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# Discourse Markers Audiovisual Rendition into Modern Standard Arabic and Colloquial Egyptian Arabic

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## Abstract:

Discourse markers are omnipresent in language and are gaining more attention, especially, in audiovisual translation studies. This study aimed at examining the strategies used by translators in rendering six commonly used English discourse markers into Arabic. Moreover, it shed light on the discourse markers found in seven children's animated movies and seeks to investigate the differences between three renditions of these movies: Arabic subtitles, Modern Standard Arabic dubbed version and colloquial Egyptian Arabic dubbed version. It also focused on the effect that the two audiovisual modes, subtitling and dubbing, have on the translation of these devices and the choices of translation strategies. The data consisted of 944 instances of the six discourse markers extracted from the movies' original scripts and their equivalents taken from the Arabic subtitled and dubbed versions of the movies. The findings reveal that the avoidance of SL discourse marker strategy was used by translators in both modes of

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audiovisual translation. Moreover, the equivalents found in the colloquial Egyptian Arabic dubbed version were more diverse compared to the other two translations (the subtitled version and MSA dubbed version).

**Keywords:** Discourse markers, Audiovisual translation, Subtitling, Dubbing.



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## Introduction

The term "discourse marker" includes words, expressions, and phrases, which are used to produce a coherent sentence or add flavour to an utterance. Discourse markers serve a particular function that, often, goes beyond the lexical meaning of the utterance. For example, the function of I mean could be a signal for modification of the previous utterance (Schiffrin, 1987) or a filler to "soften" the utterance (Swan, 1997). Schiffrin (1987) defined DMs as "sequentially dependent elements which bracket units of talk" (p. 31), while Fraser (1999) defined them as "a class of lexical expressions drawn primarily from the syntactic classes of conjunctions, adverbs, and prepositional phrases. With certain exceptions, they signal a relationship between the interpretations of the segment they introduce, S2. and the prior segment, S1" (p. 950).

With the advancement of technology, audiovisual texts/materials have become an integral part of people's lives. According to Orero (2004), audiovisual translation includes "all translations- multi-semiotic transfer for production or postproduction in any media or format, and also the new areas of media accessibility: subtitling for the deaf…" (p. VIII). Moreover, Luyken (1991) defined audiovisual language transfer as the procedure that facilitates the comprehension of a multimedia text by a target audience who does not understand the language of the source text. Baker (1998) stated that subtitling and dubbing are the two primary modes of audiovisual translation. Subtitling, according to Cintas & Ramael (2014), is the process in which a written text (usually appears at the bottom of the screen) restates the speakers' dialogue in a different language. On the other hand, dubbing is defined by Dries (1995) as the replacement of an original voice in the audiovisual production with another.



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Kafipour (2016) examined the translation of DMs in audiovisual modes. His article aimed at studying the translation errors made by Persian translators in rendering the following DMs: you know, you see, look, oh, I mean, and now. The data consists of five English drama movies chosen to represent a diachronic order as follows: Taxi Driver (1970s), Raging Bull (1980s), Shawshank Redemption (1994), The Departed (2006), and Bad Teacher (2011). Kafipour collected 180 DMs from the subtitles and through a word-processing software to increase the accuracy of the findings. He also devised a categorization for the errors which include omission, literal translation, and translation using target language DM. The findings highlight the significant use of omission in translating DMs 65%, while literal translation and translation using a different marker were used 23%, and 12%, respectively. Kafipour attributed the high percentage of omission of DMs to either the lack of equivalence in the target language or the translators' lack of knowledge regarding DMs.

Hu (2020) asserted the significant role DMs play in representing the personality of a character. The author also provided an alternative to better deal with such elements in translation. Hu investigates the DM well found in the American famous sitcom Friends and its Chinese translation/subtitles. The analysis shows that omission (58%) and free translation (33%) were the most used strategies. The author, then, adopted the linguistic adaptation theory proposed by Verschueren (1999) to revise several free translations of the DM. The study concludes that the adaptation theory is a feasible solution that results in more expressive and flexible alternatives.

In Arabic, studies on DMs are significantly increasing and expanding in perspective. That is, the focus of DMs' studies has been on analysing the meanings, functions, and semantic properties of these linguistic elements.



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However, many studies on DMs have recently focused on the pragmatic functions of these devices. Nonetheless, studies that investigated the translation of DMs in audiovisual modes are comparatively small. There are only two studies, to the author's knowledge, that are similar in nature to this study. Jaradat (2010) investigated the translation of Arabic interjections into English, focusing on the translatability of such markers. He also discussed the problematic nature of interjections, especially in translation, and identified the strategies used to render them. Thawabteh argued that the challenge of translating interjections stems from the embedded pragmatic function/s that translators might be unaware of. In terms of translation strategies, Thawabteh found that there are three strategies used to render interjections into English: avoidance of translating SL interjection (mostly achieved through using ellipsis), retention of SL interjection, and addition of interjection. The author asserts that the translation of interjections does not pose a technical issue, in terms of audio-visual spatial constraints, as the equivalents are usually short words.

Jaradat (2020) focused on the translation errors made by translators when subtitling English DMs into Arabic. The study examined the translation of six DMs, namely, well, you know, I mean, yeah, so, and oh. She collected 171 occurrences taken from two English movies. Wonder and Seven, and their translation extracted from the Arabic subtitles rendered by two websites, Netflix and Egybest. The findings indicate that there are two main translation errors made by the translators, omission and use of wrong equivalence. Jaradat attributed the former to the translators' lack of pragmatic competence and audiovisual space constraints. The use of a wrong equivalence occurred, mainly, due to translators' unawareness of the various embedded functions of the selected DMs. Moreover, the author



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found that, when the function of the source language DM is clear, translators tend to employ the retention of SL discourse marker strategy.

The previous studies highlight the great interest and the importance of examining DMs in the field of audiovisual translation. Compared to English studies, Arabic research in this field remains insufficient. Moreover, the investigation of the dubbed translation of DMs, often, focused on their rendition in the standard language. Therefore, this study aims to contribute to the previous research and fill this gap in the literature by examining the Arabic audiovisual translation of English DMs in three translations: Arabic subtitles, Modern Standard Arabic dubbed version and colloquial Egyptian Arabic dubbed version.

## Statement of the Problem

The issue stems from the problematic nature of DMs and the challenge of translating them due to the unavailability of equivalents that are "appropriate and natural in the target language" (Aijmer & Simon-Vandenbergen, 2003, p. 1131). According to Ebeling et al. (2014), translators, in such cases, often opt for functional equivalence. Moreover, the multifunctionality, optionality, and syntactically diverse features they possess add to their complexity, especially when attempting to render them using audiovisual modes. Therefore, the current paper aims to examine the way the DMs were translated into standard Arabic and colloquial Egyptian Arabic. It also highlights the equivalents obtained based on the language variety and audiovisual mode. That is, it will not deal with the difficulties faced by the translators in translating DMs.



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## Significance of the Study

The study is significant because it contributes to the previous research regarding the treatment of DMs in audiovisual translation. It also highlights the importance of such devices in increasing the coherence and naturalness of the utterances produced in audiovisual modes (subtitling and dubbing), and the relation between these two concepts. Moreover, this article draws attention to the Arabic equivalents of the following DMs: oh, well, okay, I mean, you know, and yeah, in not only Modern Standard Arabic, but also in colloquial Egyptian Arabic.

## Objectives of the Study

This study seeks to investigate the strategies used by Arab translators in rendering the six English DMs (oh, well, okay, I mean, you know, and yeah) into Arabic. It also discusses the differences between three translations of the DMs: the Arabic subtitles, the Modern Standard Arabic version, and the colloquial Egyptian Arabic version in seven children animated movies (Aladdin, Monsters Inc., Mulan, The Emperor's' New Groove, The Lion King, Toy Story, and Toy Story – 2).

Therefore, this study aims to answer the following questions:

1. What strategies translators use to render the English DMs (oh, well, okay, I mean, you know, and yeah) into Modern Standard Arabic in the subtitled and dubbed versions of the movies?

2. What strategies translators use to render the English DMs (oh, well, okay, I mean, you know, and yeah) into colloquial Egyptian Arabic in the dubbed version of the movies?



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3. What are the differences between the Modern Standard Arabic renditions and the colloquial Egyptian Arabic ones in terms of equivalents and translation strategies?

## Methodology

### Sample of the Study

This article investigates the translation of six commonly used English DMs, namely, oh, well, okay, I mean, you know, and yeah. The data consists of the English scripts of seven animated movies: Aladdin (1992), The Lion King (1994), Toy Story (1995), Mulan (1998), Toy Story – 2 (1999), The Emperor's New Groove (2000), and Monsters Inc. (2001) produced by Walt Disney Feature Animation/ Pixar Animation Studios. These movies were selected for three main reasons: 1) the extensive use of the DMs under investigation in them, 2) the various functions the selected DMs play in these movies, and 3) the availability of three translations (Arabic subtitles, Modern Standard Arabic dubbed version and colloquial Egyptian Arabic dubbed version).

