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in the field of arts and humanities both in Arabic and English**

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- There must be a clear definition of the limits of the research and its population that the researcher is working on in his research.

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- Consideration should be given to the design of the research, its final output, and the logical sequence of its ideas and paragraphs.

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Editor-in-chief

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Linguistic Problems of Subtitling English Movies into Arabic

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*Mai Makram Abdulaziz **

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Abstract:

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

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

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

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

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the capability of the subtitler with subtitling English films into Arabic despite the linguistic differences between the two languages as well as the absence of one-to-one correspondence between English and Arabic.

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

Keywords: films, formulation, discovery.

1. Audiovisual Translation:

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

A. Subtitling :

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

B. Live subtitling:

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

live broadcasts for the individuals who suffer from hard of hearing who watch live programs like news broadcasts (Ivarsson and Carroll, 1998: 134).

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

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

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

2. Definitions of Subtitling:

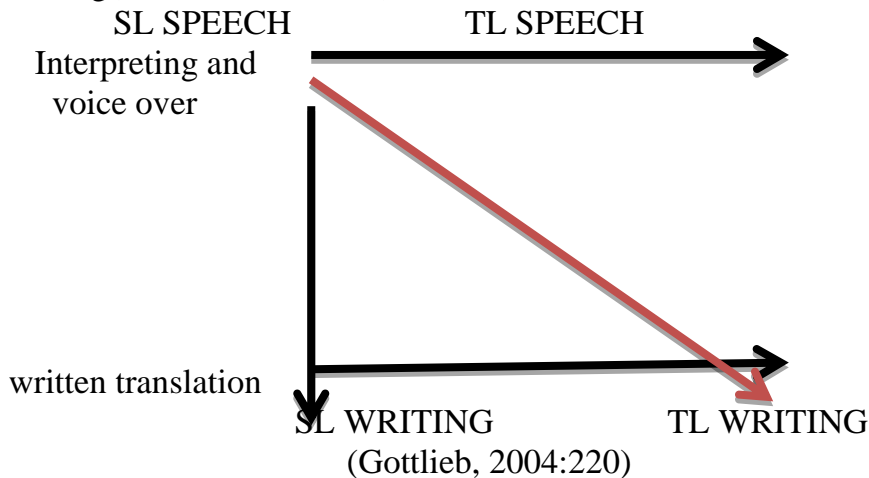
Subtitling has been explained as "written", "additional" (e.g. shifting the verbal material into a subtitle style), "immediate", "synchronous", and "polymedial" (which refers to the two employed channels of form of translation (Gottlieb, 1992:162). Subtitling is defined as a process of facilitating the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

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

Subtitling is regarded, nowadays, as a type of translation especially audiovisual translation. Gottlieb (2001:244) clarifies that subtitling is a "transcriptions of film or TV dialogue that come out on the show restricted with the time of speaking and vanished after pausing the dialogues so as to make the video or TV shows more

understandable. The reflection of this process could be done by more than one subtitlers where the subtitlers make an effort in translating the (S.L.) dialogue that has been taken from the scenario and changing it into a list of subtitles in the (T.L.) then the subtitles will be attached in the right time to have appeared on the lower end of the screen in the starting point of speaking of the actor/actress by other specialist people onto movies. On the other hand, we have some subtitlers, who are involved in TV and videos, normally work on more than one subtitling project making, editing and time-cueing the subtitles on personal computer-based workstation (Ibid.245).

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



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

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

Subtitle was defined by Antar (2008:3) as the written versions of the films or TV program's speech and it is always presented at the

lower end of the TV screen in which subtitles sometimes come out in one of these two forms in which they are either a written T.T or as a written rendering of the same speech in the same language to simplify it for those who suffer from hearing.

