

Creating and Experimenting a New Parallel Corpus of English-Arabic Subtitles of Culinary Shows: A Useful Guide for Translating Food Across Cultures

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Abstract

This study presents and experiments a new English-Arabic corpus of food shows subtitles. It describes the data selection and extraction methods and suggests potential applications for the compiled corpus. It follows a corpus-driven approach to examine the strategies used to subtitle food-related terminology. The current study uses a new 259,956-word English-Arabic parallel corpus of some food shows, namely *Nadiya Bakes*, *Nadiya Time to Eat*, *Somebody Feed Phil 1*, and *Somebody Feed Phil 2*. The findings showed that Western culinary traditions, characterized by their accessibility and familiarity, exhibit a more seamless integration into the culinary vocabulary of Arabic. At the same time, the assimilation of Eastern gastronomies, renowned for their regional nuances and intricate flavors, appears to be comparatively less direct. Nevertheless, it is worth noting that Arabic, to a lesser degree, incorporates loanwords from a range of Eastern culinary traditions. The current piece of research provides some implications and recommendations for translators when handling culture-bound expressions, specifically food expressions. The practitioners are compelled to navigate a delicate equilibrium between applying loan translations and identifying fitting Arabic counterparts while considering the imperative factors of cultural sensitivity, intricate linguistic nuances, and contextual appropriateness.

Keywords: Food Shows, Netflix, Corpus, Subtitling, Strategies

1. Introduction

Translation aims to transfer meaning and culture from a source text into the target language. In order to properly do so, different strategies must be used. Specialized language is used to describe food, and this is often linked to culture (Farghal, Haider, & Abu Tair, 2023). The body consumes food for sustenance or pleasure but is also consumed as a social act of connection and communication. Beyond this, food, its preparation, presentation, and consumption have become a spectacle, especially in audiovisual media. Even when presented as a spectacle, the connection of food with culture and identity is not ignored nor erased. In fact, these aspects are highlighted alongside foods' other qualities like flavor and image in media such as food and cooking shows. Furthermore, food travel shows and cooking shows focus on these qualities to varying degrees. Additionally, many of these shows are subtitled, which is a mode of AVT with limitations. However, in the end, subtitles work with relevance to appropriately adapt the content for the target audience.

Language is typically thought of when referencing communication, which implies that translation is a vessel of communication that can cross over linguistic differences. However, there is more to communication than linguistic structures. Communication is instead an act of connection that encompasses identity and culture. Thus, language and translation are social and cultural acts (Farghal, 1995; Farghal & Al-Hamly, 2004; Farghal & Shunnaq, 1992). These qualities are shared with food, which can also be seen as a way to connect, communicate, and share cultural identities. Food is a collection of cultural elements and processes; not all its components can be easily transferred through translation. This transfer would be straightforward in an ideal situation, but many strategies must be used to achieve proximity. Language, culture, and other limitations, such as the translation mode, affect the degree of this proximity. The source text, mode, and genre influence the translation strategies of food items. Using a corpus allows for examining the language used in the ST and the effect on the genre in addition to examining how these terms are dealt with in the translation.

This study contributes to the expanding body of research investigating the translation of audiovisual content by presenting a substantial parallel corpus of English-Arabic subtitles from food shows. While numerous scholars have examined subtitlers' challenges and strategies employed to overcome them in Audiovisual Translation (AVT), most of these studies have focused on English movies (Abu-Rayyash & Haider, 2023; Abu-Rayyash, Haider, & Al-Adwan, 2023; Debbas & Haider, 2020). Hence, one of the objectives of this study is to address this research gap by offering scholars a relatively extensive collection of Arabic subtitles from four food shows. Analyzing a large dataset proves valuable as it allows the comprehensive exploration of the diverse strategies employed when translating English food shows into Arabic. This approach enhances objectivity and safeguards researchers against selectively choosing examples that confirm their

preconceived hypotheses regarding the overuse or underuse of specific subtitling strategies (Al-Khalafat & Haider, 2022).

Audiovisual products have become indispensable in various aspects of our lives and are now widely prevalent in society. Compared to other genres, audiovisual content is more frequently utilized (Al-Abbas & Haider, 2021; Alrousan & Haider, 2022; Darwish, Haider, & Saed, 2022). Legal materials, for instance, are accessible primarily to legal professionals (Weld-Ali, Obeidat, & Haider, 2023), while audiovisual media enjoys broader popularity. The digital revolution has significantly increased the availability of audiovisual resources, leading to their adoption for different forms of enjoyment and gaining credibility as teaching aids. Audiovisual materials significantly influence our society, shaping our perspectives, emotions, and actions. They facilitate cultural understanding, enhance communication, and provide entertainment and education. The dynamic fusion of sound and image has become a powerful medium that permeates our daily lives (Abu Rumman, Haider, Yagi, & Al-Adwan, 2023).

The translation of culinary terms holds great importance for several reasons. Firstly, culinary phrases are deeply rooted in cultural contexts and convey nuanced meanings that may not have direct equivalents in other languages. By studying the translation of food expressions, we can bridge cultural gaps and effectively communicate the richness of culinary traditions and cultural subtleties associated with various meals. Additionally, culinary expressions often encompass sensory experiences and descriptions of taste, requiring accurate translation to represent the flavors and textures of different foods accurately. Understanding and interpreting food phrases are also crucial for localizing culinary information such as menus, recipes, and food marketing materials, ensuring they resonate with the target audience. Lastly, comprehending the translation of food expressions contributes to preserving cultural heritage, fosters cross-cultural dialogue, and promotes a deeper appreciation of the world's diverse culinary traditions. Hence, the current study attempts to answer the following research question:

How are food-related terms subtitled from English into Arabic in the investigated corpus?

2. Review of Theoretical Literature

This section covers some aspects related to food, culture, and translation, followed by a part about corpus linguistics. A review of some previous studies on the topic under investigation is also included in this section.

2.1 Food, Culture, and Translation

Garzone (2017) acknowledged food as a method of communication that encompasses culture and identity through its products and procedures, while Chiaro and Rossato (2015) highlighted the interconnectedness of food and language with culture and identity and, in turn, translation. They stated that cultural differences should be filled in with translation strategies such as explicitation and substitution to convey food as elements and products and cooking as a process. Stano (2016) further emphasized the relationship between food and identity and the role translation choices play in transferring cultural identities in their presentation of cultural foods.

