Adab Al-Rafidayn Journal

A refereed quarterly scientific journal
Issued by the College of Arts - University of Mosul

Vol. Eighty-seven / year Fifty-one
Jumada al-awwal - 1443 AH / December 20/12/2021 AD

The journal's deposit number in the National Library in Baghdad: 14 of 1992
ISSN 0378- 2867
E ISSN 2664-2506

To communicate:
radab.mosuljournals@gmail.com
URL: https://radab.mosuljournals.com
Adab Al-Rafidayn Journal

A refereed journal concerned with the publishing of scientific researches in the field of arts and humanities both in Arabic and English


Editor-in-Chief: Professor Dr. Ammar Abd Al-Latif Abd Al-Ali (Information and Libraries), College of Arts / University of Mosul / Iraq

Managing Editor: Asst. Prof. Dr. Shaiban Adeeb Ramadan Al-Shaibani (Arabic Language), College of Arts / University of Mosul / Iraq

Editorial Board Members:

- Prof. Dr. Hareth Hazem Ayoub (Sociology), College of Arts / University of Mosul / Iraq
- Prof. Dr. Hamid Kurdi Al-Falahi (Sociology), College of Arts / Anbar University / Iraq
- Prof. Dr. Abdul Rahman Ahmed Abdul Rahman (translation), College of Arts / University of Mosul / Iraq
- Prof. Dr. Alaa Al-Din Ahmad Al-Gharaibeh (Arabic Language), College of Arts / Al-Zaytoonah University / Jordan
- Prof. Dr. Qais Hatem Hani (History), College of Education / University of Babylon / Iraq
- Prof. Dr. Claude Vincents (French Language and Literature), University of Chernobyl Alps / France
- Prof. Dr. Mustafa Ali Al-Dowidar (History), College of Arts and Sciences / Taibah University / Saudi Arabia
- Prof. Dr. Nayef Muhammad Shabib (History), College of Arts / University of Mosul / Iraq
- Prof. Dr. Suzan Youssef Ahmed (media), Faculty of Arts / Ain Shams University / Egypt
- Prof. Dr. Aisha Kul Jalaboglu (Turkish Language and Literature), College of Education / University of Hajet Tabah / Turkey
- Prof. Dr. Ghada Abdel-Moneim Mohamed Moussa (Information and Libraries), Faculty of Arts / University of Alexandria
- Prof. Dr. Wafa Abdul Latif Abdul Aali (English Language), College of Arts / University of Mosul / Iraq
- Asst. Prof. Dr. Arthur James Rose (English Literature), University of Durham / UK
- Asst. Prof. Dr. Asmaa Saud Edham (Arabic Language), College of Arts / University of Mosul / Iraq
- Lest. Dr. Hijran Abdulelah Ahmad (Philosophy), College of Arts / University of Mosul / Iraq

Linguistic Revision and Follow-up:

Linguistic Revision: Lect. Dr. Khaled Hazem Aidan - Arabic Reviser
Asst. Lect. Ammar Ahmed Mahmood - English Reviser

Follow-up: Translator Iman Gerges Amin - Follow-up
Translator Naglaa Ahmed Hussein - Follow-up
Publishing instructions rules

1. A researcher who wants to publish in Adab Al-Rafidayn journal should enter the platform of the journal and register by an official or personal activated email via the following link:
https://radab.mosuljournals.com/contacts?action=signup
2. After registration, the platform will send to your mail that you registered on the site and a password will be sent for use in entering the journal by writing your email with the password on the following link:
https://radab.mosuljournals.com/contacts?action=login
3. The platform (the site) will grant the status of the researcher to those who registered to be able in this capacity to submit their research with a set of steps that begin by filling out data related to them and their research and they can view it when downloading their research.
4. File formats for submission to peer review are as follows:
   • Fonts: a “standard” type size is as follows: (Title: at 16point / content: at 14point / Margins: at 10 point ), and the number of lines per page: (27) lines under the page heading line with the title, writer name, journal name, number and year of publishing, in that the number of pages does not exceed 25 in the latest edition in the journal free of illustrations, maps, tables, translation work, and text verification, and (30) pages for research containing the things referred to.
   • Margins are arranged in numbers for each page. The source and reference are defined in the margin glossary at the first mentioned word. List of references is canceled, and only the reference is mentioned in the first mentioning place, in case the source is repeated use (ibid.)
   • The research is referred to the test of similarity report to determine the percentage of originality then if it pass the test it is referred to two referees who nominate it for publication after checking its scientific sobriety, and confirming its safety from plagiarism, and if the two experts disagree –it is referred to a

C
third referee for the last peer review and to decide on the acceptance or rejection of the research.