### Data Collection

To compile the English data, we downloaded the original scripts, released by Walt Disney/Pixar Animations, from the online website (scriptslug.com) and the transcriptions of the movies from online websites (e.g., movies.fandom.com).

To collect the Arabic corpus, we obtained and compared the movies' Arabic subtitles provided by two websites (opensubtitles.org and yifysubtitles.org). Then, we selected the best subtitles; the ones that received stars (by the audience) or were downloaded the most, did not



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contain spelling errors, and corresponded more with the source text. We also downloaded the colloquial Egyptian Arabic (CEA) dubbed version of the movies from (e.g., eg.egybest.wine/eg/ or cimalek.club/movies), and the Modern Arabic Standard version (MSA) from (stardima.com).

The markers selected for this study were entered one by one in the search bar of the file/script and collected only if they followed the criteria or features proposed by Schourup (1999) for the identification of DMs, mainly, connectivity, optionality, and non-truth-conditionality. To explain, we examined and collected the DM that connects units of discourse, can be omitted from the utterance without affecting its semantic meaning, and does not contribute to the truth conditions of the utterance or its propositional content. In total, we extracted 944 occurrences. Moreover, it should be highlighted that we do not treat interjections as discourse markers. To this end, we adopt Huddleston & Pullum's (2002) definition of interjections as "a category of words that do not combine with other words in integrated syntactic constructions, and have expressive rather than propositional meaning" (p. 1361). Central members of the interjection category in English are such words as ah, hey, oh, oops, ouch, sh, ugh, wow (or the now dated alas), which in their sole or primary meaning are used as expressive exclamations, on their own, or as supplements with clausal anchors. Similarly, Leech (2006) defined an interjection as "a word which has a purely exclamatory function, such as oh, ah, aha, ugh, ooh, alas, hey." (p. 57) Interjections do not refer to anything, but simply express the speaker's emotion or wish. In grammatical terms, they occur in isolation as an exclamation, or are loosely added on to a sentence as in Oh, it was wonderful!"



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For the extraction of the Arabic equivalents from the subtitled version, we converted the Arabic subtitles of each movie into TXT format in order to view and analyse the files. Then, we carefully collected the equivalents found in the Arabic subtitles.

The collection of the Arabic equivalents taken from the dubbed versions was a bit challenging as it heavily relied on our listening skills and demanded more attention. Nonetheless, through observation and notetaking, we managed to collect the Arabic equivalents found in the MSA and CEA dubbed versions.

For the analysis, we adapted the classification of strategies employed by Thawabteh (2010) to examine the data qualitatively and quantitatively, namely, avoidance of SL discourse marker and retention of SL DMs. The quantitative analysis mainly illustrates the results pertaining to avoidance of SL discourse marker while the qualitative one focuses on discussing the translation variations found.

Although this study is not concerned with the functions of DMs, an examination of the functions helped assessing whether the equivalent obtained is adequate/correct. The equivalents were deemed adequate/ correct if they perform the same function of the SL marker. Table (1) summarizes the most common function/s of the DMs selected for this study based on Schegloff & Sacks (1973), Condon (1986), Schiffrin (1987), Jucker (1993), Aijmer (2002), Fox Tree and Schrock (2002), Ran (2003), Chaume (2004), Othman (2010), and Thuy (2019), and, against which, the function of the TL DM/equivalent are compared.



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**Table 1 - Functions of DMs**

| DM | Function |
|---|---|
| **Oh** | - Filler/hesitation marker<br>- Show a strong emotional state (e.g., surprise, fear and pain)<br>- Express arrival at a realization<br>- Intensifier<br>- Topic shift marker<br>- Request clarification/information<br>- Repairing marker<br>- Used in question-answer adjacency pairs/ pre-face response marker<br>- Sign of assessment<br>- Registering objection or reaction<br>- Registering reception and recognition |
| **Well** | - Delaying Marker/ filler<br>- Repairing Marker<br>- Framing marker<br>- Initiating Marker<br>- Mitigating marker |



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| | |
|---|---|
| **Okay** | - An approval, acceptance, or affirmation marker<br>- Pre-closing/ closing and opening topic.<br>- Response marker<br>- Confirmation Check Marker |
| **I mean** | - Repairing/clarifying Marker |
| **You know** | - Express confidentiality<br>- Express shared knowledge<br>- Request inference<br>- Topic shift<br>- Emphasis |
| **Yeah** | - Agreement marker<br>- Response marker<br>- Turn-taking marker<br>- Discourse continuer<br>- Seeking agreement or confirmation |

The widely known Arabic translation/s of the six DMs as indicated in the table below will also be taken into consideration when determining the adequacy/correctness of an equivalent.



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**Table 2 - SL marker and TL equivalent**

| SL marker | TL equivalent |
|---|---|
| **Oh** | أوه - آه |
| **Well** | حسناً |
| **Okay** | حسناً - موافق |
| **I mean** | أقصد – أعني – أنا أقصد |
| **You know** | أنت تعرف – أنت تعلم |
| **Yeah** | حسناً – أجل - نعم |

## Findings and Discussion

The results of the analysis of the six discourse markers (oh, well, okay, you know, I mean, and yeah) have revealed that the translation strategies used to render these words are diverse. As this study is concerned with selected DMs and the sentences they occurred in, only two of Thawabteh's (2010) proposed translation strategies were adapted: avoidance of SL discourse marker (also known as the omission strategy) and retention of SL discourse marker. The former refers to a situation in which the translator avoids rendering the DM in an utterance. In such cases, the communicative or interpersonal features added to an utterance by using a DM are perceived as less important than the main topic/content words. On the other hand, if the DM is deemed as important as the message being conveyed, retention of SL marker strategy will be used. To keep the SL DM, translators may provide a literal or a functional translation of the DM. In the former, the direct, out of context meaning, of the word is provided. However, in the latter, both the context in which the utterance occurred, and the meaning intended by the SL DM are taken into consideration. Also, translators could opt for communicative translation which does not necessarily correspond to the SL message or form but have the same effect of the original utterance.



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A total of 944 instances were investigated as well as their translations into modern standard Arabic and colloquial Egyptian Arabic. Figure (1) illustrates the distribution of the collected DMs. The most frequent DM found in the data is "oh" with 46%, while the least one is "I mean" (2%).

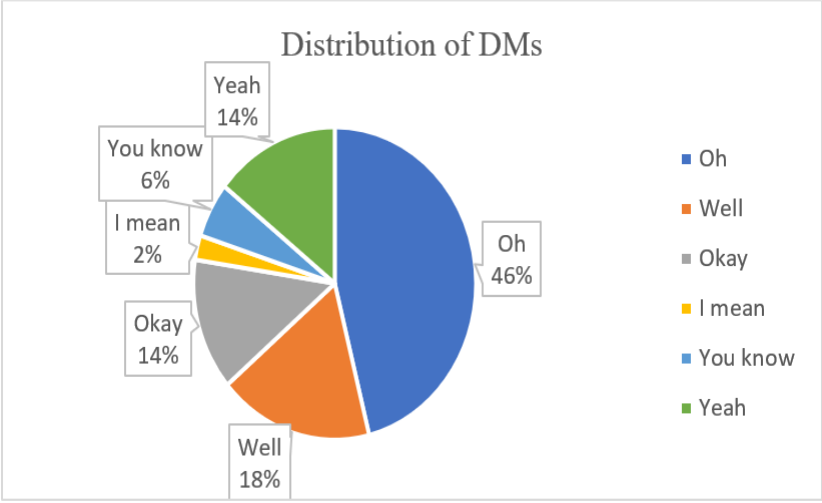



**Figure 1 - Distribution of DMs**

## Research Question 1

With reference to the first research question, the avoidance of SL marker strategy was used to render the DM "oh" in the subtitled versions nearly double the times it was used to translate the same marker in the dubbed version (MSA). Moreover, except for the DMs "oh" and "yeah", the other DMs were omitted by the translators during translation more in the dubbed version compared to the subtitled one as indicated in Figure (2).



