

**Title:** “Can Intra-lingual subtitling enhance English Majors’ listening comprehension of literary texts?”

**Author:** Antar Solhy Abdellah

**Publication date:** 2008

**Journal:** *Journal of Qena Faculty of Education*. Vol 11, No 1. 2008 [Egypt]

# **Can Intralingual subtitling enhance English majors' listening comprehension of literary texts?**

**Antar S. Abdellah, PhD**

**Lecturer in TEFL**

## **Abstract**

Subtitling or captioning the dialogues of English movies can be very helpful to EFL learners in the Arab world. The present study reviews the importance of subtitling for language learning in general and listening comprehension in particular. A comparison is made between different levels of listening comprehension and different genres of English literary movies; classic, modern literary and contemporary. The sample consists of 100 randomly chosen third year English Majors of the faculty of Education. Students were divided into a control and an experimental groups. Results of the study showed a significant difference between the performance of the experimental group students' and those of the control group in the listening comprehension test.

## **Introduction:**

Subtitling is a contemporary visual aid used for facilitating watching videos for the deaf and the hard-of-hearing people. Although it was not meant originally to be used with EFL/ESL *normal* learners, it proved to be very promising in developing different language skills. Listening comprehension is a crucial skill that is thought to be developed through the use of subtitling. Fast reading comprehension is also considered one of the skills that subtitling has the potentials to develop. Although critics of the use of subtitling claim that combining the audio cues (film voices) with the video cues (subtitling lines) can lead to distraction and hinder good listening comprehension, studies that have been conducted showed good results in developing listening comprehension. The present study is concerned with whether subtitling can help develop the listening comprehension – at different levels; main idea, specific details and inference- of EFL prospective teachers when listening to, and viewing, different listening texts of varying difficulty. For the purpose of this study, three different literary texts which students who major in English in Egyptian universities study are used. A very old poetic text; *Dr. Faustus* by Christopher Marlowe (1604), a relatively modern colonial text; *A Passage to India* by E.M. Forster (1924), and a contemporary fairy story; *Harry Potter and the chamber of Secrets* by J. K. Rowling (2002) are selected for testing the listening skills of the EFL prospective teachers.

### **Statement of the Problem:**

Students whose major is English in Egyptian universities face many problems in listening and comprehending untranslated movies. The problems are accelerated if they are asked to process higher level listening; listening for details and inferences. They also face difficulties in comprehending the old literary texts they are required to study in the department of English. The present study seeks to investigate the effect of using subtitling with different literary texts on developing the listening comprehension skills of a sample of EFL prospective teachers.

### **Theoretical background:**

#### ***Definition of Subtitling:***

"Subtitles are textual versions of the dialog in films and television programs, usually displayed at the bottom of the screen. They can either be a form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language—with or without added information intended to help viewers who are deaf and hard-of-hearing to follow the dialog". (Wikipedia, 2008). Spanakaki (2007) defines it as "the textual versions of the dialogue in a film and in television programs, and are usually displayed at the bottom of the screen. They appear in two different forms: a) in a form of written translation of a dialogue in a foreign language, or b) in a form of a written rendering of the dialogue in the same language to help viewers with hearing disabilities to follow the dialogue"

The concept of subtitling is defined in Shuttleworth and Cowie's Dictionary of Translation Studies (1997:161) as "the process of providing synchronized captions for film and television dialogue." It would be misleading not to mention that '*captions*' is also a term used to refer to subtitles. However, Karamitroglou (2000:5) points out that "subtitles are different from 'displays' or 'captions'". He states that: "'Captions' are pieces of 'textual information usually inserted by the program maker to identify names, places or dates relevant to the story line".

Gottlieb (1992:162) defines subtitling as a 1) written, 2) additive (e.g. new verbal material is added in the form of subtitles), 3) immediate, 4) synchronous, and 5) polymedial (e.g. at least two channels are employed) form of translation. Spanakaki (2007) distinguishes between different forms of subtitling: from a linguistic viewpoint, there is intralingual (within one language) and interlingual (between two languages) translation; whereas technically speaking, subtitles can be either open (not optional, e.g. shown with the film) or closed (optional, e.g.

shown via teletext). Baker (1998) states that: "Subtitling can be both 'intralingual' (or 'vertical'), when the target language is the same as the source language, and 'interlingual' (or 'diagonal'), when the target language is different from the source language".

### ***Difference between subtitling and translation:***

Subtitles can be used to translate dialog from a foreign language to the native language of the audience. It is the quickest and the cheapest method of translating content, and is usually praised for the possibility to hear the original dialog and voices of the actors.

Translation of subtitling is sometimes very different from the translation of written text. Usually, when a film or a TV program is subtitled, the subtitler watches the picture and listens to the audio sentence by sentence. The subtitler may or may not have access to a written transcript of the dialog. Especially in commercial subtitles, the subtitler often interprets *what is meant*, rather than translating *how it is said*, i.e. meaning being more important than form. The audience does not always appreciate this, and it can be frustrating to those who know some of the spoken language, due to the fact that spoken language may contain verbal padding or culturally implied meanings, in confusing words, if not adapted in the written subtitles. The subtitler does this when the dialog must be condensed in order to achieve an *acceptable* reading speed. i.e. purpose being more important than form.

Some subtitlers purposely provide edited subtitles or captions, to match the needs of their audience, for learners of the spoken dialog as a second or foreign language, visual learners, beginning readers who are deaf or hard-of-hearing and for people with learning and/or mental disabilities. "For example, for many of its films and television programs, *PBS* displays standard captions representing speech the program audio, word-for-word, if the viewer selects "CC1", by using the television remote control or on-screen menu, however, they also provide edited captions to present simplified sentences at a slower rate, if the viewer selects "CC2". (Kothari, Keniston & Gannes, 2006)

### ***Different modes of subtitling:***

The two alternative methods of 'translating' films in a foreign language are *dubbing*, in which other actors record over the voices of the original actors in a different language, and *lectoring*, a form of *voice-over* for fiction material where a narrator tells the audience what the actors are saying while their voices can be heard in the background. Lectoring is common for television

in Russia, Poland, and a few other East European countries, while cinemas in these countries commonly show films dubbed or subtitled.

In the traditional subtitled countries, dubbing is generally regarded as something very strange and unnatural and is only used for animated films and TV programs intended for pre-school children. As animated films are "dubbed" even in their original language and ambient noise and effects are usually recorded on a separate sound track, dubbing a low quality production into a second language produces little or no noticeable effect on the viewing experience. In dubbed live-action television or film, however, viewers are often distracted by the fact that the audio does not match the actors' lip movements. Furthermore, the dubbed voices may seem detached, inappropriate for the character, or overly expressive, and some ambient sounds may not be transferred to the dubbed track, creating a less enjoyable viewing experience.

***Same language captions (Intralingual subtitling):***

Same language captions, i.e., without translation, are primarily intended as an aid for people who are deaf or hard-of-hearing. Subtitles in the same language as the dialog are sometimes edited for reading speed and readability. This is especially true if they cover a situation where many people are speaking at the same time, or where speech is unstructured or contains redundancy.

***Use by those not deaf or hard-of-hearing***

Although same-language subtitles and captions are produced primarily with the deaf and hard-of-hearing in mind, many hearing film and television viewers choose to use them. This is often done, because the presence of closed captioning and subtitles ensures that not one word of dialog will be missed. Films and television shows often have subtitles displayed in the same language, if the speaker has a speech disability and/or an accent. In addition, captions may further reveal information that would be difficult to pick up on otherwise. Some examples of this would be the song lyrics; dialog spoken quietly or by those with unfamiliar accents; or supportive, minor dialog from background characters. It is argued that such additional information and detail will enhance the overall experience and allow the viewer a better grasp on the material. Furthermore, people learning a foreign language may sometimes use same-language subtitles to better understand the dialog while not having to resort to a translation.

## *Creation of subtitles*

Today professional subtitlers usually work with specialized computer software and hardware where the video is digitally stored on a hard disk, making each individual frame instantly accessible. Besides creating the subtitles, the subtitler usually also tells the computer software the exact positions where each subtitle should appear and disappear. For cinema film, this task is traditionally done by separate technicians. The end result is a subtitle file containing the actual subtitles as well as position markers indicating where each subtitle should appear and disappear. The finished subtitle file is used to add the subtitles to the picture, either directly into the picture (open subtitles); embedded in the *vertical interval* and later superimposed on the picture by the end user with the help of an external decoder or a decoder built into the TV (closed subtitles on TV or video); or converted to *tiff* or *bmp* graphics that are later superimposed on the picture by the end user (closed subtitles on DVD).