Food fosters social connections and shapes cultural identities in English and Arabic societies. When translating culinary phrases between these languages, it is crucial to convey the cultural subtleties accurately. Cultural-specific terms, especially food-related, bridge English and Arabic, reflecting each country's distinct flavors, ingredients, and culinary customs. Translating these idiomatic expressions allows for transmitting cultural knowledge, enabling individuals to appreciate the depth and intricacy of each cuisine. It also facilitates a better understanding of the cultural values, practices, and traditions associated with food. Precise translation of food expressions supports cross-cultural interactions, culinary literature, and the localization of food-related content, ensuring that the target audience fully comprehends the intended sensory experiences, metaphorical meanings, and cultural contexts embedded within these expressions. Therefore, recognizing and interpreting culture-bound food phrases in English and Arabic is essential for preserving cultural heritage, fostering intercultural dialogue, and promoting mutual understanding between these rich languages and culinary traditions.

Nida (1969) stated that translation is an act of decoding and recoding that begins with the understanding and analyzing of a source text and its components, followed by transferring and reconstruction in the target text. Bassnett and Lefevere (1998) argued that a translation process is never an act of replacing with exact equivalence. Instead, the translator uses different strategies to communicate the content but inevitably leaves traces of their involvement. Hermans (2003) stated that these traces are evident in the translation choices that result from a translator's self-referentiality. Ivir (1981) discussed equivalence as a formal correspondence related to comparative studies, and translation equivalence, which can be formal or dynamic but acknowledged the limitations in linguistic correspondence by highlighting the effects of the surrounding context. The notion of equivalence is seen differently based on a variety of approaches and is influenced by linguistic and cultural factors (Panou, 2013). Bassnett (2007) claimed that the focus in translation has shifted from solely linguistic to a cultural perspective. Abbasi, Zadeh, Janfaza, Assemi, and Dehghan (2012) described language as a mode of communication. Translation is a form of cross-cultural communication with limitations shaped by availability and acceptability. Al-Hassan (2013) stated that culture represents a way of life containing different aspects such as beliefs, habits, and traditions. When translating, one can deal with the cultural aspects of the source text either through foreignization or familiarization.

According to Chiaro (2009), AVT is a branch of translation that includes media and screen translation. This mode of translation includes acoustically and visually interlingual transfer of language. Diaz-Cintas and Remael (2014) described subtitling as a form of adaptation as opposed to translation proper due to the process being affected by the nature of audiovisual products that contain two modes that combine audio, including language with visual elements that form the context as well as limitations due to spatial and temporal restraints.

Audiovisual Translation (AVT) has garnered significant attention among researchers in the academic sphere, emerging as a prominent

form of translation. AVT extends beyond the mere transfer of visuals, encompassing the translation of music, sounds, and other non-verbal elements, making it a multi-semiotic transfer process (Au, 2009, p. vii). The most commonly employed forms of AVT are dubbing and subtitling. Dubbing, an interlingual audiovisual translation method, involves replacing the original soundtrack of a source language with a target language soundtrack (D'áz-Cintas, 2009). By watching dubbed video content, the audience can hear the audio in their native language, allowing for better comprehension and enjoyment. The quality of dubbed content is often evaluated by assessing how seamlessly the audience perceives it as a native language production. However, dubbing is primarily prevalent in affluent nations due to the substantial costs associated with the post-production procedures involved, which make it at least 15 times more expensive than subtitling (Di Giovanni, 2017). The distinctive nature of dubbing establishes a meaningful connection between the target audience and the replicated voices.

On the other hand, subtitling allows the audience to hear the original voices of the performers while reading the translated text on a screen (Jarrah, Al-Salman, & Haider, 2023; Jarrah, Haider, & Al-Salman, 2023; Saed, Haider, & AbuTair, 2023). Professional subtitlers ensure accurate translation of the subtitles. Subtitling offers accessibility to viewers with hearing impairments and those who have difficulty understanding accents or comprehending spoken dialogue. However, some viewers may struggle to concentrate on the on-screen action while reading the subtitles, and they may find it challenging to read the subtitles quickly enough to capture all the dialogue spoken by a particular character. Ivarsson and Crofts (1992) emphasize the importance of considering the target audience's language variety and cultural awareness in the subtitling process. Given the cultural diversity, translators must be mindful that Saudi Arabian culture is conservative, with many expressions closely tied to some cultural conservations.

Translating culturally bound expressions poses a formidable challenge, demanding specialized skills and a deep understanding of the cultures of the source and target audiences. Subtitling encounters limitations when dealing with cultural variations, particularly when translating from culturally conservative contexts to politically liberal ones. Haider, Saideen, and Hussein (2023) delve into the translation strategies employed by subtitlers in translating the Jordanian Arabic vernacular television series "Jinn" into English. The choice of "Jinn" was motivated by the fact that it is the first Arabic-Jordanian sitcom on Netflix featuring sexual content and derogatory language. The study also aimed to categorize culturally specific utterances using Ljung's swearing typology. The results demonstrated the utilization of various techniques by subtitlers to translate culturally specific Arabic idioms into English. These techniques encompassed converting the source culture's taboo into the target culture's taboo, with varying degrees of severity. The study also revealed that swear words' most commonly targeted connotative functions were "unfriendly suggestions" and "noun supports." Overall, it is clear that the complexities inherent in translating culturally bound expressions and the need for translators to possess cultural knowledge, translation expertise, and language proficiency to navigate these challenges effectively.

2.2 Corpus Linguistics and Translation Studies

A corpus is an extensive compilation of authentic texts that computers can access and process (McEnery & Wilson, 2001, p. 1). Corpus linguistics involves the examination of language through the analysis of real-life language usage examples (McEnery & Wilson, 2001). Baker (2019) argued that corpus linguistics would impact other fields of linguistic studies, including translation studies. Reppen and Simpson-Vlach (2019) defined corpus linguistics as a large body of collected language stored in a digital format and a powerful tool in language use in relation to context and situation. Teubert (2005) described corpus linguistics as a critical element of language studies as an empirical approach to language that focuses on meaning through discourse. Anthony (2013) recognized that the linguistic data and the software tools used in their analysis are separate elements necessary in corpus linguistics. Krieger (2003) stated that corpus linguistics requires a database and concordancer program, which allows for investigating any linguistic patterns in varying registers. Laviosa (2013) defined a corpus as a representative collection of texts for a language or a language variety and explained how comparable and parallel corpora can be used in translation studies by aiding in understanding linguistic differences as well as translation choices and strategies. Tognini-Bonelli (2001) distinguished two main types of corpus studies, corpus-based studies which begin with a theory. Then corpora are collected to prove or disprove said theory; the second is corpus-based, where a hypotheses is made after a bottom down examination of a given corpus. Saldanha (2009) stated that corpus linguistics is built with authentic language usage and can thus be used in translation studies to examine texts comparatively to find the features of translated texts, the transmission of culture as well as understanding the connections between form and meaning.

