



Subtitling Errors made by Arabic Movie-Related Websites: [Egybest](#), [Akwam](#), and [MyCimaas](#) Models Possibilities, Causes, and Solutions

Dr. Mohammed Ali Al-Khateeb
Assistant Professor (ELT), Ibb University,
idealteacher2008@hotmail.com

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ملخص البحث

Abstract

This research aimed at identifying the problems of mis-subtitling, made by subtitlers of Arabic Websites designated for movies, and analyzing such problems to come up with solutions to overcome mis-subtitling errors. To achieve this, the descriptive analytical approach was followed. Some subtitles were taken from movies downloaded from the target websites with both the original English text and the Arabic translation. Those subtitles were then analyzed to find out the main types of mis-subtitling errors and the reasons behind that. Results showed that mis-subtitling types included lexicological, phonetical, grammatical and morphological errors. Such errors were made due to mis-use of equivalent meanings, mis-hearing of homonym or homophone words, mis-use of grammar structures, use of literal translation, deletion or negligence of some words, and mis-spelling of some words. Therefore, to get rid of such problems, some procedures, which subtitlers should follow before and after subtitling, were provided.

Keywords: Translation, subtitling, mis-subtitling, subtitler, movies, errors.

أخطاء الترجمة التي تقع فيها المواقع العربية المتخصصة بالأفلام: مواقع إيجيبيست، وأكوام، ومايسيماً نموذجاً
(الاحتمالات، والأسباب، والحلول)

د. محمد علي الخطيب

أستاذ مناهج وطرق تدريس اللغة الإنجليزية المساعد بجامعة اب

المستخلص:

هدفت الدراسة إلى تحديد مشاكل الترجمة الخاطئة التي يقع فيها مترجمي الأفلام في المواقع العربية المختصة للأفلام وتحليل تلك المشاكل بغية التوصل إلى إيجاد حلول لها. ولتحقيق هذا الهدف، اتبعت الدراسة الأسلوب الوصفي التحليلي حيث تم استخلاص بعض الترجمات (ترجمات الأفلام) من بعض الأفلام التي تم تحميلها من المواقع المستهدفة والتي تمت ترجمتها إلى اللغة العربية، كما تم استخلاص النصوص الأصلية (السكريبت) باللغة الإنجليزية. وحللت تلك التراجم للتعرف على الأنواع الرئيسية لمشاكل الترجمة غير الصائبة وتحديد أسبابها. وتوصلت الدراسة إلى العديد من النتائج أهمها: أن أنواع الترجمة غير الصائبة تتضمن أخطاء لغوية، وأخطاء صوتية، وأخطاء نحوية، وأخطاء صرفية، وتعزى تلك الأخطاء إلى مجموعة من الأسباب أهمها: سوء استخدام المعنى المكافئ للنص المترجم، وصعوبة التراكيب النحوية في النص الأصلي، واستخدام الترجمة الحرفية، وكذلك الفهم والاستماع الخاطئ للكلمات التي تتشابه في الأصوات والتهجئة وتختلف في المعنى، والتهجئة الخاطئة لبعض الكلمات، بالإضافة إلى تعمد إهمال أو حذف بعض الكلمات عند الترجمة. ولمعالجة هذه المشاكل، اقترحت الدراسة بعض الإجراءات التي ينبغي على المترجمين اتباعها قبل الترجمة وبعدها.

الكلمات المفتاحية: الترجمة، الترجمة، الترجمة، الترجمة غير الصائبة، المترجم، الأفلام، والأخطاء.



1. Introduction

Basically, subtitling refers to the kind of translation particularly made in the audiovisual field, which includes dubbing, voice- over and audio. This means that the audiovisual languages of TV programs or films are transferred with certain forms to be understandable by target audiences, who they are not familiar with its source language. In addition to being a way of transferring source language forms and structures into target language forms and structures, subtitling, according to Gottlieb (1992), is described as a form of translation, which is written, additive (new verbal material is added in the form of subtitles) immediate, synchronous, and poly- medial (at least two channels are employed). Such features have made the process of subtitling a topic for controversy as whether subtitlers, particularly in the Arab World, convince and satisfy their target audience by providing a faithfully appropriate translation or they just translate as part of their subtitling industry duties neglecting the essence and quality of the source and target languages.

Needless to say, foreign movies needed to be subtitled into Arabic, and the circumstances surrounding the early stages of the Arab subtitling industry were not convenient as in many different countries. Gamal (2008) argued that even though dubbing American movies into Arabic was an option at some time in Egypt, the idea was not entertained because dubbing was construed as a threat to cinema industry there. Consequently, to protect the Egyptian movie industry from foreign competitors, subtitling was seen as the best option. Subtitling also offered a much faster and cheaper alternative than dubbing. The first subtitled movie in the Arab world, *Children of the Rich*, was produced in Egypt in 1932 from a historical point of view. Four years later, American talkies of the early 1930s were subtitled. Historically speaking, between 1944 and the 1989, the phrase “Subtitled in the studios of Anis Ebaid” was present on almost every subtitled audiovisual product screened in Egypt and other countries in the Arab world. Consequently, the legacy of Anis Ebaid had an undeniable influence on the Arab and Egyptian tradition in particular.

In the same context, the emerging Egyptian cinema industry helped in determining the standard of audio-visual translation in Egypt. The strict regulations about dealing with violence, foul language, blasphemy and sex



were established, allowing censorship to play a major role in this domain. The censorship body focused on three main issues: violence, language, and sex because of the huge number of movies imported from the United States, Thus, swear words were sanitized, sexual references deleted and blasphemous references expunged (Gamal, 2008).

Several studies have discussed subtitling issues encountering subtitlers while subtitling movies. Altahri (2013) investigated the problems and strategies involved in the Arabic subtitling of the cultural references in the Harry Potter movies in Arabic. Special focus was laid on types of cultural references such as names of people, mythological creatures, magical objects, place names, food items, neologisms. The study concluded that there was a complex of cultural, ideological, and technical aspects which had significant influence on subtitlers when subtitling for children, in particular from English into Arabic. Similarly, Al Abwaini (2013) explored the problems that translators faced when they subtitled culturally- bound expressions from English into Arabic. Results of the study revealed that translators faced different kinds of difficulties when subtitling culturally- bound expressions. These difficulties arose from the fact that they subtitle literally and their sensitivity to the English culture and to their unfamiliarity with the appropriate translation techniques and finally to their inadequate proficiency in the target language. In addition, Furghani (2016) examined the quality of subtitles from English into Arabic, exploring the main challenges that translators face in the subtitling of English language films into Arabic and examining the common features hindering audio-visual translation and highlighting particular cultural limitations intrinsic to translation for Arabic speaking audiences. The findings of this study had practical contribution to enhance the quality of subtitling. Khalaf (2016) attempted to identify the main challenges for the translators during subtitling process, presented the solutions suggested by theorists to overcome such challenges. Similarly, Abu Yacoub (2016) investigated translating cultural and ideological components in Disney's animated films, in both Audiovisual Translation Forms: Subtitling and Dubbing. Examples from English animated films and their translated versions in Arabic were collected, classified and analyzed according to two main categories: cultural and ideological. Examinations showed that the subtitlers tend to adopt literal translation as a main strategy, while dubbers had tried to bridge the gap that might result from this strategy by using various strategies as adding, omitting changing or euphemizing the source text terms. Likewise, Njeri (2018) analyzed narrated movies to show to what extent they transferred the purpose intended by the originator of the