## *Types of subtitling*

While distributing content, subtitles can appear in one of 3 types (Wikipedia, 2008):

- **Hard** (also known as **hardsubs** or **open** subtitles). The subtitle text is irreversibly merged in original video frames, thus this format of subtitles doesn't require any special equipment or software at all. However, these subtitles can't be turned off, because they are just a part of original frame, and it's impossible to do several variants of subtitling, for example, in multiple languages.
- **Pre-rendered** subtitles are separate video frames that are overlaid on the original video stream while playing. Pre-rendered subtitles are used on DVD (though they are contained in the same file as video stream). Obviously, player is required to support such subtitles to display them, and it is possible to turn them off or have multiple languages subtitles and switch among them.
- **Soft** (also known as **softsubs** or **closed** subtitles) are separate instructions, usually a specially marked up text with time stamps to be displayed during playback. It requires player support and, moreover, there are multiple incompatible (but usually reciprocally convertible) subtitle file formats

## **Subtitling and listening comprehension skills:**

Various studies have demonstrated the positive effects of captioning on productive skills such as verbatim recall and retention, reuse of vocabulary in the proper context, as well as

communicative performance in specific oral and written communication tasks (Vanderplank, 1988: 276; Baltova, 1999: 38; Garza, 1991: 245; Borrás & Lafayette, 1994: 63, 65, 68; Neuman & Koskinen, 1992: 102)

General ideas can often be made understandable through images alone or even advanced organizers such as oral and written summaries or video clips, but captions have proven to be more beneficial for the comprehension of details pertaining to characters and plot (Chiquito, 1995: 219; Chung, 1999: 300-1). In terms of comprehension, captions can in fact assist students at different levels of linguistic ability. Markham had 76 advanced, intermediate, and beginning ESL students in an American university watch two 2 ½ – and 4 ½-minute-long educational television programs. The results of the multiple-choice comprehension tests based on the vocabulary and syntax of the captions showed that within each level, responses were more accurate when captions had been available. Thus captions helped students perform beyond their proficiency level (Markham, 1989: 39, 41).

In addition to comprehension, captions can help with word recognition and vocabulary building. Neuman and Koskinen conducted a nine-week experiment with 129 seventh and eighth grade ESL students (mostly at an advanced level) watching nine 5- to 8-minute long segments of an American children-oriented science production. The researchers found that captioning was more beneficial to vocabulary recognition and acquisition than traditional television watching, or reading while listening. A series of increasingly complex tests demonstrated the beneficial effects of captions. These tests ranged from weekly word recognition exercises which entailed distinguishing written target words from non-word distractors, to sentence anomaly exercises testing word comprehension in context, and on the most difficult level, meaning identification of words presented in isolation (Neuman & Koskinen, 1992: 101).

Even audio text strongly supported by images that undoubtedly clarify and contextualize it can become more comprehensible with captions. Garza conducted an experiment comparing the comprehension ability of 70 high-intermediate/low- advanced ESL learners as well as 40 third/fourth year American university students of Russian, who viewed five discursive types of 2- to 4-minute-long videos with and without captions. Subjects were tested through multiple-choice content-based questionnaires requiring the identification of target-language “informational paraphrases, basic deductions, or synonym identification” of a term made visually explicit in the video segment. Results revealed significantly improved performance

for the captioned condition in both language groups. Thus, captions may help make the audio input more intelligible by bridging the gap between reading comprehension skills, which are usually more developed, and listening comprehension (Garza, 1991: 241-243, 246).

Skeptics may still contend that even if captioning allows for language gains and improved comprehension, students are not being truly trained to develop their listening skills without written support. To respond to these objections, we will now turn to a few other studies which have attempted to measure pure listening comprehension gains, tested independently of any written components.

To examine the effect of captioning on aural word recognition skills, Markham designed another experiment involving multiple-choice tests administered orally. 118 advanced ESL students watched two short video programs (12 and 13 minutes) with or without captions. In the subsequent listening tests, subjects heard sentences directly taken from the script and immediately followed by four single words (one key word which belonged to a sentence just heard and three distractors) presented orally too. The tests showed that the availability of subtitles during the screening significantly improved the students' ability to identify the key words when they subsequently heard them again (Markham, 1999: 323-4).

Some may still argue that the improved listening comprehension resulting from the specific context of a captioned audiovisual program does not necessarily prove students' ability to better comprehend new scenes without captions. To test how sub-titling affected listening ability regardless of semantic information, so as to assess recognition memory in relation to sound alone, Bird and Williams focused on the implicit and explicit learning of spoken words and non-words. Implicit learning pertained to auditory word recognition, while explicit learning referred to the intentional recollection and conscious retention of aural stimuli.

A first experiment with 16 English native and 16 advanced nonnative speakers demonstrated that subjects in the captioned condition were better able to implicitly retain the phonological information they had just processed. They also showed superior explicit recognition memory when asked to aurally identify words that had been presented in a previous phase. A second experiment with 24 advanced ESL students found that captioning had a beneficial effect on word recognition and implicit learning of non-word targets paired with two rhyming and two non-rhyming aural cues, especially in the rhyme condition.



Thus, captioning clearly aids with the phonological visualization of aural cues in the minds of listeners, who become more certain of ambiguous input, can more accurately form a memory trace of the words, and can later more easily identify identical sounds without textual support (Bird & Williams, 2002).

In short, captioning seems to improve the actual language processing ability of second-language learners, who could be described as “*hard of listening*” (Vanderplank, 1988: 272). The benefits of this “hearing aid” become even clearer over time, as shown by longer-term experiments. One study over an 11-week period involved grades 5 and 6 Canadian pupils who had attended a French immersion program since kindergarten. Tests measuring phrase form, contextual meaning, and comprehension demonstrated that captioning increased in effectiveness through time (Lambert & Holobow, 1984: 3). A long-term protocol analysis in another study may explain this improved effectiveness. 15 European ESL students ranging from high-intermediate to superior, and 8 Arabic ESL students from low-intermediate to advanced, were asked to watch captioned programs one hour a week over a nine-week period while reflecting on the experience. After subjects felt that they were able to process longer stretches of verbal and written texts, i.e. their “chunking ability” had improved (Vanderplank, 1988: 274-5). Thanks to improved processing, subjects also remarked on their ability to “find,” note, ask about phrases totally new to them, and extract terminology (Vanderplank, 1988: 275; Vanderplank, 1990: 225).

### ***Limitations of Captioning and Need for Comprehensible Input***

In spite of the beneficial aspects described above, captioning may not be suitable for all materials and viewers at all levels of language proficiency. In particular, it may be helpful to beginners only if the material is carefully adapted to their level and contains many familiar phrases that can be activated and reinforced by the audiovisual presentation. This point was illustrated by an experiment in which full text or key-word captioning was added to the authentic language video clips designed to accompany a French beginning textbook. Guillory, who tested 202 American subjects in second semester French classes, found that even with captions the comprehension mean scores for two video clips from this program were at best 72%. If the material is too advanced, as in this case with nearly 28% of the words used in the video not listed in the textbook glossary, captions cannot sufficiently compensate for the fast rate of speech and the difficult vocabulary level (Guillory, 1998: 95, 102).

Danan (2004) argues that even with captions, visual input which is too far beyond the linguistic competency of the viewers may yield poor language gains. Another experiment involving “relative beginners” (grade 7 Canadian pupils who had had 45 minutes a day of French-as-a-second language instruction since grade 1) indicated that captioning offered limited benefits compared to forms of subtitling incorporating native language input (Lambert & Holobow, 1984: 6). These experiments may suggest a minimum language competency threshold for learners to derive benefits from captioning, or the need for careful matching of competency level and linguistic difficulty of the audiovisual material.

The findings of these studies support Krashen’s hypothesis that we acquire language “by understanding messages or by receiving ‘comprehensible input’” (Krashen, 1985: 2). The concept of comprehensible input is linked to recent cognitive theories which stress the role of active individual learners in the effective acquisition, organization, and storage of knowledge into a meaningful cognitive network (Hummel, 1995: 448). But Krashen also warns that to be comprehensible, input can only be slightly above the students’ level of proficiency, and he advocates a stage by stage approach to the introduction of comprehensible input by language teachers (through, for example, the choice of somewhat simplified language or limited topics) (Krashen, 1985: 72-73).

### **Hypotheses of the study:**

Based on the theoretical background and the reviewed literature, the present study seeks to test the following hypotheses:

- 1- There are statistically significant mean differences between the scores of the experimental group and those of the control group in the overall achievement in a listening comprehension test.
  
- 2- There are statistically significant mean differences between the scores of the experimental group and those of the control group in the sub section of listening to contemporary fairy story '*Harry Potter 2*', with regard to:
  - a) identifying the main idea,
  - b) identifying specific details, and
  - c) identifying inferences.