Various types of corpora exist based on their intended purposes. These encompass general (reference), specialized, diachronic, comparable, parallel, pedagogic, monitor, and learner corpora (Hunston, 2002). The current study focuses on a parallel corpus, comprising food shows subtitles, that is parallel in nature, containing texts in both English and Arabic.

Compiling a parallel subtitles corpus is a challenging and time-consuming process involving extracting and aligning the English source script and Arabic target subtitles. While recent years have witnessed a surge in interest among academics, researchers, universities, and research institutes in creating parallel corpora in different languages, only a few have included Arabic texts (Haider, Ahmad, Yagi, & Hammo, 2023).

For instance, Al-Ajmi (2004) attributed the scarcity of English-Arabic parallel corpora to funding authorities' reservations and uncertainties regarding such resources. Kuwait University contributed to addressing this scarcity by creating an English/Arabic parallel corpus derived from original Arabic translations of books, totaling 3 million words. The primary purpose of this corpus was to serve as a valuable resource for translation and lexicography studies (Al-Ajmi, 2004). Another example is the MultiUn corpus, funded by the

European Commission, which consists of multilingual documents published on the official website of the United Nations between 2000 and 2009. This corpus, comprising three million words, aims to facilitate research in screen translation (Eisele & Chen, 2010).

The AMARA project, initiated by the Qatar Computing Research Institute (QCRI), encompasses community-generated video subtitles for TED and Khan Academy educational videos. This parallel corpus comprises 14 language pairs, with the English sub-corpus consisting of 3.9 million words and the Arabic sub-corpus containing 2.6 million words. Additionally, the corpus provides an editor tool for subtitling and captioning educational videos (Abdelali, Guzman, Sajjad, & Vogel, 2014).

The focal point of the present study holds considerable significance as one of the initial corpora to incorporate audiovisual materials in both English and Arabic for food TV shows. It encompasses food shows that are based on one main character in each show's perspective on the food made and delivered. This corpus enables researchers to compare translation strategies employed across various diverse episodes in terms of culture and linguistic variety. The corpus utilizes subtitles extracted from Netflix. At the same time, its primary aim is to provide a representative dataset for AVT researchers to identify the norms of subtitling for food TV shows.

3. Methodology

This corpus-driven research examines food terminology in some food shows and a cooking/baking show on Netflix. First, concordancers are used to extract the SL texts' keyword lists and frequency lists to gauge the text's relevance and frequency of food terms. Then this is repeated on the TL texts to compare the results. After this, parallel concordance is used to examine the quality of the translation as well as the strategies used in translating the relevant items from the top of the extracted lists. Finally, the effects of the genre on these results will be determined.

This study adopts a qualitative approach to examine the Arabic subtitling of food expressions in English programs. The Arabic and English subtitles were extracted directly from Netflix's platform. The English utterances (whether words or statements) were aligned and matched with their corresponding Arabic counterparts. This section delves into and discusses the research methodology and design applied to this study. It also explores the corpus design methods, corpus compilation limitations, and the analytical tools used during the compilation process.

3.1 Corpus Compilation

A comprehensive parallel corpus was built attentively and purposefully to highlight the goals of this study. It comprises the *Nadiya Bakes*, *Nadiya Time to Eat*, and *Somebody Feed Phil* food shows. The compilation stage included gathering the needed data and using advanced corpus-based software like SketchEngine and Wordsmith for in-depth analysis. The subtitles used in this corpus were collected from Netflix, a well-known platform for movies and TV shows. It employs a large team of professional translators who oversee its content in multiple languages, including English and Arabic.

The source script was collected from the same location as the audio recording to ensure consistency and accuracy. The subtitles and transcriptions were collected in the following formats and the following order: XML format, which was converted into SRT format and then into text format to be used in corpus linguistics software.

The process of assembling a parallel subtitles corpus for audiovisual translation (AVT) entails a sequence of precise stages and methodologies. These encompass the rigorous selection and retrieval of data, followed by segmentation, alignment, and annotation processes. Given the expanse of available translated episodes, the preliminary phase of data selection assumes paramount importance in corpus construction, thereby necessitating judicious deliberation.

Decisions regarding which episodes to include and which to exclude are vital. Subsequently, data retrieval involves extracting the chosen episodes' source language script and Arabic translation to form the basis of the parallel corpus.

3.1.1 Selection Criteria

According to Olohan (2004, p. 47), constructing a corpus faces the challenge of subjective decisions regarding which texts to include. Aligned with this assertion, the criteria employed for the compilation of the corpus were underpinned by multiple factors. These encompassed the imperative of lexical coherence, wherein a singular character represented each show. Furthermore, the selection process prioritized a spectrum of culinary diversities, along with the provenance of the subtitle sources.

In order to establish a corpus of utmost reliability and quality, the process of show selection was hinged upon the ratings conferred by the esteemed Internet Movie Database (IMDB). Specifically, shows boasting ratings of 7 or above were exclusively considered. Such ratings serve as indicative benchmarks of their widespread commendation and favorable reception within the viewership domain. Furthermore, the inclusion prerequisites were stringently delineated to necessitate official and proficient translations curated by Netflix's dedicated team of translators. This stipulation was formulated to underpin the precision and dependability of the subtitles enshrined within the corpus.

The criteria for selection also underscored the significance of incorporating a diverse array of television shows. The corpus, in this regard, encompassed a triad of culinary programs. The deliberate inclusion of distinct shows provides researchers with the platform to scrutinize the nuanced variations in translation strategies implemented by subtitlers across multifaceted contexts. Moreover, it facilitates an exploration of the pivotal role that cultural factors assume in molding the determinations pertaining to translation.

Concerning the provenance of the subtitles, the corpus exclusively featured subtitles originating from a notable platform, namely, Netflix. This platform is known for providing professional subtitles, ensuring the accuracy and quality of the translated content. Additionally, the

inclusion of subtitles prepared by professional subtitlers was a consideration in this particular corpus. This deliberate choice allows researchers to compare and contrast the translations between the professional platform with fansubs, for instance, and examine any potential differences or similarities.

Considering these selection criteria, the compiled corpus provides researchers with a valuable resource for studying translation strategies, language variations, and cultural representations, specifically focusing on the subtitles of Food shows available on Netflix.

3.1.2 Data Retrieval and Size

The corpus of the current study consists of 24 episodes of food shows. The English source texts and Arabic subtitles were extracted from Netflix. Table 1 shows the title, genre, year, IMDB rating, subtitling company, number of episodes, and number of words for the investigated food shows.