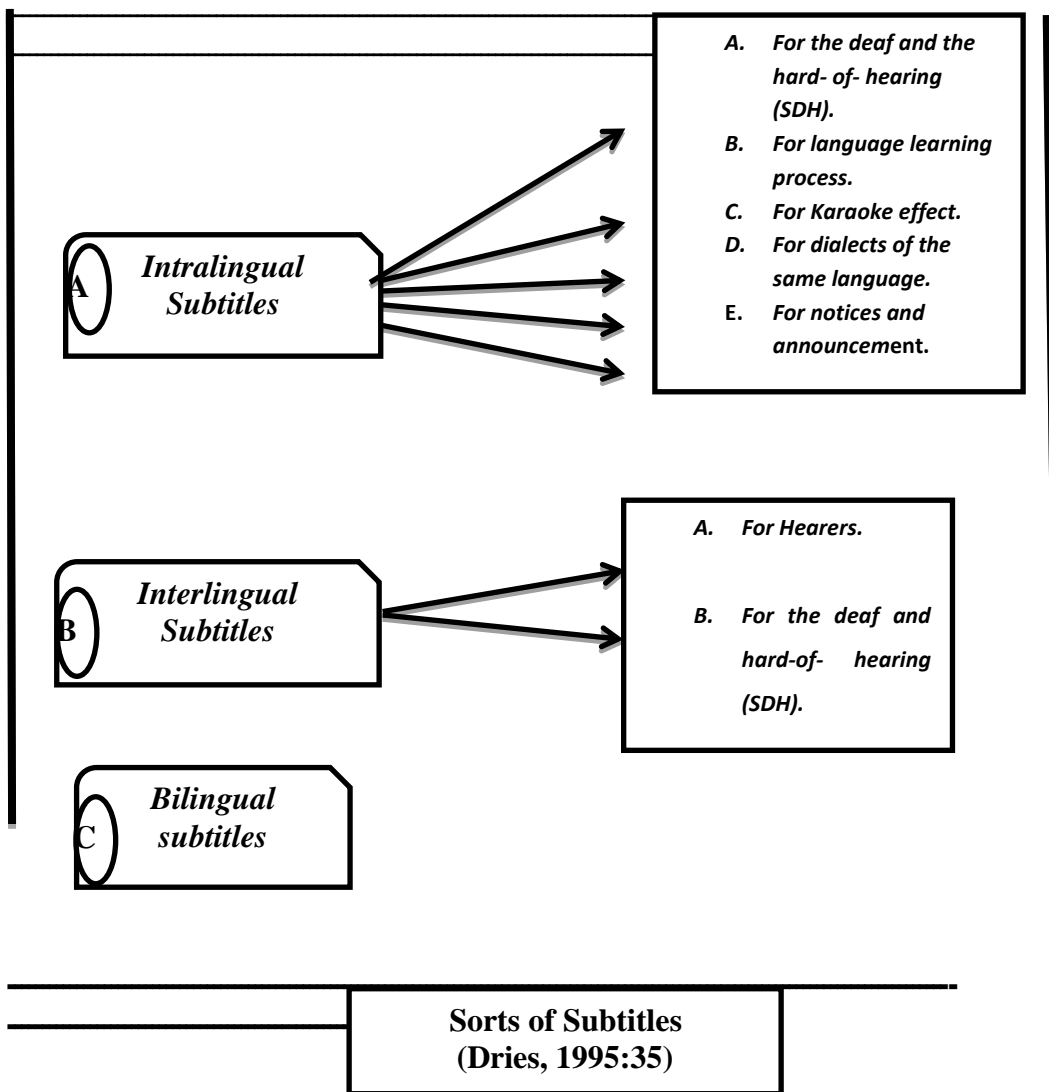
O'Connell (2007: 169) defines subtitling as a process of adding written text to the original voice soundtrack. Delia (2009:47) draws our attention to the shortness of the subtitles than the dialogue itself on the account of the fact that the viewer tends to cut the corner by understanding the subtitles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

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

1. Types of Subtitling:

Subtitling was divided differently by different scholars, such as:

- A. Dries (1995:35) partitions subtitling into three primary sorts as in the following diagram:



Interlingual occurs between two different languages forms of translation whereas intralingual occurs within the same language. Voice-over is the initiate part of this type of subtitling which interlingual is defined as the process of changing the linguistic elements of the SL, which is regarded as the translation domain, to the linguistic elements of the TL, which are regarded as the translation range (Karamitroglou,2000:5). Intralingual subtitling is defined *as* “a technique in which a re-speaker listens to the original

sound of a live programme or event and re-speaks it, including punctuation marks and some specific features for the deaf and hard of hearing audience” (Fresco, 2011:1).

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



(A sample of Bilingual subtitles)

<https://blog.ai-media.tv/blog/the-difference-between-open-and-closed-captions>

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

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

C. According to Kuhiwczak and Littau (2007: 129), interlingual subtitling includes two branches of subtitling such as open and closed subtitling.

A. Closed captions:

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

Closed Captions Example



B. Open Captions:

The open subtitling refers to the spectator's intention of either making the subtitle visible or invisible in the TV shows. So, the first type of sub

could even
(Kuhiwczak

(A sample of Closed captions "i.e subtitles" (CC))

<https://blog.ai-media.tv/blog/the-difference-between-open-and-closed-captions>

in the films or movies that are displayed mostly in cinemas. A large number of cinemas lack the functionality caption display device to support closed captions and those that present open caption within the videos that have particular films that reinforce open caption on movie, as in the following example of the open captions (<https://blog.ai-media.tv/blog/the-difference-between-open-and-closed-captions>):



(A sample of Open Subtitle)

<https://blog.ai-media.tv/blog/the-difference-between-open-and-closed-captions>

2. Linguistic Problems:

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

- A. Syntactic problems: These problems are related to syntactic issues like mistranslating pronouns, adjectives, gender, tenses (Miremadi,1991:29).
- B. Pragmatic Problems: The pragmatic problems are about the fail of transferring the situation of context to another language (Nord, 1991:158).
- C. Semantic Problems: These problems are related to the misunderstanding of meaning (Ghazala, 1995:131).
- D. Phonological Problems: The phonological problems appear when the translator or subtitler misunderstands capturing the whole sounds of a word or a sentence(Amina & Riad, 2010:5).

