An Investigation into Subtitling Conjunctive Markers from

English into Arabic: A Corpus-based Study

By

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Abstract

Subtitling is an effective channel through which films are communicated to certain viewers, yet the technical constraints associated with this mode present challenges to the construction of subtitles. Conjunctive markers (CMs) constitute an integral part of language systems and contribute to the coherence and cohesion of texts by explicitly suggesting semantic relations between clauses, sentences, and paragraphs (Eggins, 2005). In subtitling, conjunctive markers play a significant role in establishing ties between clauses within a unique discourse that is constructed from small chunks of texts that appear on the screen simultaneously. Against this background, a self-designed, parallel, aligned corpus involving 90 Hollywood films is compiled, including English and Arabic subtitles of films released between 2000 to 2018, to answer the following research questions:

(1) what are the most frequent conjunctive markers, their categories and functions in English and Arabic subtitles?

(2) To what extent can the differences in the frequency of CMs in the source and target texts be attributed to or associated with subtitling? and

(3) are there any consistent or recurrent patterns in the use of conjunctions between English subtitles and their Arabic counterparts?

In correspondence to the above research questions, this study involves qualitative and quantitative analysis within the classification and categorisation of conjunctive markers offered by Halliday and Matthiessen (2014). The quantitative analysis will be conducted to account for the frequencies of the conjunctions in

question, with the aim to identify their occurrences within the ES treated as the source text (ST) and their Arabic counterparts as the target text (TT). The qualitative analysis will aid in exploring the functions of the conjunctive markers in English and Arabic. Moreover, the analysis of the frequencies and categories of the conjunctive markers informs the qualitative analysis of the concurrent patterns of conjunctions in English and Arabic subtitles, intending to explain the tendencies in semantic relations in each direction. Based on the quantitative analysis of the frequencies of the conjunctions in question in English and Arabic, a quantitative analysis will be performed to account for the frequency of these conjunctions in subtitling discourse against other domains outside of audio-visual translation (AVT), with the aim to establish whether the differences in frequencies between these domains can be attributed to or associated with the subtitling process. The findings show a dominant presence of the English *and*, *but* and *so* and their Arabic equivalents. Also, the examination of the concurrent patterns of the above conjunctive markers reveals a tendency to explicitation and semantic shifts from one category to another. Finally, the examination of the occurrences of these conjunctives within subtitling discourse and other corpora outside the domain of AVT (i.e. BNC2014 as an English reference corpus, arTenTen (2014) as an Arabic reference corpus, and OPUS2 as English-Arabic parallel corpora) shows that these conjunctions are less frequent in subtitling than other discourses.

Keywords: conjunctive markers, Audiovisual Translation, subtitling, English-Arabic subtitling.

Candidate Statement

I hereby certify that this work entitled "An Investigation into Subtitling Conjunctive Markers in Subtitling from English into Arabic: A Corpus-based Study" has never been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University. I also certify that the thesis at its entirety is my own work. Any help and assistance that I have received in my research work and the preparation of the thesis itself have been appropriately acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

Name: Ahmad Assiri
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Signature:

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Dedication

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Transliteration system

Arabic consonant	Transliteration counterparts
ء	ʾ
ب	b
ت	t
ث	θ
ج	ǧ
ح	ḥ
خ	ẖ
د	d
ذ	ð
ر	r
ز	z
س	s
ش	š
ص	ṣ
ض	ḍ
ط	ṭ
ظ	ẓ
ع	ʿ
غ	ġ
ف	f
ق	q
ك	k
ل	l

م	m
ن	n
هـ	h
و	w
ي	y
ة	ẗ
ال	al-
آ/ى	ā
و	ū
ي	ī
ـَ	a
ـُ	u
ـِ	i

List of Abbreviations

AVT   audiovisual translation

CMs   conjunctive markers

MSA   Modern Standard Arabic

ST   source text

TT   target text

OD   original dialogue

ES   English subtitles

AS   Arabic subtitles

CBTS corpus-based translation studies

Chapter 1 Introduction

1.1 Introduction

The present thesis investigates the subtitling of dialogue in films from English into Arabic with a specific focus on the subtitling of conjunctive markers (CMs). It offers an account of the frequency, categories and patterns of occurrence of CMs within the source texts, and their equivalents in the target texts. This preliminary chapter addresses the aim of this study, the research questions, and the thesis structure.

1.2 Overview of the study

Subtitling is one of a number of modes, among them dubbing and voiceover, included under the term "Audiovisual Translation" or AVT. Subtitling serves different audiences in engaging with the audiovisual material of films. As will be explained further in Chapter 2, this includes viewers who do not understand the original language of films, hard-of-hearing viewers, or those who use subtitling for educational purposes. AVT is multimodal, meaning that it involves a combination of linguistic items, images and sound effects that all coalesce in shaping viewers' experience (Kress and van Leeuwen, 2000).

In shaping viewers' experience of a film, the key feature of subtitling is that it is language, written language, which allows viewers to engage with the spoken language of films. The transfer of spoken dialogue into written text may occur in the

same language (intralingual subtitling), or *between* languages (interlingual subtitling). Hence, in addition to the challenges growing from the activity of translation between two different languages, subtitling presents further challenges caused by temporal and spatial constraints imposed by the mode (Díaz-Cintas & Remael, 2014). This requires subtitles to be designed in such a way that viewers adequately get the message of the film despite the constraints. Hence, subtitlers may be required to carry out an assessment of utterances to determine what to put in and what to leave out, in accordance with the varying importance of specific linguistic elements to the overall film.

In this thesis, following Baker (1995; 2003; 2016) and Halliday and Matthiessen (2014), conjunctive markers will be understood as marking cohesive ties that link clauses, sentences or paragraphs and indicate logico-semantic relations between them. Thus, conjunctive markers form an integral part of subtitling discourse through which an audience recognises the relationships and relates different segments to each other; hence, in order to fully understand the effectiveness or otherwise of subtitling, it is pertinent to investigate the occurrence of conjunctive markers in films in both English and Arabic subtitles (AS). An investigation of the occurrence of these linguistic tools in both ST and TT allows us to explore the differences in frequency and categories of conjunctive markers in English and Arabic. Moreover, this unique mode of discourse, condensed into chunked segments, may present concurrent patterns in terms of the semantic relations within clauses and sentences. Finally, considering the

distinctiveness of subtitling discourse, it is of value to investigate whether the frequency of conjunctive markers in subtitling from English into Arabic is different in AVT compared to other domains outside of it, which for the purpose of this study will be the BNC2014 as an English reference corpus, arTenTen (2014) as an Arabic reference corpus, and OPUS2 as English-Arabic parallel corpora.

1.3 Significance of the study

This study concerns itself with interlingual subtitling from English into Arabic and the occurrence of conjunctive markers. It is important to acknowledge that each of these two strands, i.e., interlingual subtitling from English into other languages and the use of conjunctive markers, has separately received considerable attention in academic research from a number of different angles. However, when the strands of interlingual subtitling and conjunctive markers are combined, there are very few studies that account for both, i.e., that tackle the use of certain linking words/expressions from various perspectives. For instance, Chaume (2005) examined how *now, oh, you know, look,* and *I mean* as discourse markers were treated in subtitling from English to Spanish. Other studies by Al-Omar (2016), Hussein (2018), Thawabteh and Musallam (2017), Valdés and Luque (2008) and Mohammed (2015) point out the influence of conjunctive markers in shaping coherence in audiovisual materials across the range of languages that these studies tackled.

It could be argued that there are surprisingly few such studies addressing the occurrence, functions and patterns of CMs compared to those dedicated to other

linguistic issues in subtitling between English and Arabic. For instance, there is a number of studies tackling various AVT-related aspects, such as Gamal (2007b; 2014) and Zendal (2020) concerning the status of the field of AVT in the Arabic world, and Gamal (2019), in which the authors address studies about AVT in the Arab World. Other studies address the technical, cultural and linguistic challenges faced when subtitling or dubbing feature films from English into Arabic, such as Furgani (2016); Alkadi (2010); Al Alami (2011); and Thawabteh (2011). Another study by Hambuch (2016) involves a case study of the phenomenon of polyglots in UAE films with reference to two Emirati films, namely, *From A to B* and *Abdullah*. In addition, the strategies of subtitling cultural references, taboos and idioms between English and Arabic have been of interest to a number of scholars, such as Abd-el-Kareem (2010); Bhais (2011); Altahri (2013); Khalaf and Rashid (2017); Sahari (2021) and Alrosan (2021).

While the first part of this study addresses subtitling, the second part concerns itself with the use of conjunctive markers in subtitling in terms of their frequencies and their concurrent patterns of occurrence, as well as the issue of whether conjunctive markers are less frequent in subtitling than other domains outside of AVT. As noted above, conjunctive markers have been studied widely within the existing literature in various aspects and from a range of perspectives. Broadly speaking, some studies tackle the issue of coherence and cohesion within texts and which linguistic items may contribute to establishing such relations (Halliday & Hasan, 1976; Halliday &

Matthiessen, 2014; Baker, 1992, 1998, 2018; Chaume, 2004; Brown & Yule, 1983; Hatim & Mason, 1990, 1997; Gottlieb, 2001; Mubenga, 2010; De Beaugrande & Dressler, 1980). Most of these studies account for the contribution of conjunctive markers to establishing relations between clauses, sentences or paragraphs within texts.

The use of conjunctive markers in translation has been an active interest in several studies which use different terms to indicate various types of linking words/expressions, such as "connectives", "discourse markers", or "conjunctive markers". For instance, Syarif (2011), Yagi and Ali (2008), and Dorgeloh (2004) discuss the use of the English conjunction *and* in translation from English to other languages. In addition, other studies tackle the occurrence of certain conjunctive markers within translated and non-translated texts, focusing on whether translation may result in more explicit use of conjunctive markers, such as Fattah (2010; 2016), Fattah and Yahiaoui (2018), and Alasmri and Kruger (2018).

As far as AVT is concerned, some studies stress its nature as a multimodal and condensed mode of discourse (Kress and van Leeuwen, 2000) with fragmented texts that appear sequentially on the screen, with no chance for the viewer to refer back to any previous subtitles (Orero, 2005; Kruger, 2019), and question whether this distinctive nature of this mode of discourse has any impact on the comprehensibility and readability of subtitles (Rajendran *et al.*, 2013). There are also some studies dealing with certain types of linking words/expressions in subtitling: for example, how 'discourse markers' (e.g., *I mean*, *you know*) are treated in subtitles (Chaume, 2005);

whether the deletion of some type of conjunctions may affect the quality of subtitles (Robert and Remael, 2017); instances of the omission of conjunctive markers in subtitling (Matielo *et al.*, 2015, and Mubenga, 2014); the application of deletion strategies in subtitling (Irmawati, 2012), and so on.

To the best of my knowledge, it can be argued that the occurrence and patterning of CMs within subtitling corpora is still under-researched. Therefore, this study aims to analyse the occurrence of CMs within a self-designed, parallel, aligned corpus which I have compiled containing 90 films released between 2000 to 2018 with both English and AS. The films chosen for this study are sourced from Netflix, official DVDs, and iTunes. The methodology operated to address this issue involves a quantitative approach to account for the frequency of the CMs investigated in this study as well as the patterns of these conjunctives. It also involves a qualitative account to explain the functions and patterning of CMs in line with SFL. This thesis will examine the occurrence of these linguistic elements in both the English source texts (ST) and the Arabic target texts (TT). It will focus on the concurrent patterns of conjunctives within this corpus with specific reference to three conjunctions in English, namely *and*, *but* and *so*, as well as their typical equivalents in Arabic as detected in the data, such as و *wa* (*and*), و/لكن *wa/lākin* (*but*), and لذا/إذن *liðaʔiðan* (*so*). The following section will offer an account of the design and organisation of the thesis.

1.4 Research questions and aims of the study

This study seeks to answer the following research questions:

(1) what are the most frequent conjunctive markers, their categories and functions in English and Arabic subtitles?

(2) To what extent can the differences in the frequency of CMs in the source and target texts be attributed to or associated with subtitling? and

(3) are there any consistent or recurrent patterns in the use of conjunctions between English subtitles and their Arabic counterparts?

By answering these research questions, this study aims at (1) identifying the most frequent conjunctive markers, categories and functions in English and Arabic subtitles within the subtitling corpus compiled for this study; (2) investigating the extent to which the differences in the frequency of CMs in the source and target texts can be attributed to or associated with subtitling through comparing the frequency of the most frequent CMs in the subtitling corpus against other corpora outside of AVT, namely BNC2014, arTenTen (2014) and OPUS2; and (3) determining whether there are any consistent or recurrent differences in the use of conjunctions between English subtitles and their Arabic counterparts.

1.5 The structure of the study

This thesis is divided into seven chapters. Chapter One offers an overview of the thesis, with a brief account of the focus of the research and its significance and original contribution.

Chapter Two sheds light on the existing literature with reference to a number of aspects that relate to the topic in question. Initially, the discipline of AVT will be

briefly introduced to clarify the definition of terms and set out the boundaries within which this study falls. Then, close attention will be paid to subtitling as a dominant mode within AVT between English and Arabic in terms of its technical constraints, which result in text reduction, mainly in the form of condensation, and whether this may have an impact on the internal cohesion and external coherence of subtitles. The nature of subtitling discourse will be addressed to elaborate on the distinctiveness of this mode of translation, in terms of the multimodal nature of subtitling and how it involves a transfer from spoken to written language. Furthermore, the issue of coherence and cohesion in subtitling will be accounted for, with specific reference to the contribution of conjunctive markers to establishing cohesion (between parts of a text) as well as coherence (by covering how a text shows links to its context). Attention will then turn to the central focus of this study, i.e., conjunctive markers. A definition of conjunctive markers will be offered and their component subcategories recognised in order to define the key categories in the research questions. Additionally, differences between the structure of English and Arabic will be addressed to highlight the distinctive use of conjunctive markers in the structure of each language. Finally, this chapter will discuss the treatment of conjunctive markers within previous research, and identify the knowledge gap this study aims to bridge.

Chapter Three presents a theoretical foundation of Systemic Functional Linguistics or (SFL henceforth). This tool will inform the analysis of the data as to how to categorise conjunctive markers and classify their functions within the ST and TT in

line with classification offered by Halliday and Matthiessen (2014). To this end, close attention will be given to the classification of conjunctive markers within this theoretical framework, focusing on the functions that the English *and, but,* and *so* as well as their Arabic typical equivalents, be they the most frequent items in the corpus, serve.

Chapter Four sets out the methodology that will be used to respond to the research questions as to (1) what the most frequent conjunctive markers, categories and functions in English and Arabic subtitles are; (2) the extent to which the differences in the frequency of CMs in the source and target texts can be attributed to or associated with subtitling; and (3) whether there are any consistent or recurrent patterns in the use of conjunctions between English subtitles (ES) and their Arabic counterparts. It begins with an account of a pilot study that was carried out to answer an initial research question: whether intralingual subtitles can function as the source text for the AS by comparing the ES with the original dialogue (OD). Given the large number of conjunctive markers in both English and Arabic, as well as the fact that this study involves a large corpus consisting of 90 films with English and Arabic subtitles, the pilot study helps limit the discussion of conjunctive markers to the three most frequent items, which were eventually chosen. Then, as this study falls within the field of corpus-based studies, this chapter also addresses the definition, types and usefulness of corpus-based studies, with close attention paid to corpus-based translation studies (CBTS). This chapter also offers an account of genre in film to

explain the methods by which the chosen films are classified. It then provides details of the criteria adopted when selecting the 90 films for the purpose of this study, as well as the procedures adopted while compiling the data. Finally, the procedure of answering each research question will be addressed, with particular reference to the use of Excel and Sketch Engine software.

Chapter Five presents the findings of the first and second research questions. It begins with a descriptive analysis of the most frequent conjunctive markers to account for the frequencies of *and*, *but* and *so,* as well as the frequencies of their equivalents in the corresponding Arabic corpus. Then, an account of what equivalents and options appear in correspondence to the conjunctive markers in question in ST and TT will be presented. Informed by the SFL framework, this chapter also accounts for the main functions that these conjunctives serve in both ST and TT. The findings of the first question concerning the frequencies of the conjunctive markers inform the investigation of the frequencies of conjunctive markers in other corpora. That is to determine whether the frequencies of the conjunctives discussed in the previous research question are different in subtitling than in other domains of AVT, by way of comparing the findings of the current study corpus against existing corpora such as (1) an English reference corpus (i.e., British National Corpus (BNC2014), (2) an Arabic reference corpus i.e., arTenTen (2014), and (3) the OPUS2 English-Arabic parallel corpus.

Chapter Six seeks to identify any concurrent or consistent patterns of conjunctive markers in the English-Arabic subtitling corpus. It offers an explanatory account of the concurrent patterns that appear regarding the use of the English conjunctive markers (i.e., *and*, *but* and *so*) as well as the patterns encountered with the Arabic و – *wa*, و/لكن - *wa/lākin* and لذا/إذن - *liðā/iðan* with an emphasis on the patterns that indicate high frequency within the corpus.

Chapter Seven revisits the primary aim of this study and the methodological approach adopted to answer the research questions, as well as discussing the findings obtained. It also offers recommendations for further research with relevance to the main issues discussed in this study.

1.6 Conclusion

This chapter has offered an account of the present study in terms of its original contribution to the existing literature in the field and the significance of its approach and findings. It also states the objectives and research questions that will be answered within this study, and explains the division of the thesis into seven chapters. The following chapter will provide a review of existing literature concerning subtitling and conjunctive markers.

Chapter 2 Literature Review

"We are literally surrounded by screens of all shapes and sizes."

(Díaz-Cintas & Remael, 2014, p. 8)

2.1 Introduction

This chapter presents an account of the existing literature on a number of aspects of AVT of relevance to the focus of this study. This project primarily falls within the field of AVT, with a special focus on subtitling from English into Arabic. Hence, the first half of this chapter examines literature on some of the basic concepts including and related to AVT and subtitling, the role and status of AVT in the Arab World, and some reflections on the nature of subtitling and translation. The second half of the chapter turns its attention to the nature and role of conjunctive markers (CMs), as well as differences in the use of CMs in Arabic and English.

2.2 Brief history of AVT

The term AVT accommodates three main modes, namely, subtitling (i.e. inserting a synchronised written translation of spoken dialogue), dubbing (i.e. total replacement of the OD by a new soundtrack in the target language). These two modes, as Orero (2005) puts it are "used to translate fictive stories and fiction films" (p. 131). The third mode is voice over (i.e. partial replacement of the original soundtrack by its translation into the target language) is widely used to translate documentaries. Following is a brief account of the history of AVT before moving to a detailed account of subtitling, being the focus of this study.

In the past three decades, the advent of the Internet has been a key factor in enabling people to access a wide range of audiovisual (AV) products. Needless to say, the Internet provides viewers with ample choices of what, where and/or how to access various AV products. Viewers have been able to access various AV materials via TV satellite channels, YouTube, Internet websites, computers, smart TVs, tablets, and even mobile phones (Orrego-Carmona, 2014). The launches of Netflix on 1997 makes a turning point in making audiovisual materials accessible for different viewers. Moreover, some webpages even provide a written version of audio content: for instance, one of the features that YouTube occasionally offers is a transcription of the spoken dialogue.

The act of translating audiovisual materials has been labelled using various terms that as Gambier (2012) puts partly reflects the nature of the transfer involved, such as 'film translation', 'screen translation', 'cinema translation', and 'multimedia translation' have all been used to refer to the act of transfer of the verbal element of audiovisual content to viewers within and between languages. However, none of these terms captures the holistic nature of the mode; rather, each focuses on particular aspects of this practice (Gambier, 2003, pp. 171-172). For this reason, in the last decade, the term 'Audiovisual Translation', or AVT although an unestablished term, has replaced all these other terms as the name of the sub-discipline of translation studies that deals with making audiovisual texts applications and contexts accessible to audiences excluded from any part thereof. Díaz-Cìntas and Remael (2014) point out

the capacity of the term AVT to encapsulate various practices while delivering audiovisual products to a particular audience (such as deaf or hard-of-hearing viewers, blind or partially sighted audiences, and viewers who do not understand the language of the source text) in formats such as cinema, television, and home video.

AVT has not traditionally been recognised as an independent discipline at the academic level, but rather as a subdiscipline within Translation Studies as part of linguistics or comparative literature (Delabastita, 1989). Despite the fact that Laks' ground-breaking *Le Sous-titrage de films,* which tackled subtitling from a professional perspective, was written as long ago as 1957, Díaz-Cintas and Remael (2007) highlight how a lack of technical knowledge has meant a lack of interest in publishing on AVT. Nevertheless, Díaz-Cintas (2009) identifies a few contributions during the 1960s and 1970s that addressed aspects of AVT from different perspectives, such as the role of AV translators, different translational stages, the differences between dubbing (i.e. replacement of the dialogue with the target language) and subtitling i.e. insertion of the translation of the dialogue into the bottom of the screen), and audience reception of subtitling.

When it comes to the history of film in the Arab World, one may notice differences between Arab countries where cinema has a certain length of history (Zendal, 2020). For example, Armes (2015) points out that Egypt, Syria and Lebanon have had a long history of cinema. By contrast in the UAE, arguably the most modern state of the contemporary Gulf countries, the first cinema only opened in the mid-

1990s (Yunis, 2014). Armes describes the limited scope of the film-making industry in the UAE until the official release of the film *City of Life* in 2010. Under these circumstances, AVT activity in the Arab World has to a great extent been dependent on the screening of foreign movies, such as those from Hollywood and Bollywood. Hence, subtitling from English into Arabic has great importance in cinema, i.e., the film-showing rather than film-making industry (Gamal, 2014).

The fact that the majority of audiovisual materials used in the Arab World are produced in English has generated a vigorous AVT industry operating between English and Arabic, with many Arab TV channels and cinemas making use of audiovisual materials produced in English and then dubbed or subtitled in Arabic. For instance, there are stations fully dedicated to subtitling or dubbing English TV shows and films, such as *MBC 2, CN Arabic, MBC 3, MBC Action,* and *Space Toon* (Arabic version). This industry also operates from other languages in to Arabic: for instance, Al Alami (2011) points to the strong presence of Turkish drama series on Arabic screens, most of which are dubbed versions. A well-known Turkish TV series called *Ertugrul* was televised over four years since 2014 and completed its fifth season in 2019. This series attracted more than three billion viewers in 85 countries, among which were several Arab countries (Al Salihi, 2018). The series was dubbed into Arabic on *Qatar TV* and subtitled into Arabic by *AlnoorTV.com*[1] and Netflix MENA.

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[1] https://www.alnoortv.co/en

AVT studies in the Arab World have been through various stages, ranging from its former complete neglect to its current only scant recognition. Zendal (2020) indicates only a few instances in which AVT is recognised as a field of study at undergraduate and postgraduate levels within universities in the Arab World, among which are Egypt (Screen Translation: Cairo University, 1995), Syria (Electronic and Audiovisual Translation: Damascus University, 2006), Palestine (Quds University, 2007), Jordan (Yarmouk University, 2008), Qatar (Hamad bin Khalifa University, 2014) and most recently Kuwait (Kuwait University, 2017). In contrast, one may point out that in the UK alone there are about 15 universities offering programs in AVT.

Given the fledgling status of the field of Arabic AVT, there is only a handful of studies involving AVT between English and Arabic. For instance, Gamal (2007b, 2014) and Zendal (2020) address the status of AVT in the Arab World with a historical overview of how cinema entered the region, thereby initiating the movement of AVT within it. Furgani (2016), Alkadi (2010), Al Alami (2011), and Thawabteh (2011) address some of the technical, cultural and linguistic challenges faced when subtitling or dubbing feature films from English into Arabic. Another study by Hambuch (2016) examines the phenomenon of polyglots in UAE films through an analysis of a case study involving two Emirati films, *From A to B* and *Abdullah.* Finally, there are a number of studies that investigate the strategies used by subtitlers when dealing with cultural references, taboo, and idioms in English-Arabic subtitling: e.g., Alrosan (2021), Altahri (2013), Abd-el-Kareem (2010), Sahari (2021), Khalaf and Rashid (2017),

and Bhais (2011). Another aspect treated by a number of studies concerns cohesion and coherence in subtitling, e.g., Al-Omar (2016), Hussein (2018), and Thawabteh and Musallam (2017). Now the focus will turn to subtitling as the central focus of this study.

I will now turn to subtitling, be it the vocal point of this study, to address some aspects related to this mode of AVT as practice as well as a field of study.

2.3 Subtitling

As a most frequent mode of AVT, subtitling has gained significant attention among AVT scholars. Neves (2005) explains that subtitling has been the first visible form of Audiovisual Translation since the early days of silent films despite the fact that subtitling in silent films appearing at intervals between the frames of the film. Díaz-Cintas and Remael (2014) define subtitling as follows:

> A translation practice that consists of presenting a written text, generally in the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained in the soundtrack (songs, voices off). (p. 8).

This definition assumes that there is a range of elements, including spoken dialogue, sound effects, images and written text, that constitutes the message to be

delivered to the target audience. The technical process involved in subtitling must ensure that written text and image must be synchronised with the soundtrack within a specific length of time to enable the audience to read the written text (Díaz-Cintas & Remael, 2014, p. 9). Another definition proposed by Luyken *et al.* (1991) characterises subtitles as:

> 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 and are almost always added to the screen image at a later date as a post-production activity (p. 31).

This definition highlights the fact that subtitling deals with two modes of discourse, namely, spoken and written texts. It emphasises that subtitle(s) need to be placed in a way that keeps other visual elements visible, and hence the occasional necessity of the condensing written text due to restrictions of time and space.

This mode of AVT, which fundamentally involves supplementing or replacing spoken dialogue with written text, can be divided into three types, namely intralingual, interlingual, and bilingual or multilingual subtitles. Intralingual subtitling involves the transcription, and sometimes rephrasing, of the dialogue of the ST into written form in the same language. Due to time and space constraints, it is not always possible to provide a verbatim transcription of the entire spoken dialogue, and

the text has to be edited to comply with requirements of reading speed. These constraints will be discussed in more detail below. Although intralingual subtitling is mainly used to provide access to deaf and hard-of-hearing viewers, it can also be helpful for viewers such as language learners to understand what is being delivered through an AV medium.

Unlike intralingual subtitling, interlingual subtitling involves providing a written version of the spoken dialogue in a different language. As this study focuses on this particular form of subtitling, it will be discussed and expanded further in following pages, and any mention of subtitling or subtitles below will henceforth refer to interlingual subtitling unless otherwise indicated.

The third type of subtitling is bilingual subtitling, typically used in multilingual societies (Díaz-Cintas, 2011, p. 16; Wahl, 2005), when subtitles are provided in two or more languages, typically one line per language, as found in countries like Switzerland (German and French), Belgium (Dutch and French), and the Hong Kong or Taiwan film industry (English and Chinese).

Díaz-Cintas and Remael (2014) point out that "limitations of space and time, the particularity of rendering speech in writing, the presence of the image and the presence of the ST are some of the challenges that subtitlers must face" (Díaz-Cintas and Remael, 2014, 145). Gottlieb (2001) identifies the four distinctive channels of the mode as visual-auditory, non-verbal auditory, verbal-visual, and non-verbal visual. Thus, subtitled materials consist of four components: image, spoken dialogue, non-

verbal sound, and written information on the screen. These components interact in a particular and complicated manner to form an integrated filmic text that the target language audience needs to understand in its entirety.

Subtitling, by nature, is a kind of simultaneous written interpretation (Gambier, 2003). One advantage of this mode of translation is that it offers direct access to the words delivered by the actors (Battarbee, 1986). The access provided by subtitling allows for more engagement with the linguistic elements presented on the screen than is the case with dubbing, where the audience has only partial access due to the complete replacement of the source language by the target language (Sakellariou, 2012). Therefore, subtitling, in essence, is a valuable facility by which viewers can significantly engage with the content being presented on the screen (Guardini, 1998). This requires subtitlers to effectively reconstruct these linguistic elements in the target text that allow viewers to engage adequately with the source text (Nedergaard-Larsen, 1993).

2.3.1 Constraints of the mode

As pointed out above by Gottlieb, films involve several elements that are presented simultaneously, and viewers are therefore expected to split their attention between these different elements. This requires subtitlers to pay close attention to ensure the integration of the subtitles with the information coming over the other channels, without interfering with them, and synchronising the subtitles with the

sound of the dialogue. This would explain why some scholars describe subtitling as an act of adaptation, a form of 'constrained translation' (Titford, 1982; Neves, 2004).

Guardini (1998) suggests that subtitling involves technical, textual, and linguistic constraints (p. 97). The technical constraints constitute the spatial and temporal limitations imposed on the mode: for example, viewers typically need longer to read a transcript of dialogue than they need to listen to the same dialogue spoken. Subtitles need to be brief and readable and not occupy excessive space to enable viewers to engage with the other visual elements. Consequently, subtitlers need to take into consideration these spatial and temporal limitations (Díaz-Cintas, 2013): for example, subtitles are normally limited to a maximum of two lines, in order not to cover too much of the screen; and due to the width of the screen, the suggested number of characters allowed per line is between 35 and 42, including spaces and punctuation (Díaz-Cintas and Remael, 2014). On the other hand, the time subtitles are required to appear on the screen is also determined by the viewers' ability to read, which may vary according to the nature of the audience; for example, children, lower educational background audiences, visually impaired people, etc. may be slower readers. However, considering the reading speed of the average viewers for a text of average complexity, Karamitroglou (1998) and Díaz-Cintas and Remael (2014) suggest a timespan of six seconds to thoroughly read a two-line subtitle in English and other languages using the Roman alphabet.

Subtitling is an 'additive' type of translation that entails not substituting but adding a visual component in the form of words on the screen (Gottlieb, 2012). These linguistic elements create textual constraints arising from the difference in syntax between the two languages and modes: spoken words in one language and written text in another. Moreover, viewers who are familiar with some of the source language may get distracted when processing the two languages. Georgakopoulou (2009) suggests a number of guidelines that can help subtitlers minimise the potential negative impact of processing demands on viewers. Firstly, if the image or any other visual components are essential, subtitlers may confine the space on the screen to specific linguistic elements to allow enough time for processing the content adequately. Secondly, in the case the soundtrack is more important than the image, subtitlers should provide subtitles that are as full as possible in order to ensure the audience can engage with the content. She further suggests that the presentation of the line(s) on the screen affects the readability of subtitles in terms of managing line breaks and constructing grammar as well as syntactic units and clauses (pp. 22-25). This is echoed in most subtitling guidelines that recommend using semantic units for subtitle lines and full subtitles. However, very few of these guidelines have been appropriately researched, and they are arguably mostly based on practitioners' own experience and perceptions.

As far as the subtitling mode is concerned, the fact that time and space are unavoidable constraints significantly impacts subtitling as a linguistic product.

Kovačič (1990, 409) distinguishes between three types of linguistic components in subtitling: (1) those that must be present in order to retain the original meaning; (2) those that can be condensed without changing the original meaning; and (3) those that can be omitted without impacting the meaning. The author does not identify the specify linguistic components meant, but this suggest that subtitlers need to assess each utterance to determine how to retain the meaning of the original while also meeting the time and space constraints, maintaining a balance between the importance of a linguistic element and on the one hand, and the available time and space on the other. Figure 2.1 lists a set of guidelines that determine the way in which subtitles are created, as suggested by Ivarsson and Carroll (1998) in their Code of Good Subtitling, as cited in Robert and Remael (2016).

Content

All important written information, such as signs, notices should be subtitled.

Names, off-screen intersections, etc. should be subtitled for hard-of-hearing viewers.

Obvious repetition of names and common comprehensible phrases should also be subtitled.

Formatting

Subtitles should be distributed in terms of blocks and/or grammatical units

Each subtitle should be syntactically self-contained.

Spotting
(Synchronicity with the spoken text and reading speed: Kuo, 2020, p. 444)

The duration of all subtitles within a production must adhere to a regular viewer's reading rhythm.

The in-and-out times of subtitles must follow the speech rhythm of the dialogue

Spotting must reflect the rhythm of the film

No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.

The number of lines in any subtitle must be limited to two.

A minimum of four frames should be left between subtitles to allow the viewer's eye to register the appearance of a new subtitle.

Figure 2.1 Code of Good Subtitling Practice
Adapted from Robert and Remael (2016, pp. 583-584)

As these guidelines suggest, there has been considerable work done recently to highlight issues relevant to subtitles, such as time allocated to reading, the impact of (in)coherence of on comprehension, and text chunking and layout. For example, Liao *et al.* (2020) indicate that in adapting their visual routines to examine video content, viewers invest significant time in reading subtitles. Moreover, Rajendran *et al.* (2013) suggest that constructing subtitles in small chunks minimises the amount of time viewers spend on reading them. Another aspect that has attracted the attention of researchers has to do with the effect of the syntactical construction of subtitling chunks on the processing of their contents. Perego *et al.* (2010) investigate the extent to which viewers may comprehend syntactically incoherent two-line subtitles, and conclude that participants scored highly in terms of understanding the film content regardless of the level of syntactic coherence of subtitles. The layout of subtitles was also examined to determine whether a shot change (the moment when one shot ends and another shot starts) may result in subtitles being re-read (Krejtz *et al.*, 2013), the conclusion being in the negative.

Some recent research has dealt with new trends in subtitles, such as the tendency to increase subtitle speed. Szarkowska and Gerber (2018) examine the hypothesis as to whether fast-speed subtitles may have an impact on viewers being able to keep up with presentation speed. Based on their analysis of the participants' eye movements, they suggest that viewers can cope with fast subtitles and follow the images.

Another recurrent theme is whether subtitles should be verbatim or edited. In an earlier study involving Szarkowska (Szarkowska *et al.*, 2011), the authors examine participants' eye movements to assess the performance of deaf, hard-of-hearing, and hearing viewers when watching video incorporating verbatim, standard, or edited subtitles respectively. Considering the effect of the proportion of dwell time[2] on reading subtitles, the authors conclude that standard and edited captions left most viewers at ease while switching between reading and watching images. On the other hand, the verbatim style was preferred by deaf and hard-of-hearing viewers as it offers more details, despite the fact that they represent extreme gaze attractors. Finally, Szarkowska *et al.* (2016) investigate whether edited vs unedited subtitles and presentation rates may influence the viewers' comprehension in relation to both intralingual and interlingual subtitles. Their findings show that unedited subtitles with a quicker presentation rate result in better comprehension than edited style.

2.3.2 Nature of the discourse

Within the context of interlingual subtitling from English into Arabic, a film screen carries a multimodal text that involves a combination of visual elements, an English soundtrack and written Arabic subtitles whose interaction enables viewers to engage with the content of films. Thus, although subtitles constitute an integral component of this text, they form only one source of information in films, meaning

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[2] Dwell time refers to "the sum of the duration of all fixations and saccades in the areas of interest, starting with the first fixation" (Szarkowska, Krejtz, Pilipczuk, Dutka & Kruger, 2016, p. 191).

that viewers do not rely exclusively on the subtitles for their understanding, but supplement this with information available from other auditory and visual sources (Ramos Pinto, 2018; Jing, 2021; Ahonen, 2021).

Despite the fact that subtitles in films render spoken dialogue, this dialogue normally originates from written scripts (see Figure 2.1). However, such scripts are written to be spoken, which means that they reflect features of the spoken register in most English films. Early research on spoken and written language reveals differences between these two modes in terms of grammatical and lexical features, as well as at the level of the register (Redeker, 1984; Halliday, 1985, 1989). Although Redeker's study focuses on the differences between spoken and written language in unplanned discourse, the study presents some features that arguably apply to the spoken dialogue in films, such as the use of colloquial expressions, discourse markers, and simple clauses (Redeker, 1984, p. 48).

From a Hallidayan (1985; 1989) point of view, the differences in register (features of the context of situation) are realised by differences in semantics (meanings as realised in the wording of *texts*) and by differences in lexicogrammar (meanings as realised in the wording of *clauses*). As for the language used in films, Hamaida (2006) points out that spoken dialogue in (most) films tends to be informal as it is considered to shape the identity of characters and plot. Furthermore, Crible and Cuenca (2017) note that spoken language involves more reduced phrases and clauses, whereas written language tends to involve compound sentences and is more lexically varied.

Furthermore, another distinction between spoken and written language by Halliday (1985) seems to pinpoint the distinction between these two forms of texts as one between grammatical complexity (spoken language) vs lexical density (written language).
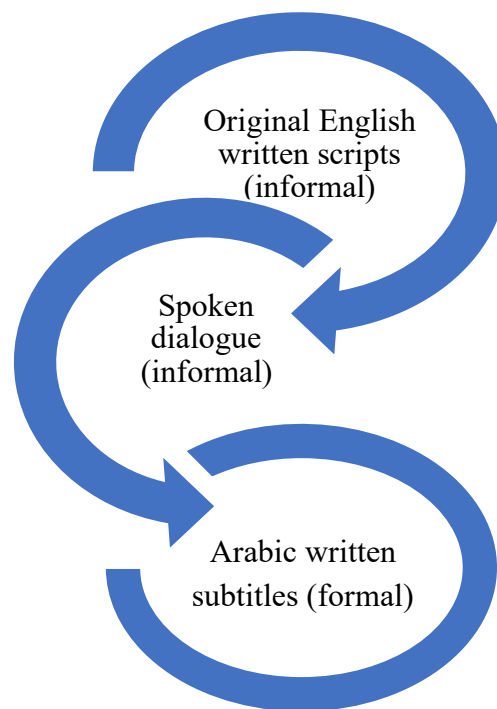
Figure 2.2 Nature of interlingual subtitling into Arabic

Within the domain of translation, it is expected that the TT reflects the features of its original. However, the double change within interlingual subtitling from English into Arabic—namely, the change of medium (speech to writing) and channel (auditory to visual) raises the issue as to whether the differences between spoken dialogue and written subtitles are adhered to in AS. This change of medium has a far-reaching impact on the register, as the passage from oral English to written Arabic within films requires subtitlers to adopt a variety of Arabic that helps Arab viewers

engage with the content. Given that the Arab World extends over 22 countries in the Middle East with a high degree of dialect specificity in each, it is crucial for Arabic subtitles to be made accessible across this large community. Vanderschelden (2002) stresses that the change from spoken to written mode correlates with an increase in formality from colloquial spoken English to standard written Arabic. This seems to be the case in subtitling into Arabic, where the often less formal, colloquial language in the spoken dialogue is rendered in the more formal variety of Modern Standard Arabic (MSA) in subtitles.

Although MSA exists as a written standard which is not spoken by any one speech community in the Arab World (Elbakri, 2021), it continues to be used in mainstream media and educational institutions throughout the region. Gamal (2012) notes that there is a tendency in subtitling towards "the more reserved and respected classical variety of Arabic" (p. 496). This, however, may not necessarily always be the case, as colloquial Arabic is partially used in some spoken forms like dubbing and interpreting. Hence, it seems to be more accurate, as Mazid (2006) puts it, that there is a "harmony between MSA and the written mode of subtitles" (p. 84).

Elbakri (2021) argues against the use of MSA in subtitling as, in the author's view, it does not offer adequate tools to achieve subtitling goals. The author claims that, unlike English where there are a number of different standards, each with its own speech community, MSA is not a variety of language spoken anywhere in the Arab World but rather a standard language used in official communicative settings.

Additionally, the author suggests that MSA, being not spoken as a language within any one Arab community, lacks in development and change, which are inherent in languages. However, the instances provided by the author in support of his claims (such as subtitling abbreviations such as OPEC and UNESCO, one-word technical terms such as *hyponatremia* and compound words like *football*) do not justify his claims. For instance, one may argue that the use of some translation strategies may facilitate subtitling abbreviations (e.g., OPEC and UNESCO have become widely understood in their foreignised form: أوبك - اليونيسكو). Therefore, as stated earlier, it can be argued that MSA is a suitable register for subtitling and can adequately meet the limitations of the mode.

Another feature of subtitling in relation to the constraints of this mode is the issue of text reduction, an issue which will be taken up in the following sections.

2.3.3 Text reduction in subtitling

The variation between translated and untranslated texts has been of considerable interest to translation scholars and linguists, who have investigated each of these types in order to determine whether there are universal features in translated language (cf. Baker, 1995; 1996; Toury, 1980; 1995; Laviosa, 1998). One key feature of translated texts is that they tend to be lexically, syntactically, and stylistically simplified compared to their non-translated counterparts (Blum-Kulka & Levenston, 1983; Laviosa-Braithwaite, 1997). Grammatical complexity and lexical density are two aspects that determine text complexity (Halliday, 1985). In English, for instance,

Laviosa (1998) points to the distinctive feature of translated English as presented in the British National Corpus (BNC2014), where the findings of this study significantly support the notion of simplification of translated English. Moreover, Baker (1996) emphasises that "[t]ranslated text is normally constrained by a fully developed and articulated text in another language" (p. 177). Consequently, in the context of subtitling, simplification can be manifested in the process of breaking up grammatically complex and lexically dense sentences so as to produce simpler and shorter sentences.

The simplification of translated texts is both lexical and syntactic. Lexical simplification was defined by Blum and Levenston (1978) as "the process and/or the result of making do with less words" (p. 399). The authors explain the notion of making do with less words as a strategy where decisions are influenced by translators' perception of the context as well as the purpose of the translated texts. Blum-Kulka and Levenston (1983) suggest certain strategies that realise lexical simplification in translated texts: namely, the use of superordinates, approximation, synonyms, transfer, circumlocution, and paraphrasing (p. 126). On the other hand, syntactic simplification refers to "the process of reducing the grammatical complexity of a text, while retaining its information content and meaning" (Siddharthan, 2004, p. 29). This process within translation aims at making it easier for recipients to comprehend translated texts. In the context of subtitling, not only is simplification a feature of the

translated text, but it also helps viewers process subtitles at a fast pace, which in turn leaves time to process other audio and visual components of the film.

The issue of text reduction within subtitling derives, first and foremost, from the technical constraints imposed on the mode, as well as from the nature of simplification within translated texts. Hence, in addition to the simplification process within translated written texts in English and Arabic in general, there are additional reasons to simplify subtitles based on the mode's technical (temporal and spatial) constraints. This means subtitlers are expected to convey, in a written form, what is said in the spoken dialogue (Giovanni, 2016; Perego, 2003; Liu, 2014; Baker, 1998). Due to the fact that spoken language could have a high speech rate at times, it is often necessary to apply reduction to subtitles in order to meet temporal and spatial requirements. Consequently, the feature of simplification present in translated language could be further intensified in subtitling. The question to be asked here is how subtitlers deal with these challenges and whether the simplification of subtitling from English into Arabic may impact the coherence of the text in and with its context.

In the case of subtitling, text reduction may take the form of (1) elimination, (2) rendering, or (3) condensation (Suratno and Wijaya, 2018). Elimination involves deliberately deleting certain parts of the dialogue, such as repetitions, hesitations, fillers and question tags. Despite the fact that these elements are meaning-making and

contribute to the interpersonal or attitudinal meaning[3], subtitlers opt for elimination when viewers, as Antonini (2005) puts it, can still retrieve these eliminable elements from the audiovisual content. The strategy of rendering (i.e., "the elimination of taboo items, slang and dialect" introduced by Chiaro, 2012, p. 4) is often used to reproduce some features of the spoken dialogue, such as taboo expressions, slangs, dialects and humour (Antonini, 2005, p. 214). Using the final strategy of condensation, subtitlers tend to shorten subtitles by means of conveying the spoken dialogue with the least possible number of words, which involves simplification of the syntactic structure of the spoken text (Antonini, 2005; Suratno & Wijaya, 2018; Kruger, 2001).

In the context of subtitling from English into Arabic, it can be argued that the elements considered in the elimination and rendering process, as indicated above, may to an extent be retrieved from the audio; hence their interpersonal or attitudinal meaning is retained. On the other hand, the simplification process presented in condensation involves offering maximum information in minimum linguistic elements (Cìntas & Remael, 2014). The simplification process here deals with the ST's syntactical features and reproduces these features within the TL. Díaz-Cintas and Remael (2014) suggest that condensation occurs at word level and clause/sentence level. Table 2.1 Summarises the sub-strategies suggested by the authors at both levels.

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[3] Halliday (2002) introduces the concept of metafunctions where he states that each language involves functions: ideational, interpersonal and textual. The ideational function/meaning is concerned with manifestation of the experiential and logical content of texts and offers an explanation of our experience of the internal and external experience. The interpersonal function/meaning deals with social and power relations within the users of a given language. Finally, the textual function/meaning concerns itself with the cohesiveness and coherence of texts.