Table 1. English-Arabic Subtitles Corpus

Title	Year	IMDB Rating	Subtitling Company	Episodes	English token	Arabic token
Nadiya Bakes	2020	7.3	Netflix	7	28644	21784
Nadiya Time to Eat	2019	7.3	Netflix	7	46112	33223
Somebody Feed Phil 1	2018	8.4	Netflix	6	43299	32307
Somebody Feed Phil 2	2018	8.4	Netflix	4	31566	23021
Total	= 259956				149621	110335

3.2 Data Retrieval and Organization

Once the data had been selected and retrieved, the researchers proceeded to arrange it into a parallel corpus. This arrangement involved several stages: segmentation, alignment, and data annotation. Ensuring the data was organized effectively was crucial in maximizing the usability and accessibility of the corpus for various users, including researchers, translators, and other individuals.

3.2.1 Segmentation and Alignment

The English transcription and Arabic subtitles of the 24 episodes were extracted directly from Netflix’s platform. Each episode was saved as an Aegisub file to make the alignment process more accessible, as Figures 1 and 2 show.

#	Start	End	CPS	Style	Text
1	0:00:12.12	0:00:13.88	13	Default	We all know life can be tough.
2	0:00:13.96	0:00:18.36	11	Default	But when I bake, somehow, \Nit makes me feel that little bit better.
3	0:00:18.92	0:00:20.80	10	Default	A soothing slice of cake.
4	0:00:20.88	0:00:23.00	12	Default	Double-layered deliciousness.
5	0:00:23.08	0:00:25.68	10	Default	The smell of freshly made bread.
6	0:00:25.76	0:00:26.96	1	Default	Oh!
7	0:00:27.04	0:00:30.40	14	Default	The comforting crunch \Nof a biscuit straight out of the oven.
8	0:00:30.48	0:00:33.20	15	Default	Sometimes, when you want \Nsomething really sweet,
9	0:00:33.28	0:00:35.04	11	Default	you want it to hit the spot.
10	0:00:35.12	0:00:38.40	9	Default	For me, baking really is my happy place.
11	0:00:38.48	0:00:40.72	9	Default	And I want it to be yours, too,
12	0:00:40.80	0:00:44.36	10	Default	which is why I'm returning \Nto my first true love.
13	0:00:44.44	0:00:47.56	13	Default	It's the little details \Nthat make it look beautiful.
14	0:00:47.64	0:00:48.68	15	Default	You're gonna love it.
15	0:00:48.76	0:00:51.16	9	Default	From easy everyday treats...
16	0:00:51.24	0:00:52.44	12	Default	Oh, gosh, that's good.
17	0:00:52.52	0:00:55.04	10	Default	...to indulgent desserts to share...
18	0:00:55.12	0:00:58.32	15	Default	Sometimes, you've got to just throw \Nall the chocolate at it.
19	0:00:58.88	0:01:01.44	12	Default	...there will be bakes for every occasion.

Figure 1. The Aegisub File of the English Source Text Extracted from Netflix

#	Start	End	CPS	Style	Text
1	0:00:06.00	0:00:08.00	10	Default	"الأصلية NETFLIX مسلسلات"
2	0:00:12.12	0:00:13.88	15	Default	جميعنا نعرف أن الحياة قد تكون صعبة.
3	0:00:13.96	0:00:15.28	7	Default	لكن حين أخبز
4	0:00:15.36	0:00:18.36	10	Default	يشعرني ذلك بشعور أفضل قليلاً بطريقة ما.
5	0:00:18.92	0:00:20.80	11	Default	قطعة من الكعك تهدئ أعصابي.
6	0:00:20.88	0:00:23.00	8	Default	أو لذة مزدوجة الطبقات.
7	0:00:23.08	0:00:25.68	8	Default	ورائحة الخبز المخبوز لتوه.
8	0:00:27.04	0:00:30.40	13	Default	بعد خروجه من الفرن مباشرة\والقمرمشة المريحة للبسكويت.
9	0:00:30.48	0:00:33.20	9	Default	أحياناً، حين تبحث عن شيء حلو للغاية
10	0:00:33.28	0:00:35.04	13	Default	تريده أن يكون في أعلى درجاته.
11	0:00:35.12	0:00:38.40	7	Default	بالنسبة لي، الخبز هو ما أسعد به
12	0:00:38.48	0:00:40.72	11	Default	وأريده أن يكون ما تسعدون به أيضاً.
13	0:00:40.80	0:00:44.36	7	Default	ولهذا أعود إلى حبي الأول والحقيقي.
14	0:00:44.44	0:00:47.56	12	Default	التي تجعله أمراً جميلاً\إنها التفاصيل الصغيرة.
15	0:00:47.64	0:00:48.68	6	Default	استحبهوه!
16	0:00:48.76	0:00:51.16	10	Default	... بداية من الحلوى السهلة اليومية.
17	0:00:51.24	0:00:52.44	10	Default	يا إلهي، إنه جيد.
18	0:00:52.52	0:00:55.04	18	Default	... التي تعدونها للمشاركة مع الآخرين\ووصولاً إلى الحلويات ...
19	0:00:55.12	0:00:58.32	12	Default	إلى وضع كل الشكولاتة عليه\أحياناً، تكون بحاجة فقط.

Figure 2. The Aegisub File of the Arabic Target Text Extracted from Netflix

Subsequently, the subtitle data was organized and stored in an Excel file, employing a systematic structure. Each episode was allocated a separate sheet within the file, with two columns dedicated to the English source text and the corresponding Arabic target text.

Once the source texts and subtitles were extracted and saved in an Excel file, the subsequent steps involved segmenting and aligning the data. Segmentation divided the lines into shorter units: words, phrases, clauses, and sentences. Although automated tools like WinAlign and Memsources exist for text segmentation and alignment, they were not employed due to their lack of complete accuracy. Hence, the segmentation was performed manually, carefully paying attention to grammatical correctness. The length of sentences was a particular consideration throughout the segmentation process. Lengthy English texts were often translated into longer Arabic subtitles, necessitating their division into meaningful, digestible segments. This meticulous segmentation makes the corpus valuable and accurate.

The process of aligning the subtitles posed a challenge, as a single sentence in the source text often required translation into two or more sentences in the target text. For instance, in Figure 1, line 2 was put into a 2 line in Figure 2 (refer to line 3&4). Another difficulty arose from the disparity in the number of lines between the English source text and the extracted Arabic subtitles. For instance, while an episode's English source text might contain 1500 lines, its Arabic translation could span only 900.

Accurate alignment is crucial for extracting information from parallel corpora. Deng, Kumar, and Byrne (2007) describe sentence alignment as a specialized form of chunk alignment, wherein each chunk comprises one or more sentences. Alotaibi (2017) suggests that various automatic alignment tools exist to verify alignment accuracy. However, many of these tools are ill-equipped to handle languages that do not employ the Roman alphabet, such as Arabic, resulting in unreliable results. Therefore, manual text alignment was performed to ensure the precise alignment of lines (Figure 3).

