

The Mistranslation of Non-Verbal Communication Cues in Subtitled English Movies

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Abstract:

Wordless messages are communicated through different non-verbal cues such as body language, hand gestures, and facial expressions. The translation of these cues therefore is very important because it enhances mutual understanding between people from different cultural backgrounds. On the other hand, the failure to provide acceptable equivalents may lead to use them in wrong situations which results in serious consequences. The present study addresses some of these consequences with special reference to English movies subtitled into Arabic. It hypothesizes that the strategies followed by Arab translators in rendering non-verbal communication are deficient. It attempts to suggest a new translation approach to improve the viewer's perception, for instance, the use of a special strategy in subtitled the non-verbal cues whether highlighting the obscene cues or writing the subtitle in an Italic writing format for those who are not obscene. It also concludes that the audience prefers to see subtitles to the non-verbal cues rather than leaving them without subtitling as providing these can assist to bridge the cultural gap between English and Arabic.

Keywords: Non-verbal cues, subtitles, translation strategies, non-verbal communication.

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الأخطاء في ترجمة الإشارات غير اللفظية في الحاشية الترجمية في الأفلام الإنكليزية

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الملخص:-

ان الأفكار او الرسائل غير اللفظية تنقل من خلال استعمال إشارات غير لفظية مختلفة مثل لغة الجسد وإيماءات اليد وتعبيرات الوجه. لذلك، فإن ترجمة هذه الإشارات مهمة جدًا لأنها تعزز التفاهم المتبادل بين الأشخاص من خلفيات ثقافية مختلفة هذا من ناحية. اما من ناحية أخرى، فقد يؤدي عدم ترجمة هذه الإشارات او الإيماءات إلى نتائج او عواقب وخيمة. لذلك تتناول الدراسة الحالية بعض هذه العواقب او النتائج في الترجمة المرئية او "الحاشية الترجمية" في الأفلام الإنجليزية المترجمة إلى العربية، اذ تفترض أن الاستراتيجيات التي يتبعها المترجمون العرب في وضع الحاشية الترجمية للإشارات غير اللفظية ضعيفة. يحاول الباحث اقتراح نهج ترجمة جديد لتحسين إدراك المشاهد، على سبيل المثال، استعمال إستراتيجية خاصة في ترجمة الإشارات غير اللفظية سواء كان تظليل الحاشية الترجمية بلون معين لتلك المتعلقة بالإشارات الفاحشة أو كتابة تلك الحاشية بتنسيق كتابة مائل لتلك الإشارات الاعتيادية و توصل البحث إلى العديد من النتائج والاستنتاجات، فعلى سبيل المثال، يفضل الجمهور رؤية حاشية ترجميه للإشارات غير اللفظية بدلاً من تركها دون ترجمة، بالإضافة إلى أن ترجمة الإشارات غير اللفظية تساعد في عملية تعلم الثقافات المختلفة بين اللغتين الإنجليزية والعربية.

الكلمات المفتاحية: الإشارات غير اللفظية، الحاشية الترجمية، إستراتيجيات الترجمة، التواصل غير اللفظي.

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1. Introduction

People usually communicate through sending and receiving not only uttered or written expressions but also wordless cues. These wordless cues belong to “non-verbal communication”, henceforth abbreviated as “NVC”. One basic type of these cues is body language, which indicates movements or gestures, vocalizations, postures, touching, and other kinds of body communication. Non-verbal communication (NVC) is a very powerful means by which people can understand each other. Dickson and Hargie (2003: 50, as cited in Eunson, 2012) suggest that we use Non-verbal communication to replace verbal communication in situations where it may be impossible or inappropriate to talk, to complement verbal communication, thereby enhancing the overall message, to modify the spoken word, to contradict, either intentionally or unintentionally, what is said, to regulate conversation by helping to mark speech turn, to express emotions and interpersonal attitudes, to negotiate relationships in respect of, for instance, dominance, control, and liking, to convey personal and social identity through such features as dress and adornments, and to contextualize interaction by creating a particular social setting.

From another perspective, Argyle (1988) postulates that there are five primary functions of non-verbal bodily behaviour in human communication; to express emotions, to express interpersonal attitudes, to accompany speech: it helps speakers manage their conversation, to present one’s personality, and to perform rituals (such as greetings).