3- There are statistically significant mean differences between the scores of the experimental group and those of the control group in the sub section of listening to a modern colonial text '*A Passage to India*', with regard to:

- a) identifying the main idea,
- b) identifying specific details, and
- c) identifying inferences.

4- There are no statistically significant mean differences between the scores of the experimental group and those of the control group in the sub section of listening to a classic poetic test, '*Dr. Faustus*', with regard to:

- a) identifying the main idea
- b) identifying specific details, and
- c) identifying inferences.

### **Tools and Methodology:**

To achieve the purpose of the study, a test in listening comprehension was designed and validated. A randomly selected group of third year English majors of Qena faculty of Education (100) was used as the sample of the study. 50 students composed the control group that watched three scenes, each for 15 minutes, from the three selected listening text without the aid of subtitling. 50 other students composed the experimental group that watched the three selected scenes with synchronous subtitling appearing on the screen. Third year students have been chosen because they have mastered a degree of language proficiency that is suitable for the level of listening tasks presented in the study. They were also selected because they have not studied any of the three selected pieces of literature, so that there will be no prior knowledge effect on the scores gained in the tests.

### **The listening comprehension test:**

#### **Description of the test:**

The test is composed of three sections; one on Harry Potter 2, one on A Passage to India, and One on Dr. Faustus. The overall test items are 42 MCQ items, with 14 items on each sub section of the test. Each subsection included items that test the skills of identifying main idea, specific details and inferences. Table (1) shows the distribution of the targeted skills in each section; four test items were allocated for testing the ability to identify the main idea, 6 for identifying the details, and four for identifying inferences in each section.

**Table (1) distribution of listening comprehension skills on the test items**

Tested skills Test sections	Identifying main Idea	Identifying specific details	Identifying inferences
<i>Harry Potter 2</i>	3, 5, 10, 11	1, 2, 4, 7, 13, 14	6, 8, 9, 12
<i>A Passage to India</i>	1, 7, 10, 11	2, 3, 5, 6, 12, 14	4, 8, 9, 13
<i>Dr. Faustus</i>	1, 3, 5, 7	2, 4, 6, 8, 9, 14	10, 11, 12, 13,

**Listening materials:**

A scene that last for 10-14 minutes was selected from each work of art. From *Harry Potter 2*, the opening scene that shows the house elf's warning was selected. From *A Passage to India*, the scene showing the trail of Dr. Aziz was selected. From *Dr. Faustus*, the scene showing Fasutus' meeting with the wizards and the devil 'Mephistophilis' is selected. These scenes were selected because they are at the heart of each of the three works of art. They include the plot and raise the suspense. They, moreover, provide a good background for those who have not seen the movies or the books before., and accordingly facilitate identifying the main idea.

**Validity of the test:**

The test, accompanied with a script for the selected scenes (see appendix one and two), was submitted to a group of EFL professionals\* to decide on its suitability for measuring listening comprehension skills, on the suitability of the distractors and on what each item tests; main idea, details or inferences. Members of the jury confirmed that the test is valid for testing listening comprehension skills based on the script provided. They made some modifications in the distractors and the classification of the test items. The test was modified accordingly.

**Reliability of the test:**

The test was administered on a group of third year students (n = 50) prior to the experiment to establish its reliability. Using Alpha coefficient, the reliability for the test as a whole was 0.5569. Test reliability was also measured using the split half method. Guttman coefficient for the test as a whole was 0.6664, Spearman coefficient was 0.6672. Both methods show that the test was reliable in measuring listening comprehension skills of third year English majors.

**Item difficulty:**

---

\* Dr. Mohammad Khyrat Mahmoud Rashid, Dr. Awatef Hanafy, Dr. Amer Bakir, And Dr. Mohmmad Abolyosr, of Qena faculty of Education, South Valley University.

Since the test was meant to measure the level to which students can reach in listening comprehension if aided with subtitling, item difficulty was calculated to determine the level of difficulty for each item. It is noticed that inferences items are the most difficult ones. Item difficulty increases in the items with the text which is more difficult. Table (2) lists item difficulty<sup>†</sup> of the test:

**Table (3) Item difficulty of the test**

Item	Easiness coefficient	Difficulty coefficient	Item	Easiness coefficient	Difficulty coefficient
1	0.52	0.48	22	0.26	0.74
2	0.26	0.74	23	0.48	0.52
3	0.66	0.34	24	0.86	0.14
4	0.38	0.62	25	0.80	0.20
5	0.62	0.38	26	0.56	0.44
6	0.44	0.56	27	0.52	0.48
7	0.56	0.44	28	0.42	0.58
8	0.74	0.26	29	0.84	0.16
9	0.38	0.62	30	0.68	0.32
10	0.44	0.56	31	0.38	0.62
11	0.85	0.42	32	0.40	0.60
12	0.56	0.44	33	0.34	0.66
13	0.74	0.26	34	0.28	0.72
14	0.66	0.34	35	0.46	0.54
15	0.72	0.28	36	0.36	0.64
16	0.30	0.70	37	0.58	0.42
17	0.30	0.70	38	0.36	0.64
18	0.52	0.48	39	0.46	0.54
19	0.64	0.36	40	0.38	0.62
20	0.54	0.46	41	0.50	0.50
21	0.68	0.32	42	0.22	0.78

**Item discrimination:**

Discrimination of the test items was calculated to identify the items that highly discriminate between the different levels of students' achievement in listening comprehension. A value between 0.00 and 0.19 refers to a low discrimination ability of the item, deleting these items would however affect the validity of the test. (Ouda 1993: 288). A value between 0.2 and 0.39 refers to a good discriminating ability, and a value above 0.39 refers to a high discriminating ability.

---

<sup>†</sup> Item difficulty coefficient maximum value is 1 and minimum value is 0.

**Table (4) Item discrimination of the test**

Item number	Discrimination value	Item number	Discrimination value	Item number	Discrimination value
<b>Harry Potter</b>		<b>A Passage to India</b>		<b>Dr. Faustus</b>	
1	0.19	1	0.22	1	0.04
2	0.19	2	0.41	2	0.56
3	0.48	3	0.30	3	0.22
4	0.07	4	0.26	4	0.19
5	0.33	5	0.33	5	0.00
6	0.22	6	0.37	6	0.22
7	0.59	7	0.44	7	0.52
8	0.15	8	0.30	8	0.00
9	0.26	9	0.37	9	0.56
10	0.48	10	0.33	10	0.11
11	0.52	11	0.30	11	0.41
12	0.30	12	0.41	12	0.41
13	0.63	13	0.48	13	0.07
14	0.44	14	0.56	14	0.19

**Administration of the test:**

Students were told that they are participating in an experiment to develop their listening skills of literary texts. They were asked not to write their names but to have a number instead in order to remove test anxiety and avoid group cheating. They were asked to briefly read the questions and the choices for 10 minutes before the viewing. Then they were asked to watch the scenes for 10-14 minutes. They were free to answer while listening or wait till the viewing ends and start answering. They were asked to record their answers in the provided answer sheets. They were given other 10 minutes to finish recording their answers. This procedure was repeated with the other two scenes. Students were given one score for each correct answer, and a zero score for each wrong choice. Total score of the test is 42 scores.

**Results of the study**

T-test was run to measure the difference between the mean scores of the control group and those of the experimental group. Table (3) shows the different mean scores of the sample of the study.

**Table (5) Mean scores of both groups in the listening comprehension test**

Groups \ Skills	<i>Harry Potter</i>				<i>A Passage to India</i>			
	Main Idea 4	Details 6	Inferences 4	Sub total 14	Main Idea 4	Details 6	Inferences 4	Sub total 14
<b>Experimental</b>	2.3*	3.12*	(2.12)	7.54*	3.6*	2.76*	1.92**	7.6*
<b>Control</b>	1.22	1.82	2.22	5.26	2.5	1.44	1.48	5.42

Groups \ Skills	<i>Dr. Faustus</i>				<b>Total</b>			
	Main Idea 4	Details 6	Inferences 4	Sub total 14	Main Idea 12	Details 18	Inferences 12	Overall total 42
<b>Experimental</b>	(2.02)	2.52***	(1.6)	(6.24)	7.92*	8.4*	(5.64)	21.96*
<b>Control</b>	2.3	1.94	1.76	6	6.02	5.2	5.46	16.68

\* significant at 0.001, \*\* significant at 0.05, \*\*\* significant at 0.01, ( ) not significant

Based on the data presented in table (3), results showed the following:

- 1- There is a statistically significant mean difference between the mean scores of the students of the experimental group and those of the students of the control group. Experimental group mean of scores was 21.96 out of a total of 42, while Control group mean of scores was 16.68 out of a total of 42. The difference is significant at 0.001 level. This shows that students who viewed the literary movies aided with synchronous subtitling achieved higher general listening comprehension than those who viewed the movies with no subtitling.
  