Table 2.1 Sub-strategies in condensation (Díaz-Cintas & Remael, 2014, pp. 151-161)

Condensation at the word level	Condensation at clause/sentence level
Simplifying verbal phrases	Changing negations or questions into affirmative sentences or assertions
Generalising words	Changing indirect questions into direct questions
Using a shorter near-synonym or equivalent expression	Simplifying indicators of modality
Changing word class	Turning direct speech into indirect speech
Using simple rather than compound tenses	Changing the subject of a sentence or phrase
Short forms and contractions	Manipulation of theme and rheme
	Turn long and/or compound sentences into simple sentences
	Changing active sentences into passive or vice versa
	Use of pronouns (demonstrative, personal, possessive) and other deictics to replace nouns, or noun phrases
	Merge of two or more phrases/sentences into one

All in all, these sub-strategies suggest ways to reformulate subtitles in a way that complies with the constraints of the mode and conveys the meaning of the ST. However, some languages may have certain syntactic structures that enable texts to be reduced in subtitling. This means some of the above sub-strategies may or may not apply to subtitling from English into Arabic. For example, the sentence 'did you do it?' counts as 14 characters in subtitling, including three spaces and a question mark.

When this sentence is to be subtitled into Arabic, its equivalent is 'هل فعلتها؟', literally meaning 'did you do it?' Hence, the agglutinative nature of Arabic allows the Arabic version to be reduced into ten characters including one space and the question mark.

As far as the simplification of long/compound clauses/sentences is concerned, the authors suggest turning long and/or compound sentences into simple sentences. This process of condensation may result in sacrificing linkages between sentences/clauses in order to produce shorter ones that meet temporal and spatial limitations. Hence, the condensation process may have an impact on the use of conjunctive markers. The following instance extracted from the data shows an instance of three sentences linked to each other with the conjunctive markers *but/(be)cause*. However, the subtitler opts for three unlinked sentences by means of omitting the CMs لأن – لّكن (meaning *but/(be)cause*) as shown in the English back-translation.

ST	TT	English back-translation
Of course I knew you were gonna find out eventually.	عرفت بالطبع أنك ستعرفين في النهاية	I knew of course [that] you were gonna know eventually.
But don't blame me for not telling you, okay?	لا تلوميني لأنني لم أخبرك، مفهوم؟	Don't blame me because I did not tell you. Understand?
Cause remember you never wanted to know.	تذكّري، لم ترغبي قط في أن تعرفي	Remember, you never wanted to know.

Horror, Mystery, Thriller (*Sinister*, 2012)

Nevertheless, it remains to be determined whether the previously discussed aspects (i.e. technical constraints, text reduction, and the nature of the mode) may have an impact on the coherence and cohesion of subtitles and to what extent conjunctive markers contribute to this, given the fact that visual and auditory materials supplement written subtitles to deliver the message to viewers.

2.4 Coherence and cohesion in subtitling

The temporal and spatial constraints of the mode allow subtitles to appear on the screen in the form of small chunks of texts. Text chunking, which refers to the process of grouping blocks of text into coherent segments (Rajendran *et al.*, 2013), is meant to increase the comprehensibility of films. Hence, viewers endeavour to establish coherent mental models in order to understand events as they occur and link them to create coherence. In the previous study, the authors conclude that text chunking, be it by phrase or sentence, helps viewers reduce reading time and eases the processing of subtitles (ibid., p. 18). However, when subtitles disappear from the screen and are replaced by new segments, viewers will not be able to refer back to any previous ones (Kruger, 2019). Hence, it is of paramount importance to establish how subtitles are made coherent and cohesive and what role conjunctive markers may perform in this context.

2.4.1   Coherence in subtitling

Coherence is defined as "the network of semantic relations which organise and create a text by establishing continuity of sense" (Baker, 1998, p. 301). Films are

communicated with viewers via several channels, namely, visual-auditory, non-verbal auditory, verbal-visual, and non-verbal visual channels (Baker, 1998; Gottlieb, 2001). Hence, in the domain of subtitling, and due to the multimodal nature of this mode, the establishment of coherence cannot solely be attributed to the linguistic elements but rather to the combination of all these channels. Unless viewers are familiar with the language of the dialogue, the linguistic elements still hold great responsibility in facilitating engagement with the scenes. Therefore, incoherent subtitles shall arguably deprive viewers of achieving an adequate engagement. However, the construction of coherence in subtitling varies from other forms of translation due to the temporal and spatial constraints associated with this mode. Chaume (2004) states that condensation occurring within subtitles helps enhance coherence, besides addressing the constraints of the mode. This means that when subtitles are to be made, subtitlers must consider the norms of this mode, mainly regarding the condensation process.

One of the coherence practices in subtitling is to maintain coherence between the elements involved in this mode. That is, the image, audio, and written subtitles should not contradict each other but rather synchronise in an adequate fashion (Díaz-Cìntas, 2008). Maintaining this level of coherence helps viewers keep a balance between watching, listening, and reading subtitles. However, this means that failure to maintain synchronisation between the auditory and visual elements results in incoherence, which leads to the content being miscommunicated. It is not unusual in

subtitling that an image or a word/phrase may have a certain message in English that cannot be conveyed by a single word in Arabic. For instance, Thawabteh and Musallam (2016) address the use of 'plantation' in the series *The Fresh Prince of Bel Air.* In this case, the subtitlers produce two translations: المزرعة/مزرعة العبيد: farm/slaves farm. Here the authors argue that the word 'farm' alone does not tell Arab viewers of the meaning of plantation, unless accompanied by an image to indicate what kind of farm is meant in this context (Thawabteh & Musallam, 2016, p. 18). Subtitlers generally rely on the semiotic nature of the mode to establish coherence, thus delivering a meaningful message comprising subtitles and images rather than opting for an addition strategy, which may challenge the temporal and spatial constraints.

As emphasised above, linguistic elements in interlingual subtitling play a fundamental role in facilitating engagement with films. Hence, not only does the challenge in subtitling stem from finding an equivalent for the OD, but also from constructing a coherent text within the unique norms of the mode – that is, the condensation process, synchronisation with other elements (e.g., soundtrack and image), text chunking and the technical constraints. Principally, it seems problematic in the film domain to give a general weight to words/expressions as to be always eliminable or otherwise. This can be attributed to the fact that each word/expression "may in fact be integral to a character's style of spoken discourse" (De Linde & Kay, 2016, p. 4). Thus, in line with the norms of this mode, subtitlers shall assess each

utterance to determine whether it is eliminable or otherwise. This may raise the issue as to what coherent subtitles are in relation to the linguistic components.

Linguistic coherence relates to "deep structure relationships" (Mubenga, 2010, p. 3) between linguistic elements that constitute sentences and clauses. Coherence helps viewers of films relate concepts to each other by way of suggesting relations between linguistic structures (i.e., sentences and clauses). According to Brown and Yule (1983) and Baker (1992), coherence requires recipients to exert effort to make sense of what is said or written. Furthermore, Hatim and Mason (1990; 1997) suggest that coherence can be achieved when conceptual connectivity contains (1) logical relations to link linguistic parts to each other, (2) organised events and (3) continuity of experience. Thus, it can be established that coherence in the first place is derived from suggesting relations at the textual level that lead the audience, be they listeners or readers, as well as delivering events in an organised fashion so that they can make sense of the communicated message. The issue of coherence cannot be addressed in isolation from cohesion as the two concepts are two facets of the same coin. As indicated above, while coherence tackles discourse at deep structure relationships between sentences and clauses, cohesion is concerned with the surface structure. Cohesive texts, therefore, produce coherent discourse. The focus will now be turned to cohesion with specific reference to subtitling cohesion and the role of conjunctive markers in cohesion and coherence.

2.4.2 Cohesion in subtitling

The constraints of subtitling pose challenges to subtitlers with relation to cohesion. Unlike any other form of translation, the semiotic nature of mode has to be considered in subtitling in order to produce cohesive subtitles. In other words, subtitlers may carry out an analysis to determine the extent to which verbal and non-verbal components contribute to delivering a meaningful message. The ultimate goal is to provide a product that meets the technical limitations of the mode and complies with the criteria of cohesive texts, taking into account the role of other semiotic elements in establishing cohesion. Hence, it can be established that cohesion in subtitling occurs through multiple sources (Izwaini & Al-Omar, 2019), i.e., verbal, non-verbal components, and written subtitles.

The study of cohesion started with Halliday and Hasan (1976), who provided an exhaustive definition of cohesion and how it occurs within texts. The authors note that

> [t]he concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text. Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another. The one presupposes the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and

the two elements, the presupposing and the presupposed, are thereby

at least potentially integrated into a text (4).

Cohesion, therefore, is concerned with "the ways in which the components of the surface text … are mutually connected within a sequence" (De Beaugrande & Dressler, 1980:3). This type of connectedness has been classified into five cohesive devices by Baker (1998), through which textual cohesion can be determined: conjunctions, reference, substitution, ellipsis and lexical cohesion.

2.4.2.1 *Conjunctions* (الوصل)

According to Baker (2018), conjunctions refer to "the use of formal markers to relate sentences, clauses and paragraphs to each other" (204). A key difference between conjunctions and the other cohesive devices is that conjunctions signal the relations between what comes next and what is said before (ibid.). Conjunctions, therefore, facilitate recognition of the ties between units of a given discourse, be it written or spoken, by suggesting specific relations that are intended to be delivered. These relations occur, as suggested by Baker (2018), Halliday and Matthiessen (2014), and Halliday and Hasan (1976), within sentences, clauses and paragraphs. Therefore, it is important to define some terms pertinent to this study (i.e., sentence, clause, text and texture) to set up a clear map of what is meant by each term in this study, which will investigate the occurrences, frequencies, translation of CMs within the domain of subtitling.

Halliday and Hasan (1976) state that **text** refers to "any passage, spoken or written, of whatever length, that does form a unified whole"[4] (292). Within this definition, subtitles produced for a film can be treated as a text. As for the term **texture**, the authors state that it "expresses the fact that [a text] relates as a whole to the environment in which it is placed" (Halliday and Hasan, 1976, p. 293). The term **clause** refers to either a phrase or a word group (Halliday & Matthiessen, 2014, p. 8). As for the term **sentence**, it refers to a grammatical unit above the rank of the clause … [and] consist[s] of clauses" (Halliday & Matthiessen, 2014, p. 436). Sentences can be described either as simple if they have a single clause, or complex if more than one clause is involved. This definition applies to sentences in English and Arabic, where Ancient Arab grammarians introduce the term 'الجملة المفيدة' (a meaningful sentence), which refers to any grammatical unit that provides a 'complete' meaning and is potentially free-standing. Wherever one of these terms is used in this study, it is meant to fall within the above definitions.

2.4.2.2 Other cohesive devices

Reference (الإحالة)

The first cohesive device is reference, which indicates a relationship between two or more linguistic units via personal, demonstrative or comparative reference (Halliday & Hasan, 1976, p. 4). The first type of reference is the personal reference

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[4] Halliday and Hasan (1976) distinguish between related sentences, which constitute a text, and unrelated sentences, which are a collection of disconnected sequence of sentences.

suggested by pronouns (i.e., first person, second person, and third person). These include references to the speaker (e.g., I, we, us, mine) and the addressee (you, his, her, it) (Halliday & Hasan, 1976). The second type is demonstrative reference, and includes adverbial demonstratives, which act as qualifiers (e.g., now, here) and selective nominal demonstratives, which act as modifiers (e.g., this, that). The last type is comparative reference, which suggests either a general reference (e.g., similarly, equal) or a specific reference that indicates quantity or quality and can be expressed via adjectives or adverbs.

Substitution (الإبدال)

The second cohesive device is substitution, which helps avoid repetition of the same lexical items. In this technique, a speaker or writer may replace a(n) word/expression with another by adopting nominal (e.g., one, ones), verbal (do, did) and clausal (e.g., so, not) substitution. Table 2.2 shows instances of this cohesive device.

Table 2.2 Substitutional devices

	Sentence 1	Sentence 2	Substitution
EN	I bought a luxury car	The *one* I have been saving for	One (nominal)
AR	اشتريت سيارة فارهة	تلك التي ادخرت طويلاً لشرائها	تلك :(اسم إشارة) demonstrative pronoun (nominal substitution)
EN	Did you read the article?	Yes, I *did*	Did (verbal)
AR	هل قرأت البحث؟	نعم، فعلت	فعلت (فعل) verbal substitution

EN	Is tomorrow the last day for the curfew?	I think *so*	So (clausal)
AR	هل سيكون غدا آخر أيام حظر التجول؟	أظن ذلك	ذلك (اسم إشارة): demonstrative pronoun (nominal substitution)

Ellipsis (الحذف)

In this cohesive device, a writer or speaker opts for zero substitutes for a lexical item that is previously mentioned. According to Halliday and Hasan (1976), ellipsis occurs within nominal, verbal, or clausal groups. While substitution involves opting for a nominal, verbal, or clausal lexical item to substitute another, ellipsis opts for the omission of these three lexical groups. Ellipsis, however, may occur without distorting the message when the listener or reader is supposedly fully familiar with the context and is able to retrieve the elliptic item(s). Izwaini and Al-Omar (2019) state that ellipsis acts in situations where speakers/writers tend to euphemise, be implicit, or brief with the presence of an element, be it contextual or co-textual, that helps recover the ellipted component. However, within the domain of subtitles, ellipsis may also help comply with the technical constraints of subtitling by allowing more space and time. Izwaini and Al-Omar (2019) examined the subtitling of substitution and ellipsis in subtitling from English into Arabic. For example, the Arabic interrogating sentence 'من طرق الباب؟' meaning (who knocked the door?) can be answered with only one word (e.g. أحمد: Aḥmad) given that the preceding co-text would easily lead the reader or hearer to identify the ellipted components. Izwaini and Al-Omar (2019) claim that

there is a tendency, within the data considered for their study, to explicit relations in Arabic subtitles by means of changing ellipsis and substitution into repetition.

Lexical cohesion (التماسك اللفظي)

Lexical cohesion is concerned with the connections between words/expressions in a given context. In other words, this level of cohesion relates to the choice of words/expressions where subtitlers are required to determine whether a specific word/expression would convey the original meaning. This cohesive device involves two aspects: collocation (i.e., "association of lexical items that regularly co-occur") and reiteration (i.e., "the repetition of a lexical item"; Halliday & Hasan, 1976, pp. 278-284).

2.5 Clause structure in English and Arabic

Languages naturally differ in their implementation of clause types and clausal elements and their general characterisation. In English, the general clause structure constitutes a subject and a predicate in which structurally, the former is often a noun phrase while the latter is a verb phrase. However, according to Leech *et al.* (1982), Martin (1991), and Thompson (2014), English clause structures consist of five principal elements as indicated in Table 2.3 below. In most cases, the ordering of these elements is specific irrespective of whether the mode of communication is written or spoken. Leech *et al.* (1982) note that the basic structure of an English clause is SPOCA. The subject (S) relates to what the clause describes, and the predicator (P) typically comes after the S, and it is the only verb phrase in English sentences. The object (O) is very much tied to the predicator in terms of meaning. This statement implies that the object

in an English clause primarily denotes the person or thing that is intimately affected by the action described in the clause.

On the other hand, the complement (C) element provides the characterisation of the subject and object and just like the object; it follows the predicator. Lastly, adverbials (A) act as fillers in a clause, as they add extra circumstantial information relating to specific aspects, such as time, location, and attitude of the speaker (Leech *et al.*, 1982). A typical English sentence contains no more than one element of SPOC but may contain an unfixed number of A to denote various aspects, as indicated above. Moreover, while each of the SPOC typically comes in this order, Adverbials are flexible to be anywhere in a given structure.

Table 2.3 English Clause Elements

Clause Element	Label
Subject	S
Predicator	P
Object	O
Complement	C
Adverbial	A

Halliday and Matthiessen (2014, p. 434) argue that clauses may be augmented internally or externally. Internal augmentation refers to the use of a circumstantial element, while external augmentation occurs by means of having another clause in a complex (see below instances from the corpora). According to Halliday and

Matthiessen (2014), the complexity of clauses refers to the realisation of relations by a structural combination of two clauses to form a clause complex.

ST	TT
1a: I thought we were here because of a suicide.	2a: اعتقدت أننا هنا بسبب الانتحار

Horror, Mystery, Thriller (*The Nun*, 2018)

1b: She had to bring Conan to the vet because he swallowed, like, a rubber glove or something	2b: كان عليها أخذ "كونان" إلى الطبيب البيطري لأنه بلع قفازا مطاطيا أو ما شابه

Action, Adventure, Sci-Fi (*Bumblebee*, 2018)

3a: you need to understand that this is a highly important case Therefore, we have these clearances	3b : هذه قضية في غاية الأهمية لهذا السبب لدينا هذه التراخيص

Action, Comedy, Crime (*The Heat,* 2013)

In 1a and 2a, an internal circumstantial element (i.e., the prepositional phrase *because of*) expands the sentence *I thought we were here.* In 1b and 2b, the subtitlers use external augmentation (clause combination), i.e., the subordination *because* to introduce the relation between 'She had to bring Conan to the vet' and 'he swallowed, like, a rubber glove or something'. In 3a and 3b, the subtitlers use an external augmentation (clause combination) through the use of the coordination *therefore* to introduce the relation between 'you need to understand that this is a highly important case' and 'we have these clearances'.

2.5.1 Types of English clause structures

The above identification of some elements in a clause provides a rudimentary analysis of patterns of English clause structure. This analysis, however, provides a

basis for organising clause structures according to the hierarchy of different levels of

clause integration, which goes beyond the binary categories of subordination and

coordination. Green (2016) present a relatively comprehensive and synthesised

account of core category types of clause system in English including nine categories,

as shown in Table 2.4.

Table 2.4 Clause system in English (adapted from Green (2016, p. 36)

No	Category	Example
1	Coordinate (symmetric)	He hated Leeds and everyone hates Leeds
2	Coordinate (asymmetric)	I must tread gingerly this week or things will backfire
3	adverbial	I'll show you, when you come out
4	Comparative	It is probably more than the car is worth
5	Relative	I've got another girl that does all my buying
6	Content	I think that is right
7	Past participle	You don't want the ground splattered with horrible things
8	Present participle	There was a problem buying the house
9	Infinitival	I've got enough for tomorrow to get me there

As shown in Table 2.4 and following Huddleston and Pullum (2002),

coordination can be either symmetric (i.e., if grammaticality is maintained while its

constituents are reversed) or asymmetric (i.e., fixed forms). However, coordinate

clauses are typically signalled by some coordinating conjunctions, such as *and, or, but,*

and then, but yet, and *yet also*. As for the adverbial clause, Green (2016) states that it

modifies a verbal element in the main clause with the semantics of

time, place, consequence, condition, etc., and so has a wide range of

onsets to mark it as a subordinate clause in relation to the main clause,

including *after, then, for, when, as, because, in, so, therefore, however* (p.

38).

The comparative clause is usually marked by an adjective inflection that denotes comparison between two parties in the form of: (1) A is …er than B, (2) A is more … than B or (3) A is as …. as B.

Relative clauses contain relative pronouns whose interpretation is dependent on an antecedent. The final type of subordinate clause is the adverbial clause, which is typically associated with a set of connectors that define their function in relation to the main clause. According to Green (2016), relative clauses and content clauses present some similarities in that they "are both fully finite forms, both prototypically marked by a subordinator onset, and indeed often this onset has the same form of *that*" (p. 37). However, in content clauses, *that* is neither pronominal nor serves a structural role in the clause. Furthermore, Givón (2001) distinguishes present participle from past participle clause in that the present participle clause indicates simultaneity while the past participle form indicates a sequence of events, as shown in the examples in Table 2.4 Finally, the infinitival clause is described as the tightest clause in the English system, "due to being the only completely non-finite clause in English" (Green, 2016, p. 37).

This classification has been well elaborated by Thompson (2014), where he states that one could use the grammatical function of a clause as an indicator of its category.

2.5.2 Clause structure in Arabic

The structure of sentences in Arabic is arguably unique concerning the flexibility in the order and placement of linguistic components. Nevertheless, as illustrated by Fattah (2010), a thorough understanding of clause structure in Arabic could be established through the investigation of clause complexing patterns in addition to the examination of logico-semantic relations between clauses and their respective conjunctive markers. Thus, in a similar approach as the analysis of clause structure in English, it is practical to briefly introduce the structure of Arabic sentences and then present an argument as to whether Green's (2016) model, as presented in the previous section, may apply to the clause system in Arabic.

Ancient Arab grammarians divide sentences in Arabic into two main categories: nominal and verbal sentences. As illustrated in Section 2.6.2.5, the term جملة مفيدة (meaningful sentence), be it nominal or verbal, denotes a set of lexical units that provides a complete meaning and potentially free-standing. A sentence is nominal if it starts with a noun[5] (e.g., هذا كتاب: this [is a] book) or verbal if it starts with a verb (e.g., قرأتَ كتابا: Read [I a] book). Ancient Arab grammarians also introduce the

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[5] At the word level in Arabic, a word is either a noun, verb or particle. Nominal group accommodates nouns, pronouns, demonstrative pronouns, relative pronouns and adjectives.

essential elements of sentences in Arabic, namely, subject, predicate, as well as

optional adjuncts in the event of verbal sentences. Table 2.5 presents and exemplifies

these categories (though it is not meant to be exhaustive of all adjunct sub-categories).

Table 2.5 Clause structure in Arabic

Category	Main elements				Adjuncts (Complements)	
	مسند subject	مسند إليه predicate				
Nominal sentences	هذا This	كتاب [is a] book			رائع amazing	في مجاله In its field
	مبتدأ subject	خبر predicate			صفة adjective	جار ومجرور prepositional phrase
Verbal sentences	قرأ Read	الطالب [the] student	الكتاب [The] book		الشيّق [the] interesting	في مجاله In its field
	فعل verb	فاعل subject	مفعول به object		صفة adjective	جار ومجرور prepositional phrase

The English clause structure suggested by Green (2016) can arguably applies to

the Arabic clause structure, as can be seen in Table 2.6, in which I will present a

translation to the sentences that Green offers to exemplify the English clause system.

Table 2.6 English clause system

No	Category	Example
1	Coordinate (symmetric)	ST: He hated Leeds and everyone hates Leeds TT: لقد كره ليدز وكل أحد يكره ليدز
2	Coordinate (asymmetric)	ST: I must tread gingerly this week or things will backfire TT: علينا أن نتعامل هذا الأسبوع بحذر وإلا ساءت الأمور
3	adverbial	ST: I'll show you, when you come out TT: سأريك حينما تخرج
4	Comparative	ST: It is probably more than the car is worth TT: ربما تكون أكثر قيمة مما تستحقه السيّارة

5	Relative	ST: I've got another girl that does all my buying
		TT: لدي فتاة أخرى وهي تشتري كل ما أريد
6	Content	ST: I think that is right
		TT: أعتقد أن ذلك صحيح
7	Past participle	ST: You don't want the ground splattered with horrible things
		TT: لا تريد أن تتلطخ الأرضية بأشياء كريهة
8	Present participle	ST: There was a problem buying the house
		TT: كانت ثمة مشكلة عند شراء المنزل
9	Infinitival	ST: I've got enough for tomorrow to get me there
		TT: لدي ما يكفي لغد لتأخذني إلى هناك

With regard to the varieties of formal Arabic, modern linguists account for two main varieties throughout the history of the language: Classical and Modern Standard Arabic. Ancient Arab grammarians mainly concerned (if not limited) themselves with the inflectional aspects within sentences and/or clauses. This means aspects like the relations between the constituents of texts (within the definition provided by Halliday & Hasan, 1976), especially the CMs, were limited by ancient grammarians to their inflectional functions as to connect words/sentences to each other, without considering any other semantic relations they may serve. Therefore, the remaining sections of this chapter will be dedicated to the discussion of the conjunctions/conjunctive markers, with specific reference to their presence and role within subtitling discourse.

2.5.3　The role of conjunctive markers in subtitling

Existing literature on the grammar of CMs describes them as one of the mechanisms for achieving cohesion in a text. Halliday and Hasan (1976) point out that conjunctive markers are

> cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse (p. 226).

In essence, Halliday and Hasan (1976) assert that conjunctions are relationship markers between the propositions in a text, which link sentences, clauses, and paragraphs. Thus, the leading role of conjunctive elements is to promote cohesion in text.

Similar to Halliday and Hasan (1976), Al-Batal (1985) reviews the cohesive function of conjunctive markers in MSA. From a list of 35 connectives, Al-Batal provides an illustration of the semantic associations between sentences or clauses linked by ثَمّ *θumma* (then) and و - *wa*. Likewise, the author notes that of all the conjunctive markers, و - *wa* has a special significance within the discourse of contemporary Arabic due to its high frequency in the text (see instances of the functions served by و – *wa* in section 5.5). Besides, Al-Batal (1985) concludes that MSA

has several 'connectives' (the term he uses to refer to the concept of conjunctions/conjunctive markers), such as 'كذلك' *kaðalika* (likewise), which are less covered in Arabic grammar.

2.5.3.1 Conjunctive markers and cohesion

The cohesive role of conjunctive markers in languages has continued to elicit attention from various language discourse analysts and linguistic researchers. Cohesion is the property by which clauses or components of texts with communicable value hold together (Valdés & Luque, 2008). This concept of cohesion can be achieved within a given discourse through a network of lexical, grammatical, and grammatical relations that provide links between various parts of a text. Indeed, Halliday and Hasan (1976) define cohesion as the "relations of meaning that exist within the text, and that define it as a text" (p. 5). Hence, the items that a speaker or writer uses to relate parts of texts to each other dictate the relations that the audience should receive.

2.5.3.2 Conjunctive markers and coherence

Grammarians deem conjunctive markers as conjunctive adverbials, which connect different parts of a text at and beyond the sentence level to achieve overall coherence. In discourse studies, coherence consists "of the configuration and sequencing of the concepts and relations of the textual world which underlie and are realised by the surface text" (Bell, 1991, p. 165). In both cohesion and coherence, the provision of meaning to a text is achieved by binding together its surface grammatical elements, but in the latter, meaning is achieved by creating a connection between the

text and the physical world. However, in a discourse context, such as translation, Hatim and Mason (1997) point out that "coherence requires that the grammatical and/or lexical relationships involve underlying conceptual relations and not only continuity of forms. Coherence relations exist between co-communicants in a context of utterance" (p. 214). This assertion pinpoints the role of conjunctive markers in providing linkage and, by extension, meaning between the units of texts. Essentially, with reference to AVT, coherence could be determined by the relationship between the elements that constitute the subtitles as well as their relationship with the context inside and the film and outside in the real world.

Based on the above arguments, several factors related to conjunctive markers arise, which influence coherence in audiovisual translations. According to Valdés and Luque (2008) and Mohammed (2015), these factors relate firstly to variations in the relationship between verbal and non-verbal components in the source and target text; secondly, to the influence of Audiovisual Translation modes, such as dubbing and subtitling, on the translated text; and thirdly, a translator is faced with the challenge of deviating from the expectation in order to produce a target text, which conforms with the audience's cultural framework, such as in the case of English-Arabic subtitling.

2.6 Conjunctive markers

The findings of previous linguistic studies present crucial areas of concern with regard to the relationship between OD and subtitled text. The first area of interest is

the relationship between the use of explicit cohesive devices and the quality of translation, and secondly, the practical role of these devices in relation to both the structure and purpose of the subtitles. Indeed, the application of cohesive devices, especially conjunctive markers, has been studied from contrasting points of view. For example, Gholami *et al.* (2012) studied language as one of the major categories of cohesive grammatical devices in research papers on applied linguistics and biomedicine. The study in question focused on establishing the frequency of usage of conjunctive markers between the two types of research papers. The study's authors concluded that the utilisation of cohesive devices significantly improved the readability and comprehensibility of biomedical papers, which used conjunctive markers at a higher frequency than applied linguistics papers.

Baker (2018) notes that "Conjunction involves the use of formal markers to relate sentences, clauses and paragraphs to each other" (p. 204). Therefore, the primary function of these elements is to seamlessly connect unlinked parts of texts and make them relate to each other the way the speaker or writer wants through certain CMs.

Within the field of linguistics, various classification schemes have emerged in relation to conjunctive markers. Some of the terms used in relation to conjunctive markers include discourse markers, pragmatic connectives, and conjunctive particles. CM 'الوصل' from the perspective of Arabic scholars is viewed as a grammatical linking device, which coordinates various syntactic units "such as words, phrases, clauses and

sentences. The former view, which the majority of Arab grammarians and rhetoricians espouse, introduces CMs as 'connectives' or 'connective particles'" (Alasmri & Kruger, 2018, p. 3). This view of Arabic grammar reflects the inter-clausal and inter-sentential CMs in both the source and target languages and largely depends on the grammar of the latter. It is also confined to paratactic or coordinated constructions, disregarding subordinating CMs not traditionally considered from a conjunctive perspective. For the purpose of this study, the use of the term 'conjunctive' includes conjunctive phrases not traditionally considered as such (e.g., in addition 'بالإضافة إلى ذلك') or what could be collectively referred to as 'conjunctive adjuncts'.

Some languages exhibit differences in achieving CM. Alasmri and Kruger (2018) note that these differences often arise as a consequence of these languages using different discourse markers. For example, with respect to the subtitling of English to Arabic, structural and discourse-related factors could often lead to variances in the use of conjunctive markers. The differences exhibited between the two languages may require different approaches to processes such as text chunking, text reduction, and punctuation, among others, that could impact cohesion and text comprehension.

2.6.1 Conjunctive markers in English

The structural differences between English and Arabic may be observable through differences in the use of conjunctive markers in the two languages. These differences can be attributable in part to the differences in grammatical and syntax formatting. Nevertheless, given the role that the conjunctive markers play in

establishing cohesion between linguistic units within texts, linguists pay due attention to CMs in English concerning their categories and functions. Considering the significance of the work of Halliday and Hasan (1976), Halliday and Matthiessen (2014), Martin (1992) and Baker (2018), below is their classifications of conjunctive markers, which will inform the categorisation and discussion of CMs in this study.

2.6.1.1 Halliday and Hasan (1976)

Halliday and Hasan (1976) stress the functionality of conjunctions in that "they express certain meanings which presuppose the presence of other components in the discourse" (p. 227). Based on this assertion, the authors propose four major categories: additive (e.g., *and, or*), adversative (e.g., *yet, but, instead*), causal (e.g., *so, thus, therefore*), and temporal (e.g., *then, and then, after that*). With a specific reference to the additive *and* and *or*, the authors offer a clear distinction between structural and cohesive relations in that structural cohesion (coordination) occur at words/phrase level, while cohesive relations occur at an inter-clausal/inter-sentential level. This classification relates to their cohesive relationship in the discourse, which offers an evaluation of the role of conjunctions in connecting sentences, clauses, and paragraphs in English.

2.6.1.2 Halliday and Matthiessen (2014)

A further classification of conjunction markers based on their functionality is offered by Halliday and Matthiessen (2014) where they identify three main categories of conjunctive markers, namely extension, elaboration, and enhancement. The authors define extension as the instance where "one clause extends the meaning of another by

adding something new to it" (Halliday and Matthiessen, 2014, p. 471). In the second case, elaboration is achieved through the use of extra clauses to specify the meaning of the preceding clause further. Finally, enhancement utilises aspects such as time, place, manner, cause or condition to add on the meaning of a specific clause. The authors offer further sub-types of these three main categories (see Table 2.7).

Table 2.7 Classification of Conjunctive Markers in English (Halliday & Matthiessen, 2014: pp. 462-490)

Type of conjunction	Subtypes			Items
Elaboration	Appositive	Expository		*in other words, that is, I mean, to put it another way.*
		Exemplifying		*for example, for instance, thus, to illustrate.*
	Clarification	Corrective		*or rather, at least, to be more precise*
		Distractive		*by the way, incidentally*
		Dismissive		*in any case, anyway, leaving that aside*
		Particularising		*in particular, more especially*
		Resumptive		*as I was saying, to resume, to get back to the point*
		Summative		*in short, to sum up, in conclusion, briefly*
		Verifactive		*actually, as a matter of fact, in fact*
Extension	Addition	Positive		*and, also, moreover, in addition*
		Negative		*nor*
	Adversative			*but, yet, on the other hand, however*
	Variation	Replacive		*on the contrary, instead*
		Subtractive		*apart from that, except for that*
		Alternative		*or (else), alternatively*
Enhancement	Matter	positive		*here, there, as to that, in that respect*
		negative		*in other respects, elsewhere*
	Manner	Comparative		*likewise, similarly; in a different way*
		Means		*in the same manner*
	Spatio-temporal	Simple	following	*then, next, afterwards [including correlatives first...then]*
			simultaneous	*just then, at the same time*
			preceding	*before that, hitherto, previously*

		conclusive	*in the end, finally*
	Complex	immediate	*at once, thereupon, straightaway*
		interrupted	*soon, after a while*
		repetitive	*next time, on another occasion*
		specific	*next day, an hour later, that morning*
		durative	*meanwhile, all that time*
		terminal	*until then, up to that point*
		punctiliar	*at this moment*
Causal – conditional	Casual	general	*so, then, therefor, hence*
		specific	*Result: as a result*
			Reason: on account of this
			Purpose: for that purpose
	Conditional	positive	*then, in that case, in that event, under the circumstances*
		negative	*otherwise, if not*
		concessive	*yet, still, though, despite this, however, even so, all the same, nevertheless*

2.6.1.3 Martin (1992)

Martin (1992) offers an evaluation of the classification of CMs within considerable studies, among which are Halliday and Hasan (1976); Halliday (1985a); Beekman and Callow (1974); Longacre (1976); Mann and Thompson (1986), and Martin (1983b). The author considers in his evaluation the focus of these studies, the angle from which CMs were classified, and the (dis)similarities between some of these studies. The author also concludes by suggesting a model of classification in which he addresses the shortcomings of previous works.

One aspect Martin (1992) addresses is that he sets out the previous studies into two groups. The first group involves universalist studies that consider the cross-languages of relations (i.e., Beekman & Callow [1974], Longacre [1976], and Mann & Thompson [1986]). The second group includes studies that focus on the realisation of logico-semantic relations in one language (i.e., Halliday & Hasan [1976], Martin [1983b], and Halliday [1985a]). Another aspect Martin (1992) examines while evaluating the previous classification is the angle from which conjunctions are classified. For example, the work of Halliday and Hasan (1976) concerns itself with cohesive relations between clause complexes, while the classification offered in Martin (1985b) is based on hypotactic conjunctions. Further, the author reports that "Halliday (1985a) develops a categorisation for paratactic and hypotactic relations within the clause complex" (Martin, 1992, p. 171).

Martin (1992) indicates that these models may present (dis)similarity in classifying conjunctions. The similarity can be noticed in that they "set up very comparable additive, temporal, and sequential categories for the meanings clustering around the prototypical *and*, *then* and *so*" (Martin, 1992, p. 171), which may not "correspond exactly, but they have a large number of relations in common" (ibid). However, the author accounts for two dissimilarities within the models he revised. The first aspect concerns "the type of grammaticalization linguists take as a point of departure for their scheme" (ibid). As an example, the main focus of Halliday and Hasan (1976) is the cohesiveness of CMs between clause complexes. Moreover, in this model, the four categories (i.e., additive, adversative, causal and temporal) are primarily set up as types of logico-semantic relations. On the other hand, Martin (1985b) departs from hypotactic relations and divides the adversative category into concession and contrast. The second difference concerns "the essential indeterminacy of some of the relations themselves" (Martin, 1992, p. 176). For example, the alternation *or*, in: *'[w]e have tea or coffee'*, may also indicate the additive sense of *'we have tea and coffee'* (the example is adapted from Martin, 1992, p. 176).

Given this critique offered by Martin (1992), the author suggests that logico-semantic relations can be classified into four main types: additive, comparative, temporal and consequential (p. 178), as presented in Table 2.9.

Table 2.8 Martin's (1992, p. 179) classification of CMs in English

Category	Sub-category	Distinctive Internal	External/Internal		
			Cohesive	Paratactic	Hypotactic
Additive	Addition	Moreover, in addition	and	and	besides
	alternation	alternatively	or	or	If not … then
Comparative	similarity	Equally, that is	Likewise	So (finite)	Like, as, as if, like when
	contrast	On the other hand	In contrast, instead	but	Whereas, except that
Temporal	simultaneous	At the same time	Meanwhile, throughout	And, meanwhile	While, when, as long as
	successive	Finally, at first	Previously, thereupon	then	After, since, now that
Consequential	purpose	To this end	To this end	Modulation-so	So that, lest, so as, in case
	condition	then	Then, otherwise	Modality + so	If, even if, unless
	consequence	In conclusion, after all	Therefore, for	so	Because, as, since
	concession	Nevertheless, admittedly	However, yet	but	Although, in spite of
	manner	In this way	Thus	And thus	By, thereby

2.6.1.4 Baker (2018)

Considering the functions of CMs in relating one sentence, clause or paragraph

to another, Baker (2018) summarises the main relations suggested by CMs as additive,

adversative, causal, temporal, and continuatives. Table 2.8 illustrates Baker's classification.

Table 2.9 Types of relations as suggested by Baker (2018, p. 204)

Relation	Examples of items suggesting the relation
Additive	and, or, also, in addition, furthermore, besides, similarly, likewise, by contrast, for instance
adversative	but, yet, however, instead, on the other hand, nevertheless, at any rate, as a matter of fact
causal	so, consequently, it follows, for, because, under the circumstances, for this reason
Temporal	then, next, after that, on another occasion, in conclusion, an hour later, finally, at last
Continuatives (miscellaneous)	now, of course, well, anyway, surely, after all

In line with the assertion provided by Halliday and Hasan (1976), Halliday and Matthiessen (2014), Baker (2018), and Martin (1992) concerning the definition of conjunctions, this study will focus on the occurrences of conjunctions at the inter-clausal/inter-sentential level to account for the types/patterns of logico-semantic relations that these conjunctions create within subtitling discourse.

2.6.2   Conjunctive markers in Arabic

It is important to note that both traditional Arab grammarians and MSA linguists have expressed interest in the notion of cohesion and all the linguistic elements that promote the phenomenon, at least at the sentence level. The concept of CMs in Arabic has been viewed mostly as a grammatical linking device that mainly

coordinates units (Al-Batal, 1990), such as words, phrases, clauses and sentences, or "connectives" or "connective particles" (حروف العطف: *ḥurūf al-'aṭf* in Arabic). According to Al-Batal (1990) and Ryding (2005), the concept of cohesion and conjunction in general, and conjunctive markers and connectives in particular, has received very limited attention in Arabic linguistic and grammatical studies. In Arabic, conjunction markers were addressed from a formal perspective within the boundaries of the sentence. The main emphasis of the majority of both ancient and modern Arab grammarians is on the syntactic properties of those connectives and their functional role on nouns and verbs (Al-Batal, 1990). Moreover, it can be argued that the concept of connectiveness itself was confined to coordinators, and to functional connecting devices excluding conjunctive adjuncts/adverbials (e.g., أيضاً- *ayḍan 'also'*).

There has thus been very limited attention to the cohesive role of conjunction markers in the Arabic grammatical tradition (Al-Batal, 1990). While the concepts of conjunction and cohesion do not form part of traditional grammatical analysis in Arabic, which mainly addresses the sentence level, they have been partially addressed in another independent discipline, the discipline of rhetoric and Quranic exegesis. One of the early treatments of the cohesiveness of the conjunctions can be noticed within the disciplines of 'البلاغة' (rhetoric) and 'النحو' (syntax) when ancient rhetoricians and grammarians addressed the issue of 'الفصل والوصل': disconjunction and

conjunction. While ancient rhetoricians (e.g., Al-Askari[6], 1998; Al-Jurjani[7], 1992) introduced the cases in which (dis)conjunction may occur, grammarians (Ibn Hisham,[8] 1985) addressed the inflectional impact of (dis)conjunction) on (un)linked sentences with reference to و *wa (and)*. As a result of the impact of theorisations of conjunction and cohesion in eastern languages, considerable literature has grown around the concept of conjunctive markers and their cohesive role in Modern Standard Arabic. Few Arab conjunction analysts, linguists, and Modern Standard Arabic researchers, such as Al-Batal (1990), Al-Jubouri (1984), Alsaif (2012), Beeston (1983), Cantarino (1975), Hassan (1979), Holes (2004), Ryding (2005), Williams (1989), and Wright (1967) have addressed the concept of the cohesiveness of conjunctions in Arabic and started drawing attention to the semantic and functional relations of conjunction markers 'أدوات الربط', or connectives 'أدوات العطف', as they are variously described in Arabic. In these more recent studies, conjunction markers are defined as "any element in a text which indicates a linking or transitional relationship between phrases, clauses, sentences, paragraphs or larger units of conjunction, exclusive of referential or lexical ties" (Al-Batal, 1994, p. 91). Ryding (2005) states that conjunction markers are notably frequent in Arabic, and this "results in a high degree of textual

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[6] أبو هلال العسكري is a prominent scholar who lived between 920-1004. He authored the "Book of the Two Arts" (كتاب الصناعتين: الكتابة والشعر).

[7] القاضي الجرجاني (1009-1078) is a prominent figure who authored a key publication in the field of rhetoric entitled *"The Secrets/Mysteries of Rhetoric"* (أسرار البلاغة).

[8] Ibn Hisham is an ancient Arab grammarian who authored several books among which are two referential books (أوضح المسالك إلى ألفية ابن مالك) explaining the versified poem of Ibn Malik on grammar and (مغني اللبيب عن كتب الأعاريب) which elaborates on some general rules of the Arabic grammar.

cohesion in Arabic writing that contrasts significantly with the terser style of written English" (p. 407). One significant aspect the author addresses in this study is the implicitness of some conjunctions (e.g., relative clauses). In such a case, a speaker or writer opts for omitting the relative pronoun. For instance, in the following sentence (adapted from Ryding, 2005, p. 324): عن مصدر فلسطيني رفض الكشف عن اسمه ("from a Palestinian source [who] refused to disclose his name"), the relative pronoun 'who' is omitted in the Arabic version, which makes it look like two independent sentences.

For the purpose of this study, Al-Batal (1990) and Ryding (2005) exhaustively discuss conjunctive markers in Arabic with a specific focus on the cohesive role and the conjunction and functional semantic relations of conjunction markers.

2.6.2.1 Al-Batal (1990)

Al-Batal's (1990) categorisation model of conjunction markers, or "connectives"—the term he uses as an analogous for conjunctions—is considered one of the leading studies in Modern Standard Arabic. The author examines the nature, importance, and semantic functions of conjunction markers in Arabic (Ryding, 2005). Findings from Al-Batal's (1990) study shed light on the important cohesive role of Arabic conjunction markers and the variety of their functions.

Table 2.8 Al-Batal's categorisation model of connectives (Al-Batal, 1990, pp. 238-245)

Semantic relation	Item in Arabic	Transliteration and English gloss equivalent[9]
Additive	و، كذلك، أزيد على ذلك	*wa* 'and', *kaðā-lika* 'likewise', *azīdu ʿlā ðālika* 'we add to this'
Adversative	إنما، بل، لكنّ، غير أن، لكن	*inna-mā* 'but rather', *bal* 'but', *lākinna* 'but', *ġayra anna* 'however, except that', *lākin* 'but'
Alternative	أو، أم	*aū* 'or' (inclusive), *am* 'or' (exclusive)
Causal	ف، لأن، من ثم	*fa* 'because, since', *li-anna* 'because', *min θamma* 'hence'
Conclusive	ف	*fa* 'therefore'
Consequential	ف	*fa* 'accordingly'
Discourse switch	ف	*fa* 'so then, for instance'
Explicative	أي	*aī* 'i.e.'
Negative	لا	*lā* 'not'
Sequential	ثم	*θumma* 'then, and then'
Simultaneity	واو الحال	circumstantial *wa* 'when, as'
Succession (in time)	ف	*fa* 'subsequent to this'
Topic introduction/shifting	أما... ف	*fa* 'as for'

Al-Batal bases his categorisation of conjunctions on how they signal semantic relations or how they indicate discourse movement. As for the scope of his study, his account of conjunctions ranges from phrases to discourse level. This means he

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[9] Some of these functional devices are multivalent by nature. For example, the typical function of the Arabic و - *wa*: *and* is to act as a coordinator linking two words or phrases. However, it may also function as a cohesive device linking two or more sentences or clauses. additionally, it may indicate simultaneity or circumstantiality.

includes coordinating conjunctions, such as the negative لا *'not'* (as in 'in his spirit and mind not in his tongue'), which is beyond the scope of this study. Moreover, Al-Batal includes some referential conjunctions (e.g., كذلك: like that) despite the fact that his definition of conjunctions clearly indicates exclusion of referential ties as addressed above. Additionally, Al-Batal accounts for instances where the structural nature of Arabic enforces connectedness, such as what the author calls 'Topic introduction/shifting'. In Arabic grammar, this case of connectedness is rather a grammatical requirement as a conditional device and by no means contributes to the conjunctive meaning. This means the author includes connectives that function structurally. The author also neglects the multivalent nature of some conjunctions, such as لكن - *lākin* ('but')*,* which may indicate adversity and concession. Finally, the author discusses the rhetoric term 'complete unitedness' as a connector at the phrase level. However, this function may arguably rather serve a rhetoric function. In other words, whenever complete unitedness is detected, it may well fall within additive conjunctions.