2. Theoretical Background

Hall (2001: ١٠٧٠٢-10706) assumed that non-verbal communication refers to the methods by which people transfer their intentions or information about their feelings or emotions, needs or requests, attitudes or behaviors, and thoughts or ideas without the use of verbal language. Milkica Nešić and Vladimir Nešić (as cited in Kostić and Chadee, 2015:31) state that “[n]on verbal communication is essential for human social interaction, either through static physical cues, such as phenotypic traits, facial and body appearance, or dynamic cues, such as faces and bodies in motion”. The intentional use of these non-verbal cues can be of great importance in the process of sending and receiving messages from one to another. For instance, some universal signs or cues express certain situations or needs, consider the following situation: in a foreign country, if someone wants to show that s/he is hungry, simply s/he can

communicate hunger by making gestures pointing to his/her stomach or mouth. However, other signs, gestures, or cues can be communicated negatively, as the doer of the sign, gesture, or cue could be unaware of the exact meaning which can be attributed to the socio-cultural differences.

There are different types of non-verbal communication cues, which are: facial expressions; gestures/kinesics; vocalic/paralanguage; body language and posture; proxemics; eye gaze/oculesics; haptic; appearance; and artifacts (Cherry, 2020). Marković (2017: 11) underlines that “Kinesics” is the most important and widely used type. It will be thoroughly investigated in the present study. It refers to the study of nonlinguistic bodily movements, such as gestures, facial expressions, movement of feet, legs, shoulder, stance, winking, head nodding, and so on. Within kinesics, gestures through the use of arms and hands are so problematic as their meaning is culturally-variant. Often, body movements that are understandable in one culture make no sense in another: frequently used kinesics movements in one culture may be highly offensive in another culture. The following examples show some of the most important, but also controversial areas.

- a) Knock on wood cue: To knock on wood has different meanings among cultures, in England and most Arab countries; it is used to avoid envy.
- b) Quotes cue: When somebody uses this type of cue, s/he means that s/he is quoting a word that s/he does not believe to be true.
- c) Crazy cue: This is used to indicate that the person whom the doer is describing is not mentally stable just to make fun of or to insult him/ he.
- d) Finger crossed: It means that the doer is hoping or praying for something to happen or good luck.
- e) V sign vs. Peace sign: V sign is used to insult others, which means “up yours”. One can use the middle finger, or the second and third finger of his/ her hand.
- F) Peace sign: It is used when talking about peace.

To study non-verbal cues, scholars propose three approaches, which are the source, the receiver, and the message orientations (Guerrero & Floyd, 2006:9):

In every communication process, the source orientation takes the privilege of carrying the role of the intention of the sender. Therefore, the actor whose behaviors are performed intentionally or direct toward others is considered communicating. Motley (1990 as cited in Guerrero & Floyd, 2006:9) made his distinction based on the acceptance of four postulates: communication involves symbolic behaviour; communication necessitates encoding; communication is an interactive process between senders and receivers; and communication varies in terms of quality or fidelity, with the highest quality achieved when a receiver interprets a message consistent with the sender's intent.

This means that decoding or interpreting the process of behaviors is conducted in the receiver-oriented approach. That is to say, "[b]ehaviors are considered to be communicative as long as a receiver attach meaning to them (Andersen, 1991:42)." This approach is the opposite of the source or sender-oriented, as behaviors cannot be considered as communication unless they are interpreted by the receiver. Therefore, Andersen (1991:42) suggests that there are three assumptions: communication requires at least two people, a sender, and a receiver; the sender must perform a behaviour; a receiver must perceive that behavior.

Burgoon (1980:179–197) postulates that the message orientation privileges the characteristics of behaviour over either the sender or the receiver. Behaviors are considered communicative when they are intentionally sent; they are interpreted as intentional and they are regularly used, sharing meaning with groups or cultures.

2.1 Subtitling

Subtitles can be defined as transcriptions of movie or TV dialogue, presented simultaneously on the screen (Baker, 2001: 274). Zhang and Liu (2009:113) explain that "subtitle translation, unlike literary translation, is a process from verbal language into written text, and highly dependent on subtitling equipment to present or transfer information to its viewers".

English is the medium of the globalized world, and it is also the dominant business and working language of many multi nationalities based in non-English-speaking countries. Subtitled original version programs provide continuous exposure to foreign languages as spoken by natives, which is bound to improve the listeners' English language skills. Movies, like all other texts, are made up of a variety of verbal and non-verbal elements. This complexity is reflected in the title Jorge Díaz

Cintas and Aline Remael use for television programmers in their book on subtitling, which is "Audiovisual Translation: Subtitling". Subtitles may have to be brief, but also to 'sound natural' (Díaz Cintas and Remael, 2007:291). This can be achieved through the translator's appropriate timely semantic and stylistic choices. The problem remains, however, that subtitles are inherently short and subtitlers therefore often need to leave things out. But the translator has to be aware of the audience who is anxious to understand the plot. This urges to subtitle the non-verbal communication cues as well, to reflect clear and joyful messages.