movie to the target audience (TA). He found out that a challenge of loss of meaning and sense in deed existed in narrated movies in Kenya. Lijun and Yali (2019) took the Chinese and English subtitles of the Movie “The Wandering Earth” as the research subject. Three categories of translation errors were put forward three in light of Nord’s theory, and examples of translation errors in the movie were analyzed in order to provide references for movie subtitle translation. Qasim, Sibtain and Sufi (2020) focused on the depiction of the meaning of traditional and cultural expressions while subtitling of English-language animation films into Urdu. Variations in meanings were investigated while converting the English as a source language text (SLT) into Urdu as a target language text. They reported that a significant change in terms of meaning loss occurred while translating the colloquial language of a film subtitle when translated into Urdu, which of course did not share greatly in terms of lexical equivalents due to different socio-cultural and linguistic milieus each speech community possesses.

From the above subtitling-related-literature, it can be concluded that mis-subtitling of movies can be related to three parameters. The first parameter is lexicological, which includes challenges and difficulties encountered when translating slang language, which is heavily loaded with idioms and phrasal verbs. The second parameter is grammatical, which involves mis-use of grammar such as the lack of comprehension of the differences between Arabic and English languages in terms of structures like verbal and nominal structures, singular and plural forms, feminine and masculine aspects, past and present tenses, passive and active structures, in addition to mis-use of prepositions. The third parameter is technical, which has two perspectives: The first perspective is phonetic, pertinent to a confusing word for another affected by homophones and homonyms plus the American accent aspects such as pronouncing the letter (t) as (r) causing confusion to the listener. The second perspective is morphological, which is related to forgetting some letters when typing translation, lack of making spaces between words, or lack of adding essential suffixes especially in Arabic language. Therefore, subtitling is a cognitive process, which can be confronted by many challenges of different natures.

Despite such challenges, investigating subtitling issues is important in the sense that it draws attention to Arabic subtitling, which dominates the Audio-Visual Translation (AVT) market in the Arab world. In addition, since spoken and written forms of language differ in terms of structure, style and content, subtitling entails several implications for the whole process and



demands special attention to the significant role played by subtitlers. Therefore, subtitling movies is never an easy task because many variables should be taken into consideration. Otherwise, inadequate subtitling of movies could misguide the audience and kill the entertainment of the movie due to the fact that the movie is about a story. Unless the story is fully comprehended, audience may get lost and judge the movie in a negative way while in fact it is the translator's misleading fingerprint. As a consequence, translators should be careful when handling subtitling and are required to comprehend the intended meaning to be conveyed in the target language. This significant matter called the researchers to dig deeper into the core to explore the types of mis-subtitling and figure out the reasons behind them.

2. Questions of the Research

Problem of the research could be stated in the following main questions:

- 1 What are the types of mis-subtitling made by Arabic subtitlers?
- 2 What are the reasons behind these types of mis-subtitling?
- 3 What are the possible solutions for such mis-subtitling?

3. Objectives of the research

This research aimed at:

- 1 Identifying the types and causes of errors of subtitling available in the movies translated by the most commonly known movie websites in the Arab World.
- 2 Finding solutions to those problems after figuring out their sources.
- 3 Providing guidelines to make the process of subtitling carefully meet all the requirements to overcome the odds of having mistranslated subtitling and rather provide a possible more accurate subtitling.

4. Methodology

4.1 Sample

In order to achieve the objectives of the research, some movies, translated by Arabic translators, were downloaded from Arabic well-known movie websites. The movies were downloaded from [Egybest](#), [Akwam](#), and [MyCima](#), mostly popular for movies and series, to represent the sample. The sample consisted of some selected movies translated by the above-



mentioned websites. These movies were SPEED (1994), BATMAN BEGINS (2005), ROBIN HOOD (2018), KISS OF THE DRAGON (2001), THE LAST SAMURAI (2003), plus the series BATWOMAN (Season 2, 2021).

4.2 Rationale for selecting those websites and movies:

The above-mentioned websites were selected for three reasons: First, they all offer free downloading of movies. Second, they are the most commonly known websites in the Arab world. Third, they are accessible and reachable for everyone. The above-mentioned movies were selected for four reasons. First, they are known to be of the best action movies of all times. Second, they are featuring the most popular and favorite leading actors. Third, they include some of the very best superhero figures commonly known and favored by nearly all moods of audience. Fourth, they are of the latest series shown recently, namely, BATWOMAN Series.

4.3 Approaches and Procedures

The descriptive analytical approach was followed in order to describe and analyze the data of the research. The researchers watched the target movies, and whenever they spotted a subtitling error, they made a screenshot for such subtitling and recoded the text. A thorough study of the scripts of the target movies was made in order to comprehend the source text and then investigate the possible subtitling errors that may occur in the translation of such movies. After watching the movies, nearly 65 items were recorded, representing the most significant subtitling errors. Such errors were then extensively and thoroughly analyzed on the light of the related literature theories and related studies. Below is a detailed section of the analysis of the collected data. The analyzed items are briefly stated in the analysis and discussion sections to save space and avoid repetition of technical discussion expressions. A detailed appendix (Appendix A) is enclosed, which clearly and fully lists all the 65 items in three columns. The first column is specified for the analyzed subtitling errors, i.e., target language. The second column lists the source language texts shown as they appear in the original movie scripts. The third column is specified for the equivalent accurate translations suggested by the researchers as better alternatives to the target language subtitles.



5. Data Analysis

This section consists of four sections:

- Mis-subtitling analysis
- Mis-subtitling categorization
- Discussion of mis-subtitling agents
- Solutions to overcome mis-subtitling issues

5.1. Mis-subtitling Analysis:

In this section, six extracted items (translations) are analyzed so that patterned categories for mis-subtitling can be concluded in the end.