2.6.2.2 Ryding (2005)

Ryding (2005) classifies Arabic connectives based on their grammatical and semantic relationships. She defines them as "words or phrases that connect one part of conjunction with another" (p. 407). Following Al-Batal (1990), the author uses the term 'connectives' to refer to a set of connecting devices, as indicated in Al-Batal's (1990) classification. It can be noticed that she uses the term connectives to encompass

"conjunctions, adverbs, particles and also certain idiomatic or set phrases" (Ryding, 2005, p. 408). However, the author (2005, p. 407-408) also uses other terms that may refer to the same concept, such as 'discourse markers' (i.e., to connect sentences within a text), 'conjunctions' (i.e., to link discourse elements), and 'fixed sets of words'[10] when referring to "words that link sentences within a text" to make semantic and syntactic links (ibid., p. 407-408). Ryding argues that connectives contribute to making discourse or text acceptable.

The author argues that her classification scheme offered by Ryding includes linguistic elements that serve linking functions at various levels, namely, phrases, sentences, and paragraphs. In other words, the author offers two classes of connectives (i.e., simple linking/inoperative connectives and operative connectives) based on whether connectives bear a grammatical effect on the sentences following any of these elements, as shown in Table 2.11.

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[10] Ryding (2005) indicates that this term was introduced by Johnstone (1990) to refer to those words that serve semantic and syntactic links.

Table 2.9 Ryding's (2005) classification of the connectives (pp. 409-421)

Category	Semantic relation/ Grammatical function	Arabic item	English equivalent
	Stylistic sentence starter /Additive	و *wa*	and
	Resultative	ف *fa*	and so
	Temporal		and then
	Contrastive		yet, and thus
		بل *bal*	rather, but actually
		إنما *inna-maˉ*	but, but moreover, but also, rather
	Explanatory	أي *aiˉ*	that is, i.e.
	Resultative	إذ *ið*	since, inasmuch as
		إذن *iðan*	therefore, then, so, thus, in that case
		حتى *ḥatta*	until
Inoperative/ simple connectives	Adverbial conjunction of place	حيث *ḥayθu*	where
	Adverbial conjunction of time	بينما *bay-na-maˉ*	while, whereas
		بعدما *baˈdamaˉ*	after
		بعد أن *baˈda an*	after
		بعدئذ *bˈda iðin*	after
		حين/حينما *ḥiˉn/hiˉna-maˉ*	when, at the time when
		عندما *ˈindamaˉ*	when, at the time when
		عندئذ *ˈinda-iðin*	then, at that time
		قبل أن *qablq ˈan*	before
		ثم *θumma*	then, and then, subsequently
	Adverbial conjunction of similarity	كما *kamaˉ*	just as, similarly, likewise'
		مثلما *miθlamaˉ*	like, just as, as
	Adverbial conjunction of equivalence	قدر ما *qadramaˉ*	as much as, just as, as … as

	Adverbial conjunction of reference or attribution	حسبما *ḥassbamā*	according to, in accordance with, depending on
	Adverbial conjunction of potential or possibility	ربما *rubbamā*	perhaps, maybe, possibly'
	Disjunctives	أو *au*	or
		أم *am*	or
		إما.. أو *immā.. au*	either … or
	Sentence-starting connectives – topic shift	أما ..ف *ammā.. fa*	as for
	Sentence-starting connective – additive	إلى ذلك *ilā ðalika*	in addition to that, moreover, furthermore
	Subordinating truth-intensifying conjunction	إن *inna*	Indeed, truly, verily
Operative connectives	Subordinating factual information conjunction	أن *anna*	that
		كأن *ka-anna*	as though
	Contrastive	و/لكن *lākin/wa lākin*	but, yet, however, nevertheless
	Causal	لأن *li-anna*	because
	Possibility subordinating conjunction	لعل *la ʿalla*	perhaps, maybe

The point from which Ryding departs while classifying connectives may well be relevant to syntax where these linking elements may or may not have an inflectional impact on the following sentence/word/phrase/clause. As a result, this classification fundamentally includes conjunctions that are required by the structural nature of Arabic. For instance, the author seems to follow Al-Batal (1990) when considering 'أما... ف...' among the connectives. However, as indicated above, this is a case of obligatory linkage, where the Arabic 'ف' *fa* is structurally required to accompany the following verb/phrase/sentence in the event conditional clause that involves non-apocopative particles. Furthermore, Ryding's account includes all connecting cases of the Arabic و *wa:* 'and', while in some cases, the و *wa* does not bear any connecting sense, as is the case in the starter *wa* 'واو الاستئنافية'. The second class of Ryding's classification seems to be, to an extent, out of the scope of her definition of connectedness. The items listed under this category (i.e., النواسخ *nawasiḫ*) serve a grammatical/rhetoric function rather than acting as cohesive devices. For instance, the author accounts for the 'truth-intensifying conjunction' إنّ *inna:* 'indeed, truly, verily'. However, it can be argued that this particle in Arabic does not have any sense of connectedness, not even at the word level. Rather, it serves a rhetorical function as to emphasise its predicate, and in such cases, it has an inflectional effect on the nominal sentence.

It can be noticed in Ryding's (2005) account for the English equivalents of Arabic conjunctions that she considers the multivalency of some conjunctions, such as

و *wa* and ف *fa,* as well as her account of several potential equivalents for most of the Arabic items.

2.6.3   Conjunctive markers in translation

To investigate the prevalence of conjunctive markers in translation, several quantitative and qualitative corpus-based studies have been conducted by researchers in the field of Comparative Linguistics and Translation Studies. These studies often focus on examining pervasive grammatical and syntactical differences between translated and non-translated texts within the context of inter- and intralingual translation. The main objective of such studies is to establish the impact of conjunctive markers on the comprehensibility and structure of the translated text.

Syarif (2011) and Yagi and Ali (2008) specifically analyse the expression/translation of the conjunction 'and' from English to Indonesian and Arabic languages, respectively. In his study, Syarif (2011) utilises a distributional method to analyse the expression of 'and' in Indonesian. The findings of the study indicate that this particular conjunctive element varies after translation, but there are frequently used expressions of the particle in the discourse of the Indonesian language. Firstly, based on its generic meaning or function as a connector of clauses in English, 'and' is equivalent to *dan* in Indonesian (Syarif, 2011). However, in some instances, the expression of the conjunctive marker may change: for example, the use of 'and' in active transitive construction in English changes to a passive transitive construction in Indonesian.

Similarly, Yagi and Ali (2008) note that *wa* in Arabic has various grammatical and rhetorical uses in different contexts. Yagi and Ali (2008) and Dorgeloh (2004) illustrate using specific examples of the use of *wa* as an additive relationship signal and as a textual device or sentence connector, which can be used to express different relations in a clause. For instance, the conjunctive marker can be used to signify the beginning of an information chunk; hence it occurs at the beginning of a paragraph in a narrative context. Besides marking the end of a clause and the beginning of the next clause, this conjunctive marker can be used to express additive relations. Thus, in translation, the conjunctive marker can be used to add two or more equal classes to each other. Therefore, the role of conjunctive markers in translation studies is to provide clausal relationships between grammatical elements in both the translated and non-translated texts.

Fattah (2016) and Fattah and Yahiaoui (2018) examine the relative frequencies of concessive and causal conjunctives in Arabic translated and non-translated works by the same authors/translators. The authors highlight some patterns of structural explicitation and upgrading from phrases to clauses in translated texts. The findings show that the upgrading tendency from phrase to clause may well involve the use of more connective devices. Following are instances of such occurrences of upgrading and explicitating shift.

ST	TT	English back-translation
Maurice had a very troubled life **with** little to live for	كانت حياة موريس مضطربة ولا شيء يعيش لأجله	Maurice's life [was] troubled **wa** (and there is) nothing to live for…

Horror, Mystery, Thriller (*The Conjuring*, 2013)

They were hunting us. We had to learn how to hunt them.	كانوا يطاردوننا وكان علينا أن نتعلم كيف نطاردهم	They were chasing us **Wa** (And) we had to learn how to chase them.

Action, Adventure, Sci-Fi (*Independence Dar Resurgence*, 2016)

It can be seen in the first instance that the subtitler tends to upgrade the phrase 'with a little to live for' into a nominal sentence in the TT, as shown in the English back-translation. On the other hand, the second instance indicates a tendency to explicitation, where the subtitler opts for the additive و *wa:* 'and', as shown in the English back-translation, although the ST does not involve this semantic relation.

As for subtitling, be it a constrained mode of translation, it presents a unique approach in the process of translation. It is often regarded as a form of translation. That is, subtitling involves the communication of meaning from an original source language (spoken dialogue) to an equivalent written text, which could be in the same language (intralingual) or to a different language from the source (interlingual). According to Orero (2005), a subtitle or an audiovisual text "is a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning" (p. 18). Accordingly, a subtitler in this context must account for the interaction between the verbal, preverbal, and non-verbal elements present in the OD.

Furthermore, as indicated in previous sections, conjunctive markers have been dealt with at the textual level, considering they heavily contribute to the coherence and cohesion of texts (Halliday & Hasan, 1976; Halliday & Matthiessen, 2014 and Baker, 2018). This treatment of conjunctive markers in various domains may, to a great extent, apply to subtitling. However, the fact that subtitling fundamentally involves text reduction and chunking (see Section 2.5), which result in condensing subtitles, may raise the question of whether this process impacts conjunctive markers being omitted/added. In this particular context, several studies of conjunctions in subtitling can be found concerning the contribution of conjunctive markers within this domain of discourse, the treatment of conjunctions within the technical constraints of the mode, and whether there exists any interest in the examination of frequencies/patterns of conjunctions in subtitling.

Chaume (2005) provides an analysis of how discourse markers are dealt with in audiovisual translations. The study focuses on interlingual subtitling from English to Spanish of specific discourse markers, which include 'now', 'oh', 'you know', 'look', and 'I mean'. The author notes that in most cases, these items are omitted "for the sake of brevity or for the meaningful and stroking presence of the parallel image" (p. 843). However, the selection of these particles seems to be based on the assertion that often, the target language correlates do not carry similar pragmatic meaning, which constitutes a major challenge in subtitling. This may not necessarily be the case in subtitling from English into Arabic. On the other hand, MSA, the dominant register in

Arabic subtitles, may arguably provide adequate counterparts to these items, let alone plenty of informal equivalents in various varieties of Arabic. Thus, it seems that, as indicated in Section 2.4, subtitlers may need to carry out an assessment as to whether the 'elimination' of certain elements may affect the message being presented on the screen. Furthermore, it seems to be hard to provide a generalised weight to certain linguistic elements that can always be eliminable or condensable, given that each word/expression "may in fact be integral to a character's style of spoken discourse" (De Linde & Kay, 2016, p. 4).

Another area of study with relevance to the treatment of conjunctions in subtitling is whether the deletion of some types of conjunctions may affect the quality of subtitles. Robert and Remael (2017) note that when condensation is to be considered, subtitles must remain coherent in order to ease comprehension. This indicates the importance of retaining certain linguistic items that contribute to establishing coherence in subtitles. The study, however, accounts for the loss of certain linking items (i.e., discourse markers, adverbials and coordinating conjunctions) without meaning loss.

Wibowo (2013) accounts for an intensive presence of some types of conjunctions in the subtitling of the movie *The Sands of Time* from English into Indonesian, namely, coordinating and subordinating conjunctions. The coordinating conjunctions include cumulative, alternative, adversative, and illative conjunctions, while the subordinates include conjunctions that are used as apposition, causation,

purpose, condition, comparison, manner and time. Similarly, Matielo *et al.* (2015) examines the instances of omissions in the subtitling of the TV series *Heroes* into Portuguese and note that "[c]onjunctions were the least frequent cases of omission" (p. 381) compared to other textual elements.

Some studies discuss the omission of some specific types of CMs in subtitling. For instance, Mubenga (2014) examines the presence/absence of some coordinating and subordinating CMs within the subtitling of the movie *Au Revoir les Enfants* from French into English. The study concludes that there exists a significant omission of these types of CMs art the clause complex level. The author attributes this omission to temporal and spatial constraints, as well as to the relevance principle. Similarly, Irmawati (2012) investigates the application of the deletion strategy in subtitling the movie *Just Go With It* from English into Indonesian, and concludes that among the linguistic elements that were considered for deletion is the CM *that*, where subtitlers opt for simpler clauses. Having reviewed these studies pertinent to the discussion of CMs in interlingual subtitling, it can be established, to the best of the researcher's knowledge, that CMs in subtitling from English into Arabic has not been researched, let alone the focus of this study on the frequency, functions or patterns of CMs.

2.7 Conclusion

This chapter draws attention to what subtitling is and addresses the technical constraints that make this type of translation practice a unique domain of discourse. It offers an account of the nature of the discourse, which involves a twofold shift: one

from spoken to written and another from informal to formal register. The chapter also stresses the dominance of MSA in subtitling from English into Arabic. Moreover, the simplification of translated language has also been addressed in this chapter, with close attention paid to the strategies suggested to fulfil simplicity in subtitling: namely, condensation, elimination, and rendering. Finally, in compliance with the temporal and spatial constraints of the mode, the chapter sheds light on text reduction in subtitling. Thus, a detailed account is given about coherence and cohesion in subtitling, with close attention to the role of conjunctive markers in maintaining the coherence and cohesion of subtitles.

Given that conjunctive markers are the central focus in this study, this chapter addresses the constituents of clause structure in English and Arabic, with attention being made to the presence of CMs and their role in establishing relations between clauses, sentences and paragraphs. Therefore, a classification scheme of conjunctive markers was addressed, including an account of some prominent classifications in both English and Arabic, which will inform the discussion and categorisation later in this study. Having reviewed these aspects, it can be claimed that conjunctive markers in subtitling English movies into Arabic are under-researched. Furthermore, there does not seem to be any study where a corpus-based study is carried out to investigate the occurrences and patterns of CMs in subtitling. This study seeks to bridge this gap by investigating how conjunctive markers are dealt with within an extensive

collection of data, and explaining the patterns of conjunctiveness in both English and

Arabic subtitles.

Chapter 3 Theoretical Framework: Systemic Functional Linguistics

3.1 Introduction

This chapter seeks to situate the present study within the theoretical framework of Systemic Functional Linguistics – henceforth SFL. An overview of SFL will be briefly provided before establishing the suitability of this particular framework for analysing and explaining the occurrence and concurrent patterns of conjunctive markers in the corpora compiled for the purpose of this study. Finally, close attention will be paid to how SFL can inform the discussion of certain conjunctive markers in question in this study within this framework.

3.2 Systemic Functional Linguistics

Despite decades of meticulous research and a variety of opportunities for empirical observation, the notion of language remains a complex concept and hard to pin down (see Fasold & Connor-Linton, 2013). Active language users who employ it on a daily basis rarely ponder the structural peculiarities of their communication, including grammatical nuances. In fact, their only focus is dedicated to the process of conveying a meaningful message to other speech actors in order to achieve a successful information exchange (Endarto, 2017).

Broadly speaking, it is worth pointing out the concept of functionalism, which refers to the notion that "the forms of natural languages are created, governed,

constrained, acquired and used in the service of communicative functions" (Bates & MacWhinney, 1988, p. 1) See also MacWhinney, Bates, & Kliegl (1984). Eggins (2004) stresses that functionalism seeks to help "analyse and explain how meanings are made in everyday linguistic interactions" (Eggins, 2004, p. 1), and pays due attention to the acts of communication which form the basis of language and fulfil its major aims (Thomas, 2019).

Bearing this aspect in mind, functionalist researchers led by Halliday coined the notion of SFL, which was primarily focused on the language function, claiming that there is no structure without communicative purpose, i.e., meaning. According to this theoretical framework, every aspect of a language system, even when bearing no semantic load outside the structure, should be primarily regarded through the prism of communicative act performance. Within this broad linguistic concept, SFL is one type of functionalism through which "language is modelled as network of interconnected linguistic systems from which we choose in order to make the meanings we need to make to achieve our communicative purposes" (Eggins, 2004, p. 327).

Thus, SFL provides a model of language, a conceptualisation of language use involving texts functioning in contexts. One appropriate interpretation of this term is the definition offered by Finegan and Besnier (1989): "[l]anguage is a finite system of elements and principles that make it possible for speakers to construct sentences to do particular communicative jobs" (p. 132). Here language is seen as a system of elements

that exist to fulfil the need for communication and meaning exchange between a speaker/writer and potential recipients. Halliday and Matthiessen (2014) characterise SFL in terms that relate it to other similar theories. That is, SFL is a theory of language, of text in context, in which "content" is conceptualised as meanings and wordings, and wordings are not just lexis ("content wording") but grammar as well ("function wordings"). Moreover, the major peculiarity of a given analysis concerns an original approach in terms of its stages, as it goes "top-down"—i.e. from context to text, beginning with the assessment of context. This choice could most likely be justified by the significance of the communication act, which is challenging to evaluate without extensive knowledge of the communicative situation following the utterance.

In translation studies, SFL has been an effective theory widely utilised by linguists as early as the 1990s, including Leuven-Zwart (1989; 1990; Hatim & Mason, 1990; Bell, 1991; Baker, 1992; Gallina, 1992; Johns, 1992, Malmkjaer, 1998, Hale, 1997; Zhu, 1993; Fleury, Vasconcellos & Pagano, 2009). However, the fact that AVT has recently become an outstanding field of study within translation studies may require close attention to the employment of SFL within such a unique style of 'meaning-making' activity.

3.3 Systemic Functional Linguistics in Audiovisual Translation studies

SFL is a theory which views language as a 'meaning-making' resource (Eggins, 2004; Espindola, 2012). Given the distinctive constraints operating in the domain of subtitling, as presented in the previous chapter, SFL can help to account for variations

in choices made when transferring texts from one language into another. This may align with Baker (1992), who points out that translators are urged to consider the particularities of both ST and TT rather than trying to preserve the structure of the original language. However, it can be argued that the stress on "equivalence" rather than "faithfulness" in recent Translation Studies shows that it is not about "preserving" but rather about "recreating" meaning between ST and TT. This assertion indicates potential discrepancies with reference to the use of conjunctive markers in subtitling in order to recreate an adequate 'meaning-making' product in the target language.

In AVT studies so far, only peripheral attention has been given to language complexity and (dis)similarities between the language of the ST and TT. Hence, the process of subtitling between languages that are linguistically and culturally closely related may present unique linguistic patterns that may vary from the ST to TT. These variations may show a tendency to particular patterns that well suit one linguistic direction, but it also contributes to realising relations between the linguistic units in the ST and TT. According to Eggins (2004), the model of SFL helps predict the choices made (p. 328) and arguably lends a hand in understanding/explaining these patterns within the specific norms of each language.

One key study within AVT to use SFL is the study by Taylor (2000), in which the author confirms that subtitling involves heavy responsibilities in transferring semantic, pragmatic and cultural materials from Italian into English. The author

further asserts that the transfer of language within such a semiotic mode may have an impact on the message being delivered (ibid., p. 310). Furthermore, the author asserts that spoken dialogue is more grammatically complex but less lexically dense (cf. Halliday, 1985, 1989), while written subtitles are more normalised (i.e., converted from written texts into spoken forms) than their spoken counterparts. As a result, this requires subtitlers to take into account these variations in the nature of each style when constructing subtitles. SFL offers a basic conceptualisation of the phenomenon as well as the methodology and analytical tools for describing it. Thus, it is arguably an effective theory through which subtitlers can tackle these variations and produce TL texts equivalent to the SL ones, taking into account the norms of each style of discourse. On this point, Kovačič (1996) states that

> Since (in subtitling) we are dealing with language in use, the most appropriate models for such a description would seem to be those provided by functional linguistics, which defines its objective as study of language not as a formal system, but rather as a system of social semiotics, i.e., from the point of view of its function in human societies (p. 298).

3.4 Explicitation

Baker (1996) defines explicitation as the "overall tendency to spell things out in translation, including, in its simplest form, the practice of adding background information" (p. 197). Explicitation is one feature of translated texts which takes place,

as Pym (2005) suggests, "when an SL unit of a more general meaning is replaced by a TL unit of a more specific meaning; the complex meaning of an SL word is distributed over several words in the TL" (p. 4). Klaudy (1998) identifies four types of explicitation, namely: (1) obligatory explicitation, without which the TT is grammatically incorrect; (2) optional explicitation, in which case the TT is grammatically correct but may sound unnatural; (3) pragmatic explicitation, which takes account of cultural differences between the ST and TT; and (4) translation-inherent explicitation, which relates to the process of translation itself. This study mainly concerns itself with optional explicitation, where subtitlers may opt to make semantic relations explicit in order to help viewers recognise the relations existing between linguistic units.

Given the contribution of conjunctive markers to the cohesion of texts, and in line with the fact that subtitles appear on the screen as small chunks for a short period of time, it is highly likely that the use of explicit CMs in subtitles aims to avoid the potential risk of misunderstanding when viewers are going across languages in films. This notion is also supported by Chesterman (2004), where he refers to the concept of translators as "mediators" and explains how the "tendency towards explicitation" helps "save the readers' processing effort" (p. 45). Another motivation for explicitation of conjunctive markers in subtitling is the Explicitation Hypothesis introduced by Blum-Kulka (1986), where he considers explicitation as a cognitively motivated practice. Blum-Kulka would explain explicitation within the context of a constrained

mode—such as subtitling—as a facilitator that lessens the processing burden associated with the task by directly spelling out relations between discourse units. To put this into practice, one may argue that when processing ordinary written texts, readers have the opportunity to go back and trace relations within a given text— something which is not the case in subtitles, whose temporal and spatial constraints give no chance to retrace relations in this way.

Examining the frequency of conjunctive markers within translated texts against their original counterparts helps to reveal the frequency with which explicitation occurs in translation. For example, Hansen-Schirra *et al.* (2007) investigate the addition of "connectives" among other cohesive devices in translating texts between English and German. Their findings reveal a significant tendency to explicitation of "connectives" in the target texts.

As far as explicitation in English-Arabic translation is concerned, there have been some studies examining conjunctions/connectives within parallel and comparable English to Arabic translated texts: e.g., Fattah (2010; 2016); Fattah and Yahiaoui (2018); El-Nashar (2016); and Alasmri and Kruger (2018). Fattah (2010; 2018) and Fattah and Yahiaoui (2016) investigate causal and concessive conjunctions and conjunctive adjuncts within translated and non-translated Arabic texts, and find a tendency towards explicitation of conjunctions in the translated texts. El-Nashar (2016) examines the explicitation techniques used by translators from English into Arabic, and concludes that there is a significant tendency to explicitate conjunctions.

Alasmri and Kruger (2018) examine the distribution and frequency of conjunctions in translated texts in the domains of (literary) fiction and legal documents, and similarly show a significant tendency to the explicitation of conjunctions and other features in translated texts as compared to non-translated ones.

Although mainly focused on differences between translated and non-translated Arabic texts, these studies confirm that explicitation is a frequent practice in written translation from English to Arabic. Such a practice could also be predicted to apply to subtitling, not only due to the fact that subtitling is fundamentally a translation activity, but it can also from the nature of the mode. An SFL approach can help explain the phenomenon of explicitation of CMs in subtitling from English into Arabic by allowing the analyst to link features of the context – in particular the "register variable" of mode – to patterns in lexical and grammatical choices, as will be explained in the following section.

3.5 Explicitation of conjunctive markers from the perspective of SFL

Halliday (1985) and Halliday and Matthiessen (2014) recognise two broad types of logico-semantic relations—expansion and projection—and two types of structural realisation—parataxis and hypotaxis. Expansion refers to the event where the secondary clause expands the primary one, while projection is when a secondary clause represents the linguistic content of the primary clause (Halliday & Matthiessen, 2014). Structural realisation (i.e. parataxis) refers to the linking of elements of equal

status, while hypotaxis refers to the binding of elements of unequal status (Halliday and Matthiessen, 2014, p. 384) as shown in Figure 3.1.
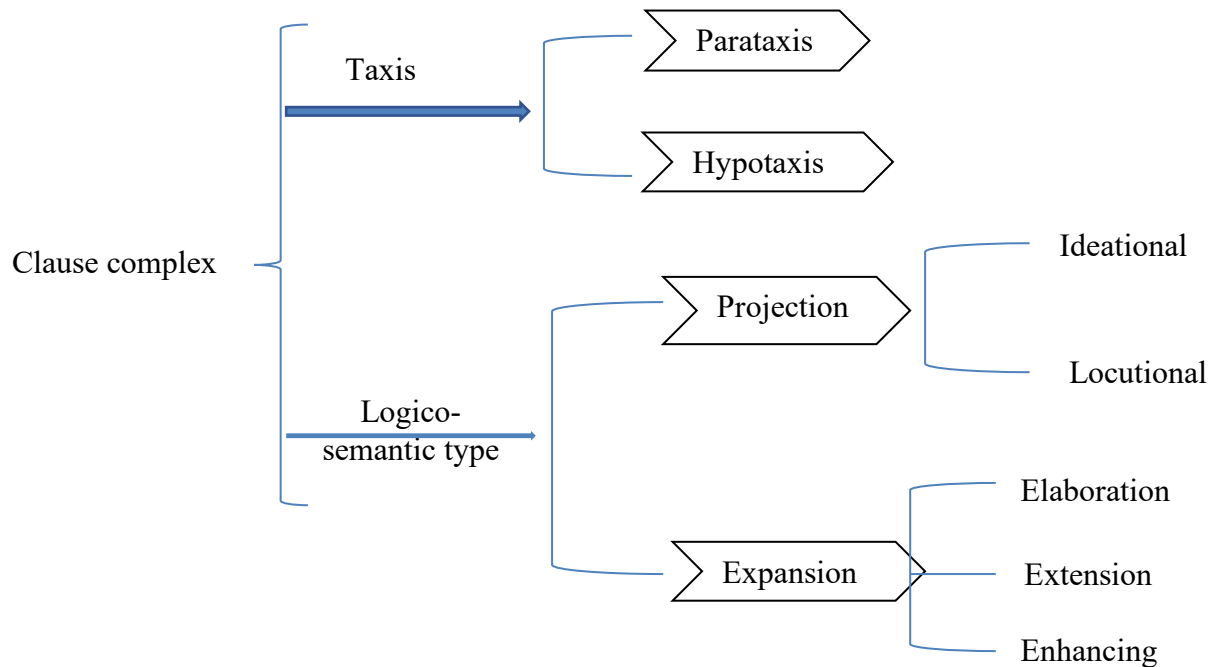
Figure 3.1 Types of clause complex adopted from Halliday and Matthiessen
(2014)

Given the scope of this study, the focus will be on the second type, expansion. Logico-semantic relations of expansion can be divided into three subtypes as follows:

1. **Elaboration:** the kind of relation when "the secondary clause expands on the primary clause by restating its thesis in different words, exemplifying it or with some explanatory comment" (Halliday and Matthiessen, 2014). Elaborating relations can be divided into three further sub-categories: exposition, exemplification, and clarification. In the expository relation, "one clause elaborates on the meaning of another by further specifying or describing it" (Halliday and Matthiessen, 2014, p. 461). In exemplificatory relations, the secondary clause exemplifies the primary clause. The last sub-category of

elaborating relation is a clarification which means that the secondary clause offers an explanation or evaluation of the primary clause. This can be clearly seen in the case of the English relative pronouns, such as *who*, *which* and *that* being translated into وهو'*wahua*', وهي '*wahya*', والذي'*wallaði*', and والتي'*wallati*'.

2. **Extension:** the kind of relation where the secondary clause offers: (1) an addition, (2) replacement, or (3) alternative to the primary clause (Halliday and Matthesien, 2014, p. 471). When conjunctive markers such as *and (wa* و) are analysed as expressing additive relations, the most common form of addition is the positive additive relation (X and Y). Another form of extension is a variation which offers a replacement (not X but Y) – (Y instead of X) or subtraction (X but not all X) – (X except Y) (Ashraf, 2010). The final form of extension is alternation which offers an alternative relation (either X or Y) – (if not X, then Y) (Fattah, 2010).

3. **Enhancement** where "one clause enhances the meaning of another by qualifying it in one of a number of possible ways" (Halliday and Matthiessen, 2014, p. 476). Fattah (2010, p. 85) gives examples of the following ways in which relations of enhancement are realised in English and Arabic:

- **Time:** when/whenever: حينما, *ḥinama*; بينما, *baynama*; بعدما, *baʿdama*; كلما, *kullama*; عندما, *ʿindama*; قبلما, *qablama*; بعدئذ, *baʿda iðin*

- **Place:** where/wherever: أينما, *aynama*; حيث, *ḥayθu*; حيثما, *ḥayθuma*

- **Manner:** as/as if: كما لو, *kamaˉlu*; كما, *kamaˉ*

- **Cause:** so/because: لأن, *li ana;* لذا, *liðā;* إذن, *iðan*

- **Condition:** if/even if/unless: ما لم, *ma lam;* لو, *lu;* لولا, *laulā;* إذا, *iðā;* إن, *in*

- **Concession:** while/although/even though: ولو أن *wa lu anna;* بالرغم من, *bi ruğm min;* يرغم, *biruğmi*

Analysing the conjunctive markers from an SFL perspective

The Methodology Chapter will explain how and why this study will focus on logico-semantic relations delivered via three English conjunctive markers, namely, *and, but* and *so,* along with the logico-semantic relations in the Arabic corresponding subtitles. Additionally, as this study involves large corpora in English and Arabic, this chapter is meant to offer a panoramic view of the analysis with options in the systems. However, the analysis and discussion may present instances of CMs other than the chosen ones (e.g., *yet, which, when, although*) in the event one of these CMs is rendered into one of the Arabic conjunctive markers that are considered for analysis in this study.

The analysis of the CMs will be informed by Halliday and Matthiessen's (2014) categorisation of elaborative, extending, and enhancing relations. Given the limited scope of this study, the analysis of the conjunctions under investigation will describe logico-semantic relations in both English and Arabic subtitles to the above three categories and point out the instances of explicitation where applicable to the AS in the corpus. Below is an account of the semantic relations that the chosen conjunctives may serve.

3.5.1 *And و wa*[11]

According to Halliday and Matthiessen (2014), the English conjunction *and* indicates extending and enhancing expansions between clauses. As for the Arabic و *wa*, in addition to being an extending or enhancing marker, it commonly comes at the beginning of sentences and paragraphs to serve a textual function (Fattah, 2010, p. 96). Following is an account of the logico-semantic relations drawn by the English *and* and the relations drawn by its typical Arabic equivalent و, *wa*:

(I) **extension:** it can be argued that *and (و wa)* in either direction acts as the most common marker of extension (Fattah, 2010, p. 97). However, in some contexts, *and* may have the sense of *and also*, and be translated into Arabic as وأيضاً *wa ayḍan,* which realises an additive relation. In other contexts, it may have the sense of *and then,* and be translated as ثم *θumma,* which realises a relation of temporality. It may also be worth to note that although *and* can be translated into any other explicit equivalent, translators may opt for *zero* as a natural equivalent in some contexts.

ST	TT	English back-translation
You may not use rage-enhancing substances... ...such as caffeine, nicotine, alcohol, crack cocaine... ...Slippy-Flippies, Jelly Stingers, Trick Sticks... ...Bing Bangs or Flying Willards.	...لن تتعاطى المواد المعززة للغضب ...مثل الكافيين، النيكوتين، الكحول، الكوكايين... ...المنومات، المخدرات، الحشيشة ...الحقن المخدرة	You won't use rage-enhancing substances... ...such as caffeine, nicotine, alcohol, crack cocaine... ...Slippy-Flippies, Jelly Stingers, Trick Sticks... ...Bing Bangs or Flying Willards.

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[11] The glosses provided for this CM and the following ones are not meant to encompass all meanings of those CMs, but rather typical meanings.

and if you are unable to stop masturbating... ...please do so without the use of any pornographic images... ...depicting quote-unquote "angry sex."	وأيضاً، إن عجزت عن الإقلاع عن العادة السرية... ...إفعل ذلك بدون الصور الإباحية... ...التي تصف "الجنس الغاضب".	**Wa ayḍan** (*and also*) if you fail to stop masturbating... ... do so without any pornographic images... ...that depict "angry sex."

Comedy (*Anger Management*, 2013)

And (و wa) may also indicate an adversative relation when the Arabic و (in the sense of *and also*) is combined with لكن, *lākin* (in the sense of *but* or *conversely*). However, in such a case, it still acts as an additive device, with the combination altogether meaning *and conversely*. In other words, this adversative sense is realised by the combination, with each option retaining its meaning.

ST	TT	English back-translation
I should've believed you, I should've trusted you, and I didn't.	كان يجب أن أصدقك وأثق بك، **ولكنني** لم أثق بك.	I should've believed you, and trusted you, **wa lākin** (*but*) I didn't trust you.

Action, Comedy, Crime (*Central Intelligence*, 2016)

(II) **Elaboration:** this logico-semantic relation is realised by the conjunction *and (و wa*) when it offers some kind of background or adds a descriptive attribute or comment to the primary clause or part of it. In Arabic, for instance, as Fattah (2010) puts it, "it is usually followed by a pronoun referring to the whole primary clause or a nominal element in it" (p. 97). The following instance shows how the Arabic subtitler opts for وهو *(and it is)* to render the *which* clause in the ST, as shown in the English back-translation.

ST	TT	English back-translation
You know, I was overseas working for a while before I got fired. So, it's kind of like a forensic international account thingy, **which**, I think, is kind of your specialty, right?	عملت خارج البلاد لفترة قبل أن يتم فصلي. وهكذا، يتطلب الأمر محاسبا جنائيا دوليا، **وهو** اختصاصك، على ما أظن، أليس كذلك؟	I worked overseas for a while before I got fired. Wa hakaða (and so), this matter requires an international criminal accountant, **wa** (*and*), **it's** your specialty, I think, isn't it?

Action, Comedy, Crime (*Central Intelligence*, 2016)

Here the logico-semantic relation associated with *wa*, و is inserted as a parenthetical component within the primary clause.

(III)   **Enhancement:** و, *wa* can be used as enhancing conjunction when the meaning of the main clause is qualified by the secondary one (Halliday & Matthiessen, 2014). In some instances, و, *wa* may be accompanied by another conjunctive device serving an enhancing relation between clauses (for example, *and then*, *and therefore*). Here *and* does not seem to be performing either a temporal or causal function. The same applies to و, *wa* as in وبعدئذ (*and afterwards*) and ولذلك (*and therefore)*. In such cases, the CM may create "a paratactic clause complex, or an additional textual device enhancing cohesion across sentence or paragraph boundaries" (Fattah, 2010, p. 98).

ST	TT	English back-translation
When I was young, I tried, and it didn't happen. And then I got older and I got more and more nervous... because it hadn't happened	حين كنت أصغر سناً، حاولت لكنني لم انجح. ثم كبرت، وزاد توتري... بسبب عدم إقامتي علاقة،	When I was younger, I tried, **lākin** (*but*) I didn't succeed. θumma (*then*) I got older and got more nervous... because of not having a relationship.

ST	TT	English back-translation
yet. **And I got kind of...** weirded out about it. Then it really didn't happen... **and then**, I don't know, I just kind of stopped trying.	وشعرت... باضطراب كبير حيال الموضوع، ولم يحصل الأمر أبداً... **وبعدئذ**، لا أعرف، كففت عن المحاولة نوعاً ما.	And I got... weirded out about the issue. And the issue never happened... **wa ba'da iðen** (and afterwards), I don't know, I kind of stopped trying.

Comedy, Romance (*The 40-Year-Old Virgin*, 2006)

3.5.2 *But*

This conjunctive realises a relation of either extension or enhancement by way of suggesting additive, adversative, replacive or subtractive relation (Halliday & Matthiessen, 2014, p. 471). Following are the meanings that *but* indicates in each of the previous relations according to Halliday and Matthiessen (ibid.):

- **Additive**: here it means 'X and Y', which includes instances of *not only …. but also*.

- **Adversative**: as in 'X and conversely Y'.

- **Replacive**: as in 'not X, but Y'.

- **Subtractive**: as in 'X but not all X'.

The following instance from the corpora shows an instance of a subtractive relation that is realised in the source text by except and conveyed to Arabic as لكن, *lākin*.

ST	TT	English back-translation
I have no explanation. Certainly no excuses. **Except** to once again respectfully remind the council that we are working from clues…	لا يوجد عندي تفسير، ولا حجج **لكن** أريد أن أذكر المجلس ثانية أننا نعمل حسب رموز	I don't have an explanation. wa la (nor) excuses. **lākin** (but) I'd like to remind the council again [that] we are working based on clues…

Action, Adventure, Fantasy (*Lara Croft Tomb Raider*, 2001)

3.5.3   لكن *lākin*

This conjunctive conveys either extension or enhancement. Extension can be of three types: adversative, replacive, and subtractive, while the enhancement relation is of the concessive type (Fattah, 2010, p. 109). Moreover, Fattah (ibid.) also notes that لكن, *lākin* is commonly frequently accompanied by و, *wa* though it presents no difference in meaning in Arabic. In the adversative relation ('X and conversely Y'), لكن, *lākin* presents a sense of contrast.

ST	TT	English back-translation
He was not a chauvinist pig. **But** he was in love with his sister.	لم يكن متعصباً. **ولكنه** كان يعشق أخته	He was not a chauvinist. **Wa lākin** (but) he was in love with his sister.

Action, Adventure, Sci-Fi (*The Day After Tomorrow*, 2004)

In the replacive relation ('not X but Y', or 'X but not Y'), the CMs can be *rather/instead:* بل, *bal* and thus the clauses linked by لكن, *lākin* in this case are usually different in polarity (Fattah, 2010).

ST	TT	English back-translation
Not only Americans… …**but** people all around the globe are now guests in the nations…	وليس الأمريكيون وحدهم… …**بل** الناس حول العالم أصبحوا ضيوفاً على الأمم…	And not only Americans… …**bal** (instead/but rather) people around the world have become guests in the nations…

Action, Adventure, Sci-Fi (*The Day After Tomorrow*, 2004)

Finally, the secondary clause in the subtractive relation ('X but not all X') involves "exception to, or restrictive qualification of the thesis of the primary clause" (Fattah, 2010, p. 111). On the other hand, in the concessive relation ('X but contrary to

expectation Y', or 'despite X, nevertheless Y'), لكن, *lākin* conveys a logical opposition

between the clauses.

ST	TT	English back-translation
It's a shame you only brought photographs. **Nevertheless**, it is fascinating.	خسارة أنك أحضرت صورا فقط. **لكن**، هذه مثيرة جدا.	Shame [that] you brought photographs only. **Lākin** (*but*), it is very interesting.

Action, Adventure, Fantasy (*Lara Croft Tomb Raider*, 2001)

3.5.4   *So* لذا/إذن, **liðā/iðan**

Either the English *so* or the Arabic لذا/إذن, *liðā/iðan* suggests an enhancement

relation by way of introducing a general or specific causal relation, which plays a key

role in argumentative discourse by presenting a common type of cohesive logico-

semantic relation. Thus, for example, the clause linked by *so:* لذا/إذن, *liðā/iðan* enhances

the meaning of the primary clauses by offering the consequence (i.e., in the sense of

therefore: بالتالي, *bittali*), reason (i.e., in the sense of *because*: بسبب/لأجل/من أجل *bisabab/li*

ajl/min ajl) or result (i.e., in the sense of *as a result*: نتيجة لذلك, *natijatan liðālika)*. The

following instances extracted from the data demonstrate such occurrences:

- **Consequence**

ST	TT	English back-translation
Now, I'll control the motor functions, **so** I'll be...	أنا من سيتحكم بحركاتك، **وبالتالي** سأكون...	I'll be the one who controls your movements, **wa bittali** (*therefore*) I'll be...

Horror, Mystery, Thriller (*Get Out*, 2017)

- **Reason**

ST	TT	English back-translation
You gave up med school **so** you could have Noah.	تخليت عن معهد الطب لــأجل "نوح"	You gave up med school **li ajl** (*because of*) Noah.

Action, Adventure, Sci-Fi (*2012*, 2009)

- **Result**

ST	TT	English back-translation
Are you paying attention out there? It's about to get complicated, **so** I'm gonna start out slow and make it nice and simple for you.	هل تعيرونني انتباهكم؟ الوضع على وشك ان يتعقد، **إذا** سأبدأ ببطء وأشرح الامر ببساطة	Are you paying attention? It's about to get complicated, **Iðan** (*natijatan liðalika*) I'm gonna start slow and explain the matter in a simple manner.

Crime, Drama, Thriller (*Money Monster*, 2016)

3.6 Conclusion

This chapter offers a theoretical basis of SFL and its usefulness and applications within translation studies. Close attention has been given to the use of SFL in AVT, particularly in subtitling. The chapter also accounts for the analysis framework that will be employed in this study to answer the research questions (see section 4.1) within a SFL approach, as provided by Halliday and Matthiessen (2014), concerning the categorisation of conjunctive markers and the semantic relations they suggest within the corpora compiled for this study. The following chapter will address the methodology design for this study.

Chapter 4 Methodology

4.1 Introduction

This chapter sets out the methodological approach adopted for addressing the research questions. The methodology explained in this chapter is applied to investigate the frequency of CMs in subtitling from English into Arabic in 90 films sourced from Netflix, official DVDs, and iTunes. For that purpose, a corpus-based analysis will be operationalised to: (1) identify the most frequent conjunctive markers, categories and functions in English and Arabic subtitles; (2) determine whether there are any consistent or recurrent differences in the use of conjunctions between English subtitles and their Arabic counterparts; and (3) investigate the extent to which the differences in the frequency of CMs in the source and target texts can be attributed to or associated with subtitling.

The chapter sheds light on four main aspects pertinent to the focus of this study. The first section describes a pilot study that was conducted at an early stage of this project and used as the basis for this research. The second section presents an account of corpus-based studies in the domain of translation, particularly those related to the subtitling domain. The third section explains how the data was obtained in several stages to shape the final product to be used in this study: that is, how the data was sourced from various mediums and how it was aligned with the research objectives. Finally, the fourth section explains the operationalisation of the methodology applied in this study, informed by the following research questions:

1- what are the most frequent conjunctive markers, their categories and functions in
English and Arabic subtitles?

2- To what extent can the differences in the frequency of CMs in the source and target texts be attributed to or associated with subtitling? and

3- are there any consistent or recurrent patterns in the use of conjunctions between English subtitles and their Arabic counterparts?

4.2 Pilot study

This study falls within the AVT domain with English as an ST and Arabic as a TT, making it essential to determine whether the obtained ES can be treated as the ST of the TT. Essentially, the study investigated the occurrence of conjunctive markers in subtitling from English into Arabic. However, given that the ES are a rendition of the spoken dialogue in the films, this necessitated first a comparison of the OD with the ES to determine the degree of (dis)similarity between the two sets of data. Secondly, as the conjunctive markers are the focal point of this study, this entailed determining the distribution of conjunctive markers in the OD and ES. Moreover, given the size and the limitation of this study concerning the number of conjunctions that can be investigated in detail, it seemed more practical to focus on the dominant and most frequently-occurring conjunctions in both directions. Hence, a pilot study was carried out to determine: (1) whether there is any difference between the OD and ES with respect to the word count; (2) the differences between the OD and ES in regard to the frequency of conjunctive markers; and (3) the most frequently-occurring conjunctions in English and Arabic subtitles. A sub-corpus consisting of nine films representing the

nine genres (see section 4.5) chosen for the entire corpus was compiled and aligned to examine the three above-mentioned aspects. In total, there are 77,295 English words and 55,349 Arabic words. Each dataset was thoroughly examined for occurrences of conjunctive markers, and included instances of possible omissions, additions, or substitutions that may typically occur in translation.

To determine the degree of (dis)similarity between the OD and ES, the nine films were watched in their entirety and, using a printout of the ES, any variance between the dialogue and the printed text was recorded. Whenever a difference was detected, the film was paused, and the necessary amendment was made to the printed ES. This process involved making additions, deletions, and/or adjustment of the printed version of the ES in order to exactly and precisely match the OD. The final transcripts of the OD were saved into Excel files comprising three columns, labelled OD, ES, and AS. Table 4.1 summarises the findings of this stage of the pilot study.