- 2- There are significant differences between the mean scores of the experimental group and those of the control group in the total listening comprehension achievement in the contemporary fairy story movie '*Harry Potter 2*'. Experimental group mean of scores was 7.54 out of 14 while the control group mean of scores was 5.26 out of 14. This difference is significant at 0.001 level. This shows that the general listening ability of students who viewed this contemporary fairy story with the aid of subtitling has surpassed that of the students who viewed the movie without subtitling. The experimental group's mean score in the dimension of 'identifying the main idea' was 2.3 out of 4, while that of the control group was 1.22 out of 4, which is significant at 0.001 level. The experimental group's mean score in the dimension of 'identifying the specific details' was 3.12 out of 6, while that of the control group was 1.82 out of 6, which is significant at 0.001 level. It is worth noting that the experimental group's mean score in the dimension of 'identifying inferences' was 2.12 out of 4, while that of the control group was 2.22 out of 4, which is insignificant.
  
- 3- There are significant differences between the mean scores of the experimental group and those of the control group in the total listening comprehension achievement in the modern colonial movie '*A Passage to India*'. Experimental group mean of scores was 7.6 out of 14 while the control group mean of scores was 5.42 out of 14. This difference is significant at 0.001 level. This shows that the general listening ability of

students who viewed this modern colonial novel with the aid of subtitling has surpassed that of the students who viewed the movie without subtitling. The experimental group's mean score in the dimension of 'identifying the main idea' was 3.6 out of 4, while that of the control group was 2.5 out of 4, which is significant at 0.001 level. The experimental group's mean score in the dimension of 'identifying the specific details' was 2.76 out of 6, while that of the control group was 1.44 out of 6, which is significant at 0.001 level. The experimental group's mean score in the dimension of 'identifying inferences' was 1.92 out of 4, while that of the control group was 1.48 out of 4, which is significant at 0.05 level.

- 4- There are no significant differences between the mean scores of the experimental group and those of the control group in the total listening comprehension achievement in the classic poetic movie '*Dr. Faustus*'. Experimental group mean of scores was 6.24 out of 14 while the control group mean of scores was 6 out of 14. This difference is not significant. This shows that using subtitles with this classic poetic text did not help enhance students' listening comprehension. The experimental group's mean score in the dimension of 'identifying the main idea' was 2.02 out of 4, while that of the control group was 2.3 out of 4, which is not significant. The experimental group's mean score in the dimension of 'identifying the specific details' was 2.52 out of 6, while that of the control group was 1.94 out of 6, which is significant at 0.01 level; that is nearly insignificant. The experimental group's mean score in the dimension of 'identifying inferences' was 1.6 out of 4, while that of the control group was 1.76 out of 4, which is not significant.
- 5- The overall achievement of students in the experimental group with regard to the skill of identifying the main idea is significantly different from that of the students of the control group. Experimental group mean of scores was 7.92 out of 12, while that of the control group was 6.02. This difference is significant at level. The case is similar with regard to the skill of identifying the details as the experimental group mean of scores was 8.4 out of 18, while that of the control group was 5.2. this difference is significant at level. The difference in achievement of both groups with regard to the skill of identifying inferences was not significant; experimental mean score was 5.64 out of 12 while that of the control group was 5.46.



**Discussion:**

Based on the results presented above, it can be said that the use of subtitling as an aid in listening comprehension is very effective with regard to the overall listening comprehension ability and more specifically in identifying details in the listening text. Students of the experimental group have significantly surpassed their counterparts in the control group in the test of listening comprehension. This high level is evident in their total score, and in the sub total of two sections of the test.

Experimental group scores in identifying the main idea were higher than those of the control group in *Harry Potter 2* and *A Passage to India*. The difference in scores in *Dr. Faustus*, however, was not significant. This can be attributed to the difficulty level of a class drama written in the highest level of language; poetry, in an old age 1604. The difficulty level of *Dr. Faustus* seems to have surpassed the comprehension threshold students have. This coincides with the results of Lambert and Holobow (1984) where they suggest a minimum language competency threshold for learners to derive benefits from captioning, or the need for careful matching of competency level and linguistic difficulty of the audiovisual material.

Experimental group scores in identifying specific details were significantly higher than those of the control group in all the three pieces of art. Although we have argued that *Dr. Faustus* is above the learning threshold of the students, it seems that locating details is a potential factor in the use of subtitling. So even if students failed to get a good comprehension of the main idea of the listening text (2.02 and 2.3 out of 4 for the experimental and the control group respectively), they could still look for details and succeed in identifying them. Since half of the details questions ask about names of people (Q 2 and 9), and number of years (Q14), it would be easy for students who have the advantage of viewing the synchronous subtitling to locate exact names and numbers.

If we move now to analyzing a higher level listening skill; identifying inferences, we find that students' achievement in all the three pieces of art was not significantly different. Students of the experimental and the control group didn't achieve high in identifying inferences as table (2) shows. Identifying inferences is an advanced listening comprehension skill that requires basic comprehension of the text and developing beyond text expectations. It seems that the use of subtitling again has limits and depends mainly on providing comprehensible input to the learners (Krashen, 1985). What is worth noting

however is that students' achievement in *A Passage to India* was slightly significant (at 0.05 level) favoring that of the experimental group. This can be attributed to the nature of the selected scene from *A Passage to India*. The trail scene involves less number of characters as compared to *Harry Potter 2*. Moreover, because it is a trail, questions are posed in a clear articulated form, and answers are short and to the point. Hence, it is easier for students to follow the stream of questioning, specially when it is written on the screen, they are expected to achieve higher than those who cannot see the script of the questions and answers. In spite of this, and because of the complicated nature of inference, the difference was not crucially significant.

### **Suggested teaching tips for using subtitling:**

In the light of the obtained results and the discussion presented above, the following teaching tips are recommended for listening classes using subtitling:

- 1- due care should be given to the listening text; it should provide good comprehensible input for the learner (suitable language level in addition to language challenges, Krashen 1985)
- 2- pre-listening activities should include an introduction to the text, a presentation of the major vocabulary items that may block comprehension, and guiding comprehension questions for setting a purpose for the listening.
- 3- First viewing should be without subtitling to answer the guiding questions.
- 4- Second viewing should be with the aid of subtitling to check answers to the questions.
- 5- Detailed inferences questions and are given after students check answers to the comprehension questions, and develop deeper understanding of the text.
- 6- A third viewing of the scene is presented without subtitling for students to focus on the audio cues only.
- 7- final answering to the detailed questions is carried out. Beyond the text activities include discussing the themes, commenting on characters, and developing expectation.

### **Suggestions for further research:**

- 1- A study is suggested to investigate the effect of using intralingual subtitling on developing the listening comprehension skills of EFL learners with scientific documentaries.
- 2- A study is suggested to investigate the effect of using intralingual subtitling on developing fast reading skills for EFL learners.

- 3- a study is suggested to investigate the effect of intralingual subtitling on developing the acquisition of vocabulary and cultural expressions.

### **Educational Implications of the study:**

This study attempted to shed light on the nature and use of intralingual subtitling as a learning strategy in EFL language pedagogy. It is thought that based on the results attained from the study and the recommendations presented for teaching, the study would be of benefit to language instructors in general and in EFL teacher education institutions in particular. Using intralingual subtitling can enrich the content of their language programs and enhance, to a good extent, the listening comprehension skill of their students.

The study would also be important for EFL course developers who might find it worthwhile to include intralingually subtitled educational DVDs in their courses for the benefits of the EFL learners who face many problems in listening comprehension to non-educational materials broadcasted on the different satellite channels.

Finally EFL prospective teachers, and any advanced EFL learner in general, may find using intralingual subtitling a useful tool for self learning. DVDs are available on a large scale these days, and the learner can follow instructional procedures like the ones recommended in the present study, to make the best use of subtitled movies.

### **Concluding remarks**

Using intralingual (same language) subtitles is very helpful in developing the general listening comprehension skills of EFL majors in the faculty of Education. Subtitling proved effective in developing the skill of identifying the main idea in two different movies. It proved even more effective in developing the skill of identifying specific details in all the three selected listening text regardless of the difficulty of the text and regardless of identifying the main idea in the classic poetic text. With inferences, intralingual subtitling proved to be less effective, as this is an advanced listening comprehension skill that needs more practice and a good background knowledge about the text. Results of the study confirms those of other studies on using subtitling as a learning strategy, and affirms Krashen's hypothesis of the need for comprehensible input.

