



The Study of English-Arabic Amateur Subtitling Analysis: The Nun Movie Part One as a Model

Ibrahim Talaat Ibrahim ⁽¹⁾ | Noor Al-Huda Alaa Saadi ⁽²⁾

^{1,2} Department of Translation, College of Arts, Al-Iraqia University, Baghdad, Iraq.
Email: ¹ibrahim_al-bayati@aliraqia.edu.iq, ²nnoshanno23@gmail.com

Received: May 12, 2024

Reviewed: May 14, 2024

Accepted: May 22, 2024

Keywords

The Nun I;
Audiovisual
Translation;
Subtitling;
Amateur Subtitler;
Idiomatic
Expression

Abstract

Audiovisual translation is one of the most needed topics in the present day due to the fact that it facilitates communication among people of different cultures through multimodal products such as movies, series, interviews, TV shows, etc. It is of different kinds; the most notable ones are subtitles, dubbing, and voiceovers. The current study is concerned with the subtitling produced by fans (amateur subtitlers) in rendering the 2018 American movie "The Nun I" into Arabic. The researcher chooses three available Arabic subtitle versions of the movie mentioned above for analysis on the Subscene Site. The study aims to shed light on English-Arabic idiomatic expressions. It raises the following questions: how do the subtitlers whose products are selected for analysis render the movies idiomatic expressions into Arabic? what are the strategies used in the process of subtitling? The study is based on an eclectic model of analysis. The study answered the question of the study through the conclusion.

Introduction

Audio-visual translation (AVT), sometimes called multimedia translation, is a specialized branch of translation that deals with the transfer of multimedia texts into another language or culture. It is typical for translation to require both cognitive and linguistic skills from the translator. This is because the translator must be able to process information in order to comprehend the original text, and they must also be able to analyze it linguistically before attempting to translate it. and produce the target text (TT) by learning at least two languages. They do this not just as lay translators, as in the case of bilingual kids attempting to translate for their families, but also as qualified translators who only intervene when the source text suggests that the target text isn't being understood (Alaa El den & Khudero, 2016). When watching a TV series or movie, have you ever thought about how to translate the dialogue into another language? Perhaps dubbing and subtitling are the first things that come to mind. But there is a good reason, as watching movies, whether dubbed or subtitled, is the norm in many countries.

More videos are being produced than ever before. As such, there is an increasin

demand for audio-visual translation to keep pace with this rapid growth in content, first of all, what is audiovisual content? Audio-visual businesses and products are everywhere. These include: films, television shows, marketing videos, e-Learning content, videogames, advertisements, websites and mobile communications. Not only is audiovisual translation (AVT) a very tough subject to study in the discipline of translation studies (TS), but it is also a very difficult kind of translation to practice (Ibrahim & Falih, 2023). Studies show that people respond better to audio and video than to text. The human brain responds to images six to 600 times faster than text, while 90% of the information transmitted to the brain is visual.

Literature review

Many studies were carried out in this field. Among such studies are:

According to, Bolaños-García-Escribano et al. (2021), due to the growing need for the localization of audiovisual media content, university curricula in numerous countries now include more modules on accessibility and audiovisual translation. [Valdez, S., Secară, A., Perez, E. & By wood, L (2023). Audiovisual Translation and Media Accessibility Training in the EMT Network. *Journal of Audiovisual Translation*, 6(1), 19–44. <https://doi.org/10.47476/jat.v6i1.2023.>]

Issues with the Arabic translation of English subtitles arise from improper translation work done by movie subtitles and translators. It serves as a competency model that reflects the demands of the European translation industry today. Its primary objective is to "provide students with a thorough understanding of the associated procedures, while also possessing the capacity to carry out and offer a translation service in accordance with the highest ethical and professional standards (EMT Expert Group, 2017, p. 4). Consequently, the EMT Competence Framework outlines five domains of proficiency: language and culture, translation, technology, interpersonal and personal skills, and translation service delivery. As "complementary and equally important," they are all recognized (2017, p. 5). It clarifies several key competencies for every sector that are required to comprehend and provide translation services. (Valdez, S., Secară, A., Perez, E., & By wood, L. 2023)

The research's conclusions shed light on how technology is used in AVT and MA teaching methods. A vast majority (98%) of the programmers that took part reported providing translators with moderate to extensive training on how to use particular AVT/MA tools. The great majority of tools reported are subtitle tools, which include both commercial and open-source applications. Remarkably, there is also a report on translation environment tools that facilitate the processing of subtitle files. This is encouraging since it shows that efforts are being made to keep up with technological advancements that are pertinent to the language industry as a whole, in addition to teaching translators how to utilize particular AVT/MA tools. at least among these programs. It's critical to keep an eye on the technical proficiency of AVT and MA trainees.