Manusov and Patterson (2006:1) discuss non-verbal behaviour in intimate interactions and relationships. They assume that the NVC of intimacy includes a very huge range of behaviors that might be understood positively or negatively, for instance smiling, gaze, leaning forward, head nodes, etc. Prager (2000:229-242), as cited in The SAGE Handbook of Non-verbal Communication, hypothesizes that most non-verbal behaviors are spontaneous and create a very powerful effect. However, the case is very different in the process of translating, since the NVCs' are either subtitled or neglected due to different reasons, such as subtitlers' ideology, society limitations, cultural differences, and the subtitling institution orientation. This is the point that is going to be discussed in the following sub-section.

3. Research Methodology

The present study is qualitative, wherein '15' clips taken from '13' movies are selected. It primarily investigates the occasions in which subtitlers decided not to translate or subtitle non-verbal cues, and whether these cues are good or bad. Furthermore, it measures the audiences' satisfaction with the researcher's suggested subtitling of these cues, in particular, if they see that the suggestions can contribute positively or negatively to their understanding of conveyed messages. As Whitman (1992) states, "[w]e should remember that the audience reaction to a funny line is far more important than any literal fidelity to the original sense". Because of the strong relationship between non-verbal cues and culture, this study concentrates on the cultural differences between the original one in which the movie is produced and the Arab audiences' culture. Moving from the definition of culture set by Newmark (2003) in which he defines it as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression", a process-based perspective will be

adopted. Guerrero & Floyd (2006) believe that “both encoding and decoding are important parts of the communication process”. Moreover, they define messages as “behaviors that typically have social meanings within a given context”. Within Guerrero & Floyd’s process-oriented perspective, three types of outcomes provide the best examples of communication: (successful communication, miscommunication, and accidental communication). They put a matrix of outcomes following the enactment of non-verbal behavior. This figure is going to be dependent on a model to achieve the objectives set forward in this study.

	Behavior NOT Decoded	Behavior Decoded Inaccurately	Behavior Decoded Accurately
Behavior Sent With Intention	<i>Attempted Communication</i>	<i>Miscommunication</i>	<i>Successful Communication</i>
Behavior Sent Without Intention	<i>Unattended Behavior</i>	<i>Misinterpretation</i>	<i>Accidental Communication</i>



 Examples of Communication
 Examples of Outcomes that affect the Communication Process even though they do not constitute communication as per our definition

FIG. 1.1. Matrix of outcomes following the enactment of nonverbal behavior.

To achieve the goals and aims of this study a few amendments to the model represented in the figure 1.1 above are suggested. These can be as follow:

Cues performed with the intention	Cues are not subtitled	Cues are inaccurately subtitled	Cues are subtitled accurately
	Attempted communication	Miscommunication	Successful communication

Fig 1.2 amended model

These perspectives can be reached through conducting questionnaires. The researcher conducted a pilot study for testing the validity and variability of the NVC that are selected inclusively not exclusively, as there are plenty of NVC which have not been used in movies. Henceforth, the data selection was based on choosing specific NVCs

which were not subtitled. As mentioned earlier, “ 15” clips are extracted from “13” movies, these clips include non-verbal communication that is not subtitled or mistranslated even though the movies are already subtitled into Arabic. These NVCs were selected because of their sociable value and their cultural differences as clarified later in the practical part.

The participants are from Iraq and are situated in Basrah province. They are professional translators who have watched these or similar movies or TV series or any kind of media in the English language and audience. The details of each movie have been sent to them. They watched the movies in which NVCs are not subtitled, then they have been sent the selected clips in which NVCs are incorrectly subtitled, and finally, they were sent the same clips but with the researcher’s suggested subtitles. Henceforth, the participant's responses to the questionnaire have been tested as per the amended model mentioned earlier.

