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DEPARTMENT OF ENGLISH

TRANSLATION MISTAKES COMMITTED IN SUBTITLING
ENGLISH FILMS AND TV SHOW INTO ARABIC

By

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**A Dissertation submitted to the Department of English, University of
Sebha, in fulfillment of the requirements for the Degree of Bachelor
of Arts in translation studies**

February 2019

Acknowledgement

In the name of Allah the most gracious the most Merciful. First of all , all my thanks and gratitude due to Allah, the almighty. Who enable me to complete this study which may help in shedding light on the mistakes committed in translating English films into Arabic.

I would like to thank all the members of the teaching staff at the English department, University of Sabha. I really appreciate their efforts and assistance for all students.

The success of any project depend on the encouragement and guidelines of the entire staff, including my project.

Therefore, I would like to take the advantage of this opportunity to express our my gratitude to the people who have been instrumental in the completion of this research. I would like to show my greatest appreciation to Dr. AL ARABY ABD AL SALAM who supervised this research with his tremendous support and wise patience. Big thanks to my friends for their help and encouragement during every step in this research. Yet importantly, I would like to express my heart full thanks to my beloved parents for their prayers, blessings, understanding and endless love, without their encouragement through the duration this study not have materialized.

Dedication

This dissertation is dedicated to my parents, my twin sister, and my uncle, who helped me a lot with both emotional and financial support.

Abstract

The current study investigates the mistakes committed by translators in the subtitling English films into Arabic. It adopted a qualitative approach in the analysis of a parallel corpus, which comprised a sample of scripts of English speaking films and their subtitles in Arabic. To the purpose of the study eleven television episodes and ten films were targeted to explore the translation mistakes. The analysis of the selected films and TV show indicated that common mistakes committed in translating slang , taboo words, and humor. The study concluded that the translation mistakes were due to translators' lack of knowledge about slang words and also due to some cultural as well as religious considerations.

Table 1: Definitions of abbreviations		
No	Abbreviation	Definition
1	AVT	Audio visual translation
2	H1	Hypothesis 1
3	H2	Hypothesis 2
4	H3	Hypothesis 3
5	SL	Source language
6	TL	Target language
7	ST	Source text
8	TT	Target text

Table of Contents

Chapters	Pages
Acknowledgment.....	I
Dedication	II
Abstract.....	III
Table of abbreviation.....	IV
Table of contents.....	V

Chapter One: Introduction

1.1 Research background.....	1
1.2 Statement of problem.....	2
1.3 Research questions.....	2
1.4 Research objectives.....	3
1.5 Research aims.....	3
1.6 Research hypothesis.....	3
1.7 Research significance.....	4
1.8 Structure of the study.....	4

Chapter Two: Literature Review

2.1 Introduction.....	5
2.2 The concepts of terminologies.....	5
2.3 Types of subtitling.....	7
2.4 Subtitling of films and constraints.....	7
2.5 Use of subtitling in the Arab world.....	8
2.6 Quality in subtitling films.....	11
2.7 Translational mistakes.....	12
2.8 Theories of translation and their relevance to subtitling.....	15
2.9 Summary in the literature review.....	18

Chapter Three: Methodology

3.1 Introduction.....	19
3.2 Research methods.....	19
3.3 Participants.....	19
3.4 Interview.....	19
3.5 Choosing subtitling films.....	20

Chapter Four: Data Analysis and Discussion

4.1 Introduction.....	22
4.2 Analysis of teachers' interviews.....	22
4.3 Analysis of the mistakes in subtitling films.....	23
4.4 Finding of the subtitling films.....	28

Chapter Five: Conclusion, Limitations and Recommendations

5.1 Introduction.....	30
5.2 Conclusion.....	30
5.3 Limitations of the study.....	31
5.4 Recommendations.....	31
References.....	32
Films References.....	33
Appendix.....	34

CHAPTER ONE

INTRODUCTION

The current study devoted to investigate translation mistakes committed in translating English films and TV show into Arabic. This chapter is organized into seven sections. The first section shield light on the research background. The second section presents the statement of problem. Third section provides questions of the study. The fourth section provides the objectives of the study. The fifth section presents a hypothesis for study. The sixth section presents significance of the study. Finally , the seventh section presents the structure of the study.

1.1 Research Background

Subtitling films nowadays have become a crucial universal field where translators play a major role as agents to convey messages from one culture to another. The main obstacle that hinders audience from enjoying watch English films is the language barrier. (AVT) i.e. subtitling and dubbing, seems to be the medium that enable viewers of understanding foreign films. It can be said that Arab translators sometimes commit mistakes deliberately when they films.