5- The researcher (author) is committed to provide the following information about the research:
   • The research submitted for evaluation to the journal must not include the name of the researcher, i.e. sent without a name.
   • A clear and complete title for the research in Arabic and English should be installed on the body of the research, with a brief title for the research in both languages: Arabic and English.
   • The full address of the researcher must be confirmed in two languages: Arabic and English, indicating: (the scientific department/college or institute/university/country) with the inclusion of an effective email of the researcher.
   • The researcher must formulate two scientific abstracts for the research in two languages: Arabic and English, not less than (150) and not more than (250) words.
   • Presenting at least three key words that are more likely to be repeated and differentiated in the research.

6- The researcher must observe the following scientific conditions in writing his research, as it is the basis for evaluation, otherwise the referees will hold him responsible. The scientific conditions are shown in the following:
   • There should be a clear definition of the research problem in a special paragraph entitled: (research problem) or (problem of research).
   • The researcher must take into account the formulation of research questions or hypotheses that express the problem of research and work to achieve and solve or scientifically refute it in the body of the research.
   • The researcher works to determine the importance of his research and the goals that he seeks to achieve, and to determine the purpose of its application.
   • There must be a clear definition of the limits of the research and its population that the researcher is working on in his research.
• The researcher must consider choosing the correct methodology that is appropriate to the subject of his research, and must also consider the data collection tools that are appropriate for his research and the approach followed in it.

- Consideration should be given to the design of the research, its final output, and the logical sequence of its ideas and paragraphs.
  • The researcher should take into consideration the choice of references or sources of information on which the research depends, and choose what is appropriate for his research taking into account the modernity in it, and the accuracy in documenting, quoting from these sources.
  • The researcher should consider taking note of the results that the researcher reached, and make sure of their topics and their rate of correlation with research questions or hypotheses that the researcher has put in his research.

7- The researcher should be aware that the judgment on the research will be according to a peer review form that includes the above details, then it will be sent to the referee and on the basis of which the research will be judged and weights will be given to its paragraphs and according to what is decided by those weights the research will be accepted or rejected. Therefore; the researcher must take that into account in preparing his research.

**Editor-in-chief**
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Obstacles Facing Translators in Translating Mosulli Food and Drink</td>
<td>1 -</td>
</tr>
<tr>
<td>Metaphoric Proverbs into English</td>
<td>28</td>
</tr>
<tr>
<td>Muhammad Faiq Al-Azzawi</td>
<td></td>
</tr>
<tr>
<td>Hala Khalid Najim</td>
<td></td>
</tr>
<tr>
<td>Text Typology and Lexical Problems in Arabic- English Machine</td>
<td>29 -</td>
</tr>
<tr>
<td>Translation</td>
<td>54</td>
</tr>
<tr>
<td>yasir Najm Abdullah</td>
<td></td>
</tr>
<tr>
<td>Luqman A. Nasser</td>
<td></td>
</tr>
<tr>
<td>The Effect of Using Content Based Instruction on Students ’</td>
<td>55 -</td>
</tr>
<tr>
<td>Recognition Achievement in Reading Comprehension</td>
<td>66</td>
</tr>
<tr>
<td>At University Level</td>
<td></td>
</tr>
<tr>
<td>Maysam Tareq Mahmood</td>
<td></td>
</tr>
<tr>
<td>Basim Yahya Jasim</td>
<td></td>
</tr>
<tr>
<td>Major themes in Conrad’s Victory</td>
<td>67 -</td>
</tr>
<tr>
<td>Iyad Muhammad Ali Al-Jubouri</td>
<td>82</td>
</tr>
<tr>
<td>libab altayib almakshufi</td>
<td></td>
</tr>
<tr>
<td>Analyzing English Textbooks Content for Primary Stage In The Light</td>
<td>83 -</td>
</tr>
<tr>
<td>of Prescribed Objectives</td>
<td>96</td>
</tr>
<tr>
<td>Ayad Mohammed Salih</td>
<td></td>
</tr>
<tr>
<td>Shoaib Saeed Al-Fahady</td>
<td></td>
</tr>
<tr>
<td>Investigating EFL University Learners’ Incidental Acquisition of</td>
<td>97 -</td>
</tr>
<tr>
<td>Vocabulary</td>
<td>112</td>
</tr>
<tr>
<td>Shaimaa Al-Nuaimee</td>
<td></td>
</tr>
<tr>
<td>Shoaib Saeed Al-Fahady</td>
<td></td>
</tr>
<tr>
<td>The Influence of Social Variables on the Use of Hedging in Mosuli</td>
<td>113</td>
</tr>
<tr>
<td>Arabic</td>
<td>144</td>
</tr>
<tr>
<td>Thikr Salim Al-Ahmad</td>
<td></td>
</tr>
<tr>
<td>Eba Mudhafar Al-Rssam</td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Authors</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>Conceptual Metaphor of Food in Iraqi Turkmani</td>
<td>Saad Basim Tahhan Dunia Ali Al-Bayati</td>
</tr>
<tr>
<td>Linguistic Problems of Subtitling English Movies into Arabic</td>
<td>Diaa Ahmed Abdullah Mai Makram Abdulaziz</td>
</tr>
<tr>
<td>Effect of Culture in Translating Business Jargon into English</td>
<td>Sufyan Hatem Najim Hatem Al-Araj Najat Abdulrahman Hassan</td>
</tr>
</tbody>
</table>
Linguistic Problems of Subtitling English Movies into Arabic
Diaa Ahmed Abdullah *
Mai Makram Abdulaziz *