4. Data Analysis

For economy of space, only several samples are analyzed, as the questionnaire designed for testing contains at least three questions on each side of the model. The experimental approach for a group of (76) participants is adopted to reach a more precise outcome. The overall number of the participants who responded to the questionnaire is (76), (and 11) of them were neglected as their responses were incomplete because the date was not clear for them. That is to say, the responses of only (65) participants are considered, (24) males and (41) females, whose age group is between 24-and 50 years. The questionnaire consists of (15) questions in which (13) movie scenes are taken. Bellow, are the selected NVCs and all the information related to them. The results obtained are explained in detail below:

The questions set in the questionnaire are explained with their statistics according to the *Likert scale* in which three variables are going to be tested for each clip and the researcher is going to explain each clip individually, because of the nature of each cue is different than the other and need to be tested one by one. Therefore, the variables in the questionnaire are tested if;

- a) cue is not subtitled
- b) cue is subtitled incorrectly or mistranslated
- c) suggested translation “subtitle” for this cue

According to the Likert scale, the researcher is testing these variables, whether the participants are “very dissatisfied, dissatisfied, neutral, satisfied, very satisfied” within each variable.

Information on the selected cues and the suggested subtitled translation strategy is reviewed below:

- 1) ***Air Quotes*** (“finger quotes”): It is the act of drawing quotation marks in the air after uttering a remark or statement that one does not think is appropriate or accurate, as exemplified in the picture below which is selected from "the Austin Powers movie".



Clip 1. “is taken from “Austin Powers” movie

This cue is not subtitled in the original movie, and for its cultural and linguistic importance, the researcher suggests that it could be subtitled as “حسب ما يقال/ مقتبسا”. As a result, the participants show their satisfaction with the suggested subtitle rather than leaving it unsubtitled. The details of the responses for this cue and the others are mentioned in Chart 1.

- 2) ***Long Live and Prosper Cue***: A Vulcan salutation is a hand gesture first introduced in the 1960s television series Star Trek. It involves raising the hand with the palm facing forward while extending the thumb, and parting the fingers between the middle and ring fingers. It means a prayer for a long life for the addresser. As this has not been subtitled in the movie, the suggested subtitle would be “عمرك أطل الله في”. The picture below clarifies the selected cue:



Clip 2. is taken from "Star Trek" movie

The participants also show their satisfaction with the suggested subtitle rather

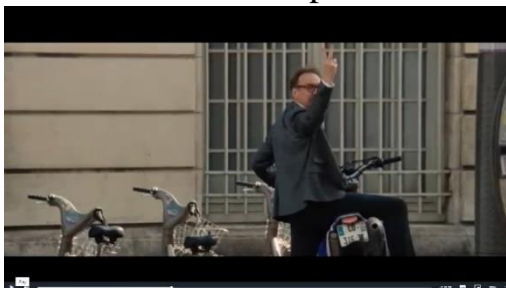
than leaving it unsubtitled

- 3) **Facepalm Cue:** Embarrassment, frustration, disbelief, etc., can be expressed by placing the palm of one's hand across the face. This cue is neglected by subtitlers in all movies, therefore, the researcher, decides to propose a suggested subtitle. Depending on the same strategy of the dynamic equivalence, the suggested subtitle would be “أف” to show one’s attitude of frustration towards something that is not preferable to happen. The responses clearly show that participants highly agree with the suggested subtitle.



Clip 3. is taken from "Star Trek" movie

- 4) **"V" Sign:** It is a sign which looks like the “V” letter in English. It is made via two fingers refereeing to up in which the back of the hand is facing outwards. It is used as an obscene gesture of abuse or disrespect.



Clip 4. is taken from "Hitman Bodyguard" movie

The suggested subtitle could be “تبا لكما” which resembles the adaptation of using the cultural equivalence to avoid any kind of impolite words. The responses range between highly disagree and highly agree. The reason may be attributed to the lack of knowledge of the exact meaning of the sign because there is another V sign which is conducted in the same way but the palm facing outwards which means victory and approval.

- 5) **Middle Finger Gesture:** is used as a degrading, intimidating, and threatening symbol of sexual intercourse.



Clip 5. is taken from "Hitman Bodyguard" movie

The clip here is taken from the "Hitman Bodyguard" movie wherein it is not subtitled, but this sign has been subtitled as "تبا" in other movies. Thus, the researcher uses the same subtitle that is used in other movies but adds the plural pronoun in Arabic to test the acceptance of the participants. Henceforth, the majority of the participants are very satisfied with the suggested subtitle which is "تبا لكم جميعا".

- 6) ***Gun Gestures to the Head:*** This hand gesture mimics the motions of holding a handgun with one's finger.