Table 4.1 Word count in original dialogue, English and Arabic subtitles

Genre/ Film	OD	ES	AS	OD-ES
Action, adventure, fantasy: *Seventh Son*	4042	4039	2901	3
Action, Adventure, Sci-Fi: *Jumper*	5520	5540	4423	-20
Action, Comedy, Thriller: *Orange County*	7887	7999	5306	-112
Action, comedy, crime: *Ride Along*	14476	14527	9882	-51
Action, crime, thriller: *Sleepless*	6198	6261	4818	-63
Comedy: *Step Brothers*	11346	11389	7824	-43
Comedy, Romance: *The Ugly Truth*	11268	11313	7639	-45

Crime, Drama, Thriller: *Widows*	10908	10933	8261	-25
Horror, Mystery, Thriller: *Friday the 13th*	5271	5294	4295	-23
Total Word Count	**76916**	**77295**	**55349**	**-379**

With respect to the word count for the OD and ES, the findings show that the ES are verbatim versions of their OD counterparts. Although the final number of words in subtitles is slightly higher than that in the original scripts (except in the first genre, as shown in Table 4.1), the difference in word count can arguably be attributed to the presence of visual elements. Hence, it can be seen in the grey column that apart from the first film, *Seventh Son*, the OD has fewer words than its ES counterparts. Hence, the comparison between the final script of the OD and ES for each film demonstrates that the difference in word count is because the ES includes a written form of the sound effects as well as signs added to the subtitles to aid hard-of-hearing viewers, whereas the OD is devoid of such linguistic elements.

The figures below show instances of the differences detected between the OD and ES with respect to the word count in the film *Orange County*, which, according to Table 4.1, has the most significant difference in terms of word count. The figures below also indicate the additions that increase the final word count for the ES, such as the use of a foreign language (see Figure 4.1), where some of the dialogue is delivered in Dutch and subtitled into English. Likewise, Figures 4.2, 4.3, and 4.4 show some signs presented on the screen and subtitled into English. In some instances, the ES may also

include some visual texts signalling the presence of sound effects for the benefit of

hard-of-hearing viewers.

	[I quit.]	أنا أستقيل.
	[Lupe, please, no.]	لوبي، أرجوك، لا.
	[There was a time in my career when I would have put up with this crap but I quit.]	مرّت مرحلة في مهنتي عندما كنت أتحمّل معاملة كهذه لكنني أستقيل.
	[My therapist says this is a negative environment for me.]	يقول طبيبي النفسيّ إنني أعمل في بيئة سلبيّة.
	[I know my mom is crazy, but we really need your help.]	أعرف أنّ أمّي مجنونة لكننا بحاجة حقاً إلى مساعدتكِ.
	[What if we double your salary?]	ماذا إن ضاعفتُ لكِ راتبكِ؟
Yeah	Yeah.	أجل،
It's over	It's over.	إنتهى الأمر.
	[Time and a half on Saturdays?]	ساعة ونصف أيّام السبت؟
	[Okay.]	موافقة.
	[But only for you.]	أفعل ذلك لأجلك.
	[But if she messes with me again, I swear on my mother, I'll stick my foot up her ass.]	لكن إن أساءت إليّ ثانية أقسم بحياة أمّي إنني سأركل مؤخرتها.
	[Thank you very much.]	شكراً جزيلاً.

Figure 4.1 An example of words excluded from the OD
(Comedy, Drama: Orange County, *2002)*

OD	ES	AS
	[COLLEGE COUNSELOR]	مرشدة التوجيه المهنيّ

Figure 4.2 An example of words excluded from the OD
(Comedy, Drama: Orange County, *2002)*

OD	ES	AS
	[VISTA DEL MAR HIGH SCHOOL]	ثانويّة فيستا ديل مار

Figure 4.3 An example of words excluded from the OD
(Comedy, Drama: Orange County, 2002)

OD	ES	AS
	[STRAIGHT JACKET]	سترة المجانين
	[MARCUS SKINNER]	ماركوس سكينر
	[LONNY, SURF OR DIE]	لوني ركوب الأمواج أو الموت

Figure 4.4 An example of words excluded from the OD
(Comedy, Drama: Orange County, *2002)*

Given the high degree of similarity between the OD and ES (see Figure 4.5), it is evident that the latter can be used as the source text in this study and that any findings about the relationship between the ES and the AS would also hold in comparing the ODs with the AS.
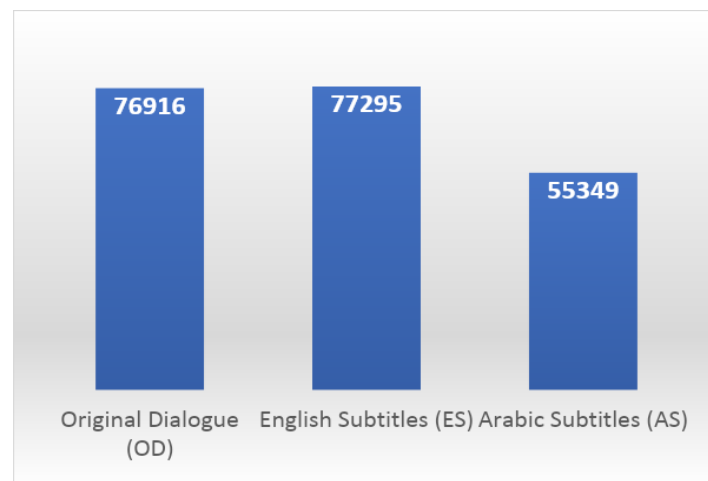
Figure 4.5 Word Count in OD, ES, and AS

Another purpose of the pilot study was to find the frequency of conjunctive markers in these two sets of data. After the nine films were transcribed, the CMs in both the OD and ES were manually and semi-automatically counted. Not only was there a remarkable similarity between OD and ES in terms of word count; there was also an identical number of CMs in the actual spoken dialogue and the ES. However, the segments added to the films, as shown in Figure 4.1, may contain a small number of CMs that were not present in the OD. Interestingly, those CMs recorded in ES with no presence in the ES are subtitled into Arabic, which indicates the appropriateness of relying on ES as a source text for the AS. In any case, given the total number of additions in the films tested for this pilot study, which, according to Table 4.1, is only 379 words, the result would be insignificant.

In response to the third issue concerning the frequency of conjunctive markers in English and Arabic subtitles within the sub-corpus, a list of conjunctive markers was prepared with the aim of identifying the occurrence of these CMs in the sample, and the concordance was inspected manually to determine whether a word acts a conjunction. The list of English items was prepared in line with the definition of conjunctive markers offered by Halliday and Matthiessen (2014), whereas the Arabic items were prepared in line with Ryding (2005), Alsaif (2012), and Alasmri and Kruger (2018). One CM at a time was searched to detect its occurrence in each film. For example, the item *and* was inserted into the search bar with a space before and after. This manual process was necessary in order to exclude instances where *and* is part of another word such as 'underst*and*', or, corresponding to the limitation of the study, where *and* is a connective rather than a conjunctive marker.

Table 4.2 shows the occurrences and frequencies of the conjunctions detected in the sub-corpora in ES and AS.

Table 4.2 Frequency list of conjunctions in English and Arabic subtitling sub-corpus

	English CMs	**Frequency**	**Arabic CMs**	**Frequency**
1	in other words	2	و *wa*: and	1326
2	that is	3	ف *fa*: and/so	48
3	I mean	30	أيضاً *ayḍan*: also	31
4	to put it another way	0	كذلك *kaðālika*: also	41
5	for example	0	ثم *θumma*: then/wa	28
6	for instance	0	لكن, *lākin*: but	292

#				#
7	thus	1	أو *au*: or	78
8	to illustrate	0	علاوة على ذلك *ʻalāwatan ʻalā ðālika*: furthermore	0
9	at least	13	بل *bal*: but	27
10	to be more precise	0	لأن *li-anna*: because	60
11	by the way	9	بعد *bʻda*: after	38
12	incidentally	2	منذ *munðu*: since	42
13	in any case	3	مما *mi māʾ*: which	14
14	anyway	13	حتى *ḥattā*: until	25
15	leaving that aside	0	في حين *fi ḥin*: whereas	2
16	in particular	0	رغم *ruġma*: although	4
17	especially	0	حين *ḥin*: when	19
18	as I was	3	حينما *ḥinamā*: while	1
19	to resume	0	حيث *ḥayθu*: where	29
20	to get back to the point	0	بينما *baynamā*: while	11
21	in short	0	إلا أن *illā anna*: except that	2
22	to sum up	0	طالما *ṭalamā*: as long as	10
23	in conclusion	0	من أجل *min ajl*: for/because of	12
24	briefly	0	نظراً ل[12] *naẓaran li*: due to	1
25	as a matter of fact	0	عندما *ʻndamā*: while/when	17
26	in fact	1	لولا *lulā*: if	31
27	and	1006	لو *lu*: if	39
28	also	14	إذ *ið*: if	2
29	moreover	0	إذا *iðā*: if	0
30	in addition	0	إذاً *iðan*: so	6

---

[12] This item serves a conjunctive function when it is followed by a clause.

31	nor	3	عندما /إلا أنني *ellā annani/'ndamā*: but because/but/when	35
32	but	312	إما *emmā*: either	10
33	yet	20	أما *ammā*: but	17
34	on the other hand	0	إنما *ennamā*: but	1
35	however	4	بسبب *bisabab*: because	1
36	on the contrary	1	بعدما *ba'damā*: after	2
37	instead	4	غير أن *ġayra anna*: unless	7
38	apart from that	1	كأن *ka'anna*: similar to	0
39	except for that	3	كلما *kullamā*: as long as	0
40	or (else)	69	كما *kamā*: also	15
41	alternatively	0	لكي *likay*: because	12
42	here	0	كي *kay*: so/because	29
43	there	0	لذا *liðā*: so	28
44	as to that	0	حالما *ḥālamā*: while	2
45	in that respect	0	لا سيما *lā syyamā*: given that	41
46	in other respect	0	إضافة إلى *eḍāfatan ela*: in addition	6
47	elsewhere	0	بغية *buġyat*a: for/ for the purpose of	0
48	likewise	0	فضلاً عن *faḍlan 'n*: set aside	2
49	similarly	0	قبيل *qubayl*: shortly before	0
50	in a different way	0	رغم أن *ruġma*: although	4
51	in the same manner	0	حتى لو *ḥattā lu*: even though	0
52	then	60	من ثم *min θamma*: hence/therefore	1
53	next	3	*ḫusoosan*: especially/particularly خصوصاً	1
54	afterwards	0	بسبب *bisabab*: because	0
55	before that	1	ل *li*: to/for	2

56	hitherto	0	قبل *qabl*: before	10	
57	previously	0	خلال *ḫilāl*: through	8	
58	in the end	1	بالمقابل *bil muqabil*: in turn	5	
59	at the end	1	بفضل *bifaḍl*: because of	9	
60	finally	8	بهدف *bihadaf*: because of	0	
61	at once	0	بالتالي *bit tāli*: therefore	4	
62	thereupon	0	على الرغم *'la ar ruǧm*: although	0	
63	straightway	0	على العكس *'la al'ks*: in contrast	3	
64	soon	7	مثلا *maθalan*: for example	0	
65	after a while	1	باختصار *biḫtisār*: in sum	2	
66	next time	2	بالأساس *bil asās*: in essence	1	
67	on another occasion	0	جدير بالذكر *Jadeerun bi ðikr*: noting that	0	
68	sooner	0	ذلك أن *ðālika anna*: that is	0	
69	later	2	في هذه الأثناء *fi haðihi alaθnā*: in the meantime	0	
70	sooner or later	2	في النهاية *fin nihāyati*: at the end	0	
71	an hour later	0	متى *matā*: when (conditional)	0	
72	that morning	0	لمّا (شرط) *Lammā*: while (conditional)	0	
73	meanwhile	0	إذما (شرط) *iðmā*: if	0	
74	With all that	1	ما (شرط) *mā*: what (conditional)	0	
75	until then	0	عطفاً على *aṭfan'lā*: referring to/with reference to	0	
76	up to that point	0	عوداً على ذي بدء ''*wdan 'lā ði bade*:	0	
77	at this moment	0	في هذه الحالة *fi haðihi alḥalati*: in this case	0	
78	therefore	1	إلا *illā*: except/but	0	
79	hence	1	أنى (شرط) *annā*: where (conditional)	0	

80	as a result	0	(شرط) أيان *ayyāna*: when (conditional)	0
81	on account of this	0	كدليل على *ka daleelin'lā*: as a proof of	0
82	for that purpose	0	في ظل *fi ẓil*: in line with	0
83	in that case	1	عقب *'qiba*: shortly after	0
84	in that event	0	ابتداء من *ibtidāan min*: starting from	0
85	under the circumstances	0	بحجة أن *bi ḥujjati anna*: because of	0
86	otherwise	3	عموما *'umooman*: anyway	0
87	if not	1	في أعقاب *fi a'qābi*: shortly after	0
88	still	0	جراء *Jarrāa*: because of	0
89	though	2		
90	although	2		
91	despite this	0		
92	so	89		
93	even so	0		
94	all the same	0		
95	with all	3		
96	nevertheless	0		
97	besides	8		
98	if	18		

Table 4.2 shows the frequencies of the conjunctive markers within the sub-corpus compiled for this pilot study. The findings indicate significant variations concerning the presence/absence of certain conjunctive markers in the domain of subtitling. Considering the limited scope of this study, the pilot study is meant to point out the most frequent items in English and Arabic to allow a thorough analysis and

investigation of these items. Table 4.3 shows the most frequent items in both English and Arabic. The fact that the Arabic texts in this sub-corpus are subtitles of their English counterparts may explain why the findings of this pilot study conclude that the Arabic equivalents of the English items are the most frequent conjunctive markers in the AS (i.e., و, *wa*; و/لكن, *wa/lakin*; and لذا/إذن, *liðaʔiðan*).

Table 4.3 The most frequent items in English and Arabic subtitling sub-corpus

English CMs	Frequency	Arabic CMs		Difference
and	1006	wa	1326	-320
but	312	lakin	399	-80
so	89	liða/iðan	41	48

Therefore, from the pilot study it can be concluded that the ES are verbatim versions of the OD and can be used as source text. Furthermore, the detected differences are insignificant and informed by the fact that subtitles typically include verbal aids for hard-of-hearing viewers as shown in figures 4.1; 4.2; 4.3 and 4.4. This finding shows that the number of conjunctions in the OD and ES are identical. As far as the frequency of conjunctions is concerned, the pilot study revealed that the items listed in Table 4.2 are the most frequent conjunctions, and as such will receive close attention in this study.

4.3 Corpus-based approach

The corpus concept in modern linguistics refers to a machine-readable collection of texts that enables researchers to address research questions suited for this type of research methodology (Biber, Conard, & Reppen, 1998). A detailed account of

the corpus-based approach was given by McEnery, Xioa, and Tono (2006), who refer to it as "a collection of sampled texts, written or spoken, in machine-readable form which may be annotated with various forms of linguistic information" (p. 4). McEnery and Wilson (2001, p. 2) do not regard corpora as a branch of linguistics, but rather as a tool of investigation that can be used in this field. Both automatic and semi-automatic analyses of corpora are primarily contingent on the presence of computers which facilitate the analysis of a large set of data, help reduce errors likely to occur in manual analysis, increase reliability, and eliminate human bias (Biber *et al.*, 1998).

4.3.1 Corpus-based translation studies

In 1993, corpora were introduced to the field of Translation Studies (TS) as an analytic tool to explore the similarities and differences between various sets of texts within the domain of translation (Baker, 1993; 1995; Bossaux, 2007, p. 71). As this branch of corpus linguistics has grown over the past two decades, there have been massive changes to the corpus concept. In a more specialised sense, Xiao (2008) reports that a collection of data (corpus) is typically sampled to represent one language or a variety of languages. Initially, 'corpus' was used in reference to written texts, but the concept has developed to include spoken texts. Moreover, the representativeness of a corpus does not require texts to be from only one source or even an entire book or speech; rather, it can encompass material from a variety of sources on various topics or be a part of a large text. Baker (1995) asserts that the representativeness of a corpus

requires texts to be extracted for a specific purpose and in line with clear criteria (p. 255).

A corpus-based approach to translation tasks has been introduced as a distinctive tool of analysis to investigate the use of consistent linguistic patterns (Baker, 2000, p. 245; Saldanha, 2005, p. 39). The form of the language intended for analysis (i.e., written or spoken) and the text type (i.e., full text or excerpts) will determine the items chosen for the corpus (Baker, 1995). Hence, these elements (purpose, text type, and completeness or partiality), constitute different types of corpora. According to Olohan (2004), a corpus's systematic compilation and design require a methodological approach determined by the research questions.

The adoption of corpora as a methodological approach in translation studies can offer insights into translational norms and the behaviour of translators. Moreover, Hunston (2002) stresses that corpora, especially parallel ones, inform translators' decisions, and that a corpus is not only "a paradigm occupying one or other pole" as Olohan (2004, p. 3) puts it; rather, it is a methodological approach that has strengths and shortcomings. Olohan (2004) emphasises that the usefulness of corpora in translation is contingent on applying a comparative approach that enriches the analysis.

In translation studies, corpora can be used to compare translated texts with non-translated texts, or source texts with their corresponding translations into one or more languages. Baker (1996) highlights the usefulness of CBTS in that they "reflect

an increased awareness within translation studies of the distinctive nature of translation as a communicative event" (p. 175).

Baker adds that the corpus-based approach assists linguists and researchers in investigating arguably universal features of translated texts, such as simplification, explicitation, normalisation, or conservatism. Furthermore, advanced software enables a corpus-based approach to uncover other translator characteristics such as ideology and style (Saldanha & O'Brien, 2014, p. 56) by empirically retrieving and displaying a vast number of examples of specific textual features.

The flexibility of the corpus-based approach offers a distinct advantage because it can be applied in different contexts and for different purposes. Shen (2011) highlights that a corpus enables analysts to conduct analyses in specific translation studies and promotes intra- and inter-disciplinary communication. Thus, translational corpora are used to examine linguistic phenomena and can help identify contrasting linguistics and bilingual lexicography. In doing so they can enrich the research on these aspects of translation, made possible because the corpora are evidence-based language pairs and translation-specific phenomena (Shen, 2011).

Another feature of the corpus-based approach is its coherence; the descriptive analysis of corpus data offers a panoramic view as a vast amount of data is being investigated empirically. Additionally, Shen (2011) indicates that findings drawn from a descriptive analysis help linguists and analysts to reflect on their performance in line with the translational behaviour identified through the analysis.

Parallel corpora contribute to the literature on CBTS in that they are descriptive rather than prescriptive (Baker, 1995). This means that researchers can report on how translators tackle difficult situations in practice. This, in turn, may be useful in training translators by offering evidence-based examples of how translators typically perform. Moreover, Bowker and Pearson (2002) stress that students may utilise corpora to examine how certain linguistic features are dealt with in translation and how cohesiveness and coherence are maintained. Furthermore, corpora demonstrate how culture-specific items are dealt with in translated texts. Finally, an examination of parallel corpora can reveal whether linguistic elements have been left untranslated or added to the translation and the reason(s) for this in either case.

4.3.2 Types of corpora

In the translation domain, theorists suggest three main types of corpora: parallel, comparable and multilingual (Baker, 1995, p. 230). According to Oakes and McEnry (2000) and Baker (1995), a parallel corpus, commonly referred to as a 'translation corpus', is compiled of the same samples in both source and target texts; that is, the texts are translations of one another (p. 1). Parallel corpora allow researchers to examine the relationship between two languages and to discover the extent to which a translated text differs from or concurs with its original texts. Parallel corpora also allow translators to make decisions when undertaking text translations. The comparable corpus, in Baker's (1995) terms, refers to

two separate collections of texts in the same language: one corpus

consists of original texts in the language in question and the other

consists of translations in that language from a given source language

or languages (p. 234).

The third type of corpus is the multilingual one, which comprises "sets of two

or more monolingual corpora in different languages, built up either in the same or

different institutions on the basis of similar design criteria" (p. 232). These corpora,

according to Baker, are compiled according to precise criteria regardless of whether

the material has been collected by one or multiple institutions (Baker, 1995, p. 255).

Another modern account of corpora is offered by Zanettin (2012), who posits

that, based on the nature of the language chosen for analysis, a given corpus could be

labelled as monolingual, bilingual or multilingual (p. 10-11). The author defines

monolingual corpora as those which contain two sets of texts in the same language.

An example of this type of monolingual corpus is the compilation of translated texts

against non-translated texts (p. 10). The bilingual corpus, according to Zanettin,

involves two sets of data in two different languages. This type of corpus can be sub-

categorised into two types: parallel and comparable (p. 10). The third type of corpus

is the multilingual corpus, which involves sets of texts from more than two languages.

Multilingual corpora can also be parallel or comparable (p. 10). Zanettin (2012)

distinguishes parallel and comparable corpora stating that:

Comparable corpora can be monolingual, bilingual or multilingual, and are composed of texts which have no direct translational relationship, i.e., they are not translations of each other. In contrast, parallel corpora (bilingual or multilingual) have a translational relationship. This defining relationship can be either unidirectional, going from one source to a target language, or bidirectional, going both ways (p. 11).

4.4 Classification of films

Genre refers to the category to which a certain movie belongs based on the content presented in this movie. However, categorising films into certain genres has been a complicated task because the classification may, to a degree, be informed by viewers' subjective judgment of how films should be labelled based on their contents (Staiger, 2003). For instance, one of the films considered for this study is the film *Spy* (2015), which can be categorised under comedy genre although it presents an action or drama content. This seems to align with Staiger's (2003) suggestion that in terms of genre, "Hollywood films have never been pure". and proposes four methods for categorising films according to genres. The first method, or the 'idealist method', is based on patterns and conventions in the film; the second method is called the 'empiricist method', and it uses empirical observations to determine the necessary and sufficient conditions required to categorise films as a specific genre. The third one is the 'a priori' method based on the characteristics of the group of films. Finally, the

fourth method is known as the 'social convention' method, which uses cultural expectations to group film genres; hence, film genres are categorised based on people's views (Staiger, 1997, p. 7).

Based on these complications, this study will make use of the classification scheme of the Internet Movie Database (IMDB), as an influential database of films. This source is well known, large enough to be reliable, and widely cited in film studies. There are also precedents for using this classification scheme, imperfect as it may be, in that it has been used previously by scholars such as Schröter (2005), Pedersen (2007) and Mattsson (2006).

4.5 Selection of data

This study focuses on examining subtitles offered by professional translators/subtitlers to minimise poor subtitling quality that may occur as a result of linguistic and pragmatic incompetency (Bogucki, 2009; La Forge & Tonin, 2014). Moreover, the corpus is confined to subtitles produced by professionals involved in the field.

Several factors contribute to the challenges that limit the options available for building the corpus. These challenges, such as the availability of official DVDs, the genres, the popularity of films, and the release date, present daunting obstacles. Given these challenges, a nine-criteria model is used for the compilation of the corpus for this study. These are:

1. **Classification**: For the purpose of this study, the classification of film genre is derived from the Internet Movie Database (IMDB).

2. **Availability**: Because this project involves the study of films subtitled from English into Arabic, the choice of films is limited. Moreover, not only is there a limited number of films subtitled into Arabic in Australia, but for films available in the Middle East the majority of subtitles are derived from fansubbing (i.e. voluntary subtitling) sources such as Subscene, Movizland, Dardarkom, and Cima4u among others. Despite this challenge, the researcher was able to find films with English and Arabic subtitles from several sources such as official DVDs, Amazon Prime, iTunes, and Netflix.

3. **Number of chosen films**: To maintain consistency in this study, nine genres are chosen in this study with a total of 90 films constituting the corpus from 9 genre clusters. That is to ensure balance among a number of films within each genre.

4. **Screening**: All films chosen for this study were screened internationally, globally, or at least in their home countries.

5. **Rating**: The films selected for this study have all received IMDB ratings of five stars and above out of ten, providing at least some form of consistency in terms of reception, and hence the reach of the films not only in their home countries, but, arguably, also in the other parts of the world including the Arab World.

6. All films have either won or at least been nominated for awards (see appendices for insight to the awards received for each film).

7. **Release date**: All films were released between 2000 and 2018 to ensure that the subtitles would be relatively contemporary.

8. Based on US Box Office revenues, all selected films were popular, again providing a measure of the reach of the films.

9. In the event that a film consists of more than one part, only the first part is chosen for this study to avoid duplicating the same film, genre, and themes.

Concerning the research design, the entire corpus consisting of 90 films is divided equally into nine genre-based sub-corpora. The division of the corpus according to genres is shown in Figure 4.6.

Figure 4.6 Film Genres

The films are sourced from Amazon Prime Video, official DVDs, iTunes, and Netflix, as shown in Figure 4.7 below.
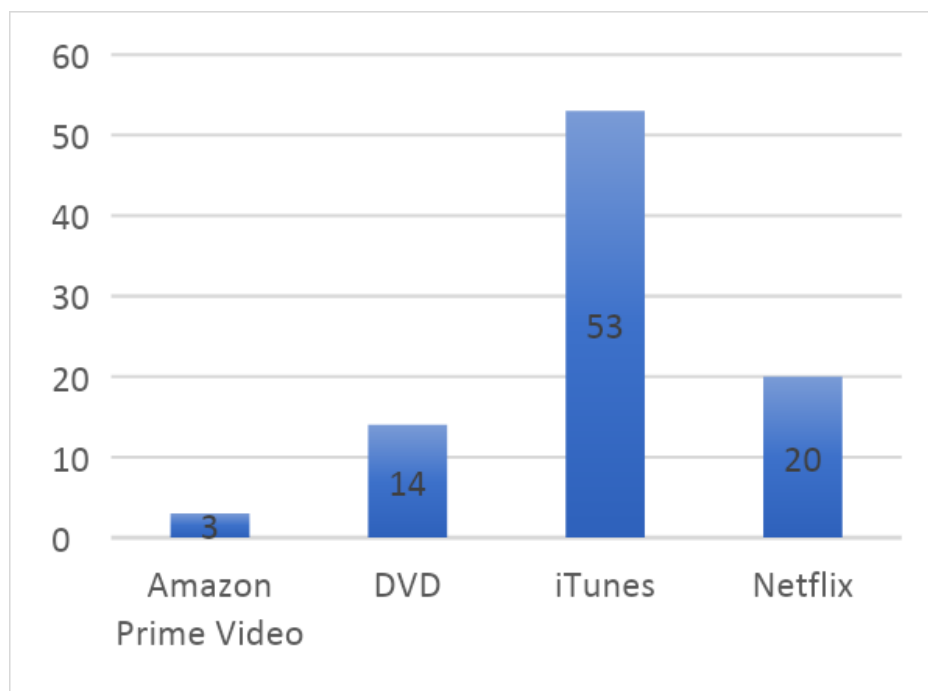
Figure 4.7 Film Sources

Appendix A offers detailed account of the source of the films, the names of the films, the genres to which they belong, classification, runtime, rating, country of release, USA Box Office Revenue, Cumulative Worldwide Box Office revenue, Number of Awards and nominations and production company. The attention will now turn to the design and compilation of the corpus.

4.6 Corpus design and compilation

The initial step taken to create the parallel corpus involved aligning the ES with their Arabic counterparts by determining correspondences between segments/sentences. The aim was to have the ES in one column followed by each

translation in a separate column, ensuring that every segment was correctly aligned with its Arabic counterpart. The alignment process involved placing English and Arabic subtitles into an Excel sheet, creating 170,337 rows. Then, a thorough manual check was conducted to ensure that every English segment was aligned with its Arabic counterpart throughout the file. The resultant corpus compiled for this study comprises 860,516 words in ES and 612,905 words in AS. This total of 1,473,421 words makes this corpus one of the largest corpora to date in the field of AVT and, arguably, the largest in Arabic.

4.6.1 Extraction of subtitles

The extraction of the English and Arabic subtitles involved three stages. In the first stage, English and Arabic subtitles were extracted in plain text format using SmartRipper and SubRip. An Optical Character Recognition (OCR) software was used as a first step followed by thorough manual correction for Arabic subtitles to ensure accurate recognition of the Arabic texts.

The second stage involved aligning the extracted ST with their corresponding TT. However, due to the fact that English, unlike Arabic, has reliable orthographic markers of sentences (e.g., capitalisation, punctuation marks, or ellipse marks), the segmentation of subtitles at this stage was based on sentence level to place each English sentence in a separate column in Excel. This process was followed by manual placement of AS to match their original counterparts.

The third stage involved refining the data to obtain the instances of conjunctive markers to be investigated in line with the pilot study's findings. This stage entailed reading the entire Excel sheet line by line to exclude instances devoid of conjunctive markers. The isolated instances are only those where conjunctive markers are linking clauses or sentences, i.e., interclausal or intersentential. Then, the file was revised in full and amended to combine those sentences/clauses linked with each other with any of the conjunctive markers identified for this study in one cell; this makes future analysis reliable, and facilitates the extraction of instances and reference to examples as needed. In the event that an Excel cell involved more than one conjunctive (see Table 4.4), I managed to duplicate the instance in order to keep one item per cell, which allows reliable coding and statistical analysis.

Table 4.4 Data preparation for coding and statistical analysis

Source text	ECM	Target text	ACM
First you're up, **then** you're bust Livin' life on a crust **But** it ain't the end of the world, buddy	then	تجد نفسك على تبلغ القمة **ثم** الحضيض ليست نهاية العالم يا صاح **لكنها**	ثم
First you're up, **then** you're bust Livin' life on a crust **But** it ain't the end of the world, buddy	but	تجد نفسك على تبلغ القمة **ثم** الحضيض ليست نهاية العالم يا صاح **لكنها**	لكن
Well, Sasha said we gotta land… …**and** it's gonna be a little bumpy **and** maybe a little wet.	And	قال "ساشا" يجب ان نهبط وسيكون هبوطاً اضطرارياً وربما مبللاً	و
Well, Sasha said we gotta land… …**and** it's gonna be a little bumpy **and** maybe a little wet.	And	قال "ساشا" يجب ان نهبط وسيكون هبوطاً اضطرارياً وربما مبللاً	و
That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway?	So	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، **ف**شكرته وأقفلت الخط	0

	And he said that they did. And I said, "Thank you," **and** I hung up.		
و	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، **فـ**شكرته وأقفلت الخط	and	That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.
0	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، **فـ**شكرته وأقفلت الخط	And	That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.
فـ	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، **فـ**شكرته وأقفلت الخط	and	That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.
و	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، **فـ**شكرته وأقفلت الخط	and	That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.

Considering that subtitle(s) may in some instances end with a conjunctive followed by ellipsis mark and continued in the following subtitle (see Table 4.5), the items detected at the end or between sentences/clauses were retained and counted as long as they served interclausal conjunction. Below are examples of such instances.

Table 4.5 Extraction of CMs

| 0 | خشيت ألا تكون لديك زوجة ومجموعة أطفال،

لكن، لحسن الحظ لديك كل ذلك، | but | I got nervous that maybe you didn't have a wife and a whole bunch of kids, **but**…
but luckily, you do. | A |

B	I got nervous that maybe you didn't have a wife and a whole bunch of kids, **but…** **but** luckily, you do.	**but**	خشيت ألا تكون لديك زوجة ومجموعة أطفال، **لكن،** لحسن الحظ لديك كل ذلك،	**لكن**
C	The feds are in the wrong place. Brian's woman is on her own with Verone. **So**… **So** Brian's not coming!	**0**	الفيدراليون في المكان الخطأ. وصديقة "براين" وحدها مع "فيرون". **إذن…** **إذن** "براين" لن يأتي!	**و**
D	The feds are in the wrong place. Brian's woman is on her own with Verone. **So**… **So** Brian's not coming!	**So**	الفيدراليون في المكان الخطأ. وصديقة "براين" وحدها مع "فيرون". **إذن…** **إذن** "براين" لن يأتي!	**إذن**
E	The feds are in the wrong place. Brian's woman is on her own with Verone. **So**… **So** Brian's not coming!	**So**	الفيدراليون في المكان الخطأ. وصديقة "براين" وحدها مع "فيرون". **إذن…** **إذن** "براين" لن يأتي!	**إذن**
F	I had this job interview, **so...**	**so**	كانت لي مقابلة عمل **لذا...**	**لذا**

In the event a conjunctive marker existed in ST or TT with its counterpart omitted in either direction, a zero was placed to represent the omitted item. For example, as seen in Table 4.5: C, the second Arabic instance

<div dir="rtl">

الفيدراليون في المكان الخطأ.
وصديقة "براين" وحدها مع "فيرون".
إذن…
إذن "براين" لن يأتي!

</div>

includes و *wa* which means *and*, whereas the source sentence does not include this conjunctive. In such cases, a zero (0) was recorded for absent items to make it codable and analysable.

Following Halliday and Hasan (1976) and Halliday and Matthiessen (2014), the present study limits itself to interclausal and intersentential conjunctive markers that

link two sentences/clauses, and excludes simple connectives that connect only words or phrases. The AS includes any instances of a nominal sentence with subject and predicate or verbal sentences with a subject and verb as shown in (a), (b), (c) and (d), whereas in (e) *and* along with its Arabic counterpart و *wa (and)* is excluded as it links two words only.

Table 4.6 Included and excluded instances of CMs

a	We will live **And** you will die	**and**	...سنعيش وأنت ستموت	و
b	Well, Sasha said we gotta land… …**and** it's gonna be a little bumpy **and** maybe a little wet.	**and**	قال "ساشا" يجب ان نهبط وسيكون هبوطاً اضطرارياً وربما مبللا	و
b	Well, Sasha said we gotta land… …**and** it's gonna be a little bumpy **and** maybe a little wet.	**and**	قال "ساشا" يجب ان نهبط وسيكون هبوطاً اضطرارياً وربما مبللا	و
c	Will you recognise me. Call my name or walk on by…	0	هل ستتذكرينني وتنادين باسمي، أو تمرين بجواري مرور الكرام	و
d	the queen will detect my signature… **and** hunt me down.	**and**	ستكتشف الملكة إشارتي وتتعقبني	و

Instances (a), (b), (c), and (d) above show four different cases of interclausal conjunctive markers being considered for this study. In this study, the term 'interclausal' will be used in this study to cover also intersentential instances, given that the status of a sentence in English, unlike Arabic, is determined orthographically: i.e., capital initial and full stop. Hence, the first instance (a) in Arabic is an instance where a verbal sentence (سنعيش 'will live' = verb + نحن 'we' = subject) is linked to a nominal sentence (أنت 'You' = subject + ستموت 'will die' predicate).

The second instance (b) shows the shift from inter-phrasal conjunction in English (… *and maybe a little wet*) to inter-clausal conjunction that links two sentences in Arabic (سيكون هبوطاً اضطرارياً وربما مبللا).

Further explanation and/or clarification of how the data is analysed will be offered later in this chapter. The instances in (c) and (d) both show the inter-sentential linking of two verbal sentences and are therefore included in the investigation.

4.7 Data Encoding

The occurrences of the conjunctions under investigation were encoded in separate columns next to each source and target item to make the data easier to analyse. In addition, each occurrence of the conjunctive markers in question was given a unique code to indicate its occurrence in the ST and TT (see Table 4.7). The allocated codes enabled the researcher to address the first and second research questions concerning the frequency and recurrent patterns of the conjunctions in question.

Table 4.7 Codes allocated to the conjunctions in question

Source text	ECM	Target text	ACM	Code
That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.	so	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، فـشكرته وأقفلت الخط	0	so
That was about two days ago. **So**, I called up the Sheriff there **and** I asked him…	and	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟	و	anw

had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.		أكد لي ذلك أنهم وجدوا، فــشكرته وأقفلت الخط		
That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.	and	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، فــشكرته وأقفلت الخط	0	ano
That was about two days ago. **So**, I called up the Sheriff there **and** I asked him… had they found any dead bodies along the side of the highway? **And** he said that they did. **And** I said, "Thank you," **and** I hung up.	and	كان ذلك قبل يومين اتصلت بالمأمور هناك وسألته هل عثروا على جثث بجانب الطريق السريع؟ أكد لي ذلك أنهم وجدوا، فــشكرته وأقفلت الخط	فـ	anf
Will you recognise me. Call my name or walk on by…	0	هل ستتذكرينني وتنادين باسمي، أو تمرين بجواري مرور الكرام	و	ow
I had this job interview, **so...**	so	كانت لي مقابلة عمل **لذا**...	لذا	slth
I got nervous that maybe you didn't have a wife and a whole bunch of kids, **but…** **but** luckily, you do.	but	خشيت ألا تكون لديك زوجة ومجموعة أطفال، **لكن**، لحسن الحظ لديك كل ذلك،	لكن	bulk

The allocated codes were positioned in a separate column in the Excel spreadsheet to ensure that an automatic search for codes yielded adequate occurrences, taking into account that some codes may present fully or partially English words. Each code is intended to reflect a unique incident of occurrences. The coding stage was followed by a sort-and-filter process to ensure that each code indicated a different case of occurrence; also, each code was formatted to avoid duplication. Hence, the sort-and-filter feature in Excel was applied to each code,

followed by a meticulous manual check to detect any potential erroneous encoding of the occurrences of the conjunctive markers under investigation or incidents of duplication. This process of scrutinising codes was followed by the creation of a pivot table for the purpose of addressing the first research question, which allowed the extraction of relevant examples to be presented and discussed in the discussion chapter. Admittedly, there are several corpus-based software tools strictly designed to facilitate examining linguistic phenomena within large data. However, Arabic language is still under-supported in these tools. So, identifying certain conjunctive markers that are orthographically part of other words, such as و *wa* (*and*), ف *fa* (*immediately afterwards*) and ل *li* (*to/for*), which are part of the discussion in this study as long as they come in counterpart of any of the English conjunctive markers in question cannot be done through these tools. Hence, Excel with both manual and automatic search is believed to provide adequate results in the AS.

The answer to the first research question as to what the most frequent conjunctive markers, their categories and functions in English and Arabic subtitles are involves quantitative and qualitative examinations of the frequency and distribution of the most frequently-occurring conjunctive markers in both ST and TT to determine the occurrences/frequencies, categories/functions and equivalents of these items. Essentially, the pilot study's findings provide the basis for addressing the first question concerning the most frequent CMs in both English and Arabic. Hence, the

same process used for the data analysis in the pilot study is applied again to detect the instances involving the most frequent conjunctions in the 90 films.

An account of the frequency of the conjunctive markers within the reference and parallel corpora was presented to find out the extent to which the study's findings at hand may align with other corpora. Moreover, as the data falls within translation domain (i.e., ST and TT), the items accompanying the conjunctive markers under investigation were accounted for regardless of their frequencies in the corpus, such as *if* and *also*, in the event any of these items comes in company with *and* (i.e., *and if* or *and also*).

4.8 Sketch Engine in corpus analysis

Sketch Engine[13] was used to address the third research question regarding the extent to which the differences in the frequency of CMs in the source and target texts can be attributed to or associated with subtitling. Hence, it is important to describe this software and its usefulness for the analyses conducted in this study.

Compared to other corpus software tools, Sketch Engine has several advantages for this study. It is able to display Arabic text in the appropriate right-to-left direction and reads Arabic script in UTF-8 and UTF-16 formats correctly (Alfaifi & Atwell, 2016, p. 353). Furthermore, Sketch Engine has a built-in annotating tool for Arabic, which can, to an extent, carry out tokenisation (separating words and

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[13] https://www.sketchengine.co.uk

punctuation into individual positions), sentence wrapping (marking sentences), tagging (creating part-of-speech (PoS) tags), and normalisation of Arabic diacritics and the glottal stop alphabet known as *Hamza*.

As stated in the previous section, Sketch Engine is used to address the second question as to whether the differences in the frequencies of CMs between English and Arabic subtitles can be attributed to the nature of the mode or the nature of the translated language. The difference in the frequencies of the conjunctions between English and Arabic may be potentially smaller in AVT because other visuals carry the function of the conjunctive markers.

To answer the second research question, it is important to examine the frequency of conjunctive markers in domains other than AVT in order to establish whether the frequency of conjunctions in the subtitling corpus compiled for this study may reveal any discrepancies between AVT and non-AVT materials. In doing so, an account of the frequency of the conjunctions under investigation in reference English and Arabic corpora will be presented. The examination of the frequency of conjunctive markers outside of AVT will establish whether the difference in the frequency of *and, but*, and *so* as well as their Arabic counterparts can be attributed to or associated with subtitling.

For the purpose of this study, the spoken version of the British National Corpus (BNC2014), comprising 96,134,547 words, will be referred to as an English reference corpus to determine the frequency of *and*, *but*, and *so* (see Figure 4.8). On the other

hand, arTenTen (Arts *et al.*, 2014) comprising +7 billion words, will be used to determine the frequency of the Arabic و *wa,* و/لكن *laᵏin,* and لذا/إذن *liðaʔiðan* (see Figure 4.9). For the English-Arabic parallel corpus, OPUS2 English-Arabic parallel corpora comprising +1 billion words was examined to determine the frequency of the conjunctions in question in both directions. In the event that there are similar patterns in the corpora examined, the discrepancies in the frequency of the conjunctions can be attributed to the nature of the language. If there is a difference in the frequency between the three sets of corpora, then it might be indicative of the impact of the mode. For example, if *and* is significantly more frequent than its Arabic equivalent or the opposite in general and parallel corpora, but in the subtitling corpus they seem to have the same frequency, then this may be evidence that the mode (AVT/subtitling) has an impact on the frequency.

Sketch Engine was used to access the reference and parallel corpora to determine the frequency of the given conjunctions per million. Then the findings were compared with those derived from the English-Arabic subtitling corpus compiled for this study.

Figure 4.8 Home Page of BNC
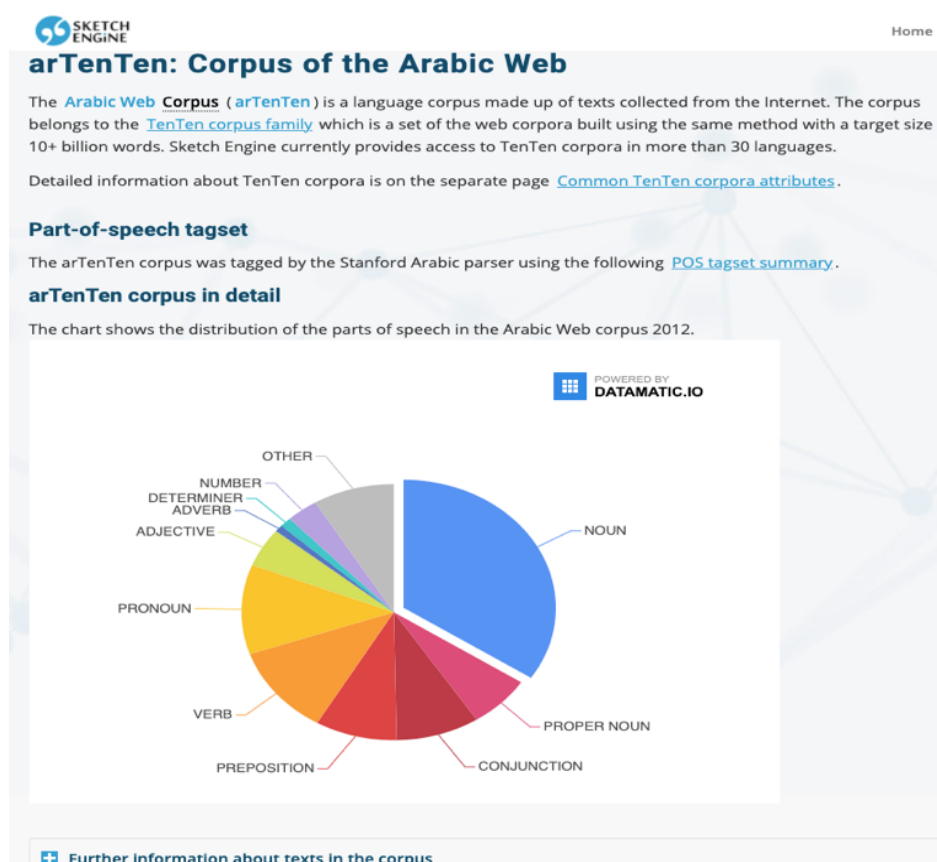
Figure 4.9 Home Page of Arabic Web (2012)

4.9 Analysis of the patterns of conjunctive markers

The third research question as to whether there are any consistent or recurrent patterns in the use of conjunctions between ES and their Arabic counterparts is intended to offer a possible explanation for the significant recurrence of some patterns of conjunctive markers in English-Arabic subtitling corpus. This research question is addressed through quantitative and qualitative analyses to identify the patterns and recurrent options that exist in the subtitles based on the functions they serve in either language. That is, a function-based analysis was employed aiming to identify the logico-semantic relations served by the conjunctive markers in question when subtitling films from English to Arabic. The codes were used to signal the patterns of the functions identified in the ST and TT. The analysis concludes with the following six patterns of the conjunctives signalled by the codes **ST+/TT+, ST+/TT-, ST-/TT+, STx/TTy, Dwngd** and **Upgd**:

1. Both ST and TT involve CM(s) of the same logico-semantic type (ST+/TT+).

2. Implicitation of CMs (ST+/TT-).

3. Explicitation of CMs (ST-/TT+).

4. Shift of type (STx/TTy).

5. Downgrading from inter-clausal to inter-phrasal.

6. Upgrading from inter-phrasal to inter-clausal.

The frequencies of these patterns will be reported where possible, given that an exhaustive account of the frequencies of each pattern would be beyond the scope of this study.