There are problems of subtitling which is the lack of censorship and editing of the subtitles done by the Arab translators, as well as their lack of expertise and formal training in translation skills, which could lead them to encounter problems during the subtitling process. The lack of censorship or editing, on the other hand, can affective on the quality of the translator's performance and allow for typo, grammatical and stylistic mistakes to creep into the products. It is noteworthy to mention that a few scholars have focused their attention on this growing phenomenon.

1.2 Statement of problem

Film translators encounter a lot of problems while translating films from one language to another. In this study, the researcher sheds light on some mistakes committed in subtitling English films into Arabic.

Arab translators may deliberately present inappropriate, confusing and misleading translations due to different reasons which will be discussed in the current study. It becomes clear from watching films and TV episodes that the major areas of translation mistakes are:

- 1-Taboo language which dealt with cautiously in the Arabic culture and always translated in appropriately or even avoided in translation from English to Arabic, and
- 2- Colloquial as well as slang language.

1.3 Research questions

According to the research problem, the research exposes questions rises to solve the previous problem are :

- 1-What are the common mistakes committed by Arab translator while they subtitling English films into Arabic?
- 2-How can the quality of film translation be improved?

1.4 Research objectives

In order to answer the above questions, the following research objectives will be set:

1-To compare and contrast subtitling with other forms of translation and outline briefly the evolution and development of subtitling research.

2-To identify and analysis mistakes and constraints of the Arabic subtitling from English language movies through watch some subtitled movies.

3-To make recommendations based on the findings of this study on how to improve the quality of subtitling English into Arabic

1.5 Research aims

This study aims to examine the mistakes committed in subtitling English films into Arabic. It highlights the constraints facing the Arab translator in terms of information processing and explores the complex nature of one of the most intricate forms of translation which is subtitling. The study also analyzing the mistakes of Arabic subtitles of English language films.

1.6 Research hypothesis

The hypotheses that is given in this study are:

H1-Translators deliberately avoid translating taboo words.

H2- For religious, cultural and social considerations, translators deliberately provide polite translations for taboo words.

H3-Some translation mistakes due to the fact that translators are unaware of slang language.

1.7 Research significance

This study responds to an urgent need to expand the literature on subtitling and translating English films into Arabic. The researcher hopes that this study will be a reference for researchers in the future for the following reasons.

1-The current study is first research that allocated to investigate Libyan audiences' perspective concerning films subtitling. For this purpose the researcher interviewing some Libyan translators.

2-Unlike previous studies, the current study is the first research that analyzed 21 films and TV show.

1.8 Structure of the study

This study consists of five chapter as follows: Chapter one presents the aim of the study, the statement of the problem, research questions, research objectives, and the hypothesis of the study. Chapter two provides critical review of the terminologies concepts, processes of subtitling and establishes the link between subtitling movies and constraints about swearing and taboo words in the Arab world, presents some common translation theories, and some types of translational mistakes. It also provides a summary in the literature review. Chapter three discusses the appropriate methodology and methods, the methods used in this study. It explains and justifies the methodology used and the materials used to collect data. Chapter four presents analyses the data collected and for this study. It also explains and interprets the data and findings of the study as well as develop a model. Chapter five provides the study conclusions, highlights the limitations, and provides recommendations of the study.

CHAPTER TWO

Literature Review

2.1 Introduction

This chapter discusses the forms of subtitling in order to understand the notion, the purpose, the nature and the process of this form of translation in general and subtitling in particular. The main aim of this chapter is to critically review a number of different definitions of subtitling to understand the concept, qualities. It compares and contrasts different authors' views on subtitling, and assesses causes of errors in subtitling films.

This chapter identifies patterns and trends of subtitling, some common translation theories and their relevance to subtitling. And also, it provides uses of subtitling in the Arab world, and types of translational errors in subtitling movie. Finally, provides a summary of literature review.

2.2 The concepts of terminologies

2.2.1 The concept of subtitling

Assis Rosa (2001, p.23) defines subtitling as a printed translation of the film dialogue which is projected simultaneously near the bottom of the screen.

Moreover, Luyken (1991, p.31) defines subtitles as condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue.

Perez-Gonzalez (2014) views subtitling as a new and developed version of the basic 'intertitles', and defines subtitling as pieces of written text placed over the lowest part of the screen and used to convey meaning of SL program message into TL. Perez-Gonzales (2014, p.16) also adds that in countries where

more than one language “co-exist bilingual subtitles’ convey two language versions of the same source fragments, one in each line of the subtitle.

Subtitling 'screen translation' is one of the common AVT methods which refers to the process of written translated texts produced through screen such as TV, cinema, and computer screen (Diaz-Cants and Remael, 2007).

