience comprehension because they cannot retrieve the cultural nuance of the SL. The expressions "لو مبطلهاش" includes the meaning "the bomb" which is not written in the ST. So, the translator inserted it in the TT to explain that he is talking about the bomb. The fifth strategy with high repeated frequency is decimation with a total number of 16763 utterances (6.24%). The sixth strategy is deletion with a total number of 12720 utterances (4.74%). This strategy is applied with no effect upon the message to the viewer. The seventh strategy is limitation with a total number of 11483 utterances (4.28%). It is used throughout the film with names of people and locations. The eighth strategy is resignation with a total number of 7463 utterances (2.78%). The ninth strategy is dislocation with a total number of 161 utterances (0.006%). Finally comes the tenth strategy which is transcription, and it is not used at all in the film.

From the data analysis, some subtitling strategies were not found in the movie subtitles. Transcription strategy was not employed at any of the translated text. The strategy is theoretically meant for rendering songs, yet there is no song translated using this strategy. Dislocation strategy is also the less employed because there is less of such a case of saving the lines of subtitle area for the purpose of efficiency by eliminating redundancy. Even in these few cases, the director has a target to

focus on the scene which is to reflect on the embedded meaning on it. Decimation strategy was not employed because in the movie there was no such a case of omitting important elements that confused the target audience such as the use of taboo words. The subtitler can present an adequate translation in most parts of the dialogue. However, even good subtitles could be improved especially in the sphere of rendering the pragmatics of the original. Sentence form is not always treated with caution by the subtitler as it distorts the original pragmatics and inevitably affects the overall comprehension of the film. These results about strategies and their frequencies answer the first question of the study.

Oral language is processed faster than its equivalent written ones. This difference is always a casualty in subtitling. Referring to Gottlieb's translation strategies (1992), described previously, the subtitler successfully condensed the frequent occurrences of fast speech. However, applying the deletion strategy, when dealing with some parts in the SL with little semantic value such as tag questions, would have added a further compressed result. Quantitative or formal constraints, as termed by Gottlieb (1998), are challenging to the subtitler who must match between, on the one hand, the dialogue and the picture and, on the other, the dialogue and space. By making use of the technology available in recent years, subtitlers are using specialized software to help synchronize the written translation on the screen with the spoken dialogue. Nonverbal information that indicates what the speaker truly means or the connotative meaning of the original utterance leads the subtitler to alter appropriateness through translation. Often, implied meanings become explicit. However, some specific visual cultural information tends to be left to the viewer to interpret. In such situation, the subtitler does not need to interfere when gestures are changing the verbal meaning.

To our mind, their implication was aimed at reaching the communicative aim, making an impact on the recipient by

puzzling him/her about what happens next. The last voice of the president attached to the images of military screens demonstrates that the devices used to build a sentence, like cohesion and coherence, are not selected at random with these semiotic resources but are instead chosen to best suit the aim of the communicative act. The use of contradicting ideas like the speech and deeds in Rabaa undeniably enhances emotive and expressive effect and strongly impacts the recipient audience. As a matter of fact, since subtitles, soundtrack, and images are inseparable, the presence of the elements of the visual component helps when making a condensation to create a coherent visual and linguistic product. According to scholars, there is a connection between material aspects and semiotics which reveal not only the main content of a dialogue but also its cultural and social aspects through the mode. "Mode is developed from materials, each mode has its materiality, affordance, functional specialization and functional load" and "the materiality of the mode […] determines its affordance in certain contexts" as mentioned by Cobley (2010). Every mode has a functional specialization that makes it related to its affordance.

1. There are combinations of verbal, nonverbal, audio, and visual elements to the same degree of importance where prototypically audiovisual is at the center of the double axis. It is the kind of communication where the viewers use their eyesight (to look, to watch, and to read) and their ears (to listen to speech and other sounds) throughout the viewing of the AV text. This is one of the cohesive sides that are clear throughout the film.

2. The various semiotic elements are meant to be essentially complementary and as such may be regarded as inseparable for a fully satisfactory communication event. Furthermore, they

have been produced specifically for the AV text at hand. In other words, the music has been chosen to go with the scenes and spoken words, for example the scenes where there is angry, emotional, or sad music attached with killing innocent people, victims, and martyrs and the scenes where there are attacks and operations, or any other combined AV text items that are made to complement each other. The music in a film can be original or not, but what matters most, from a textual and communicative point of view, is the relationship established between the music, the text, and the image and how they all add up and combine with each other, so that viewers can interpret them in a certain targeted way.

3. The required semiotic dimension of audiovisual communication can be seen by, firstly, a greater understanding of photographic composition and the relationship between film and photography and the visual arts, the use of color, light, and (visual) texture; secondly. the relationships established by moving images and sound, audiovisual narrative techniques, audiovisual cohesion, audiovisual rhetorical devices (such as repetition, ellipsis, metaphor, and metonymy), and the use of the camera to show (shifts of perspective, focus, light, and color, as well as camera movements like zooming and scanning). Each one the previous aspects is intended to carry meaning or to help make the meaning of the words and script more explicit or dynamic.