Chapter 5 Analysis of Conjunctives in the Corpus

5.1 Introduction

This chapter offers a quantitative and qualitative account of the findings based on an examination of the English-Arabic subtitling corpus. It begins with a descriptive analysis to address the first research question regarding the frequency of these inter-clausal CMs, the equivalents that are chosen for the TT, and the functions of these markers in the English and Arabic subtitles. It then compares the frequency of the conjunctives in this corpus with other corpora outside of the AVT, e.g., the BNC, Arabic Web (2012), and OPUS2 English-Arabic parallel corpora, to establish the extent to which patterns in the frequency of conjunctive markers in the subtitling corpus can be attributed to the register of subtitling rather than simply being the result of inherent differences between English and Arabic. The chapter concludes with a summary of the analysis and discussion of the findings.

5.2 Descriptive analysis of the findings

This section sets out to answer the first research question, which addresses the most frequent conjunctive markers, categories and functions in English and Arabic subtitles, and examines the translation equivalents of the English conjunctives in the corresponding Arabic corpus.

5.2.1 Preliminary findings

The English *and, but* and *so* are the most frequent conjunctive markers in the English subtitling sub-corpus, as revealed by the pilot study described earlier in Section 4.2. Building on this finding from the sub-corpus, this study identifies the Arabic equivalents of these three English CMs, which are also the most frequent conjunctive markers in the Arabic subtitling corpus. On the other hand, while accounting for the most frequent conjunctive markers in the corresponding AS, it is also necessary to take into consideration the fact that an Arabic conjunctive such as لكن *lākin*, typically meaning *but*, could correspond to the English *yet, however* or *nevertheless*. Thus, for the purpose of this study, the occurrence of *yet* will be counted as a counterpart of the Arabic لكن *lākin*, although it does not occur with high frequency in the English corpus. Table 5.1 shows the frequency per million of the English conjunctive markers and of their Arabic equivalents, including the choices made by Arab subtitlers when translating English conjunctives.

Table 5.1 The most frequent CMs in the sub-corpus

English CMs	Frequency/million	Arabic CMs	Frequency/million	Difference in frequency between English CMs and Arabic CMs
and	13015	و *wa* (and)	23957	75.87%
but	4036	لكن *lākin* (but)	7208	78.20%

so	1151	لذا/إذن *liðaʔiðan*[14] (so)	740	64.29%

Table 5.1 above shows that in the sub-corpus consisting of a total of 132,644 words (77,295 in English and 55,349 in Arabic), the frequency of the English *and* is 13,015/million while for its Arabic counterparts it is 23,957/million. This means that there are 75.87% more instances of the Arabic equivalents of the English *and*. As for the English *but*, it can be seen that there is a 78.20% increase in the occurrence of the corresponding Arabic conjunctives. Conversely, the English *so* scores a 64.29% increase in the English corpus compared to its corresponding equivalents in the TT.

5.2.1.1 The frequency of the English conjunctives

The findings raise the question of what the most frequent conjunctive markers in English are in other reference corpora. As an example, Table 5.2 below shows the frequencies of the inter-clausal/inter-sentential conjunctives *and*, *but*, and *so* in the British National Corpus (BNC2014).

Table 5.2 The frequency of CMs in BNC2014

No.	English CMs in BNC2014	Frequency/million
1	**and**	**26817**
2	that	7308
3	**but**	**4577**

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[14] Although these are two different Arabic conjunctives, they are typical equivalents of the English *so* as detected in the data. Therefore, for the purpose of this study, both conjunctives are collectively counted as one for the sake of accounting for the frequency of the corresponding conjunctive(s) for the English *so*.

4	or	3707
5	as	3006
6	if	2369
7	when	1712
8	then	1033
9	because	1015
10	while	503
11	where	458
12	although	436
13	whether	332
14	before	305
15	since	295
16	**so**	**258**
17	though	245
18	until	242
19	after	233
20	so that	197
21	as if	157
22	for	139
23	nor	124
24	unless	110
25	once	90
26	even if	87
27	whereas	61

28	even though	59
29	whilst	58
30	as though	54
31	rather than	46
32	as soon as	45
33	except	41
34	now that	30
35	provided	30
36	as long as	29
37	whether or not	29
38	like	25
39	till	24
40	even when	24
41	in case	22
42	and/or	19
43	in that	18
44	albeit	14
45	except that	14
46	so long as	13
47	given that	12
48	provided that	11

As shown in Table 5.2 above, *and*, *but*, and *so*, acting as inter-clausal conjunctives, are three of the top 20 most used CMs: *and* is the most frequent CMs (26817 instances per million words), *but* ranks third (4577 instances per million), and

so is sixteenth (258 instances per million). Hence, it can be seen that these CMs occur with high frequency in both the reference corpus and the subtitling sub-corpus at hand, as shown in Table 5.1, and in the analysis of the entire corpus (the films compiled for this study), as shown in Table 5.3.

The frequencies of these inter-clausal conjunctives in this study's entire corpus of ES (see Table 5.3), consisting of 860,516 items, are consistent with those found in the BNC2014 (Table 5.2) and in the sub-corpus (Table 5.1) compiled for the pilot study. It is worth noting here the 'multivalence' of CMs; i.e., the same marker could have several functions and consequently several potential translation equivalents. Therefore, the frequency count includes any occurrence of CMs that accompany any of the CMs under investigation. This means, as will be explained in detail later in Section 5.4, that when counting the frequency of *and*, this may include *and then* as it may be used as an equivalent of the Arabic و *wa*. On the other hand, when examining the frequency of the Arabic conjunctives, instances such as وأيضا *wa ayḍan* (*and also*) are expected when counting the incidences of و *wa.*

Table 5.3 The frequency of and, but, *and* so *in English*

English subtitles **(860516 words)**			British National Corpus **(BNC2014)**	
CMs	**Occurrence within 16603 instances**	**Frequency/M**	**CMs**	**Frequency/M**
and	6823	7928	and	26817
but	3556	4132	but	4577

so	2442	2837	so	258

5.3 The frequency of the conjunctive markers in the data

Having established the most frequent inter-clausal conjunctives in the ST and TT, namely, the English *and*, *but* and *so* as well as و *wa* (*and*), و/لكن *wa/laⱨkin* (*but*), and لذا/إذن *liða7iðan (so)*, the analysis henceforth will focus on these inter-clausal conjunctives within the entire bilingual corpus, which consists of the subtitles of 90 films in English with their AS. Table 5.4 shows the frequency of each item in both ST and TT in the nine genres that constitute the corpus.

Table 5.4 An overview of the most frequent conjunctive per genre

No.	Genre	English Subtitles (16603 instances)				Arabic Subtitles (16603 instances)			
		Word count	*and*	*but*	*so*	word count	و *wa*	و/لكن *wa/laⱨkin*	لذا/ إذن *liða7iðan*
1	Action, Adventure, Sci-fi	73,449	406	267	150	56,329	583	280	126
2	Action, Adventure, Fantasy	51,089	332	279	118	38,025	608	315	106
3	Action, Comedy, Crime	138,227	1031	460	353	91,862	1388	480	259
4	Action, Crime, Thriller	75,683	498	225	217	54,914	754	257	154
5	Comedy	130,287	962	490	384	88,705	1171	519	297
6	Comedy, Drama	96,527	1068	497	308	69,819	1430	519	234
7	Comedy, Romance	128,230	1318	672	484	89,126	1537	720	379
8	Crime, Drama, Thriller	105,742	763	380	292	80,868	1137	414	243
9	Crime, Drama, Thriller	61,282	445	286	136	43,897	724	309	106
	Total		6,823	3,556	2,442		9,332	3,813	1,904

As can be seen from this table, the frequency of the English *and* is 6,823 times (i.e., 41.10%) in the English corpus within 16603 instances, whereas its Arabic counterparts are 9,332 (i.e., 56.20% of the instances of the conjunctives in the Arabic corpus). The frequency of the English *but* is 3,556 (i.e., 22.97% in the English corpus), whereas the TT shows more than two-thirds (i.e., 3813, which is 22.97%) of the instances are the Arabic ولكن/و *wa/lākin*. Interestingly, the English *so* and its most frequent counterparts, لذا/إذن *liðaʔiðan*, have approximately the same frequency; the slightly higher number of Arabic conjunctives is insignificant. As presented in Table 5.5, the averages of these conjunctive markers have a comparable frequency in the different genres, as shown in the average and standard deviation of each conjunctive. For example, the average of the English *and* and *but* is less than their Arabic counterparts across genres, while the English *so* shows a higher average overall in the English corpus compared to its Arabic counterparts. On the other hand, the standard deviation does not present significant differences of the frequencies of the conjunctives in question in both English and Arabic.

Table 5.5 Frequencies of conjunctives between genres

	English Subtitles			Arabic Subtitles		
CMs	*and*	*but*	*so*	و *wa*	و/لكن *wa/lākin*	لذا/ إذن *liðaʔiðan*
Average	758.11	395.11	271.33	1036.89	423.67	211.56
Standard deviation	325.99	146.30	118.26	347.80	151.09	94.87

SD as percentage of average	43	37.02	43.59	33.45	22.7		35.66

5.4 Analysis of the equivalents of the conjunctives in the data

This section presents the equivalents of the conjunctives in question, taking into consideration the occurrences of any of these conjunctives in either language. This means the analysis accounts for instances of zero equivalents (i.e., implicitation) and, conversely, the instances of those Arabic CMs without a corresponding English one (i.e., explicitation). The analysis also reveals the frequency of each conjunctive frequency and its equivalent(s) throughout the corpus in both ST and TT, as presented in Table 5.6.

Table 5.6 An overview of the inter-clausal conjunctives and their equivalents

Source CMs	Target CMs	transliteration	Frequency	Source CMs	Target CMs	transliteration	Frequency
although	لكن	lākin	3	next thing	ثم	θumma	1
also	و	wa	8	neither	لكن	lākin	2
also	وكذلك	wa kðālika	1	neither	و	wa	5
and	عله	ʾllahu	1	nor	و	wa	6
and	أما	ammā	2	0	إذن	iðan	36
and	بل	bal	1	0	و/لكن	wa/lākin	441
and	ينما	baynamā	2	0	لذا	liðā	29
and even though	حتى لو	ḥattālu	2	0	ثم	θumma	6
and even then	وحتى آنذاك	Wa ḥattā anðāka	1	0	و	wa	2972
and	ف	fa	36	0	ومن ثم	wa min θamma	1
and	فيما	fima	1	plus	ثم	θumma	1
and	بالإضافة إلى	bi eḍaḟat ilā	2	plus	و	wa	2
and	كي	kay	2	so	'' بحيث	bihayθu	1
and	كما	kamā	7	so	بالتالي	bittāli	1

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and	كذلك	kaðalika	1	so	إذن	iðan	792
and	ل	li	45	so	ف	fa	108
and	و/لكن	wa/lakin	31	so	حتى "	ḥatta	6
and	لذا	liðā	2	so	وإن	wa en	1
and	لو	lu	2	so	إن	in	1
and	0		754	so	كي	kay	34
and	أو	uw	1	so	ل	li	40
and so	ف	fa	4	so	لئلا	lialla	12
and so	عند	ʻinda	2	so	لكن	lakin	5
and so	لذا	liðā	4	so	لكي	likay	51
and so	و	wa	1	so	لذا	liðā	669
and so	وبالتالي	wa bittāli	1	so	0		582
and so	وكذلك	wakaðalika	1	so	سوف	souf	1
and	ثم	θumma	49	so that	لكي	likay	1
and	و	wa	5495	so	ثم	θumma	2
and	وحتى لو	wa ḥatta lu	1	so	و	wa	88
and	وإن	wa in	1	so	وبالتالي	wa bittāli	1
and	ومن ثم	wa min θumma	1	so	وإذن	wa iðan	1
and	وثم	wa θumma	1	so	وقد	wa qad	1
and yet	لكن	lakin	1	so	وحين	wa ḥeena	1
and yet	و	wa	1	so	وهكذا	wa hakaða	3
and then	آنذاك	anaðaka	2	so	وإن	wa in	4
and then	وبعد ذلك	baʻda ðalika	6	so	وكذلك	wa kaðalika	4
and then	ف	fa	7	so	والنتيجة	wa alnatija	1
and then	عندها	ʻindaha	1	so	ولذا	wa liðā	2
and then	0		19	so then	إذن	iðan	2
and then	ثم	θumma	215	so then	لذا	liðā	1
and then	و	wa	120	so then	ثم	θumma	1
and then	وأخيرا	wa aẖiran	1	so then	و	wa	1
and then	وبعدها	wa baʻdaha	10	so then	وقد	wa qad	1
and then	وحينئذ	wa ḥina iðin ʼ	1	that	و	wa	3
and then	وعندها	wa ʻindaha	1	that's why	إذن	iðan	1
and then	ومن ثم	wa min θamma	7	that's why	لذا	liðā	16
as if	و	wa	1	therefore	لذا	liðā	1

English	Arabic	Translit.	Count	English	Arabic	Translit.	Count
because then	لكن	*lākin*	1	this is why	لذا	*liðā*	1
Because	وبما أن	*wa bimā anna*	1	though	و/لكن	*wa/lākin*	31
But	وإنما	*wa innama*	1	though	و	*wa*	4
but	عدا عن	*ʿda ʾn*	1	then	إذن و	*iðan wa*	1
but	أجل	*ajal*	1	then	و	*wa*	33
but also	و	*wa*	1	then	وبعد ذلك	*wa baʿda ðālika*	1
but	أما	*ammā*	3	then	وحينذاك	*wa ḥina ðaka*	1
but	بل	*bal*	23	then	وعندئذ	*wa ʿinda iðen*	1
but	ف	*fa*	1	then	ومن ثم	*wa min θamma*	2
but from then	ثم	*θumma*	1	to	لكي	*likay*	1
but if	وإن	*wa en*	1	to	و	*wa*	3
but	إنما	*innamā*	1	or if	لكن إن	*lākin in*	1
but	و/لكن	*wa/lākin*	3198	or	و	*wa*	10
but	لو	*lu*	1	well	إذن	*iðan*	10
but	0		192	well	لكن	*lākin*	3
but	ثم	*θumma*	1	well	لذا	*liðā*	2
but	وبالنسبة	*wa binnisbati*	1	well	و	*wa*	2
but	و	*wa*	46	which	إذن	*iðan*	1
but	وإنما	*wa innamā*	3	while	لكن	*lākin*	1
but	وإن	*wa in*	1	which	و	*wa*	94
but	ومع ذلك	*wa maʿa ðālika*	1	which is why	لذا	*liðā*	5
but then	ومن ثم	*wa min θamma*	1	which is why	و	*wa*	1
but then	عندئذ	*ʿinda iðen*	1	which is why	ولذا	*wa liðā*	1
but then	ف	*fa*	1	which then	ثم	*θumma*	1
but then	و/لكن	*wa/lākin*	23	which	و	*wa*	3
but then	لكن بعدها	*Lākin baʿdaha*	1	when	و	*wa*	15
but then	0		1	when	وعندها	*wa ʿindahā*	1
but then	ثم	*θumma*	7	who	و	*wa*	15
either way	لكن	*lākin*	2	where	ولذا	*wa liðā*	1
except	و/لكن	*wa/lākin*	4	where	و	*wa*	4
for that	و	*wa*	2	with	و	*wa*	33
however	لكن	*lākin*	11	yet	و	*wa*	4
in that	و	*wa*	1	yet	لكن	*lākin*	4

it's why	لذا	liða̅	1	yet	ومن ثم	wa min θamma	1
not even	و	wa	1	yet	ومع ذلك	wa maʿa ða̅lika	2
next thing	لكن	la̅kin	1				

5.4.1   Analysis of the equivalents of the English CMs

Table 5.6 presents the equivalents of the English *and, but*, and *so*, including the instances where subtitlers opted for a zero equivalent in the corresponding Arabic corpus (i.e., implicitation) and, conversely, the instances of those Arabic CMs without a corresponding English one (i.e., explicitation). It also shows the instances where the Arabic conjunctives in question correspond to English conjunctives other than *and, but* or *so*. The following sub-sections highlight some significant findings presented in the table above.

5.4.1.1 The equivalents of and

As presented earlier in Section 5.3 and Table 5.4, the English *and* occurs 6823 times within 16603 instances included in the English corpus (i.e., 41.06% among the three conjunctives investigated in this study). It is worth noting that at times *and* co-occurs with other conjunctives to indicate a logico-semantic relationship, which will be discussed later when addressing the functions of the conjunctives. Table 5.7 lists the equivalents of the English *and* as occurring with some conjunctives that accompany this logic-semantic item. The data in Table 5.7 below are significant, indicating how the English *and* has been rendered in the corresponding Arabic corpus.

Table 5.7 An overview of the equivalents of the English and

Source conjunctive(s) (860,516 words)	Target conjunctive(s) (613,545 words)	Frequency of the target conjunctive/m
and	ف *fa* (*immediately afterwards*)	58
and	لـ *li*	73
and	و/لكن *wa/lākin* (*but*)	50
and	0	1228
and	ثم *θumma* (*some time after a while*)	79
and	و *wa* (*and*)	8956
and then	ثم *θumma* (*some time after a while*)	350
and then	و *wa* (*and*)	195

As can be seen in the table above, the most frequently-occurring equivalents of the English *and* (accompanied by the temporal *then* in some instances) are ف *fa* (*immediately afterwards),* لـ *li* (*because of/to do*), و/لكن *wa/lākin* (*but*), zero equivalent, ثم *θumma* (*some time after a while)* and و *wa* (*and)*. Regarding the source conjunctives, it can be seen that there is a significant tendency to use *and* alone (5495 times i.e., 33.10%) followed by *and then* (391 times i.e., 2.35%). For these two conjunctives, *and* and *and then*, there is a significant tendency to render the English *and* with its typical Arabic equivalent, و - *wa* (*and)*, which occurs with a frequency of 5495 times within 16603 instances. The second significant occurrence is the zero equivalent; i.e., the subtitlers opt for 754 instances of zero to render the English *and*. Also noteworthy is that the English *and* joined by the temporal *then* was rendered into ثم *θumma* (*some time after a while*) in 215 instances, and و *'wa' 'and'* in 120 instances.

Following are instances of the occurrence of *and* and its equivalents in the corpus with explanations of these instances in light of the SFL.

ST	TT	English back-translation
On the trail of rumor and legend I ferreted out every possible evidence of the Therns, but I found no medallion. **And then** it came to me.	على طريق الشائعات والأساطير دقّقت في كل الأدلة المحتملة عن الـ"ثيرن" بدون إيجاد قلادة ثم اكتشفت ما كنت أبحث عنه	Following rumor and legend I checked every possible evidence of the Therns, Finding no medallion **θumma** (and then) I found what I was after

(1) Action, Adventure, Sci-Fi (*John Carter*, 2012)

Here, the English and accompanied by the temporal then was rendered into its typical Arabic equivalent ثم *θumma*—literally: 'some time after a while', which in either language indicates a temporal relation in terms of the sequence of events between two successive clauses. Another important instance of the equivalents of the English *and* as shown in the above Table 5.6 is the zero equivalent (i.e., 754 times where the English *and* has no equivalent in the TT) as in 2 below:

ST	TT	English back-translation
Some are bad. **And** the rest are simply unaware. **And** what kind are you?	البعض الآخر شرير الباقيات لا يعرفن شيئا إلى آية فئة تنتمين؟	Some others are bad. The rest know nothing What kind are you?

(2) Action, Adventure, Fantasy (*Seventh Son*, 2014)

In the example above, the English *and* occurs twice, linking the three sentences (i.e., *Some are bad, the rest are simply unaware, and what kind are you?*) together. However,

the subtitler has opted for zero equivalent of the English *and,* which shows a tendency

to implicitation, as shown in the English back-translation. Another case of the

occurrence of *and* and its Arabic equivalent و *wa* shows a shift from linking

sentences/clauses to phrases, as in 3 below:

ST	TT	English back-translation
We have a nuke, **and** we have a drone to carry it.	لدينا سلاح نووي ومركبة آلية لنقله	We have a nuclear weapon **wa** (and) an auto vehicle to move it.

<div align="center">(3) Action, Adventure, Sci-Fi (Oblivion, 2013)</div>

The above instance shows that the ST consists of two complete sentences (i.e.

(1) 'have a nuke' (2) 'we have a drone to carry it') linked by *and,* whereas the subtitler

opted for a shift from inter-sentential to inter-phrasal linkage (i.e. (1) سلاح نووي nuclear

weapon – (2) مركبة آلية auto vehicle), as shown in the English back-translation.

5.4.1.2 The equivalents of but

Acting as an inter-clausal conjunctive, the English *but* occurs 3556 times within

16603 instances included in the English subtitling corpus (i.e., 21.42% of the three

English conjunctives investigated in this study). With regard to the corresponding

Arabic corpus, Table 5.8 offers an overview of all the equivalents of *but*, together with

the frequency of these equivalents.

<div align="center">Table 5.8 An overview of the equivalents of the English but</div>

Source conjunctive (860,516 words)	Target conjunctive(s) (613,545 words)	Frequency of the target conjunctive
but	بل *bal* (*but rather*)	23

but	و/لكن *wa/lākin* (*but*)	3198
but	0	192
but	و *wa*	46
but then	و/لكن *wa/lākin*	23

In this list, the most frequent equivalent is و/لكن *wa/lākin* (i.e. 19.26% within 16603 instances). This percentage may provide an indication that the function delivered in the ST is maintained. However, the second highest number of the occurrences of the equivalents of *but*, as presented in this table, is an implicit conjunction in 192 instances in the Arabic corpus. Interestingly, it can be noticed that *but* was rendered into the Arabic و *wa* (*and*) in 46 instances – a shift that will be explained in Section 5.5. Other instances in the Arabic corpus include rendering the English *but* with بل *bal* (*but rather*) with 23 instances. Below are several subtitles giving examples of these instances.

The following instance shows the rendering of the English *but* with its typical Arabic equivalent لكن *lākin*, which is, according to Table 5.8, the prevalent equivalent of this conjunctive.

ST	TT	English back-translation
My practice centres around antiquities. **But** the origin of this clock completely eludes me.	اختصاصي هو الآثار القديمة. **لكن** لا فكرة لدي ما مصدر هذه الساعة.	My specialty is about antiquities. **But (**Lākin**)** I have no idea of the origin of this clock.

(4) Action, Adventure, Fantasy (*Lara Croft Tomb Raider*, 2001)

In 312/m instances, subtitlers opted for implicitation instead of an Arabic equivalent of the English conjunctive, as shown in the following example:

ST	TT	English back-translation
You know, Baywatch proudly accepts only one new recruit every year. **But** the good news for you is that this year, we've got three open spots.	تستقبل "حرس الشواطئ" عضوا جديدا كل عام الخبر السار هو أنه هذا العام لدينا 3 مواقع شاغرة	Baywatch accepts a new member every year The good news is that this year we got three open spots

(5) Action, Comedy, Crime (*Baywatch*, 2017)

Here, the ST involves two sentences linked by *but*, whereas the subtitler chose not to use an Arabic equivalent in the TT, as shown in the English back-translation. Another interesting finding, as indicated by Table 5.8, is the use of the Arabic و *wa* (*and*) as an equivalent for the English *but,* which occurs in 74/m instances in the corpus. This is seen in the following example:

ST	TT	English back-translation
I know you have a lot of friends, **but** I don't.	أعرف أن لديك الكثير من الأصدقاء، ولا أصدقاء لي.	I know you have a lot of friends, **wa lā** (and) I have no friends

(6) Action, Comedy, Crime (*Central Intelligence*, 2016)

Here, the ST involves two sentences linked by the inter-sentential conjunctive *but,* which realises an adversative function. However, the subtitler opts for the Arabic و *wa* alone (*and*) to render this adversative, although the Arabic و *wa* has an adversative function realised by the combination of و *wa* and لا *la* (literally: *not*, or 'A, conversely B).

The fourth most frequent equivalent of *but* is the Arabic بل *bal* (*but rather*) which

occurs 37/m times within the corpus. This usage is seen in the following instance:

ST	TT	English back-translation
I am aware that a lot of people think that this young man is not really a victim, but someone that's living the ultimate teenage boy's fantasy.	أدرك أن كثيرين يظنون أن هذا الفتى ليس ضحية تماماً **بل** شخص يعيش تخيلات ولد في سن المراهقة	I am aware lots of people think this young man is not really a victim, **bal** (but rather) a person living fantasies of a teenage boy.

(7) Comedy (*That's My Boy*, 2012)

Here the relation in the ST is realised by *but*, whereas the relation in the TT is

realised by بل *bal* (*but rather*), which emphasises 'not only but also'.

5.4.1.3 The equivalents of so

The third most frequent conjunctive is *so*, which occurs 2442 times in the

English subtitling corpus (i.e., 14.71% of the English conjunctives investigated in this

study). Table 5.9 lists the equivalents of this inter-clausal conjunctive in the

corresponding Arabic corpus.

Table 5.9 An overview of the equivalents of the English so

Source conjunctive (860,516 words)	Target conjunctive(s) (613,545 words)	Frequency of the target conjunctive/m
so	إذن *iðan* (*so*)	792
so	ف *fa* (*so*)	108
so	كي *kay* (*because of*)	34
so	ل *li* (*because of*)	40
so	لكي *likay* (*because of*)	51

so	لذا liðaˉ (so)	669
so	0	582
so	و wa (and)	143

As can be seen in the table above, the equivalents of *so* are إذن *eðan,* which occurs 792 times, followed by لذا *liðaˉ* (*so*) occurring 669 times. The third most frequent equivalent of the English *so* is zero, which presents a significant tendency to implicitation, as will be further discussed in Section 5.5. It can also be seen from Table 5.9 that the subtitlers chose from several causative conjunctives to render the relationship expressed by *so* in the ST. These conjunctives are ف *fa* (*so*), لـكي/ *kay* (*because of*), and لـ *li* (*because of*). Interestingly, in 88 instances, the subtitlers chose the Arabic و *wa* (*and*) to convey the relationship rendered by *so* in the ST.

The causative conjunctives لذا *liðaˉ* and إذن *iðan* are used to indicate the relationship suggested by the English *so*, as can be seen in the following instances:

ST	TT	English back-translation
She's a little shy, **so** be nice and give her a hand when she comes out.	إنها خجولة قليلاً، **لذا** تلطفوا وصفقوا لها حين تخرج.	She is quite shy, **liðā** (so) be nice and give her a hand when she comes out.

(8) Action, Adventure, Sci-Fi (*Jurassic World,* 2015)

ST	TT	English back-translation
I gave you CPR **and** I breathed life back into you. **So**, when I went out cold, you ran in and tried to kiss me? And you said it was CPR?	أجريت لك إنعاشا قلبيا ونفثت الحياة بداخلك مجددا. **إذن**، عندما فقدت الوعي، هرعت وحاولت تقبيلي؟	I gave you CPR, and I breathed life back into you. **Liðā** (So), when I went unconscious, you ran and tried to kiss me?

	And you said it was CPR?
وقلت إنه كان إنعاشا قلبيا؟	

(9) Action, Comedy, Crime (*Chips,* 2017)

As shown in Table 5.9, the English *so* acting as a causative conjunctive in the ST is not given an equivalent in the TT in 582 instances, indicating subtitlers' strong tendency to favour implicitation in the TT when rendering *so,* as it can be seen in 10 below.

ST	TT	English back-translation
There's a lot of dead bodies out here. **So** let's get to it.	هناك العديد من الجثث، لــنخرج من هنا	There're many dead bodies out here. Let's get out of here.

(10) Action, Crime, Thriller (*John Wick,* 2014)

As noted earlier, the English *so* was rendered at times with the Arabic و *wa* (*and*) in 143/m instances, which may indicate a tendency to shift the relationship suggested by *so* in the ST to a different one, as seen in 11 below:

ST	TT	English back-translation
My parents are out of town **so** I was thinking about having a party.	والداي خارج البلدة، وكنت أفكر بإقامة حفلة.	My parents are out of town, **and** I was thinking of having a party.

(11) Comedy (*Superbad,* 2007)

Here, through the causative *so,* the ST suggests that the second action in the sentence (i.e., deciding to have a party) occurs as a result of the first action (i.e., parents going out of town). However, the subtitler used the Arabic و *wa* (*and*) to suggest an extension of the relationship, rather than an enhancement.

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As the analysis includes the occurrence of the most frequent inter-clausal conjunctives used in translations from TT to ST, the following sub-sections examine and discuss the conjunctives that are used as the English counterparts of the Arabic و *wa,* و/لكن *wa/laⱨkin,* and إذن/لذا *iðan/liðaⱨ.* This is an important consideration given that these Arabic conjunctives realise logico-semantic relationships suggested by conjunctives other than the English ones in question, as will be explained in the following sub-sections.

5.4.2   An account of the Arabic CMs

Regarding the relationships indicated by the conjunctives in question, it is worth pointing out the instances where the Arabic conjunctives (i.e., و *wa,* و/لكن *wa/laⱨkin* and إذن/لذا *iðan/liðaⱨ*) occur as counterparts of conjunctives in the ST other than their typical counterparts as summarised in Table 5.10.

Table 5.10 Counterparts of the Arabic conjunctives

Source conjunctive	Target conjunctive	Frequency within 16603 instances
0	إذن *iðan*	36
0	لذاⱨ *liða*	29
0	و/لكن *wa/laⱨkin*	441
0	و *wa*	2972
although	لكن *laⱨkin*	3
also	و *wa*	8
plus	و *wa*	2
or	و *wa*	11
however	لكن *laⱨkin*	12
which	و *wa*	94
which is why	لذاⱨ *liða*	5
when	و *wa*	15
who	و *wa*	15
with	و *wa*	33
that's why	لذاⱨ *liða*	18
then	و *wa*	33

though	و/لكن *wa/lākin*	31

Some of the above instances constitute patterns which will be discussed in detail in the following section. However, this sub-section offers insights on the conjunctives in the ST that the Arabic counterparts render. As can be seen in Table 5.10, there is a significant tendency to favour explicitation in the TT (i.e. clauses/sentences are linked by و *wa*, و/لكن *wa/lākin* or إذن/لذا *iðan/liðā*, while their English counterparts have zero conjunctives in exchange). Regarding the Arabic و *wa*, it can be seen that the subtitlers choose it to render inter-clausal/sentential conjunctives such as *also, plus, or, which, when, who, with*, and *then*. The Arabic و/لكن *wa/lākin* occurs as a counterpart of *however, although* and *though,* all of which can indicate the same logico-relationship that و/لكن *wa/lākin* does, as shown in the following instances:

ST	TT	English back-translation
It is the middle of fucking summer. **However**, Christmas is always around the corner.	نحن في منتصف الصيف **لكن** لا ننسى أن عيد الميلاد دائماً قريب	We are in the middle of the Summer. **Lākin** (but) we shouldn't forget [that] the Christmas is always close.

(12) Action, Crime, Thriller (*RocknRolla,* 2008)

ST	TT	English back-translation
Well, hopefully you're all done with that. **Although**, I gotta warn you, lot of cancer doctors, big assholes.	أرجو أنك انتهيت منهم **لكن** أحذرك. كثيرون منهم أغبياء	I hope you're done with them. **Lākin** (but) I'm warning you. Many of them are stupid

(13) Comedy, Romance (*Friends With Benefits,* 2011)

ST	TT	English back-translation

Got him sewn up. We've gotta start thinking bigger, **though**, Brennan.	أعرف كيف أتصرف معه **لكن** يجب أن نسمو بتفكيرنا، برينان	I know how to deal with him **Lākin** (but) we gotta think bigger, Brennan

(14) Comedy (*Step Brothers,* 2008)

In the above instances, the source conjunctives, namely, *however*, *although*, and *though,* realise adversative relationships between clauses/sentences. The subtitlers, however, chose the Arabic و/لكن *wa/lākin* (*but*) to suggest the same adversative relationship suggested in the STs.

The Arabic causative conjunctive لذا (*liðɑ*) is used as the counterpart of *which is why* or *that's why*. These two linking conjunctives suggest a causative relationship; hence, the subtitlers chose the causative لذا (*liðɑ*) to express this relationship.

Considering this account of the frequencies of the conjunctives in question, it can be established that there is a significant tendency to explicitation of the conjunctives, i.e., the subtitlers opt for explicit conjunctions to suggest logico-semantic relations in the TT whereas the ST suggests implicit conjunctions. Table 5.11 shows the instances of implicit/explicit conjunctions in both ST and TT.

Table 5.11 Frequency of explicitation/implicitation in the corpus

Implication (16603 instances)				Explicitation (16603 instances)			
ST	**TT**	**Frequency**	**Percentage**	**ST**	**TT**	**Frequency**	**Percentage**
And	0	773	4.66%	0	و 'wa'	2979	17.94%
But	0	193	1.16%	0	و/لكن 'wa/lākin'	441	2.66%
So	0	582	3.50%	0	لذا/إذن 'liðɑ/iðan'	65	0.39%

Total		1548	9.32%			3485	20.99%

As shown in Table 5.11, the findings show a significant tendency to explicitation in terms with the relationships suggested by the Arabic و *wa* (i.e., 17.94%) and و/لكن *wa*/*lākin* (i.e., 2.66%) compared to their English counterparts. On the contrary, it can be seen that the subtitlers opt for implicit conjunctions for the logico-semantic relationships suggested by the English *so*. Text condensation is often regarded as part and parcel in the creative process of subtitling (Szarkowska et al., 2021, p. 667). However, this study finds it counter-intuitive in terms of subtitlers' logic-semantic choices, as a salient pattern of explicitation in dealing with the conjunctive makers in question is found in the corpus. This means that text condensation may not necessarily be a natural consequence of the spatial-temporal constraints in subtitling.

5.5 Analysis of expansion relationships in the En-Ar subtitling corpus

In line with the SFL framework introduced by Halliday and Matthiessen (2014), this section explains the expansion relationship that the conjunctives in question serve in both ST and TT. Although the framework proposed by Halliday and Matthiessen (2014) is concerned with English conjunctive markers, here, the functions of Arabic conjunctives are explained and exemplified in line with this theoretical framework. As stated earlier in Section 3.5, expansion indicates that the secondary clause expands the primary one. Also, it was explained that expansion takes the form of extension,

elaboration or enhancement. Below is an analysis of the occurrence of these relationship in the English-Arabic subtitling corpus.

5.5.1 Elaboration

As stated earlier with reference to Halliday and Matthiessen's (2014) account of SFL, elaborating relationships take the form of exposition (i.e., the secondary clause indicates restatement or rephrasal of the primary clause), exemplification (i.e., the secondary clause develops the primary one by being more specific about it) or clarification (the secondary clause clarifies the thesis of the primary one by offering a comment or explanation). Section 2.6.1.2 presents an account of the conjunctive markers through which these expanding relations can be realised. Among the conjunctives under investigation in this study, the only elaborating relationship detected in the corpus is clarification, which was realised in the ST by WH-type defining relative clauses—namely, who, when, which, and where. Although these inter-clausal conjunctives are beyond the focus of this study, Table 5.6 shows that the subtitlers chose the Arabic و *wa* (and) to render these English inter-clausal conjunctives, which is why it is worth mentioning in this analysis. The following instances demonstrate the occurrence of this elaborative function.

ST	TT	English back-translation
You know, you look like one of the Campbell's soup kids **who** grew up and became an alcoholic.	تبدين كأحد الأطفال في إعلان حساء "كامبل"	You look like one of the kids in the Campbell's soup ad
	والذي كبر وأصبح مدمنا	*Wa* **allaði** (and who) grew up and became addicted.

(15) Action, Comedy, Crime (*The Heat,* 2013)

In the ST here, the clause following who elaborates on the meaning of the primary clause by providing an explanation that clarifies it. The corresponding Arabic text, on the other hand, maintains this enhancing elaborative relationship through the use of the demonstrative pronoun الذي *allaði* (who) which helps to clarify the primary clause preceding it. However, it may be worth pointing out that it is common in texts translated from English into Arabic to add the Arabic و *wa* (and) to demonstrative pronouns acting as equivalents for the relative WH- type clause, despite the fact that و *wa* adds nothing to the meaning.

Another occurrence of elaborating relationships by using WH-type clauses is where the elaborating clause introduced by the relative pronoun is "an attributive relational one, with an attribute … that provides an evaluation of the primary clause" (Halliday & Matthiessen, 2014, p. 467). For example, as it can be seen in the following source excerpt, the elaborating clause 'which was cool' offers an evaluation of the main clause. The subtitler, however, seems to suggest an enhancing relationship by choosing the Arabic و wa which, in this context, indicates manner.

  ST   **TT**   **English back-translation**

| One day, Gina was having sex with this Filipino guy Melo…
…**which** was cool, it was in the script.
Sure.
And then I asked Melo back to the house with us…
…**which** is cool, because, well, we like a little variety. | ذات يوم، كانت جينا تضاجع رجلاً من الفليبين، ميلو…

…وكان ذلك مقبولاً، لأنه كان وارداً في النص بالطبع.

ثم دعوت ميلو لمرافقتنا الى البيت…
…ولا بأس في ذلك، لأننا نحب التنوع. | One day, Gina was having sex with this Filipino guy, Melo…
…*wa* (and that) was cool, because it was in the script.
Sure.
θumma (And then) I asked Melo to come home with us…
…*wa* (and it) is fine, because, we like variety. |

(16) Comedy (*Anger Management,* 2003)

5.5.2 Extension

The analysis of the findings shows that both the English *and* and the Arabic و *wa* conjunctives serve and **additive** function. This relationship can be realised when "one process is simply adjoined to another … with no sign of causal or temporal relationships between them" (Halliday & Matthiessen, 2014, p. 472). An additive relationship can be expressed in one of the three ways below:

  (I)   **Positive addition** (X and Y): in some instances, *and* and و *wa* are used to express an additive relation which means "one clause extends the meaning of another by adding something new to it" (Halliday & Matthiessen, 2014, p. 471), as in 17:

ST	TT	English back-translation
I experienced the strongest vision I've ever had. And I drew this.	اختبرت أقوى رؤيا أختبرها على الإطلاق ورسمت هذا	I experienced the strongest vision I've ever had. *Wa* (and) I drew this

(17) Action, Adventure, Sci-Fi (*Independence Day – Resurgence,* 2016)

In the above instance, in both the English and the Arabic subtitles, the conjunctives *and* and و *wa* serve an additive relationship where the sentences are linked to add further details to the first sentence.

(II)   Negative addition (nor): this relationship is expressed in the corpus by suggesting that 'not X and not Y', as in the following instance:

ST	TT	English back-translation
It is not airless, **nor** is it dead.	هو ليس خاليا من الهواء **وليس** ميتا	It's not airless *wa* (and) it's not dead

(18) Action, Adventure, Sci-Fi (*John Carter,* 2012)

(III)   Adversative (but): this relationship is expressed in the sense of 'X and conversely Y', as in the following instance:

ST	TT	English back-translation
I thought heroes fight for glory. **But** mercenaries fight for gold.	خلت أن الأبطال يقاتلون لأجل المجد والمرتزقة يقاتلون لأجل الذهب	I thought heroes fight for glory. *Wa* (and) mercenaries fight for gold.

(19) Action, Adventure, Fantasy (*Hercules,* 2014)

Here, the ST suggests an additive relationship with contrast through the use of *but*, which has an adversative function. However, the subtitler has chosen و wa (*and*) to suggest this relationship, which indicates that an attempt was made to capture the additive aspect while the adversative element was omitted. Hence, it can be said that a more accurate rendering of the ST in this instance would be: أما المرتزقة (ف)يقاتلون من أجل الذهب *amma almurtaziqatu fa yuqatiloun min ajl alðahab* ('whereas mercenaries fight for gold').

5.5.3 Enhancement

The analysis of the conjunctives in the data reveals that the conjunctives in question are used to realise the following logico-semantic relationships:

(I) **Temporal:** this relationship is expressed in the corpus using the temporal *and/ but + before that,* as in the following instance:

ST	TT	English back-translation
That's not fair. **And before that**, you asked a suspect to actually execute you.	هذا غير عادل **وقبل ذلك،** طلبت من مشتبه به أن يقتلك؟	This is unfair **Wa qabl ðālika** (and before that) you asked a suspect to kill you?

(20) Action, Comedy, Crime (*Ride Along*, 2014)

Here, the first sentence in the ST is linked to the second one by the combination of *and + before that* to suggest a temporal sequence between the two sentences. This relationship marked by *and*, as Halliday and Matthiessen (2014) put it, is an enhancing relationship given that the sequence expressed by the two sentences indicates a chronological sense of 'X and then Y'. Arguably, the same relationship is realised in the corresponding Arabic text where the subtitler opts for a combination of *wa + qabl ðālika,* which means *and before that.*

Similarly, a temporal relationship is expressed by the use of *but* followed by the temporal element *'before/first',* which serves to suggest a sequence of events, as in 21 and 22 below:

ST	TT	English back-translation

Thank you very much for coming today… to help celebrate our dear friend, James Holt. **But before**, I talk to you about James…	أشكر لكم حضوركم هذه الليلة... ...لتكريم صديقنا العزيز جايمس هولت. **لكن قبل**، سأكلمكم عن جايمس	Thank you for coming tonight… For our dear friend James Holt's celebration **Lākin qabl** (but before), I talk about James…

(21) Comedy, Drama (*The Devil Wears Prada*, 2006)

ST	TT	English back-translation
Work's fine, if it's in second position. **But first,** family should be first position.	لا بأس بالعمل، إن كان في المرتبة الثانية. **ولكن** العائلة يجب أن تحتل المرتبة الأولى.	Work's fine if it's in second position **Wa/lākin** (but) family should come first

(22) Crime, Drama, Thriller (*The Mule,* 2018)

(II) **Simultaneity:** this relationship is realised in the sense of 'X at the same time Y' and can be manifested by the use of *and,* which indicates simultaneity when accompanied by *at the same time* as shown in 23.

ST	TT	English back-translation
Oh, okay, you're not supposed to arrest someone **when** they commit murder **and** try to kill you at the same time?	ألا يفترض أن تعتقل الأشخاص **عندما** يرتكبون جريمة قتل ويحاولون قتلك؟	Aren't you supposed to arrest people **ʿindamā** (When) they commit a crime **wa** (and) try to kill you?

(23) Action, Comedy, Crime (*The Heat,* 2013)

Here the English *and* followed by at *the same time* in the ST creates an enhancing relationship which indicates simultaneity. However, in the TT, the subtitler has preferred to use an extension capturing the additive function of the Arabic و *wa,* since the expression at *the same time* is omitted in the Arabic excerpt.

(III) Concessive: this enhancing relationship is realised in the corpus with the word *while* used to combine two concessive clauses/sentences, as indicated in the following context:

ST	TT	English back-translation
You don't know me and Johnny are watching you **While** we're high	لا تعرفون أنني و"جوني" نراقبكم ونحن سعداء	You don't know Johnny and I are watching you **Wa** (and) we are happy

(24) Comedy (*Ted 2,* 2015)

Here, the ST contains *while* in order to link two sentences to enhance the suggested relationship. The subtitler seems to notice this relationship and renders *while* with the Arabic و *wa,* which, arguably, can be analogous to the concessive *while* inferred from the context.

(IV) Spatial: This relationship is realised in the English corpus by the use of the conjunctive *and* followed by the spatial element *there* to suggest an enhancing relationship, as in the following instance:

ST	TT	English back-translation
It would be wise for you to return home. **And there**, you'll be safe.	سيكون من الحكمة أن تعود لمنزلك **وهناك** ستكون على ما يرام،	It would be wise to return home **Wa hunāka** (And there), you'll be fine

(25) Action, Adventure, Sci-Fi (*Independence Day – Resurgence,* 2016)

Here, the conjunctive and followed by the spatial there conveys the notion of 'in the same place', thereby strengthening the relationship between the two sentences.