Abstract:
This study deals with linguistic problems of subtitling English into Arabic that result due to the wrong doing of translation by subtitlers and translators in subtitling movies. It is an attempt to show out how English subtitled movies could be inaccurate and lack faithfulness and accuracy at the same time.

Subtitling English movies into Arabic selected in order to come out with a new trendy and controversial topic, moreover, this topic is falling under the translation scope that makes it easy to be beaten. This study aims at exploring, describing, and analyzing all aspects that are related to subtitling. It also tackled the problematic issues of subtitling from English into Arabic concerning linguistic problems that are faced by translators between two different languages. Micro-linguistic problems implied adopting the linguistic fields such as semantics, pragmatics, phonology, morphology, Syntax.

The problems that are displayed show how inaccuracy affect translation of the spoken English text in addition to the difficulty in capturing the right sounds of the uttered text, moreover, concentrating on the S.T structure that leads to many problems concerning the micro linguistic fields.

Concerning this research we hypothesized that there are significant linguistic errors related to micro-linguistic scope between English and Arabic that one may make them during translating between the two languages because of the translation loss of its quality due to the technical restrictions of subtitling and

Master student/ Dept. of Translation/ College of Arts / University of Mosul.
Asst.Prof/ Dept. of English Language/ College of Basic Education / University of Mosul.
the capability of the subtitler with subtitling English films into Arabic despite the linguistic differences between the two languages as well as the absence of one-to-one correspondence between English and Arabic.

The models that are adopted through this study are Baker's model (1992) that implied the levels of word, above-word, grammatical and pragmatic plus Roach's model (1983) who did his best in his courses of phonetics and phonology to simplify it for us.

**Keywords:** films, formulation, discovery.

1. **Audiovisual Translation:**

   A huge change had been initiated in the 1980s to the benefit of translation studies that shifted from the S.T. to the T.T., and its function on the receptor. It is meant by linguistic activity changing the text's function throughout translation (Cintas and Remael, 2010: 145). one of these changes is audiovisual translation which is related directly to the way of translating film and TV programs from one language to another by the virtue of the process of subtitling Cintas (1999,2013), Cintas & Remael(2007), Chaume(2006,2014) and Gambier(2006), nowadays too, audiovisual translation scholars are attentive to the most modes and researches than the transference of interlanguage alone (Szarkowska & Wasylczyk ,2018: 9).

   **A. Subtitling :**

   This term is regarded as one of the much-studied modes of AVT. Subtitling can be defined as the linguistic written performance of showing written texts on the lower end of the screen that conveys a target language interpretation of the source speech (Isabel et al.,2005:94). It has also been defined as the process of shifting the verbal messages of various languages in filmic media by forming a written text with one or more than one lines appeared at the lower end of screen harmonized with the same intention of source verbal message (Gottlieb, cited in Delia Chairo, 2009:148).