It would be beneficial to concentrate on machine translation in future studies on the function of technology in AVT and MA training. Given the current discourse and experimental developments around machine translation in AVT, together with the objections expressed by certain professional bodies (AVTE, 2021), the training that translators receive in this domain is undoubtedly pertinent to the translation industry. There are two primary limitations to the study design that must be recognized. The number of participating programmers and the nations in which they are situated do not always accurately reflect the composition of the EMT network. Furthermore, it stands to reason that the programmers that decide to take part in our study are programmers that are curious about AVT and MA training, at least in most situations.

As a result, the results could give a false impression of AVT and MA training. (Valdez, S., Secară, A., Perez, E., & By wood, L. 2023).

The current study contributes to facilitating the process of rendering the English idiomatic expression of the American Movie the Nun Part One Into Arabic subtitles and helping amateurs think about the suitable strategies used to train themselves on the best way of translating idioms in movies appropriately.

Background

With the added emphasis that the trustworthiness issue is imposed by limitations that lie beyond words or languages, the challenges that arise in AVT are quite similar to those that arise in literary translation. Nevertheless, faithfulness in written translation is linked to two important points: the source language (SL) and the target language (TL). Neves (2004:135) contends in AVT that “fidelity is particularly due to an audience that is in need of communicative effectiveness rather than in search of artistic effect, as is the case with literary translation, or of exact equivalency, as happens with technical translation.” Due to variations in the degree to which different speech communities learn the obscenity of such terms, translators encounter difficulties while translating swearwords between languages. Translators use attenuation techniques that support their mediating position between cultures in order to account for the confusion caused by the intercultural transference of swearwords. Accordingly, the goal of the current study is to determine the methods used by Arab amateur subtitlers to lessen the offensiveness of swear words in English-language films. It makes use of a corpus-based methodology to pinpoint the elements influencing these subtitlers’ choices. As Thawabteh (2011:37) contends, “a space in need is a friend, which can indeed be true for professional subtitlers. Space is also very significant and plays a crucial part in the subtitling process. Furthermore, each and every area is crucial for various forms of communication. The purpose of this study is to analyze the aforementioned subtitling issues and provide suggestions for resolving them based on the research’s conclusions. (Furgani, Kamal Taher, 2016). The study raises two questions: firstly, does the subtitler of the Nun Movie Part I succeed in rendering idiomatic expressions into Arabic? secondly, what are the strategies used in rendering the Nun movie Part 1 from English to Arabic? The study is limited to English-Arabic subtitling direction and the analysis covers the idiomatic expression of the Nun Movie Part I. The study is of great importance for undergraduate students who study audiovisual translation subjects and postgraduate students as well. It is a useful tool for amateur subtitlers who want to learn more about the best means of rendering English idiomatic expressions into Arabic subtitles. The PRC's history of translating movies into the languages of ethnic minorities: October 1, 1949, saw the founding of the PRC. With 550 million people living there, the country's illiteracy rate was 80% across the board and as high as 95% in rural regions when the PRC was founded (Dong, 1951). In 1953, the country of China had 601,938,035 residents, according to the results of its first national population census. Of all the people, 93.94% belonged to the Han ethnic group, and the remaining 6.06% were members of the other ethnic groups. According to NBS data from 1954, 86.74% of people were living in rural areas. Ninety-nine percent of the population was Han, and the remaining six hundred and six percent was made up of the other ethnic groups. According to the NBS (1954), 86.74% of people were rural residents. Film was regarded by the recently formed administration as a potent and successful mass communication tool. Film, Zhou (1951). The deputy minister of the Ministry of Culture at the time, claimed, "should therefore be a priority for our efforts with regard to culture and the arts" because it is the most potent art form. (Gambier, Yves & Jin, Haina. (2019). There many types of audiovisual translation, the most important ones are presented below:

1. **Dubbing:** A dubbing director oversees the translation and lip-synch of an audiovisual text's screenplay, and, if available, language consultants or dubbing assistants provide guidance to the actors while they perform.
2. **Voice-over:** It is produced by simultaneously airing the audio track containing the original dialogue recording and the track containing the translated version. The original text can be heard slightly in the background below the translated text by turning down the volume of the original soundtrack and turning up the volume of the dubbing track. In addition to being commonly used for documentaries, this technique is also frequently utilized for translating fictional film texts (movies, TV shows) in Poland, Russia, and other former Soviet Union nations (Estonia, Latvia, Belarus, etc.).
3. **Simultaneous interpretation of film:** One audiovisual translation technique that is becoming less and less popular is simultaneous interpretation of movies. Through the use of a microphone attached to speakers, an interpreter or translator who is present in the theater or other location where the film is being screened interprets the movie and voices over the actors on screen. Instead of translating, this approach is more akin to interpretation.
4. **Free commentary:** The primary characteristic that distinguishes free commentary is that it is not an accurate replication of the source material. Rather, commentators are allowed to express their thoughts, recount what they perceive in their own words, and provide additional context and details.
5. **Fandubs:** A fandub, also known as a fundub, is an amateur dubbing of television shows, cartoons (especially anime), and movie trailers that have not yet been published in the nation where the language is spoken. Usually, fans of these genres create fandubs; they obtain the movie scripts from the Internet, modify or remove the original text's soundtrack with a digital sound editing application, then record and insert the dubbed audio they record at home with a microphone.
6. **Audio-description:** it is a form of translation meant to improve accessibility that merits its own examination is audio description for the blind and visually impaired. A voice off (an off-stage commentary, i.e., a pre-recorded voice placed over the top of a film or video) describes what is happening on screen during the sections of the movie that are relevant to the plot but lack dialogue, the soundtrack, or special effects. (Chaume & Frederic, 2013).
7. **Subtitling:** it is a process of rendering a multimodal product that consist of (visual, aural and written) modes such as movies, series, etc. into mono-mode of communication (subtitle beneath the screen) in the target languages. It requires compressing three modes into one mode and transferring meanings from one language into another by paying attention rules and styles of the process itself (Ibrahim & Mehdi, 2023).
8. **Amateur Subtitling (Fansubbing):** Ibrahim & Mehdi also describe it as part of subtitling. But it is produced by amateurs who might less educated or inexperienced in the field of audiovisual translation to transfer the multimodal products from into one mode of communication in the target language.

The cognitive sciences, psychology, psycholinguistics, neuroscience, and related fields have been consulted by translation researchers to gain insight into the translation process (Jakobsen 2001, Hvelplund 2014; O'Brien 2015, Ehrensberger-Dow and Hunziker Heeb 2016). Direct observation, think-aloud protocols, keystroke logging, eye tracking, and, more recently, fMRI and EEG have all been used to study various forms of written translation and interpreting in an effort to better understand how translators and interpreters process the information in the source while concurrently or consecutively producing a target version (Saldanha and O'Brien 2013). This phenomenon has given rise to a substantial body of literature

delineating various facets of the translation process, the phases involved in producing a translation, and the tactics employed by translators to accomplish their assignments. Nevertheless, subtitling in particular and audiovisual translation in general have virtually entirely escaped this tendency towards the investigation of the cognitive processes involved in translation (Kruger and Kruger 2017).

The challenge faced by subtitles when producing subtitles is communicating meaning that is communicated through several semiotic channels in addition to the spoken linguistic channel (Chaume 2004:16). A segmented target text that will be included in the final polysemiotic text must be created by subtitlers by coordinating the linguistic input with the visual and auditory information. Because specialized software is used to make subtitles, a strong technical foundation is necessary (EMT 2009). Software for subtitling makes it simpler for the person creating the subtitles to manage the source text transcription and video file; it also allows for the segmentation and synchronization of the subtitles and the instant display of the output.