The above definitions draws generally picture of this process with its main features. First, that subtitling is a real form of translation, second that subtitling unlike written translation is brief, third, that it coincides with the SL dialogue, and finally, that subtitling has extra technical features rather than other forms of translation. Subtitles deal with the verbal words that are heard and seen. And also subtitling is very important as it is one of the main two ways to translate a foreign film and it cannot be constant, because of the linguistic, cultural and technical difficulties.

2.2.2 The concept of Taboo words

Taboo is a word which refers to anything forbidden or to be avoided, verbal and non- verbal behavior. It is defined by Steiner(1967,p.143), as "any prohibitions which carry no penalties beyond the anxiety and embarrassment arising from a breach of strongly entrenched custom." Qanbar (2011,p.88)." Taboo is any word or phrase or topic that if mentioned in public causes embarrassment and feeling of shame or provokes a sense of shock, and it is offending to the hearer's sensibility or his beliefs."

2.2.3 The concept of swearing words

Swearing words are an English term that refer to the use of offensive language, especially when someone is angry. Also it refers to language that is perceived as disrespectful and derisive. In modern times, swearing can also be

uttering taboo words out of emotional excitement. Taboo words are mostly used in swearing to put an emphasis on a message that a speaker wants to convey.

The emotional excitement in this context could be anger, frustration or joy

(Dewaele, 2006,p.4).

Swear words contain a specific type of synonymy which is particular to the swear words. Swearing cannot be understood from a grammatical configuration of words that are used for swearing.

2.3 Types of subtitling

There are two types of subtitling. The first type is inter-lingual subtitling, that is the technique which is used to translate the meaning of foreign TV program and films into the audience's native language (the focus will be on this type since it is related to the study). The second type of subtitling is intra-lingual subtitling that is used for deaf and hard-of-hearing.

2.3.1 Inter-lingual subtitling

According to Gottlieb (2004), inter-lingual subtitling is "the only type of translation found in the mass media from the SL speech to the TL writing" (p.220). Other (AVT) types such as dubbing and voice-over remain, as they do not entail a change in the channel of message conveyance.

In inter-lingual subtitling, the spoken dialogue in the language of the movie is once more converted to the written mode in a different language in the form of certain captions that appear consecutively with the utterances at the bottom of the screen. The result of such a change from the spoken to the written mode entails the loss of all the aforementioned characteristics of the verbal face to face interaction.

2.4 Subtitling of films and constraints

The concurrency between the spoken dialogue in the film and the added subtitles exposes subtitling to evaluative judgment on the part of the film viewers with reasonable knowledge of the film language. It means that, any discrepancy between what viewers read in the subtitles and watch on the screen will be easily spotted in subtitling. Consequently, it is only the translator who remains a victim to the many constraints of his profession. As a measure to help the translator overcome many of the obstacles during the subtitling process. Cintas (2001, p.23) suggests that a dialogue list be provided. Such a list can contain explanations of the cultural and linguistic elements in the film dialogue, which are peculiar to the source language and may cause problems to the translator. This appeal is supported by the fact that the translator's task is further complicated by the time and space constraints. In addition, subtitling of film is not taking place between words but rather between cultures. Consequently, the process of translation is seen as cross-cultural transfer, which is determined by the degree of prestige the source and target cultures have, as well as by their reciprocal relations.

2.5 Use of subtitling in the Arab world

According to Jamal (2008) Egypt was the pioneer in subtitling foreign films as the first subtitled films in the Arab world emerged in Egypt in 1932. Jamal (ibid) states that although the circumstances of the early stages of Arab subtitling of foreign program was not expedient, dubbing was not the first choice at that time in Egypt because dubbing “was deemed too dangerous to the cinema industry in Egypt” (2008,p.2). Accordingly, subtitling was considered as the best choice to preserve the Egyptian film industry from foreign competitors.

Subtitling also provides an easier and cheaper alternative than dubbing, Jamal (2008) adds that the censorship body usually deals strictly with three core concerns in film subtitling, since a large number of foreign films are imported from America (i.e. swear words, sexual references, and violence) to ensure that are translated appropriately.

According to Nader (2009) "specifying the genres of films is only the first step along the way." There are other challenges which make the translator's decision with regard to the function of the TT more difficult. They emerge from the nature of film translation, especially subtitling, which puts restrictions on the freedom of translators". It is in fact argued whether the intention of a translator can change the function of a film when dealing with this type of language transfer. The fact that the source material is apparent on screen makes it hard to do so. Therefore, the translator tries to hide points for whatever reasons, translator will not succeed since a clash of intentions between ST and TT may occur. This, however, does not mean that changes are not possible. In fact, they are possible or even necessary depending on the nature of the source material and the target culture. It can also be said that functions can be affected by other factors such as the needs of viewers as well as space, time and cost restrictions. The needs of the audience are specified according to the functions of the ST. That is, as long as the functions of the ST are known to the target audience and the subtitles can be read easily (and the dubbing is convincing) then there is no reason why the translation should not be successful.