Clip 6. is taken for the "Joker" movie

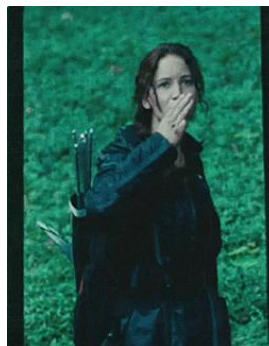
In some cases, the "gun" is placed on the side of the head, in the mouth, or under the chin, as if to commit suicide, to indicate a strong desire to end one's suffering, either from boredom or exasperation, or to express one's dislike for a situation. As a result of being left unsubtitled, the researcher suggests a subtitle that indicates "اريد الخلاص" to show the desire of the character to put an end to his misery. Consequently, the participants are very satisfied with this suggestion.

- 7) **Silent Cue:** It is called the “shish, or hush” gesture, which is made by placing one’s finger on his/her closed lips to order others to be silent or not to utter any word. This cue can be used offensively in certain situations, and inoffensively in others. So, in the case of the selected clip from “a quiet place” movie, the character wants to order his children to stop producing any kind of sound. Based on the context of the situation, the researcher suggests the subtitle “صمتا بلا نفس” which indicates the exact meaning of this cue in this situation. The participants are very satisfied with the suggested subtitle.



Clip 7. is taken for the “A Quiet Place” movie

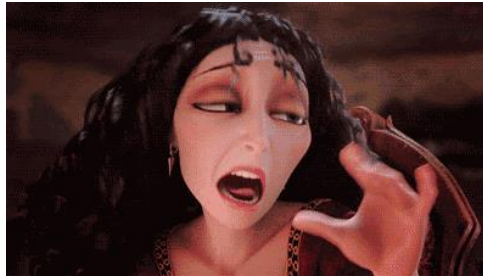
- 8) **Salute Cue:** Throughout ‘the Hunger Games Series’, the three-fingered salute is featured as a way of showing solidarity against a dystopian government that forces children to compete in televised events until they are dead.



Clip 8. is taken from the “Hunger Games” movie

As this three fingers salute in this movie is not subtitled, and for the cultural importance of this cue, the researcher suggests subtitling this the cue as “متحدين دوما” to indicate the exact meaning of this cue. The participants also show their satisfaction with the suggested subtitle.

- 9) **Bla Bla Cue:** This is used when the topic is boring or indefinite.



Clip 9. is taken from "Rapunzel" movie

As this cue is unsubtitled, the suggestion would be “هراء ، هراء”. It is selected to indicate that the character is not interested in dialogue being run. Participants are satisfied with the suggested translation.

- 10) **Loser Cue:** The loser hand gesture is made by creating the shape of the letter L, and it is considered an offensive sign.



Clip 10. is taken from “Lizzie McGuire” movie

The suggested subtitle is the literal meaning and the exact equivalence of the sign; therefore, participants are very satisfied with this suggestion.

- 11) **Perfect Cue:** In both literal and figurative senses, a thumb and forefinger joined together communicate precision, and their circular form stands for perfection, a message that is universally understood as "just right," "good," or "perfect."



Clip 11. is taken from "The Losers" movie

Although it has been subtitled, the researcher attempts to suggest a better subtitle that indicates the meaning of perfection as the sign/ cue mean, so the suggestion could be “احسنت”. The participants are satisfied with this suggestion.

- 12) ***You are Welcome Cue:*** It is a sign that indicates the meaning of your welcome or not at all, or it is my pleasure.



Clip 12. is taken from "The Losers" movie

Because it has not been originally unsubtitled, the suggested alternative could be “على الرحب” which indicates the exact meaning. Participants are very satisfied with this suggestion.

- 13) ***I'm Watching You Cue:*** It is a sign/ or cue which is made up by pointing two fingers to one's eyes and then pointing them towards another person. It means that I am watching you so you have to be careful.



Clip 13. is taken from the “Boss Baby” movie

The suggestion for this unsubtitled cue could be “انا اراقبك”. The participants show their satisfaction with this suggestion.

- 14) **"Finger Crossed " Cue:** It is a hope for good luck, and it is made by crossing fingers in each hand and pointing them up.



Clip 14. is taken from “Alexis Rose” TV show

As the majority of Arabs use “يا رب” if they want to wish or hope for good luck, it has been suggested as a culturally specific translation for this cue. The participants’ responses vary from neutral, to agree, or highly agree. The reason behind this variation could be a lack of knowledge of the exact meaning of this sign/ cue.

- 15) **"The Chin Flick " Cue:** Brushing the back of your hand underneath your chin in a flicking motion means “get lost” and in another situation may mean “I don’t care about anything you want to do or say”. Henceforth, the researcher suggested the subtitle “لا يهمني ، اغرب عن وجهي” to indicate the meaning of the situation being done. And the participants show their acceptance of this suggestion.



