

Arabic Subtitles in Hollywood Movies: Pragmatic Case Study

Dhuha S. Raheem¹, Dr. N. Solomon Benny² & Prof. D.V.R. Murthy³

Abstract

Subtitling, a major sort of audio-visual translation (AVT), has only lately gained prominence in the field of translation studies. In terms of the Arabic language, most research have been undertaken to explore various issues in subtitling English multimedia material, including films, into Arabic by amateur or professional subtitlers. The article aims to explore the utilisation of Arabic subtitles in various Hollywood films that have been discussed. The findings of the article show that Arabic subtitles are a medium for cultural interchange between countries. Usage of taboo words is required to be removed from the content of the films as the use of these words may affect the sentiments of the target culture in Arab countries. Therefore, the translators are allowed to manipulate some of the subtitles in the films to restore the sentiment of the people in another world. The meaning of the DMs is often changed with the way a translator has been expressing it.

Keywords: Arabic subtitles, translators, pragmatic functions, culture, DMs and others.

1. Introduction

Arabic is assumed to be a diglossic language where two varieties have been coexisting with each other such as the existence of the formal language that is "**Modern Standard Arabic**" (MSA) and also of the other variant that is *language as dialect or vernacular* (Mahzari et al. 2021). Diglossic is a scenario where two dialects and also languages have been utilised by a specific community of people. The current research article has been revolving around providing Arabic subtitles to a few Hollywood movies such as "**Seven**", "**Wonder**", "**The Simpson**", "**8 Mile**" and others. Hollywood movies make use of English language which has garnered a global appeal for being a Universal language where the language is understandable by viewers and readers. Hollywood movies use Arabic subtitles where stating a culture through subtitles by paying heed to Western ideologies will not be the same as Middle Eastern ideologies. Therefore, there is a requirement to know about the use of Arabic subtitles within Hollywood movies from various points of view.

The main aim of the article is to explore the *use of Arabic subtitles in some Hollywood movies in a sensible and realistic (pragmatic) way*. **Swear words** (words utilised for expressing strong emotions) are seen during the subtitling of American movies on crime where it has been further witnessed that swear words have been presented as a reflection of the manipulation of certain language. There are different types of emotions expressed through swear words such as **annoyance, anger, solidarity, happiness** and others whose literal meanings go beyond the representation of these words (Khalaf & Rashid, 2019). The literal meaning of these swear words has been changing and providing some other meaning through manipulation of these words in Hollywood movies. **Fansubbing** (inadequacy in dubbing and subtitling) or, "**amateur subtitling**" have been considered to be an **illegal issue** where copyright laws have been infringed by pirating some files or films without taking permission from licensee.

¹ (Research Scholar & Lecturer in Linguistics), Department of Linguistics, Andhra University, Visakhapatnam, India, dhuha.raheem46@gmail.com.

² (Research supervisor & head of the department of English), Andhra University, Visakhapatnam, India., drbenny.au@gmail.com

³ (Research co-guide & head of the department of Linguistics), Andhra University, Visakhapatnam, India, dva100@gmail.com

Amateur subtitlers seem to be devoid of possessing editing skills in subtitling and do not possess "**formal translation training**" (Khalaf & Rashid, 2019). These amateur subtitlers have been considered to be possessing low linguistic competence which is considered to be important for a translation of a particular source text.

The result of such deficiencies within the amateur subtitlers has been a reflection on their works as the subtitling of those swear words provides a different meaning, which rather needs to be a characteristic of informal speech. The swear words are required to be handled through interlingual/intercultural process of subtitling (Guillot, 2019). In this regard, there is a requirement for developing **relationships among characters, the intention of those characters who have been utilising those swear words** along with the **reactions from the estimated addressees** (target audiences).

The market is becoming more competitive as the streaming platforms such as Netflix have been trying to create and enhance the economy by offering subtitles in different languages to cater to a large target audience. It has been reported that **QLAB, a post-production firm, has subtitled around 3600 hours for translating English content of movies for streaming platforms** (Bhatt, 2019). Thus, the competitive market is more inclined towards gaining profit through subtitling rather than providing the meaning of English words through the help of subtitling.