4. Semiotics is concerned with how meaning is created and conveyed in texts and in narratives too.

5. The focus of semiotics is the signs found in texts. Signs are understood to be combinations of signifiers (all modes and elements mentioned in the analysis part and signified (police and social status)).

6. Because nothing has meaning, the relationships that exist among signs are crucial. An analogy can be made with words and grammar. It is the ways in which words are combined that determine what they mean. Language is a social institution that tells how words are to be used; speaking is an individual act based on language. Texts can be viewed as being like speech and as implying grammars or languages that make the texts meaningful. Codes and conventions make the signs in a narrative understandable and shape the actions. These semiotic resources and their roles in creating the target meaning answer the third question of the study.

A lot of messages are sent directly to the viewer through the text integrated with screens and actors' behaviors. One of the major messages is the aggressiveness of the Brotherhood group and their supporters. They are of two groups: the one dealing with security forces in the desert areas and the other group dealing with civilian people and the urban areas. The first one is using heavy weapons and military equipment as if they are in real battle with the state. The other group is using light weapons with simple guns and manual equipment. One of the most effective scenes that included a lot of contradicting actions and semiotic resources is when the forces declared that they are going to end the sit-in that broke out in Rabaa Square. Ordinary people used in the sit-in are shouting "سلميه سلميه سلميه سلميه"and at the same time others are busy getting fuel from cars and holding gas tubes while the others are hiding guns and light weapons and stones in their clothes to be used in the sit-in breaking out. This is a direct message that they were lying as they are repeating "God is great الله اكبر" all the time. So, these actions are falsely representing their beliefs and thoughts about dealing with security and people supporting them. The hidden meaning here is that they are losing,

and they are performing these actions for the sake of power and no true or right beliefs are applied. The same videos are repeated with real actions and same places to remind the viewers of the false use of these videos during the events. The lifestyle in Rabaa does not differ from that in the poor areas; clothes and life tools are mostly the same. Different places are represented at the same time to show the viewer how hard it was to control all these troubles all around the state even in the desert and Sinai areas. Notifications are guiding the viewers with dates and places throughout the film. Another message is represented through the scene of the two guys where one is telling his brother that "الخناقة دي مش بتاعتنا احنا بنقتل بعض انا مستعد اموت عشان مصر لما يكون فيه عدو لكن احنا كده بنحارب بعض" we are fighting each other this battle is not ours I am ready to die for Egypt but if we are fighting a foreign enemy." This is a message to the viewers that Egyptians understand the real situation of the battle and they are ready to protect Egypt if they face a real enemy, not their brothers and friends. The other scene is in the same place where one of the leaders left the battle and gave the gun to an ordinary man telling him to fight to gain paradise position. His wife told him the truth and asked him to leave with her. The pragmatic meaning here reflects that they are not really fighting for principles and when they lose, they are cowards and leave the battle to the supporters to be the fuel of the battle. The most representative scene that shows the roughness and aggressiveness is the one where the lady gave one of the officers Nitric acid instead of water to drink to take revenge on him. The real message here is the hatred and envy they have for the security system in the state. All the official meetings of the security sector have embedded messages to the viewers; they were using informative acts that are informing about real actions the viewer had seen before. All songs in the film are expressing soreness and pain for losing martyrs or expressing love for Egypt. All the above declarative speech acts are direct clear messages from President Abdelfattah

Elsisi that they are protecting Egypt for the last moment in their lives. These speeches are viewed with weapons and military equipment to indicate that they are ready anytime to defend Egypt.

Another message is about religion and how the Brothers let anybody talk about Islamic behaviors and Fatwa. When Youssef talked to Goda after prayer saying:

لازم استغرب فجاه لقيتك انت بتخطب فينا هو انت ضابط ولا امام جامع ولا ايه بالضبط

I had to be surprised suddenly I found you giving the lecture are you an officer or a mosque preacher or what?

يا سيدى ضابط بس متنساش يا يوسف انى خريج ثانوية ازهريه اعتبرها هواية يا اخى هو مش فيه

ضابط بيكتب شعر حد قاله انت بتكتب شعر ليه وانت ضابط انا ضابط بحب أتكلم في دين ربنا ايه

بقي ايه اللي فيها حرام يعني

I am an officer, but I am the graduate of religious school consider it a hoppy to be a preacher. There are officers who write poetry did anyone blame them for writing poetry. I am an officer who likes to preach. What is wrong with that? Is it illegal?

انا مقلتلكش حرام بس يعني امام الجامع دا راجل ليه دراسته ودى شغلته وعنده اجازه باللى

بيعمله انما انت لو قلت كلمه غلط او معلومة مش متأكد منها الناس دي راحت في حته تأنيه خالص.