Item No.	Source Language	Target Language
Item 1:	This is taking way too long.	قد أخذ وقت طويل

By analyzing this translation, it is apparently inaccurate for several reasons. From a grammatical perspective, first, the structure of the sentence indicates that the tense is present progressive while the Arabic translation denotes the past. Second, the subject of the sentence refers to time (The speaker is trapped in the elevator and waiting to be rescued by the police). The translator translated it literally neglecting to translate the reference of *“this”*. Third, the translator used the word *“قد”* for the auxiliary verb, *“is”*. This would be correct if the tense is present perfect, but since the tense present progressive, it should be translated as (إن), so the subject *“This is”* should be translated as *“إن الامر”*. From a lexical perspective, the translator translated the verb literally as *“أخذ”*, failing to render the equivalent Arabic meaning. Therefore, the accurate equivalent meaning for the verb in Arabic should be *“يستغرق”* because it fits into the meaning intended by the English author as well as it is an acceptable collocation in Arabic (يستغرق (الوقت)). Since the context there refers to time, the subject and verb *“This is taking”* should be translated as *“يستغرق الامر”*. In the same context, *“way”* is an adverb, which means very, indicating how long the time took for the man while waiting as if he meant that it took more than it should. As a result, it is used here to emphasize the phrase *“too long”* as if one could say that (*way too*) can have only one meaning indicated by *“too”* except that *“way”* is used to make *“too”* strongly expressive. The phrase *“way too”* was neglected while it should be translated as *“جدا أو أطول من المتوقع”*. Last, from a morphological perspective (spelling), the word *“long”* indicates time, so it was translated as *“وقت طويل”*. The



translator did not add TANWEEN. The words should be typed as "وقتاً طويلاً". To sum up, the accurate Arabic translation for the sentence "This is taking way too long." should be "يستغرق الأمر وقتاً طويلاً للغاية".

Item No.	Source Language	Target Language
Item 2:	<i>Way to go, Jack. Way to go.</i>	الى اين ستذهب يا جاك، الى اين

It is anticipated that the translator misheard and mistook the word "way to" to the word (**where**). The reason behind that is that the letter *t* in American accent is nearly pronounced like a soft *r*, so the words "way to" would sound like (**wayra**), which may be wrongly identified as (**where**), therefore, it was translated as "الى اين". In fact, it is all one phrase, an idiom of slang (**way to go**), which means (**well-done**). The accurate rendering to Arabic should be "احسنت، يا جاك".

Item No.	Source Language	Target Language
Item 3:	<i>The drive to do great or terrible things.</i>	الذي يقود الى امور عظيمة او مروعة

The word "the" is apparently misheard as the word "that". Therefore, that word was translated as such and said "الذي" for "that". In addition, lexically speaking, "the drive" is interpreted as a verb "يقود" whereas it means "الدافع". To compare the two renderings, though they do not seem too much different in deep meaning, they are still different, and accuracy is the soul of translation, "الذي يقود" is not "الدافع".

Item No.	Source Language	Target Language
Item 4:	<i>It is gonna make breaking it so much sweeter.</i>	يجعل كسر ايمانك جميل جدا

By analysing the above sentence, the Arabic translation is mostly accurate except for two issues, is. The first issue is grammatical since the structure of "gonna" indicates future, yet it was translated as "يجعل" in a present sense, while the accurate rendering should be "سيجعل" or "سوف". The second issue is the literal translation of the word "breaking" as "كسر". This is not only a literal translation but also misuse of the Arabic rendering of "breaking", which is not a common collocation within a context related to "faith". Therefore, "breaking" rendering into Arabic should be something familiar to the Arabic word of "faith" collocations like "انتزاع - القضاء على".



”تبدت تخلى عن“ because faith is not a concrete thing to be broken like glass, rather it is something spiritual and torture is on soul.

Item No.	Source Language	Target Language
Item 5:	<i>If he had had his way.</i>	وما إذا استمر في طريقه"

The first error here is that the translator thought that the expression "وما إذا" could mean the same as the word "إذا". However, "if" here does not mean "إذا" since time is the past, so its accurate rendering in Arabic should be "ولو". Another error is in the translation of the collocation "had his way". "Way" was translated literally as "طريق" while here its meaning is idiomatic, and the whole clause means (if he had a chance to do things his way). Therefore, the contextual equivalent meaning was not taken into account. The accurate idiomatic Arabic-cultured equivalent rendering is "ولو كان له من الأمر شيئاً".

Item No.	Source Language	Target Language
Item 5:	<i>Didn't realize this was a date!</i>	لم يدركوا هذا كان تاريخاً

Here, the translator made many mistakes. Thinking there were three people related to the story, he made the verb plural in Arabic especially in slang accent, the subject is usually omitted. This confused the translator because he did not hear the subject (I), so he assumed that she was talking about the three of them. In addition, the verb "realize" is usually followed by (that) when followed by a sentence and that's what the translator failed to comprehend making him fail in rendering that in Arabic to make the sentence to follow make sense, so the accurate rendering for "didn't realize (that)" should be "لم ادرك ان". Furthermore, the literal rendering of the verb "was" in Arabic is slightly acceptable but, in this context, it should be rendered into another word that would make it fit into context, which is "اصبح". The same goes for the word "this", its literal Arabic rendering is somewhat acceptable, though for the sake of the context to make perfect sense, even if some would say this rendering does not exist in the original text, sometimes it is just felt that something has to be added or changed, as above mentioned, to sound more natural, so it should be rendered in Arabic as "لدينا". Finally, the translator mis-used the equivalent meaning for the word "date", translating it literally as "تاريخ", which is why the word should be considered in its contextual meaning. Considering the connotative meaning of the word "date", it is with absolute certainty that the intended



meaning or Arabic rendering should be "موعداً". The full accurate rendering into Arabic should be ((لم أنتبه انه اصبح لدينا موعداً (غرامياً)).

5.2. Categorization of Mis-subtitling

After the general analysis above for the six selected items, it can be concluded that mis-subtitling is caused by some errors categorized into the following categories: literal translation, mis-using grammar translation, mis-hearing translation, deletion translation, mis-using equivalent meaning translation and mis-spelling translation. Each category will be further analyzed through ten subtitles exploring aspects of the same category and as analysis for those subtitles, the researchers would be giving only the accurate Arabic rendering for the English text after comparing it to the Arabic rendering of the translator that led to its mis-subtitling. Each category will have an introduction of its own.

5.2.1. Category One: Literal Translation Sample

After eliciting how literal translation can be an agent of mis-subtitling, these subtitles' brief analysis will emphasize the same idea. Since the wrong literal Arabic renderings can be read on the items, the accurate Arabic renderings of the English phrases will suffice: it is all what matters. (To save space and to avoid repetition, all the analyzed items are fully listed in appendix A along with the target language subtitles and the most equivalent translation suggested by the researchers.)

In item 7, the accurate rendering of the phrase (locked down) is not (بالأسفل) since it is a literal rendering, rather it is (مغلقة) indicating it is a phrasal verb and cannot be literally translated.