## **RESOURCES:**

Burton. R & Coghill. N. (Directors). (1968). *Dr. Faustus* [Motion Picture DVD]. United States: Sony Pictures

Forster. E. M. (2005). *A Passage to India*. London: Penguin

Grint. R (Director). (2002). *Harry Potter and the Chamber of Secrets* [Motion picture DVD]. United States: Warner Brothers

Lean. D. (Director). (1985). *A Passage to India* [Motion Picture DVD]. United States: Universal studios

Marlowe. C. (1994). *The tragical history of Dr. Faustus*. Dover: Thrift editions

Rowling. J. K. (1999). *Harry Potter and the chamber of secrets*. New York: Arthur Levine Books.

## **REFERENCES**

Baker, M. (ed.). (1998). *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge.

Baltova, I. (1999). "Multisensory language teaching in a multidimensional curriculum: The use of authentic bimodal video in core French," *Canadian Modern Language Review* Vol 56, No1.

Bird, S. & Williams J. (2002). "The effect of bimodal input on implicit and explicit memory: An investigation of within-language subtitling". *Applied Psycholinguistics*. Vol 23, No 4. Also available online: <http://www.cus.cam.ac.uk/~jnw12/subtitling.pdf>

Borras, I. & Lafayette. R. (1994). "Effects of multimedia courseware subtitling on the speaking performance of college students of French". *Modern Language Journal*. Vol 78, No 1.

Chiquito, A. (1995). "Metacognitive learning techniques in the user interface: Advance organizers and captioning". *Computers & the Humanities*. Vol 28, No 5.

Chung, J. (1999). "The effects of using video texts supported with advance organizers and captions on Chinese college students' listening comprehension: An empirical study". *Foreign Language Annals*. Vol 32, No 3.

Danan. M. (2004). Captioning and subtitling: undervalued language learning strategies. *Meta*, Vol XLIX, No 1.

Garza, T. (1991). "Evaluating the use of captioned video materials in advanced foreign language learning," *Foreign Language Annals* Vol 24, No 3.

Gottlieb. H. (1994) "Subtitling: Diagonal Translation". *Perspectives: Studies in Translatology*, Vol 2, No 1.

Guillory, H. (1998). "The effects of keyword captions to authentic French video on learner comprehension". *Calico Journal*. Vol 15, No 1/3.

Hummel, K. (1995). "Translation and second language learning". *Canadian Modern Language Review*. Vol 51, No 3.

Karamitroglou. F. (2000) *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: The Choice between Subtitling and Revoicing in Greece*, Amsterdam and Atlanta: Rodopi.

Kothari. B., Gannes. S. & Keniston. K. (2006). *SLS (Same Language Subtitles)*. Retrieved on 2007-01-25. Available: <http://www.planetread.org>

Krashen, S. (1985). *The Input Hypothesis: Issues and Implications*. London and New York: Longman.

Lambert, W. & Holobow. N. (1984). "Combinations of printed script and spoken dialogues that show promise for beginning students of a foreign language". *Canadian Journal of Behavioural Science*. Vol 16.

Markham, P. (1989). "The effects of captioned television videotapes on the listening comprehension of beginning, intermediate, and advanced ESL students". *Educational Technology*. Vol 29, No 10.

Markham, P. (1999). "Captioned videotapes and second-language listening word recognition". *Foreign Language Annals*. Vol 32, No 3.

Neuman, S.& Koskinen. P. (1992). “Captioned television as ‘comprehensible input’: Effects of incidental word learning from context for language minority students”. *Reading Research Quarterly*. Vol 27.

Shuttleworth. M. and Cowie. M. (1997). *Dictionary of Translation Studies*. Manchester: St. Jerome Publishing.

Spanakaki. K. (2007). Translating humor for subtitling. *Translation Journal*. Vol11, No 2, April 2007.

Subtitle (captioning). (2008). In *Wikipedia, The Free Encyclopedia*. Retrieved 18:07, February 29, 2008, Available:

<http://en.wikipedia.org/w/index.php?title=Subtitlecaptioning&oldid=194771794>

Vanderplank, R. (1988). “The value of teletext subtitles in language learning,” *ELT Journal*. Vol 42, No 4.

أحمد عودة. (1993). *القياس و التقويم فى العملية التدريسية*. الاردن : دار الأمل

## **Appendices**

## 1- the listening comprehension test

A test in Listening comprehension based on a video scene from “Harry Potter and the Chamber of Secrets 2002”

- Read the questions and the choices carefully. Don't mark any answers on this sheet. Write your answers on the answering sheet.

- 1- the name of the owl is:
  - a) Hindly
  - b) Kitty
  - c) Febdip
  - d) Hedwig
- 2- Why can't harry let the owl out?:
  - a) He does not have the key
  - b) He cannot use magic now
  - c) He does not like the owl
  - d) The uncle will be angry
- 3- Harry potter has received:
  - a) one message from his friends
  - b) two messages
  - c) no messages
  - d) a lot of messages
- 4- The name of the fat boy is:
  - a) Dudley
  - b) Doogby
  - c) Vermont
  - d) Hufgery
- 5- the family is:
  - a) expecting guests
  - b) expecting trouble
  - c) expecting relatives
  - d) expecting neighbors
- 6- when the uncle says “let's go over our schedule” he means:
  - a) let's draw a timetable
  - b) let's revise our arrangements
  - c) let's change the timetable
  - d) let's avoid the arrangements
- 7- the name of the aunt is:
  - a) Petunia
  - b) Maryan
  - c) Pasadena
  - d) Mary
- 8- “I will be in my room, pretending that I do not exist”, this means:
  - a) I will hide in my room
  - b) I will disappear in my room
  - c) I will make no noise
  - d) I will vanish in my room
- 9- “this could be the biggest deal of my life”, means that
  - a) the uncle is expecting to deal nicely with the Masons
  - b) the uncle is expecting a better job with the Masons
  - c) the uncle does not know how to deal with the Masons
  - d) the uncle is expecting trouble.
- 10- Who is Dobby?
  - a) a friend of Harry Potter
  - b) a house elf
  - c) a neighbor
  - d) an enemy to Harry potter
- 11- why has Dubby come to Harry?
  - a) to tell him not to go to school
  - b) to tell him to go to school as soon as possible
  - c) to steal his letters
  - d) to make life difficult for Harry Potter
- 12- We can infer that Hogwarts school is ?
  - a) a school for bad boys
  - b) a school for angry families
  - c) a school for magicians
  - d) a school for polite boys
- 13- the names of the boys who rescued Harry are:
  - a) Ron. Fred. George
  - b) Mack. Ron. George
  - c) Dan. Fred. George
  - d) Chris. Fred. George
- 14- the last thing we know about Harry Potter is that:
  - a) he is going back to school
  - b) it is his birthday
  - c) he will not come back home
  - d) he will live with his friends



**A test in Listening comprehension based on a video scene from "A Passage To India 1924"**  
**- Read the questions and the choices carefully. Don't mark any answers on this sheet.**  
**Write your answers on the answering sheet.**

- 1- The person accused of the crime is:
  - a) Mr. Das
  - b) Mrs. Moore
  - c) Dr. Aziz
  - d) Ms. Quested
- 2- Where did Aziz first meet Ms. Quested?
  - a) in a cave
  - b) at a teaparty
  - c) at the college
  - d) in the court
- 3- Dr. Azizi is:
  - a) A bachelor
  - b) A widower
  - c) divorced
  - d) married
- 4- "The darker races are attracted to the fairer" implies that:
  - a) black people do not like fair people
  - b) a dark man loves a white woman
  - c) a black woman loves a black man
  - d) a white man loves a black woman
- 5- the Marabar caves are all uninteresting expect for:
  - a) that they need a lot of planning to go there
  - b) that they have a strange echo
  - c) that they not easily accessible
  - d) that they have a wonderful view of the country.
- 6- Ms. Quested is said to have suffered from:
  - a) Claustrophobia
  - b) Hydrophobia
  - c) Antlophobia
  - d) Chorophobia
- 7- Mrs. Moore did not attend the trail because
  - a) she was forced to leave the country
  - b) she didn't like Aziz
  - c) she was on the side of Aziz
  - d) She couldn't prove Aziz's innocence.
- 8- we understand from the scene that Mrs. Moore is the mother of:
  - a) Ms. Quested
  - b) Dr. Aziz
  - c) Mr. Das
  - d) Mr Heaslop
- 9- when Mohamad Ali says "this trial is a farce", he means:
  - a) that it has got force"
  - b) that it is not serious
  - c) that it is fast
  - d) that it is respected
- 10- why did the crowds outside call for Mrs. Moore?
  - a) they want her imprisoned
  - b) they do not like her
  - c) they want her to hear them
  - d) they want the court to call her to witness
- 11- We know from the scene that Mrs. Moore
  - a) died and was buried in India
  - b) died and was thrown in the sea
  - c) died and was buried in England
  - d) is still alive.
- 12- why did Ms. Quested ask Aziz if he loved his wife?
  - a) she wanted him to marry her
  - b) she was thinking about her own marriage to Heaslop
  - c) She was charmed by him
  - d) She realized that she really loved her fiancé.
- 13- what did Ms. Quested mean by saying "I think it may have been partly my fault."?
  - a) that she asked him about love and this was not appropriate
  - b) that she agreed to go with him alone to the caves
  - c) that she left Mrs. Moore alone
  - d) that she liked to know his wife.
- 14- The prisoner is declared at the end to be:
  - a) guilty
  - b) accused of rape
  - c) clear from all accusations
  - d) innocent of murder