Beautiful place.	مكان جميل.
Thank you.	شكراً لك.
Do you know the history of this room?	هل تعرفين تاريخ هذه الغرفة؟
-Yes.-You do? Can you tell me?	أجل.. حفا؟ هل يمكنك أن تخبريني؟
Uh... For, uh...This is our Marco Polo tea.	هذا شاي "ماركو بولو".
Oh, thank you.	شكراً لك.
No equivalence	جميل.. هتبتأ.
Thank you.	شكراً لك.
-That was quite the history lesson.-[Richard laughs]	كان ذلك درس التاريخ بالفعل.
[Phil] Well, history was never, my best subject anyway.	لم يكن التاريخ يوماً المادة المفضلة لدي.
My best subject was actually snack time.	المادة المفضلة لدي كانت وقت تناول الوجبات الخفيفة.
Oh.	لا يوجد مرادف
No idea.	لا أعرف ما هذا.

Figure 3. The Excel Sheet of the Source and Target Texts Aligned

The researchers encountered a challenge when certain instances in the English language lacked direct equivalents in Arabic. Furthermore, some instances appeared in the target text without any reference in the source text. The phrase "no equivalence" was included alongside the lines that lacked corresponding counterparts to address this issue.

3.3 Software Packages

The researchers utilized two software packages, namely Wordsmith and Sketch Engine, for data evaluation. Wordsmith, described by Scott as a software application for corpus-based analysis, offers extensive functionality through its user-friendly interface (Haider, 2019). This program allows researchers to generate frequency lists of terms and provides specific data such as word count and word length within the corpus. On the other hand, SketchEngine is a web-based application that grants access to a wide range of corpora (Kilgarriff et al., 2014). It plays a crucial role in analyzing the parallel corpus by facilitating parallel concordance.

4. Findings and Discussion

The terms presented in Table 2 hold utmost prominence within this study owing to their substantial cultural significance and widespread appeal. It has been observed that words such as "Salmon," "Donuts," "Custard," "Pizza," and "Tart" have emerged as extensively adopted lexical entities when undergoing translation into the Arabic language.

Table 2. Frequency List of Some Food Items

Word	Frequency
Salmon	91
Donuts	64
Custard	48
Pizza	41
Tart	35
sushi	24
Pudding	20
vanilla	20
Cinnamon	17
Soy	12
Pecan	11
Croissants	9
Feta	9
Mayonnaise	9
Cheesecake	6
Lotus	4
Taco	4
Sriracha	4
Toffee	3
Tapas	2
Cappuccino	1

The proliferation of Western culinary terminology in Arabic-speaking regions reflects the expanding influence of Western cuisine on these cultures. These loanwords are integrated into Arabic to describe food items and flavors not originally part of its culinary heritage, facilitating communication on culinary experiences. This demonstrates the adaptability of Arabic to embrace foreign cultures.

The prevalence of Western loan food terms in Arabic, compared to Chinese and other Eastern cuisine phrases, is influenced by historical and cultural factors. Through colonialism, globalization, and trade, Western civilizations have significantly impacted the Arab world. The accessibility and recognition of Western culinary traditions and fast-food chains have led to adopting similar loanwords. Additionally, globally popular Western dishes like pizza and hamburgers contribute to incorporating Western culinary language into Arabic. While Chinese and other Eastern cuisines have rich culinary traditions, their regional variations and complex flavors may not lend themselves as readily to loanword assimilation. However, Arabic does include loanwords from Eastern cuisines, although they may be less common.

4.1 Flavors

Using Sketch Engine to extract keyword lists indicates that all shows use terms related to food, such as the names of dishes and flavors. The cooking shows *Nadiya Bakes* and *Nadiya's Time to Eat* contained more terms related to food preparation, such as ingredients and recipe portions, while the travel show, *Somebody Feed Phil (Seasons 1 and 2)* connected food to culture and therefore made many references to different places alongside the descriptions of food.

The flavor is mainly made up of the five main taste elements, salty, sweet, umami, spicy, and bitter; there are also additional descriptors for more nuanced flavors. Table 3 shows how flavors were rendered in the investigated shows.

Table 3. Rending Flavors in the Investigated Shows

No.	Flavor	Nadiya Bakes		Nadiya's Time to Eat		Somebody Feed Phil (Seasons 1 and 2)	
		Word	Transliteration	Word	Transliteration	Word	Transliteration
1	Spicy	حريف 7 التوابل 4 متبل 3 حازة 6	ḥarrīf al-tawabil mutabbal ḥārrah	حريف لمحة توابل 1	ḥarrīf lamḥat tawābil	حار	ḥar
2	umami	---	---	"الأومامي"	"al-ūmāmī"	اللاذع	al-ladhi'
3	tart	-----	-----	لاذع	ladhi'	-----	-----
4	tangy	لاذع	ladhi'	قوي المذاق 1 منعش 1 لاذعة 2	qawi al-madhāq munī' sh ladhi' ah	-----	-----
5	savory	مشهيات 3 مالح 7 توابل مالح 1	mushāhiyāt māliḥ ṭawabil māliḥ	مالح	māliḥ	مشهيات ما لذ وطاب لذيذة	mushāhiyāt ma ladh wa ṭab ladhīdhah
6	punchy	اللاذع	al-ladhīdh	اللاذع 1 ذو التوابل 1 قوي النكهة 2	al-ladhīdh dhū al-tawabil qawiy al-nakhah	-----	-----
7	fluffy	هشة منفوشة/ ومننقش وناعم زغبيا	hashah manfūshah/ wa-munṭafish wa-na'īm zaghbīyān	ومنفوشة وناعم	wa-manfūshah wa-na'īm	وأطرى هشة	wa-aṭra hashah
8	crispy	مقرمش	muqrmash	الهش	al-hash	مقرمش	muqrmash
9	crunchy	مقرمش 9	muqrmash	الهش 6 مقرمشة 2	al-hash muqrmashah	مقرمشة	muqrmashah
10	Chewy	كثيرة المضغ 2	kathīrat al-maḍgh	كثيرة المضغ 4 أسهل في المضغ 1	kathīrat al-maḍgh aṣhal fī al-maḍgh	----	----
11	curdled	-----	-----	مخترة	mukhattharah	-----	-----

Three of the five main descriptors can be translated directly into one word, while *spicy* has two Arabic equivalents, and *umami* has no official equivalent. As shown in Example 1, the availability of multiple options results in the word being translated differently. The subtitles of *Nadiya Bakes* show how this is done even in the scope of a single series, highlighting inconsistencies in the translation. Furthermore, in two of the three shows, the descriptor was mistranslated as spiced a multitude of times.

