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Department of Letters and English Language
Specialty: Translation and Translation Studies



Dissertation submitted to the Department of Letters and English Language as a partial fulfilment of the requirements for the degree of Master in Translation and Translation Studies

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Translating Film Titles from English into Arabic

70 Film Titles as a Case Study

Publicly Defended on: 05 /06 / 2022

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Academic Year: 2021/2022

Dedication

To My Family... To My Teachers... To My Friends...

Ismail Nouari

I would like to dedicate our work project to all family members, our supervisor and all who served us to complete this fruitful research.

Rostom Merzougui

Acknowledgment

We would like to seize the opportunity to express our great appreciation and pleasure to undertake the work project under the aegis of our supervisor Ms. Leila Yahiaoui and our deepest gratitude for her valuable advice, precious time, and mainly her patience when guiding us through this work accomplishment.

We extend our warm thanks to all teachers of the Department of English at KMUO, with specific thanks to Mrs. Nousseiba Djeha and Mrs. Dalila Messloub for the acceptance of this humble work examination.

We would to convey our gratitude and appreciation for the diligent effort and assistance to Dr. Noureddine Ahmed Belarbi for contributing with valuable books, articles and references that enabled us to achieve this study.

We are grateful to colleague Abdessalam Chamkha for his guidance and support provided during the work project process.

Abstract

Cinema has had a very long history and continues to this day because of the diversity of its works and contents. Any cinematic work must include a title, which will be the main reason to attract the attention of the audience. A lot of Arab people needs to understand the English film titles before watching the films. From this point comes the importance of translating films from English into Arabic, especially the film titles. This study was conducted to investigate the translation of 70 English film titles into Arabic, in order to analyse the kind of procedures were used to translate those films by using Vinay and Darbelnet's model and Peter Newmark's model of translation.

Keywords: film titles, translation, translation procedures, screen translation

المستخلص

للسينما تاريخ طويل وما زالت مستمرة حتى وقتنا الحاضر بسبب تنوع أعمالها ومحتوياتها. يجب أن يتضمن أي عمل سينمائي عنوانا، والذي سيكون السبب الرئيسي لجذب انتباه الجمهور. يحتاج كثير من العرب إلى فهم عناوين الأفلام الإنجليزية قبل مشاهدة الأفلام. من هنا تأتي أهمية ترجمة الأفلام من الإنجليزية إلى العربية وخاصة عناوين الأفلام. من هذا المنطلق، تم إجراء هذه الدراسة للتقصي في ترجمة 70 عنوان فيلم إنجليزي مترجما إلى اللغة العربية، وذلك لتحليل نوع الإجراءات المستخدمة في ترجمة تلك الأفلام، باستخدام نموذج فيناي و داربلنت ونموذج بيتر نيومارك للترجمة.

الكلمات الدلالية: عناوين الأفلام، الترجمة، إجراءات الترجمة، ترجمة الشاشة

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General

Introduction

1. Introduction

The development of technology has a major role in influencing the lives of people all over the world, especially the media development in the field of cinematographic works, and their translation into various languages of the world for several purposes such as spreading cultures, sharing views, or promoting goods and others.

Cinema has had a very long history and continues to this day in the twenty-first century. What has led to its continuation to the present time is the diversity of its works and contents. There are films, comedies, history, documentaries and others.

Any cinematic work must include a title, which will be the main reason to either attract the attention of the audience or not. Films with good titles can convey the message of the film and raise the audience's interest to watch them.

Arab people need to understand film titles before enjoying watching the films, but due to the differences in cultures, contexts of speech, customs and way of thinking between the western and eastern world, the choices of films titles must contain distinctive cultural characteristics (Zhihong, 2018) in addition to other three important characteristics. The title of the film must be directed and carry an aesthetic flair and be related to the content of the film (Ding, 2016).

It is highly recommended that the translation of the cinematic film titles to be accurate and related to the film in order to convey the correct meaning.

2. Statement of the problem

Films belong to the category of literary works, and the film titles are the opening gate, and the most important part in the film to attract the audience; so, in this study we are going to deal with the problem of translating English film titles into Arabic. But, it is so difficult to know the most used strategies to translate them, and whether there is a specific strategy we should use in film titles translation or not, and to what extent translating English film titles into Arabic will affect the process of translation.

There are researchers studied the problem of film titles translation. The translation of film titles from English into Chinese, from English into Persian, and from Persian into English. They have used different strategies, and approaches. In the end, they are all share the same result that the most used strategy to translate film titles is literal translation.