2. LITERATURE REVIEW

2.1 Audio-visual translation (AVT) and Subtitling

AVT is assumed to be a particular discipline where the pictures, sounds, non-verbal elements, and others are transferred to make it a **multi-semiotic transfer**. Ayonghe (2018) stated that AVT is a new domain in some places however, it is not new in terms of its different categories such as subtitles and dubbing. AVT can be defined as the transfer from one particular language to the other within the verbal components of the audio-visual works and also products. Audio-visual works can be read, listened and watched at the same time. The main purpose of dubbing is to make visibility of the translated dialogue while purpose of the subtitling is to showcase abbreviations of the written translation to make it hearable on screen.

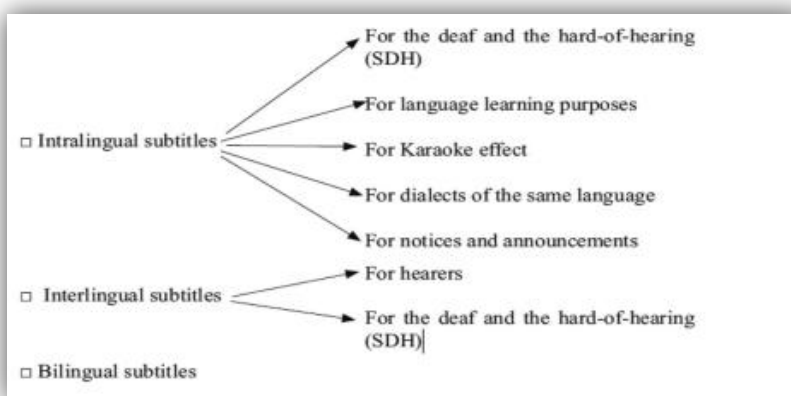


Figure 1: Linguistic dimensions and different types of subtitles
(Source: Al-Abbas & Haider (2021))

Movies used to be taken to a particular country having a varied language while the text has also been translated and also inserted within the picture. Al-Abbas & Haider (2021) argued that subtitles have taken the position of the texts while synchronising themselves with the images that have been further inserted within the screen with the creation of more technologies. Subtitles within the audio-visual industry have been illustrated as "**translation of the spoken source language text of an audio-visual product, generally movie dialogues, into a written text, which is superimposed onto the image of the original product, usually at the bottom of the screen**". The subtitles are of various types such as interlingual where the language has been translated into different languages as shows in figure1. However, intralingual language is about the process of translation that is taking place within a similar language. The translation of Hollywood movies from English language to Arabic involves the use of interlingual subtitles.

The translation is a part of a human activity that helps to understand people's languages across the world and develop communication and recognize their culture appropriately. The translation is also challenging for the translators for providing quality in translating language due to dealing with the cultural differences between the subtitle language and the target language.

Audiovisual products help to create circulation and consumption for witnessing various changes in identifying the digital revolution in understanding the role of consumers in watching movies. Effectively, Subtitling is a part of AVT and translation of the spoken language for movies and TV programs and helps to provide details about the targeted language. This process helps to provide knowledge about the movies or series details to the common people by using their native language and improving the interaction between the cultures. The Arabic subtitles are mostly popular in the UAE, Egypt, Algeria, Iraq, and more that makes it easier to watch Hollywood movies in their own native language.

The pragmatic approach plays an important role in translating swear words for transferring the message from English to Arabic and understanding the influence of screen translators for providing a viewer-friendly approach. In this study, the examination of success degree for investigation of the norms relevant to subtitling the cultural phenomena of English into Arabic and representing the subtitling examples. The subtitling process assists in translating what from what that sometimes changes the meaning of phrases used in the English language into another meaningless sentence or word. This factor causes difficulty for the translator team to understand the accurate meaning of English words in the Arabic language that indicates the presence of flaws in the subtitling process. On the other hand, the translation process has faced challenges to meet the values, norms, and cultural aspects of viewers and often leads to miscommunication and confusion for the viewers to understand the proper meaning. Sometimes the visual content did not match the timing of speech delivery of the character that causes a different meaning in the translation process of English to the Arabic language.