The word *umami* from example 2 appeared once in two of the series. In the cooking show, the term was transliterated and put between commas despite some viewing it as a loan word, while substitution was used in the travel show. The translation in the cooking show is more accurate; however, the one in the travel show may be easier to understand, which may fit the show's goal in which viewers experience food vicariously through the host.

In addition to the main flavor descriptors, more complex ones were used in the series. The words *tart* (example 3) and *tangy* (example 4), which are derivatives of sour flavors, were used in the two food preparation shows. *Tart* was translated as "sharp," while *tangy* was translated as "sharp," "strong flavor," and "fresh," in addition to a case of omission. "sharp" is the nearest equivalent but still does not correlate directly to the taste of the flavor.

Example 5 contains another nuanced flavor, "*savory*." The term is usually used to describe any food with a strong flavor that is not sweet. Although this typically means salty, it often includes spicy and sometimes sour. Many describe *savory* foods as appetizing, and this was used as a translation in the baking and travel shows. Additionally, it was translated as salty in the baking show, which was also the translation in the cooking show. The baking show also translated the term as salty spices, which nearly catches the essence of the flavor through compensation. The travel show used two other renditions, both of which were too general. The first would translate as "anything and everything tasty," which does not reflect the speaker's preference for savory over sweet. The second is simply "tasty," which contains no indication of the flavor type. The baking show used three equivalents for the term that were all accurate to varying degrees despite inconsistencies. The cooking show used only one term, which, although accurate, was not precise. The travel show used several terms, not all of which were reflective of the concept.

The term in example 5 may be difficult to pinpoint. However, it still refers to a specific well-known flavor. On the other hand, the descriptor used in Example 6 (*punchy*) is more ambiguous. It is translated with somewhat vague terms since it does not correlate with a specific flavor. It is translated as "tasty" in the baking and cooking shows. The renditions in the cooking show also included "spiced" "strong flavored" and were even omitted once.

Taste is not simply flavor alone but includes textures as well. The texture is often described in these shows with various terms that must be translated for the target audience. The descriptors used in the ST are specific and straightforward; however, the subtitlers still struggled to decide on an equivalent. For instance, *fluffy* in example 7 was rendered into a multitude of terms. The nearest equivalent was

“puffed/fluffed” used in *Nadiya Bakes* show and *Nadiya’s Time to Eat* show. The two shows also employed the descriptor “soft/smooth” which does not properly reflect the texture. The baking show and the travel show shared the use of the term “delicate/flaky” which is another incorrect rendition. Finally, the baking show used the unique equivalent “foamy” and the cooking show “soft”. In the context of whipping, foamy was an acceptable rendition; however, this still shows inconsistency as “fluffed” was used in a similar context. Furthermore, some of the descriptors used in the baking and cooking shows relate to texture in a physical sense related to preparation. In contrast, the renditions in the travel show correlate directly to taste.

Crispy and *crunchy* are similar yet slightly different textures (examples 8 and 9). Both were rendered as “*crunchy*”. The first rendition is more accurate. The lack of differentiation between the two showcases a linguistic gap in Arabic. Another gap in Arabic is a lack of an adjective for chewy. Thus, the term was paraphrased and explicitated in the subtitles. In both the baking and cooking shows, this was acceptably done as “(needs) a lot of chewing” but it was also mistranslated once as “easily chewed” which gives the opposite meaning (example 10).

Example 11 shows that omission is used even in some cases where a TT equivalent is available. The translation in *Nadiya Times to Eat* is direct and correct. However, the omission was still used in the other series.

4.2 Pastry

Pastry is an umbrella term that encompasses a variety of sweet and savory foods made from many types of dough. This hypernym does not have an exact Arabic equivalent; therefore, the translations included some hyponyms. The first equivalent was a form of cultural substitution; however, it did not cover the variety found in pastries. The second was the translation of pastry in the unbaked form as dough, which is a direct translation. On the other hand, the correlations of the English and Arabic terms may overlap, but they are not identical. Finally, two more hyponyms were employed in the travel show that reflected the specific food being referenced on screen. This highlights one of the characteristics of AVT, where meaning can be understood through means aside from linguistics. Table 4 shows how pastries were rendered in the investigated shows.

Table 4. Rending Pastry in the Investigated Shows

No.	Pastry	Nadiya Bakes		Nadiya’s Time to Eat		Somebody Feed Phil (Seasons 1 and 2)	
		Word	Transliteration	Word	Transliteration	Word	Transliteration
1	Pastry	المعجنات 33 عجينة 2	al-mu'jjanat 'ajīneh	المعجنات 35 عجينة 2	al-mu'ajanāt 'ajīneh	الحلويات 7 المعجنات 2 عجين 4 خبز 2	al- ḥalawiyāt al-mu'ajanāt 'ajīn khubz
2	Pie	فطيرة	faṭīrah	فطيرة	faṭīrah	فطيرة 4 الكعكة 2	faṭīrah al-ka'kah
3	Quiche	كيش	kīsh	----	----	----	----
4	Tart	تارت	tart	تارت	tart	كعكة 1 تارت 5 فطيرة 2	ka'kah tart faṭīrah
5	Tarte tatin	فطيرة فرنسية	faṭīrah faransiyyeh	----	----	----	----
6	Biscuit	بسكويت	biskwīt	بسكويت	biskwīt	بسكويت	biskwīt
7	Cookie	الكعك	al-ka'k	البسكويت	al-biskwīt	كعك 2 البسكويت 5	ka'kah biskwīt
8	Scone	فطيرة	faṭīrah	----	----	الكعك المرقق	al-ka'k al-muraqqaq
9	Croissant	كرواسون	krūwāsūn	----	----	كرواسون	krūwāsūn
10	Pretzel	البريتزل	al-brītzal	----	----	----	----
11	Cupcake	الكعك المكوب	al-ka'k al-mukawwab	الكعك المكوب	al-ka'k al-mukawwab	----	----
12	Brownie	كعكة "البراوني" كعكات الشوكولاتة الكعكات كعكات البراوني "البراوني"	ka'ket Al-"brāwnī" ka'kāt ash-shūkulata al-ka'kāt ka'kāt Al-"brāwnī" Al-"brāwnī"	----	----	كعكة شوكولاتة الكعكة	ka'kat shūkalata al-ka'kah
13	Tortilla	----	----	"خبز تورتيلا" "تورتيلا"	khubz al-turṭīlah " turṭīlah"	خبز التورتيلا "تورتيلا"	khubz al-turṭīlah " turṭīlah"
14	Pita	----	----	----	----	بيتا خبز الخبز العربي	bīta khubz al-khubz al-'arabī
15	Batter/ed	مزيجًا خليط	mazjīḥ khālīṭ	عجين خليط	'ajin al-khālīṭ	مغلفة الخليط	mughalafah al-khālīṭ