In item 8, the accurate rendering of the phrase (could not have been too great) is not (لم اكن جيداً) since it is a literal rendering, rather it is (لم أكن بحال (افضل)).

In item 9, the accurate rendering of the phrase (You got the blinders on to the world) is not (لديك العميان في العالم) since it is a literal rendering, rather it is (فلتنزل الغشاوة عن عينيك وكن مدركاً لمستجدات العالم).

In item 10, the accurate rendering of the phrase (so far) is not (بعيداً) since it is a literal rendering, rather it is (حتى الان) indicating that it is idiomatic.



In item 11, the accurate rendering of the phrase (field) is not (حقل) since it is a literal rendering, rather it is (تخصص) Also, (هو) is not accurate for (he's?) since it is a question, rather it is (أهو؟).

In item 12, the accurate rendering of the phrase (olive) is not (زيتون) since it is a literal rendering, rather it is (أوليف) indicating it is in a logo, it is like a proper noun.

In item 13, the accurate rendering of the phrase (delusional episodes) is not (نوبات) since it is a literal rendering, rather it is (نوبات تضليل) (نوبات هلوسة) indicating the right equivalent contextual meaning that fits into logic.

In item 14, the accurate rendering of the phrase (Have a good one) is not (احظي بواحدة جيدة) since it is a literal rendering, rather it is an idiomatic expression with contextual equivalent meaning rendered best as (طاب نهارك).

In item 15, the accurate rendering of the phrase (End of the line) is not (نهاية الخط) since it is a literal rendering, rather it is an idiomatic expression with contextual equivalent meaning rendered best as (نهاية المشوار).

In item 16, the accurate rendering of the phrase (nest egg) is not (بيضتي الكبيرة) since it is a literal rendering, rather it is an idiomatic expression with contextual equivalent meaning rendered best as (مصروف تقاعدي).

5.2.2. Category Two: Mis-using Grammar Translation Sample

After eliciting how grammar mis-using can be an agent of mis-subtitling, these subtitles' brief analysis will emphasize the same idea. Only the accurate Arabic renderings of the English phrases will be given in the analysis below.

In item 17, the accurate rendering of the phrase (could've) is not (من الممكن) since it is mis-used grammar rendering, rather it is (كان بإمكانه) indicating past tense, not present.

In item 18, the accurate rendering of the phrase (your hands) is not (يدك) since it is mis-used grammar rendering, rather it is (يديك) indicating plural not singular (two hands not one)



In item 19, the accurate rendering of the phrase (it is) is not (إنها) since it is a mis-used grammar rendering, rather it is (إن الجو) indicating masculine not feminine, and “hot” here refers to the weather.

In item 20, the accurate rendering of the phrase (well, that’ll be fun too) is not (هذا مضحك....) since it is a mis-used grammar rendering, rather it is (حسناً، سيكون ذلك مضحكاً) indicating future not present.

In item 21, the accurate rendering of the phrase (I drop this stick,) is not (اسقط هذه العصا) since it is a mis-used grammar rendering, rather it is indicating the if-clause not rendered in Arabic and as such it is best rendered as (إذا اسقطت أداة التفجير هذه).

In item 22, the accurate renderings of the phrases (your attention – didn’t I) are not (الانتباه –) since they are mis-used grammar renderings, rather they are indicating the object pronoun and the question tag not translated and as such they are best rendered as (انتباهك – اليس كذلك؟).

In item 23, the accurate rendering of the phrase here (could not) is not (لا يستطيع) since it is a mis-used grammar rendering, rather it is indicating the past not present tense, so it is best rendered as (لم يعد باستطاعة).

In item 24, the accurate rendering of the phrase (that the hard way) is not (ان الطريق الصعب), since it is a mis-used grammar rendering, rather it is (ذلك) (الامر بالطريقة الصعبة) indicating that as an object not as a conjunction as rendered in Arabic.

In item 25, the accurate rendering of the phrase (maybe) is not (من الافضل) since it is a mis-used grammar rendering, rather it is (ربما) indicating possibility not suggestion as it was rendered in Arabic as (had better).

In item 26, the accurate rendering of the phrase (could’ve blown us up at any time) is not (كان سيفجرها على أي حال) since it is a mis-used grammar rendering, rather it is (كان بإمكان هذا الرجل ان ينسفنا في أي وقت.) indicating possibility (could), time (at any time).

5.2.3. Category Three: Mis-hearing Translation Sample.

After eliciting how words are misheard and consequently mistaken for other words and rendered as such leading to mis-subtitling, these subtitles’ brief



analysis will emphasize the same idea. Only the accurate Arabic renderings by the research will be giving in this brief analysis as it is all what matters eventually.

In item 27, the accurate Arabic rendering for the English phrase (sightseeing) is not (قصر نظر) since it was mistaken for (short-sighted), rather it is best rendered as (أزور الاماكن السياحية)

In item 28, the accurate Arabic rendering for the English phrase (I don't mind saying) is not (لا اعني ما قلته) since it was mistaken for (I don't mean my saying), rather it is best rendered as (لا مانع لدي منقول ذلك).

In item 29, the accurate Arabic rendering for the phrase (Constantinople) is not (قسطنطين) since it was mistaken for (Constantine), rather it is best rendered as (القسطنطينية) indicating a name of a city along with Rome.

In item 30, the accurate Arabic rendering for the phrase (Beth) is not (بينهما) since it was mistaken for (between them) as misheard by the translator, rather it is best rendered as (بيث) indicating a name of a woman.

In item 31, the accurate Arabic renderings for the phrases (was up - partying) are not (استيقظ - الحفلة) since they were misheard and mistaken for (wake up - party), rather they are best rendered as (قضى الولد الليل ساهراً (محتفلاً).

In item 32, the accurate Arabic rendering for the phrase (on top of each other) is not (مع بعضنا البعض) since it was mistaken for (to each other), rather it is best rendered as (لكي نستطيع سماع بعضنا البعض).

In item 33, the accurate Arabic rendering for the phrase (it doesn't make any sense) is not (لا تحدث اي فوضى) since it was mistaken for (it doesn't make any noise), rather it is best rendered as (ليس لهذا الأمر اي معنى).

In item 34, the accurate Arabic rendering for the phrase (got so tense) is not (احصل على مخالقات كثيرة) since it was mistaken for (got so dissents), rather it is best rendered as (أصبح متوتراً جداً).

In item 35, the accurate Arabic rendering for the phrase (Guts) is not (المجرمون) since it was mistaken for (Gangs or gangsters), rather it is best



rendered as (الشجاعة). The whole rendering for the phrase (Guts will get you so far) is (ستصل بك الشجاعة إلى هنا).