2.2 Rendering Satire in subtitling for Hollywood movies into Arabic

There is a relationship between satire, irony as well as parody where satire and parody have been considered two important genres. Alnusairat (2022) stated that irony has been described as "***a complex rhetorical device used by these genres***" where Simpson also stated about irony in the American comedy film, "***The Simpson***" that "***the space between what is meant and what is asserted***". However, parody aims at exaggerating some important features that differ from satire in a way that does not predict social criticism. "***The Simpson***" an animated sitcom was released in 1989 followed by the production of the film in 2007. However, in this regard, the subtitles within the film in Arabic remained the same where the dubbed version was released in 2005 on MBC, an Arabic channel. It is through this situational comedy as a television series, the use of Arabic subtitles will be understood while releasing it as a film later on.

The subtitling process revolved around ensuring the script's accuracy, followed by checking the instances related to satires while recognising the satirical markers in the form of word-play, puns and others. The subtitles have been downloaded through "***www.OpenSubtitles.org***" into Arabic. Deeb (2019) argued that AVT has been an emerging field since 2014 followed by subtitling in the Arab world. The subtitled companies and fansubbers have tried to ensure ***the script's accuracy*** which has a similarity to ***watching out the original videos*** and further ***matching the timings of the subtitles' script with those English ones***. The ***Simpson stylistic model*** has been effective for stipulating the satirical instances even in case of the film or series to understand that there are two ironic phases within the satirical instances such as prime as well as dialectic. Prime is considered to be symmetric within the intended subject in the satire while dialectic aims at imposing certain collisions of ideas and thoughts.

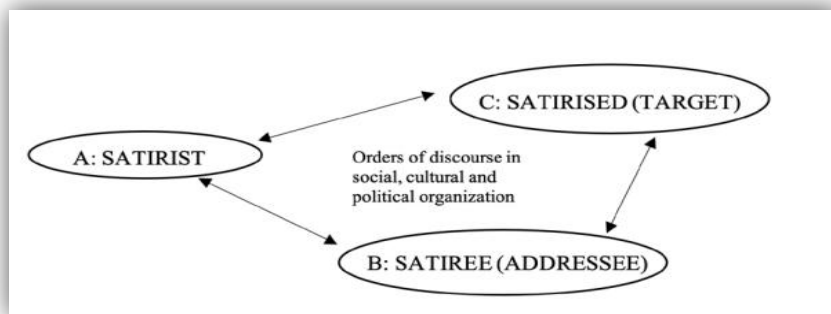


Figure 2: Satire in the form of discursive practice
(Source: Alnusairat, 2022)

This model has been applied to those collections of *humorous instances* where the ironic phases are ambiguous while the double meanings have been eliminated. Through studying this sitcom (situational comedy), it can be understood that during the translation of subtitles from English to Arabic, the translators pay attention to the timings, accuracy within the script and also on the originality of the videos to reflect the satires within the Hollywood movies. Juhász-Koch (2020) opined that interlingual subtitles of the film or series have also taken into consideration several issues related to the *reception within the subtitles* for people with *deaf and hearing issues*. The *speech impediments* have been matched with the subtitles in the series that will also be performed in the film as well for making those people with these issues have been maintained and taken care of through narration of the series and the subtitles. There is a development of a configuration in satire where the satirist has been assumed as the producer while satiree is the recipient and the satirised is considered to be the target while translating the subtitles as shows in figure2.

2.3 Cultural constraints and overcoming constraints during translating in Arabic

The translators are seen to be concerned more about the identity as well as culture of the Arab audience which will get reflected through the Arabic subtitles from Hollywood movies. Debbas&Haider (2020) opined that subtitling is the only mechanism that renders the facilitation of different international programs along with films. The national identity is considered to be culturally diverse and has always been associated with problems of *race* and *ethnicity* reflected through a specific *language* and *culture*. It is important to note that Hollywood movies will be watched in Middle Eastern countries, therefore, national identity of these countries is required to be adhered to through subtitling in Arabic language. Translators are required to be more concerned about certain subjects that can be assumed as unacceptable including *religion, taboos, humour* and others, which are challenging areas for the translators. Some cultural constraints can be divided into three categories such as "*religious remarks*", "*taboos*" and also "*jokes and humour of proper nouns*".