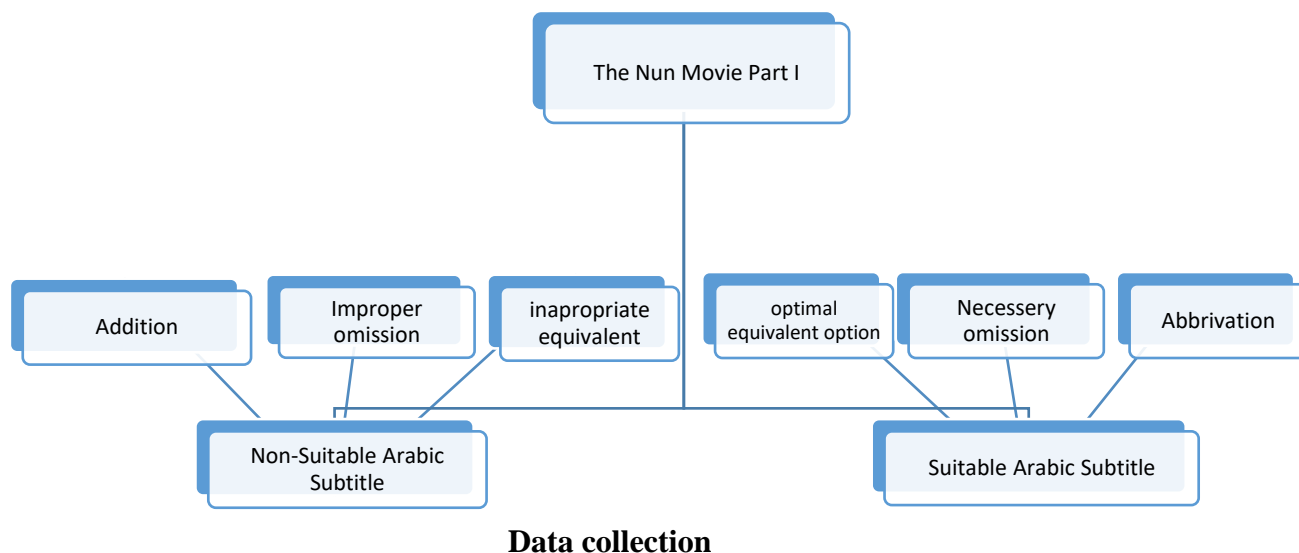
Methodology

The present research focuses on a qualitative and quantitative analysis of fan-bubber translations of the American film named. Three available translations of the fanubbed products were discovered by the researchers when they looked online for them in Arabic. The eclectic model of analysis, created specifically for the study, was then used. Not to mention, the researchers themselves incorporated their own ways to arrive at a cohesive analysis, thus it is worth noting that the model of analysis is based on numerous audiovisual translator experts. (Ibrahim, Ibrahim & Falih, Mehdi. (2023).

1. Addition: He includes specific ECR-related aspects like allusion and some sense, but these have their own flows, take up a lot of room, and may come across as patronizing to TT audiences.
2. Improper omission: This means that the cultural allusion has been completely eliminated from the TT subtitle.
3. Inappropriate omission: The disputed subtitler makes no additions and removes the disputed ECR. It is described as an appropriate tactic addressing ECR difficulties in the event that no other viable solution exists. Put differently, in order to prevent meaning loss, it shouldn't be the first solution to subtitling issues.
4. Optimal equivalent: This tactic involves providing a ST phrase on a cultural, linguistic, and functional level in the TT subtitle.
5. Necessary omission: it refers to several of the ST's portions being completely absent from the TT version.
6. Abbreviation: it is a written word or phrase abbreviated. Extensive words and phrases can be avoided, time and space can be saved, or convention can be followed by using acronyms. With so many different styles, abbreviation styling is haphazard and inconsistent.

The figure presented below highlights the eclectic model of analysis:

Figure1 (Eclectic Model of Analysis)



The Nun movie was produced in 2018 and is a horror film directed by Corin Hardy and written by Gary Dauberman from a story by Gary Dauberman and James Wan. The film is the fifth in the World of Witchcraft series. The film stars Taissa Farmiga, Demián Bichir and Jonas Bolkett.

The reasons for choosing this film are:

1. It was produced recently.
2. It contains dense topics and content related to horror, and this content deserves analysis
3. The story in the film itself and the mysterious circumstances in which the events of the film occurred.
4. The events that took place in the film turned into a battlefield between two unequal forces

The English – Arabic subtitling analysis of the American movie the Nun Part One into Arabic

The researcher analyzes the English idioms extracted from the American Movie the Nun Part One on the basis of the eclectic model of analysis and three available Arabic subtitles, as presented in the table below.