Clip 15. is taken from "Sopranos"

5. Results

The questionnaire statics show that most of the participants agree with the suggested subtitles and Table (1) below summarizes the number of answers, as per the variable that is used in the questionnaire to achieve the model goals and the aims of the study.

Table 1 Participants Responses						
#	cue type	Movie or TV Show name	scale	Cue is not subtitled	Subtitled incorrectly	Suggested Subtitle
1	Air quotes ("finger quotes")	Austin Powers	Very Dissatisfied	17	22	0
			Dissatisfied	18	25	0
			Netural	20	8	13
			satisfied	7	6	8
			Very satisfied	3	4	44
2	Long Live and Prosper	" Star Trek	Very Dissatisfied	20	20	0
			Dissatisfied	19	16	0
			Netural	17	18	14
			satisfied	6	7	16
			Very satisfied	3	4	35
3	Facepalm	" Star Trek	Very Dissatisfied	16	21	0
			Dissatisfied	19	24	0
			Netural	14	12	8
			satisfied	5	5	11
			Very satisfied	11	3	46
4	"V" Sign	Hitman Bodyguard	Very Dissatisfied	23	24	0
			Dissatisfied	13	14	0
			Netural	14	11	11
			satisfied	9	10	13
			Very satisfied	6	6	41
5	"Middle finger" Sign	Hitman Bodyguard	Very Dissatisfied	27	28	0
			Dissatisfied	16	15	0
			Netural	8	11	7
			satisfied	4	10	11
			Very satisfied	10	1	47
6	Gun gestures to the head	Joker	Very Dissatisfied	21	24	0
			Dissatisfied	14	20	0
			Netural	16	13	9
			satisfied	6	5	13
			Very satisfied	8	3	43
7	Silent Sign	a quiet place	Very Dissatisfied	21	22	0
			Dissatisfied	11	22	0
			Netural	11	15	7
			satisfied	11	5	15
			Very satisfied	11	1	43
8	salute cue	hunger games	Very Dissatisfied	18	21	0
			Dissatisfied	17	16	0
			Netural	19	14	12
			satisfied	4	9	21
			Very satisfied	7	5	32
9	"Bla Bla" Cue	Rapunzel	Very Dissatisfied	24	29	0
			Dissatisfied	14	22	0
			Netural	12	7	4
			satisfied	6	4	10
			Very satisfied	9	3	51
10	"Loser" Cue	Lizzie McGuire	Very Dissatisfied	23	22	0
			Dissatisfied	20	25	0
			Netural	11	11	6
			satisfied	5	4	16
			Very satisfied	6	3	43
11	"Perfect" Cue	the losers	Very Dissatisfied	20	18	0
			Dissatisfied	15	24	0
			Netural	13	11	7
			satisfied	7	9	17
			Very satisfied	10	3	41
12	"You are welcome" Cue	the losers	Very Dissatisfied	19	17	0
			Dissatisfied	16	19	0
			Netural	18	18	15
			satisfied	7	7	17
			Very satisfied	5	4	33
13	"I'm watching you" Cue	the boss baby	Very Dissatisfied	24	26	0
			Dissatisfied	11	19	0
			Netural	12	9	5
			satisfied	7	7	8
			Very satisfied	11	4	52
14	"Finger cross " Cue	Alexis Rose	Very Dissatisfied	13	20	0
			Dissatisfied	19	21	0
			Netural	18	10	22
			satisfied	7	10	7
			Very satisfied	8	4	36
15	"The Chin Flick " Cue	The Sopranos	Very Dissatisfied	21	20	0
			Dissatisfied	16	21	0
			Netural	16	17	13
			satisfied	6	3	12
			Very satisfied	6	4	40

Based on the numbers mentioned in the above table, the total number of responses for each variable/ question is mentioned in Table 2:

Table 2 Total Responses

	Cue is not subtitled	Subtitle d incorrectly	Suggested Subtitle
Very Dissatisfied	307	334	0
Dissatisfied	238	303	0
Netural	219	185	153
satisfied	97	101	195
Very satisfied	114	52	627

Henceforth, the chart below clarifies the total number of the responses in a clearer format :