**A test in Listening comprehension based on a video scene from “Dr. Faustus 1604”**

**- Read the questions and the choices carefully. Don't mark any answers on this sheet.**

**Write your answers on the answering sheet.**

- 1- We understand from the scene that Faustus:
  - a) is very serious about performing magic
  - b) is afraid to perform magic
  - c) does not like to know about new things
  - d) does not like the two magicians
- 2- what is the name of the servant?
  - a) Wagner
  - b) Jermy
  - c) Valdes
  - d) Cornelius
- 3- The Good angel asks Faustus to:
  - a) go on the study of Magic
  - b) leave the study of Magic
  - c) go to church
  - d) pray to God.
- 4- Faustus thinks that magic can perform all the following for him except:
  - a) He can make spirits fetch him what he wants
  - b) He can have them fly to India
  - c) He can live for ever
  - d) He can know the secrets of all foreign kings
- 5- what made Faustus like Magic is:
  - a) Valdes' and Cornelius' words alone
  - b) Valdes' and Cornelius' words and Faustus' readings
  - c) Faustus' fantasy and readings
  - d) Valdes' and Cornelius' words and Faustus' fantasy
- 6- Valdes explains that spirits will obey them on one condition:
  - a) that Faustus be resolute
  - b) that they three work together
  - c) that lions guard them
  - d) that Faustus burns his books
- 7- Before he goes to sleep Faustus decided to:
  - a) read more in magic books
  - b) repent and return to God
  - c) conjure and call for a spirit
  - d) change his mind about magic
- 8- Faustus draws a circle that has got:
  - a) His name backward and forward
  - b) the names of the prophets
  - c) the names of holy books
  - d) the signs of erring stars
- 9- The name of the spirit that appears to Faustus is:
  - a) Beenzdub
  - b) Beelzebub
  - c) Mephistophilis
  - d) Memnon
- 10- Faustus ask the spirit to return in the shape of:
  - a) an old man
  - b) a religious man
  - c) a scholar
  - d) a young lady
- 11- “Now, Faustus, thou art conjuror laureate” this means:
  - a) that he is one of the magicians
  - b) that he is a scholar
  - c) that he is the prince of magicians
  - d) that he is the chief religious man.
- 12- why did Lucifer fall from the sky?
  - a) because he was an angel
  - b) because he aspired pride against God
  - c) because he was greedy
  - d) because he liked to live on Earth
- 13- why does the spirit say that he is now in hell?
  - a) because he is feeling hot
  - b) because he cannot see the face of God again
  - c) because he tastes the joys of heaven
  - d) because he is fainting
- 14- Faustus says he will give his soul to Lucifer after:
  - a) 22 years
  - b) 24 years
  - c) 34 years
  - d) 32 years

**END OF TEST**

Answer Sheet

**Part ONE: Harry Potter**

- 1- a) b) c) d)
- 2- a) b) c) d)
- 3- a) b) c) d)
- 4- a) b) c) d)
- 5- a) b) c) d)
- 6- a) b) c) d)
- 7- a) b) c) d)
- 8- a) b) c) d)
- 9- a) b) c) d)
- 10- a) b) c) d)
- 11- a) b) c) d)
- 12- a) b) c) d)
- 13- a) b) c) d)
- 14- a) b) c) d)

**Part TWO: A Passage to India**

- 1- a) b) c) d)
- 2- a) b) c) d)
- 3- a) b) c) d)
- 4- a) b) c) d)
- 5- a) b) c) d)
- 6- a) b) c) d)
- 7- a) b) c) d)

- 8- a) b) c) d)
- 9- a) b) c) d)
- 10- a) b) c) d)
- 11- a) b) c) d)
- 12- a) b) c) d)
- 13- a) b) c) d)
- 14- a) b) c) d)

**Part THREE: Dr. Faustus:**

- 1- a) b) c) d)
- 2- a) b) c) d)
- 3- a) b) c) d)
- 4- a) b) c) d)
- 5- a) b) c) d)
- 6- a) b) c) d)
- 7- a) b) c) d)
- 8- a) b) c) d)
- 9- a) b) c) d)
- 10- a) b) c) d)
- 11- a) b) c) d)
- 12- a) b) c) d)
- 13- a) b) c) d)
- 14- a) b) c) d)

## 2- script for the selected scenes

### Script of the selected scene of *Harry Potter 2-2002*

I can't let you out, Hedwig.  
I'm not allowed to use magic outside of school.  
-Besides, if Uncle Vernon--| Harry Potter!  
Now you've done it.  
He's in there. Vernon?  
I'm warning you, if you can't control that bloody bird, it'll have to go.  
But she's bored.  
If I could only let her out for an hour or two.  
So you can send secret messages|to your freaky little friends? No, sir.  
But I haven't had any messages|from any of my friends.  
Not one...  
...all summer.  
Who would want to be|friends with you?  
I should think you'd be|a little more grateful.  
We've raised you since you were a baby, given you the food off our table...  
...even let you have Dudley's second bedroom...  
...purely out of the goodness|of our hearts.  
-Not now. It's for when the Masons arrive.|Which should be any minute.  
Now, let's go over our schedule|once again, shall we?  
Petunia, when the Masons arrive,|you will be...?  
In the Lounge, waiting to welcome them graciously to our home.  
-Good. And, Dudley, you will be...?|-I'll be waiting to open the door.  
Excellent.  
And you?  
I'll be in my bedroom, making no noise and pretending that I don't exist.  
Too right, you will.  
With any luck, this could be the day|I make the biggest deal of my career...  
...and you will not mess it up.  
Harry Potter, such an honor it is.

-Who are you?|-Dobby, sir.  
Dobby the house-elf.  
Not to be rude or anything...  
...but this isn't a great time for me|to have a house-elf in my bedroom.  
Yes, sir. Dobby understands.  
It's just that Dobby|has come to tell you....  
It is difficult, sir.|Dobby wonders where to begin.  
-Why don't you sit down?|-Sit down? Sit down?  
Dobby, I'm sorry. I didn't mean|to offend you or anything.  
Offend Dobby?  
Dobby has heard|of your greatness, sir...  
...but never has he been asked to sit down by a wizard, Like an equal.  
You can't have met many decent wizards then.  
No, I haven't.  
That was an awful thing to say.  
-Bad Dobby! Bad Dobby!|-Stop, Dobby. Dobby, shush.  
Dobby, please, stop.  
Don't mind that. It's just the cat.  
-Bad Dobby.|-Stop! Stop, Dobby. Please, be quiet.  
Are you all right?  
Dobby had to punish himself, sir.  
Dobby almost spoke ill|of his family, sir.  
-Your family?|-The wizard family Dobby serves, sir.  
Dobby is bound to serve|one family forever.  
If they ever knew Dobby was here....  
But Dobby had to come.  
Dobby has|to protect Harry Potter. To warn him.  
Harry Potter must not go back...  
...to Hogwarts School|of Witchcraft and Wizardry this year.  
There is a plot, a plot to make most terrible things happen.  
What terrible things?| Who's plotting them?  
Can't say.  
-Okay, I understand. You can't say.|-Don't make me talk. I--

-Dobby. Dobby, put the lamp down.|-Bad Dobby.  
So when they arrive|at the ninth hole....  
Give me the lamp.  
Dobby, stop!  
-Let me go.|-Get in there and keep quiet.  
-What the devil are you doing up here?|-I was just--  
You just ruined the punch line|of my Japanese golfer joke.  
Sorry.  
One more sound and you'll wish|you'd never been born, boy.  
-And fix that door.|-Yes, sir.  
See why I've got to go back?  
I don't belong here. I belong in your world, at Hogwarts.  
-It's the only place I've got friends.|-Friends who don't write to Harry Potter?  
Well, I expect they've been....  
Hang on. How do you know|my friends haven't been writing to me?  
Harry Potter mustn't |be angry with Dobby.  
Dobby hoped if Harry Potter|thought his friends had forgotten him...  
...Harry Potter might not want|to go back to school, sir.  
-Give me those. Now.|-No!  
Dobby, get back here.  
Dobby, please, no.  
Harry Potter must say|he's not going back to school.  
I can't. Hogwarts is my home.  
Then Dobby must do it, sir,|for Harry Potter's own good.  
It spread as far as the eye could see, all over the floor of this building.  
One plumber said,|"Look at all that water."  
The second plumber said,|"Yes, and that's just the top of it."  
I'm so sorry. It's my nephew. He's very disturbed.  
Meeting strangers upsets him. That's why I kept him upstairs.  
You're never going back to that school.