I did not say that. But the mosque preacher should have different studies and it is his profession. He is licensed to do so but if you say something wrong or a piece if information that you are not sure of, you will lead people astray.

This extract has a lot of messages. First, clearly not anyone can talk about religion even if he has a background about it. Only mosque preachers are allowed to do so because they have the science and ability to guide the people. The second message is that the Brothers' followers do not know the difference between guiding the people in religious aspects and writing poetry that is produced based on the personal views or personal experiment. This speech is considered a confession with the Brothers' activities even in police sector and this is indicating that some of

the well-educated people like the officers may be deceived by their words.

"To explore the meaning of images is to recognize that they are produced within dynamics of social power and ideology [...] Images are an important means through which ideologies are produced and onto which ideologies are projected" (Cartwright & Sturken (2001, p. 21). To link information to the viewer, two things are brilliantly used. The first is inserting real action videos of these events that connect the viewer to the reality the viewer saw, and the reality presented in the film. These real videos played the role of signifiers to the past events but construing new knowledge which is one of the messages of the film. The signified in the film is the security sector. The focus is on how they treated the situation at the time of its occurrence and how it is presented to the world during the revolution time. The real videos included even the broadcasting comments and follow-up of the events at the time of its occurrence to help the viewer remember the events. The second executed action in the subtitling process is to present guiding titles and dates with place in the screen if the shot is changed in place or time to keep the sequence of events and the chronological arrangement. The link between army events and police events lets the viewer map the general actions and understand how hard it was to control or evaluate. At the same time, it sends a message that the state works as one unit and that they are connected to keep peace and normality to people at the time where there were parallel attacks to the country. The overall view about the Egyptian security status is a message also to know how to keep stability and compare the two situations and consequently appreciate the role of the state to restore the control over the situation. All these messages and others which are reflecting the brilliance of choosing types of speech acts and their role in creating the target meaning answer questions three and four of this study.

7.Conclusions and Recommendations

The present study is designed to conduct an analysis of the subtitling strategies involved in translating the film "The Choice 2" integrated with semiotic analysis of the resources from a pragmatic view. Nine strategies are used, whereas only transcription is not used. In the first position comes transfer with 41.64%, followed by paraphrase with 21.72% and then condensation with 9.63%. Expansion comes in the third position with8.91%, followed by decimation with 6.24%. Then comes deletion with 4.74%, followed by limitation with 4.28%, then resignation with 2.78%, and dislocation with 0.006%. The semiotic cohesive relationship among the semiotic resources is clear and helped a lot in creating the target meaning for the viewers. Many messages are sent to the viewers through the best utilization of the three sides of the study: semiotic resources, strategies, and speech acts. The corpus for analysis is comprised of subsequently transcribed English and Arabic audio scripts. The process is then even more complicated as the translational output makes cultural and political impact on the audience, depending on different social roles and contexts. Therefore, semiotics emphasizes the importance of providing appropriate social and cultural context for a communicant so that the message does not get "lost in translation." It also helps people to think deeply about the meaning that is attached to colors, images, sounds, and events and to consider how perceptions may have been predetermined by people and other external factors. This paper also investigates different semiotic modes contribute different kinds to meanings to the film text. Therefore, subtitle translation does not deal with one-to-one relationship but many-to-many in terms of the concept of semiotic mode. Furthermore, because of the multimodal relationships, the translator considers the distribution and integration of the meanings of multimodes to create kind of equivalent wholeness between the source and target texts. Therefore, this paper attempts to show that if the

semiotic modes involved in the film text are treated equally, dealing with subtitle translation means to approach the film text and the subtitled film, which is assumed to be the primary concern in the process of subtitling. However, the functional specializations of semiotic modes, which help the translator to deal with distribution of integration of meanings, are very general and need further research in the future if one approaches the subtitle translation from the perspective of semiotic mode.

Moreover, it would be very interesting to conduct further research in the future on the processing of subtitled films to see how psychological and attitudinal factors play a role in the reception and processing of this film. It deserves recommendation for follow-up research to make both a quantitative and qualitative inventory of the errors that occur in the process of subtitling. From another prospective, to improve our understanding of the role of working memory, more attention needs to be paid to the variance in working memory load during live subtitling tasks and its influence on the choice for specific strategies. Of course, also inter- and intrapersonal aspects should be considered when approaching these aspects. More research is needed to provide the academic and professional circles with more insights into how best to deal with the subtitling of low register expressions. There is still a lot to be investigated in audio translation, particularly for societies that consume more audiovisual than what they produce if applied in The Choice 2. A lot about errors in subtitling and perlocutionary acts can be also investigated in this film. In this film, there are many areas of the research that need further study, especially in the three folds that are addressed in this research.

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