In this study, we will try to investigate, and analyze how film titles being translated from English into Arabic; and we will use two models. Vinay and Darbelnet model and Peter Newmark's model as well to be the theoretical framework for this study in order to find out what is the most used procedure to translate film titles from English into Arabic. Also, we will try to find out if there is a specific strategy we should use to translate film titles from English into Arabic. This will show us to what extent translating film titles from English into Arabic is going to affect the process of translation.

3. Research Question

Which procedures are more reliable to render film titles?

4. Sub-Questions

What are the difficulties of translating film titles?

What are the difficulties of translating film titles from English into Arabic?

What are the translation procedures for translating film titles?

5. Hypothesis

Literal translation is not the most reliable procedure to convey film titles.

Translators are always faithful to the original film titles.

6. Aims of The Study

This study aims to find out which procedures are the most used in translating film titles from English into Arabic. Moreover, we aim in this study to investigate the previous studies that dealt with film titles translation. Then we compare their results with ours, in order to see if we came to the same findings, or to a different once.

7. Rationale

One day, when I was watching *The Fast and the Furious* film with its Arabic translation of course, the first thing that caught my attention was its weird title translation, *السريع والغاضب*. This Arabic title has no relation to the film. I as a student of translation I find it very weird to be translated like that. On the other hand, the Arab countries were interested in translating English films into their language; but this as a study, did not received much attention; this is the main reason for choosing this topic to work on.

8. Methodology

A)- Approaches: This study is a stylistic study. It is based on both qualitative and quantitative approach. The use of the qualitative approach in this research lay in the study of the English film titles translation into Arabic; and the comparison between the English film titles with their Arabic translation. On the other hand, the use of the quantitative approach in this research lay in the tables with the classified titles according to their types of translation,

and the drawn columns that showed the percentage of translation procedures used in the translation of film titles from English into Arabic.

B)- Corpus: In this study we had studied the translation of seventy English film titles into Arabic. Those titles were selected randomly (no specific year) from the legal site <https://elcinema.com/>.

C)- The Model: We have used both Vinay and Darbelnet's model and Peter Newmark's models as the theoretical framework for this study, in order to accommodate the problem to be addressed.

9. Dissertation Structure

This dissertation consists of three main chapters, the first two chapters represent the theoretical part and the third chapter represents the practical part.

The first chapter of this study is devoted to the previous studies on film title and translation. It summaries the various studies done in the field of film titles translation. The second chapter focuses on both film titles characteristics and translation. It tackles the definition of translation and the characteristics of both Arabic and English film titles, screen translation, the importance of film titles translation.

Finally, in the third chapter we have studied the seventy film titles and their Arabic translation. Also, we discussed the findings of this research, and provide our own suggestion, hoping that will enrich and develop the study of film titles translation field.

Chapter One

Literature Review

1. Introduction

Nowadays, films are very popular all over the world. They tackle different topics, history, action, love stories, comedies and others. The title is the most important part in the film. It must be easy to understand, has aesthetic value and related to the film.

Although, the study of film titles translation had not received too much attention; there were different studies previously done on film titles translation. The aims of these studies were to shed light on the importance and the difficulties of film titles translation.

Some of these studies focused on the translation of film titles from English to Chinese; while others studied the translation of film titles from English to Persia and from Persia to English.

2. Literature Review

By speaking about film titles translation; though this field did not receive too much attention, there are different studies previously done in the area of cinematographic which had investigated the translation of film titles from English into other languages, or from other languages into English.

2.1. From English to Chinese Film Titles Translation

To begin with, the study made by (Ying, 2007) under the title “Translation of Film Titles with the Application of Peter Newmark’s Translation Theory”. In this study, Ying discusses the features and translation of film title from English to Chinese. It was based on the Chinese audience’s aesthetic and cultural anticipation and the application of Peter Newmark’s translation theory on translating film titles.

When Ying talked about the features of film titles, he mentioned that the film titles are commonly short, brief and they give the audience various clues on the story. Also, the film

title acts as the brand name and advertisement of a film since film is a commodity which needs sales promotion, especially in foreign markets with audiences of different language and cultural background.

On the other hand, in the translation of film titles strategies, Ying discussed Peter Newmark's translation theory applied on translating film titles from English to Chinese. The four main translation strategies are: literal translation, transliteration, free translation, semantic translation and/or communicative translation. Based on the main functions of language: the expressive function, the informative function, the vocative function and the aesthetic function.