Table 1: Taboo words within the musical movies
(Source: Al-Yasin & Rabab'ah, 2019)

Taboo word	Total number
Fuck (including fuck you, motherfucker, motherfucking, fucking)	745
Shit (including bullshit, shitty, shitting)	490
Nigga	248
Ass	164
Hell (including what the hell)	68
Damn	64
Bitch (including son of bitch)	60
Dick	17
Bastard	1
Total	1857

The translator is not only concerned about the language while also about the pictures, accents as well as sound effects, which have been challenging areas for translators. However, it is the translator that explains the film that has not been understood by the target audiences. A translator is also under the obligation to pay importance to cultural aspects through the source and the target cultures. Translation through Arabic subtitles plays a significant role in enhancing the communication process within the cultures of the countries. Al-Yasin&Rabab'ah (2019) argued that connotations are often considered to be emotive to predict the denotative meanings of the words. There are some hip-hop/musical movies from America such as "*8 Mile*", "*Straight Outta Compton*" and also "*All Eyez on Me*" that has been translated into Arabic where the translators have constraint themselves from using four factors while translating some taboo words in Arabic such as culture, taboos, film's policy and ideology. Taboo words within the musical movies are listed in table1.

Taboo words can be eliminated from the films during the time of subtitling while culture, policy and ideology need to be presented by the translators accurately while conveying the meaning of the films. Gholami&Rahbar(2018) opined that *copyright* sometimes acts on the translation in the wake of the cultural, political and ideological concerns. Copyright functions in the form of filter for the cross-cultural transfer of the translation that has been operating on certain criteria and also values made by a dominant ideology on the target culture. Copyright within translation evaluates the content comprising on written, audio and others within the source film. This translation strategy has been considered by some translators to overcome the cultural along with linguistic gap.

Cultural approaches toward translation have adopted an innovative insight through the assumption of the *manipulation theory*. Almihrab (2020) argued that cultural diversity has been an important source behind the translation whereas the translation can be considered as the result of that cultural interchange. Therefore, both translation and also culture cannot be separated from each other. As per this theory, the term "*translation*" predicts certain manipulation levels as there is a need for manipulation of the respective subtitles to receive social acceptance within the targeted culture of the Arab world. Hence, there is a requirement for cultural acceptance through manipulation of the subtitles by the translators. The subtitlist needs to possess an overview of the ideological clashes to provide an accurate and efficient subtitling of the films.

3. METHODOLOGY

Discourse Markers (DM) have been assumed to be an important part of regular lives which includes "*well*", "*I mean*", "*you know*" and others. These markers are the linguistic and non-verbal elements that offer signal relations among certain units while talking by virtue through syntactic (concerning syntax) and semantic (meaning within a language) properties. DMS are considered to be lexical items that can be utilised through certain pragmatic meanings to provide a signal to the hearers about how the intention of the speaker has been related to following parts within the discourse. "*Wonder*" and also "*Seven*" are the two chosen films that have been produced in different periods such as 2017 and 1995. The scripts of "The Wonder" and "Seven" have been downloaded from the respective platforms such as "*Script.Com*" and also from "*SUBSLIKESCRIPT*". However, the frequent occurrence of the DMs has been noted down in Microsoft Word. There have been around *171 DMs* within those chosen scripts (Al Rousan&Jaradat 2022). The reason behind choosing these films is to identify the errors within the subtitling in the DMs and provide both source and the target texts.

The DMS has been viewed on both the films and also on the websites ("*Netflix*" and "*Egybest*") followed by the listing of the Arabic subtitles of each DM to make a comparison with those downloaded English scripts. The comparison between those English scripts along with Arabic subtitles has been carried out to further identify certain errors that have occurred during providing the subtitles associated with the DMs. The data has been quantitatively and qualitatively evaluated and analysed followed by the application of Toury's model on "coupled pairs" within translation, prioritising comparing those "*replacing item*" with "*replaced item*" within the source and target texts (Al Rousan&Jaradat 2022). Through the help of this model, the translator possessed "*linguistic repertoire*" (knowledge of an individual regarding language) of the source and the target language as coupled pairs. Therefore, every DM within the target text has been seen to be compared with the DM within the source text, which is their respective counterpart.