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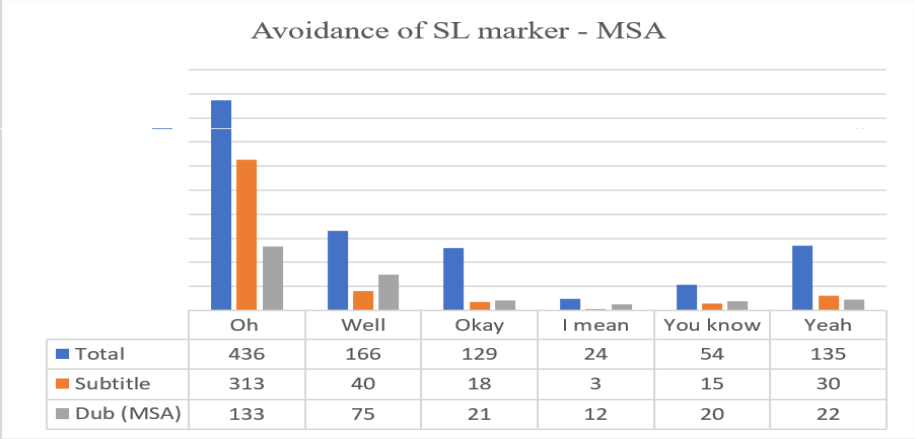



**Figure 2 - Avoidance of SL marker – MSA**

In terms of retention of SL markers, although modern standard Arabic was used to render the DMs in both audiovisual modes, there were more variations in the dubbed version. Moreover, translators of both versions seemed to understand the function and the importance of the DM in an utterance as indicated by, first, the decision to keep the DM, and second, the micro-strategy used to translate it.

**MSA – Equivalents of "oh"**

In both versions, the DM "oh" was rendered using different strategies; it was transliterated using Arabic symbols (e.g., 'أوه' /?awūh/ or 'أووه'/?ūh/), translated using literal translation, such as 'آه'/?āh/ and 'أه'/?ah/(the latter is similar to the English DM uh), and translated using a functionally similar TL marker, 'لا'/lā/ (lit. no), and 'حسناً'/ḥasanan/ (lit. Ok). In addition to the translations mentioned above for the DM "oh", there were a couple of renditions that only existed in the dubbed version; the rendition 'هاه'/hāh/ (similar to the English marker huh?) which was used to show strong emotion



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or request information, and 'هوه'/hūh/(similar to the English marker ugh) as a hesitator. Table (3) summarizes the equivalents found for this marker.

**Table 3 MSA Equivalent of DM "oh"**

| SL DM | TL Equivalent | Function | Strategy |
|---|---|---|---|
| Oh | أووه | Pre-face response marker + Show a strong emotional state + intensifier + Used in question-answer adjacency pairs + Topic shift marker + Registering recognition + arrival at realization | Transliteration |
| | أوه | Arrival at realization + sign of assessment + Show a strong emotional state + Registering reception and recognition + Topic shift marker + Registering objection + Used in question-answer adjacency pairs + pre-response marker + intensifier + Request clarification/ information | Transliteration |
| | آه | Filler/hesitation marker + sign of assessment + arrival at realization + Registering reception and recognition + Topic shift marker + Request information + intensifier | Literal Translation |



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| | | | |
|---|---|---|---|
| Oh | أه | Filler/hesitation marker + arrival at realization + Show a strong emotional state + Registering reception and recognition + Topic shift | Literal Translation |
| | لا | Registering objection or reaction | Functional Translation |
| | حسناً | Registering reception and recognition + Filler/ hesitation marker + arrival at realization | Functional Translation |
| | هاه | Request information + Show a strong emotional state | Functional Translation |
| | هوه | Hesitator | Functional Translation |

It is worth noting that when 'oh' is combined with other items forming an idiomatic expression, it is still considered a DM. To render such pairs, translators used literal translation, vocative cases 'يا'/yā/ or 'أيها'/ʔayyuhā/ + noun/exclamation word (the translation produced depended on the pair as a whole and its function), and communicative translation (e.g., 'صدقوني'/ṣadiqūnī/(lit. believe me)). Table (4) illustrates the equivalents found for the DM "oh" when combined with another marker/word.



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**Table 4 MSA Equivalents of DM "oh" combined with another marker/ word**

| SL marker | Subtitles | Dubbed |
|---|---|---|
| "Oh, no" | ?? – ???? ???? | ??– ?? ???? |
| "Oh, honey" | -- | ??????? ???? |
| "Oh my" | ????? | ????? |
| "Oh my goodness" | ????? ?? | ?????? ???? |
| "Oh, boy" | ????? ?? ??<br>?????<br>?????? ?????<br>???????? ??<br>???? ?? | ????? ??<br>??????? ??<br>????? ??<br>????? ??<br>????? ???? |
| "!Oh, goody" | ???? ???? ?????? | ????????? ?? |
| Oh Hanah/ Scar/ char-" "acter name | ????? ?? /????? ?? | ?????-?????????/????????? |
| "Oh, nuts"<br>"Oh, yeah"<br><br><br><br>"Oh, well" | ??<br>???? (_)<br>???? ??<br>????? (_)<br>????? (_) | ?? ????<br>???????<br>??????? ??<br>???????<br>????? (_) /??????? ???? |

In the dubbed version, translators favoured rendering the DM "oh", combined with another marker, using idiomatic or communicative



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equivalents. Translators of the subtitled versions, on the other hand, preferred literal translation which resulted in more inadequate equivalents compared to the dubbed version. To explain, the pair "oh, boy", for instance, was inadequately rendered in both versions. In the dubbed version, it was translated idiomatically as 'يا للعجب'/yā lilcajab/ (oh wow) which did not convey the intended function/meaning; an expression such as 'يا إلهي'/yā ?ilāhi/ (lit. Oh, God) to express surprise and distress or a communicative equivalent such as 'تمسك'/tamāssak/(lit. hold on) along with what is being shown in the screen would be more adequate. In the subtitled version, the pair "oh, boy" was translated literally as 'أيها الفتى'/?ayyuhā al-fatā/ or 'يا للغلام'/yā lilġulām/, which did not convey the intended functions of the original utterances as illustrated below.

| | |
|---|---|
| Context | Based on Yzma's (the villain) orders, Kronk, her assistant, is trying to get rid of Kuzco before anyone sees him. |
| Source Text | **Kronk**: Oh, boy. Think, think, think. |
| Translation (subtitle) | كرونك: أيها الفتى، فكر. فكر. فكر. |
| Transliteration | /?ayuhā al-fatā fakkir fakkir fakkir/ |
| Translation (Dub) | كرونك: يا إلهي. فكر. فكر. فكر |
| Transliteration | /yā ?ilāhi fakkir fakkir fakkir/ |
| Function | Express the character's distress (a strong emotional state). The idiomatic rendition in the dubbed version is more adequate. |

**MSA – Equivalents of "well"**

From the selected DMs, the marker "well" was the second most frequent one found in the movies. To keep this marker, translators in both modes opted for the following two strategies: literal translation using a



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generic TL equivalent, such as ‘حسناً’/ḥasanan/ (lit. Ok), and translation using a functionally similar TL marker ‘في الحقيقة’/fī l-ḥaqīqah/(lit. in fact) or ‘في الواقع’/fī l-wāqic/(lit. actually), ‘لكن’/lākin/ (lit. but), and ‘الآن’/?al ?ān/ (lit. now). Moreover, there were a few renditions that existed solely in one mode. For instance, the translations of the DM “well”, in the dubbed version, varied significantly, focusing on its function; DMs/words such as ‘آه’/?āh/ (transliteration of ah) ‘أووه’/?awūh/ (transliteration of the DM oh), ‘نعم’/nacamm/ (lit. yes), ‘اسمع’/?ismac/(lit. listen), ‘انظر’/?unẓur/(lit. look), and ‘مهلاً’/mahlān/(wait) were used to render the functions of delaying, framing or mitigating an utterance, and ‘واو’/wāw/(lit. wow) was used as an initiating marker expressing astonishment. Table (5) summarizes the equivalents found for this marker.