2.5.1 Subtitling swearing in the Arab world

Khuddro (2000) maintains that swear words in English-language films that are subtitled into Arabic are usually omitted to suit the Arabic-speaking audiences who have zero tolerance for religious or sexual connotation. A good way overlook these obscene words by resorting to dynamic equivalence rather than to faithful or literal. The sentence: "You look like hell" can best be subtitled as: "تبدو بائسا", "You look miserable". The word 'miserable' will make more sense in Arabic than 'hell' which also has religious connotations. So, Khuddro ruling it out all together but does not explain if this has any effect on the movie's message or not.

Mazid (2006) argues that there is a kind of filtering or slanting that occurs in the form of resorting to omission, euphemism and the different ways of chunking in the Arabic subtitles of English-language films. He gives examples from the subtitles of *Tempted* (Bennett, 2001) and *Big Daddy* (Dugan, 1999) in his analysis. Some of these examples are: "this kind of material s***" is subtitled as "هذه مسائل زوجية" which back translates as "these marital affairs\issues" and "why did you f***ing lie to me" is subtitled as "لماذا كذبت علي بحق السماء" which back translates as "why did you lie to me for Heaven's sake?" Mazid (2008) proposes that mainstream media in the Arab countries do not admit obscenity or swearing unless "filtered" or "slanted". Again, Mazid (2008) does not illustrate if such censorship has any effect on the message of the film.

2.5.2 Religion perspective in subtitling taboo, swearing words.

Religion is one important constraint imposed on translating taboo language in subtitling films into Arabic. Therefore, Arabs take religion as a reference for every single thing in life whether it's social, educational, legal political or religious (Kamal,2007, p.127).

As it has been mentioned above, a taboo, swearing words are considered as a shameful, offensive word. So basically religion doesn't allow it or at least it's inappropriate in religion. It is also important to mention that Islam is the dominant religion in almost all the Arab world.

(Yosef,2007) a Sheikh and an instructor at the Islamic Culture Department in Al-Khartoum University says that Allah ordered people to be good to each other and speak nicely to each other and observe what comes out of their tongues. Moreover, Prophet Mohamed (PBUH) encouraged people to be good and to speak kindly to each other avoiding harmful or dirty language.

قال النبي صلى الله عليه وسلم "ليس المؤمن بالطعان ولا اللعان ولا الفاحش ولا البذيء"

2.6 Quality in subtitling films

One of the early articles that suggested steps to guarantee better subtitles was Minchinton's 3-page 'Fitting Titles' (1987) in which he stresses the necessity of explaining jokes and slang in the script as this makes the translator's task easier. In addition, translators contribute to the quality of subtitles. Mueller (2005) holds translators responsible for the quality of subtitles. She draws attention to the crucial issues of selecting, training and regular (quarterly) assessing of translators. She claims this should really be taken into consideration by companies. According to her, a subtitle can only be good as the person who prepares it, and good subtitles are unobtrusive and unseen. (ibid) When selecting translators the following criteria should be applied native-speaker level aural comprehension of all registers of the SL, a high degree of written facility with the target language, wide vocabulary in languages, bicultural skill as well as the appropriate qualifications and experience. Added to these is the 100% comprehension in all varieties of slang, cultural references, half-finished sentences, body language, irony, etc. She gives as an

example from the British film "The Boys" (Woods, 1998) which was subtitled into Arabic and required the Arab translators to seek the help of advisers familiar with drug terminology.

Diaz-Cintas (2005) attracts attention to low quality subtitling that goes hand-in-hand with the boom in audiovisual technology. What has happened is the huge rise in demand for subtitled films has led to the growing of subtitling companies which are not well experienced in this field. In addition, poor working conditions, the poor training of newcomers, and the absence of proper in-house guidelines makes the task worse.

Indeed, the issue of translator training is as important as the dialogue list. In fact, an experienced and knowledgeable translator may compensate for the lack of a good dialogue list. Unfortunately, neither universities nor subtitling companies in the Arab world offer any training courses for this profession (except in Lebanon to a limited extent). New translator is basically trained on the software program and is given a general idea about the guidelines that the company follows regarding censorship. Moreover, poor or high quality of subtitling films is in fact related to different elements such as the availability of a good dialogue list, training, editing, the availability of a reference library, and experience of translators. This should indeed be taken into consideration before any translations are judged. But even when such elements are available, experience on the part of the translator is still needed.