Table 1 (The Nun Movie Part One English & Arabic Data)

Original Text	First Arabic Version (Subtitled 1)	Second Arabic Version (Subtitled 2)	Third Arabic Version (Subtitled team)
1. we have no other choice	ليس لدينا خيار آخر	ليس لدينا أي خيار آخر	ليس لدينا خيار " آخر "
2. we do not believe We're the once with the secrets	نظن بأننا لسنا من نمتلك الاسرار	لا نعتقد أننا من نخفي الاسرار	لا نظن أننا الوحيدون الذين لدينا سر
3. Forgive me, Lord	سامحني يا الهي	سامحني يا ابناه	أغفر لي يا ابناه
4. After my time as a chaplain ended in the war	أجل منذ أنهيت خدمتي في الحرب "ك" قس	بعد أن انتهى واجبي كقس في الحرب، أجل	بعد تكليفي كقسيس في الحرب، أجل
5. but the news of it would not bolster our argument to keep with faith and the church	لكن إذا انتشر الخبر فإن ذلك لن يدعم دعواتنا للناس بالبقاء والايمان بالكنيسة	لكن أنتشار الخبر لن يدعم حجتنا للبقاء في الايمان والكنيسة	لكن أخبار كهذه يمكنها أن تفاقم جدالتنا للإيمان دوما في الكنيسة
6. But nothing Could ever prepared Me for this	لكن لا شيء جعلني مستعد لمواجهة مثل هذا الامر	لكن لم يعدني أي شيء لهذا	لكن لا شيء يمكنه أن يجعلني مستعدة لهذا
7. You're not telling me something	أنت تخفي علي شيئا	يوجد ما تخفيه عني	أنت لا تخبرني الحقيقة
8. And change into your habit	وأرتدي ثياب الخاصة	وارتدي ثياب طالبة الراهبة	وأرتدي رداءك
9. Mom, who's that?	امي، من تلك؟	أمي، من ذلك؟	أمي، من هذه؟
10. There must've been some mistake	لابد وأن هنالك سوء فهم	لابد أن ثمة خطأ ما	لابد أن هناك خطأ ما

The subtitling analysis of the first sample

The first subtitler rendered the source text as follows: (ليس لدينا اي خيار آخر). In addition, the second subtitler adds the following translation: (ليس لدينا خيار اخر). The third group of subtitlers translation of the subtitles was comparable to the initial translations. (" ليس لدينا خيار " (آخر). Here in the first sample, the addition approach was employed by the first, second, and third subtitlers, it relies on a particular ECR pertaining to elements such as allusion and some

sense. However, they take up a lot of space, have their own flows, and could seem condescending to TT audiences. Therefore, we see a clear difference in the translation of this sample, as each translator used a specific method to ensure the meaning of the original text. Here we see that each subtitler differed from the other subtitler in his translation, and each of them translated this sample according to his perspective, but each of them succeeded in conveying the desired meaning. In order to clarify the context for the audience, the subtitler used the pronoun "We" to make the first speaker in the English version of the movie, The Nun, who was previously unseen, visible.

The subtitling analysis of the second sample

The first subtitler selected the term "نظن" and rendered it in the following manner: (نظن) (بأننا لسنا من نمتلك الأسرار). However, the second subtitler used a different word (نعتقد) from the first one, saying: (لا نعتقد اننا من نخفي سرّاً). The third group of subtitlers the translation team started with the same word (نظن) for the first subtitler, but they translated the rest of the original text differently, coming up with the following translations: (لا نظن أننا الوحيدون الذين لدينا سرّ). The subtitlers translated the line well in this section because he applied the addition approach, which incorporates ECR, and was able to convey the meaning. In this case, the subtitler succeeded in providing the best translation he had.

The subtitling analysis of the third sample:

The subtitlers employed the following methodology in this example: A total removal of the cultural allusion from the TT subtitle is known as improper omission. The first subtitler translated it as follows, losing nothing in the process because his technique worked (سامحني يا (الهي). The second subtitler performed a terrible job of translating the word of Allah to Father, thus he should not have done so. Instead, he translated it as: (سامحني يا أبته). The third subtitler (team) also made a mistake in their translation, and the reason for this is that, whereas in Christ they refer to "Father," in Islam the word signifies Allah or even the Almighty, thus they rendered it as: (اغفر لي يا ابته). According to this research, the first subtitler was the only one who was able to translate the original text correctly by employing the Improper Omission technique; the second and third subtitlers (the team) were utterly unsuccessful.