In item 36, the accurate renderings for the phrase (Mister. I'm already there) is not (انا هنا الان سيدي) since it was mistaken for (I'm already here), rather it is best rendered as (أيهما السيد، لقد بدأت بالفعل) indicating an idiomatic expression for a former state which cannot be literally rendered as (انا هناك الان أو انا بالفعل هناك).

5.2.4. Category Four: Deleting, Forgetting and Ignoring Translation Sample

After eliciting how deleting words can be an agent of mis-subtitling, these subtitles' brief analysis will emphasize the same idea. In this category, deleting, forgetting, ignoring or rather not knowing the accurate rendering was made in two phases: not rendering the whole sentence or phrase as in the first 5 examples or not rendering a part of the phrase or sentence as in the last 5 examples. Therefore, these sentences or phrases were given the accurate renderings since this is all what matters eventually.

In item 37, the accurate rendering for the phrase (standard flanking deployment, right?) is not rendered at all on the item since it may be forgotten, deleted, ignored or could not be rendered by the translator, so it will be best rendered as (الاستراتيجية المعتادة لمناورة انتشار الجنود من جميع الجوانب، أليس كذلك؟)

In item 38, the accurate rendering for the phrase (hear, hear!) is not rendered at all on the item since it may be forgotten, deleted, ignored or could not be rendered by the translator, so it will be best rendered as (في صحة (جاك وهاري) since it is an idiomatic expression used as an exclamation not as its literal meaning of unintended process of listening to someone.

In item 39, the accurate renderings for the phrases (Here we go, all right!) are not rendered at all on the item since they may be forgotten, deleted, ignored or could not be rendered by the translator, so they will be best rendered as (ها نحن ذا، حسنا) since they are idiomatic expressions.

In item 40, the accurate renderings for the phrases (I'm such a yolk! there I said it) are not rendered at all on the item since they may be forgotten, deleted, ignored or could not be rendered by the translator. Since they are



idiomatic expressions, they will be best rendered as (يا لي من قروي - لا يعرف الاماكن بسرعة - ها أنا ذا قد قلتها!)

In item 41, the accurate renderings for the phrases (Six inches off the mark, and they're giving the medal to my way) are not rendered at all on the item since they may be forgotten, deleted, ignored or could not be rendered by the translator. As a result, they will be best rendered as (لو ابتعدت اصابتي بمقدار ست بوصات عن موضعها الحالي، لمنحوا الميدالية زوجتي في ذكرى استشهادي).

In item 42, the accurate renderings for the phrases of these sentences (This is a common problem among middle-aged men. So, I'm told) are not all rendered on the item since they may be forgotten, deleted, ignored or could not be rendered by the translator, so they will be best rendered as (انها مشكلة) (شائعة عند الرجال متوسطي العمر، او هكذا قيل لي).

In item 43, the accurate renderings for the phrases (Pop quiz, hot shot) are not rendered at all as the rest of the other sentence on the item since they may be forgotten, deleted, ignored or could not be rendered by the translator, so they will be best rendered as (اختبار مفاجئ أيها المتحمس).

In item 44, the accurate rendering for the phrase (go for the good wound) is not rendered at all as the other sentence on the item since it may be forgotten, deleted, ignored or could not be rendered by the translator, so it will be best rendered as (قم بأطلاق النار على الرهينة بحيث لا تقتلها) indicating that it is an idiomatic expression that cannot be literally rendered.

In item 45, the accurate rendering for the phrase (I should have explored) is not rendered at all as the rest of the sentence on the item since it may be forgotten, deleted, ignored or could not be rendered by the translator, so it is best rendered as (كان يجب علي أن أتفقد ورشة ابي).

In item 46, the accurate rendering for the phrases (I regret but I have one life to give for my country to fuck you?) are not all rendered on the item since they may be forgotten, deleted, ignored or could not be rendered by the translator, so they will be best rendered as (أندم فقط على انه لا يسعني التضحية) (إلا بحياة واحدة فقط في سبيل وطني، تبا لك!).

5.2.5. Category Five: Mis-using Equivalent Meaning Translation Sample

After eliciting how mis-using equivalent meaning in the target language can cause mis-subtitling, these subtitles' brief analysis will emphasize the same idea. Since the Arabic renderings by the translator along with their English texts are on the items, the accurate Arabic renderings are given in the analysis below.

In item 47, the accurate Arabic rendering for the phrase (wraps it up) is not (فزنا) rather it is best rendered as (أعتقد أن هذا ينهي المهمة).

In item 48, the accurate Arabic rendering for the phrase (we've all wanted to do) is not (لطالبنا أردنا عملها) rather it is best rendered as (يجب علينا أن نفعله).

In item 49, the accurate Arabic rendering for the phrase (your concern is the bus) is not (دور في الحافلة) rather it is best rendered as (فلتصّب اهتمامك على الحافلة).

In item 50, the accurate Arabic rendering for the phrase (want in) is not (أريد) rather it is (أريد المشاركة في المخطط).

In item 51, the accurate Arabic rendering for the phrase (will radio) is not (سنقوم بالراديو) rather it is best rendered as (سنصل لاسلكياً).

In item 52, the accurate Arabic renderings for the phrases (they called me down here - wiring got screwed up) are not (الاسلاك - لقد أخبروني بالأسفل) rather they are best rendered as (لقد طلبوا مني المجيء إلى هنا - تعطلت شبكة) (الاسلاك الكهربائية).

In item 53, the accurate Arabic rendering for the phrase (you could not understand the kind of commitment I have) is not (لم تستطع أن تفهم موقفي) rather it is best rendered as (ليس بمقدورك أن تتفهم مقدار الالتزام والتفاني الذي تعهدت به).

In item 54, the accurate Arabic renderings for the phrases (his brave and selfless act, his grace under pressure) are not (ولشجاعته الحقيقية وجهده العظيم) rather they are best rendered as (لتصرفه الشجاع والمتفاني ولسرعة بدهته في الملمات).

In item 55, the accurate Arabic rendering for the phrase (mobile) is not (بعيد) rather it is best rendered as (متحرك).



In item 56, the accurate Arabic renderings for the phrases (was it good for you, it was great for me, how was it for u, honey?) are not **جيده لك؟ كانت جیده لي؟** (هل كانت **جيدا بالنسبة**) rather they are best rendered as **هل جرى الأمر جيدا بالنسبة لك؟** (هل كانت **جيدا بالنسبة لك، يا عزيزي؟**).

5.1.6. Category Six: Mis-spelling Translation Sample.

After eliciting how mis-spelling letters of words can be an agent of mis-subtitling, these subtitles' brief analysis will emphasize the same idea. Since the mis-spelled Arabic renderings can be read on the item, the accurate Arabic renderings of the English phrases will be given in the analysis below.