**Table 5 - MSA Equivalents of DM “well”**

| DM | TL Equivalent | Function | Strategy |
|---|---|---|---|
| Well | آه – أمم - أه – أووه | Delaying Marker/ filler | Functional Translation |
| | حسناً | Framing Marker + Initiating Marker | Literal Translation |
| | في الواقع | Repairing Marker + Delaying Marker/ filler + Framing Marker | Functional Translation |
| | في الحقيقة | Repairing Marker + Framing Marker | Functional Translation |
| | انظر | Framing Marker | Functional Translation |
| | اسمع | Framing Marker + Initiating Marker | Functional Translation |



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| | | | |
|---|---|---|---|
| Well | واو | Initiating Marker | Functional Translation |
| | مهلاً | Mitigating marker (disagreement) | Functional Translation |
| | لكن | Mitigating marker | Functional Translation |
| | الآن | Framing Marker + Initiating Marker | Functional Translation |

Furthermore, the connective marker 'و'/wa/ (lit. and) was incorrectly used to render this marker; it did not convey the function of mitigating/ softening the next utterance. The use of the connective marker 'و'/wa/ to render the DM "well" is illustrated in the example below:

| | |
|---|---|
| Context | Woody discovers that Wheezy, an old toy, is still in Andy's room and was not taken to be fixed. |
| Source Text | Woody: Well, why didn't you yell for help? |
| Translation (Dub) | وودي: ولما لم تطلب النجدة |
| Transliteration | /wa lima lam taṭlub al najdah/ |
| Function | In this example, the marker "well" expresses Woody's state of being perplexed and functions as a mitigating marker or a delaying marker to soften the next utterance. The translation of this example using the connective 'و'/wa/ (lit. and) fails to convey these functions. |

**MSA – Equivalents of "yeah"**

The third most frequent DM found in the collected data was "yeah". There were several common renditions of this marker in the subtitled and dubbed versions. Translators, mostly, chose to render it literally using



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TL agreement markers, such as ‘نعم’/nacam/, ‘بلى’/balā/ and ‘أجل’/?ajal/. Another strategy was to use a TL marker that performs the intended function of the SL marker, such a ‘حسناً’/ḥasanan/(lit. Ok, turn-taking marker), ‘حقاً’/ḥaqqan/, ‘فعلاً’/ficlan/, or ‘بالفعل’/bil ficl/ (all these markers mean ‘indeed’ whose meaning is to confirm or reinforce a preceding point/argument, and, therefore, they are DMs). Aijmer (2007) characterizes ‘indeed’ as having “the social meaning speaker authority” (p. 330). Other equivalents found in both versions are ‘صحيح’/ṣaḥīḥ/ (lit. true, agreement marker), and ‘بالطبع’/bi-l tabc/(lit. sure, confirmation/agreement markers). Table (6) highlights the equivalents found for the DM “yeah”.

**Table 6 - MSA Equivalents of DM “yeah”**

| DM | TL Equivalent | TT Function | Strategy |
|---|---|---|---|
| Yeah | أجل | Agreement marker + Response marker + Turn-taking marker | Literal Translation |
| | بلى | Agreement marker + Response marker | Literal Translation |
| | نعم | Agreement marker + Response marker + Discourse Continuer | Literal Translation |
| | حسناً | Turn-taking marker | Functional Translation |
| | حقاً | Seeking agreement or confirmation + Agreement marker | Functional Translation |
| | فعلاً | Agreement marker | Functional Translation |



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| | | | |
|---|---|---|---|
| Yeah | بالفعل | Agreement marker | Functional Translation |
| | صحيح | Agreement marker | Functional Translation |
| | بالطبع | Agreement marker | Functional Translation |

An interesting strategy used to render this marker, in the dubbed version, was to phonetically translate it as 'ياااه'/yāh/, as indicated in the example below.

| | |
|---|---|
| Context | Mulan, following Mushu's instructions on how to act like a man, slaps and punches Yao. After the second punch, Yao prepares to fight her, but he is suddenly lifted off the ground by his huge friend who tries to calm him down. The utterance below is said after he calmed down and did not want to fight anymore. |
| Source Text | **Yao**: Yeah. Ah, you ain't worth my time. Chicken boy. |
| Translation (Dub) | ياو: ياه، لن أضيع وقتي مع ضعيف مثلك |
| Transliteration | /yāh lan uḍayyᶜ waqtī maᶜ ḍaᶜīf miṯlak/ |
| Function | In this example, the tone plus Yao's hand motion while saying the word 'يـــاه'/yāh/ resemble the function of the word "whatever". In other words, it functions as a response marker, expressing indifference. |

**MSA – Equivalents of "okay"**

Compared to the variety of renditions found for the three DMs above, the translations of the DM "okay" were limited, especially in the subtitled



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version. Almost all the instances were rendered literally into 'حسناً'/ḥasanan/ (lit. Ok) except for a couple of tokens that were translated functionally into 'الآن'/?al ?ān/ (lit. now) and 'مفهوم'/mafhūm/ (lit. understood). Although the word 'حسناً'/ḥasanan/ (lit. Ok) was also the most frequent equivalent for this marker in the dubbed version, there were several other renditions different than the ones in the subtitled version, such as 'نعم'/nacam/ (lit. yes), 'اسمعوا'/?ismacū/(lit. listen), 'جيد'/jayyid/ (lit. good), 'اتفقنا'/?itafqna/ (lit. agreed), and 'هيا'/hayya/ (lit. c'mon). Table (7) summarizes the equivalents found for this marker.

**Table 7 - MSA Equivalents of DM "okay"**

| DM | TL Equivalent | TT Function | Strategy |
|---|---|---|---|
| Okay | حسناً | Opening Marker + Approval Marker + Response marker | Literal Translation |
| | جيد | Approval Marker + Closing Marker | Functional Translation |
| | مفهوم | Confirmation Check Marker | Functional Translation |
| | الآن | Opening Marker | Functional Translation |
| | اسمعوا/اسمع/ اسمعوني | Opening Marker | Functional Translation |
| | اتفقنا | Confirmation Check Marker + Response marker | Functional Translation |
| | نعم | Response marker | Functional Translation |
| | هيا | Opening Marker | Communicative Translation |



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The example below illustrates the use of the marker "okay" to close discourse and the translation found in each audio-visual mode.

| | |
|---|---|
| Context | Jessie and Stinky Pete discover that Woody still has an owner, which ruins their plan of being a team. The toys try to twist Woody's words to make his former owner seem like a bad person. Getting frustrated with their interruptions, Woody says the utterance below. |
| Source Text | Woody: It's not like that! Okay?! And I'm not going to any museum! |
| Translation (Subtitle) | وودي: الأمر ليس كذلك...مفهوم؟ ولن أذهب لأي متحف |
| Transliteration | /?al ?mmru laysa kaḏālik… mafhūm? wa lan ?ḏhaba li-?ayy muṭḥaf/ |
| Translation (Dub) | الأمر ليس هكذا، اتفقنا؟ وأنا لن أذهب الى أي متحف |
| Transliteration | /?al ?mmru laysa hākaḏā … itafqna? wa lan athhaba ilā ayy muṭḥaf/ |

**MSA – Equivalents of "you know"**

The DM "you know" was rendered using a couple of strategies. The most frequent renditions were 'أنت تعرف'/?nta tacrif/, and 'تعرف'/tacrif/, using literal translation. Another strategy was to literally translate the main word know and change the form. For instance, in both modes, this DM was rendered as 'أتعرف'/?atacrif/ (question form – singular masculine), 'أتعرفين'/?atacrifīn/(question form - feminine), 'أتعرفون'/?atacrjfūn/(question form - plural masculine), 'أتعلم'/?ataclam/(question form – singular masculine) or 'أتعلمون'/?ataclamūn/ (question form - plural masculine), and 'كما تعلم'/kamā taclam/ or 'كما تعلمون'/kamā taclamūn/ (plural masculine) (lit. as you know). Moreover, in the subtitled version, it was rendered as 'أوتعلمين'/?awwtaclamīn/(lit. do you know?) and 'لعلمك'/li cilmik/(lit. for



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your information), while, in the dubbed version, it was translated as 'هل تعلم'/hal taclam/(lit. do you know?). It is worth mentioning that most of the occurrences were changed into or rendered as rhetorical questions. Translating the function or pragmatic meaning of the DM in an utterance was another strategy adopted by translators of the dubbed versions. It was also translated communicatively into a non-marker, 'تفهمون قصدي'/ tafhamūn qaṣdī/ (lit. you understand what I mean). Table (8) highlights the equivalents found for this marker.

**Table 8 - MSA Equivalents of DM "you know"**

| DM | TL Equivalent | Function | Strategy |
|---|---|---|---|
| You know | أنت تعرف | Express confidentiality + Express shared knowledge | Literal Translation |
| | تعرف | Express confidentiality + topic shift | Literal Translation |
| | أتعرف/ أتعرفين/ أتعرفون | Express confidentiality + topic shift + emphasis | Literal Translation |
| | أتعلم/ أتعلمون | Express confidentiality/ shared knowledge + topic shift + emphasis | Literal Translation |
| | كما تعلم | Express shared knowledge + Request Inference | Functional translation |
| | أوتعلمين | Express confidentiality + Topic shift | Literal translation + change in form |
| | لعلمك | topic shift (introduce information) | Functional Translation |
| | هل تعلم | Emphasis | Literal translation + change in form |



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| | | | |
|---|---|---|---|
| You know | تفهمون قصدي | Express shared knowledge + Request Inference | Communicative Translation |

**MSA – Equivalents of "I mean"**

In rendering the DM "I mean", translators favoured only literal translation in both modes. Therefore, all the occurrence of this marker that were retained were translated as 'أقصد'/?aqṣid/ or 'أعني'/?acnī/, as indicated in Table (9) below.