## Script of the selected scene of *A Passage to India* 1924

You're never going to see those  
|freaky friends of yours again.  
Never!  
Hiya, Harry.  
Ron. Fred. George.| What are  
you all doing here?  
Rescuing you, of course. Now,  
come on, get your trunk.  
You better stand back.  
Let's go.  
-What was that?|-What was it?  
Potter!  
Dad, what's going on?  
Go. Go. Go.  
Dad, hurry up.  
-Come on.|-Come on, Harry,  
hurry up.  
Petunia, he's escaping!  
-I've got you, Harry.|-Come  
here!  
-Let go of me!|-No, boy!  
You and that bloody  
pigeon|aren't going anywhere.  
-Get off!|-Drive!  
-Right.|-Right!  
No! No! No! No!  
Dad!  
Damn.  
By the way, Harry, happy  
birthday.

Come along, dear. We're there.  
What are you doing here?  
I'm an interested party, Mrs  
Turton.  
I've handed over to my deputy.  
- And who is your deputy?  
- (gavel)  
Das is a good man, Mrs Turton.  
Thank you, sir.  
On April rd of this year,  
Miss Qusted and her friend,  
Mrs Moore,  
were invited to a tea party at  
the house  
of the principal of Government  
College.  
It was here that the prisoner  
first met Miss  
Qusted, a young girl fresh  
from England.  
Until then, the prisoner had  
never been  
in such close proximity to an  
English girl.  
In consideration of the ladies  
present,  
I will merely allude you to the  
fact that the  
prisoner is a widower, now  
living alone.  
And in the course of our  
evidence,  
I'll be providing proof of his  
state of mind.  
Before taking you through  
the history of this crime,  
I want to state what I believe  
to be a universal truth.  
The darker races  
are attracted to the fairer.  
But not vice versa.  
Even when the lady  
is less attractive than the  
gentleman?  
- (laughter)  
- Order! Order!  
Order! Order!  
I must warn members of the  
public  
and certain members of the  
defence  
that the insulting behaviour  
which marred yesterday's  
proceedings will not be  
tolerated.  
Well said, Das. Quite right.  
- Mr McBryde.  
- Thank you.  
I shall begin by reminding you  
of my contention  
that prisoner proposed the  
expedition  
with a premeditated intention

of making advances to Miss  
Qusted.  
I've made it my business to  
visit  
the Marabar during the last few  
days.  
It's an inaccessible, barren  
place,  
entailing, as you have heard,  
considerable  
planning and expense to get  
there.  
The caves themselves are dark,  
featureless, and without  
interest,  
except for a strange echo.  
A curious place  
for such an elaborate picnic.  
The servants were all supplied  
by prisoner's Indian friends,  
with one exception  
of the witness, Antony.  
Antony had received explicit  
instructions  
from Mr Heaslop to stay with  
the ladies.  
Yet he remained behind.  
Yesterday you heard him admit  
that he  
had accepted money from the  
prisoner  
minutes before the departure of  
the train.  
And that brought us to Mr  
Fielding.  
We are asked to believe he was  
prevented from catching the  
train  
because another friend of the  
prisoner's,  
Professor Godbole,  
was saying his prayers.  
Prayers. After a most  
unpleasant  
altercation, I withdrew my  
hypothesis  
that similar persuasion had  
contributed  
towards this excess of religious  
zeal.  
I object, sir.  
Mr McBryde is quite blatantly  
using  
this opportunity to repeat the  
slander.  
- Objection sustained!  
- Ha!  
Order! Order!  
Prisoner had yet to rid himself  
of a third impediment.  
The lady in question  
suffered from what is known in  
medical

parlance as "claustrophobia".  
 Prisoner achieved his objective  
 by entering a cave with Miss  
 Qusted,  
 leaving this elderly lady in the  
 rear,  
 where she was crushed and  
 crowded  
 by servants and villagers.  
 - Mrs Moore. He's speaking of  
 Mrs Moore!  
 - Quiet.  
 Are you accusing my client  
 of attempted murder as well as  
 rape?  
 Who is this lady he's talking  
 about?  
 The lady I met in the mosque.  
 Mrs Moore.  
 Mrs Moore? You speak of Mrs  
 Moore?  
 I don't propose to call her.  
 You don't propose to call her  
 because you can't!  
 She was smuggled out of the  
 country  
 because she was on our side.  
 - She'd have proved his  
 innocence.  
 - You could have called her.  
 Neither side called her,  
 neither may quote her.  
 But she was kept from us!  
 This is English justice?  
 This is your British Raj?  
 Just give us back  
 Mrs Moore for five minutes.  
 If the point is of any interest,  
 my mother  
 should be reaching Aden at  
 noon today.  
 - Banished by you!  
 - Please, please.  
 - This is no way to defend your  
 case.  
 - I'm not defending a case.  
 And you are not trying one.  
 We are both slaves!  
 Mr Mahmoud Ali, unless you  
 sit down,  
 I shall have to exercise my  
 authority.  
 Do so! This trial is a farce!  
 I'm going! I ruin my career!  
 Mrs Moore! Where are you,  
 Mrs Moore?  
 We want Mrs Moore!  
 Mrs Moore! Mrs Moore!  
 Order! Order!  
 Farewell, my friend.  
 They have taken Mrs Moore!  
 - Mrs Moore!  
 - Mrs Moore!

- Mrs Moore!  
 - (crowd chanting)  
 Isn't it strange?  
 Rather wonderful.  
 - I knew they'd try something  
 like this.  
 - (Das) Quiet, please.  
 - Poor old Das.  
 - Quiet! Order!  
 I apologise for my colleague.  
 He's an intimate friend of our  
 client,  
 and his feelings have carried  
 him away.  
 Mr Mahmoud Ali  
 will have to apologise in  
 person.  
 Exactly, sir, he must.  
 I must repeat that, as a witness,  
 Mrs Moore does not exist.  
 Neither you, Mr Amritrao,  
 nor Mr McBryde, you,  
 have any right to surmise  
 what that lady would have said.  
 She is not here and,  
 consequently, she can say  
 nothing.  
 Thou knowest, Lord,  
 the secrets of our hearts.  
 Shut not thy merciful ears to  
 our prayer.  
 We therefore commit her body  
 to the deep  
 to be turned into corruption.  
 Looking for the resurrection of  
 the body,  
 when the sea shall give up her  
 dead.  
 I heard a voice from heaven  
 saying unto me:  
 "Blessed are the dead,  
 which die in the Lord."  
 (chanting) Mrs Moore!  
 Mrs Moore!  
 (McBryde) I now call upon  
 Miss Qusted.  
 Place your hand on the book.  
 And nothing but the truth.  
 (Das) Quiet, please. Silence!  
 Now, Miss Qusted...  
 I'd like to take you back to the  
 moment  
 when you came out of that first  
 cave  
 and found Mrs Moore  
 collapsed in her chair.  
 - Are you with me?  
 - Yes.  
 Did she offer any explanation?  
 She said she was upset by the  
 echo  
 and that she was tired.

Taking advantage of her  
 fatigue, prisoner  
 instructed the servants to  
 remain behind,  
  
 and took you off alone with the  
 guide.  
 Yes. But it was  
 at Mrs Moore's suggestion.  
 I don't quite follow.  
 She'd been worried by the  
 crowd  
 and the stuffiness.  
 And was concerned that you  
 might be  
 subjected to the same ordeal.  
 No. She wanted us  
 to enjoy ourselves. She said so.  
 She likes Dr Aziz.  
 Yes, I think I understand the  
 situation.  
 Yesterday, Mr Fielding said  
 that  
 Mrs Moore was "charmed" by  
 him.  
 It was more than that. She liked  
 him.  
 Nevertheless, you'd only met  
 him on two  
 occasions before the day of the  
 crime.  
 So it might possibly have been  
 a rather impetuous assessment.  
 Possibly. She's like that.  
 Miss Qusted, you heard this  
 morning the  
 slur cast on British justice by  
 the defence.  
 It is most important that you  
 tell the court  
 the absolute truth of what took  
 place.  
 - I was brought up to tell the  
 truth.  
 - Of course.  
 I'm sorry.  
 That's quite all right.  
 Now, Miss Qusted, you went  
 off up  
 the slope with the prisoner and  
 the guide.  
 Yes.  
 Take your time and cast your  
 mind back.  
 Miss Qusted?  
 Miss Qusted,  
 we were going up the slope.  
  