3. Adopted Model:

This eclectic model has been adopted concerning this paper.

1. Baker (1992: 6-5) comes up with one of the most important and prominent way of discussing translation on the basis of equivalence within the following levels:
 - A. Word-level Equivalence tackles the issues of lacking equivalence on the smallest unit of the text.
 - B. Above-word Equivalence adopts the semantic topics such as idioms, collocation, meanings...etc
 - C. Grammatical Equivalence relates to syntactic issues such as gender, number, pronouns...etc.
 - D. Pragmatic equivalence simplifies the most complicated issues by discovering the implied meaning of the intention of the author. It could be done in translating the context of situation as it is in the source text.
2. Roach's(1983) is adopted as a second model through the journey of this study. Roach (1983:31) illustrates how phonemes can change meaning in addition to intonation that they have to be taken into account in order to be careful with aiming at conveying the intended meaning of the speaker.

4. Procedure and Data Collection:

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

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

S.L text:

Son for son

01:01:22

T.L text: ايها الوضيع



Interpretation:

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

Table (1) Translational Analysis in Terms of Baker's Model (1992) of Equivalence

S.T	Subtitling Type	Micro-Linguistic Problems	Equivalence			
			At word	Above-word	Grammatical	Pragmatic
1	Interlingual / open subtitle	Semantic, syntactic & Pragmatic problems	—	—	—	—

Discussion:

This misunderstood example of subtitling is an interlingual type of subtitling in which it is fixed to the filmstrip by restricting it to be

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

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

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

Proposed Subtitling

واحد مقابل. او، أبنيك مقابل ابني.

اخر.

S.L text: if I find that if she is hurt or even someone just fucking

touched her. I can make you pay. Understand 00:04:18

T.L text: إذا أنت أذيتها، او لمستها. ستدفع ثمن هذا، أفهمت؟



Interpretation:

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

Table (2) Translational Analysis in Terms of Baker's Model (1992) of Equivalence

S.T	Subtitling Type	Micro-Linguistic Problems	Equivalence			
			At word	Above-word	Grammatical	Pragmatic
2	Interlingual / open subtitle	Semantic Syntactic & Pragmatic problems				

Discussion

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

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

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

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

Through checking the above example, it becomes clear that the subtitler did not achieve anyone of the equivalence levels.

Proposed Subtitling:

إذا عَلِمْتُ بِأَنَّهَا أُصِيبَتْ بِأَذَى أَوْ حَتَّى لَمَسَهَا
أَيَّ شَخْصٍ لَعِينٍ، سَأَجْعَلُكَ تَدْفَعُ الثَّمَنَ، مَفْهُومٌ؟

S.L text:

Try to make it work, OK.

00:08:52

T.L text:

حاولي جعل هذا الأمر يعمل.



Interpretation:

Name: Keith is a 2008 romantic American film that has been directed by Todd Kessler and David Zabel. The film is about two young boys, Keith and Natalie, love each other after she being annoyed by that he does not restrict to the AP class besides that she discovers lately that her boyfriend hides a serious secret relates to his condition which is he has a serious disease.

Table (3) Translational Analysis in Terms of Baker's Model (1992) of Equivalence

S.T	Subtitling Type	Micro-Linguistic Problems	Equivalence			
			At word	Above-word	Grammatical	Pragmatic
3	Bilingual / Open Subtitles & Intralingual Closed Captions	Semantic & Pragmatic problems	+	—	+	—

Discussion

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

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

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

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

The subtitler was not able to give correct lexical equivalent. The inappropriate lexical selection made by the subtitler who lead to distortion of the original text, since the intended meaning of the speaker is "try to get along with Keith" or try to accept his ideas of not accepting the class as an advanced placement class by avoid

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using chemicals". The point behind not forcing Keith to behave as an AP class student because that the lecturer knows about his serious disease which is cancer.

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

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

Proposed Subtitling:

حاولي ان تتماشى

معهُ، مفهوم.

او حاولي ان تتقبلي افكاره، مفهوم.

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

T.L text: انت جاد.