4. FINDINGS AND DISCUSSION

4.1 Findings

The main aim is to identify and investigate the errors while subtitling those DMs from English to Arabic within the subtitles of those selected movies. The data analysis shows the relevant subtitles from both the chosen Hollywood movies where there are several errors identified in those films that has been eventually changing the meaning of the sentences as follows:

Table 2: “Frequency of errors while subtitling DMs”
(Source: Al Rousan&Jaradat, 2022)

	Wonder		Seven	
	Netflix	Egybest	Netflix	Egybest
Number of DMs	71	71	171	171
Number of errors	31	19	32	39
Percentage of errors	43.6%	26.8%	18.7%	22.8%

Table2 shows that **43.6% of those DMs** have been identified in “Wonder” as rendered inaccurately by “Netflix” while around **26.8% have been rendered** inaccurately through “Egybest”. Similarly, the table also shows the percentages for the other film where over **23% were inaccurately subtitled through "Egybest"**. However, over **18% of the corresponding DMs** have been again inaccurately subtitled through “Netflix” (Al Rousan&Jaradat, 2022).

Table 3: Frequency and also percentage of errors within Subtitling DMs in Wonder
(Source: Al Rousan & Jaradat, 2022)

Errors	Netflix		Egybet	
	Frequency	Percentage	Frequency	Percentage
Omission	22	71%	13	68.4%
Wrong equivalence	9	29%	6	31.6%
Total	31	100%	19	100%

The omission and wrong equivalence have been considered in the table3 where **71% of the errors** in omission have been assumed in comparison with **29% of the wrong equivalence** that subsequently provided a total of around 100 in respect of Netflix. The results of "Egybest have also been found where it has been seen that **omission percentage has been around 68.4%** while on the other hand, the percentage for **wrong equivalence has been over 31.6%** (Al Rousan&Jaradat, 2022).

Table 4: “Frequency and Percentage of Errors within Subtitling DMs in Seven”
(Source: Al Rousan&Jaradat, 2022)

Errors	Netflix		Egybet	
	Frequency	Percentage	Frequency	Percentage
Omission	23	71.9%	32	82%
Wrong equivalence	9	28.1%	7	18%
Total	32	100%	39	100%

The omission percentage for the "Seven" found on Netflix has been witnessed to be **71.9% while the wrong equivalence percentage** has been around **28.1%**. However, the total frequency of recognising the errors has been around 32. Conversely, the omission percentage has been **82%** while wrong equivalence percentage has been witnessed to be over **18%** which provides the total as 100 (Al Rousan&Jaradat, 2022). The comparison between the two platforms can easily be identified to understand the differences in the percentages following table4 (Alsharhan, 2020).

The two varieties of errors have been presented such as omission as well as wrong equivalence where each DM has been seen to be randomly selected from the films as below:

Table 5: "Identification of the source text with the use of DM (well) in Wonder"

(Source: AlRousan & Jaradat, 2022)

Source text	Arabic subtitle by Netflix	Arabic subtitle by Egybest
-Auggie: "I know I'm not an ordinary ten-year-old kid. I mean, I do ordinary things. Eat ice cream. Ride my bike. Im really good at playing sports...Well... on my Xbox."	"اوغي: اعلم انني لست فتى عاديا في سن العاشرة. اعني اقوم بامور عادية. اتناول المتلجات, اركب دراجتي, ابرع في ممارسة الرياضة, على جهاز ال اكس بوكس خاصتي"	"اوغي: اعلم انني لست فتى عاديا في سن العاشرة. اعني اقوم بامور عادية. اتناول المتلجات, اركب دراجتي, انا بارع جدا فيالرياضة بانواعها.. حسنا , اقصد في لعبها على جهاز الاكس بوكس خاصتي."

In table5 the DM such as "*Well*" has been used by Auggie in "Wonder" while introducing himself in the initial stage of the film where after using the word "well", he abstains himself. The word in the source text has been used in the form of face-threat mitigator while with Arabic subtitling, the word has been seen to be omitted where an individual may think that Auggie is happy as well as proud engaging himself with playing Xbox as per Netflix whereas he, in reality, is not happy and also proud regarding playing it that eventually leads to changes in the pragmatic functions within DM "well" that has been accurately communicated.