16	Self-raising Raising	المحسن الذيق ذاتي التخمير محسّنات رفع	al-muḥasan al-dāqīq dhātī al-takhmīr muḥasināt rafʿ	رفع	rafʿ	----	----
17	Marmalade	مرّبي	murabba	المرّبي مرّبي "مارملاد"	al-murabba murabba "marmalad"	----	----

A common type of *pastry* is the *pie* which was translated directly into its Arabic equivalent in all three shows. Alongside *pies*, similar pastries have slight differences and different names. They include the *tart*, which has no top and a thicker base than a *pie* (example 2), the *quiche* (example 3), which is an egg custard pie, and the *tarte tatin* (example 5), in which the filling is caramelized on the stovetop before being covered with the pastry crust and baked.

Quiche in example 3 was simply borrowed, and *tart* from example 4 was also borrowed in most cases. However, the term was substituted with *pie* in a few instances in the travel show. This is acceptable as the two pastries are extremely similar. Despite the subtitlers using borrowing and an acceptable form of substitution, an inaccurate form of substitution was also employed. Finally, the term *tarte tatin* (example 5) was explicated through the hypernym *pie* and its country of origin.

Examples 6 and 7 contain the terms *biscuit* and *cookies*. These terms could refer to the same concept but in different English variants or two similar but slightly different baked sweets. In all cases, the *biscuit* was translated as its borrowed term. This term was also used as a translation for *cookies* in the cooking and travel show. In the baking show, the term was translated to a term that has come to be used to refer to *cookies* in Arabic in some cases. The travel show also used this term, which made the subtitles inconsistent.

The shows contained a number of foreign food items that did not have Arabic equivalents. To deal with these terms, the subtitlers resorted to different translation strategies. For instance, *scone* in example 8 was substituted in one show and explicated in another. The substitution was inaccurate, which makes the explication the superior rendition. Borrowing was another common technique as shown in examples 9 (*Croissant*) and 10 (*Pretzel*), while all shows used this technique, the baking and cooking shows used punctuation such as brackets and quotations to indicate that the terms were borrowed.

Another technique is *calque*, where the ST phrase components are translated individually to create the TT phrase. This technique was employed in example 11, where *cupcake* was rendered as *cupped cake*. Furthermore, there was the use of addition and the use of hypernyms. For the translation of some terms, multiple strategies were employed. This was the case in the translation of *Brownie* (example 12).

Examples 13 and 14 are both types of flatbread. One is relatively foreign to the target audience, while the other is their standard for bread. The foreign *tortilla* was translated with addition and borrowing, while the *pita* was translated with borrowing, the use of a hypernym, and was also referred to as "Arabian bread." The use of borrowing foreignizes the familiar food, but the other renditions portray it as the default standard the viewer's associate with bread.

In addition to the pastry, other baking terms were included in the show. These included "batter" (example 15), which was correctly translated as *batter* and *mix* and incorrectly translated as *dough*, which has different properties. Terms related to *raising* (example 16) were rendered correctly, although the baking show had consistency issues.

The last example was a keyword in the corpora; it is a synonym for *jam*. This means that it could be directly translated; however, the subtitlers unnecessarily used borrowing and addition, resulting in the redundant "marmalade" jam.

4.3 Cooking Methods

Table 5 highlights differences in the way the two languages describe cooking methods.

Table 5. Rending Cooking Methods in the Investigated Shows

No.	Method	Nadiya Bakes		Nadiya's Time to Eat		Somebody Feed Phil (Seasons 1 and 2)	
		Word	Transliteration	Word	Transliteration	Word	Transliteration
1	boil	مغلي مسلوّق	maghlī maslūq	سلق مغلي	salq maghlī	مغلي 2 مسلوّق 7	maghlī maslūq
2	simmer	المغلي	al-maghlī	على نار هادئة تغلي	'ala nar hadī' ah taghlī	طبخ بنار هادئة	ṭbikhā bi-nār hadī' ah
3	poached	----	----	----	----	مسلوقة	masalūqah
4	roast	المشوي 17 محصص 4	al-mashwī muhammas	المشوي محصص	al-mashwī muhmmas	المحصص مشوية	muhammas mashwiyah
5	braise	----	----	----	----	مطهر جيداً المطهر ببطء	maṭhū Jayyidan Al-maṭhū bi-butʿ
6	steam	ومبخرة	wa-mubakharah	على البخار	'ala al-bukhar	المطبوخ بالبخار تطبخها على البخار	al-maṭbukh bil-bukhar taṭbukhuhā 'ala al-bukhar

Examples 1-3 are all related to boiling. The first term *boil* is the typical sense, the second term (*simmer*) refers to lowering the heat after the food has come to a boil, and the third (*poached*) is a specific type. Arabic does not contain equivalents for all three terms but has an

additional term which does not exist in English. In Arabic, the terms distinguish between boiling a liquid and boiling something in a liquid. Thus, depending on the context, example 1 was rendered as one of these two terms. Explication was used in example 2 to fill the linguistic gap but failed to capture the entire meaning. *Poaching* is translated as the second term for boiling, which captures the technique without its required heat and time settings.

In example 4, roasting is used in its typical manner but also in a less precise way to refer to toasting. The subtitlers used the context to differentiate between the two to give the most accurate rendition for each use. Example 5 (*braise*) uses explication but does not render the entire meaning, translating it the same as simmer. The process of *steaming* (example 6) is not foreign to the target audience. However, each translation dealt with the process of making it a verb differently.

4.4 Measurements

The cooking and baking shows included recipes and measurements (Table 6). Some terms in the TT, such as cups or big/small spoons for table/teaspoon, may seem generic. However, these are the terms used in recipes in Arabic.

Table 6. Rending Measurements in the Investigated Shows

No.	Measurement	Nadiya Bakes		Nadiya’s Time to Eat		Somebody Feed Phil (Seasons 1 and 2)	
		Word	Transliteration	Word	Transliteration	Word	Transliteration
1	mils	مل ملي لتر مليجرام	mil milliliter milligram	ملي مليجرام جرام	milliliter milligram gram	----	----

The issue in translating measurement was not generalization but the opposite, as over-specification resulted in mistranslation. “Mils” can be a shortened version of either milliliters or milligrams. This can be understood through context. In some instances, “mils” was translated as the shortened version of a milliliter. These are all acceptable renditions as the context references liquids. However, in some cases, it was mistranslated as a milligram or even just a gram.