   **B. Live subtitling:**

   It is normally known as "real-time subtitling". This mode contrasts from customary subtitling when the subtitles are not prerecorded. Live subtitling has been employed to make use of it in

C. Subtitling for the Deaf and Hard of Hearing (SDH):

This is also one of the most popular modes of Multimedia translation. This title has an abbreviation which is SDH and it is used to make a reference to those who suffer from the weak and difficult hearing of the speech or conversation presented on film or TV show by helping them out of this problem by making them see the sound of the show, it was essentially invented and used for films and pre-recorded broadcasts (Isabel et al.,2005:97). In other words, this process is not obligatory.

(Neves 2005:251) clarifies that the introduction of icons is being used in subtitles to facilitate the way of figuring out the conception of verbal messages.in the yard tomorrow.

2. Definitions of Subtitling:

Subtitling has been explained as "written", "additional" (e.g. shifting the verbal material into a subtitle style), "immediate", "synchronous", and "polymedial" (which refers to the two employed channels of form of translation (Gottlieb, 1992:162). Subtitling is defined as a process of facilitating the figure out of the music and performance at the same time in which they make it easier for the audience to capturing more of the musical dramaturgy, as Lampila (1997:762) has mentioned where he refers to music as a subtext in that it has been substituted between the interstices of dialogue and the verbal text will be a little bit defected through it presentation without been reflected in itself (Lindenberger, 1985: 125).

Subtitles made use of to facilitate figuring. Subtitling has also been defined in Shuttleworth and Cowie's Dictionary of translation studies (1997:161) as the way of come up with a back up to the synchronized captions that relate to any TV program or film in which "captions" are used to make a reference to "subtitles".

Subtitling is regarded, nowadays, as a type of translation especially audiovisual translation. Gottlieb (2001:244) clarifies that subtitling is a "transcriptions of film or TV dialogue that come out on the show restricted with the time of speaking and vanished after pausing the dialogues so as to make the video or TV shows more
understandable. The reflection of this process could be done by more than one subtitlers where the subtitlers make an effort in translating the (S.L.) dialogue that has been taken from the scenario and changing it into a list of subtitles in the (T.L.) then the subtitles will be attached in the right time to have appeared on the lower end of the screen in the starting point of speaking of the actor/actress by other specialist people onto movies. On the other hand, we have some subtitlers, who are involved in TV and videos, normally work on more than one subtitling project making, editing and time-cueing the subtitles on personal computer-based workstation (Ibid.245).

Subtitling is the method of diasemiotic translation in which reflected in presenting one or two, diagonally, on the lower end of the screen in polysemiotic media as in TV, movie and videos, for instance, shifting the interpretation of the S.L speech to the T.L writing(Gottlieb, 2001:244).

Subtitling is considered as an important need in which it results from thinking linguistically of the S.L speech before writing in the T.L i.e. come up with a comprehensive T.L product from the original component of the movie (Sinha, 2004:174).

Tomaszkiewicz (2006:112) and Gottlieb (1992:162) considered subtitling as a unique audiovisual translation mode that is produced in some certain factors like instantaneous, synchronous and multi-dimensional.

Subtitle was defined by Antar (2008:3) as the written versions of the films or TV program's speech and it is always presented at the
lower end of the TV screen in which subtitles sometimes come out in one of these two forms in which they are either a written T.T or as a written rendering of the same speech in the same language to simplify it for those who suffer from hearing.

O’Connell (2007: 169) defines subtitling as a process of adding written text to the original voice soundtrack. Delia (2009:47) draws our attention to the shortness of the subtitles than the dialogue itself on the account of the fact that the viewer tends to cut the corner by understanding the subtitles through the process of quick reading of subtitles leaving their unawareness of about the accurate reading (Munday, 2009: 148).

Subtitling can draw attention to the process of translation of the S.L. i.e. the spoken language on the screen which is rendered and presented on the bottom of the screen through displaying the TV programs, movie, ...etc. Occasionally, subtitles could be substituted in different place than the lower end of the screen like the Japanese language where Gottlieb showed that in this quoted sentence "subtitles are sometimes placed vertically on the side of the screen" (Pedersen 2010:10).

1. Types of Subtitling:
Subtitling was divided differently by different scholars, such as:

A. Dries (1995:35) partitions subtitling into three primary sorts as in the following diagram:
Interlingual occurs between two different languages forms of translation whereas intralingual occurs within the same language.