The subtitling analysis of the fourth sample

This sample's subtitlers employed the following inappropriate omission technique: The disputed ECR is deleted and no modifications are made by the disputed subtitler. It is defined as a suitable strategy for dealing with ECR issues when no other workable option is available. Stated differently, it shouldn't be the initial course of action taken to resolve subtitling errors in order to avoid meaning loss. The original text could not be translated by the first subtitler. He made a mistake both in terms of language and speech in this instance. He erred when he switched from thinking of Arabic to English. As so, he was unable to translate the following: (ك"قس" أجل، منذ أن أنهيت خدمتي في الحرب). The second subtitler similarly had a terrible outcome since he translated in Arabic without considering that English is the original text's language. This was notably evident when the subtitler utilized the Arabic symbol for "which" (ك) and translated it as follows: (بعد أن انتهى واجبي كقس في الحرب، أجل).

The third group of subtitlers When they translated, they also didn't accurately portray the situation. They had a flaw in (ك), or as we say in English, since they did not read the original text carefully. This is a true catastrophe—they failed in the same way that the first and second subtitlers failed. Thus, this is what their translation said. (بعد تكليفي كقسيس في الحرب، أجل). The

subtitlers mention being a priest here, for example, but forgets to specify (the duration of my work), as the actor mentioned in the film. The subtitlers removed this instead of adding it. Therefore, they did not succeed in giving the appropriate translation because they thought in Arabic, such as using the simile letter (ك) in the word "priest" and transformed it into English, and this is considered a disaster. Therefore, in light of the fragility of the analysis, they failed miserably.

The subtitling analysis of the fifth sample

The use of captions for this example is an ideal substitute: This strategy entails inserting a ST sentence within the TT subtitle that is functional, linguistic, and culturally appropriate. The first subtitler used the perfect equivalent when he said (لن يدعم دعواتنا للناس بالبقاء) and translated it as follows (لكن إذا إنتشر الخبر فإن ذلك لن يدعم دعواتنا للناس بالبقاء والإيمان بالكنيسة). But the second subtitler used another equivalent which is "لن يدعم حجتنا للبقاء" and then translated it as follows: (لكن انتشار الخبر لن يدعم حجتنا للبقاء في الإيمان والكنيسة). The third subtitler (team's) They Give the optimal equation using the following translation as (لكن أخبار كهذه يمكنها أن تفاقم جدالاتنا للإيمان) (دوماً في الكنيسة). In this instance, the subtitlers' task is to supply a linguistically, culturally, and functionally coherent ST statement in the TT subtitle. As We see here that the first and second subtitlers used the same equivalent, which would be (لن يدعم), but the third team of translators used a different equivalent (تفاقم جدالاتنا), but each subtitler used a specific method to include the meaning, and this was successful given what we saw in the analysis.

The subtitling analysis of the sixth sample

In this sample the subtitlers also used and put captions on this illustration. Ideal replacement: This tactic involves adding a functional, linguistically, and culturally suitable ST sentence to the TT subtitle. The first subtitler succeeded in giving a similar translation and translated it as follows: (لكن لا شيء جعلني مستعدة لمواجهة مثل هذا الأمر). The second subtitler did not give the optimal equivalent, but he gave the desired meaning as the following: (لكن لم يعدني أي شيء لهذا). The third subtitler (team's) gave an excellent equivalent and succeeded in giving the desired meaning like the second one and translated it as follows: (لكن لا شيء يمكنه ان يجعلني مستعدة) (لهذا). The ideal equivalent technique was employed by the subtitlers for this part, meaning that a functional, grammatical, and culturally appropriate ST term was provided in the target language (TT). The subtitler was able to offer the appropriate translation based on the analysis of this line. Here, we clarify the analysis presented above and demonstrate how each subtitler carried out his translation in a certain manner. In contrast to the second translator, who did not provide the best equivalent but did provide the right inclusion and used (لكن لم يعدني), the first subtitler was successful when he used the equivalent (لكن لا شيء جعلني). What I mean by similarity is that the third translator (Team's) provided a very good equivalent (لكن لا شيء يمكنه ان يجعلني). They also translated in a way that was comparable to the first subtitler translation in terms of meaning.