 Is something wrong?  
 I think it may have partly been  
 my fault.  
 - Why?

**Script of the selected scene  
of *Dr. Faustus* 1604**

- We'd stopped to look out over the plain.  
I could hardly see Chandrapore except through Mr Heaslop's binoculars.  
I asked Dr Aziz if he loved his wife when he married her.  
I shouldn't have done that.  
Then why did you do it?  
I was thinking of my own marriage.  
Mr Heaslop and I had only just become engaged. Seeing Chandrapore so far away,  
I realised I didn't love him. (murmuring)  
Quiet, please. Quiet.  
Miss Quested, you and the prisoner continued up to the caves?  
- Yes.  
- Where was the guide?  
- He'd gone on ahead.  
- Sent on ahead?  
No, he was waiting for us further along the ledge.  
But when you reached the caves, prisoner left you and went to speak to the guide?  
- I don't know if he spoke to him or not.  
- But he went off in his direction.  
Yes.  
- And what did you do?  
- I waited.  
(Das) You said just now "I think it may have been partly my fault."  
- Why?  
- I had asked him about love. And had thereby introduced a feeling of intimacy?

That is what I meant.  
Thank you.  
Mr McBryde.  
Please tell the court exactly what happened.  
I lit a match.  
(Aziz) Miss Quested!  
Miss Quested!  
Miss Quested?  
- And the prisoner followed you?  
- (rumble)  
Miss Quested, the prisoner followed you, didn't he?  
Could I please have a minute

before I reply to that, Mr McBryde?  
Certainly.  
I'm not...  
I'm not quite sure.  
I beg your pardon?  
You are in the cave, and the prisoner followed you.  
What do you mean, please?  
- No.  
- What is that? What are you saying?  
- I'm afraid I've made a mistake.  
- What nature of mistake?  
Dr Aziz never followed me into the cave.  
Now, let us go on. I will read you the deposition which you signed.  
(Das) Mr McBryde, you cannot go on.  
I was speaking to the witness. And the public will be silent!  
Miss Quested, address your remarks to me.  
And remember - you speak on oath,  
Miss Quested.  
Dr Aziz...  
I stop these proceedings on medical grounds!  
Quiet! Please, sit down!  
You withdraw the accusation,  
Miss Quested?  
Answer me.  
I withdraw everything.  
Order! Order!  
The prisoner is released without one stain on his character!

Wagner,  
commend me to my dearest friends, The German Valdes and Cornelius; Request them earnestly to visit me.  
WAGNER. I will, sir.  
FAUSTUS. Their conference will be a greater help to me Than all my labours, plod I ne'er so fast.  
GOOD ANGEL. O, Faustus, lay that damned book aside, And gaze not on it, lest it tempt thy soul, And heap God's heavy wrath upon thy head! Read, read the Scriptures!--that is blasphemy.  
EVIL ANGEL. Go forward, Faustus, in that famous art Wherein all Nature's treasure is contain'd: Be thou on earth as Jove is in the sky, Lord and commander of these elements.  
FAUSTUS. How am I glutted with conceit of this! Shall I make spirits fetch me what I please, Resolve me of all ambiguities, Perform what desperate enterprise I will? I'll have them fly to India for gold, Ransack the ocean for orient pearl, And search all corners of the new-found world For pleasant fruits and princely delicates; I'll have them read me strange philosophy, And tell the secrets of all foreign kings; I'll have them wall all Germany with brass, And make swift Rhine circle fair Wertenberg; I'll have them fill the public schools with silk, Wherewith the students shall be bravely clad; I'll levy soldiers with the coin they bring, And chase the Prince of Parma from our land, And reign sole king of all the provinces;  
Come, German Valdes, and Cornelius, And make me blest with your sage conference. Valdes, sweet Valdes, and Cornelius, Know that your words have won me at the last To practice magic and concealed arts: Yet not your words only, but mine own fantasy, That will receive no object; for my head But ruminates on necromantic

skill.: 'Tis magic, magic, that hath ravish'd me.

VALDES. Faustus, these books, thy wit, and our experience, Shall make all nations to canonize us. As Indian Moors obey their Spanish lords, So shall the spirits of every element Be always serviceable to us three; Like lions shall they guard us when we please; Like Almain rutters with their horsemen's staves, And from America the golden fleece That yearly stuffs old Philip's treasury; If learned Faustus will be resolute.

FAUSTUS. as resolute am I in this As thou to live: therefore object it not.

CORNELIUS. Then doubt not, Faustus, but to be renown'd, And more frequented for this mystery Than heretofore the Delphian oracle. The spirits tell me they can dry the sea, And fetch the treasure of all foreign wrecks, Ay, all the wealth that our forefathers hid Within the massy entrails of the earth: Then tell me, Faustus, what shall we three want?

FAUSTUS. Nothing, Cornelius. O, this cheers my soul! Then come and dine with me, and, after meat, We'll canvass every quiddity thereof; For, ere I sleep, I'll try what I can do: This night I'll conjure, though I die therefore.

FAUSTUS: Within this circle is Jehovah's name, Forward and backward anagrammatiz'd, Th' abbreviated names of holy saints, Figures of every adjunct to the heavens, And characters of signs and erring stars, By which the spirits are enforc'd to rise: Then fear not, Faustus, but be resolute,

And try the uttermost magic can perform.—[calls upon the devil in Latin]

I charge thee to return, and change thy shape; Thou art too ugly to attend on me: Go, and return an old Franciscan friar; That holy shape becomes a devil best.

I see there's virtue in my heavenly words: Who would not be proficient in this art?

How pliant is this Mephistophilis, Full of obedience and humility! Such is the force of magic and my spells: Now, Faustus, thou art conjuror laureat, That canst command great Mephistophilis: MEPHIST. Now, Faustus, what wouldst thou have me do?

FAUSTUS. I charge thee wait upon me whilst I live, To do whatever Faustus shall command, Be it to make the moon drop from her sphere, Or the ocean to overwhelm the world.

MEPHIST. I am a servant to great Lucifer, And may not follow thee without his leave: No more than he commands must we perform.

FAUSTUS. Did not he charge thee to appear to me?

MEPHIST. No, I came hither of mine own accord.

FAUSTUS. Did not my conjuring speeches raise thee? speak.

MEPHIST. That was the cause, but yet per accident; For, when we hear one rack the name of God, Abjure the Scriptures and his Saviour Christ, We fly, in hope to get his glorious soul; Nor will we come, unless he use such means Whereby he is in danger to be damn'd. Therefore the shortest cut for conjuring Is stoutly to abjure the Trinity, And pray devoutly to the prince of hell.

FAUSTUS. So Faustus hath Already done; and holds this principle, There is no chief but only Belzebug; To whom Faustus doth dedicate himself. This word "damnation" terrifies not him, But, leaving these vain trifles of men's souls, Tell me what is that Lucifer thy lord?

MEPHIST. Arch-regent and commander of all spirits.

FAUSTUS. Was not that Lucifer an angel once?

MEPHIST. Yes, Faustus, and most dearly lov'd of God.

FAUSTUS. How comes it, then, that he is prince of devils?

MEPHIST. O, by aspiring pride and insolence; For which

God threw him from the face of heaven.

FAUSTUS. And what are you that live with Lucifer?

MEPHIST. Unhappy spirits that fell with Lucifer, Conspir'd against our God with Lucifer, And are for ever damn'd with Lucifer.

FAUSTUS. Where are you damn'd?

MEPHIST. In hell.

FAUSTUS. How comes it, then, that thou art out of hell?

MEPHIST. Why, this is hell, nor am I out of it: Think'st thou that I, who saw the face of God, And tasted the eternal joys of heaven, Am not tormented with ten thousand hells, In being depriv'd of everlasting bliss?

O, Faustus, leave these frivolous demands, Which strike a terror to my fainting soul!

FAUSTUS. What, is great Mephistophilis so passionate For being deprived of the joys of heaven? Learn thou of Faustus manly fortitude, And scorn those joys thou never shalt possess. Go bear these tidings to great Lucifer:

Seeing Faustus hath incur'd eternal death By desperate thoughts against Jove's deity, Say, he surrenders up to him his soul, So he will spare him four and twenty years, Letting him live in all voluptuousness; Having thee ever to attend on me, To give me whatsoever I shall ask, To tell me whatsoever I demand, To slay mine enemies, and aid my friends,

And always be obedient to my will. Go and return to mighty Lucifer, And meet me in my study at midnight,

And then resolve me of thy master's mind.

MEPHIST. I will, Faustus.



3- screen shots from each scene