4.5 Animal and Meat Extracted from it

Table 7 highlights a linguistic gap between English and Arabic: the difference in the name of the animal and the meat extracted from it.

Table 7. Rending Animal Meats in the Investigated Shows

No.	Animal Meat	Nadiya Bakes		Nadiya’s Time to Eat		Somebody Feed Phil (Seasons 1 and 2)	
		Word	Transliteration	Word	Transliteration	Word	Transliteration
1	Pig	----	----	----	----	الخنزير	al-khinzīr
2	Pork	----	----	----	----	لحم الخنزير	lahm al-khinzīr
3	Ham	----	----	----	----	لحم الخنزير	lahm al-khinzīr al-muqaddad
4	steak	----	----	----	----	شريحة لحم	sharīḥat lahm
5	cow	----	----	----	----	الأبقار	al-abaqar
6	Beef Beef jerky Beef wellington	----	----	لحم اللحم المقدد لحم "ويلينغتون"	lahm al-lahm Al-muqaddad lahm "wilingtūn"	بلحم البقر لحم البقر المقدد	bi-lahm al-baqar lahm al-baqar al-muqaddad
7	Veal	----	----	----	----	لحم العجل	lahm al-'ajil
8	Calve	----	----	والعجول	wal-'ujūl	----	----
9	Lamb	ضأن	ḍā'n	لحم الضأن الضأن الحملان	lahm al-ḍā'n ḍā'n Al-ḥilmān	خروف والضأن	Kharūf wa-ḍā'n

The subtitler mainly resorted to compensation by adding the word meat to deal with this linguistic gap. Thus, while English contains separate terms like *pork* and *ham*, *beef*, and *veal*, these were translated as *pig meat*, *cow meat*, and *calve meat*. There were a few instances in the cooking show where the type of meat, specifically *cow/beef* was excluded, and the hypernym meat was used instead. Additionally, there was inconsistency in the translation of lamb in the cooking and travel show.

4.6 Multiple Lexemes with One Equivalent

The use of modulation, cultural substitution, generalization, and near-synonyms results in one lexeme in the TT corresponding with multiple in the ST, which may cause confusion (Table 8).

Table 8. Rending Multiple Lexemes into One Word

Source Text	Target Text	
	Word	Transliteration
-Dough -Pastry -Sauce -Batter (addition)	عجين	'ajīn
-Cake -cupcake -Cookie -Tart -Babka -Crumpets -doughnuts (addition) Sponge -Roll -brownie	الكعك	al-ka'k
Pie tart Scone Pancake boxty toad in the hole gefilte fish tarte tatin	فطيرة	faṭīra

Table 8 highlights the differences in food vocabulary in the two languages. Single words are used in Arabic to refer to multiple foods mentioned in English. As shown in Table 8, one Arabic term can be used as a direct translation of its equivalent. In other cases, it is chosen as the nearest equivalent for foreign items. Generalization can also be seen in these examples to deal with culture-bound foods. In some cases, this is joined with addition. Finally, correspondence with multiple terms can be caused by mistranslation.

5. Conclusion

Language is connected to food by describing it, its components, and its preparation. Culture and situation affect the complexity of the language used. Food shows come in various forms, such as baking, cooking, and travel shows. The use of concordancers shows that baking and cooking shows focus on the preparation of food alongside its enjoyment. In contrast, travel shows emphasize sharing experiences through foods and cultures. However, all shows were subject to domesticating strategies like cultural substitution, generalization, and addition, alongside foreignizing strategies like borrowing and transliteration. Although the strategies used were similar, the degree and prioritization of each one varied depending on the program.

Furthermore, the preparation shows used extralinguistic features like quotations to highlight when a term was borrowed. The corpus showed more inconsistencies in food names in the travel show, but the problem existed in all of the series. Finally, the data showed gaps in modern standard Arabic in the description of food, as the lexicon was lacking and often unclear. Despite this, the subtitlers mostly provided adequate translations despite some flaws.

Food phrases play a crucial role in translation studies between English and Arabic, necessitating careful consideration to convey culinary concepts and cultural nuances accurately. The representation of food idioms enables Arabic-speaking individuals to understand and appreciate gastronomic experiences in English-speaking cultures and vice versa. Food expressions promote cultural diversity by sharing culinary customs across language barriers. With cultural awareness, translators proficient in English and Arabic bridge cultural divides and transmit the meaning and significance of food expressions while identifying suitable translations.

Understanding food expressions enhances international understanding, celebrates culinary diversity, and improves translated works in food and gastronomy. Translators often use direct transliteration for certain food-related expressions, preserving the original pronunciation and sound. Loan translations preserve culinary products' cultural and historical relevance, allowing Arabic-speaking individuals to connect with culinary traditions. They facilitate the assimilation of foreign culinary concepts into Arabic-speaking communities. Translators must balance loan translations with suitable Arabic equivalents and consider cultural sensitivity, language intricacies, and contextual usage.

Quantitative analysis shows a prevalence of Western food expressions, like "Salmon," "Donuts," and "Custard," in Arabic due to historical and global influences. Western cuisine, accessible and familiar, integrates more readily into Arabic culinary vocabulary. Eastern cuisines with regional variations and intricate flavors are less directly adopted. However, Arabic incorporates loanwords from diverse Eastern cuisines to a lesser extent. The prevalence of Western food phrases reflects the dynamic nature of language, cultural interactions, and Arabic speakers' ability to absorb diverse culinary influences.

This study focuses on culturally bound expressions, particularly food expressions, between English and Arabic, specifically emphasizing professional translations. Further research can explore subtitles in other languages and strategies used in fan subtitles. Translators and interpreters specializing in food-related content should prioritize cultural understanding. The generated corpus is available upon request for translation classes and training purposes.

This paper presents a comprehensive compilation of English-Arabic TV show subtitles, focusing on three food-related shows with a notable IMDB rating of 7+ and their corresponding Arabic subtitles from Netflix. The resulting parallel corpus is a valuable resource for translator training and exploring translation strategies for English food terms into Arabic. The corpus underwent rigorous manual checks, ensuring its high quality through text segmentation and alignment.

By enhancing the existing English-Arabic parallel corpora, this corpus enriches resources for researchers in audiovisual translation,

lexicography, lexicology, and machine translation. It serves as a significant data bank for Audiovisual Translation (AVT) and subtitling studies. The diverse and robust nature of the corpus offers vast potential for academic investigations in these fields. In future efforts, the researchers aim to expand the corpus by including additional English food shows and TV programs with Arabic subtitles.

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