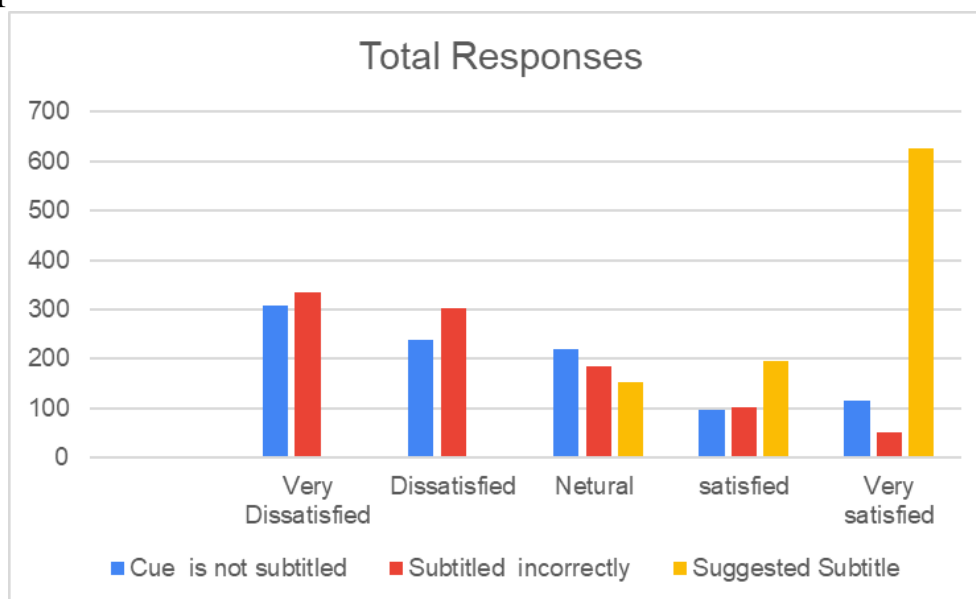


Chart 1 Total responses

Thus, the total percentages will be:

PERCENTAGE			
	Cue is not subtitled	Subtitled incorrectly	Suggested Subtitle
Very Dissatisfied	31.49%	34.26%	0.00%
Dissatisfied	24.41%	31.08%	0.00%
Netural	22.46%	18.97%	15.69%
satisfied	9.95%	10.36%	20.00%
Very satisfied	11.69%	5.33%	64.31%

Table 3 Total Responses Percentage

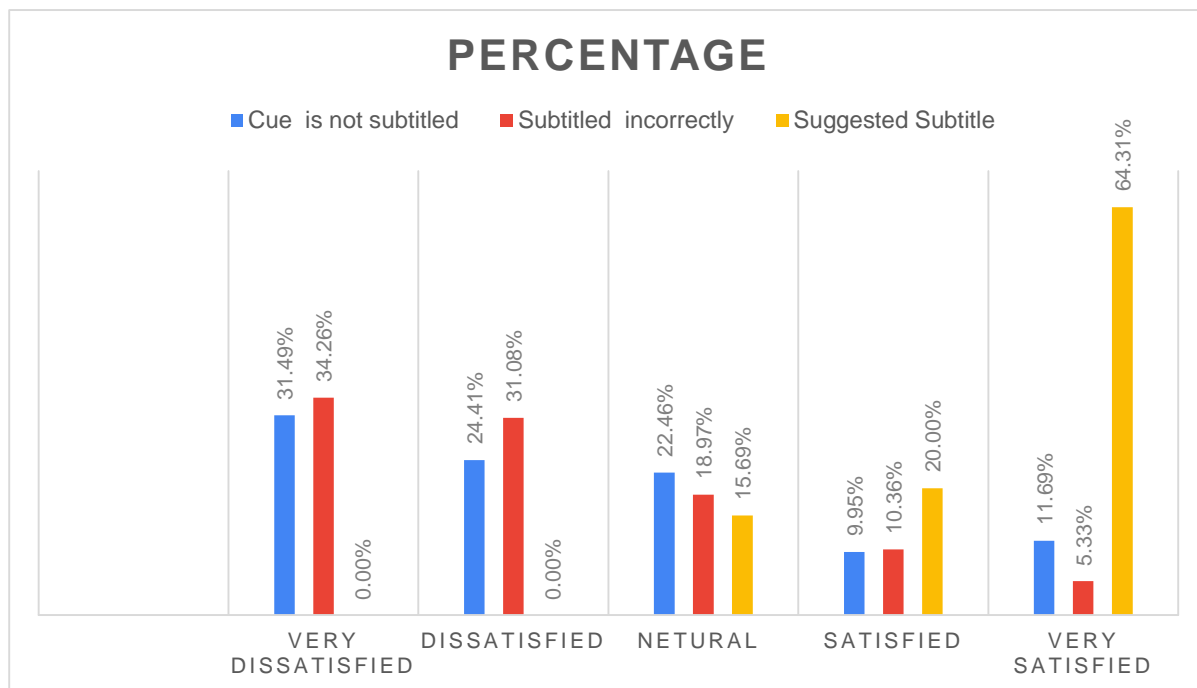


Chart 2 total responses percentage

The above Tables and Charts reflect important indications which are:

- 1- The number of responses for the participants who are very dissatisfied with (a) "Cue is not subtitled" is (307), therefore, the percentage will be (31.49%).
- 2- The number of responses for the participants who are very dissatisfied with (b) "Cue subtitled incorrectly" is (334), therefore, the percentage will be (34.26%).
- 3- The number of responses for the participants who are very dissatisfied with (c) "suggested subtitle" is (0), therefore, the percentage will be (0).
- 4- The number of responses for the participants who are dissatisfied with (a) "Cue is not subtitled" is (238), therefore, the percentage will be (24.41%).
- 5- The number of responses for the participants who are dissatisfied with (b) "Cue subtitled incorrectly" is (303), therefore, the percentage will be (31.08%).
- 6- The number of responses for the participants who are dissatisfied with (c) "suggested subtitle" is (0), therefore, the percentage will be (0).
- 7- The number of responses for the participants who are neutral with (a) "Cue is not subtitled" is (219), therefore, the percentage will be (22.46%).
- 8- The number of responses for the participants who are neutral with (b) "Cue subtitled incorrectly" is (185), therefore, the percentage will be (18.97%).
- 9- The number of responses for the participants who are neutral with (c) "suggested subtitle" is (153), therefore, the percentage will be (15.69%).
- 10- The number of responses for the participants who are satisfied with (a) "Cue is not subtitled" is (97), therefore, the percentage will be (9.95 %).
- 11- The number of responses for the participants who are satisfied with (b) "Cue subtitled incorrectly" is (101), therefore, the percentage will be (10.36 %).
- 12- The number of responses for the participants who are satisfied with (c) "suggested subtitle" is (195), therefore, the percentage will be (20.0 %).

- 13- The number of responses for the participants who are very satisfied with (a) "Cue is not subtitled" is (114), therefore, the percentage will be (11.69 %).
- 14- The number of responses for the participants who are very satisfied with (b) "Cue subtitled incorrectly" is (52), therefore, the percentage will be (5.33%).
- 15- The number of responses for the participants who are very satisfied with (c) "suggested subtitle" is (627), therefore, the percentage will be (64.31%).

6. Conclusion

We conclude that participants prefer the suggested subtitled versions. The proposed strategy of subtitling is a highly effective tool to develop the audiences' understanding of socio-cultural differences. It is also clear that the participants agree with the possibility of imitating the selected cues if they were not subtitled, but this alternative may take place in widening the communication gap because of the differences between cultures in using these cues. Therefore, subtitling using the strategy of dynamic equivalence is prioritized. Moreover, the participants not only disagree with the opinion that says subtitling can affect the pleasure of watching movies or Tv shows, episodes, etc. but also agree that subtitling is a good means to learn or acquire the English Language.

The suggested subtitles have shown success in transferring the meaning of the selected cues both linguistically and culturally. Thus bridging linguistic and cultural gaps that may arise from leaving these cues unsubtitled. Another aid that can contribute to bridging this gap is, if there is an obscene cue, the translators or subtitlers may foreground it by writing the translation using a certain font type or colour.

Generally speaking, It has been found that the methods and strategies used to communicate non-verbal cues vary depending on many factors such as the ideology of the translator, and the censorship of the country in which the movie is being subtitled. Furthermore, the different cultures and religious affiliations interfere directly with the work of the translators/ subtitlers. Another factor that may affect the work of the translators/subtitlers is the affiliation to which s/he belongs. There are amateurs or fun subtitlers who translate inappropriately to the degree that they can simply ignore the cue, which means that the translator has

ignored a very important communication indicator that might be used in his/her society in a very bad way. Some cues are considered obscene and the subtitling of these obscene cues is very important.

Finally, it is important to recommend that the findings underlined here may be generalized in subtitling not only moves but also any broadcasted programme that may indicate any non-verbal cues. It is also significant to integrate the outcomes arrived at in training, especially in audiovisual translation courses taught to undergraduate translation students to enable them to communicate messages more acceptably.

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