The corresponding ASs capture the same relationship through the use of the Arabic *wa hunāka,* meaning *and there/and right there*, thus, indicating the same relationship.

    (V)   **Manner:** this relationship is realised in the ST data with the use of *and* followed by *so* for the purpose of comparison, as in the following instance:

ST	TT	English back-translation
"This arson is a serious crime. "Yeah. **And so** is this.	"إضرام النيران جريمة خطيرة" نعم، وكذلك ما نفعله	Setting fire is a serious crime. Yeah. *Wa kaðālika* (And so) that is what we're doing.

(26) Crime, Drama, Thriller (*The Counselor*, 2013)

Here, the combination of *and + so* in the ST functions as an enhancing conjunctive, as the sentence following it is intended to offer a comparison for the preceding sentence. This relationship is strongly maintained in the TT through the use of *wa kaðālika (and so),* which conveys a sense of similarity/comparison between the two actions indicated in the text.

    (VI)   **Causal:** the causal relationship is mainly realised in the corpus by the use of the causative *so* with its Arabic counterparts *liðā/iðan,* which may indicate a cause > effect relationship. An example of this realisation is 27.

ST	TT	English back-translation

The radio said to go inland… **so** that's where I'm going.	قالوا في الإذاعة أن نتوجه إلى الداخل **لذلك** سأتوجه إلى هناك	They said on the radio to go inside. *Liðālik* (So) I will go there.

(27) Action, Adventure, Sci-Fi (*Independence Day – Resurgence,* 2016)

Here, the second sentence following either the English *so* or its Arabic counterpart *liðā* explains the effect of the action introduced in the first sentence. Another occurrence of this relationship in the corpus is the conjunctive *and so,* which together constitute one conjunctive indicating a causal relationship, as shown in 28.

ST	TT	English back-translation
It was choking **and so** I gave him sheep-P-R.	كان يختنق **فـ**حاولت إنعاشه بالفم	He was choking **fa** (and so/so) I tried to give him CPR.

(28) Comedy, Romance (*Just Go With It,* 2011)

Here, the ST involves the conjunctive *and so,* which introduces the effect of the preceding cause in the first sentence. The corresponding Arabic subtitle maintains this relationship by using the Arabic causative فـ *fa,* which can convey the sense of *and so/so* as shown in the English back-translation.

Another occurrence of this relationship in the English corpus is seen by the combination of *and + therefore,* as shown in the following instance:

ST	TT	English back-translation
your marriage to Tami-Lynn McCafferty is unrecognized by the state "and, therefore, invalid and hereby annulled."	زواجك بـ"تامي لين ماكفيرتي" لا تقرّ به الولاية **لذا** يعتبر باطلا ولاغيا	Your marriage to Tami-Lynn McCafferty Is unrecognized by the state **Liðā** (So/Therefore) it's invalid and annulled

(29) Comedy (*Ted 2,* 2015)

Here, the causal relationship in the ST is realised by the conjunctive *and therefore,* which links the two sentences and serves a cause- effect function. However, in this case, the subtitler has chosen the conjunctive لذا *liðaˉ,* which can be back-translated as *so/therefore*. It can be argued here that the Arabic *liðaˉ* is capable of having a causal function as shown in the English back-translation.

Apart from the cause > effect relationship as explained above, the analysis also shows instances of cause > result created by the conjunctive *so that* in the English corpus, as shown in the following instance:

ST	TT	English back-translation
Usually, entities of this type want to possess the bodies of the living **so that** they can leave the dark and return to life.	عادة الكيانات من هذا النوع تريد انتياب أجسام الأحياء **لكي** تغادر الظلام وتعود إلى الحياة	Usually, entities of this type Want to possess living bodies **Likay** (so that) they leave the dark and become alive again

(30) Horror, Mystery, Thriller (*Insidious Chapter 3*, 2015)

Here, the conjunctive *so that* introduces a cause > result relationship suggesting that the sentence following this conjunctive offers a result of a cause preceding it. This relationship is maintained in the Arabic corresponding counterparts through the use of the Arabic لكي *likay,* which suggests the same relationship as *so that.*

(VII) **Conditional:** this relationship is realised in the English corpus by the use of *then, and if/then, until then, and in that case,* and *otherwise*. As for the

Arabic corpus, the conditional relationship is realised by ومن ثم *wa min θamma (and then),* وفي هذه الحالة *wa fi hāðihi alḥālati (and in that case),* وإلا *wa ella (otherwise/ if),* and حتى لو *ḥatta lu (even if/ even though).*

Following are some examples of the occurrences of these conjunctives with an explanation of the conditional relationships that they suggest.

ST	TT	English back-translation
Prove your loyalty to me. **Then** we can have everything.	أثبتي أنك مخلصة لي. وسـنمتلك كل شيء	Prove that you're loyal to me **Wa sa** (and then) we'll own everything

(31) Action, Adventure, Fantasy (*Gods of Egypt,* 2016)

Here, the enhancing relationship in the ST shows a positive condition whereby the sentence preceding *then* introduces a condition to the sentence following this conjunctive. The corresponding Arabic text renders this relationship with و + س *'wa + sa',* literally meaning *and I will (do) right away* or *and then*. Hence, the structure of the Arabic sentences with an imperative verb (i.e. أثبتي 'prove to me') linked to a present verb (i.e. 'own' prefixed by the future element ـس *sa, will do right away*) serves the sense of the conditional *and then*.

Similarly, there is another incidence of enhancing relationships in the English corpus that serves a positive conditional function between two clauses/sentences. This relationship is indicated by the combination of *and if* A, *then B.* It can be seen in the corresponding Arabic text that this positive conditional relationship is maintained by introducing وإن - إذن *wa in/iðan,* which links the first sentence to another conditional

clause. The following instances exemplify this case of enhancing relationship through the use of positive conditional conjunctives.

ST	TT	English back-translation
What you began here can never be stopped. **And if** you fear what such an army may do, **then** lead it.	ما بدأته هنا لا يمكن إيقافه أبدا **وإن** كنت تخشى مما قد يفعله جيش كهذا... **إذن** تولّ قيادته	What you began here can never be stopped **Wa in** (And if) you fear what such an army may do, **ðin** (then) lead it

(32) Action, Adventure, Fantasy (*Hercules*, 2014)

Furthermore, another positive conditional marker is the one produced by *and + at that case,* which links the following sentences/clauses to each other to convey the notion of 'if P, then Q'. This positive conditional relationship is maintained in the Arabic text by opting for *wa fi ðalika aṣṣmt*, the literal meaning of which is *and in that quiet*.

ST	TT	English back-translation
Not just with your mouth, with your mind. **And in that quiet**, you will hear the truth.	ليس بفمك فقط، بل بفكرك، **وفي ذلك الصمت**، ستسمع الحقيقة.	Not with your mouth only but with your mind **Wa fi ðālika** (And in that quiet), you'll hear the truth

(33) Comedy, Drama (*A Thousand Words*, 2012)

Contrary to this enhancing relationship in the data is the negative conditional relationship created by *otherwise,* as in the following instance:

ST	TT	English back-translation
He's gotta see them hooking up. **Otherwise**, this plan won't work.	عليه رؤيتهما معا. **وإلا** لن تنجح الخطة	He has to see them both together. **Wa illā** (otherwise) the plan won't work.

(34) Comedy (*Bad Neighbours,* 2014)

Here, the conditional conjunctive *otherwise* introduces negativity in the sense of 'if A does not happen, then B won't'. The corresponding Arabic text maintains the same function with the use of وإلا *wa illā,* which corresponds to the English conjunctive *otherwise.*

Another enhancing relationship achieved through the use of conditional markers in the ST is that created by *until then,* which marks time, as in extract 35 below. The subtitler attempts to maintain this relationship by opting for a combination of و + ذاك + حتى *wa ḥatta ðāka (and until then),* where the time marker suggests a conditional relationship. Another possible expression that could just as well render the English conjunctive *until then* but sounds structurally more appropriate than وحتذاك' *wa ḥatta ðaka* would be وحتى/وإلى ذلك الحين *wa ḥatta/wa ilā ðālika alḥeen* meaning *and until then.*

ST	TT	English back-translation
Seems I'm level begging with Mr. Powell.	يبدو أنه علي أن أقابل السيد باول.	It seems I have to meet Mr. Powell.
His problem is that he needs the piece that I have	مشكلته هي أنه بحاجة للقطعة التي معي	His problem is that he needs the piece I have
Until then, I'm his new best friend.	**وحتذاك**، أنا صديقته الجديدة المفضلة	**Wa ḥātta ðāka** (and until then), I'm his new best friend

(35) Action, Adventure, Fantasy (*Lara Croft Tomb Raider,* 2001)

By accounting for the frequency, equivalents, and functions of the conjunctives in question within the English-Arabic subtitling corpus, the following section will now investigate the frequency of these conjunctives across corpora to establish

whether the frequency of conjunctive markers in the source and target texts can be attributed to or associated with subtitling.

5.6 The frequency of CMs across corpora

This section corresponds to the second research question as to what extent the differences in the frequency of conjunctive markers in the source and target texts can be attributed to or associated with subtitling. By doing so, an attempt is made here to determine whether the differences between English and Arabic may be potentially smaller in AVT because the audiovisual context might carry some of the functions of the conjunctive markers. As indicated in Section 4.8.1 in the Methodology, this will be achieved over two stages:

1. the examination of the frequency of *and*, *but*, and *so* in the BNC (2014) as a general English reference corpus.

2. the examination of the frequency of *wa* و, *wa/lākin* ولكن/و', and *liðaʔiðan* لذا/إذن' in ArTenTen (2012) as a general Arabic corpus.

The examination of the frequency of *and, but,* and *so* per million in the BNC2014 reveals that *and* is unsurprisingly the most frequent item within the entire list of the conjunctive markers, with 26817/m. As for the frequency of the adversative *but*, it is 4577/m as the third most frequent item within the entire list of CMs. Finally, *so* comes 16th within the list offered by BNC2014 with 258/m.

5.6.1 Frequency of conjunctive markers in reference corpora

To establish whether the frequency of conjunctive markers in the source and target texts can be attributed to or associated with subtitling, it is important to examine their frequency in non-AVT corpora. In doing so, I will present an account of the frequency of *and, but*, and *so* in the BNC2014 as an English reference corpus which comprises of +96 million words. Then, an account of the frequency of و *wa*, لكن *laʔkin*, and لذا/إذن *liðaʔiðan* will be presented from ArTenTen (2012) as an Arabic reference corpus comprising of +7 billion words. Offering an account of the frequency of these items under investigation will arguably help in establishing what the case is in authoritative general reference corpora. Thereafter, I will present an account of the frequency of *and*, *but*, and *so* along with their Arabic counterparts based on OPUS2 English-Arabic parallel corpus, comprising of +1 billion words.

In the BNC2014, the three English CMs *and, but*, and *so* have the following frequencies:

Table 5.12 The frequency of the English conjunctives per million in BNC2014

Token size	96,134,547 words
English inter-clausal conjunctives	Frequency/million words
And	26,817
But	4,755
So	258

As shown in Table 5.11, the English *and* occurs 26,817 times per million words, while *but* appears 4,755 times and *so* 258 times per million words in the BNC2014.

As for ArTenTen (2012), Table 5.12 shows a higher frequency of *wa* و', *lākin* لكن',

and *liðā/iðan* لذا/إذن' in Arabic than their English counterpart in general reference

corpora outside the domain of translation, as shown in the below Table.

Table 5.13 The frequency of و *wa,* لكن *lākin,* and لذا/إذن *liðā/iðan in ArTenTen*
(2012)

Token size	7,475,624,779 words
Items	Frequency/million words
Wa و *(and)*	70,031
lākin لكن *(but)*	6,295
Liðā/iðan لذا/إذن *(so)*	215

Table 5.12 shows that in English general reference corpus, *and* and *but* are less

frequent than their Arabic counterparts (see Table 5.13). In contrast, it can also be seen

that the causative *so* is 17% less frequent in Arabic than in English.

Table 5.14 Difference in frequencies between English and Arabic CMs in
reference corpora

English Items/M 96,134,547 words	Arabic Items/M 7,475,624,779 words	Difference	Percentage higher (+) or lower (-) frequency in Arabic than English per million words
And: 26,817	*Wa*: 70,013	43,196	+161%
But: 4,755	*Lākin*: 6,259	1,504	+32%
So: 258	*Liðā/iðan*: 215	43	-17%

5.6.2 Frequency of conjunctive markers in parallel corpora

Having accounted for the frequency of CMs in reference corpora in English and Arabic, it is now of importance to examine the frequency of the conjunctives under investigation in both languages within the domain of translation other than AVT. Table 5.14 demonstrates the frequency of *and, but,* and *so* as well as the frequency of their Arabic counterparts, as discussed in the previous question, in OPUS2 (English-Arabic parallel corpus compiled of 1,139,515,048 words) see Table 5.14.

Table 5.15 The frequency of the English and Arabic items in a parallel corpus

Token size: 732,987,771 words		Token size: 406,527,277 words		Difference: ST-TT	Percentage higher (+) or lower (-) frequency in Arabic than English per million words
English CMs	**Frequency/M**	**Arabic CMs**	**Frequency/M**		
and	18310	و *wa*	23524	-5214	+29%
but	2259	لكن *lākin*	2796	-501	+22%%
so	513	لذا/إذن *liðā/iðan*	224	289	-56%

Table 5.14 shows that in a parallel corpus, the Arabic و *wa* is 29% more frequent than its English counterpart. The Arabic لكن *lākin* is 22% more frequent than its English counterpart. In contrast, the Arabic لذا/إذن *liðā/iðan* is 56% less frequent than *so* in this given parallel corpus.

Although the frequencies differ between these corpora, they present a consistent trend with the Arabic conjunctives و *wa* and لكن *lākin* being more frequent in Arabic than their English counterparts, while the Arabic لذا/إذن *liðā/iðan* is less frequent in Arabic than English.

5.6.3 Frequency of conjunctive markers in subtitling corpus

Similar to the findings of the corpora considered in the previous sub-sections, the findings of the English-Arabic subtitling corpus compiled for this study show that the Arabic و *wa* and لكن *lākin* are more frequent in the Arabic subtitling corpus than the English source text. In contrast, the English *so* is slightly more frequent than its Arabic equivalents, as shown in Table 5.15.

Table 5.16 Frequency of the English and Arabic CMs in parallel En-Ar subtitling corpus

Token size: 915,957words		Token size: 613,545 words		**Difference: ST-TT**	Percentage higher (+) or lower (-) frequency in Arabic than English per million words
English CMs	**Frequency/M**	**Arabic CMs**	**Frequency/M**		
and	7928	و *wa*	14610.18	-7615.31	+109%
but	4132	لكن *lākin*	6121.80	-2338.87	+62%
so	2837	لذا/إذن *liðā/iðan*	2563.79	35.68	-1.4%

Now I will examine whether the differences in the frequency of CMs in the source and target texts can be attributed to or associated with subtitling. The findings of the frequency of the conjunctives in question in both ST and TT show a similar tendency in terms of the use of these conjunctives; that is, the Arabic و *wa* and لكن *lākin* are more frequent than their English counterparts in all the examined corpora, whereas the English *so* is more frequent than its Arabic counterpart. Hence, judging by the findings of the frequency of these conjunctives in both languages across these

corpora, it is obvious that both *and* and و *wa* are used less frequently in subtitling than in other contexts, and the same is true for *so* and لذا/إذن *liðaˀiðan*. Given the percentages between English and Arabic in each corpus, *and* and و *wa* seem to have a similar pattern, showing that subtitling itself does not seem to result in a significant shift. However, *but* (لكن *lākin*) seems to be used significantly more in subtitles (i.e. 62% as opposed to 32% in the reference corpora, and 22% in the parallel corpus).

Table 5.17 Summary of the frequency of the investigated CMs in three types of corpora.

English CMs	Source	Frequency/M	Arabic CMs	Source	Frequency/M	difference
And	BNC2014	26817	و *wa*	ArTenTen	70013	-43196
	OPUS2	18310		OPUS2	23524	-5214
	En-Ar subtitling corpus	7928		En-Ar subtitling corpus	14610	-7616
But	BNC2014	4755	لكن *lākin*	ArTenTen	6259	-1504
	OPUS2	2295		OPUS2	2796	-501
	En-Ar subtitling corpus	4132		En-Ar subtitling corpus	6121	-2339
So	BNC2014	258	لذا/إذن *liðā/iðan*	ArTenTen	215	43
	OPUS2	5.13		OPUS2	2.24	2.89
	En-Ar subtitling corpus	2837		En-Ar subtitling corpus	2563	36

5.7 Conclusion

This chapter primarily concerns itself with the frequency of the conjunctives under investigation within the English-Arabic subtitling corpus compiled for this study. Then, it accounts for the equivalents that the subtitlers opted for in correspondence to the English conjunctives as well as the occurrence of the Arabic most frequent conjunctives, to include the instances where one of these Arabic conjunctives explicitly corresponds to an implicit conjunction in the ST (i.e. the logico-semantic relationship in the TT is realised by an explicit conjunctive whereas the logico-semantic relationship in the ST is realised by an implicit conjunctive). In line with the theoretical framework adopted in this study (i.e. SFL), this chapter also accounts for the logico-semantic relations served by these conjunctives in both English and Arabic. By examining an English-Arabic subtitling corpus, this chapter accounts for the frequency of these conjunctives beyond the domain of AVT. This was done to establish whether there is a difference in the frequencies between subtitling and other contexts beyond AVT as a result of the subtitling mode, which reveals that subtitling seems not to result in a significant shift with relation to *and*/ و *wa* and *so*/ لذا/إذن *liðaʔiðan*; on the other hand, the conjunctives *but*/ لكن *lākin* show more frequent use in subtitling discourse than in the reference corpora.

Chapter 6 Patterns of CMs in the Corpus

6.1 Introduction

This chapter identifies the patterns of the inter-clausal CMs in question within the English-Arabic subtitling corpus compiled of 90 films across nine genres. In doing so, the chapter seeks to provide explanatory analyses of whether this occurrence of CMs in subtitling reveals consistent or recurrent differences between the ES and their Arabic CM counterparts. To this end, this chapter highlights the most dominant patterns of the CMs in question; namely, *and, but,* and *so* in English as well as their Arabic most frequent counterparts و *wa,* لكن *lākin* and لذا/إذن *liðaʔiðan* in order to give possible explanations for the emergence of certain patterns of these conjunctives in the data.

6.2 Analysis of the patterns identified in the corpus

This section is related to the third research question, which is concerned with discovering whether there are any consistent or recurrent differences between the ES and their Arabic counterparts in terms of the occurrence of the CMs under investigation. As explained and exemplified in Section 5.5, the conjunctives in question have three main types of functions: elaboration, extension and enhancement. Each function involves several sub-types that these conjunctions serve. This chapter offers a quantitative and qualitative analysis to determine the dominant patterns of the logico-semantic relations that the conjunctives in question in both languages serve.

Hence, the main purpose of this chapter is to provide a function-based analysis informed by SFL. For example, given that *and* and *but* may suggest the same logico-semantic relationship (see Section 5.5.1 for detailed explanation), the instances where لكن *lākin* acts as an additive conjunction in the TT come as a counterpart of the English *and* (i.e. serving an additive function) will be placed under one category.

Broadly speaking, as can be seen in Table 6.1, the analysis of the occurrences of the CMs in question within the corpus indicates the following six patterns:

1. Both ST and TT involve CM(s) of the same logico-semantic type (ST+/TT+)

2- Implicitation of CMs (ST+/TT-)

3- Explicitation of CMs (ST-/TT+)

4- Shift of type (STx/TTy)

5- Downgrading from inter-clausal to inter-phrasal

6- Upgrading from inter-phrasal to inter-clausal

Table 6.1 Patterns identified in the corpus

Pattern	Frequency (16603 instances)	Percentage
ST+/TT+	8238	49.61%
ST+/TT-	1548	9.32%
ST-/TT+	3485	20.99%
STx/TTy	1851	11.15%
Downgrading	672	4.05%
Upgrading	809	4.87%

Table 6.1 shows the occurrences of the CMs under investigation in both ST and TT. It shows the distribution of the functions served by the English conjunctives *and, but*, and *so* throughout the corpus, along with all of their equivalents in the TT (see Section 5.4 for details of the counterparts of the CMs in each language). Furthermore, the analysis also goes from TT to ST to ensure the inclusion of instances of implicitation (i.e., conjunctives occurring in ST with no counterparts in the TT) and explicitation (i.e., logico-semantic relationships that are explicit in the TT but have no counterparts in the ST).

6.2.1 CMs of the same logico-semantic type (+/+)

Section 5.4 explained the 10 sub-types of logico-semantic relationships that can be suggested by the conjunctives in question. The conjunctives investigated in this study suggest clarification, addition, temporality, concession, spatiality, causality, manner, or conditional relationships. The first pattern identified in the En-Ar subtitling corpus involves 8238 instances (i.e., 49.61%) where clauses in the ST are linked with *and, but,* or *so*, and their corresponding clauses/sentences in the TT contain conjunctives that mark the same logico-semantic relationship, as illustrated in Figure 6.1.
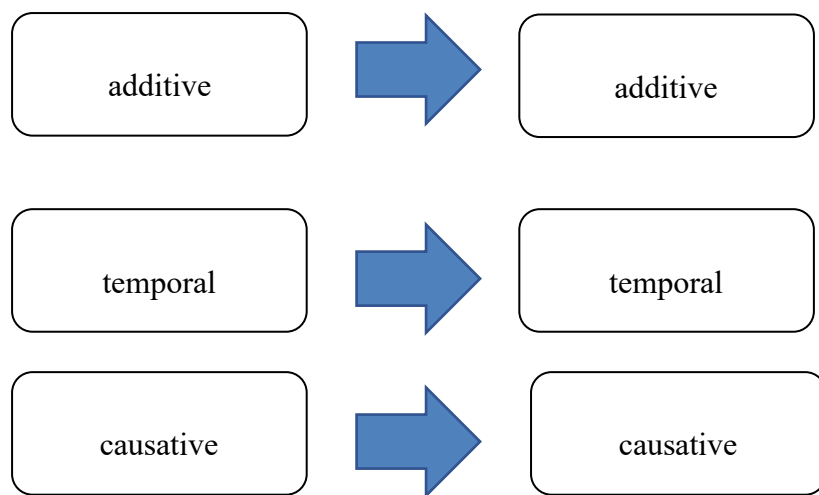
Figure 6.1 Same category patterns

Hence, the logico-semantic relationships in these patterns are maintained by choosing conjunctives that suggest the same relationship in the TT. The most dominant instances in this pattern occur whereby the subtitlers opt for the typical equivalents of the source conjunctives, as seen in the following three instances:

ST	TT	English back-translation
He didn't give you a look. **And** I'm pretty sure I heard him mutter some kind of anti-Semitic remark.	لم يرمقك بنظرة. وأنا متأكد من أنني سمعته يدمدم بملاحظة مناهضة للسامية.	He didn't give you a look. **Wa** (And) I'm sure I heard him mutter an anti-Semitic remark.

(36) Comedy (*Anger Management,* 2003)

Here the subtitler opts for the additive و *wa* in the TT, which maintains the same logico-semantic relationships realised by *and* in the ST.

Another realisation occurs in the corpus where the Arabic لكن *lākin* is opted for to render the English *but,* suggesting a concessive relationship in both ST and TT, as in the following instance:

ST	TT	English back-translation
It's been a gas, been a flip, been a hell of a trip **But** it ain't the end of the world	كانت رحلة ممتعة وخبرة رائعة **لكنها** ليست نهاية العالم	It's been a nice trip and good experience. **Lākinnaha** (But) it is not the end of the world

(37) Action, Adventure, Sci-Fi (*2012*, 2009)

Regarding the conjunctive *so*, in the data, one of its functions is to denote causality. The following instance shows a case where this conjunctive in the ST along with its Arabic counterpart suggests a causative relationship in both languages:

ST	TT	English back-translation
No surgeons or priests could help, **so**... I brought the sorcerer here.	لم يتمكن أيّ جراحون أو كهنة من مساعدته **لذا**... أحضرت المشعوذ إلى هنا	Surgeons or priests couldn't help him, **liðā** (so)... I brought the sorcerer here.

(38) Action, Adventure, Fantasy (*Seventh Son*, 2014)

The analysis of this pattern further shows that it occurs in three sub-patterns where a conjunctive in the ST, TT or both is accompanied by another that produces the same type of logico-semantic relationship as shown in Table 6.1. These sub-patterns are as follows:

- P1a: one conjunctive in each language suggesting the same relationship (e.g., *and* = و *wa*, *but* = لكن *lākin*).

- P1b: the relationship in the ST is realised by the combination of two conjunctives, whereas the same relationship is realised in the TT by one conjunctive (e.g., *but then* = لكن *lākin*).

- P1c: this is different from the previous one in that the relationship in the ST is realised by one conjunctive, whereas the same relationship is realised in the TT by the combination of two conjunctives (e.g., *and* = وأيضا *wa ayḍan*, meaning *and also*).

Table 6.2 Sub-patterns of the relationships realised by the pattern (+/+)

No	Sub-patterns (+/+)
P1a	ST+/TT+
P1b	ST++/TT+
P1c	ST+/TT++

The following instance is an example of this sub-pattern:

ST	TT	English back-translation
It was choking **and** I gave him sheep-P-R.	كان يختنق **ف**حاولت إنعاشه بالفم	He was choking **fa** (and-soon-afterwards) I tried to CPR him.

(39) Comedy, Romance (*Just Go With It,* 2011)

Here the relationship realised by the English *and* is an enhancing relationship where *and* denotes temporality, by suggesting a sequence of events. In this case, the subtitler has captured this relationship by opting for the Arabic temporal ف *fa,* which realises the enhancing relationship as shown in the TT.

This sub-pattern can also be seen when the relationship is enhanced through the use of the English *but*, which serves an adversative function in the sense of X and conversely Y as shown in the following instance:

ST	TT	English back-translation
I knocked **but** you didn't answer.	قرعتُ الباب ولم تجيبي.	I knocked the door **wa** (and) you did **not** answer.

(40) Action, Crime, Thriller (*The Italian Job,* 2003)

The subtitler seems to capture this relationship in the TT by opting for the Arabic و *wa 'and'* followed by the negating لم *lam 'not'* to indicate the adversative relationship as shown in the TT.

In the second sub-pattern (i.e., ST++/TT+), a combination of two conjunctives in the ST realises a relationship, whereas one of the conjunctives is missing in the TT. The combination of *but + first*, according to Halliday and Matthiessen (2014: 409), indicates a temporal relationship under the enhancement category as in the following instance:

ST	TT	English back-translation
We'll announce the queen in one moment. **But first**, without further ado, the new homecoming king for the Central High School Centaurs, Class of 1996 is…	سنعلن عن الملكة بعد لحظات. **لكننا** لن نطيل عليكم، وملك الدفعة لفريق "سنتورز" من مدرسة "سنترال" الثانوية دفعة ١٩٩٦ هو...	We'll announce the queen in moments **Lākin** (But) we won't prolong [things] for you. **Wa** (And) the new king for Central High School Centaurs's team, class 1996 is ….

(41) Action, Comedy, Crime (*Central Intelligence,* 2016)

The subtitler has chosen the Arabic لكن *lākin*, which renders only the source conjunctive *but*. However, it can be argued that the subtitler is relying on the context to serve the temporal sense. The expressions بعد لحظات *b 'da laḥaẓāt* (*in moments*) and نطيل *nuṭeela* (*we take long*) indicate a time span, thereby preserving the temporal sense, as seen in the TT.

In this instance, one may notice that the prepositional phrase 'without further ado' in the ST was upgraded into a full clause in the TT: لن نطيل عليكم, 'we won't prolong

[things] for you', but then the subtitler started another independent clause introduced by the additive conjunction و *wa* to render the remainder of the English clause: هو .. ... وملك الدفعة 'and the new king … is …'. This explicitating shift seems to be necessitated by the 'repackaging' of the propositional content of the ST clause into two independent clauses in Arabic. A closer render of the ST could be:

<div dir="rtl">

سنعلن عن الملكة بعد لحظة

ولكن أولاً، دون المزيد من التأخير، ملك الدفعة الجديد

لفريق "سنتورز" من مدرسة "سنترال" الثانوية دفعة ١٩٩٦ هو

</div>

English back-translation:

We'll announce the queen in a moment

Wa lākin Awwalan (But first), without further delays, the new class king

for Central High School Centaurs's of the 1996 team is …

Similarly, there are a significant number of occurrences where the Arabic corpus involves one CM (TT+) corresponding to correlative conjunctives (ST++), as shown in the following instances:

ST	TT	English back-translation
You were put in restraints for a day and a half so you wouldn't injure yourself. **And then** you basically went into a state of catatonia.	قيدناك ليوم ونصف كي لا تؤذي نفسك. ثم وقعت في حالة إغماء تخشبي.	We restrained you for a day and a half so you wouldn't injure yourself. **θumma** (Then) you went into a state of catatonia.

(42) Horror, Mystery, Thriller (*Gothika,* 2003)

Here, the relationship in the ST is an enhanced relationship realised by the correlative conjunctives *and then*, denoting temporality. This relationship can also be realised by the Arabic temporal ثمّ *θumma,* which conveys the meaning of *and then.*

Similarly, the following instance shows a case of extension where an additive relation is expressed in the ST by *not only … but,* showing a case of (ST++/TT+):

ST	TT	English back-translation
You were busy fishing with Mark Cuban.	كنت مشغولاً بالصيد مع مارك كيوبان	You were busy with hunting with Mark Cuban.
Well, **not just** the Cubes…	**ليس فقط** كيوبز...	**Laysa faqaṭ** (Not just) the Cubes…
...**but** we had Chris Daughtry, Jeff Probst, super-chef Bobby Flay.	**كذلك** مع كريس دوتري، جف بروست والطاهي الشهير بوبي فلاي	**Kaðālika** (also) with Chris Daughtry, Jeff Probst, super-chef Bobby Flay

(43) Comedy (*Step Brothers,* 2008)

This relationship is maintained in the corresponding ASs, where the subtitler opts for ليس فقط *laysa faqaṭ* (*not only*) …كذلك *kaðālika* (*also*), which suggest to an extent the same logico-relationship as shown in the TT. The subtitler could also have opted for ليس فقط *laysa faqaṭ* (*not only*) … وإنما *wa innamā* بل *bal* (*but also*), which arguably sounds an appropriate rendering of the source conjunctives.

In another instance, one of two logico-semantic relationships is omitted by the subtitler, as in the following example:

ST	TT	English back-translation
We were supposed to get it next year.	كان المفروض أن نتلقاها العام القادم	We were supposed to get it next year.
	لكنه ألغى الطلبية بسبب السفن	

But then he cancelled it because of the ships.	**Lākin** (But) he cancelled the order because of the ships

(44) Action, Adventure, Sci-Fi (*2012*, 2009)

Here, the subtitler retained the concessive relationship denoted by but using ولكن wa lākin, but omitted the temporal relationship expressed by then, as shown in the TT.

The sub-pattern P1c (i.e., ST++/TT++) indicates that both the ST and TT contain a combination of two conjunctives that create the same logico-semantic relationship, as shown in the following instance:

ST	TT	English back-translation
It would be wise for you to return home. And there, you'll be safe.	سيكون من الحكمة أن تعود لمنزلك	It would be wise to return home
	وهناك ستكون على ما يرام،	**Wa hunāka** (And there), you'll be fine

(45) Action, Adventure, Sci-Fi (*Independence Day – Resurgence,* 2016)

Here the conjunctive and followed by there (i.e. the "circumstantial adjunct of place", in the words of Halliday & Matthiessen, 2014) serve an enhancing function by indicating a spatial relationship in the ST. The subtitler maintains this relationship with a combination of the Arabic و *wa* (and) + هناك *hunāka* (there), as can be seen in the TT and its English back-translation.

The third sub-pattern P1c (i.e., ST+/TT++) indicates that the logico-semantic relationship in the ST is created by one conjunctive, whereas the same relationship in

the TT is suggested by combining two conjunctives serving the same function, as can be seen in the following instance:

ST	TT	English back-translation
Hey, pick up my dry cleaning for me, would you? Also, get my car.	هل يمكنك جلب ملابسي من المغسلة؟	Could you bring my clothes from the laundry?
	وكذلك أحضري سيارتي	**Wa kaðālika** (and also) get my car

<div align="center">(46) Action, Comedy, Crime (Spy, 2015)</div>

Here, the conjunctive also serves an extending function which suggests addition. The subtitler of the corresponding Arabic text has chosen a combination of و *wa* (and) + كذلك *kaðalika* (also) to suggest the additive relationship.

The subtitler could also have opted for أيضا *ayḍan* to render the also, which would indicate the additive relationship intended in the ST. However, in this instance, it appears that the subtitler wanted to introduce an emphatic element to the TT by opting for two additive conjunctives. This emphasis in the TT is produced by the use of the Arabic كما *kamā*, which has a more marked additive function, as shown in the following instance:

ST	TT	English back-translation
There was something about Simone, Frankie, someone else. **And**, um, she needs skirts from Calvin Klein.	هناك شيء عن سايمون، فرانكي، و 59 شخص آخر	There was something about Simone, Frankie, and 59 other people.
	كما انها تحتاج الى تنانير من كالفن كلاين.	**Kamā** (and also) she needs skirts from Calvin Klein.

<div align="center">(47) Comedy, Drama (The Devil Wears Prada, 2006)</div>

Here, the ST involves the additive *and* which functions to extend the relationship with the addition of further information. However, the Arabic كما *kamā* adds an emphatic element to the TT. Moreover, the Arabic additive *wa* و, as the literal equivalent of the English additive *and,* is a rather general and multivalent additive. It can be noted that *and* marks the beginning of an English sentence in the ST, which may explain the subtitler's choice of a stronger additive conjunctive. Hence, the use of the additive *kamā* كما *(and also)* indicates a tendency toward explicitation with a more specific and less multivalent CMs (Fattah, 2010, p. 171).

6.2.2 Implicitation (+/-)

The second pattern identified in the data presents instances of implicitation. That is, the conjunctive markers explicitly realise logico-semantic relationships in the ST while the subtitlers of the corresponding Arabic text opt for implicit conjunction. There are 1548 instances in the corpus (i.e., 9.32%) where the subtitlers tend to make conjunctions implicit in the TT. This pattern is observed in the corpus in two sub-patterns, namely, the ST has one conjunctive (i.e., instances of +/-) or correlative conjunctives (i.e., instances of ++/-). Here, the aim of the analysis is to determine the extent to which the logico-semantic relationships suggested by the conjunctives in the ST are maintained in the TT.

In the following instance, for example, an extending function is served by the English *and,* which introduces an adversative relationship between the two clauses in the sense of 'X, and conversely Y'.

ST	TT	English back-translation
It's like everybody expects me to act like nothing ever happened, **and** it's impossible to do that.	يتوقع مني التصرف كأن شيئا لم يكن... يستحيل علي فعل ذلك	I'm expected to act as if nothing happened… It's **impossible** to do that.

(48) Action, Adventure, Sci-Fi (*Bumblebee*, 2018)

It would have been equally possible to render the adversative relationship by opting for ولا يمكنني فعل ذلك *wala yumkinuni fiʿlu ðalika* (*and I can't do that*). This rendering could have preserved the adversative relationship with the use of the Arabic و *wa* + لا *walā*, literally meaning *and not,* to indicate the intended contrast. However, despite the fact that the overall meaning of the ST is fully intact in the TT, the subtitler opts for an implicit conjunction by opting for zero in the TT as a counterpart for the adversative *and,* as shown in the TT and its English back-translation.

The subtitler appears to be relying on the context to indicate the adversative relationship, as the expression يتوقع *yutawaqqa* (*it is expected*) with the passive voice implies uncertainty. Moreover, the expression يستحيل *yastḥeel* (*become impossible*) in the subsequent sentence also conveys the notion of contrast intended in the ST.

In some instances, the subtitlers turn the logico-semantic relationship expressed in the ST to an implicit relationship by opting for zero equivalent in the TT. For example, in the following instance, the correlative conjunctives (i.e., an instance of ST++/TT-) *but nevertheless* suggest an enhancing relationship by indicating concession.

ST	TT	English back-translation
You cannot mean that.	لا يمكن أن تكوني جادة الرائع في الأمر أنني جادة فعلاً.	You cannot be serious.

The Great thing is I actually do.	تأخرت ثلاث سنوات في قول هذا،	The great thing is I actually am.
I'm about three years late in telling you this, **but nevertheless** I need to say it.	يجب أن أقوله.	I'm three years late in telling you this.
		I have to say it.

(49) Comedy, Romance (*The Holiday*, 2006)

The subtitler does not tend to explicitly mark this enhancing relationship by choosing no Arabic equivalents for *but nevertheless*, as shown in the TT. It can be argued that the subtitler could just as easily have opted for the equivalent of *but nevertheless* to mark this concessive relationship, namely, لكني رغم ذلك يجب أن *lākinnin ruğma ðālika yağibu an* ('but nevertheless I should').

Another incidence of implicitation in the corpus shows the omission of one marker of the logico-semantic relationship as in the following example:

ST	TT	English back-translation
I'll be your dad if you feel a bit of regression coming on. **But first**, we need a drink in our hands.	سأكون بمثابة الأب لك إن شعرت بأية انتكاسة	I'll be as your dad if you feel any regression.
	أولاً، نريد شراباً نحتسيه	**Awwalan (First)**, we need to have a drink.

(50) Action, Crime, Thriller (*RocknRolla*, 2008)

Here, the conjunctive *but* followed by *first* enhances relationship by indicating temporality in the sense of A, previously B. However, the subtitler omits the enhancing marker (the Arabic equivalent of *but*), and instead renders the temporal marker *first*, as shown in the TT.

It would be possible in the TT to use لكن *lākin* as the counterpart of *but*, in order to fully maintain the enhancing relationship. However, in this instance, the subtitler

seems to be relying on the presence of the temporal marker أولا *awwalan*, meaning *first*, to indicate the sequence of processes.

In some instances in the corpus, it is observed that the conjunctives under investigation are used to suggest certain logico-semantic relationships where the subtitlers opt for complete implicitation, with no markers by which the semantic relationships can be inferred. This is seen in the following instance:

ST	TT	English back-translation
You give it a little tap, **and then** they're gonna spin and stop	ادفعيه قليلا، ستدور سيارتهم	Give it a little push, their car's gonna spin

(51) Comedy (*Blockers*, 2018)

The correlative conjunctives *and then* create an enhancing relationship by suggesting temporality in the sense of 'A, subsequently B'. This relationship could have been rendered if the subtitler had chosen a similar combination of conjunctives as ستدور سيارتهم ادفعيه قليلا، وعندئذ *idfʿeehi qleelan waʿnda iðen satadoor sayyāratḥum*, meaning 'give it a little push **and then** their car's gonna spin'. However, the TT below shows that the subtitler has chosen to make the temporal relationship implicit by omitting the temporal marker وعندئذ *waʿnda iðin* (*and then*):

6.2.3   Downgrading shift

Similar to the implicitating shift observed in the corpus, the analysis also reveals a tendency to shift from inter-clausal to inter-phrasal conjunctions in 672 instances (i.e., 4.05%). Another downgrading shift observed in the corpus is what Halliday and Matthiessen (2014) call a "metaphorical chain reaction" (p. 650), which

involves instances of reducing two clauses to one single clause. In regard to the shift from an inter-clausal to inter-phrasal conjunction, there are instances where the subtitlers opt for the Arabic causal ـل *li* (*for/to*) in the Arabic corpus as a counterpart of the English *and*. At times, not only does this shift produce shift of function within the same main category (i.e., extension, enhancement or elaboration) or shift from one main category to another; it also serves an extending function in terms of X and Y, as shown below:

ST	TT	English back-translation
I was hoping you could come by **and** help me with that sometime.	... كنت آمل أن تأتي لـمساعدتي لفعل ذلك في وقت ما	... I was hoping you come by **li** (*for*) help with that sometime.

(52) Horror, Mystery, Thriller (*Orphan,* 2009)

Here, the conjunctive *and* suggests an additive relationship, where the process following *and* is adjoined to the one preceding it. However, the fact that this process implies a causal relationship between the two processes may explain the shift from the additive *and* to the causal ـل *li* (*for*) in the TT. It can be argued that the subtitler could have opted for the Arabic additive و *wa* (*and*) followed by a verbal clause to maintain the extension of the relationship: i.e.,كنت آمل أن تأتي وتساعدني لفعل ذلك في وقت ما *'kuntu āmulu an tātya wa tusaʾdani lifʿli ðalika fi waqtin ma* ('I was hoping you come by **and** help me with that some time'). Rather, the subtitler tends to shift from one main category to another (i.e., from extension/additive to enhancement/causal), given the implication of causality in this context. Another possible rendering which could have maintained the inter-clausal conjunction could be كنت آمل أن تأتي لـتساعدني على فعل ذلك في وقت

ما *kuntu āmulu an tātya li tusa'dani ʿla fiʿli ðalika fi waqtin ma* ('I was hoping you come by **to** help me with that some time*').

Another downgrading shift that occurs within the enhancing relationship is the shift from the temporal *and* to the causal ‐ل *li* (*for*), as in the following instance:

ST	TT	English back-translation
Normally, you go out **and** chat up some random kid in a park and you're gonna get arrested.	عادة، لو ذهبت لــلتحدث مع طفل غريب في حديقة فــسُتعتقلين.	Normally, if you go out **li** (for) a chat with a strange kid in a park, **fa** (so/then) you gotta get arrested.

(53) Comedy, Drama (*Instant Family*, 2018)

Here, the temporal *and* links two clauses in the sense of 'X, meanwhile Y'. Even though the subtitler could have maintained the same relationship and the same level of linkage between clauses, they may have also have observed the blurred boundaries between temporal and causal relationships. This may explain why the subtitler changed the inter-clausal linkage to an inter-phrasal conjunction, as shown in the TT.

Another interesting downgrading shift in the corpus takes the form of rendering two (in)dependent clauses to one clause, as shown in the following instance:

ST	TT	English back-translation
We could call the cops, **and then** do nothing, like most people would.	بوسعنا الاتصال بالشرطة وعدم فعل شيء	In our ability [is] the contact with the cops **wa** (and) the non-doing [of] something.
But that's not us, it's not how we operate.	لكننا لا نعمل هكذا	**Lākin** (But) we do not operate that way.

(54) Action, Comedy, Crime (*Baywatch*, 2017)

This segment involves two clauses linked to each other with the temporal *and then* (i.e., enhancing temporal relationship). These two clauses are linked to another two independent clauses (i.e. (1) 'that's not us' and (2) 'it's not how we operate') with the adversative *but* indicating an additive relationship. The TT, however, involves some structural shift (in this case, from a clause to a phrase): *and then* do nothing → وعدم فعل شيء *wa 'dam fiʿli shay*, meaning *and the non-doing [of] something*. So, as shown in the TT, verbs are rendered as nominalisations (i.e., could call → بوسعنا الاتصال *biwusʿna alitiṣal, in our ability [is] the contact*) and a clause became a phrase (i.e., *we could call the cops + do nothing* are rendered to nominal phrases: بوسعنا الاتصال *'biwusʿna alitiṣal, in our ability [is] the contact + عدم فعل شيء 'dam fiʿli shay the non-doing [of] something*). Hence, the Arabic conjunctive و *wa-/and* is now inter-phrasal rather than inter-clausal. Furthermore, the English *but* in the ST links two independent clauses to the former clauses, whereas the TT shows the use of condensation; this occurs when the subtitler renders two independent clauses into two phrases belonging to one clause. An example is given below.