2.7 Translational mistakes

According to Jamal (2008), there are some mistakes that pertain to the application of methods of translation to adequately convey the message to the audience. The identified mistakes include the use of literal translation, which misses the intended meaning of the chunk of speech within its context of situation. In some

other cases, the resultant translation is inaccurate, leading to breakdown in communication due to the discrepancy between the source text message and its subtitled counterpart.

2.7.1 grammatical mistakes

In many occasions, translator has changed the tense of the sentence in the SL when subtitling into Arabic. As it is well-known, such a change impinges on the meaning depicted throughout the development of the events in the movie. For instance, in example (1) from '*Alpha Dog*' film, the simple present tense and the present perfect continuous tense are changed to the past tense. A clever reading of the subtitle shows that the use of the past tense contradicts with the use of the emphatic recursive meaning indicated by the word (مجدد أ) (again). The Arabic subtitle can be back translated into something similar to; (Lit. he told me that you got yourself again in troubles). An alternative translation that can better convey the meaning embodied in the use of the simple present and present perfect continuous tenses might be; (يقول) (Lit. he says that you are getting yourself again in problems), thus achieving optimal equivalence. (Jamal,2008)

Example1:

00:27:03,671 → 00:27:05,784

-He says you've been getting into trouble again.

00:27:06,348 ← 00:27:03,619

لقد قال لي بأنك اقحمت نفسك مجددا بالمشاكل

2.7.2 Mistakes of changing Negative to Affirmative and vice versa

The example (2) illustrating this type of mistakes show that while the sentence in the original text is affirmative, the translator changes it to negative, leading to contradiction with what goes on in the film. In the example below, the speaker in the

English version states that there is a way out of their problems. This same assertion is rephrased and emphasized in the second clause which almost carries the same meaning. In the Arabic version. As a result, the emphasis as well as the reiteration are both missing in the Arabic subtitles. The back translation method might be useful to show this confusion, "Lit. there is no solution to this, but there is a way out which I could not find."(Jamal, 2008)

The sentences in the following example are so simple to the extent that even a person with a very low level of mastery in English is not expected to mistranslate them.

Example 2:

00:57:00,905 → 00:57:02,661

-There's an answer here.

-There's, like, a solution.

00:57:06,154 ← 00:57:02,151

لا يوجد حل لهذا

ولكن يوجد مخرج ما

2.7.3 Mistakes of changing Questions to Statements or vice versa

In the example (3) from '*Alpha Dog*' film, the translator changes the question into a statement. Moreover, a change in the meaning conveyed has been incurred in the subtitles. This will be evident from the back translation of the subtitle into English. (Lit. you look short, you varmint.). A result of such a tendency is that the thing the speaker is asking about (what is going on?) is completely diluted in the subtitles. Subtitles have in a description of the physical appearance of the addressee. Jamal (2008).

Example 3:

00:56:02,799 → 00:56:05,133

-What's up, you short ?

00:56:06,265 ← 00:56:04,166

أنت تبدو قصير

2.8 Theories of translation and their relevance to subtitling

The issue whether translation theory can really include subtitling within its general scope was often highlighted. Nevertheless, it is a common fact that subtitling “has always been considered inferior to (written) literary translation, most probably because of the lack of cultural prestige in audio-visual mass-media, compared to canonized literature” (Karamitroglou, 2000 ,p.10).

Lack of cultural prestige was just one of the reasons why researchers struggle to consider subtitling as part of translation studies. In fact, there are other reasons and wherefores related to translation studies that caused subtitling to be measured as either a negligible field or independent discipline, essentially media studies were not clearly expressed and approved in translation studies. Likewise, there is a disagreement among scholars about translation studies boundaries i.e. when is a certain text translation and when is it an adaptation due to the fact that translation normally involves sort of adaptation, translation research especially at the beginning focused on the issue of ‘faithfulness’ to the ST "so when the translation of films and television program became the object of more and more studies, these linguistic transfers were considered beyond the scope of ST" (Karamitroglou, 2000:10).

The above reasons influenced the discipline and created little research in the field of subtitling. On the other hand, films translation studies has many common theories,

therefore, the aim is to review, discuss, and link the most common theories of films translation and their possible relevance to subtitling.

2.8.1 Word-for-word subtitling theory

Robinson (1997) points out literal subtitling of films was called word-for-word subtitling by Cicero (106-46 BC) i.e. to translate formally every single word in the ST of films into its equivalent in the TT, and stressed to be as close as possible to the ST word order. Cicero highlighted the significance of subtitling films the thoughts and forms of the ST with language, which followed the audience's usage Cicero also claims that the translator is supposed to be able to understand the TT audience's principles, opinions, attitudes, ethics, feelings and needs; in other words, the translator should be able to render the ST through his addressees' culture and thought.