The subtitling analysis of the seventh sample

The subtitlers employed the following tactic in this instance: "Necessary omission," which describes how some parts of the ST were completely omitted from the TT version. And as we can see in the following: The first subtitler did not omit what was necessary in his translation and translated it as follows: (انت لا تخفي علي شيئاً). The second subtitler succeeded in providing the required translation and translated it as: (يوجد ما تخفيه عني). The third subtitler (team's) They gave the best one when they translated as follows: (أنتك لا تخبرني الحقيقة). Instead of

translating this sentence as "You are not telling me something," Which means in Arabic (انت لا تخبرني بأي شيء) the first subtitler used a different phrase that is different from the target text version such as: (انت لا تخفي علي شيئاً).

The second subtitler used another phrase that is different from the first subtitler translation which is (يوجد ما تخفيه عني) and then the third subtitler (team's) they used the following one (انك لا تخبرني الحقيقة). In light of this analysis, we see that the first subtitler did not succeed in deleting what was necessary in his translation, while the second subtitler included what was required. As for the third subtitler (team's), they were better at using this strategy. And as we mentioned in the sample analysis above.

The subtitling analysis of the eighth sample

This time, the subtitlers also used a strategy known as "Necessary omission," which explains why certain sections of the ST were left out entirely of the TT translation. As the following illustrates: The first subtitle succeeded in deleting what was requested and translated it as follows: (وارتدي ثيابك الخاصة). The second subtitler failed in his work, so instead of deleting what was necessary, he added what was unnecessary: (وارتدي ثياب طالبة الرهينة). The third subtitler (team's) They are the best among the previous subtitlers, as they succeeded in including the required meaning and translated it as follows (وارتدي رداءك). In this part, the subtitlers used the Necessary omission approach, citing numerous ST passages. Consequently, the subtitler succeeded in reinterpreting the word in a way that was more closely associated with this characteristic. According to what we mentioned in the analysis mentioned above, we see that the first subtitler succeeded in giving the appropriate meaning and succeeded in using the necessary deletion strategy, such as (وارتدي ثيابك الخاصة), while the second subtitler failed in using this strategy, such as (وارتدي ثياب طالبة الرهينة). He added an addition instead of deleting it and here we can see some confusion occurred. As for the subtitler, the third (team's) were the best in using this strategy and gave the desired meaning (وارتدي رداءك).

The subtitling analysis of the ninth sample

Here, the subtitlers employed the technique of abbreviation, which is the shortening of a written term or phrase. By employing acronyms, one can save time and space, avoid using long words and phrases, or adhere to convention. The styling of abbreviations is erratic and unpredictable due to the wide variety of styles. The first subtitler avoided the long statement and gave something brief without elaboration and translated it as follows: (أمي ، من تلك؟). The second subtitler Give another abbreviation and without extended phrases and translated as follows: (أمي ، من ذلك؟). The third subtitler (team's) Give an abbreviation so that they get the most accurate meaning and translated it as follows: (أمي ، من هذه؟). To ensure proper grammar, the subtitlers appended (it is), But add it abbreviated with a comma, such as: 's) to the English subtitle. So as we can see in this analysis The first subtitler delivered a succinct, non-elaborative response instead of making a lengthy comment. As the second caption writer Provide another acronym without using long words. And The third team subtitlers who Give the most accurate meaning possible by using an acronym.

The subtitling analysis of the tenth sample

Additionally, in this instance, the subtitlers used the abbreviation technique, which is the shortening of a written term or phrase. The vast range of styles for abbreviations causes their styling to be haphazard and unpredictable. The first subtitler translation has become somewhat lengthy, and this is considered a major failure the translation became as follows: (لا

(بد وأن هنالك سوء فهم). The second subtitler give a short translation and is successful in providing what is required and translated it as follows: (لا بد أن ثمة خطأ ما). The third subtitler (team's) Their translation is similar to the second subtitler, and it is also a good translation in including a summary of the original text and avoiding redundancy so their translation as in the following: (لا بد أن هناك خطأ ما). This section claims that the subtitlers employed an abbreviation approach. This makes it possible to save time and space, avoid using lengthy words and sentences, or maintain traditions. In light of the previously indicated study, it is seen a significant failure that the first subtitler translation has grown relatively lengthy. While the second subtitler successfully provides the necessary information with a brief translation. As for the third subtitler (team's) Comparable to the second subtitler, their translation does a fantastic job of omitting unnecessary details and providing a synopsis of the source material.