Voice-over is the initiate part of this type of subtitling which interlingual is defined as the process of changing the linguistic elements of the SL, which is regarded as the translation domain, to the linguistic elements of the TL, which are regarded as the translation range (Karamitroglou, 2000:5). Intralingual subtitling is defined as “a technique in which a re-speaker listens to the original
sound of a live programme or event and re-speaks it, including punctuation marks and some specific features for the deaf and hard of hearing audience” (Fresco, 2011:1).

Bilingual subtitles are recognized by displaying two subtitles which represent two different languages, simultaneously, through this unique subtitle mode in which it is used more often than usual in mainland China where bilingual subtitles made use of to play the beneficial role of both the intralingual and interlingual subtitle by coming up with the written form of the uttered speech that made use of by those learners who try to acquire a second language (Liao et al, 2020: 70).

B. Pederson's divisions (2010: 13) are just two types of subtitles: intralingual and interlingual. Intralingual subtitling can be defined as the "same language subtitling (SLS)" which could be a perpendicular shape of subtitling that includes re-writing or rephrasing the discourse within the same language. He adds that this kind of subtitling is commonly used to subtitling programs for the deaf and hard-of-hearing spectators, in addition to those who are about acquiring a foreign language which facilitate the way of hearing on the foreign language learners (Ibid:13).

The second outstanding type of subtitling is interlingual subtitling this type belongs to a link between two different languages foreign languages (Gottlieb, 2001:247).

(A sample of Bilingual subtitles)
https://blog.ai-media.tv/blog/the-difference-between-open-and-closed-captions
C. According to Kuhiwczak and Littau (2007: 129), interlingual subtitling includes two branches of subtitling such as open and closed subtitling.

A. Closed captions:
They include constant subtitles that are presented firmly on screen as an integral part of the picture that are produced on screen (Kuhiwczak and Littau 2007: 129). Closed captions are the most commonly used form and it is recognized by the symbol {CC}. They are applied on TV and web sites like Facebook and YouTube. (https://blog.ai-media.tv/blog/the-difference-between-open-and-closed-captions).

B. Open Captions:
The open subtitling refers to the spectator's intention of either making the subtitle visible or invisible in the TV shows. So, the first type of subtitling could ever be possible (Kuhiwczak 2007: 129), which are in the films or movies that are displayed mostly in cinemas. A large number of cinemas lack the functionality caption display device to support closed captions and those that present open caption within the videos that have particular films that reinforce open caption on movie, as in the following example of the open captions(https://blog.ai-media.tv/blog/the-difference-between-open-and-closed-captions):
2. Linguistic Problems:

Translation problems are defined by Pym (1992:271) as those problems of translation that pop up when the translator becomes bewildered about a linguistic element that he/she about to translate by adopting the way of translation. Antar (2002:10) mentions that Linguistic problems imply the pure linguistic issues as that related to grammar such as the grammatical differences or that related to semantics such as meaning ambiguity plus lexical ambiguity...,etc. Linguistic problems are resulted of the weakness that translators have in translation (Ibrahim, 2017: 578), such as:

A. Syntactic problems: These problems are related to syntactic issues like mistranslating pronouns, adjectives, gender, tenses (Miremadi,1991:29).

B. Pragmatic Problems: The pragmatic problems are about the fail of transferring the situation of context to another language (Nord, 1991:158).

C. Semantic Problems: These problems are related to the misunderstanding of meaning (Ghazala, 1995:131).

D. Phonological Problems: The phonological problems appear when the translator or subtitler misunderstands capturing the whole sounds of a word or a sentence(Amina & Riad, 2010:5).
3. **Adopted Model:**
This eclectic model has been adopted concerning this paper.

1. **Baker (1992: 6-5) comes up with one of the most important and prominent way of discussing translation on the basis of equivalence within the following levels:**
   A. Word-level Equivalence tackles the issues of lacking equivalence on the smallest unit of the text.
   B. Above-word Equivalence adopts the semantic topics such as idioms, collocation, meanings…etc
   C. Grammatical Equivalence relates to syntactic issues such as gender, number, pronouns…etc.
   D. Pragmatic equivalence simplifies the most complicated issues by discovering the implied meaning of the intention of the author. It could be done in translating the context of situation as it is in the source text.

2. **Roach's(1983) is adopted as a second model through the journey of this study. Roach (1983:31) illustrates how phonemes can change meaning in addition to intonation that they have to be taken into account in order to be careful with aiming at conveying the intended meaning of the speaker.**

4. **Procedure and Data Collection:**
The set of data in this study is selected from a number of movie clips taken by downloading after subscribing with those gigantic cinemas websites or applications that offer displaying English spoken movies with their Arabic subtitles (note: The information of the selected filmstrips of movies are mentioned in the interpretation).