Film titles have three functions: informative, vocative and aesthetic function. These functions of film titles put a high demand on the translation of film titles from English to Chinese. After observing many translations of film titles from English into Chinese, he noticed that the translation strategies are very similar to the translation strategies of literary works. He summarized them into: literal translation, transliteration and free translation.

At the end of his study, he suggested that a translator could provide suitable film titles translation to "get the audience a better understanding of the film itself" by integrating different translation strategies and procedures with a theory (p .81).

Going to, the study done by Yin in 2009 which also investigated the English film titles translation into Chinese. This study was done under the title "On the Translation of English Movie Titles".

Yin in this paper tries to generalize some principles, such as faithfulness, cultural awareness, and combination of commercial and aesthetic effects, of film titles with abundant examples. This research was based on the foregoing analysis and the discussion of some concrete techniques of film title translation, such as transliteration, literal translation and

explication. According to Yin a properly-translated English film title should fulfill the three following functions:

First: The film title must provide information about the story for the audience by summarizing the main plot, revealing the theme, or offering some clue.

Second: It must add attraction to the film and stimulating the audience's interest and desire for viewing the film.

Third: It must save trouble for the cinema, the audience, film reviewers and other research workers in their publicity, choice of viewing, comments and studies.

Yin in his study, categorize the techniques used in translating film titles into two groups: first group include transliteration, literal translation and explication which show respect for the original title and for the second group, it contained, adaptation and providing a new title which get rid of the original title.

At the end of his study, Yin proposed that, for a film title in order to be a great title, it should obey: cultural awareness, faithfulness and combination of both commercial and aesthetic effects (Yin,2009).

After that, the study done by (Xuedong, 2014) under the title "The English Film Title Translation Strategies". This study, discussed the English film titles translation and focused on domestication and foreignization translation.

Domestication and foreignization are two basic translation techniques pointed by Lawrence Venuti. Xuedong mentioned the reasons of the domestication strategy advocates, which are: Firstly, because it is not unrealistic and hazardous to try to force on the TT, the linguistic and cultural norms of the ST. Secondly, the translation is an important and indispensable medium of inter-lingual and intercultural communication; so the original

culture should be embedded into modes of behaviour of the target culture in translation. Thirdly, because it is impractical and dangerous to exert the SL formula with its culture on the target readers. Lastly, one of the requirements of translation is that language of the translated version, in order to avoid misunderstanding caused by the linguistic obstacles that impede it; is supposed to be natural, idiomatic and intelligible for the target readers (Xuedong, 2014).

As a result, the translator has the responsibility to prevent cultural conflicts that often cause various kinds of misunderstanding. As the communicator, the translator should narrow the cultural gaps in order to facilitate better understanding. Because of that, domestication is not only necessary but also unavoidable.

Xuedong mentioned also the Supporters of foreignization strategy arguments. They based their arguments on the following facts: cultural communication and transmittal should be regarded as one of the major aims of translation. What enables the cultural exchange to be significant and valuable, is the authentic representation of the alien cultural colour. Also, the translation cannot be considered as a faithful translation, if it is incapable of transferring the source language exchange and culture. So, it is by means of foreignization translation that cultural can fulfill the duty and responsibility of improving development and prosperity of indigenous cultures (Xuedong, 2014).

At the end of his study, Xuedong came to a result that, although in the film title translation, both foreignization and domestication translation strategies are meant to coexist in a very long period of time, but at present, foreignization translation strategies in film titles translation occupy the position of the mainstream. Moreover, the advantage of foreignization is that it would be more practical while combing English film titles with both commercial and aesthetic effects. Besides it is more appropriate for a lot of different English film title

translation and translators do a better job when translating English film titles following this method. Also, foreignization translation can help increase the commercial value and enhance the exchange of cultural between nations (Xuedong, 2014).

Next, the study done by (Ding, 2016), titled by ‘A Study of Film Title Translation from the Perspective of Peter Newmark’s Communicative Translation Theory’. Because of the important of film titles translation, Ding use Peter Newmark’s communicative translation theory in order to study the methods of film title translation. The reason behind the communicative theory is that the translator should try to convey the same effect to the target readers as is produced by the original text to the source readers.

By using the communicative translation theory to guide film titles translation, the translator must follow these three important criteria: First, the translation should be target-language-oriented. Next, the translation should be aesthetic. Last, the translation should be consistent with the content of the film (Ding, 2016).