Discussion

The movie's actors' points were explained in part by addition, which involved including specific components to help viewers grasp the idea. The viewers were unable to comprehend the omission since certain details were taken out of context. Improper omission caused confusion. The viewers may become confused because, whereas in the term "Christ" and "Father" refer to "Almighty Allah" or even the Almighty, in Islam it translates to something entirely different. This is because the second and third subtitlers failed miserably to convert the phrase "Father" to "Allah." In inappropriate omission, the disputed ECR is deleted, and no modifications are made by the disputed subtitler. It is defined as a suitable strategy for dealing with ECR issues when no other workable option is available. Optimal equivalent Using this strategy, the TT subtitle contains an ST phrase that the subtitlers want to make sense of on a linguistic, cultural, and functional level. And they regarding this section to provide a functional, grammatical, and culturally suitable ST term to make this one suitable to the viewers. Necessary omission in this part, the subtitlers used the necessary omission approach, citing numerous ST passages. Consequently, the subtitler succeeded in reinterpreting the word in a way that was more closely associated with this characteristic. Abbreviation this section refers to the fact that the subtitler employed an abbreviation approach. This makes it possible to save time and space, avoid using lengthy words and sentences, or maintain traditions. The subtitler was successful in this regard.

Conclusions

The study arrived at the following, which are highlighted below:

1. It is concluded that different subtitling strategies were used by amateurs consciously and subconsciously in the process of rendering the English idiomatic expressions found in the body of the American movie (The Nun, Part One) into Arabic.
2. The addition strategy was adopted in rendering some samples from SL into TL, and it contributed to making the TL product clearer to the viewers because some elements were added to the product.
3. The omission strategy caused misunderstandings because some pieces of information were removed from the TL product.
4. Optimal equivalents and necessary omissions led to cultural as well as linguistic coherence. As for the former, it is about making use of the perfect choice of the English term in the Arabic language culturally and linguistically, while the latter is about the removal of some information that is either repetitive or non-valuable to make the

- process of the comprehension of details by viewers easier. Some amateur subtitlers were not successful in applying them in the process of converting English into Arabic.
5. Abbreviation is another strategy utilized by amateur subtitlers; it contributes to saving time, space, and effort in the process. However, there are some variations in style that have been noticed.
 6. Finally, the study shed light on the significance of adopting useful techniques and strategies in rendering the English idiomatic expression from SL into TL due to the fact that such expressions require the subtitler to dig in-depth to learn more about the core meaning, and this is a challenging topic, especially in the subtitling, because it is limited by space and time. Therefore, more research in this regard is needed to facilitate the process of conveying the idiomatic message from SL into the TL within the process of subtitling conducted by amateurs.

References

- Alaa El den, Hussain & Ahmed, Khuder (2016). Practical Approaches to English/Arabic Audiovisual Translation Retrieved on 7-11-2023 Translation,2023/11/7,https://repository.effatuniversity.edu.sa/browse?value=Global+Journal+of+Arts%2C+Humanities+and+Social+Sciences&type=journal
- Chaume, Frederic. (2013). The turn of audiovisual translation: New audiences and new technologies Translation Spaces, 2, 2013. 2. 10.1075/ts.2.06cha.
- Furgani, Kamal Taher. (2016). A Study into the Challenges of Subtitling English into Arabic. [Doctoral thesis], Liverpool John Moores University University,https://researchonline.ljmu.ac.uk/4809/1/A%20study%20into%20the%20challenges%20of%20subtitling%20English%20into%20Arabic.pdf
- Gambier, Yves & Jin, Haina. (2019). A connected history of audiovisual translation: Elements for consideration. Translation Spaces. 8. 193-230. 10.1075/ts.19011.gam.
- Ibrahim, Ibrahim & Falih, Mehdi. (2023). A study of audiovisual fansubbing translation of abbreviations of the fifth state movie into Arabic. Journal of Namibian Studies: History Politics Culture. 33. 99-120. 10.59670/jns. v33i.417.
- Orrego-Carmona, David & Dutka, Lukasz & Szarkowska, Agnieszka. (2018). Using translation process research to explore the creation of subtitles: an eye-tracking study comparing professional and trainee subtitlers. The Journal of Specialised Translation. 150-180.
- Valdez, S., Secară, A., Perez, E.& Bywood, L (2023). Audiovisual Translation and Media Accessibility Training in the EMT Network. Journal of Audiovisual Translation, 6(1), 19–44.https://doi.org/10.47476/jat.v6i1.2023.]