These data includes (5) movie clips with their certified subtitlings of the films and annexed by tables for certification, interpretation and discussion depending on two models of translation such as Baker's model (1992) in addition to the Roach's model (1983).

S.L text: Son for son 01:01:22
Interpretation:

Name: Daughter of the Wolf is a 2019 Canadian Movie. This movie was directed by David Hacki in which he included those who play the role of the stars of this action movie are each of Gina Carano and Richard Dreyfuss. The film implied a female veteran soldier(Clair Hamilton) playing the role of the boy Charlie. The mom starts to having her son back by bringing a bag of money as a ransom for her Charlie and chasing the gang who was guided by an old man.

<table>
<thead>
<tr>
<th>S.T</th>
<th>Subtitling Type</th>
<th>Micro-Linguistic Problems</th>
<th>Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Interlingual / open subtitle</td>
<td>Semantic, syntactic &amp; Pragmatic problems</td>
<td>At word</td>
</tr>
</tbody>
</table>

Discussion:

This misunderstood example of subtitling is an interlingual type of subtitling in which it is fixed to the filmstrip by restricting it to be
presented at the time of presenting the film and this is why it is open subtitle. The subtitler presented unrelated rendition for the S.T (a son for son) as (ابها الوضيع) which is pragmatically incorrect, it is unsuitable according to the context. Furthermore, it seems the subtitler misunderstands the old man’s speech which cause mistranslating of the S.T and then did not achieve semantic and pragmatic equivalence since the exact meaning of the text is "exchanging the boy or son who is yours for the boy or son who is mine" which was semantically misunderstood.

Unfortunately, the affirmative phrase of the source text was translated to an exclamatory phrase in the target text.

Consequently, we conclude that the subtitler did not achieve any level of equivalence since the rendition coming out with irrelevant topic.

Proposed Subtitling

واحد مقابل. او، ابنك مقابل ابني.

S.L text: if I find that if she is hurt or even someone just fucking touched her. I can make you pay. Understand 00:04:18
T.L text: اذا أنت أذيتها، او لمستها. ستدفع ثمن هذا، أفهمت؟

Interpretation:
Name: Close Range, or Dust Up, 2016: this is an American full action movie. This film has been directed by Issac Florentine. The stars who played their roles concerning this thriller movie are Jake La Botz, Tony Perez, Scott Adkins and Nick Chinlund. The hero of the film is Colton MacReady who is a veteran soldier. He was forced to protect his sister and his niece from the criminals that kidnapped the young girl after that he release her and they again attacked and broke into the mom's girl house but he stopped them by violence.

### Discussion

The subtitling type according to this example is interlingual and open at the same time.

There are many errors can be shown in subtitling the S.T. First of all, deleting the first phrase (if I find that) in the rendition caused a poor one, because the subtitler did not presented the whole idea which is the threaten towards the opposite noun. Another mismatch is the subtitling of (if she is hurt or even someone...etc.) as (أذا أنت أذيتها أو لمستها) since the actor in the S.T intend the whole group of the kidnappers not just the man who is talking with.

Also the subtitler omitted the taboo slang "fucking" from the rendering because he/she looks restricted to the Arabic context constraints which affected the semantic implied meaning.

The subtitler reworded the sentence without paying attention to the syntax of the source text which affected the sentence meaning of the probability and certainty of making the guy certainly regret.

<table>
<thead>
<tr>
<th>S.T</th>
<th>Subtitling Type</th>
<th>Micro-Linguistic Problems</th>
<th>Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Interlingual / open subtitle</td>
<td>Semantic Syntactic &amp; Pragmatic problems</td>
<td>At word</td>
</tr>
</tbody>
</table>

Table (2) Translational Analysis in Terms of Baker's Model (1992) of Equivalence
Through checking the above example, it becomes clear that the subtitler did not achieve anyone of the equivalence levels.

**Proposed Subtitling:**
"إذا علمت بأنها أصيبت بأذى أو حتى لمسها أي شخص لعين، سأجعلك تدفع الثمن، فهم؟"

S.L text: Try to make it work, OK.
T.L text: حاولي جعل هذا الأمر يعمل.