**Table 9 - MSA Equivalents of DM "I mean"**

| DM | TL Equivalent | Function | Strategy |
|---|---|---|---|
| I mean | أقصد | Repairing/clarifying Marker | Literal Translation |
| | أعني | Repairing/clarifying Marker | Literal Translation |

**Research Question 2**

The second research question was concerned with the strategies translators used to render the English DMs (oh, well, okay, I mean, you know, and yeah) into colloquial Egyptian Arabic in the dubbed version of the movies. Similar to the subtitled and MSA dubbed versions, translators used two main strategies to render the DMs: avoidance of SL discourse marker and retention of SL discourse marker. Figure (3) illustrates the number of omitted occurrences of each DM.



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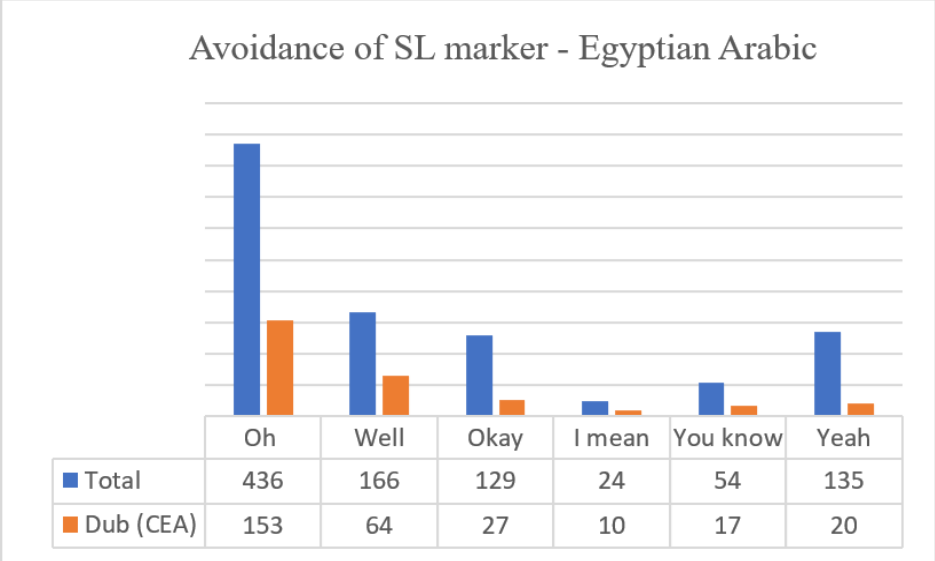



**Figure 3 - Avoidance of SL marker - CEA**

Between the two strategies, retention of SL discourse marker strategy was the most preferred as inferred from figure (3). The markers found in this language variety combined with the translators' knowledge of MSA rules and markers allowed for the production of various renditions for the same marker.

**CEA – Equivalents of "oh"**

Translators used several strategies to render the DM "oh". For instance, many occurrences were rendered literally using a generic TL equivalent, such as 'آه'/?āh/)similar to the English DM ah), or transliterated as 'أووه'/?awūh/. It is also rendered into a functionally equivalent marker, 'ياه'/ yāh/, which performed various functions, such as realizing or remembering something, and expressing affection, surprise, or disappointment. In other words, it was not solely an exclamation of surprise marker as indicated



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by Badawi and Hinds (1986, p.960). The example below illustrates the translation of the DM "oh" as 'ياه'/yāh/.

| | |
|---|---|
| Context | Sid is a child who likes to torture toys. After he attached the rocket to Buzz Lightyear, it started raining. Therefore, his plan was postponed to the next day. |
| Source Text | **Sid:** Oh, no... |
| Translation (Dub) | سيد: ياه، لأ |
| Transliteration | /yāh la?/ |
| Function | Express disappointment (Show a a strong emotional state) |

Moreover, compared to the phonetically translated word "yah" in the MSA dubbed version, 'ياه'/yāh/ in Egyptian Arabic is considered a discourse marker. Focusing on the most apparent function of the SL marker, for example, to a show a a strong emotional state, some instances were rendered as 'آخ'/āḫ/ or 'آي'/āy/(a marker used in Arabic to express pain – lit. ouch), 'يووه'/yūh/(a marker used to express frustration or annoyance), 'يوه'/yuh/ which is an exclamation marker that is used to express wonder, admiration or awe (Badawi & Hinds, 1986, p.965), and 'ياهو'/yāhū/ to indicate joy/happiness. Another strategy was to render the marker using a different TL marker that conveys the SL marker's function, such as the TL negation markers 'لا'/lā/(lit. No), 'لكن'/lākin/ and 'بس'/bas/ (lit. But), which performed the function of registering objection, and the TL agreement marker 'أيوه'/?aywa/ (lit. Yes) which mainly performed the function of emphatic confirmation (Badawi & Hinds, 1986, p.47). The translation of "oh" as the TL marker 'طيب'/ṭayyib/ was found only once when it preceded the word "Ok". Table (10) summarizes the equivalents found for this marker.



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**Table 10 - CEA Equivalents of DM "oh"**

| DM | TL Equivalent | Function | Strategy |
|---|---|---|---|
| Oh | آه | Registering reception and recognition + Registering objection or reaction + Express arrival at a realization + Show a strong emotional state + Filler/hesitation marker + Used in question-answer adjacency pairs | Literal translation |
| | ياه | Show a strong emotional state (e.g., surprise, relief, disappointment, excitement) + Express arrival at a realization | Functional Translation |
| | أووه | Show a strong emotional state (e.g., surprise, fear, excitement, sadness) + Express arrival at a realization + Registering a reaction | Transliteration |
| | آخ | Show a strong emotional state (pain emotionally or physically) | Functional Translation |
| | آي | Show a strong emotional state (pain) | Functional Translation |
| | يوه | Show a strong emotional state (surprise) | Functional Translation |
| | يووه | Show a strong emotional state (frustration) + Registering objection or reaction | Functional Translation |
| | ياهو | Show a strong emotional state (excitement) | Functional Translation |



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| | | | |
|---|---|---|---|
| Oh | لا | Pre-face response marker + Registering objection or reaction | Functional Translation |
| | لكن | Registering objection or reaction | Functional Translation |
| | بس | Registering objection or reaction | Functional Translation |
| | أيوه | Registering reception and recognition + Show a strong emotional state (excitement) + intensifier + pre-face response | Functional Translation |
| | طيب | Registering reception | Functional Translation |
| | الله/ واللهِ | Show a strong emotional state + Registering a reaction | Functional Translation |

The last and widely used strategy to render the DM "oh" was by using a vocative form. In the original data, there were many pairs formed using this marker, such as "oh no", "oh honey", "oh my/oh my goodness", "oh please…", "oh boy", and "oh goody!". The translators were able to convey the intended meanings of the marker using TL equivalents or idiomatic expressions. Also, another strategy was to use a communicative equivalent; the translation of "oh well" as 'مش مهم'/meš muhim/ (lit. whatever). Table (11) illustrates the equivalents found for such pairs.



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**Table 11 - Pairs of the DM "oh" and their rendition/s**

| SL marker | TL equivalent/idiomatic expression |
|---|---|
| "Oh, no" | /yā ḫabar/'يا خبر' ,/yā nhār ?iswid/'يا نهار أسود' |
| "Oh, honey" | /ya ḥabibtī/'يا حبيبتي' |
| Oh my" "Oh, my" "goodness | /yā ḥafīẓ/ 'يا حفيظ' ,/yā rabī /'يا ربي' |
| "Oh, boy" | yā /'يا خبر' ,/yā sātir/ 'يا ساتر' ,yā wacdī/'يا وعدي' ya bāy/'يا باي' ,/ḫabar |
| "!Oh, goody" | /yā farḥitī/'يا فرحتي' |
| Oh Hanah/ Scar/" "character name | /yā skār /'يا سكار' ,/yā hanā/'يا هانا' |
| "Oh, nuts" | yā ḫsāra/ "what a pity" (Badawi &/'يا خسارة' |
| "Oh yeah" | (Hinds, 1986, p.250 |
| "Oh well" | آه' ,/āh ?aywa?/'آه أيوه' ,/ba?ā kidā/'بقى كدا' /āh wallāhī?/'والله' |
| | /meš muhim/'مش مهم' |

Furthermore, the word 'الله'/Allāh/ (lit. the name of God in Arabic) was used few times as a translation for the DM "oh". An example on the use of this rendition is mentioned below.

| | |
|---|---|
| Context | To go to the cowboy camp with Andy, Woody needs his cowboy hat. He cannot believe that after waiting all year for this day, his missing hat will be the reason he will not be able to go. |
| Source Text | **Woody:** Oh, great. That's just great. (This'll be the first year I miss cowboy camp, all because of my stupid hat!) |