In item 57, the accurate rendering for the phrase (Jack. Take care,) is not **(جاكاعتني بنفسك)** since the two words are mis-spaced, rather it is best typed as **(جاك. اعتني بنفسك)**

In item 58, the accurate rendering for the phrase (to back you up) is not **(لمسانتدك)** since the letters of **(ند)** are misplaced and should be revered **(دت)**, rather it is best typed as **(لمساندتك)**.

In item 59, the accurate rendering for the phrase (This) is not **(هيا)** since it is mis-spelled and the middle letter **(ي)** should be **(ذ)**, rather it is typed as **(هذا)**. As for the accurate rendering, it is **(هذا بخصوص أموالي)**.

In item 60, the accurate rendering for the phrase (Excuse me) is not **(اعزرنني)** since it is mis-spelled and the middle letter **(ز)** should be **(ذ)**, rather it is typed as **(اعذرني)**.

In item 61, the accurate rendering for the phrase (your present) is not **(هديك)** since it is mis-spelled and the middle letter **(ت)** is missing, rather it is typed as **(هديتك)**.

In item 62, the accurate rendering for the phrase (let go) is not **(تتخلي)** since it is mis-spelled and the last letter **(ي)** which should be deleted, rather it is typed as **(تتخل)**.

In item 63, the accurate rendering for the phrase (did you push) is not **(ضغطه)** since it is mis-spelled and the middle letter **(ت)** is missing, rather it is typed as **(ضغطته)**.



In item 64, the accurate rendering for the phrase (to inoculate) is not (ليلقحه) since it is misspelled and the last letter (ه) is extra and has to be deleted, rather it is typed as (ليلقح).

In item 65, the accurate rendering for the phrase (patients) is not (مرضاء) since it is misspelled and the last letters (اء) have to be (ى), rather it is typed as (مرضى).

5.3. Discussion of Mis-Subtitling Categories:

In the light of the above analysis and categorization, there are several agents leading to draw the following six patterned categories of mis-subtitling.

- 1. Literal translation:** From the analysis mentioned above, it is clear that translators tend to select the literal equivalent of the source language (English) in the target language (Arabic), never bothering themselves to look into the context to find the real equivalent intended by the author of the source language. Usually, the literal equivalent does not do much in movies or series due to the fact that the language in them is nearly idiomatic or full of phrasal verbs. Therefore, literal translation does not make sense and would be misleading.
- 2. Grammar mis-translation:** Due to the fact that English grammar is totally different from Arabic grammar, many translators make mistakes not paying attention to grammar rules. As shown above, some of these mistakes can include confusing singular and plural, feminine and masculine, translating tenses wrongly as well as confusing modal verbs which mostly do not have a literal translation themselves.
- 3. Mis-hearing translation:** Confusing one word for another when hearing it is probably one of the most common problems leading to mistranslation. This problem is common with homonyms or homophones since their words sound the same but their meanings are different, and as such leads to mistranslation as revealed in the analysis in the categorization section of mis-subtitling.
- 4. Deleting, Forgetting or ignoring words:** This category occupies most of the mistranslation field. Sometimes the translators forget to translate some words, phrases even whole sentences, for they might think they are not



important as the light was shed on it in the analysis mentioned above. The deletion strategy adopted by translators is made for several reasons such as encountering taboo or swearing words, exclamation words that thought not to matter to the reader of target language translation, or daily phrases that are thought to be familiar to the reader of the target language translation, yet that doesnot leave them unaccountable for not rendering their meanings because there is always a way of doing such.

5. **Mis-use of equivalence translation:** This problem is brought to existence by the translators thinking only of the first and most common meaning of the word without seeking the other (connotative) meanings of the same word since most English words are known to have more than one meaning as in the pertinent analysis elicited above. Considering words with their contextual meaning can lead translators to the right equivalent meaning of the target language since most English language words are not exclamations to be used without context. The most common field of this problem is the cultural bound words such as idioms and phrasal verbs, obligating translators to be bi-cultural is more essential than being just bi-lingual to use correct and most suitable equivalents in the target language.
6. **Mis-spelling errors of mistranslation:** This is more like a technical issue made by translators, and it is not that serious, yet it still makes an issue of mistranslation. Sometimes translators by mistake forget to place a space between words or forget some letters of words causing a little confusion to the readers of the target language about what was meant by those mis-spelled words as extensively indicated above.

5.4. Suggested solutions for Mis-Subtitling:

After discussing mis-subtitling errors, through which some patterned-categories were summed up for the mis-subtitling errors made by the translators, it is considerable to suggest some solutions to avoid making such errors.

1. **The first and foremost solution** is to resort to the original script of the source language (English) in order to comprehend it along with overcoming the errors of mishearing (confusing homonyms and homophones). Reading the original script can give the translator enough time to use the words in their contextual contents because translators



are not interpreters required to render the translation at the time of speaking, they are translators who can take the script and consider equivalents in their textual meanings. As a result, this procedure would make the translator's work perfect if well-attended. This solution works out for not only mis-hearing, but also for misusing equivalents and forgetting or deleting some phrases when translating as well as figuring out the idiomatic cultural equivalents intended by the author of the source language instead of adopting the literal translation as the first and last strategy of translation.

2. **The second solution** is to always take the words in their contextual meanings as collocations and check dictionaries especially online ones since they have the biggest and up-to-date databases. This procedure can help translators of movies because usually the language of movies contains slang expressions, heavily loaded with phrasal verbs and idioms. Therefore, slang dictionaries will be an asset to translators.
3. **The third solution** is related to grammar. Knowing the grammatical structures of both source and target language can help translators convey the style as well as the equivalent meaning in a proper way that does not seem unprofessional or sound as source-oriented to the target language readership. Consequently, translators should exert efforts to convey the style of the language to sound as the target language so that it can help the audience blend in watching the movie and enjoying it instead of feeling weird when reading subtitling that does not seem of their own. For example, the Arabic sentence usually starts with a verb, so it should be subtitled as such even if the English language sentence starts with a noun. Also, taking heed as to the matter of feminine and masculine since they are usually one and the same in English, yet they are not in Arabic together with plural and singular, Arabic has pronouns for one, for two (Muthanna) and for above while English has only for one or for above. Finally, English language is heavily loaded with passive structures which is not the case in Arabic.
4. **The fourth solution** is concerned with deletion strategy adopted by translators due to the fact it is related to taboo or swearing. The translator can come up with a convenient equivalent not very rude to the target language readership (Arabic), and can combine maintaining the most suitable equivalent rather than deleting it. As for daily phrases or exclamations that are thought to be not important to be rendered, be that as it may, they still make up a part of the source language culture



(English), so they ought to be rendered into Arabic best suitable equivalents for they are necessary to understand the emotions expressed in the movie resulting in bringing a joy to the audience who are enjoying the story.