Horace (65-8-BC) warned against subtitling films word-for-word. He said that in order to convince TL addressees you have to translate films more effectively by translating something together. However, the literal subtitling of films approach has advocates even more recently.

Literal subtitling is the translation that keeps surface features of the message, both in meaning and in structure, following closely to ST style of expression (Hatim, 1997). Similarly, Catford (1965) states that literal translation initiates from a word-for-word subtitling, but makes variations in conventionality with target language grammar introducing added words and modifying structures at any rank. Although this approach does not help much in subtitling, as it does not solve the problem of non-equivalence, it is very common in subtitling film as translators usually resort to this approach of translation and the reasons behind that are the time and space limitation and the lack of translation theoretical knowledge and techniques of the translator.

2.8.2 Free subtitling theory

The free subtitling in films approach is a concept, which appeared after the criticism of the word-for-word approach. According to Robinson (1997), one of the pioneers of this approach was St. Jerome (pp.347-419/420). He adopted this approach as a defense of himself against word-for-word approach criticism “now I not only admit but freely announce that in subtitling movies into Arabic, I render not word for word subtitling but sense for sense” (Robinson, 1997,p.25).

According to Robinson (1997) he considers the reason behind his criticism of literal subtitling theory the irrationality in the translated text which is produced by the word-for-word approach and that the most expressive of films will be barely coherent, therefore, the free subtitling approach is preferred, because it permits the sense or the content of the ST to be rendered clearly.

The free subtitling method can be summarized as an approach where a translator translates movies freely without restrictions. Nevertheless, the translator translates films the way he comprehends rather the way he enjoys (Ghazala, 1995). This free subtitling approach is a variety of different procedures depending on what is opposed to it (Robinson, 2001). Terms such as ‘communicative, dynamic, creative and pragmatic’ for Ghazala (1995) are more or less equivalent to the word ‘free’. Nevertheless, the free subtitling approach also has its limitations in subtitling films, as some cultural terms need explanations. Therefore, in subtitling films free translation method could be applied to minimize the cultural nuances of SL dialogue.

2.9 Summary in the literature review

The conclusion that can be drawn is that dealing with subtitling mistakes and challenges need competent translators with certain criteria such as comprehension near to native-speaker level listening of most of registers of the SL, an adequate degree of written capability with the TL, extensive range of vocabulary in language, a necessary knowledge and familiarity with both SL and TL cultures and their references, suitable study, trainings and experience, and appropriate grasping skills in the most common varieties of slang, swear words, body language, irony, etc. (Gottlieb, 1992).

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter discusses the research methodology used in this study. It also justifies the research methods chosen and the data collection materials used. This chapter also highlights the motivation behind the choice of approach selected. Furthermore, it examines a variety of sources and type of research, this includes different research patterns and approaches.

3.2 Research methods

The qualitative research method which will be used in this project permits the investigator to study complex mistakes in subtitling English films into Arabic and formulate a theory using a number of research methods like phone interview.

3.3 Participants

For the purpose of the study the researcher interviewed four lecturers at two universities. The participants of this study were a translation lecturer at Sebha University, and three translation lecturers at Nasser University in Tripoli city, all of them are females. Their major is translation, their ages ranges between 26 to 37 years old.

3.4 Choosing subtitling films

Firstly. The researcher has watched eleven English films, ten episodes from "Mind your language" series, that have been subtitled into Arabic language. After that the scripts of the movies and their subtitles were put side by side, to analyze different translation mistakes of films and TV show.

Table 3.1 Targeted films

Film title	Year of production	Accent
Riot	2017	American
The boy	2016	British
47 Meters Down Trailer	2014	British
300	2008	American
The Two Towers	2016	British
Mind your language (a series)	2008	American
War Dog	2006	American
The First Time	2012	American
The Conjuring	2006	American
Fling Full	2018	American
If Only	2004	British
In order Of Appearance	2006	British

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter deals with data analysis and discussion. The chapter is organized in five sections. To begin with, the scripts of the films and their subtitles were put side by side, to form a parallel comparative corpus between translated and original texts. And also, the researcher has made phone interviews to collect data.

4.2 Interview

For the purpose of the study, a eight items semi-structured interview was designed. The researcher has prepared a set of questions to be answered by all interviewees. At the same time, additional questions might be asked during interviews to clarify and further expand certain issues. This researcher used phone interviews to collect data, and all calls took twenty seven minutes and thirty seconds.

4.3 Analysis of the teachers' interviews

All of the interviewees have noticed that there are some mistakes committed in translating English films. Two interviewees believe that subtitling mistakes has grown to become something of a global phenomenon. Also, three teachers said that mistakes in subtitling English films have extended in the present, while one teacher said that mistakes have not extended. All of the interviewees have referred to three types of mistakes:

- 1_Spelling mistakes,
- 2_Grammatical mistakes,
- 3_Slang language mistakes.