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| | |
|---|---|
| Translation (Dub) | وودي: والله عال حاجة جميلة أوي… |
| Transliteration | /wallāhi ʿāl ḥāga gamīla ʔawwī/ |
| Function | An emphasis marker framing a sarcastic remark (show a strong emotional state – upset) |

**CEA – Equivalents of "well"**

The most frequent renditions of the DM "well" were 'طيب'/ṭayyib/ which was used as a framing marker, and 'طب'/ṭab/ which is a contracted form of the word 'طيب'/ṭayyib/ and functions as a framing and initiating marker, both 'حلو'/ḥelw/ which means "nice, good" (Badawi and Hinds, 1986, p.223) and 'كويس'/kwayyis/ which means "nice, good, fine" (Badawi & Hinds, 1986, p.773) were used to express agreement and as initiating markers, 'أصل'/aṣl/ which means "the fact is that/because" (Badawi & Hinds, 1986, p.25) was used as an initiating marker to clarify/explain something, and 'بُص'/buṣ/ (lit. look and performs the pragmatic functions associated with the DM look). In few instances, the particle 'مـ'/ma/ was used in translating the DM "well", which achieved the function of initiating discourse. To explain, the translators used the particle 'مـ'/ma/ followed by a 3rd person pronoun "e.g., 'هوه'/huwah", which acted as an initiating marker and signalled "emphasis of expostulation" (Badawi & Hinds, 1986, p.909). The Egyptian interrogative particle 'إيه'/ʔeyh/(lit. what) was also used to translate the DM "well" and performed the function of initiating discourse. The equivalents found for the DM "well" are listed below.



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**Table 12 - CEA Equivalents of DM "well"**

| DM | TL Equivalent | Function/s in TT | Strategy |
|---|---|---|---|
| Well | طيب | Framing Marker | Literal Translation |
| | طب | Framing Marker + Initiating Marker | Literal Translation |
| | حلو | Initiating Marker | Functional Translation |
| | كويس | Initiating Marker | Functional Translation |
| | أصل | Delaying Marker/ filler | Functional Translation |
| | بص | Framing Marker | Functional Translation |
| | مهوه | Initiating Marker | Functional Translation |
| | إيه | Initiating Marker | Functional Translation |
| | هوه يعني/ يعني | Delaying Marker/ filler | Functional Translation |
| | عالعموم/عموماً | Framing Marker | Functional Translation |
| | لعلمك | Framing Marker | Functional Translation |
| | صح | Initiating Marker | Functional Translation |

Moreover, one of the functions of this marker is to act as a filler. Translators conveyed this function by using a TL filler 'يعني' /yacnī/ or 'هوه يعني'/huwah yacnī/ which is used when the speaker is trying to explain



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something or is "groping for words" (Badawi & Hinds, 1986, p.606), as indicated in the example below.

| | |
|---|---|
| Context | Mike is excited to spend his evening with Celia. He was talking to Sulley when suddenly Roz, his administrator, asks him if he has a "fun filled evening planned tonight?" |
| Source Text | **Mike:** Well, as a matter of fact-- |
| Translation (Dub) | مايك: هوه يعني، في حقيقة الأمر- |
| Transliteration | /huwah yaʿnī, fī ḥaqīqat ?al?mr/ |
| Function | Filler - trying to explain |

Furthermore, the DM "well" was translated into a different marker, such as 'عالعموم'/cal cumūm/, 'عموماً'/cumūman/(lit. anyway), or 'لعلمك'/li-cilmik/ (lit. for your information), which acted as frame markers, 'صح'/ṣaḥ/(lit. true) and 'حسناً'/ḥasanan/ (lit. Ok) which functioned as initiating markers, and the rendition 'معلش'/macleš/ which is a TL marker used to mitigate refusal among other functions (Abd El Hafiz, 2019).

**CEA – Equivalents of "yeah"**

To render the DM "yeah", translators, mostly, opted for a TL equivalent to convey the various function of this marker. That is, to express agreement/ acknowledgment, or act as a response/turn-taking marker, translators opted for words, such as 'أيوه'/?aywa/, 'طيب'/ṭayyib/, 'ماشي'/māšī/, and 'كويس'/ kwayyis/. Moreover, the rendition 'والله'/ wallāhī/(lit. I swear) was used only once as a response marker to emphasize agreement. Also, the DM "yeah" functioning as a request confirmation marker was found only once in the original data and was rendered as 'بجد'/bigad/(truly?). The renditions 'هييه'/heīh/, 'ياه'/yāh/, and 'الله'/allāh/ were used as response markers that express contentment/excitement. Table (13) summarizes the equivalents found for this marker.



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**Table 13 - CEA Equivalents of DM "yeah"**

| DM | TL Equivalent | Function/s in TT | Strategy |
|---|---|---|---|
| Yeah | أيوه | Agreement marker + Response marker | Literal Translation |
| | آه | Discourse continuer | Literal Translation |
| | طيب | Turn-taking marker + Agreement marker + Response marker + Discourse continuer | Functional Translation |
| | ماشي | Agreement marker + Turn-taking marker | Functional Translation |
| | كويس | Agreement marker | Functional Translation |
| | والله | Agreement marker (emphasis on agreement) | Functional Translation |
| | بجد | Seeking agreement or confirmation | Functional Translation |
| | هييه | Response marker | Functional Translation |
| | ياه | Response marker | Transliteration |
| | الله | Response marker | Functional Translation |

**CEA – Equivalents of "Okay"**

To translate the DM "okay", translators chose to transliterate it using Arabic letters (e.g., اوك) or use a TL functionally equivalent marker, such as the words 'حلو'/ḥelw/, 'طيب'/ṭayyib/, 'جميل'/gamīl/(lit. beautiful), 'حاضر'/ḥāḍir/ and 'أمرك'/ʔamrāk/ as agreement, response, or topic-opening markers.



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The last two markers were defined by Badawi and Hinds (1986) as "at your service" (p.210) and "I am at your disposal" (p. 35), respectively. In addition to agreeing, the word 'ماشي'/māšī/ was also used as a confirmation check marker with a change of intonation similar to the way the SL DM was used. Moreover, the DM "okay" was rendered as 'كفاية'/kifāya/ or 'خلاص'/ẖalāṣ/ (lit. enough/stop) to close a topic, and 'يلا'/yalā/(lit. c'mon) to change or close a topic. Table (14) illustrates the equivalents found for this marker.

**Table 14 - CEA Equivalents of DM "okay"**

| DM | TL Equivalent | Function/s in TT | Strategy |
|---|---|---|---|
| Okay | اوك | An approval, acceptance, or affirmation marker + opening marker + pre-closing marker + Confirmation Check Marker | Transliteration |
| | حلو | An approval Marker | Functional Translation |
| | طيب | An approval Marker + Opening Marker | Literal Translation |
| | جميل | An approval Marker | Functional Translation |
| | حاضر | Response marker + Affirmation Marker | Functional Translation |
| | أمرك | Response marker + approval Marker | Functional Translation |
| | تمام | Approval Marker + Opening Marker | Functional Translation |



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| | | | |
|---|---|---|---|
| Okay | ماشي | Approval Marker + Opening Marker + Confirmation Check Marker + Response marker | Literal Translation |
| | كفاية | Closing Marker | Functional Translation |
| | خلاص | Closing Marker | Functional Translation |
| | يلا | Opening Marker | Functional Translation |

An example for the translation of the DM "okay" and the function achieved is listed below.

| | |
|---|---|
| Context | Mike, Sulley, and Boo finally reach the door to her bedroom. Sulley says goodbye to Boo. |
| Source Text | **Sulley:** Okay, Boo, it's time to go home. Take care of yourself and be a good girl, okay? |
| Translation (Dub) | سولي: طيب يا بو، جيه وقت المرواح، خدي بالك من نفسك وبلاش شقاوة، ماشي؟ |
| Transliteration | /ṭayyib ya bū, gih wa?t ilmirwaḥ, ḫudī bālik min nafsik wi balāš š?āwa, māšī/ |
| Function | (1) Opening Topic (2) Confirmation Check |

**CEA – Equivalents of "you know"**

To render the functions associated with the DM "you know", namely, express confidentiality/solidarity or express shared knowledge and emphasize the next utterance, translators opted for literal translation. Some of the renditions achieved through this strategy were 'عارف'/cārif/, 'انت عارف'/?inta cārif/ and 'تعرف'/tacraf/. Moreover, this marker was



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translated into TL functionally equivalent markers, such as 'على فكرة'/clā fikrā/ or 'بالمناسبة'/bil munāsaba/(lit. by the way), 'تصدقي'/tṣada?ī/(lit. do you believe?), 'بشكل موضوعي'/bi šakl mawḍūcī/ which means objectively speaking, and 'بقول'/ba?ūl/(lit. I am saying…). It was also rendered into idiomatic expressions, such as 'إن جيت للحق'/?in gīt lil-ḥa?/ which means if you want the truth. It is worth noting that the renditions 'بشكل موضوعي'/bi šakl mawḍūcī/ and 'إن جيت للحق'/?in gīt lil-ḥa?/ are considered parentheticals (e.g.: actually, anyway, you see, mind you, I think, I guess, stuff like that, etc.) and, according to Bell (2008) and Biber et al (1999), they can function as DMs. Table (15) summarizes the equivalents found for this marker.