S.L text: and get myself a hotel. 01:13:32

T.L text: واحصل لنفسي على فندق؟



Interpretation:

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

Table (4) Translational Analysis in Terms of Baker's Model (1992) of Equivalence						
S.T	Subtitling Type	Micro-Linguistic Problems	Equivalence			
4	Bilingual / Open Subtitling & Intralingual Closed Captions	Phonologic & Syntactic problems	At word	Above-word	Grammatical	Pragmatic
			+	+	—	+

Discussion

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

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

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

This subtitle carried mistranslation of the speaker's meaning when she manipulated her intonation. The intonation that used by the addresser was to inquire and question the addressee if he was serious or not but, unfortunately, the translator rendition was understood as an affirmative sentence and this lead to result a

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grammatical error which is changing the interrogating sentence to a declarative one. Moreover, the second example is quiet opposite to the initial one which the same speaker did not interrogate anything but the translator misunderstood the situation and he/she translated the declarative English sentence into Arabic enquiry sentence by adding question mark at the end of the rendition.

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

Proposed Subtitling:

أنت هل انت جاد؟ او أجاد أنت؟

جاد؟ او

Proposed Subtitling:

وانشأ فندقتي

الخاص.

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

00:16:05

T.L text:

بعد فقدانها.. ماذا كان اسمك؟



Interpretation:

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

Table (5) Translational Analysis in Terms of Baker's Model (1992) of Equivalence

S.T	Subtitling Type	Micro-Linguistic Problems	Equivalence			
			At word	Above-word	Grammatical	Pragmatic
5	Bilingual / Open Subtitling & Intralingual Closed Captions	Semantic & Pragmatic problems				
			—	—	+	—

Discussion

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

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

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

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

This type of mistake lead to this misunderstanding that affect the other linguistic fields lexically, semantically and pragmatically. We notice that the translator affected achieving the all parts of equivalence except the syntactic one.

Proposed Subtitling:

يا انسه! ماذا كان اسمك؟

Conclusions:

The study puts forward some conclusions as follows:

1. Regarding this study, it has been obtained that translators of English movies with Arabic subtitles face many linguistic problems in translating the street talk or informal English into Arabic.
2. It has been noticed that there are two types of translators concerning translating English movies into Arabic and this becomes more apparent after watching the English movies with their Arabic subtitles such professionals and unprofessional translators.
3. It has been certified according to the practical samples that examples of semantic problems are more than the other problems of the other fields of micro-linguistics.
4. Professional translators care about the quality of translation unlike the unprofessional ones who do not care about the quality of translation but they concentrate on the quantity of translation by aiming at more translation equals more and fast way of making more money.

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المشكلات اللغوية في ترجمة الأفلام الإنكليزية إلى العربية

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المُستخلص

تتناول هذه الدراسة ترجمة الأفلام الإنكليزية إلى اللغة العربية والمشكلات اللغوية التي نجمت عن سوء الترجمة من مترجمي الأفلام بعد الترجمة كما بيّنت هذه الدراسة عدم الدقة في الترجمة والافتقار إلى المصادقية في ترجمة الأفلام الإنكليزية في الوقت نفسه، وترجمة الأفلام عملية كتابة الترجمة الصوتية للصورية للنص واستخدامها الكلامي بوصفها عناوين ترجمة في أسفل الشاشة لتسهل عملية استيعاب المحتوى المعروض بالأخص لأولئك الصم أو الذين يجيدون صعوبة في السمع، والترجمة المشروحة هي عبارة عن نصوص التي اختيرت من النص، أو من نص سينمائي للمحادثات أو التعليقات الموجودة التلفزيونات والأفلام واليوتيوب واللعب الفيديو وهلم جراً، وهذه الترجمة المشروحة يمكن عرضها أمّا في أسفل الشاشة أو في أعلى الشاشة وكان هناك نص في أسفل الشاشة، ولقد تم التطرق الى صياغة ترجمة الأفلام من الإنكليزية إلى العربية لنأتي بموضوع فريد وجدلي الذي يجعل الموضوع سهلاً على السامع هو أن هذا الموضوع يقع تحت نطاق الترجمة وهذا البحث يهدف الى اكتشاف ووصف كل المواضيع المرتبطة بعملية صياغة الترجمة للأفلام وتحليلها كما نتناول الأمور الصعبة لترجمة الأفلام من اللغة الإنكليزية إلى العربية متضمنه المشكلات اللغوية التي واجهها المترجمين بين لغتين.

الكلمات المفتاحية: أفلام، صياغة، اكتشاف.

طالب ماجستير/قسم الترجمة/كلية الآداب/جامعة الموصل.

أستاذ مساعد/قسم اللغة الإنكليزية/كلية التربية الأساسية/جامعة الموصل.