Moreover, Two interviewees believed that translators have to subtitle swearing words literally and recommend translators not to avoid taboo words. All of the interviewees

believed that taboo words should be avoided in subtitling or substitute them for polite words due to religious and cultural consideration.

4.4 Analysis of the mistakes in subtitling films

For the purpose of the study 21 visual materials has been chosen, fully watched and analyzed. The analysis of the target films and TV episodes shows that Arabic translators committed four types of mistakes in subtitling English movies into Arabic. The researcher will refer to the time in which the conversation took place in the visual materials, then the dialogue will be presented accompanied with its translation. Those mistakes are :

4.4.1 Grammatical mistakes

The analysis of targeted films and episodes shows inadequate subtitling due to grammatical mistakes as shown in the two examples below:

Example 1

00:12:30←00:12:27

MR. BROWN: Can I compliment you and the station for the wonderful jobs which you are doing?

00:12:34← 00:14:10

السيد براون: سأمدحك انت والمحطة على الاعمال الجيده التي تقومون بها

In the "*mind your language*" series in episode 5, the translator made a huge mistakes in subtitling this (example 1), the translator change the question into the future tense, and should be translate as;

(هل يمكنني مدحك انت والمحطة على الاعمال الجيدة التي تقومون بها)

4.4.2 Spelling mistakes

The second type of mistakes is spelling mistakes as in the two examples below:

Example 2

00:05:34←00:05:32_

Linda: I have a good imagination

00:05:44←00:05:32

ليندا: لدي مخيلة رائعة

Example 3

00:08:48←00:08:47_

MR. BROWN: Where about place this pain?

00:09:32←00:08:48_

السيد براون: اين مآكن الألم؟

Also, from the "*mind your language*" series in the episode 5, translator have made spelling mistakes when he was subtitling these examples (2) and (3) into

Arabic, and example 2 should be translate as;

(لدي مخيلة رائعة), example 3 should be translate as:

(اين مكان الألم)

4.4.3 Mistakes in subtitling slang language

The third type of mistakes committed in translating is slang words. Example (4) to (9) shows the translators' lack of knowledge of slang words.

Example 4

00:01:50←00:01:44

Sid : I don't mind, I'm just happy to rest my plates of meat.

00:02:52←00:01:47

سيد: ليس عندي مانع انا سعيد لإراحة أطباق اللحم خاصتي

Example 5

00:02:44 ←00:02:05

Sid : uncle Ned! Your uncle Ned.

00:03:00 ←00:02:47

سيد: العم نيد عمك نيد

Example 6

00:03:37←00:03:29

Sid : well first of. I had a bit of a bull and cow with the trouble and strife.

00:03:59←00:03:32

سيد: حسنا اولا حصلت على قليلا من ثور وبقرة مشكلة وصراع

Example 7

00:04:29←00:04:00

Sid : so I staggered back home, took off my Dike dirt and my daisy roots.

00:04:50←00:04:05

سيد: لذا ترنحت الى البيت , فخلعت الديكي المتسخة وجزور ديزي

Example 8

00:24:30←00:24:27

Alex : he was right in the money

00:24:49←00:24:29

اليكس: كان يمينا على المال

Example 9

00:24:55←00:24:52

Alex : I beat my breast

00:25:00←00:24:57

اليكس: نادم على ما فعلت

In the examples 4,5,6,7 from the "*mind your language*" series, and examples 8,9 from "*the two towers*" movie, the translators don't know about the 'cockney slang', they have translated these examples literally. So they should be translated as;

Example 4; (ليس عندي مانع انا سعيد لإراحة أقدامي).

Example 5;(العقل,عقلك)

Example 6; (حسنًا , اولا واجهت قليلا من النزاع مع زوجتي)

Example 7; (لذا ترنحت الى البيت , فخلعت قميصي وخذائي المتسخ)

Example 8;(كان محقا تماما)

Example 9; (نادم على ما فعلت)

4.4.4 Mistakes in subtitling swearing and taboo words

The most common mistakes committed by translators occur in translating swearing and taboo words.

Example 10

00:03:43←00:03:41

Jack: you're fucking, come here

00:03:48←00:03:44

جاك: أيها الغبي تعال الى هنا

Example 11

00:24:39←00:24:37

Jimmy: fuck off

00:24:41←00:24:38

جيمني: أرحل

Example 12

00:31:20←00:31:15

Kate: Holy shit. Seventy grand?