The "Egybest" has provided the subtitles conveying the pragmatic function with that same word where inserting the word "اقصد" ("I mean") has offered a clarification on the intention of Auggie. In this aspect, the meaning seems to be different for the listeners.

The subtitling process assists in interpreting the approach process for delivering proper insights about the source language (SL) and makes it easier for the viewers and readers to understand the context material. This process is related to the target culture for representing the movie viewers with the help of translating the speech in a proper way. This factor helps the movies or television programs to translate the material into the language of the target audience for a better understanding of the movie insights. The subtitles assist to add clarity by including the technical terminologies for developing the translation process of medical and crime drama. This factor allows the audience to correlate the circumstances of the characters with the utilization of specific brand names and places in the storytelling process of Hollywood movies. The specification assists to improve the quality of interaction with the audience in promoting the Western culture in the Arab-speaking country that maintains the quality of interpretation in the movie scenario. The management of viewing of the movie scenario.

Table 6: "Identification of the source text with the use of DM (well) in Seven"

(Source: Al Rousan & Jaradat, 2022)

Source text	Arabic subtitle by Netflix	Arabic subtitle by Egybest
Somerest: "you want to be a champion. <i>Well</i> let me tell you, people dont want a champion. They wanna eat cheese- burgers, play lotto and watch TV. "	سومرسيت: "تريد ان تكون بطلا الناس لا يريدون بطلا انهم يريدون ان ياكلوا و يشاهدون التلفيزيون."	سومرسيت: "تريد ان تكون بطلا الناس لا يريدون بطلا انهم يريدون ان ياكلوا و يشاهدون التلفاز."

Table 6 shows the word "well" has been seen to be utilised as "frame marker" (beginning and end of a particular frame) where the detective (Somerset) desires to restate and also clarify the viewpoint of the people where people desire to be safe and protected after arresting the criminal by the detective. There are no DMs that have been found from the Arabic subtitle within those two websites where the text has been made less communicative as follows:

حسنا, دعني اخبرك بان الناس لا تريد بطلا وانما يريدون ان ياكلون البيرغر ويلعبون "الوتو" ويشاهدون التلفاز

Table 7: “Identification of the source text with the use of DM (yeah) in Seven”

(Source: Al Rousan & Jaradat, 2022)

Source text	Arabic subtitle by Netflix	Arabic subtitle by Egybest
-Mills: "Anyway, big insurance policy involved, <i>yeah?</i> " -Somerset " <i>yeah.</i> " -Mills: "so, the guy took the tip of the blade, stuck it in his own shoulder blades."	-ميلز: "على اية حال, كانت لديه وثيقة تامين كبيرة." -سومرسيت: "اجل." -ميلز: "من ثم اخذ الرجل طرف السكين و ادخله في عظمة الكتف."	-ميلز: "على اية حال, كانت هناك وثيقة تامين كبيرة." -سومرسيت: "اجل." -ميلز: "لذلك الرجل اخذ مقدمة النصل و وضعها في كتفه."

In table7 the word “*yeah?*” is used for confirmation where Detective Mills has asked for certain confirmation on the insurance policy whether the criminal will be able to stab himself even after committing the crime. “*Yeah?*” has been omitted while providing the subtitles in Arabic that transforms the question to become an answer where the subtitle below in table8 illustrates the function of that chosen word:

ميلز: على اية حال, لقد ضمن وجود بوليصة تأمين كبيرة, اليس كذلك؟

Figure 8: “Identification of the source text with the use of DM (yeah) in Seven”

(Source: Al Rousan&Jaradat, 2022)

Source text	Arabic subtitle by Netflix	Arabic subtitle by Egybest
-Somerset: "Well, all this effort to get transferred." -Mills: "I guess for the same reasons as you. Or the same reasons you had before you decided to quit, <i>yeah.</i> "	-سومرسيت: "لماذا بذلت كل هذا الجهد لئتم نقلك؟" -ميلز: "نفس اسبابك او الاسباب التي كانت لديك قبل ان تقرر الاستقالة."	-سومرسيت: "كل هذا الجهد لئتم نقلك" -ميلز: "نفس اسبابك او الاسباب التي كانت لديك قبل ان تقرر الاستقالة."