**Interpretation:**

Name: Keith is a 2008 romantic American film that has been directed by Todd Kessler and David Zabel. The film is about two young boys, Keith and Natalie, love each other after she being annoyed by that he does not restrict to the AP class besides that she discovers lately that her boyfriend hides a serious secret relates to his condition which is he has a serious disease.
Table 3: Translational Analysis in Terms of Baker's Model (1992) of Equivalence

<table>
<thead>
<tr>
<th>S.T</th>
<th>Subtitling Type</th>
<th>Micro-Linguistic Problems</th>
<th>Equivalence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bilingual / Open Subtitles &amp;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Intralingual Closed Captions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Semantic &amp; Pragmatic problems</td>
<td>At word</td>
<td>Above-word</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Grammatical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pragmatic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>+</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
</tbody>
</table>

**Discussion**

This subtitling type is different than the others in which this film is bilingual which implies two types of subtitles such as: English as CC and Arabic as an OS.

Open subtitles are fixed and obligatory to be presented at the screen of the TV, whereas the closed captions are not fixed and optional to the viewers who do need them especially those native speakers who has difficulty with their hearing.

The process of intralingual subtitling is named as SDH which represents Subtitling for the Deaf and Hard of Hearing people and this is made for the native speakers of the same movie i.e. for those who use the original language of the movie as their mother tongue.

There subtitle carries some ambiguity because of its literal translation to those who adopt subtitling as their mother tongue which are the Arabs. This example reflects a linguistic expression ambiguity due to not bringing up the right translational equivalence.

The subtitler was not able to give correct lexical equivalent. The inappropriate lexical selection made by the subtitler who lead to distortion of the original text, since the intended meaning of the speaker is "try to get along with Keith" or try to accept his ideas of not accepting the class as an advanced placement class by avoid
using chemicals". The point behind not forcing Keith to behave as an AP class student because that the lecturer knows about his serious disease which is cancer.

Another obvious translation error is the omission of (Ok) from the T.T although there is equivalent exist in the T.T, so his/her rendering makes the delivered message incomplete.

Finally, we come across the fact that the translator achieved two types of equivalences which are at-word and grammatical equivalence whereas two other equivalences hasn't been achieved such as above-word and the pragmatic ones.

Proposed Subtitling:

S.L text: you are serious? 00:16:05
T.L text: انت جـاد.

S.L text: and get myself a hotel. 01:13:32
T.L text: واحصل لنفسي على فندق؟

S.L text: dad wants me to try for a scholarship, that's harvest you
T.L text:"dad wants me to try for a scholarship, that's harvest you"
Interpretation:

Name: Love Rosie, 2014. This is a romantic drama. It has been based on the 2004 novel "Where Rainbows End". This is has been directed by Christian Ditter in Alex and Rosie fall in love each other after being friends. Finally, she fulfills her ambition of running her own hotel and having Alex back.

Discussion

We have two types of subtitling processes concerning this film which is bilingual and intralingual subtitling. This film involves two various types of subtitles: English as CC and Arabic as an OS.

As usual, open subtitles are fixed and obligatory whereas the closed captions are not fixed and optional to the viewers who do need them especially those native speakers who has difficulty with their hearing.

SDH is used to reflect the intralingual subtitling and help those who can hardly hear or who does not hear anything.

This subtitle carried mistranslation of the speaker's meaning when she manipulated her intonation. The intonation that used by the addressee was to inquire and question the addressee if he was serious or not but, unfortunately, the translator rendition was understood as an affirmative sentence and this lead to result a
grammatical error which is changing the interrogating sentence to a declarative one. Moreover, the second example is quiet opposite to the initial one which the same speaker did not interrogate anything but the translator misunderstood the situation and he/she translated the declarative English sentence into Arabic enquiry sentence by adding question mark at the end of the rendition.

We understand from this analysis that the translator just achieved the phonologic and grammatical ones.

**Proposed Subtitling:**

أنت هل انت جاد؟ أو أجاد أنت؟

والنشأة فندقى الخاص.

**S.L text:** Miss. What did you say your name was?

**T.L text:** بعد فقدانها..ماذا كان اسمك؟

**Interpretation:**

Name: The Mask film is a 1994 American comedy movie in which it has been directed by Charles Russell. It is based on the Mask comics that was published by Dark Horse Comics. The hero of this movie is the mask owner Stanley Ipkiss "Jim Carrey" in which he transform to a green head person after wearing the mask with powerful physical abilities.
Discussion

We have also bilingual and intralingual subtitlings such as: English as CC and Arabic as an OS.

the closed captions are not fixed and optional as the open one. The closed captions are helpful to the viewers who do need them especially those native speakers who has difficulty with their hearing, whereas open subtitles are fixed and obligatory SDH is used to reflect the intralingual subtitling and help those who can hardly hear or who does not hear anything.