5. **The last solution** is concerned with mis-spelling issues. It suggests proof reading to be made the subtitler or, if possible, peer review to check technical issues such as spaces between words, TANWEEN to be added to Arabic words, when needed. In the end, subtitling is an art which can fabulize watching movies or ruin it. As a consequence, subtitlers should take a moment and proofread their subtitling and try to excel as much as possible, for movies are one of the very most important entertainments amusing millions of people around the world, who eagerly wait for new movies.



6. Results and Recommendations:

6.1. Results:

1. Results revealed that mis-subtitling involves lexicological, phonetical, grammatical, morphological, and psychological errors.
 - The lexicological errors involve literal translation, which makes rendering mostly look misleading as well as wrong equivalent meaning selection due to the lack of knowledge not only in culture bound terms such as idioms and phrasal verbs but also in the collocations which make the meaning of the target language rendering seem dull and lack eloquence.
 - The grammatical errors involve the lack of differentiation between the two languages structures, rules and terms which, if not well-attended, can lead to ambiguity.
 - The phonetical errors indicate the challenges of catching up with American accent in which some sounds are mistaken for others along with dealing with homophones and homonyms and spellings causing misunderstanding the intended meaning.
 - The morphological errors are related to dealing with the suffixes necessary to form words correctly as well as spelling wrongly some words or some technical issues related to formatting the subtitled words in a misleading way.
 - The psychological errors are related to issues regarding how translators feel about translating some unwanted, forbidden, culturally-clashing or rude phrases together with other phrases thought to be familiar to the target readers such as exclamations or daily phrases.
2. Mis-subtitling can occur mostly due to:
 - Literal translation,
 - Misuse of equivalent meaning,
 - Mis-hearing or confusing a word for another,
 - Misuse of grammar structures,
 - Deletion of some words or phrases, and / or
 - Mis-spelling or missing some important suffixes in the target language.
3. This research provides some procedures to be considered in the process of subtitling, the most significant of which are:



- Subtitle from the original text of the source language to avoid any mis-hearing, mis-use of equivalent, deletion or negligence of words,
- Consider the textual equivalent meaning when subtitling to avoid literal translation and mis-use of grammar.
- Use the best suitable polite equivalent meanings for taboo or swearing instead of deleting them.
- Lastly, peer-review or proof-read the translation product before approving the final version of subtitles to avoid mis-spelling and other related issues.

6.2. Recommendations:

It is recommended that, for further research of subtitling and its challenges, Arabic movies or series, which are translated into English, should be analyzed in order to figure out subtitling or translation issues. Therefore, encountering with Arabic culture issues would seem rather challenging more than English ones especially translating historical religious Arabic series that would be worth translation due to the cultural Arabic bound terms such as proverbs, idioms or collocations that need to be considered not only in rendering the meaning but also grasping the effect and metaphorical aspects that add sense and beauty to Arabic language.



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Appendix A

Item No.	Target Language	Source Language	Standard Arabic Translation
Item 1	This is taking way too long.	قد أخذ ذلك وقت طويل	يستغرق الأمر وقتاً طويلاً للغاية
Item 2	Way to go Jack. Way to go.	الى أين ستذهب يا جاك الى أين	أحسن، يا جاك
Item 3	... the drive to do great or terrible things	... الذي يقود الى أمور عظيمة أو مروعة	الدافع لعمل أمور عظيمة أو مروعة
Item 4	It's gonna make breaking it so much sweeter.	يجعل كسر ايمانك جميل جدا	وسيجعل ذلك التخلي عن ايمانك امرا جميلا جدا
Item 5	If he had had his way	وماذا إذا استمر في طريقه	ولو كان له من الأمر شيئاً
Item 6	Didn't realize this was a date.	لم يدركوا هذا كان تاريخاً	لم أنتبه انه أصبح لدينا موعداً (غرامياً)
Literal Translation			
Item 7	Mr. Bagwell, make sure these other elevators remain locked down and empty.	سيد باغويل، تأكد من أن المصاعد الأخرى بالأسفل وفارغتين	سيد باغويل، تأكد من أن المصاعد الأخرى مغلقة وفارغة.
Item 8	Couldn't have been too great I woke up alone.	لم أكن جيداً استيقظت وحيداً	لم أكن بحال أفضل.
Item 9	You got blinders on to the world	لديك العميان في العالم	فلتنزل الغشاوة عن عينيك وكن مدركاً لمستجدات العالم
Item 10	Guts will get you so far,	المجرمون سوف يأخذونك بعيداً	المجرمون سوف يأخذونك حتى الآن.
Item 11	He's drugged? Psychopharmacology is my primary field.	هو مخدر. الصيدلانية النفسية في حقلتي الأساسي	أهو مخدر؟ الصيدلانية النفسية هي تخصصي الأساسي
Item 12	5566 Olive	زيتون 5566	أوليف
Item 13	Patients suffering delusion episodes often focus their paranoia ...	مرضى يعانون من فترات تظليل، وغالباً ما يركزون خوفهم ...	غالباً ما يركز المرضى الذين يعانون من نوبات هلوسة خوفهم
Item 14	Have a good one, Bob.	احظى بواحدة جيدة بوب	طاب نهارك، بوب.
Item 15	End of line.	نهاية الخط	نهاية المشوار
Item 16	It's my nest egg, Jack.	هذه بيضتي الكبيرة يا جاك؟	مصروف تقاعدي
Mis-use of grammar			
Item 17	He could've blown that thing from Pacoima.	من الممكن أن يفجر القنبلة من باكوئما	كان بإمكانه أن يفجر القنبلة من باكوئما.
Item 18	Give me your hands	هيا عطني يدك	هيا. أعطني يديك.
Item 19	God, it's hot in here.	الهي انها ساخنة هنا.	يا الهي! إن الجو ساخن.
Item 20	Yeah, well, that'll be fun too.	نعم هذا مضحك.	حسناً، سيكون ذلك مضحك.
Item 21	I drop this stock, huh.	اسقط هذه العصا	إذا اسقطت أداة التفجير هذه
Item 22	But I got your attention now, didn't I, Jack?	ولكنني لفت الانتباه الان جاك؟	ولكنني لفت انتباهك، أليس كذلك يا جاك؟