Taking into consideration that, film titles are vocative texts and the film titles translation belongs to the advertising translation category; Ding thinks that, Newmark’s communicative translation theory is suitable for guiding the film titles translation between Chinese and English films. Moreover, we can achieve the purpose of publicizing and recommending the film to target language audiences; when translate film titles by using Newmark’s communicative translation theory (Ding, 2016).

When speaking about characteristics of film title, Ding mentioned that, from three different aspects we can study the characteristics of film titles; the language characteristics, the cultural characteristics and the aesthetic characteristics (Ding, 2016).

The film titles language characteristics lays in its clearness and conciseness. A film title should not be more than five words and it should highly concentrate on the content of the

film. According to a research, most of the winning films have no more than two or four words as their titles. For film titles, in order to achieve some effects beyond language, often use rhetorical methods like: alliteration, metaphor, rhyme and others (Ding, 2016).

The film titles cultural characteristics included in: being films an important form of art and also, a culture carrier. Moreover, the changes of the cultural development, can be recorded by films and it can capture the complex things of social life that cannot be achieved in other ways. Also, the basic purpose of films, is to show the objective world. For that reason, films cannot be made without objective world or culture. Moreover, all good films are ideological trend of social production of specific era and cultural phenomena (Ding, 2016).

The film titles aesthetic characteristics is in what can give the audiences the aesthetic feeling, is the aesthetic characteristics of film titles. Because, the artistic conception of the title is beautiful and excellent film titles can give the audiences beautiful imagination through the lexical meaning of the titles and arise their enthusiasm for the pursuit of good things. Also, if the film titles have musical rhythm, that can make the audiences enjoy auditory felling. Moreover, the film titles have to be creative, popular and easy to understand. Because, the successful of films in the market depend on how much audiences the film can attract and that related to the content of the film and its title beauty (Ding, 2016).

Film title can be qualified, only with language characteristics, cultural characteristics and aesthetic characteristics. These were the major findings in Ding's study about the film titles translation and the application of Newmark's communicative translation theory on translated film titles.

There was also another study at the same year. It was done by (Wang, 2016) and it was titled by: 'On English Film Title Translation from the Perspective of Skopostheorie'. Wang, in this study investigated the translation of English film titles to Chinese under the

perspective of skopostheorie, and focused on three objectives of film titles translation and translation strategies (transliteration, literal translation and free translation). In order to find a good way to translate English film titles into Chinese.

Skopostheorie is a kind of new translation mode, developed by the German translation theorist Hans Vermeer. Coherence rule, means that the translation must meet both readability and acceptability, also, make the recipient understand and the use of communicative context. Loyalty principle means that, should exist interlingual consistency between the source text and the target text (Wang, 2016).

Based on the skopostheorie, Wang think that there are three objectives in the translation of film title. First, to accord with the translator's requirement. Because, the translators often translate with their emotions and purposes according to subjective desire and intention. Second, to meet the audience's wishes. Because, the audiences need a translated film title help them understand the film and stimulate their desire to watch it. Third, to satisfy the investor's demand. Because, the objective of the investors is getting a good market return and make profits to cover the filmmaking investment (Wang, 2016).

Wang came to a result that skopostheorie is very suitable for translating English film titles into Chinese; because, the skopos prime principle is to determine the overall translational action. Moreover, according to skopostheorie, the target receivers with their culture-specific backgrounds, their expectations and communicative needs; is one of the most important factors to determine the purpose of a translation. In addition to, functionalism. It gives the translator more freedom than ever and courage to make good use of the source information, in order to, choose what strategy to achieve the expected functions of the translation (Wang, 2016).

Finally, the study done by (Zhihong, 2018). Under the title ‘On Translation Strategies of English Movie Titles’, Zhihong introduced in this study the definition of translation strategies and gave some features and functions of English film titles. Then described the principles of English film titles translation and pointed out the translation strategies of English film titles. Also, Zhihong analyzed the translation strategies of English film titles and explored a new strategy based on previews research results and methods.

In a brief introduction to translation strategies of English film titles, Zhihong mentioned a basic role of English film titles; which is to provide audiences with useful information contents. The translation of English film names purpose is to make the audiences better understand the title of the original film through the translator (Zhihong, 2018).

The film title can play a translation role in guiding the process of translation. Therefore, the translator needs to improve the respect for the original title by being communicated to a certain extent (Zhihong, 2018).

The main purposes for this study were to help people realize the necessity of proper translation of English film titles in order to promote the development of films in international market.

Zhihong came to a result, that in order to provide better English film titles translation, the translators should have three main things: strong language foundation of basic knowledge, strong cultural background information and translation exercise (Zhihong, 2018).