This semantic topic, honorifics, should be taken by the translator into consideration through the process of translation. Honorifics imply either prefixes, or titles representing the forms of address that indicate respect such as: Mr., Mrs., Miss., Ms., Sir., Dr., Captain, Lady and Lord…etc.

The translator missed the right pronunciation of the original honorific and went on subtitling the term "Miss" as "بعد فقدانها" in which he/she thought that the speaker used the verb "missing" which was wrong rendition.

This type of mistake lead to this misunderstanding that affect the other linguistic fields lexically, semantically and pragmatically. We notice that the translator affected achieving the all parts of equivalence except the syntactic one.
Linguistic Problems of Subtitling English Movies into Arabic
Diaa Ahmed Abdullah & Mai Makram Abdulaziz

Proposed Subtitling:
يا أنسه! ماذا كان اسمك؟

Conclusions:
The study puts forward some conclusions as follows:

1. Regarding this study, it has been obtained that translators of English movies with Arabic subtitles face many linguistic problems in translating the street talk or informal English into Arabic.

2. It has been noticed that there are two types of translators concerning translating English movies into Arabic and this becomes more apparent after watching the English movies with their Arabic subtitles such professionals and unprofessional translators.

3. It has been certified according to the practical samples that examples of semantic problems are more than the other problems of the other fields of micro-linguistics.

4. Professional translators care about the quality of translation unlike the unprofessional ones who do not care about the quality of translation but they concentrate on the quantity of translation by aiming at more translation equals more and fast way of making more money.

References


Linguistic Problems of Subtitling English Movies into Arabic
Diaa Ahmed Abdullah & Mai Makram Abdulaziz


188


المشكلات اللغوية في ترجمة الأفلام الإنجليزية إلى العربية

ضياء أحمد عبد الله* و مي مكرم عبدالعزيز*

المستخلص

تتناول هذه الدراسة ترجمة الأفلام الإنجليزية إلى اللغة العربية والمشكلات اللغوية التي نجمت عن سوء الترجمة من مترجمي الأفلام بعد الترجمة كما بُنيت هذه الدراسة عند الدقة في الترجمة والاقترار إلى المصداقية. في ترجمة الأفلام الإنجليزية في الوقت نفسه، وترجمة الأفلام عملية كتابة الترجمة الصوتية المصرية للنص واستخدامها الكاملي بوصفها عناوين ترجمة في أسفل الشاشة تتسامح عملية استيعاب المحتوى المشروح بالأخص لأولئك الصم أو الذين يجدون صعوبة في السمع، والترجمة المشروحة هي عبارة عن نصوص التي اُخْيِرت من النص، أو من نص سنمائي للمحادثات أو التلفزيونات والترجمة المشروحолодة التلفزيونات والأفلام واليوتيوب والألعاب الفيديو وهلم جراً، وهذه الترجمة المشروحية يمكن عرضها أما في أسفل الشاشة أو في أعلى الشاشة وكان هناك نص في أسفل الشاشة، ولقد تم التطرق إلى صياغة ترجمة الأفلام من الإنجليزية إلى العربية لنتأتي بموضوع فريد وحقيقي الذي يجعل الموضوع سهلاً على المعسام هو أن هذا الموضوع يقع تحت نطاق الترجمة وهذا البحث يهدف إلى اكتشاف ووصف كل المواضيع المرتبطة بعملية صياغة الترجمة للأفلام وتحليلها كما نتناول الأمور الصعبة لتترجمة الأفلام من اللغة الإنجليزية إلى العربية مثل مشكلات اللغة التي واجهها المترجمين بين لغتين.

الكلمات المفتاحية: أفلام، صياغة، اكتشاف.

طالب ماجستير/قسم الترجمة/كلية الآداب/جامعة الموصل.
أُستاذ مساعد /قسم اللغة النكليزية/كلية التربية الأصاسية/جامعة الموصل.

Linguistic Problems of Subtitling English Movies into Arabic
Diaa Ahmed Abdullah & Mai Makram Abdulaziz