**Table 15 - CEA Equivalents of DM "you know"**

| DM | TL Equivalent | Function/s in TT | Strategy |
|---|---|---|---|
| You know | عارف | Express confidentiality + Express shared knowledge + Topic shift + emphasis | Literal Translation |
| | انت عارف | Express confidentiality + Topic shift + emphasis | Literal Translation |
| | تعرف | Express confidentiality | Literal Translation |
| | على فكرة | Topic shift | Functional Translation |
| | بالمناسبة | Topic shift | Functional Translation |
| | تصدقي | Express confidentiality | Functional Translation |
| | بشكل موضوعي | Request inference | Functional Translation |
| | بقول | Express confidentiality + emphasis | Functional Translation |
| | إن جيت للحق | Express confidentiality | Functional Translation |



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**CEA – Equivalents of "I mean"**

The translation variations of the DM "I mean" were comparably limited. Generally, this DM performed two main functions throughout the movies, repair an utterance and/or attempt clarification. The TL equivalents found for this marker were 'قصدي'/?aṣdī/, 'يعني' /yacnī/, 'هوه يعني'/huwah yacnī/and 'أصلك'/?aṣlāk/. Table (16) highlights the equivalents found for this marker.

**Table 16 - CEA Equivalents of DM "I mean"**

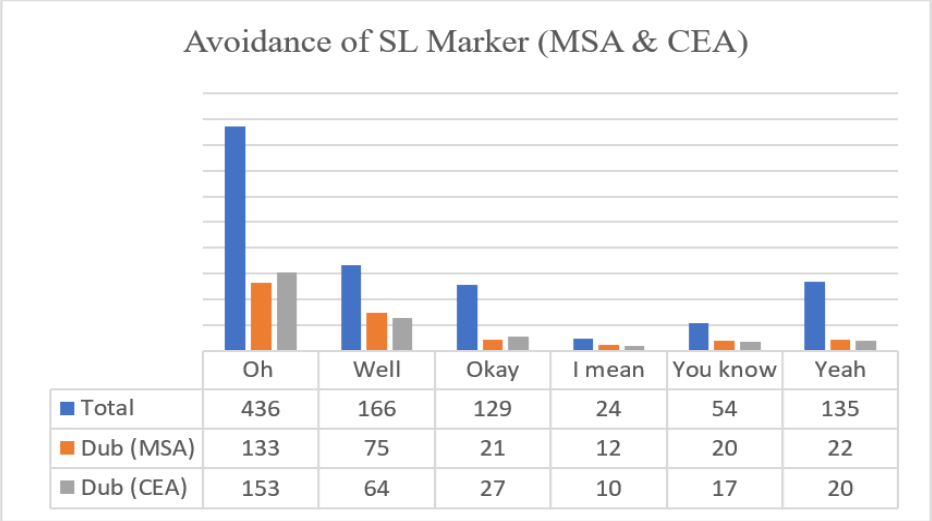
| DM | TL Equivalent | Function/s in TT | Strategy |
|---|---|---|---|
| I mean | قصدي | Repairing/clarifying Marker | Literal Translation |
| | يعني | Repairing/clarifying Marker | Literal Translation |
| | هوه يعني | Repairing/clarifying Marker + Delaying marker | Literal Translation |
| | أصلك | Repairing/clarifying Marker | Functional Translation |

**Research Question 3**

The third research question aimed to draw a comparison between the two dubbed versions, modern standard Arabic and colloquial Egyptian Arabic, in terms of the strategies used and translation variations found in each one.



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| | Oh | Well | Okay | I mean | You know | Yeah |
|---|---|---|---|---|---|---|
| Total | 436 | 166 | 129 | 24 | 54 | 135 |
| Dub (MSA) | 133 | 75 | 21 | 12 | 20 | 22 |
| Dub (CEA) | 153 | 64 | 27 | 10 | 17 | 20 |

**Figure 4 - Avoidance of SL Marker (MSA & CEA)**

In general, there is no significant difference between the two versions with regards to the translators' preference for avoiding the SL marker in translation as indicated by the number of omitted instances in Figure (4). However, it is worth mentioning that the DMs "oh" and "okay" were omitted in the colloquial Egyptian dubbed version more than in the modern standard Arabic version.

Translators, in both versions, sought to retain the SL markers. The micro-strategies used were also similar, mainly, transliteration, literal translation, translation using a TL functionally equivalent marker, or translation using a communicative equivalent. The difference, however, is in the translation variations found for each marker. For instance, the recurrent markers used to render the DM "oh" in the MSA version were 'أووه'/ʔūh/(transliteration of oh) and its TL equivalent 'آه'/ʔāh/. On the other hand, in addition to these renditions, a variety of translations were provided for the similar marker in



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the CEA version, including those that performed specific functions, such as ‘يووه’/yūh/, ‘يوه’/yuh/, and ‘ياه’/yāh/. Another difference is in the translation of the pairs in which the DM “oh” occurs, especially “oh, no” and “oh, boy”. In the MSA version, they were rendered literally, while, in the CEA version, a TL equivalent that adequately suits the situation was provided, such as ‘يا ساتر’/yā sātir/, ‘يا خبر’/yā ẖabar/, and ‘يا نهار أسود’/yā nhār ?iswid/. An example for the rendition of this marker is illustrated below.

| | |
|---|---|
| Context | Andy is playing with his toys. He creates a scenario in which One-Eye Bart is terrorizing the other toys and no one can stop him. When one of the toys calls for help, Woody suddenly appears. |
| Source Text | **One-Eye Bart:** Oh, no. Sheriff Woody. |
| Translation (Dub - MSA) | بارت الأعور: أوه لا الشريف وودي |
| Transliteration | /?ūh lā ?al šarīf wūdī/ |
| Translation (Dub - CEA) | بارت الأعور: يا نهار اسود المأمور وودي |
| Transliteration | /yā nhār ?iswid ?il ma?mūr wūdī/ |
| Function | Express distress/misfortune |

Moreover, the use of the word ‘الله’/Allāh/(lit. the name of God in Arabic) or attributes of Allah, such as ‘ساتر’/sātir/ (a noun taken from Allah’s name al Sitteer which means the One Who conceals (people’s faults and mistakes) in the earlier example and ‘حفيظ’/ḥafīẓ/(the guardian/protector) to render the pair “oh, my goodness” is an interesting decision made by translators of the CEA version.

Compared to the MSA version, the translations of the DM “well”, in general, but especially functioning as a response marker/frame marker varied in the CEA version. For instance, ‘طيب’/ṭayyib/, ‘طب’/ṭab/, ‘حلو’/



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ḥelw/, and ‘كويس’/kwayyis/ were used instead of ‘حسناً’/ḥasanan/ and ‘نعم’/ nacm/, as shown in the example below:

| | |
|---|---|
| Context | Sid, the scary neighbourhood child, is acting as a policeman and interrogating Woody. |
| Source Text | **Sid:** Well, we have ways of making you talk. |
| Translation (Dot - MSA) | [illegible] |
| Transliteration | /ḥasanan, ladyna wasā?il linujbirak ᶜlā-lkalām |
| Translation (Dub - CEA) | [illegible] |
| Transliteration | /kwayyis, ?iḥna ḥaniᶜraf ?izay niḫalīk titkalim/ |

Although hesitators (e.g., Er) were used in both versions, another marker which also acts as a filler was found only in the CEA version (e.g., ‘هوه يعني’/huwah yacnī/). Furthermore, both versions rendered the DM “well” as ‘آه’/?āh/, as a negation marker ‘لكن’/lākin/ (MSA) or ‘بس’/bas/ (CEA), and as a frame marker that has the same meaning and function of the DM look ‘انظر’/unẓur/ (MSA) and ‘بص’/buṣ/ (CEA).