Item No.	Target Language	Source Language	Standard Arabic Translation
Item 23	I just couldn't handle the freeways anymore.	لا أستطيع التعامل مع الطرق السريعة ثانية.	لم يعد باستطاعتها التعامل مع الطرق السريعة ثانية.
Item 24	And this chick's about to learn that the hard way.	وهذه الدجاجة على وشك أن تعلم أن الطريق الصعب	ذلك الأمر بالطريقة الصعبة
Item 25	Well, maybe we'll get off on the third floor,	من الأفضل أن نخرج من الطابق الثالث	ربما سنخرج من الطابق الثالث.
Item 26	This guy could've blown us up at any time.	هذا الرجل كان سيفجرها على أي حال	كان بإمكان هذا الرجل ان ينسفنا في أي وقت.
Mis-hearing			
Item 27	No, I'm sightseein'	لقد سمعتيني خطأ بل لدي قصر نظر.	لا، إنني أزور الاماكن السياحية
Item 28	I don't mind saying.	لا اعني ما قلته.	لا مانع لدي من قول ذلك.
Item 29	Like Constantinople or Rome before it...	مثل قسطنطين أو روما قبلها ...	مثل القسطنطينية أو روما قبلها.
Item 30	to forgive myself for not finding Beth.	لي أن أغفر نفسي لأنني لم أجد بينهما	لأسامح نفسي لأنني لم أجد بيت
Item 31	The boy was up late last night partying.	الولد استيقظ متأخرا من ليلة الحفلة	قضى الولد الليل ساهراً ومحتفلاً.
Item 32	We can't talk on top of each other.	لا يمكننا التحدث مع بعضنا البعض	لا يمكننا التحدث بحيث لا يسمع كل منا الآخر.
Item 33	Doesn't make any sense.	لا تحدث أي ضوضاء	ليس لهذا الأمر اي معنى.
Item 34	I got so tense.	احصل على مخالفات كثيرة	أصبحت متوتراً جداً.
Item 35	Guts will get you so far,	المجرمون سوف يأخذونك بعيداً.	ستصل بك الشجاعة إلى هنا.
Item 36	Mister, I'm already here.	سيدي أنا هنا الآن	أيها السيد، لقد بدأت بالفعل.
Deleting, Forgetting and Ignoring Translation Sample			
Item 37	Oh, standard flanking deployment, right?		الاستراتيجية المعتادة لمناورة انتشار الجنود من جميع الجوانب، أليس كذلك؟
Item 38	Hear, hear, Hear, hear		في صحة جاك وهاري
Item 39	Here we go. All right.		ها نحن ذا، حسناً.
Item 40	I'm such a yoke! There, I said it.		يا لي من قروي - لا يعرف الاماكن بسرعة - ها أنا ذا قد قلتها!
Item 41	Six inches off the mark, and they're giving the medal to my wife.		لو ابتعدت اصابتي بمقدار ست بوصات عن موضعها الحالي، لمنحوا الميدالية زوجتي في ذكرى استشهادي.
Item 42	It is a common problem among middle-aged men. So, I'm told.	هذه مشكلة مشتركة	انها مشكلة شائعة عند الرجال متوسطي العمر، او هكذا قيل لي؟
Item 43	When I find you ... Pop quiz, hot shot.	عندما اجبك	اختبار مفاجئ أيها المتحمس.
Item 44	Go for the good wound, and	لا يستطيع ركوب الطائرة	قم بأطلاق النار على الرهينة



Item No.	Target Language	Source Language	Standard Arabic Translation
	he can't get to the plane with her.	من غيرها	بحيث لا نقلها.
Item 45	Turns out I should have explored my dad's	اتضح أن والدي	كان يجب علي أن أتفقد ورشة ابي
Item 46	I regret but I have one life to give for my country to Fuck you?	انا امتلكت حياة واحدة قدمتها لبلادتي وكل هذا	أندم فقط على لا يسعني التضحية إلا بحياة واحدة فقط في سبيل وطني، تبا لك!
Mis-use of Equivalent Meaning			
Item 47	I guess that wraps it up. Good work, everybody.	اعتقد اننا فزنا. عمل رائع	اعتقد أن ذلك ينهي المهمة. احسنتم جميعا.
Item 48	Something we've all wanted to do.	إنه شيء يجب علينا جميعا أن نفعله	لطالما أردنا عمل ذلك.
Item 49	Your concern is the bus.	دور في هذه الحافلة	فلتصّب اهتمامك على الحافلة.
Item 50	and I want in.	وانا أريد حصتي.	اريد المشاركة في المخطط.
Item 51	We'll radio when we get there.	سنقوم بالراديو عندما نصل الى هناك	سننصل لاسلكيا
Item 52	They called me down here - wiring got screwed up.	لقد اخبروني بالأسفل - بعض الاسلاك التوت.	لقد طلبوا مني المجيء الى هنا. تعطلت شبكة الاسلاك الكهربائية.
Item 53	You couldn't understand the kind of commitment that I have.	لم تستطيع أن تفهم موقعي من هذا	ليس بمقدورك ان تتفهم مقدار الالتزام والتفاني الذي تعهدت به.
Item 54	his brave and selfless act, his grace under pressure	ولشجاعته الحقيقية وجهده العظيم	لتصرفه الشجاع والمتفاني ولسرعة بداهته في الملمات
Item 55	Mobile	بعيد	متحرك
Item 56	was it good for you, it was great for me, how was it for u, honey?)	هل كانت جيدة لك؟ كانت جيدة لي كيف كانت لك؟	هل جرى الأمر جيدا بالنسبة لك؟ لقد جرى بشكل جيد، كيف جرى الأمر بالنسبة لك، يا عزيزي؟
Mis-spelling			
Item 57	Thanks, Jack. Take care, huh?	شكرا جاك اعطني بنفسك؟	شكرا، جاك. اعطني بنفسك
Item 58	Because I am not gonna be around to back you up.	لمساندتك. لذلك من الأفضل لك أن تفكر	لمساندتك. لذلك من الأفضل لك أن تفكر
Item 59	This is about my money.	هيا بخصوص أموالتي	هذا بخصوص أموالتي.
Item 60	Excuse me	اعزرنني	اعذرني
Item 61	I know. I am sorry. I can't come tonight. I was just dropping off your present.	اعلم، أنا أسفة، لا يمكنني المجيء الليلة. كنت اسلم هديتك.	اعلم، أنا أسفة، لا يمكنني المجيء الليلة. كنت أسلم هديتك.
Item 62	Oh, God! Don't let go of me!	لا تتخلي عني	لا تتخل عني.
Item 63	Jesus, Bob, what button did you push?	بوب ما الزر الذي ضغطته	بوب ما الزر الذي ضغطته؟
Item 64	One for Gordon to inoculate himself, the other for the mass production.	واحدة لغوردين ليلقحه نفسه، والأخرى للعامّة.	واحدة لغوردين ليلقح نفسه، والأخرى للعامّة.



Item No.	Target Language	Source Language	Standard Arabic Translation
Item 65	Patients suffering delusion episodes often focus their paranoia ...	مرضى يعانون من فترات تظليل، وغالبا ما يركزون ... خوفهم	مرضى يعانون من فترات تظليل، وغالبا ما يركزون ... خوفهم