The word "yeah" has also been used by a speaker where Mills has been witnessed to answer the question yet simultaneously utilises to "*end the turn*" (Al Rousan&Jaradat, 2022). There is again an omission of the selected word during Arabic subtitling that eventually propels utterances look to interactional. The word has provided enough meaning as follows providing a function:

ميلز: اظن انها نفس اسبابك او بالاحرى اسبابك قبل ان تقرر التقاعد, اليس كذلك ؟

4.2 Discussion

Omission is about dropping a specific word or certain words that do not have an equivalence within the target culture. However, omission during subtitling is assumed to be a significant error by several researchers. The absence of those DMs within the target text has led to a deficiency of naturalness. **Wrong equivalence** is considered to be a particular process where the situation has been replicated in its original form with different wording. Equivalence can be found in the interlingual language as well. The subtitles within the film are considered to be a distinctive instantiation of the cinematic discourse and there is a distinctive form within the translation (Guillot, 2020). The errors have been identified in the form of omission along with wrong equivalence. An increasing percentage of omission as found in "Netflix" and "Egybest" means that there is a deficiency in pragmatic competence within the translators that have led to failure in understanding intended meaning according to the source text.

Deficiency in pragmatic competence over the DM's functions has left the translator with no options rather omit the DMs. Subtitling is always associated with either constraint on time or space where the translators have been compelled to omit those words of DMs in a way to save both times as well as space. The utterance of DMs has been considered to be functional as “*Oh, God*” is a specific utterance while on the other hand, “*Oh, God, Oh, God*” has another type of utterance where the functional meaning of the DMs has been changing. The subtitling of "Oh, God, Oh, God" in Arabic is presented as “ارجوكالهييا” (Al Rousan & Jaradat, 2022). There is another reason behind the omission errors is that native speakers have been assumed to be fast speakers therefore, the translators have been forced to delete the DMs.

DMs have been termed as some ubiquitous devices establishing a connection between "what is said" and "written" whereas the divergence in the placement, usage and also frequency of the language is assumed to be a huge problem (Pourshahian, 2021). However, it is also required to be noted that DMs do not consume much space as these DMs have been considered to be functional. The streaming platform has translated the word "yeah" where in some cases, it functions in the form of a question. DMs have been considered to be functional at the interpersonal level and can express certain feelings and also attitudes. The character's personalities and psychological activities have been shaped and described through the help of the DMs (Hu, 2020). Thus, omission of the DMs is not possible to ignore the character's personalities and psychological activities. However, omission of DMs has an impact on the interaction process.

Subtitling within DMs is different both qualitatively and quantitatively among the source texts and also target texts. As translating the movies has not been considered to be a flexible task, therefore, occurrence of an error is considered to be an omission. The point of view of the other authors is that omission of those chosen DMs do not cause any specific effect on the lexical meaning (Fuentes-Luque & González-Irizarry, 2020). In this respect, it is an important decision whether to consider the DMs or omit them however, the aspect of using swear words is different. The swear words are required to be translated close to those swear words however, these swearing words cannot be omitted similar to the DMs (Darta, 2020). The swearing words need to be handled in a way that there is no distortion in the quality of the character.

5. CONCLUSION AND RECOMMENDATIONS

The article has pointed out some significant Hollywood movies that have been translated into Arabic language and in Arabic subtitling. The difference between the generations of subtitles from the source culture has been discussed in light of the target culture in the Arab world. The use of some taboo words is seen to be affecting the target culture therefore, these taboo words are required to be removed from the content of Hollywood words. The manipulation theory has also been discussed in this article where it is seen that the subtitles have been manipulated for social acceptance. The article points out a significant fact that Arabic subtitles are needed to be accepted in Middle Eastern countries which in reality is the target culture of these countries. The importance of DMs has also been pointed out where some authors consider that omission of some of the DMs may change the lexical meaning while the way of expressing some DMs may be led to the wrong assumption of the meaning. The subtitles that have been generated from two streaming platforms have also been discussed while writing down the Arabic subtitles. However, from the article, it is clear that there is a difference between what is being spoken out and what is being written through the omission and retention of DMs.

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