Similarly, the following instance also shows the tendency to downgrade where the ST presents a number of clauses linked to each other with two conjunctives (i.e., the *so + and then*), as shown below:

ST	TT	English back-translation
You're very fetching, **so** go fetch. **And then** when we get back to New York, we need to contact, um...Leslie to see what she can	ستحضريه. سنحتاج للإتصال بليزلي عند عودتنا الى نيويورك.	You'll fetch it. We will need to contact Leslie **on our return** to New York

| do to minimize the press … on all this. | ...لنقلل من تأثير الخبر على الصحافة. | …to minimise the effect of the story on the press. |

(55) Comedy, Drama (*The Devil Wears Prada,* 2006)

Here the clauses *you're very fetching – go fetch* are linked to each other with the causal *so* which indicates a cause-effect relationship (i.e., enhancement). One may note here that this instance involves a case of reducing a clause complex into a simple clause (i.e., (1) *you're very fetching* and (2) *go fetch* is rendered to one clause: ستحضريه *satuḥaḍḍireehi = you'll fetch it*). This complete omission of one clause necessitates the absence of the enhancing relationship in the TT. A similar omission takes place in the following clause (i.e., *to see what she can do to minimize the press* is rendered to لنقلل من تأثير الخبر على الصحافة *linuqalila min taθeer alḫabar ʾla alṣaḥafati = to minimise the effect of the story on the press*). Moreover, the first two clauses in the ST are linked to another two clauses with the correlative conjunctives *and then*, which indicate a temporal relationship. However, the TT shows that the subtitler opts for an implicit conjunction with the notable reduction of two clauses to one clause. A closer render to the ST would be:

أنت محضّرة رائعة، **لذا** حضّريه

وعندما نعود إلى نيو يورك، سنتصل

بليزلي لنرى ما الذي يمكن أن نفعل لنخفف الأثر على هذا كله.

English back-translation:

You are a good fetching, **so** fetch it.

Wa ʿindamā (And when) we return to New York, we'll contact Leslie to see what we can do to minimise the effect on all of this.

Similarly, the following instance presents another case of a downgrading shift. The ST involves three clauses with no explicit logico-semantic marker to suggest a relationship between them.

ST	TT	English back-translation
At least my shit gets published.	أقله أنا نشروا كتبي	The least [is] they published my books
That's what it's about, just getting published?	إذن المهم هو النشر؟	Iðan (so) the important [thing] is publication?

(56) Comedy (*Death at a Funeral*, 2010)

However, the subtitler reduces two clauses to one by using the resultative conjunctive إذن *iðan* which explicitly suggests a resultative relationship, as shown in the TT. Here, the subtitler renders the clauses 'That's what it's about + just getting published?' to one clause إذن المهم هو النشر؟ *iðan almuhimm huwa alnašr*? This also demonstrates the tendency to produce a denser, more compact and downgraded lexical rendering. This tendency seems to help subtitlers comply with the spatial and temporal constraints of subtitling as discussed earlier in section 2.3.1.

6.2.4 Explicitation (ST-/TT+)

The analysis of the corpus shows a significant tendency toward explicitation of the conjunctives in question. There are 3845 instances (i.e., 20.99%) where the subtitlers explicitly include conjunctives in the TT, even though the ST has no

counterparts for these conjunctives. Table 6.2 shows the distribution of the explicitating shift of various conjunctives.

Table 6.3 Distribution of the explicitating shift of the Arabic conjunctives

ST	TT	Frequency	Percentage
0	و *wa (and)*	2979	17.94%
0	و/لكن *wa/lākin (but)*	441	2.66%
0	لذا/إذن *liðā/iðan (so)*	65	0.39%
Total tokens		**3485**	**20.99%**

The table above reveals a strong tendency to favour explicitation of the conjunctives in the Arabic corpus. The Arabic و *wa (and)* is used with high frequency as a counterpart of implicit conjunctions in the ST. Thus, it is worth investigating the extent to which the explicitness of و *wa* acts as a textual connector occurring at the beginning of sentences or paragraphs, as a structural bond linking clauses, or most importantly, as a conjunctive suggesting logico-semantic relationships that may or may not be inferable in the ST. The following sub-sections shed light on the occurrence of explicitation of the conjunctives with close attention paid to و *wa* and و/لكن *wa/lākin*.

6.2.4.1 و Wa (and)

As observed in Table 5.16, the Arabic و *wa (and)* occurs 4866/m times in the Arabic corpus as a counterpart for implicit conjunctions. As explained above, و *wa* may occur in some instances as a textual connector at the beginning of sentences or clauses. In such cases, subtitlers may insert و *wa* in this location even though it does not suggest any logico-semantic relationship, as in the following instance.

ST	TT	English back-translation
They were hunting us. We had to learn how to hunt them.	كانوا يطاردوننا وكان علينا أن نتعلم كيف نطاردهم	They were chasing us **Wa** (And) we should've learnt how to chase them.

(57) Action, Adventure, Sci-Fi (*Independence Day – Resurgence,* 2016)

Here, the ST does not seem to suggest any explicit logico-semantic relationship by including two free-standing clauses with no conjunction. However, the subtitler introduces the و *wa* at the beginning of the second sentence.

Here in both ST and TT, *and* and its Arabic counterpart و *wa* perform a textual additive function in the sense of 'I (the speaker/writer)'. Halliday and Matthiessen (2014) notes that this use of *and* is more common in spoken English with an additive textual meaning, i.e. adding text rather than referring to temporal sequence of events in the outside world. The deletion of *and* or the Arabic و *wa* does not result in any loss of logical meaning in the ST or TT.

In other instances, the ST contains an implicit conjunction, in which case the logico-semantic relationship can be deduced from the context and co-text, as shown in the following example:

ST	TT	English back-translation
I got the rifle. I put it to my forehead. **Then** I pulled the trigger.	أخذت البندقية وصوبتها إلى جبهتي وضغطت على الزناد	I took the gun **Wa** (and) I put it to my forehead **Wa** (and) I pulled the trigger

(58) Horror, Mystery, Thriller (*The Others,* 2001)

Here, there is a temporal relationship that indicates a sequential process between the first and second clauses. This relationship can be inferable from both the context as well as the co-text (i.e., the explicit temporal *then* links the third clause to

the previous two clauses). The subtitler seems to opt for an explicit relationship in the TT by explicitly opting for the temporal و *wa* as shown in the TT.

Similarly, the following segment involves two free-standing clauses with no indication of any logico-semantic relationship:

ST	TT	English back-translation
You left us once already. You can't go!	لقد تركتنا مرة في السابق ولا يمكنك أن ترحل!	You left us once in the past **Wa lā** (and) you can (not) leave.

(59) Horror, Mystery, Thriller (*The Others*, 2001)

Here the subtitler seems to assume that the speaker/listener knows that only one option is provided; hence, they opt for an implicit conjunction to express a negative proposal that indicates obligation (Halliday & Matthiessen, 2014, p. 621). However, the subtitler seems to suggest an explicit relationship via the use of و *wa* (*and*) followed by لا *la* (literally *not*) to realise an adversative relationship in the sense of 'X and conversely Y', as shown in the TT.

6.2.4.2 لكن lākin (but)

This conjunctive pattern occurs with significant frequency as the corresponding Arabic corpus involves 2267/m instances of لكن *lākin,* which are not triggered by any corresponding CM in the ST. The analysis below will show whether the explicitness of لكن *lākin* suggests a logico-semantic relationship that may or may not inferred in the ST. In some instances, an ST clause may indicate an implicit logico-semantic relationship, as in the following instance:

ST	TT	English back-translation
It's not like they all rejected me. I happen to have standards.	لم ترفضني جميعهن **لكن** لدي معايير ألتزم بها	They didn't all reject me. **lākin** (But) I have standards [that] I adhere to.

(60) Action, Adventure, Sci-Fi (*Independence Day – Resurgence,* 2016)

Despite the fact the ST presents a cohesive segment, it can be difficult to recognise the implicit conjunctive relationship that holds between these two sentences. As Halliday and Matthiessen (2014) assert, the difficulty here lies in "assigning implicit conjunction in the interpretation of a text" (p. 549). The subtitler tends to present an explicit logico-semantic relationship by opting for لكن *lākin* (*but*) to suggest an extending relation (i.e., replacive relationship) in the sense of 'not X, but Y', as shown in the TT.

Similarly, the explicitness of لكن *lākin* in the TT may suggest logico-semantic relationships with no indication of their existence in the ST. For instance,

ST	TT	English back-translation
I met this guy in Yellowstone, this crazy guy. He's been right about everything that's happened so far.	قابلت رجلاً في "يلوستون"، مجنون كلياً **لكنه** أصاب بكل ما حدث حتى الآن.	I met a man in Yellowstone, totally crazy. **Lākinnahu** (But) he was right about everything [that] has happened so far.

(61) Action, Adventure, Sci-Fi (*2012,* 2009)

Although there is no clear indication of any logico-semantic relationship here, this extract contains two contradictory statements (*I met … this crazy guy, he's been right…*), which is a good clue suggesting an implicit concessive relation between the adjacent sentences. The implicit relationship here is made explicit through the use of

the logico-semantic marker; the Arabic لكن *lākin* suggests an enhanced indicating concessive relationship in the sense of 'if P, then contrary to expectation, Q', as shown in the TT.

6.2.4.3 لذا/إذن *liðā/iðan (so)*

These two Arabic conjunctives can both serve as counterparts of the English *so*. As stated earlier, collectively, these conjunctives are the third most frequently-occurring conjunctives in the Arabic subtitling corpus. The analysis shows that the English *so*, unlike the other two conjunctives discussed in this study, is more frequent than its Arabic counterparts. However, the analysis also shows instances of explicitation where the Arabic لذا/إذن *liðā/iðan* has a causative function in the Arabic corpus, in the absence of corresponding explicit conjunction in the ST that serves this function.

In some instances, the causative relationship can be inferred from the context and co-text in the ST with implicit conjunction, while the TT tends to explicitly mark the relationship with لذا or إذن *liðā* or *iðan*. For example,

ST	TT	English back-translation
I gave you your money, **now** give me my papers.	أعطيتك المال، **لذا**، أعطني أوراقي الآن.	I gave you money, **liðā** (so) give may papers **now**.

(62) Action, Crime, Thriller (*Parker*, 2013)

Here the expressions 'I gave you – give me' could imply a purposive relationship in the sense of 'because of intention Q, action P follows'. It can also be

argued that the continuative marker *now*, together with the expression '*I gave*', helps to infer the logico-semantic relationship (i.e the speaker expects something in exchange). The subtitler could also have rendered this sentence with the same suggestion of an implicit relationship to something like أعطيتك نقودك، الآن أعطني أوراقي *aʿṭaytuka nuqoodaka, alāan aʿṭini awrāqi;* (*I gave you your money, now give me my notes*) rather, they opt for an explicit logico-semantic relationship, with لذا *liða* linking the two clauses, as shown in the TT.

The following example shows another instance where the ST introduces implicit conjunctions that can be inferable from the context and co-text:

ST	TT	English back-translation
You won't make it in time by road. Take one of my birds.	لن تصلا بالوقت المناسب بالذهاب براً **لذا** استخدما أحد طيوري.	You won't arrive on time driving. **liðā** (So), use one of my birds.

(63) Action, Adventure, Fantasy (*Warcraft*, 2016)

Here one may infer the implicit purposive logico-semantic relationship between these free-standing sentences where the latter sentence introduces a solution to a problem indicated in the former sentence. Should the subtitler opt for an implicit purposive relationship in the TT, the purposive relationship can still be realised without using the Arabic purposive لذا *liðā*. Rather, the subtitler chooses to indicate an explicit purposive relationship, as shown in the TT.

Unlike this instance where the relationship can be inferred, the ST in some cases may contain no clue as to the logico-semantic relationship, bringing two free-standing clauses together as shown in the following instance:

ST	TT	English back-translation
Our friend is a woman. I was hoping maybe you could go grab her.	صديقتنا امرأة، لذلك كنت أرجو أن تذهبي لإحضارها.	Our friend is a woman, **Liðālika** (so that) I was hoping [that] you go for bringing her

(64) Comedy, Drama (*Unfinished Business,* 2015)

Here, unless the tone used to deliver this statement suggests some sort of relationship, it would be difficult to infer the connection. In this case, the subtitler could have used two free-standing clauses:

صديقتنا امرأة

Ṣadeeqatunā ʻmraātun

كنت آمل أنك ربما تستطيعين أن تذهبي لإحضارها

Kuntu āmulu rubbamā annaki rubbamā tastṭeeʻeena an taðhabi lieḥḏārihā

English back-translation:

our friend is a woman

I was hoping [that] you could go for bringing her

However, the subtitler seems to suggest an explicit causative relationship by using لذا *liðā* to link the free-standing clauses, as shown in the TT.

In some other instances, the ST may contain discourse markers or continuatives such as *well, I mean, all right, you know* and so on, which suggest no specific logico-semantic relationship, as in the following example:

ST	TT	English back-translation
You know, to be honest, I don't think he'd do a piece of shit show like this. **All right**, here's the deal.	لا أظنه سيشترك في هكذا برنامج متلفز إذن هاك ما سنفعله	I don't think he's gonna participate in such a televised show **Iðan** (so) get what we gonna do

(65) Comedy (*That's My Boy*, 2012)

Here, several clauses with two discourse markers (*you know, all right*) produce no logico-semantic relationship in this case. These clauses could be rendered just as well, and preserving the same function as that in the ST, as:

أتدري، بصراحة، لا أعتقد أنه سيكون في برنامج تافه كهذا

atadri ḥatta akoona ṣadiqan, la aʿtaqidu annahu sayakoon fi barnamajin tafihin kahaða'

حسناً، هذا ما سنفعل

hasanan, maða sanafʿaluhu

English back-translation:

you know, to be honest, I don't think he'll be in a shit show like this'

all right, this's what we're gonna do

Instead of this rendering, the subtitler chose to express a resultative relationship by using *iðan* to link these clauses, as shown in the TT. Arguably, the explicitness of the conjunctive relation reveals a tendency to maintain an explicit cohesion, as identified in Blum-Kulka (1986, p. 17-35), where the subtitlers produce

the TTs using additive, concessive/adversative or causal CMs to enhance the cohesion of the TTs. This preference for explicitness also indicates, as Baker (2001) puts it, a feature of Arabic where it is preferred "to group information into very large grammatical chunks", while the highly developed punctuation system in English helps signal breaks and relationships between chunks of information (p. 193).

Another possible explanation of the tendency to favour explicitation in the TTs in this pattern is that the subtitlers assume the presence of a semantic relationship between the sentences/clauses, although the ST is not marked for any conjunctive relationship. This assumption can be justified by the fact that the sentences/clauses are purely contiguous, and the insertion of conjunctive markers in the target segments qualifies the interpretation of the intended meanings by assuming a logical relationship, as suggested by Martin (1992) and Halliday and Matthiessen (2014).

6.2.5   Upgrading shifts

This pattern occurs in the corpus 809 times, which is 4.87% of the 16603 instances included in the investigation of the conjunctives in this study. In some instances, there is a shift from the simultaneous CM *with* in the English corpus to the Arabic و *wa* in the corresponding Arabic text. As noted by Fattah (2010), "[t]he CM *wa-* may connote a relationship of simultaneity between two paratactic clauses" (p. 100). According to Halliday and Matthiessen (2014), "the prepositions tend to be somehow less specific … and the meaning of the clause introduced by a preposition may vary according to the sense of the primary clause" (p. 486). In other words, the

interpretation of the circumstantial conjunctive function of the preposition could be indeterminate. In the example below, it can be argued that *with* in *with little to live for* denotes cause (reason) or has a temporal meaning (simultaneity). The English corpus has 33 occurrences of the conjunctive proposition with where the subtitlers of the corresponding Arabic texts opt for the Arabic و wa as a counterpart of with. This may indicate a tendency to upgrade from "group rank to clause rank- from …. [a] prepositional phrase serving within a simple clause to a clause serving within a clause nexus of projection" (Halliday & Matthiessen, 2014, p. 700), as shown in the following instances:

ST	TT	English back-translation
Maurice had a very troubled life **with** little to live for…	كانت حياة موريس مضطربة ولا شيء يعيش لأجله...	Maurice's life was troubled **Wa** (and) there was nothing to live for…

(66) Horror, Mystery, Thriller (*The Conjuring, 2013*)

Here the *with* clause links the phrase *little to live for* to the preceding sentence *Maurice had a very troubled life.* Hence, it is a case of an embedded clause within a prepositional phrase which is a kind of downgrading. The subtitler could have maintained the same level of clausehood by opting for عاش موريس حياة مضطربة للغاية مع قلة

ما يرغبه في الحياة, *ʿaša Maurice ḥayāṫu muḍṭaribatan lilġayāṫi maʿ qillati mā yarġabuhu fil-ḥayāṫ'* (*Maurice had a troubled life with the paucity of what makes him want to live*), which renders the exact level of linkage suggested in the ST. However, the non-finite construction in the ST forces the Arabic subtitle to either upgrade or downgrade. The subtitler seems to suggest an upgraded shift by opting for two nominal sentences with

the logico-semantic relation interpreted additively, with *and* in the Arabic

corresponding text (i.e., كانت حياة موريس مضطربة + لا شيء يعيش لأجله) linked by the inter-

clausal و *wa* (*and*) as shown in the TT.

Similarly, the example below shows that the prepositional phrase is not

functioning within the clause structure but rather within the nominal group: a massive

blizzard [with an eye in the center...]. In other words, the prepositional phrase with

an eye... is a qualifier for the head noun blizzard and is embedded in the nominal

group a massive blizzard with an eye ....

ST	TT	English back-translation
It'll turn into a massive blizzard **with** an eye in the center like a huge hurricane.	ستتحول إلى عاصفة ثلجية ضخمة وثمة عين بوسطها كإعصار ضخم	It'll turn into a massive blizzard **wa** (and) there is an eye in the center like a huge hurricane.

(67) Action, Adventure, Sci-Fi (*The Day After Tomorrow*, 2004)

It is possible to render this sentence in Arabic to something like ستتحول إلى عاصفة

ثلجية هائلة ذات عين في وسطها كإعصار شديد *stthwl 'la̅ ʾaṣifatin ṯalǧyyatin ha'latin ata ʿaynin fi*

wasaṭiha k'ʿṣarin šadeed, which would have rendered the same level of clausehood

introduced in the ST. Rather, the subtitler upgrades the qualifying prepositional

phrase into an independent clause linked with the original by the additive conjunction

و *wa*, as shown in the TT.

Another upgrading shift observed in the corpus is the shift from one clause to

two ranking clauses. This kind of shift occurs with the Arabic و *wa* as shown in the

following instance:

ST	TT	English back-translation
The gods were taller **with** gold running through their veins instead of blood.	الآلهة كانوا أطول قامة ويجري في عروقهم الذهب بدلاً من الدماء.	The gods were taller **wa** (and) gold runs through their veins instead of blood.

(68) Action, Adventure, Fantaasy (*Gods of Egypt,* 2016)

Here, the ST introduces a clause complex, with the subordinate clause being realized as a non-finite one introduced by the conjunctive preposition *with*. The interpretation of the logico-semantic relation seems to be less specific in the ST. This complex clause could have also been rendered, while preserving the same level of clausehood, to something like:

كانت الآلهة أطول قامة، **مع** ذهب جارٍ في عروقها بدلاً من الدماء

Kanat al-aalihatu aṭwala qāmatan, ma'a ðahabin jārin fi 'urooqiha badalan min aldimā

English back-translation:

The gods were tall with gold running in their veins rather than blood

Rather, the subtitler seems to interpret the logico-semantic relationship additively, as judged by the choice of the conjunction و *wa* within a nominal clause as shown in the TT.

Notably, it can be observed that the upgrading of instances discussed above involves another shift; that is, the connector *with* suggests an elaborative relationship, whereas the upgrading occurring in the above examples indicates a shift from an elaborative relationship to an enhanced or extended logico-semantic one. There is a

similar shift from one ranking clause to two clauses containing the Arabic concessive

لكن *lākin* as in the following instance:

ST	TT	English back-translation
Somehow that idiotic brute had discovered it first.	لا أعرف كيف لكن هذا الوحش اكتشفه أولا	I don't know how **lākin** (but) this brute had discovered it first.

(69) Action, Adventure, Sci-Fi (*John Carter,* 2012)

Here, the ST involves one clause with five lexical items (i.e., somehow; idiotic;

brute; discovered; first). This clause could have been rendered as بطريقة ما، ذلك الوحش

الغبي، اكتشفه أولاً which conveys this source segment with five lexical items (i.e., - بطريقة

الوحش - الغبي - اكتشفه - أولا *biṭareeqatin - alwaḥš – alġabi – ektašafahu – awwalan*). The lexical

density here (i.e. the number of lexical items divided by number of ranking clauses) is

two (i.e., lexical items in both clauses = 4, whereas lexical items in both clauses are 2).

This means the lexical density is 4/2 = 2, which is less than half the ST lexical density.

Notably, the subtitler opts for the concessive لكن *lākin* to link two ranking clauses, as

shown in the TT.

6.2.6   Shift of type (STx/TTy)

This pattern involves the shift of function/type of the logico-semantic

relationship suggested by one of the conjunctives in question within the corpus when

explicit conjunctions in the ST are rendered to explicit conjunctions in the

corresponding AS. This pattern occurs in 1851 instances (i.e., 11.15%), and can be

divided into two sub-categories as follows:

- Category A: shift from one main category to another (X → Y, e.g., from elaboration to extension).

- Category B: shift from one sub-category to another within the same main category (Xa → Xb, e.g. from negative-additive to positive-additive).
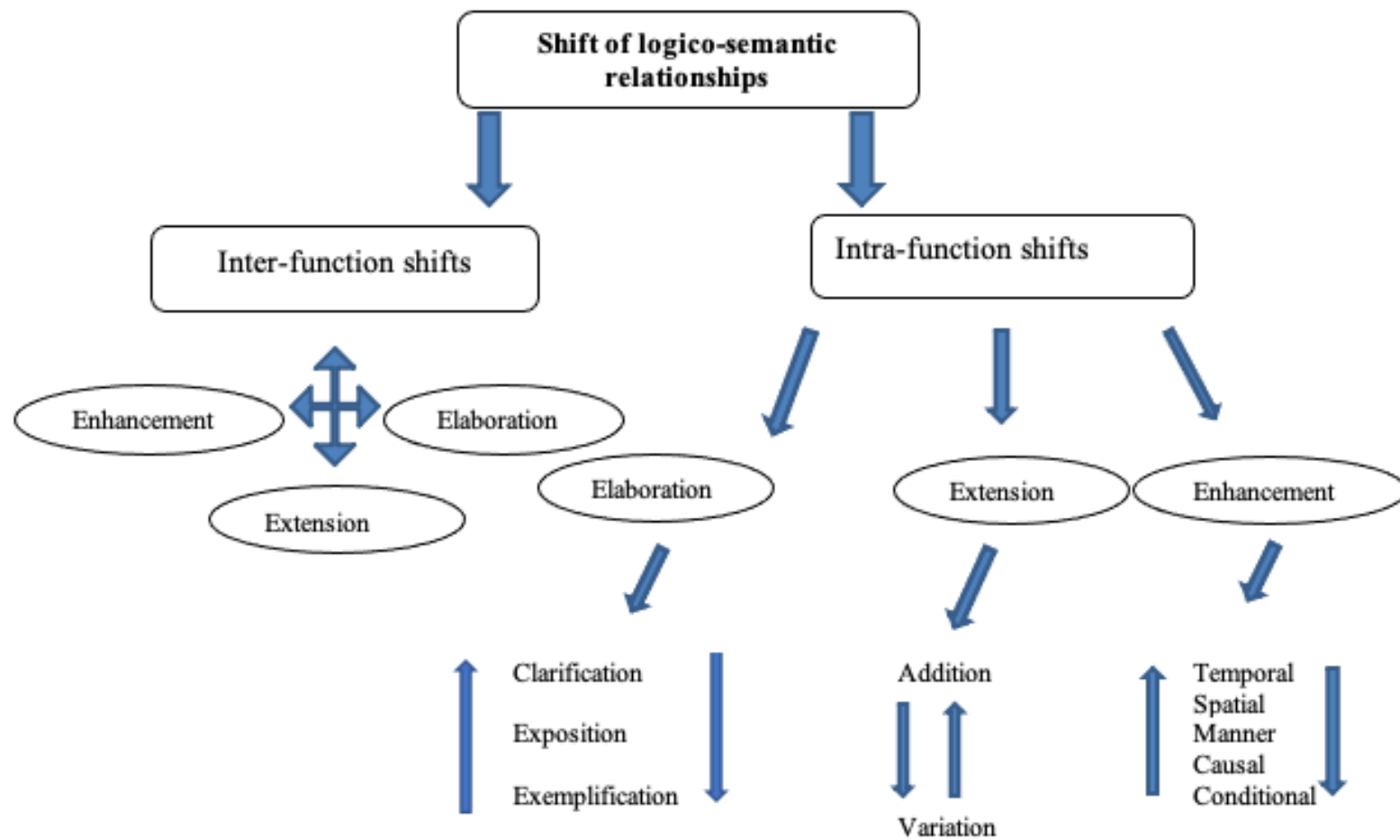
Figure 6.2 Shift of Type

6.2.6.1 Shift of function across types (X → Y)

The first category of the shift of function/logico-semantic relationship can be observed in the corpus in the shift occurring between elaborative and enhancing relationships. In these cases, the ST involves conjunctives that serve to elaborate relationships, where in the TT the subtitlers choose conjunctives that enhance or extend them. For instance:

ST	TT	English back-translation
67a1: Look, even if you were police, **which** you're not, 67a2: and even if this was your jurisdiction, **which** it isn't, 67a3: and even if you had probable cause to pursue, **which** you definitely don't, 67a4: What you did would still be totally illegal.	67b1: حتى إن كنتم من الشرطة... وِلستم كذلك 67b2: وحتى إن كانت هذه منطقة صلاحيتكم، وِليست كذلك 67b3: وحتى إن كان لديكم سبب محتمل للمطاردة وِليس لديكم سبب حتما 67b4: ما فعلتموه لا يمت للقانون بصلة.	67c1: Even if you were police, *wa* (and) you're not so, 67c2: and even if this was your jurisdiction, *wa* (and) it isn't so, 67c3: and even if you had probable cause for chasing, *wa* (and) you definitely don't have a cause, 67c4: What you did is totally illegal.

(70) Action, Comedy, Crime (*Baywatch*, 2017)

Here, the ST contains several clauses (i.e., 67a1, 67a2 and 67a3) linked with the relative pronoun *which.* The relationship suggested by *which* in these clauses is elaboration, where "the dominant clause is elaborated more than once" as noted by Halliday and Matthiessen (2014, p. 467). The structure of English clause cannot be replicated in Arabic in terms of choices available to subtitlers or linguistic requirements. Hence, the subtitler shifts from primary–secondary clause to two free-

standing clauses in 67b1, 67b2 and 67b1. The shift of function from elaborative to extending by opting for the Arabic و *wa* suggests an additive relationship where each process following the و *wa* is adjoined to the one preceding it, as shown in the example.

Another case of shift of function between main categories is the following one, where the ST presents a case of elaborative relationship via the use of the relative pronoun *which* to link the secondary clause to the main clause.

ST	TT	English back-translation
It's kind of like a forensic international account thingy, **which**, I think, is kind of your specialty, right?	يتطلب الأمر محاسباً جنائياً دولياً، وهو اختصاصك على ما أظن، أليس كذلك؟	The matter requires an international criminal accountant, **wa huwa** (and), **it's** your specialty, I guess, isn't?

(71) Action, Comedy, Crime (*Central Intelligence*, 2016)

In the TT, the subtitler chose an extending function using the Arabic و *wa* to mark an additive relationship. Hence, it can be argued that the subtitler linked the second clause to the first by using the additive *wa* و (*and*) as it "provides a further characterisation of the previous clauses" by adding "descriptive comments" (Halliday & Matthiessen, 2014, p. 396).

As seen here, the subtitler inserts the pronoun هو *huwa* after the additive و *wa* which refers back to a part of the main clause (i.e., المحاسب الجنائي الدولي, 'international criminal accountant'). One may argue here that not only do subtitlers suggest extending relationships rather than elaborative ones, but they also adhere to the structural nature of Arabic, where the literal rendering of *which* in cases such as والذي/والتي *wa allaði/ wa allati* is rather objectionable. The reason could be attributed to

the lack of choice concerning structural requirements. Besides, the difference between the ST and TT versions is that the ST is subordinating while the TT is coordinating. Furthermore, it can be argued that in such cases, the nature of discourse, which is essentially a written form of spoken discourse, seems to play a role in the choice of the equivalent due to the differences in the two languages, particularly when introducing relative clauses in written and spoken English. Written English takes advantage of the advanced punctuation system to distinguish defining from non-defining clauses, whereas these two types can be distinguished in spoken English by tone (Halliday & Matthiessen, 2014, p. 402).

Another interesting observation of instances within this category is that the elaborating clause introduced by "[t]he relative clause is often an attributive relational one, with an attribute … that provides an evaluation of the primary clause" (Halliday & Matthiessen, 2014, p. 467). As can be seen in the following source segment, the elaborating clause *which was cool* offers an evaluation of the main clauses.

ST	TT	English back-translation
One day, Gina was having sex with this Filipino guy Melo… …**which** was **cool**, it was in the script. Sure. And then I asked Melo back to the house with us… …**which** is **cool**, because, well, we like a little variety.	ذات يوم، كانت جينا تضاجع رجلاً من الفليبين، ميلو… …**و**كان ذلك مقبولاً، لأنه كان وارداً في النص بالطبع. ثم دعوت ميلو لمرافقتنا الى البيت… …**و**لا بأس في ذلك، لأننا نحب التنوع.	One day, Gina was sleeping with a Filipino guy Melo… …**wa** (and) that was **acceptable**, because it was in the script. Of course. **θamma** (And then) I invited Melo to go home with us… …**wa** (and it) is **fine**, because we like variety.

(72) Comedy (*Anger Management,* 2003)

The subtitler, on the other hand, seems to suggest an enhancing relationship by opting for the و *wa* to indicate manner, although the evaluative sense is clearly still maintained (ʼوكان ذلك مقبولاً/ ولا بأس في ذلكʼ: *and it/that was cool)* as shown in the TT.

Another occurrence of this shift takes place between enhancement and extension relationships, where the ST introduces a temporal relationship whereas the TT has an additive element (i.e., **enhancement** [temporal: a, meanwhile B] → **extension** [additive/adversative: X, and conversely Y]). For instance, the conjunctives *and while* in the following excerpt from the ST suggest a temporal (i.e., simultaneous) relationship. This relationship provides a sequence of processes in the sense of 'A, meanwhile B' as shown below.

ST	TT	English back-translation
You pulled the contract. **And while** it was open, you had every chance… every opportunity to kill John Wick.	انت ألغيت الامر بالقتل **لكن عندما** كان نافذا، كانت لديك عدة فرص لقتل "جون ويك"	You cancelled the killing order/notice **Lākin ʿindamā** (but when) it was effective, you had many chances For killing John Wick

(73) Action, Crime, Thriller (*John Wick*, 2014)

The subtitler turns the enhancing relationship to extension by opting for لكن *lākin*, which suggests an adversative relationship in the sense of 'X, and conversely Y' as shown in the TT. This relationship could also have been rendered with the same temporality if the subtitler had chosen to use the temporal و *wa*, as in the following suggested translation:

ألغيت الأمر

وعندما كان سارياً، كانت لديك فرصة كاملة...

alġayta al'mr

wa ʿindamā kana saryan, kānat ladayka furṣatun kāmilatun...

kull alfuraṣi litaqtula John Wick

English back-translation:

You cancelled the order

wa ʿindamā (and when) you had it effective, you had all chances …

All chances to kill John Wick.

In another instance of this shift from one main category to another, the conjunctive in the ST suggests an extending relationship, whereas the subtitler opts for an equivalent that realises an enhancing relationship (i.e., **Extension**: **Replacive** [not X, but Y] → **Enhancement: Concessive** (and yet)]. Consider the following example:

ST	TT	English back-translation
You won't let me read your novel, **but** you let that guy read your novel?	لم تسمح لي بقراءة قصتك وسمحت لذلك الرجل بقراءتها؟	You didn't allow me reading your story **wa** (and yet) you allowed that guy reading it?

(74) Comedy (*Death at a Funeral*, 2010)

Here, the conjunctive *but* suggests a replacive relationship in the sense of 'not X, but Y'. This relationship suggests that the process following *but* takes place instead of the one preceding it. This sense of an extending relationship could also have been

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maintained if the subtitler had chosen لكن *lākin* to render the English *but*. Hence, a close

rendering of this segment could be:

<div dir="rtl">

لم تسمح لي بقراءة روايتك **لكنك /غير أنك** سمحت لذلك الرجل أن يقرأ روايتك

</div>

lam tasmaḥa ly biqrāʾti riwāyataka lākinnaka/ġayra annakak samaḥta liðālika

ālraǧul an yaqra riwāyatak

English back-translation:

You didn't allow me to read your novel, but you allowed that man to read your novel.

The subtitler seems to suggest another relationship in the TT by introducing

the concessive و *wa* meaning *and yet* in this particular context, which realises an

enhancing relationship as shown in the TT.

6.2.6.2 Shift of function within the same main category (Xa → Xb)

In this kind of micro-shift of function/type, the conjunctives in the ST realise a

sub-type relationship, whereas the subtitlers of the corresponding Arabic texts

introduce equivalent conjunctives that realise another sub-type relationship within

the same main category. For instance, the ST may suggest addition by introducing this

logico-semantic relationship with *and*, while the subtitler chose to use لكن *lākin* to

suggest variation. Both addition and variation are subtypes of extension (i.e.,

Extension: additive [X and Y] → **Extension**: variation [not X but Y]) (Halliday &

Matthiessen, 2014). Consider the following example:

ST	TT	English back-translation
I don't know what happened in there, **and** I just froze up.	لا أعرف ماذا حدث في مكتبه، **لكنني** تجمدت مكاني.	I don't know what happened in his office, **lākin** (but) I froze up in my spot.

(75) Action, Comedy, Crime (*Central Intelligence,*** 2016)**

Here, the conjunctive *and* suggests that the process follows and adjoins the one preceding it, thus realising an additive relationship in the sense of 'X and Y'. This relationship could have been rendered to the same sense as:

لا أعلم ما الذي حدث هناك، **وقد/ وها أنا قد** تجمدت في مكاني.

lā aʿlamu mallaði ḥadaθa hun**a**̄k, **wa qad/wa h**ā an**ā qad** taǧammadtu fi makāni

English back-translation:

I don't know what happened there and I froze up.

The subtitler, however, seems to suggest another extending relationship by opting for the variative لكن *la̅kin* which conveys the sense of 'not X but Y', as shown in the TT.

Another shift of function observed in the corpus is the enhancement shift from a causal to temporal relationship (i.e., **Enhancement**: causal: cause > reason [because P so result Q] → **enhancement**: Temporal: different time [A subsequently B]). Consider the following example:

ST	TT	English back-translation
My employers moved to London. They came here less and less…	انتقل أصحاب المنزل إلى (لندن) ثم أخذ ترددهم على المنزل يقل شيئاً فشيئاً وأصبح المنزل خالياً تدريجياً	The landlords moved to (London) **Wa** (Then) their return to home became less and less

So gradually the house just became empty.	**And** (*Wa*) the house became empty gradually

(76) Horror, Mystery, Thriller (*The Others*, 2001)

Here, the *so*-clause suggests a causal relationship in the sense of 'because P, so results Q'. This relationship could have been maintained had the subtitler chosen something like:

<div dir="rtl">

انتقل أرباب عملي إلى لندن

وأصبحوا يأتون إلى هنا قليلا قليلا

لذا بات المنزل خالياً تدريجياً

</div>

entaqla arbābu ʿamaly ilā London

wa aṣbaḥu yatoona ilā hunā qaleelan qaleelā

liðā bāt ālmanzilu ḫālyān tadreeǧyyān

English back-translation:

My employers moved to London and they came here less and less

Liðā (so) the house has gradually become empty.

The subtitler, on the other hand, seems to suggest a different enhancement relationship by using the temporal *wa* to convey the sense of 'A, subsequently B', as shown in the TT.

Another occurrence of this enhancement shift can be observed in the corpus where the shift is from a causal to a conditional relationship (i.e., **Enhancement: Causal** = cause > reason [because P, so result Q] → **Enhancement: Condition**: concessive [if P, then contrary to expectation Q]). For example, the following excerpt

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from the ST involves the *so*-clause suggesting a cause- reason relationship between the clauses, in the sense of 'because P, so result Q' where the clause following *so* offers a result of the event introduced in the primary clause.

ST	TT	English back-translation
And when your father left, I almost married him. And if I had, we'd be living in a condo clipping coupons and eating lunch meat. **So**, I didn't.	كدتُ أتزوّجه عندما تركني والدك. **لو** تزوّجته، لأقمنا في شقة واستخدمنا قسائم الطعام وأكلنا اللحم المعلب **لكنني** لم أتزوّجه.	I almost married him when your father left me. **If** I had married him, we'd have lived in a flat and used food coupons and eaten canned meat **Lākinani** (but) I didn't marry him

(77) Comedy, Drama (*Orange County*, 2002)

This function could also have been rendered with the same sense if the subtitler had opted for لذا *liðā* to render the causative *so*. However, in this instance, it seems that the subtitler wanted to suggest a conditional relationship by using the concessive لكن *lākin* to convey the sense of 'if P, then contrary to expectation Q', as shown above.

It can be argued that the subtitler opts for this rendering in order to maintain the conditional style in the previous clause introduced via لو *lu* (*if*)/ ـل *la* (*then*).

In some instances, the shift of function may go further by making a change of function within the same sub-type. For instance, the ST may include a conjunctive that realises a positive addition, whereas the additive relationship in the TT is shifted from positive to adversative (i.e., **extension**: additive-positive [X and Y] → **extension**: additive-adversative [X and conversely Y]), as shown below.

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ST	TT	English back-translation
I'm getting away with a half a billion dollars.	سأفلت ومعي نصف مليار دولار.	I'll get by with a half billion dollar
And Boy Scout Bob is gonna spend his life in prison.	**أما** فتى الكشافة "بوب" فسيقضي حياته في السجن.	**Ammā** (as for) Boy Scout Bob fa (will) spend his life in prison.

(78) Action, Comedy, Crime (*Central Intelligence,* 2016)

Here, the conjunctive *and* makes a positive addition where the clause following *and* is adjoined to the one preceding it in the sense of 'X and Y'. This positive addition could have been maintained by rendering *and* to *wa,* as in the following suggested translation:

سأفلت ومعي نصف مليار دولار

وسيقضي فتى الكشافة "بوب" حياته في السجن.

sauflitu wa mʿy niṣfu milyāri doolār

wa sayaqḍi fatā̄ alkaššā́fati bob ḥā̄yatahu fissiğn

English back-translation:

I will skip and with me [is] half a billion dollar

Wa (and) Boy Scout 'Bob' will spend his life in prison.

However, although the subtitler seems to capture the additive function in the TT, there is the suggestion of an adversative addition rather than a positive one, in the sense of 'X, and conversely Y', as shown in the TT.

6.3 Conclusion

This chapter identifies the concurrent and consistent patterns of the functions that the conjunctives in question realise in the English-Arabic subtitling corpus. The function-based analysis carried out in this chapter identifies six conjunctive patterns, namely: (1) both ST and TT involve CM(s) of the same logico-semantic type; (2) implicitation of CMs; (3) explicitation of CMs; (4) shift of type; (5) downgrading from inter-clausal to inter-phrasal conjunction; and (6) upgrading from inter-phrasal to inter-clausal conjunction. In the first pattern, the conjunctives under investigation in the Arabic counterparts realise the same logico-semantic relations as the ST CMs do (i.e., instances of ST+/TT+). The second pattern involves instances of implicitation where the subtitlers opt for implicit conjunctions in the Arabic corpus, despite the fact that their English counterparts mark the relationships explicitly. In the third pattern, there are downgrading shifts where the subtitlers tend to turn two clauses to one or turn the inter-clausal conjunctives to inter-phrasal ones. The fourth pattern shows subtitlers' tendency to favour explicitation, opting for explicit relationships in the Arabic corpus with implicit conjunctions in their English counterparts. The fifth pattern involves upgrading shifts. For example, the ST has instances where one clause is rendered to two clauses, or inter-phrasal conjunctives are rendered as inter-clausal ones. Finally, the analysis reveals the tendency of some subtitlers to shift the logico-semantic relationships either across or within the main categories. Overall, there is a tendency, which is dependent on the type of the logico-semantic relationship, in terms

of the additive relation suggested by the English *and* and its typical Arabic counterpart

و *wa*. Additionally, although the implicitation and downgrading correspond to the

condensation process occurring in subtitling, the findings show tendency to

explicitation of the Arabic و *wa* and لكن/و *wa/lākin*, which indicates that subtitlers favour

this strategy as a feature of translated texts over condensation in the subtitling process.

The tendency to explicitation in subtitling aligns with the nature of translated texts as

discussed earlier in section 2.6.

Chapter 7 Conclusions and Recommendations

7.1 Introduction

Being one of the cohesive devices that establish relations between clauses or sentences within subtitles, conjunctive markers play a significant role in meaning exchange by directing readers/listeners to the intended logico-semantic relations that a writer or speaker selects. However, despite the fact that the issue of conjunctive markers in various discourses has received considerable attention within academic research, it is yet to be studied extensively in interlingual subtitling owing to the nature of this discourse: translated, spatially and temporally constrained, and multimodal. Therefore, the present study aims at investigating the phenomenon of conjunctive markers in interlingual subtitling from English into Arabic from a systemic functional perspective, reflecting on the presence/absence of these linguistic options within subtitling discourse and comparing the status of conjunctives in an interlingual subtitling corpus against domains other than AVT. To serve the primary goal of this empirical study, a self-compiled parallel subtitling corpus consisting of ES and their Arabic counterparts in 90 Anglophone films distributed across nine genres was constructed. The parallel corpus involved a total of 1,529,502 words (i.e., 915,957 words in ES and 613,545 words in AS).

Although the term 'conjunctive markers' accommodates a wide range of lexical items in English and Arabic, due to the limitations of this study this project was dedicated to the three most frequent conjunctives in the corpus (i.e. the English *and*,

but and *so*, as well as their typical Arabic counterpart و *wa*, ولكن/ *laᵏkin*, and لذا/إذن *liðaʔiðan*. This study was conducted to address to three research questions. The first research question aimed to identify the frequencies, equivalents and functions of the English conjunctives under study and their Arabic counterparts. Building on this first research question, the second one sought to examine these frequencies in the subtitling corpus against contexts other than AVT. That is to establish whether the frequencies of the conjunctive markers in question are different in the subtitling corpus than other domains outside of AVT, i.e. in general reference corpora in English and Arabic and in English-Arabic parallel corpora. Finally, the third research question sought to identify any concurrent patterns in the use of the conjunctive markers in question concerning the logico-semantic relations that they serve in both ST and TT.

This project was motivated by the fact that conjunctive markers are relatively under-researched in interlingual subtitling from English into Arabic within such a large corpus. The findings of this study align with other corpora outside the field of AVT concerning the most frequent conjunctive markers in English and Arabic; this increases the generalisability of the findings, given also the size of the corpus and the unprecedented volume of films included in this study.

This chapter reviews the methodology that was adopted to answer the research questions (Section 7.2). It also summarises the findings resulting from the analysis of the data (Section 7.3). Finally, this chapter concludes by pointing out the limitations

of this study, the implications of the findings, and offers recommendations for further research (Section 7.4).

7.2 Overview of the methodological approach

To address the research questions of this study (see section 4.1), a detailed quantitative and qualitative analysis was carried out. The quantitative approach employed corpus methodology informed by Zanettin (2012) and Excel statistical features to determine the frequencies of the top three conjunctive markers in both English and Arabic subtitles. It also helped to account for the equivalents opted for as counterparts for each conjunctive under investigation, and to compare the frequency of these conjunctives in the subtitling corpus against other domains outside of AVT. The qualitative approach applied in this study was informed by Halliday and Matthiessen's (2014) account of SFL theory to identify the logico-semantic relations that the conjunctive markers in question serve in both ST and TT. Furthermore, this approach also helped explain their recurrent patterns in both English and Arabic subtitles.

To address the first research question as to what the most frequent conjunctive markers, their categories and functions in English and Arabic subtitles are, a quantitative analysis was carried out using the comparable bilingual corpus to account for the frequency and equivalents of the English conjunctives in question, whereas a qualitative analysis was carried out to identify the logico-semantic relations introduced by the conjunctives in both ST and TT. The second research question

concerning the extent to which the differences in the frequency of CMs in the source and target texts be attributed to or associated with subtitling was quantitatively addressed by employing corpus-based analysis using Sketch Engine within three types of corpora: a monolingual English and Arabic reference corpus, a bilingual English-Arabic comparable corpus, and the English-Arabic subtitling corpus. The quantitative approach used in this question helped identify the difference in frequencies of conjunctive markers between the corpus compiled for this study and other corpora outside of AVT. The determination of the frequencies of the conjunctives in question within these different corpora helped establish whether subtitling involves more or less conjunctive markers compared to other domains. The third research question as to whether there are any consistent or recurrent patterns in the use of conjunctions between ES and their Arabic counterparts was addressed by simultaneously conducting qualitative and quantitative analyses in order to identify conjunction patterns within each language, and explain the emergence of specific patterns of logico-semantic relations that are prevalent within each language.