00:31:29←00:31:23

كيت: ياللهول الف دولار؟

Example 13

00:53:25←00:53:22

Liza: I managed to fuck up

00:53:30←00:53:26

ليزا: تمكنت من افشاله

The examples (10) and (11) from "*In order of appearance*" movie , examples (12) and (13) from "*47 Meters down trailer*". The translators haven't subtitled swearing and taboo words literally, The correct translates should be:

Example 10;(ايها السافل تعال الي هنا)

Example 11;(اخرج ومارس الجنس)

Example 12;(القرف المقدس , الف دولار؟)

Example 13;(تمكنت من ممارسة الجنس)

4.5 Findings of the subtitling films

The findings of this study revealed that some translators deliberately commit mistakes in subtitling English films, and the translated films dialogues were almost absent in all highlighted cases. This is due to the differences between ST and TT scripts. There is a connection which is a translational, and lack of both SL and TL cultural awareness which is the most crucial aspect of any translation particularly the cultural, situational and contextual meanings. Also, there is a huge variety in terms of subtitling quality as highlighted by the study samples due to the inadequate linguistic competence in both SL and TL. Therefore, there are some types of errors repeated in the subtitling of films into Arabic as a subtitling of the swearing words, slang languages.

The majority of subtitling mistakes occurred deliberately for social, cultural and religious considerations. In terms of social consideration, using taboo and swearing words are not accepted in the Arab society. Accordingly, the majority of Arabic audiences accept substituting taboo words to polite as mentioned above as in subtitling

(ارحل,ياللهول,ايها الغبي, افشاله , تبالك)

4.6 Discussion

Some translators and the researcher think that using substitutes words may corrupt the scenario of the film or episode. That is due to the fact that the writer of the scenario may aim to present a character as a rude person, but using polite substitutes lead the spectator feel that the character is a polite person.

The data collected through interview show that some of the interviews believed that film mistakes can be considered as phenomenon as it occurs in different films and in different languages, but most of them claimed that mistakes in subtitling English

films become extremely obvious nowadays due to many reasons, the most important reason is that many film translators are not well qualified to do subtitling. Also, most of the interviewees have referred to three types of mistakes in subtitling English films, which are:

1-spelling mistakes,

2-grammatical mistakes,

3-slang language translation mistakes.

Moreover, most of teachers believed that translators have to subtitle swearing and sexual words literally. While few teachers did not believe that. Therefore, all teacher believed religion and culture are the main constrains in subtitling swearing, taboo words . Also they believed that Arab society may accept some swearing words, but it will not accept the literal translation of taboo words because it is a conservative society and that practicing Islam which prohibiting the use of swearing and taboo words.

CHAPTER FIVE

CONCLUSION, LIMITATIONS AND RECOMMENDATIONS

5.1 Conclusion

In conclusion, it can be said that Arab translators sometimes commit mistakes deliberately when they translate films. Reviewing previous literature indicated that there is a gap that should be covered in this field, The literature showed that there is little research about the constrains and mistakes of subtitling particularly on culture-bound words or phrases, when subtitling English films and TV show into Arabic. The knowledge of the two languages involved directs the subtitling translator to the differences of the information structure in each language. This relies on an adequate knowledge of the source language (SL) as the language always reflects the culture of the people who speak it, may have undesirable consequences on the translator's performance. Furthermore, viewers should not really blame translators of subtitling films and TV show into Arabic if they practice censorship on swearing and taboo words. However, this doesn't mean that they should have freedom to do so. Indeed, down in subtitles or even deleted to save Swearing, taboo words are often reduction space, but should be translated in literally translation if they contribute to the characterization or fulfill a thematic function in a film.

5.2 Limitations of the study

The study has some limitation .First , the number of participants (teachers) were few. second, there was no enough references to explain more about this study , and finally, the time was also very short.

5.3 Recommendations

The following recommendations will contribute to avoid some errors of English films into Arabic subtitling process. It is recommended that:

- 1-The English films into Arabic subtitling quality should be meet the needs and interests of the audiences.
- 2-As a part of a training program, translators should be offered the opportunity to be in touch with SL culture.
- 3-To avoid some errors and ambiguity, the translators have to translate the swearing words literally that does not corrupt character of the actor in the films.

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Appendix

The researcher designed some questions while phone interviewing the teachers. The questions are:

Q-1 Have you noticed mistakes in subtitling films?

.....

Q-2 Do these mistakes reach the limit that can be called the phenomenon?

.....

Q-3 What is the extent of this phenomenon?

.....

Q-4 What is type of mistakes are most common?

.....

Q-5 How can a translator subtitling swearing, taboo words?

.....

Q-6 what are the constrains in subtitling swearing, taboo words?

.....

Q-7 What is the extent of the society's acceptance of the accurate translation of the swearing, taboo words?

.....

Q-8 Do you have any suggestions that can lead to a satisfactory translation of the swearing, taboo words?

.....