To render the DM “yeah”, translators used a TL marker from each language variety. There were only three shared translations: ‘آه’/?āh/, ‘صحيح’/ ṣaḥīḥ/ or ‘صح’/ṣaḥ/, and ‘طبعاً’/tabcan/. The most frequent translations of this marker, which achieved the function of expressing acknowledgment/ agreement, in the MSA, were ‘نعم’/nacam/ and ‘أجل’/?jal/. However, in the CEA version, the markers ‘طيب’/ṭayyib/, ‘ماشي’/māšī/, ‘كويس’/kwayyis/ and ‘والله’/ wallāhī/(lit. I swear) were used to indicate acknowledgment/



[illegible] 21-2 [illegible].indd 614 05/06/2024 11:44 AM

agreement and as response/ turn-taking markers. Furthermore, the marker ‘حقاً’/ḥaqqān/ was used, in the MSA version, to request confirmation while the marker ‘بجد’/bigad/(truly?) was used to achieve the same function in the CEA version. As a response marker that expresses contentment/excitement, translators opted for words such as ‘نعم’/nacam/ ‘أجل’/?jal/ and ‘رائع’/rā?ic/ in the MSA version, while words, such as ‘أيوه’/?aywa/, ‘ياه’/yāh/,‘الله’/allāh/ and ‘هييه’/heīh/ which means hurrah! (Badawi & Hinds, 1986, p.920) were found in the CEA version. An example for the translation of the DM “yeah” functioning as a response marker that expresses joy is shown below.

| | |
|---|---|
| Context | Whenever Kuzco drinks a potion, he turns into an animal. He and Pacha were hoping that one of the potions would turn him into an animal that flies to be able to escape from Yzma. |
| Source Text | **Bird Kuzco**: Yeah! We’re flyin’! |
| Translation (Dub - MSA) | كوزكو العصفور: أجل نحن نطير |
| Transliteration | /allāh naḥnu naṭīr/ |
| Translation (Dub - CEA) | كوزكو العصفور: الله احنا طايرين |
| Transliteration | /allāh iḥna ṭāyrīn/ |
| Function | Express joy |

The renditions of the DM “okay” were limited in the MSA version compared to the CEA version. While the agreement marker ‘حسناً’/ḥasanan/ was the most frequent translation for “okay” in the former, this rendition did not exist in the latter. Moreover, the variations used, in the CEA version, made the function of the marker clearer and sometimes added to the utterance. For example, words such as ‘حاضر’/ḥāḍir/ and ‘أمرك’/?mrāk/ show not only agreement, but also willingness to do something. An example for the translation of this marker in an utterance is illustrated below.



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| | |
|---|---|
| Context | Sulley tries to convince Boo that there is no monster in the closet, but Boo is still scared. Seeing that she keeps glancing at the closet, Sulley decides to stay with her until she falls asleep. |
| Source Text | **Sulley:** Okay, how 'bout I sit here until you fall asleep? |
| Translation (Dub - MSA) | سولي: حسناً، ما رأيك في أن أجلس هنا حتى تنامي أنت |
| Transliteration | /ḥasanan, ma ra?yukī fī ?an ?jlisa huna ḥatā tanāmī/ |
| Translation (Dub - CEA) | سولي: حاضر، ايه رأيك أقعد هنا لغاية لما يجيلك نوم |
| Transliteration | /ḥāḍir, ?eyh ra?yik a?ᶜud hena liġāyet lamā yigīlik nūm/ |

Literal translation was the main used strategy to render the DM "you know" in both versions. Words, such as 'عارف'/cārif/, 'انت تعرف'/?inta tacrif/ or other forms containing the literal translation of the word "know" to render the marker "you know" were used in both versions. Furthermore, the DM "you know" was rendered functionally as 'اسمع'/?ismac/ (MSA dubbed version) and 'بُص'/buṣ/ (CEA dubbed version). However, in the CEA version, translation using a different TL marker strategy produced more variations, such as 'على فكرة'/clā fikrā/ or 'بالمناسبة'/bil munāsaba/(lit. by the way) and 'تصدقي'/tṣada?ī/(lit. do you believe?). It is worth mentioning that all these variations achieved the intended function/s of the SL markers as discussed in the previous sections.

Similarly, literal translation was the most used strategy to render the DM "I mean". The equivalents found, in both versions, for this marker were similar with a slight phonetic difference, for instance, the words



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‘أقصد’/?aqṣid/ and ‘أعني’/?acnī/ were used to render the DM in the MSA version, while the words ‘قصدي’/?aṣdī/ and ‘يعني’ /yacnī/ were used to translate the same marker in the CEA version.

## Conclusion

In conclusion, this study examined the translation strategies used to render six DMs (oh, well, okay, you know, I mean, and yeah) from English into Arabic. A total of 944 occurrences were recorded and analysed quantitatively and qualitatively according to the strategies adapted from Thawabteh (2010). The findings reveal that omission as a strategy is used in both modes: subtitling and dubbing. Moreover, the results indicate that the DMs “oh” and “yeah” were the most omitted in the subtitled versions compared to the other two versions. Based on the analysis of the data and the collected equivalents, the authors conclude that although time and space constraints imposed on the audiovisual modes may contribute to the number of omissions (Chaume, 2004; Freddi and Malagori, 2014), they are not the primary reason as most of the omitted occurrences could have been rendered literally without affecting these limitations. A plausible reason for omission is that translators focused on rendering words or utterances with semantic/core meaning rather than an interpersonal one. Another reason for omission is the audio-visaual mode itself, that is, the image/scene may compensate for the lack of translation. Nonetheless, further study is needed to determine the main reason/s for omission. Moreover, in the dubbed versions, it is observed that the large omission of the DMs “you know”, “well”, and “I mean” causes a loss in the interpersonal meaning as these markers alter or affect the flow of the character’s speech.



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The second strategy was mainly investigated qualitatively, focusing on the language variety rather than the mode of translation. In both versions, multiple micro-strategies were used to retain the DM, such as: transliteration, literal translation, translation using a TL functionally equivalent marker, and translation using a communicative equivalent. The results show that the renditions found in the colloquial Egyptian Arabic dubbed version of the movies are more diverse and creative than the variations found in the modern standard Arabic version. Moreover, the use of communicative equivalents or idiomatic expressions to render the SL discourse markers, in the translation of the dubbed versions, indicates that the translators are aware of the pragmatic meaning of the markers. That is, the lack of translation variations in the MSA dubbed version could be attributed to the lack of equivalence in the language variety itself. Therefore, more research should be conducted on the translation of DMs and the comparison between MSA and other Arabic dialects. Furthermore, some of the renditions found in the CEA dubbed version reflected the Islamic background of the translators while translators of the MSA versions tended to favour neutral and generic renditions (e.g., not focusing on certain cultures). The findings of this study can assist translators and researchers in understanding some equivalents, recognizing their functions and possible alternatives. Moreover, as Disney has recently returned to dubbing in CEA and announced that the movies previously dubbed in MSA will be re-dubbed in CEA, the results of this study could be beneficial for those translators working in the dubbing industry, and, in general.



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# العلامات الخطابية وترجماتها السمعية البصرية إلى العربية الفصحى واللهجة المصرية

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**ملخص البحث:**

تشير الدراسات إلى أن استخدام العلامات الخطابية منتشر انتشاراً واسعاً في اللغتين الإنجليزية والعربية، ولقد أصبحت الدراسات التي تركز على هذه الكلمات تحظى باهتمام الباحثين، وخاصةً في مجال الترجمة السمعية البصرية، وتهدف هذه الدراسة إلى البحث في ست علامات خطابية شائعة الاستخدام باللغة الإنجليزية والإستراتيجيات المتبعة لدى المترجمين عند ترجمتهم إلى اللغة العربية. ويُسلّط هذا البحث الضوء على علامات الخطاب الموجودة في سبعة أفلام رسوم متحركة، ويسعى إلى تحديد الفروقات في ترجمتها عبر تحليل ثلاث ترجمات لكل فيلم: الترجمة المرئية للفيلم باستخدام اللغة العربية الفصحى، ودبلجة الفيلم باللغة العربية الفصحى، ودبلجة الفيلم باللهجة المصرية. وتركز الدراسة أيضاً على تأثير نوع الترجمة السمعية البصرية سواء الترجمة المرئية أو الدبلجة في ترجمة هذه العلامات بالإضافة إلى اختيار استراتيجية الترجمة، واستخرجت الباحثة 944 مثالًا لعلامات الخطاب الست من نص الفيلم الأصلي ونظائرها من النسخ العربية المترجمة والمدبلجة للأفلام، وتشير نتائج الدراسة إلى أن المترجمين يستخدمون إستراتيجية الحذف بكثرة في نوعي الترجمة السمعية البصرية، كما أظهرت النتائج أن النظائر الموجودة في الأفلام المدبلجة باللهجة المصرية أكثر تنوعاً مقارنة بالنظائر الموجودة بالترجمات الأخرى (الترجمة المرئية للفيلم والنسخة المدبلجة باللغة العربية الفصحى)

**الكلمات الدالة:** علامات الخطاب، الترجمة السمعية البصرية، الترجمة المرئية، الدبلجة.

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