7.3 Summary of the findings

The below sub-sections offered a summary of the findings of the analyses carried out in this study in line with the SFL perspective introduced by Halliday and Matthiessen (2014).

7.3.1 Frequencies, equivalents and functions of the conjunctives

This section presents a quantitative and qualitative account to determine (1) how frequent the English *and*, *but* and *so* as well as their typical Arabic counterparts و *wa* (*and*), و/لكن *la̅kin* (*but*), and لذا/إذن *liðaˀiðan* (*so*) are, (2) what equivalents exist in counterpart of each conjunctive and (3) what logico-semantic functions these conjunctive markers serve.

As discussed earlier in Chapter Five, across the English-Arabic subtitling corpus comprising ninety films and 16871 examples, the overall analysis concluded that the Arabic و *wa* and و/لكن *wa/la̅kin* are more frequent than their English counterparts. On the contrary, the Arabic لذا/إذن *liðaˀiðan* showed less frequency compared to their English counterpart. The Arabic و *wa* occurs nearly twice as often as its English counterpart *and*, which reveals a significant tendency to explicitly introduce the و *wa* to mark relations in the ASs. Notably, Halliday and Matthiessen (2014) suggest that unlike written texts, spoken language normally involve considerable use of *and*. The second most frequent conjunctive in the corpus is the English *but* and its typical Arabic equivalent لكن *wa/la̅kin*, with one-third increase of the Arabic conjunctive compared to its English counterpart. This could be due to the fact that لكن mediates other functions that *but* does not. The third most frequent conjunctive in the corpus is *so* along with two Arabic equivalents collectively used in the Arabic corpus as counterparts (i.e., لذا/إذن *liðaˀiðan*). The analysis of the English corpus showed a slight increase in the use of the English conjunctive markers to mark

logico-semantic relations explicitly. These findings necessarily demonstrate a significant tendency in Arabic conjunctive markers to mark logico-semantic relations by و *wa* and و/لكن *wa/lākin* compared to their English counterparts, unlike the logico-semantic relations marked by the English *so* and its Arabic counterparts which showed relatively no significant difference.

As for the equivalents of the English conjunctives in question, the analysis accounted for the instances of implicit and explicit conjunction in the ASs that correspond to *and*, *but* or *so*. The analysis also accounted for the English conjunctives that corresponded to و *wa*, و/لكن *–wa/lākin* or لذا/إذن *liðaʔiðan*, including the instances of corresponding implicit conjunctions in the ST. As for *and,* which occurs 6846 times acting as an inter-clausal conjunctive, be it alone or in correlation with other conjunctives (e.g. *and even though, and even then, and then, and so,* and *and yet*), the three most frequent equivalents are و *wa,* zero equivalent (i.e. implicit conjunction) and ثم *θumma*, which appear 5495, 754, and 215 times, respectively. Apart from these three equivalents, the remaining Arabic equivalents appear fewer than 100 times in the ASs, and they include ف *fa* (36), و/لكن *wa/lākin* (31), inter-clausal لـ *li* (30), inter-phrasal لـ *li* (15), and كما *kamā* (7).

As for the inter-clausal *but*, which occurs in 3513 instances, the analysis showed that it also occurred in company with other correlative conjunctives, such as *but also, but from then, but if*, and *but then*. Its top three equivalents for *but* in the ASs are و/لكن *wa/lākin,* zero equivalent (i.e., implicit conjunction) and و *wa*, which appear 3222, 193

and 46 times, respectively. Other equivalents of *but* that occur in the ASs include بل *bal* (23) and ثمّ *θumma* (7).

The third most frequent inter-clausal conjunctive in the ES is *so*, which occurs in 2419 instances, and appears more frequent in English than in Arabic. The four most frequent equivalents for *so* are إذن *iðan,* لذا *liðā,* ف *fa* and zero equivalent (i.e., implicit conjunction), which appear 792, 669, 582 and 108 times, respectively. The other equivalents of *so* include و *wa* (89), لـ/كي *kay* (85), لـ *li* (40) and لئلا *liallā* (12).

With reference to the counterparts of the Arabic conjunctives in question, the analysis showed that these conjunctives dominantly corresponded to their typical English counterparts (i.e., *and, but* and *so*). However, the occurrence of و *wa* (2972) and و/لكن *wa/lākin* (441) showed a significant tendency to explicitation of these conjunctives, as they often appeared as counterparts for implicit conjunctions in the ST. This indicates that the tendency to explicitation may be dependent on the conjunctive or logico-semantic relationships suggested by these two Arabic conjunctives. Less frequently, the Arabic إذن *iðan* and لذا *liðā* appeared 65 times collectively as counterpart to implicit conjunctions. Notably, the Arabic و *wa* appeared 209 times in the corpus to render *also* (9), *then* (33), *or* (10), *which* 94), *when* (15), *who* (15) and *with* (33); whereas, besides *but,* و/لكن *wa/lākin* occurred 42 times to render *though* (31) or *however* (11).

Within the SFL framework introduced by Halliday and Matthiessen (2014), the conjunctives in question serve several logico-semantic relations in the corpus in both ST and TT. The findings show a significant tendency to maintain the logico-semantic

relationships introduced in the ST by opting for the typical equivalents that serve the same functions, or in some instances (as will be further summarised in Section 7.3.3), opting for other conjunctives from the same logico-semantic category. Table 7.3 summarises these functions along with relevant examples.

Table 7.1 Logico-semantic relations served by the conjunctives in question

Logico-semantic relation	CMs	Example	
Elaboration **clarification**	**Who: والذي - walla**ðī	You know, you look like one of the Campbell's soup kids **who** grew up and became an alcoholic.	تبدين كأحد الأطفال في إعلان حساء "كامبل" **والذي** كبر وأصبح مدمنا
	Which: و - wa	One day, Gina was having sex with this Filipino guy Melo **which**... was cool, it was in the script.	ذات يوم، كانت جينا تضاجع رجلاً من الفليبيين، ميلو **...وكان ذلك مقبولاً، لأنه كان وارداً في النص**
Extension **Addition** – positive (X and Y)	**and: و - wa**	I experienced the strongest vision I've ever had. **And** I drew this.	اختبرت أقوى رؤيا أختبرها على الإطلاق **ورسمت هذا**
Addition – negative (not X and not Y)	**Nor: وليس – wa laysa**	It is **not** airless, **nor** is it dead.	هو **ليس** خاليا من الهواء **وليس** ميتا
Addition – adversative (X and conversely Y)	**but**	I thought heroes fight for glory. **But** mercenaries fight for gold.	خلت أن الأبطال يقاتلون لأجل المجد **والمرتزقة يقاتلون لأجل الذهب** Adversative sense is missing
Enhancement **Temporal** – different time: earlier (A previously B)	**and before that: وقبل ذلك - wa qabl ða̅lika**	That's not fair. **And before that**, you asked a suspect to actually execute you.	هذا غير عادل **وقبل ذلك**، طلبت من مشتبه به أن يقتلك؟
	but before: لكن قبل – la̅kin qabl	Thank you very much for coming today… …to help celebrate our dear friend, James Holt. **But before,** I'll talk to you about James…	أشكر لكم حضوركم هذه الليلة... ...لتكريم صديقنا العزيز جايمس هولت. **لكن قبل**، سأكلمكم عن جايمس
	but first: ولكن أولا – wa la̅kin awwalan	Work's fine, if it's in second position. **But first**, family should be first position.	لا بأس بالعمل، إن كان في المرتبة الثانية. **ولكن أولا**، العائلة يجب أن تحتل المرتبة الأولى.
Simultaneity (X at the same time Y)	**and + at the same time**	Oh, okay, you're not supposed to arrest someone when they commit murder **and** try to kill you **at the same time**?	ألا يفترض أن تعتقل الأشخاص **عندما** يرتكبون جريمة قتل ويحاولون قتلك؟

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Concessive	**While: و - wa**	You don't know me and Johnny are watching you **While** we're high	لا تعرفون أنني و"جوني" نراقبكم ونحن سعداء
Spatial	**and there: وهناك –** **wa hunāka**	It would be wise for you to return home. **And there** you'll be safe.	سيكون من الحكمة أن تعود لمنزلك **وهناك**، ستكون على ما يرام
Manner	**and so: وكذلك – wa** **kaðālika**	"This arson is a serious crime. "Yeah. **And so** is this.	"إضرام النيران جريمة خطيرة" نعم، **وكذلك** ما نفعله
Causal – cause ^ effect (because P so result Q)	**So: لذلك - liðālika**	The radio said to go inland… **so** that's where I'm going.	قالوا في الإذاعة أن نتوجه إلى الداخل **لذلك** سأتوجه إلى هناك
	And so: فـ - fa	It was chocking and so I gave him sheep-P-R.	كان يختنق **فـ**حاولت إنعاشه بالفم
	and therefore: لذا - **liðā**	your marriage to Tami-Lynn McCafferty is unrecognised by the state "**and, therefore**, invalid and hereby annulled."	زواجك بـ"تامي لين ماكفيرتي" لا تقرّ به الولاية **لذا** يعتبر باطلا ولاغيا
Causal - cause^ result	**so that: لكي - likay**	Usually, entities of this type want to possess the bodies of the living **so that** they can leave the dark and return to life.	عادة الكيانات من هذا النوع تريد انتياب أجسام الأحياء **لكي** تغادر الظلام وتعود إلى الحياة
Conditional - positive (if P then Q)	**and … then: وإن …** **إذن – wa in … iðan**	What you began here can never be stopped. **And** if you fear what such an army may do, **then** lead it.	ما بدأته هنا لا يمكن إيقافه أبدا كنت تخشى مما قد يفعله جيش تولّ قيادته **وإن** كهذا... **إذن**
	and + at that case: **وفي ذلك الصمت wa fi** **ðalika**	Not just with your mouth, with your mind. **And in that quiet**, you will hear the truth.	ليس بفمك فقط، بل بفكرك، **وفي ذلك الصمت**، ستسمع الحقيقة.
Conditional – negative (if not P then Q)	**Otherwise: وإلا –** **wa illā**	He's gotta see them hooking up. **Otherwise**, this plan won't work.	عليه رؤيتهما معا. **وإلا** لن تنجح الخطة
Conditional - time	**until then: وحتذاك -** **wa ḥattā ðāka**	Seems I'm level begging with Mr. Powell. His problem is that he needs the piece that I have **Until then**, I'm his new best friend.	يبدو أنه علي مقابلة السيد بأول. مشكلته هي أنه بحاجة للقطعة التي معي **وحتذاك**، أنا صديقته الجديدة المفضلة.

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7.3.2 Frequencies of conjunctive markers across corpora

The findings of the analysis concluded that there seems to be similar tendency in terms of the use of the conjunctives in subtitling and other non-AVT texts. In other words, the Arabic و *wa* and لكن *lākin* are more frequent in Arabic than their English counterparts in this study, while the Arabic لذا/إذن *liðaˀiðan* collectively are less frequent in Arabic than their English counterpart. Moreover, the analysis showed that *and* and و *wa* presented a similar pattern of occurrence in subtitling and other contexts, while *but* and *so* along with their Arabic counterparts لكن *lākin* and إذن *liðaˀiðan* seem to be used more frequently in subtitling than other contexts.

7.3.3 Patterns of conjunctives in the corpus

In some instances, as discussed in Chapter Six, subtitlers may maintain the same logico-semantic type as in the ST or deviate to another logico-semantic type in the TT. A function-based analysis of the use of the selected conjunctives in the corpus presented six patterns. The most dominant pattern which appears in 49.61% (i.e., 8238 out of 16603) of the instances included in this study involves occurrences of conjunctives serving the same logico-semantic relation in both ST and TT (ST+/TT+). The second most frequent pattern presents instances where the subtitlers opt for explicit conjunctions in response to implicit ones (ST-/TT+), which appears in 3485 instances (i.e., 20.99%). Contrary to this pattern, the subtitlers opt for implicit conjunctions in the TT (ST+/TT-) in 1548 instances, which is 9.32%. The fourth pattern (STx/TTy) involves instances where the logico-semantic relation suggested in the ST

is shifted to another relation in the TT. This pattern, which appears 1851 times (i.e., 11.15%) presents two types of shifts: shifts within the same main logico-semantic relation, and shifts between logico-semantic relations. Despite being the least frequent patterns, the analysis also accounted for instances where there is an upgrading shift (i.e., from inter-phrasal to inter-clausal) or otherwise (i.e., downgrading shift from inter-clausal to inter-phrasal conjunctions). Although the difference between the occurrence of these two contradicting patterns is nearly insignificant (i.e., 809 instances of upgrading vs 672 instances of downgrading), it still can be of support to the findings of the other aspects addressed earlier in terms of an overall tendency in subtitling to explicitation rather than condensation, with relation to the conjunctives in question. Table 7.2 summarises the patterns of conjunctives identified in the data.

Considering the fact that subtitles are small chunks of texts that appear simultaneously on the screen for a limited time, it is assumed that the discovery of these patterns of conjunctive markers in subtitling helps viewers shape the meaning delivered through the dialogue by suggesting certain (ex/im)plicit relations between clauses. Hence, it can be argued that conjunctions in subtitling, be they implicit or explicit, are integral components that enhance viewers' engagement with films by helping them capture certain cohesive sequences rather than inferring other possible options.

Table 7.2 Patterns of conjunctives identified in the corpus

	Pattern	Suggested function	ST	Relation marker	TT	Relation marker
1	ST+/TT+	Positive addition	He didn't give you a look. **And** I'm pretty sure I heard him mutter some kind of anti-Semitic remark.	and	لم يرمقك بنظرة. **وأنا** متأكد من أنني سمعته يدمدم بملاحظة مناهضة للسامية He didn't give you a look. **And** I'm sure I heard him mutter an anti-Semitic remark.	و – wa 'and'
		Concessive	It's been a gas, been a flip Been a hell of a trip **But** it ain't the end of the world	but	كانت رحلة ممتعة وخبرة رائعة **لكنها** ليست نهاية العالم It's been a nice trip and good experience. **But** it is not the end of the world	لكنها – lākinnaha 'but'
		Causative	No surgeons or priests could help, **so**... I brought the sorcerer here.	so	لم يتمكن أيّ جراحون أو كهنة من مساعدته **لذا**... أحضرت المشعوذ إلى هنا No surgeons or priests could help, **so**... I brought the sorcerer here.	لذا – liðā 'so'
	ST++/TT+	Temporal	We'll announce the queen in one moment. **But first**, without further ado, the new homecoming king	but first	سنعلن عن الملكة بعد لحظات. **لكننا** لن نطيل عليكم، وملك الدفعة لفريق "سنتورز" من مدرسة "سنترال" الثانوية دفعة ١٩٩٦ هو... We'll announce the queen in moments	لكننا – lākinnana 'but'

			for the Central High School Centaurs, Class of 1996 is…		**Lᾱkin** (but) we won't be long And the new king for Central High School Centaurs's team, class 1996 is ….	
	ST++/TT++	Positive additive	It would be wise for you to return home. **And there**, you'll be safe.	and there	سيكون من الحكمة أن تعود لمنزلك **وهناك** ستكون على ما يرام، It would be wise to return home Wa hunᾱka (and there) you'll be fine	وهناك – wa hunᾱka 'and there'
	ST+/TT++	Positive additive	Hey, pick up my dry cleaning for me, would you? **Also**, get my car.	also	هل يمكنك جلب ملابسي من المغسلة؟ **وكذلك** أحضري سيارتي Could you bring my clothes from the laundry? **Wa kaðalika** (and also) get my car	وكذلك – wa kaðᾱlika 'and also'
2	ST+/TT-	Adversative addition	It's like everybody expects me to act like nothing ever happened, **and** it's impossible to do that.	and	مني الجميع التصرف كأن شيئا لم يكن... يتوقع علي فعل ذلك يستحيل Everybody expects me to act like nothing happened… It's **impossible** to do that.	0 (implicit conjunction)
3	Downgrading Inter-clausal → inter-phrasal	Positive addition	I was hoping you could come by **and** help me with that sometime.	and	كنت آمل أن تأتي لـمساعدتي لفعل ذلك في وقت ما ... I was hoping you come by **li** (for) help with that sometime.	لـ - li 'for'

		Temporal	We could call the cops, **and then** do nothing, like most people would. But that's not us, it's not how we operate.	and then	بوسعنا الاتصال بالشرطة وعدم فعل شيء **لكننا** لا نعمل هكذا In our ability [is] the contact with the cops **and** the non-doing [of] something. **But** we do not operate that way.	و – wa 'and': Inter-phrasal
4	ST-/TT+	Textual connection	They were hunting us. We had to learn how to hunt them.	0 (implicit conjunction)	كانوا يطاردوننا وكان علينا أن نتعلم كيف نطاردهم They were chasing us **And** we should've learnt how to chase them.	و – wa 'and'
5	Upgrading	Simultaneity	Maurice had a very troubled life **with** little to live for…	with	كانت حياة موريس مضطربة **ولا** شيء يعيش لأجله... Maurice's life was troubled **wa** (and) there is nothing to live for…	و – wa 'and'
6	STx/TTy	elaboration → extension (X → Y)	It's kind of like a forensic international account thingy, **which**, I think, is kind of your specialty, right?	which	يتطلب الأمر محاسبا جنائيا دوليا، **وهو** اختصاصك، على ما أظن، أليس كذلك؟ The matter requires an international criminal accountant, **wa huwa** (and), **it's** your specialty, I guess, isn't?	وهو - wa huwa 'and it'

Enhancement → extension (X → Y)	You pulled the contract. **And while** it was open, you had every chance… every opportunity to kill John Wick.	and while	وعندما – wa 'ndamā 'and when' ألغيت الأمر **وعندما** كان سارياً، كانت لديك فرصة كاملة.... كل الفرص لتقتل "جون ويك" You cancelled the order (and when) you had it effective, you had all chances … All chances to kill John Wick.
Extension → enhancement (X → Y)	You won't let me read your novel, **but** you let that guy read your novel?	but	و – wa 'and yet' لم تسمح لي بقراءة قصتك وسمحت لذلك الرجل بقراءتها؟ You didn't allow me reading your story **and yet** (*wa*) you allowed that guy reading it?
Addition → variation (Xa → Xb)	I don't know what happened in there, **and** I just froze up.	and	لكنني – lākinnani 'but' تجمدت لا أعرف ماذا حدث في مكتبه، **لكنني** مكاني. I don't know what happened in his office, **lākin** (but) I froze up in my spot.
Causal → temporal (Xa → Xb)	My employers moved to London. They came here less and less… **So** gradually the house just became empty.	so	و – wa 'and' انتقل أصحاب المنزل إلى (لندن) ثم أخذ ترددهم على المنزل يقل شيئاً فشيئاً وأصبح المنزل خالياً تدريجياً The landlords moved to (London) Then their return to home became less and less

			And (*Wa*) the house became empty gradually	
Positive addition → adversative addition (Xa1 → Xa2)	I'm getting away with a half a billion dollars. **And** Boy Scout Bob is gonna spend his life in prison.	and	سأفلت ومعي نصف مليار دولار. **أما** فتى الكشافة "بوب" فــسيقضي حياته في السجن. I'll get by with a half billion dollar **Ammā** (whereas) Boy Scout Bob **fa** (will) spend his life in prison.	**'ammā'** أما

7.4 Limitations and avenues for further research

This study tackles the occurrence of conjunctive markers in subtitling as one mode of AVT. Considering the structural variation between spoken and written language, it would be valuable to investigate the occurrence of conjunctive markers within dubbing to establish whether the findings are similar to those of this study. The frequencies, equivalents, functions, and patterns of conjunctive markers in subtitling can be compared with dubbing to determine which mode would employ explicit conjunctions to realise logico-semantic relations. Another avenue of research may discover whether the frequencies, equivalents, functions and patterns are motivated by the nature of the discourse (spoken vs written). Given the direction this study goes (i.e., English to Arabic), it would be also valuable to compare the findings of this study against another corpus compiled of an Arabic AVT content subtitled into English to determine whether the findings are similar. The significant tendency to explicitation of the Arabic و *wa* and لكن *lākin* in subtitling may prompt investigation of whether subtitling an AVT content from Arabic to English may result in the same level of explicitation.

This study was dedicated to the three most frequent conjunctives in English and Arabic that may serve various functions within the SFL framework introduced by Halliday and Matthiessen (2014). Hence, it would be a promising piece of work to focus on one of the three functions (i.e., elaboration, extension or enhancement) and investigate all the conjunctions that serve this function within a subtitling corpus.

Furthermore, the subtitles that constitute the corpus in this study are extracted from official outlets, as indicated earlier in the methodology. It may be worth investigating to what extent the findings of the present study would show similarity if the subtitles were produced by fans (fansubbing). Finally, inspired by the findings of this study concerning the frequency and functions of the conjunctive markers in subtitles, it would be interesting to investigate the impact of a lower/higher volume of conjunctions in subtitles on the comprehension and cognitive load of viewers.

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Appendix

Source	Film	Year	Director(s)	Genre	British Board of Film Classification	Runtime (hh:mm)	IMDB Rating	Country	USA Box Office Revenue	Cumulative Worldwide Box Office Revenue	Number of Awards and Nominations	Production House
iTunes	*Central Intelligence*	2016	Rawson Marshall Thurber	Action, Comedy, Crime	12A	1:47	6.3	USA, China	$127,440,871	$217,196,811	2 wins and 8 nominations	New Line Cinema, Universal Pictures, RatPac-Dune Entertainment
iTunes	*Ride Along*	2014	Tim Story	Action, Comedy, Crime	12A	1:39	6.2	USA	$134,938,200	$153,997,819	1 win and 7 nominations	Universal Pictures, Relativity Media, Cube Vision
iTunes	*Tower Heist*	2011	Brett Ratner	Action, Comedy, Crime	12A	1:44	6.2	USA	$78,046,570	$152,930,623	0 wins and 3 nominations	Universal Pictures, Imagine Entertainment, Relativity Media
iTunes	*The Heat*	2013	Paul Feig	Action, Comedy, Crime	15	1:57	6.6	USA	$159,582,188	$229,930,771	7 wins and 16 nominations	Twentieth Century Fox, Chernin Entertainment, TSG Entertainment

iTunes	*Spy*	2015	Paul Feig	Action, Comedy, Crime	15	1:59	7	USA, UK, France, Hungary, Germany	$110,825,712	$236,400,000	6 wins and 29 nominations	Twentieth Century Fox, Chernin Entertainment, Feigco Entertainment
iTunes	*CHIPS*	2017	Dax Shepard	Action, Comedy, Crime	15	1:40	6	USA	$18,591,819	N/A	1 win and 1 nomination	Primate Pictures, RatPac-Dune Entertainment, Warner Bros.
iTunes	*The Other Guys*	2010	Adam McKay	Action, Comedy, Crime	12A	1:47	6.7	USA	$119,219,978	$170,432,927	3 wins and 15 nominations	Columbia Pictures, Gary Sanchez Productions, Mosaic
iTunes	*Pineapple Express*	2008	David Gordon Green	Action, Comedy, Crime	15	1:51	7	USA	$87,341,380	$101,624,843	2 wins and 14 nominations	Columbia Pictures, Relativity Media, Apatow Productions
iTunes	*21 Jump Street*	2012	Phil Lord, Christopher Miller	Action, Comedy, Crime	15	1:49	7.2	USA	$138,447,667	$201,585,328	11 wins and 20 nominations	Columbia Pictures, Metro-Goldwyn-Mayer (MGM), Relativity Media
iTunes	*Baywatch*	2017	Seth Gordon	Action, Comedy, Crime	15	1:56	5.6	UK, China, USA	$58,060,186	$177,856,751	3 wins and 11 nominations	Paramount Pictures, Uncharted, Shanghai Film Group
Netflix	*Parker*	2013	Taylor Hackford	Action, Crime, Thriller	15	1:58	6.2	USA	$17,616,641	$48,543,388	0 wins and 1 nomination	Incentive Filmed Entertainment, Sierra / Affinity, Alexander/ Mitchell Productions

Netflix	*2 Fast 2 Furious*	2003	John Singleton	Action, Crime, Thriller	15	1:47	5.9	USA, GERMANY	$127,154,901	$107,376,377	4 wins and 13 nominations	Universal Pictures, Original Film, Mikona Productions GmbH & Co. KG
Netflix	*Takers*	2010	John Luessenhop	Action, Crime, Thriller	12A	1:47	6.2	USA	$57,744,720	$69,055,695	2 wins and 6 nominations	Screen Gems, Rainforest Films, Grand Hustle Entertainment, Overbrook Entertainment
iTunes	*Sleepless*	2017	Baran bo Odar	Action, Crime, Thriller	15	1:35	5.6	USA	$20,757,977	$17,413,596	0 wins and 1 nomination	FilmNation Entertainment, Open Road Films (II), Riverstone Pictures
iTunes	*The Italian Job*	2003	F. Gary Gray	Action, Crime, Thriller	12	1:51	7	USA, France, UK, Italy	$106,128,601	$176,070,171	8 wins and 7 nominations	Paramount Pictures, De Line Pictures, Working Title Films
DVD	*Cellular*	2004	David R. Ellis	Action, Crime, Thriller	15	1:34	6.5	USA, Germany	$32,003,620	$56,422,687	0 wins and 2 nominations	New Line Cinema, Electric Entertainment, LFG Filmproduktions & Company
iTunes	*The Equalizer 2*	2018	Antoine Fuqua	Action, Crime, Thriller	15	2:01	6.7	USA	$102,084,362	$124,229,992	1 win and 4 nominations	Columbia Pictures, Escape Artists, Fuqua Films
iTunes	*John Wick*	2014	Chad Stahelski, David Leitch	Action, Crime, Thriller	15	1:41	7.4	China, USA	$43,037,835	$130,888,901	5 wins and 8 nominations	Summit Entertainment, Thunder Road Pictures, 87Eleven

iTunes	*Jack Reacher*	2012	Christopher McQuarrie	Action, Crime, Thriller	12A	2:10	7	USA	$80,070,736	$218,340,595	1 win and 5 nominations	Paramount Pictures, Skydance Media, Mutual Film Company
DVD	*RocknRolla*	2008	Guy Ritchie	Action, Crime, Thriller	15	1:54	7.3	UK, USA, France	$5,694,401	$25,739,015	1 win and 5 nominations	Warner Bros., Dark Castle Entertainment, Toff Guy Films
iTunes	*Death at a Funeral*	2010	Neil LaBute	Comedy	15	1:32	5.7	USA	$42,739,347	N/A	0 wins and 6 nominations	Screen Gems, Sidney Kimmel Entertainment, Wonderful Films
DVD	*That's My Boy*	2012	Sean Anders	Comedy	15	1:56	5.6	USA	$36,931,089	$58,058,367	5 wins and 10 nominations	Columbia Pictures, Happy Madison Productions, Relativity Media
iTunes	*Step Brothers*	2008	Adam McKay	Comedy	15	1:38	6.9	USA	$100,468,793	$128,107,642	3 wins and 2 nominations	Columbia Pictures, Relativity Media, Apatow Productions
DVD	*The Hangover*	2009	Todd Phillips	Comedy	15	1:40	7.7	USA, Germany	$277,322,503	$467,483,912	13 wins and 25 nominations	Warner Bros., Legendary Entertainment, Green Hat Films
iTunes	*Blockers*	2018	Kay Cannon	Comedy	15	1:42	6.2	USA	$59,839,515	$93,665,491	0 wins and 6 nominations	Point Grey Pictures, DMG Entertainment, Good Universe

Platform	Title	Year	Director	Genre	Rating	Duration	IMDb	Country	Budget	Box Office	Awards	Production
iTunes	*Superbad*	2007	Greg Mottola	Comedy	15	1:53	7.6	USA	$121,463,226	$169,871,719	11 wins and 24 nominations	Columbia Pictures, Apatow Productions
iTunes	*Bad Neighbours*	2014	Nicholas Stoller	Comedy	15	1:37	6.3	USA	$150,157,400	$268,157,400	6 wins and 11 nominations	Good Universe, Point Grey Pictures
iTunes	*Night School*	2018	Malcolm D. Lee	Comedy	12A	1:51	5.6	USA	$77,339,130	$102,982,380	0 wins and 4 nominations	Hartbeat Productions, Perfect World Pictures, Universal Pictures
iTunes	*Ted 2*	2015	Seth MacFarlane	Comedy	15	1:55	6.3	USA	$81,476,385	$215,863,606	3 wins and 4 nominations	Universal Pictures, Media Rights Capital (MRC), Fuzzy Door Productions
DVD	*Anger Management*	2003	Peter Segal	Comedy	15	1:46	6.2	USA	$135,645,823	$195,745,823	2 wins and 5 nominations	Revolution Studios, Happy Madison Productions, Anger Management LLC
Netflix	*Just Go with It*	2011	Dennis Dugan	Comedy, Romance	12A	1:57	6.4	USA	$103,028,109	$214,945,591	5 wins and 11 nominations	Columbia Pictures, Happy Madison Productions
Netflix	*Just Friends*	2005	Roger Kumble	Comedy, Romance	12A	1:36	6.2	Germany, USA, Canada	$32,619,671	$50,817,508	0 wins and 3 nominations	Inferno Distribution, Cinerenta Medienbeteiligungs KG, BenderSpink

iTunes	*Friends with Benefits*	2011	Will Gluck	Comedy, Romance	15	1:49	6.6	USA	$55,802,754	$149,542,245	1 win and 5 nominations	Screen Gems, Castle Rock Entertainment, Zucker Productions
iTunes	*She's Out of My League*	2010	Jim Field Smith	Comedy, Romance	15	1:44	6.4	USA	$31,584,722	N/A	0 wins and 1 nomination	DreamWorks, Mosaic
Netflix	*The 40-Year-Old Virgin*	2005	Judd Apatow	Comedy, Romance	15	1:56	7.1	USA	$109,449,237	$177,378,645	10 wins and 19 nominations	Universal Pictures, Apatow Productions
iTunes	*I Feel Pretty*	2018	Abby Kohn, Marc Silverstein	Comedy, Romance	12A	1:50	5.5	China, USA	$48,795,601	$88,426,082	0 wins and 5 nominations	Huayi Brothers Pictures, Voltage Pictures, Wonderland Sound and Vision
Netflix	*The Ugly Truth*	2009	Robert Luketic	Comedy, Romance	15	1:36	6.5	USA	$88,915,214	$205,298,907	3 wins and 5 nominations	Columbia Pictures, Lakeshore Entertainment, Relativity Media
iTunes	*Bridesmaids*	2011	Paul Feig	Comedy, Romance	15	2:05	6.8	USA	$169,106,725	$288,383,523	25 wins and 71 nominations	Universal Pictures, Relativity Media, Apatow Productions
iTunes	*What's Your Number*	2011	Mark Mylod	Comedy, Romance	15	1:46	6.1	USA	$14,008,193	N/A	1 win and 0 nominations	Regency Enterprises, New Regency Pictures, Contrafilm

	Title	Year	Director	Genre	Rating	Length	Score	Country	Budget	Gross	Awards	Production
Netflix	*The Holiday*	2006	Nancy Meyers	Comedy, Romance	12A	2:18	6.9	USA	$63,224,849	$205,135,324	2 wins and 11 nominations	Columbia Pictures, Universal Pictures, Relativity Media
DVD	*The Lincoln Lawyer*	2011	Brad Furman	Crime, Drama, Thriller	15	1:58	7.3	USA	$58,009,200	$87,145,086	0 wins and 1 nomination	Lionsgate, Lakeshore Entertainment, Sidney Kimmel Entertainment
DVD	*Law Abiding Citizen*	2009	F. Gary Gray	Crime, Drama, Thriller	18	1:49	7.4	USA	$73,343,413	$126,690,726	3 wins and 5 nominations	G-BASE, The Film Department, Warp Films
iTunes	*The Departed*	2006	Martin Scorsese	Crime, Drama, Thriller	18	2:31	8.3	USA	$132,384,315	$289,847,354	98 wins and 139 nominations	Warner Bros., Plan B Entertainment, Initial Entertainment Group (IEG)
iTunes	*Money Monster*	2016	Jodie Foster	Crime, Drama, Thriller	15	1:38	6.5	USA	$41,012,075	$92,766,958	0 wins and 2 nominations	TriStar Pictures, LStar Capital, Smokehouse Pictures
iTunes	*No Country for Old Men*	2007	Eðan Coen, Joel Coen	Crime, Drama, Thriller	15	2:02	8.2	USA	$74,283,625	$171,627,166	163 wins and 134 nominations	Paramount Vantage, Miramax, Scott Rudin Productions
iTunes	*The Counselor*	2013	Ridley Scott	Crime, Drama, Thriller	18	1:57	5.3	UK, USA	$16,973,715	$71,009,334	5 wins and 3 nominations	Fox 2000 Pictures, Scott Free Productions, Nick Wechsler Productions

iTunes	*Collateral*	2004	Michael Mann	Crime, Drama, Thriller	15	2:00	7.5	USA	$101,005,703	$217,764,291	23 wins and 70 nominations	Paramount Pictures, DreamWorks, Parkes+MacDonald Image Nation
DVD	*Nightcrawler*	2014	Dan Gilroy	Crime, Drama, Thriller	15	1:57	7.9	USA	$32,381,218	$50,334,418	43 wins and 121 nominations	Bold Films, Nightcrawler, Sierra / Affinity
iTunes	*The Mule*	2018	Clint Eastwood	Crime, Drama, Thriller	15	1:56	7.1	USA	$103,804,407	$171,304,407	0 wins and 2 nominations	Warner Bros., Imperative Entertainment, Bron Creative
iTunes	*Widows*	2018	Steve McQueen	Crime, Drama, Thriller	15	2:09	7	UK, USA	$42,402,632	N/A	14 wins and 75 nominations	Regency Enterprises, See-Saw Films, Film4
Netflix	*Clash of the Titans*	2010	Louis Leterrier	Action, Adventure, Fantasy	12A	1:46	5.8	USA, UK, Australia	$163,214,888	$493,214,993	4 wins and 12 nominations	Warner Bros., Legendary Entertainment, Thunder Road Pictures
Netflix	*Conan the Barbarian*	2011	Marcus Nispel	Action, Adventure, Fantasy	15	1:53	5.2	USA	$21,295,021	$63,356,133	0 wins and 2 nominations	Lionsgate, Millennium Films, Cinema Vehicle Services
iTunes	*Gods of Egypt*	2016	Alex Proyas	Action, Adventure, Fantasy	12A	2:07	5.4	USA, Australia, China	$31,153,464	$150,680,864	2 wins and 14 nominations	Pyramania, Summit Entertainment, Mystery Clock Cinema

iTunes	*Hercules*	2014	Brett Ratner	Action, Adventure, Fantasy	12A	1:38	6	USA, Hungary	$72,688,614	$244,819,862	0 wins and 2 nominations	Paramount Pictures, Metro-Goldwyn-Mayer (MGM), Flynn Picture Company
iTunes	*Lara Croft Tomb Raider*	2001	Simon West	Action, Adventure, Fantasy	15	1:40	5.8	USA, UK, Japan, Germany	$131,144,183	$274,703,340	4 wins and 17 nominations	Paramount Pictures, Mutual Film Company, BBC Films
DVD	*Seventh Son*	2014	Sergei Bodrov	Action, Adventure, Fantasy	12A	1:42	5.5	USA, UK, Canada, China	$17,223,265	$114,178,613	2 wins and 1 nomination	Beijing Skywheel Entertainment Co., China Film, Legendary Entertainment
DVD	*Solomon Kane*	2009	M. J. Bassett	Action, Adventure, Fantasy	15	1:44	6.1	Czech Republic, UK, France	N/A	$19,439,975	1 win and 1 nomination	Davis-Films, Czech Anglo Productions, Wandering Star Pictures
iTunes	*The Last Witch Hunter*	2015	Breck Eisner	Action, Adventure, Fantasy	12A	1:46	6	USA, China, Canada	$27,367,660	$146,936,910	0 wins and 1 nomination	Summit Entertainment, TIK Films, Mark Canton Productions
Netflix	*Van Helsing*	2004	Stephen Sommers	Action, Adventure, Fantasy	12A	2:11	6.1	USA, Czech Republic, Romania	$120,177,084	$300,257,475	3 wins and 21 nominations	Universal Pictures, The Sommers Company, Stillking Films
Netflix	*Warcraft*	2016	Duncan Jones	Action, Adventure, Fantasy	12A	2:03	6.8	China, Canada, Japan, USA	$47,365,290	$433,677,183	2 wins and 3 nominations	Legendary Entertainment, Universal Pictures, Atlas Entertainment

Platform	Title	Year	Director	Genre	Cert	Duration	Score	Country	Gross	Worldwide	Awards	Production
iTunes	*Annabelle*	2014	John R. Leonetti	Horror, Mystery, Thriller	15	1:39	5.4	USA	$84,273,813	$256,873,813	3 wins and 7 nominations	New Line Cinema, RatPac-Dune Entertainment, Atomic Monster
Netflix	*Friday the 13th*	2009	Marcus Nispel	Horror, Mystery, Thriller	18	1:37	5.6	USA	$65,002,019	$91,379,051	2 wins and 4 nominations	New Line Cinema, Paramount Pictures, Platinum Dunes
Netflix	*Get Out*	2017	Jordan Peele	Horror, Mystery, Thriller	15	1:44	7.7	USA, Japan	$176,040,665	$255,457,364	148 wins and 194 nominations	Universal Pictures, Blumhouse Productions, QC Entertainment
iTunes	*Gothika*	2003	Mathieu Kassovitz	Horror, Mystery, Thriller	15	1:38	5.8	USA, France, Canada, Spain	$59,694,580	$81,896,744	3 wins and 7 nominations	Columbia Pictures, Warner Bros., Dark Castle Entertainment
iTunes	*Insidious Chapter 3*	2015	Leigh Whannell	Horror, Mystery, Thriller	15	1:37	6.1	Canada, UK, USA	$52,218,558	$120,678,444	3 wins and 10 nominations	Gramercy Pictures (I), Entertainment One, Blumhouse Productions
DVD	*Orphan*	2009	Jaume Collet-Serra	Horror, Mystery, Thriller	15	2:03	7	USA, Canada, Germany	$41,596,251	$78,769,428	1 win and 7 nominations	Dark Castle Entertainment, Appian Way, Studio Babelsberg Motion Pictures
DVD	*Sinister*	2012	Scott Derrickson	Horror, Mystery, Thriller	15	1:50	6.8	USA, UK	$48,086,903	$87,727,807	3 wins and 13 nominations	Alliance Films, IM Global, Blumhouse Productions

iTunes	*The Conjuring*	2013	James Wan	Horror, Mystery, Thriller	15	1:52	7.5	USA	$137,400,141	$318,000,141	15 wins and 22 nominations	New Line Cinema, The Safran Company, Evergreen Media Group
iTunes	*The Nun*	2018	Corin Hardy	Horror, Mystery, Thriller	15	1:36	5.4	USA	$117,443,149	$360,045,963	1 win and 1 nomination	Atomic Monster, New Line Cinema, The Safran Company
DVD	*The Others*	2001	Alejandro Amenábar	Horror, Mystery, Thriller	12	1:41	7.6	Spain, USA, France, Italy	$96,522,687	$209,947,037	29 wins and 52 nominations	Cruise/Wagner Productions, Sogecine, Las Producciones del Escorpión
Amazon Prime	*2012*	2009	Roland Emmerich	Action, Adventure, Sci-Fi	12A	2:38	5.8	USA	$166,112,167	$769,679,473	5 wins and 21 nominations	Columbia Pictures, Centropolis Entertainment, Farewell Productions
iTunes	*Bumblebee*	2018	Travis Knight	Action, Adventure, Sci-Fi	PG	1:54	6.9	China, USA	$127,195,589	$467,705,125	0 wins and 9 nominations	Hasbro, Tencent Pictures, Di Bonaventura Pictures
iTunes	*Independence Day: Resurgence*	2016	Roland Emmerich	Action, Adventure, Sci-Fi	12A	2:00	5.2	USA	$103,144,286	$389,681,935	3 wins and 16 nominations	Twentieth Century Fox, TSG Entertainment, Centropolis Entertainment
DVD	*John Carter*	2012	Andrew Stanton	Action, Adventure, Sci-Fi	12A	2:12	6.6	USA	$73,078,100	$284,139,100	2 wins and 8 nominations	Walt Disney Pictures, BOT VFX

Platform	Title	Year	Director	Genre	Rating	Duration	IMDb	Country	Budget	Box Office	Awards	Production
Amazon Prime	*Jumper*	2008	Doug Liman	Action, Adventure, Sci-Fi	12A	1:28	6.1	USA, Canada	$80,172,128	$222,231,186	2 wins and 4 nominations	Twentieth Century Fox, Regency Enterprises, New Regency Pictures
Netflix	*Jurassic World*	2015	Colin Trevorrow	Action, Adventure, Sci-Fi	12A	2:04	7	USA	$652,270,625	$1,671,713,208	15 wins and 57 nominations	Universal Pictures, Amblin Entertainment, Legendary Entertainment
Amazon Prime	*Oblivion*	2013	Joseph Kosinski	Action, Adventure, Sci-Fi	12A	2:04	7	USA	$89,021,735	$286,168,572	0 wins and 14 nominations	Universal Pictures, Relativity Media, Monolith Pictures (III)
iTunes	*Rampage*	2018	Brad Peyton	Action, Adventure, Sci-Fi	12A	1:47	6.1	USA	$99,345,950	$426,245,950	0 wins and 7 nominations	New Line Cinema, ASAP Entertainment, Wrigley Pictures
iTunes	*The Day After Tomorrow*	2004	Roland Emmerich	Action, Adventure, Sci-Fi	12A	2:04	6.4	USA	$186,740,799	$544,272,402	6 wins and 12 nominations	Twentieth Century Fox, Centropolis Entertainment, Lions Gate Films
Netflix	*The Incredible Hulk*	2008	Louis Leterrier	Action, Adventure, Sci-Fi	12A	1:52	6.7	USA	$134,518,390	$263,427,551	1 win and 8 nominations	Universal Pictures, Marvel Enterprises, Marvel Studios
Netflix	*A Thousand Words*	2012	Brian Robbins	Comedy, Drama	12A	1:31	5.9	USA	$18,438,149	N/A	0 wins and 3 nominations	DreamWorks, Saturn Films, Work After Midnight Films

iTunes	*Burnt*	2015	John Wells	Comedy, Drama	15	1:41	6.6	USA, UK	$13,650,738	N/A	6 wins and 1 nomination	3 Arts Entertainment, Double Feature Films, PeaPie Films
iTunes	*Eighth.Grade*	2018	Bo Burnham	Comedy, Drama	15	1:33	7.5	USA	$13,539,709	N/A	53 wins and 77 nominations	A24, IAC Films
iTunes	*Instant Family*	2018	Sean Anders	Comedy, Drama	12A	1:58	7.4	USA	$67,363,237	$81,025,217	0 wins and 7 nominations	Closest to the Hole Productions, Leverage Entertainment, Paramount Pictures
iTunes	*Lady Bird*	2017	Greta Gerwig	Comedy, Drama	15	1:34	7.4	USA	$48,958,273	$70,758,273	115 wins and 218 nominations	IAC Films, Scott Rudin Productions, Entertainment 360
iTunes	*Orange County*	2002	Jake Kasdan	Comedy, Drama	12A	1:22	6.2	USA	$41,032,915	N/A	0 wins and 3 nominations	Paramount Pictures, MTV Films, Scott Rudin Productions
Netflix	*The Descendants*	2011	Alexander Payne	Comedy, Drama	15	1:55	7.3	USA	$82,584,160	$177,243,185	67 wins and 142 nominations	Fox Searchlight Pictures, Ad Hominem Enterprises, Dune Entertainment
iTunes	*The Devil Wears Prada*	2006	David Frankel	Comedy, Drama	PG	1:49	6.9	USA, France	$124,740,460	$326,551,094	20 wins and 52 nominations	Fox 2000 Pictures, Dune Entertainment, Major Studio Partners

Netflix	*Unfinished Business*	2015	Ken Scott	Comedy, Drama	15	1:31	5.4	USA	$10,214,013	N/A	0 wins and 1 nominations	Regency Enterprises, New Regency Pictures, Escape Artists
Netflix	*Young Adult*	2011	Jason Reitman	Comedy, Drama	15	1:34	6.3	USA	$16,311,571	$22,939,027	3 wins and 32 nominations	Paramount Pictures, Denver and Delilah Productions, Indian Paintbrush