2.2. From English to Persia Film Titles Translation

The translation of film titles from English into Persian has not received much attention. Therefore, the study made by Lotfollahi and Moinzadeh under the title “Translation of Movie Titles from English into Persian: Strategies and Effects” in 2012, was an attempt to investigate the translation of 60 Hollywood film titles of 2010 from English into Persian, in

order to analyze the kind and frequency of translation strategies and procedures which were used and to show how these strategies changed the effect each title creates.

By using Vinay and Darbelnet as the theoretical framework of their study; Lotfollahi and Moinzadeh have compared each English title with its translation to Persian in order to determine the kind of translation strategies used in the process of translation from English into Persian. They have also calculated the frequency and percentage of each translation strategy.

At the end of their study, the results they found showed that the most frequently used translation strategies were literal translation and transliteration, which could change the effect of the main titles (Lotfollahi and Moinzadeh, 2012). They have come to the same results in line with (Ying, 2007) and (Yin, 2009) who investigated translation of film titles from English into Chinese.

2.3. From Persia to English Film Titles Translation

In 2014, there was a study about film titles translation, it was done by (Shokri, 2014), under the title ‘Translating Movie Titles: Strategies Applied on Persian to English Cases’.

This study was done because, the foreign films are rapidly translated from English into Persian, while the translation of Persian films into English still has not received much academic attention. Therefore, the study presented by (Shokri, 2014) was an attempt to investigate the translation of 64 Persian film titles. That is of course with the intention of analyzing the translation strategies been used. Not to forget that the theoretical framework used for this study was the model proposed by Vinay and Darbelnet, in order to check up on each strategy used for the translation of these 64 Persian film titles into English.

At the end of this study, after calculating the results of the translation strategies used to translate 64 Persian film titles into English, Shokri found that literal translation is the most frequent strategy in translating film titles from Persian to English.

The results of this study goes in the same line with (Ying, 2007) who investigated film titles translation from English to Chinese. Ying found that literal translation is the most frequent strategy for English to Chinese film titles translation. Also it goes in line with (Lotfollahi and Moinzadeh, 2012) in which they investigated the translation of film titles from English to Persian. They found that literal translation and transliteration are the most frequent translation strategy for English film titles translation to Persian.

3. Conclusion

The translation of film titles is not an easy task. The film titles have different characteristics and different functions such as informational function and advertising function; because of that the translators have to be very careful in translating film titles. In other word, they must make the translated film title related to the contents of the film and had aesthetic value to attract the audiences with taking the cultural characteristics into consideration. More precisely, the translator had to use the most suitable translation strategies to translate film titles.

In the next chapter, we are going to introduce Vinay and Darbelnet and Newmark's translation strategies for being chosen as the theoretical framework for this study.

In the practical part we will study our chosen seventy English film titles by comparing them into their Arabic translation and discuss the results of the translation strategies applied on these film titles.

Chapter Two

On Film Title and Translation

1. Introduction

Cinematographic works play an important role in the lives of individuals and societies alike. Because it is the bridge between the different customs, traditions, cultures and news of the world.

English cinema films are very popular nowadays, especially in the Arab world; because films are meant to be a source of entertainment. Also films help in learning about different cultures and stories, real ones and imaginary ones.

Due to the differences between the West and the Arabs in terms of languages, history, cultures, customs and traditions; there was an urgent need for translation. It served as the bridge between the two worlds. Therefore, many translators translate films from English into Arabic. However, academic studies did not give much attention to the translation of films from English into Arabic, especially the titles of films. Because film titles are the most important part in the film. they represent the names of films. In other word, film title is the soul of the film.

Some films have great English-Arabic titles translation, while others have not. Therefore, we aim in this study to discuss the translation of film titles from English into Arabic, the translation procedures applied on translating them and we will try to discover which procedure is the most used in translating film titles from English into Arabic. We also aim to see to what extent the translation of film titles from English into Arabic affected the translation process and we will try to provide suggestions to help improve the quality of film titles translation from English into Arabic.

2. Definition of Translation

This dissertation is meant to study and discuss the film titles translation from English into Arabic. But, there is an important thing we need to talk about first, which is the definition of translation. The following definitions are to some famous scholars:

First of all, the term translation has several meanings: it can be referring to the general subject field, the text that has been translated or the act of producing the translation. Also, the process of translation happens between two different written languages, in which the translator changes an original written text in the original verbal language into a written text in another different verbal language.

According to the Russo-American structuralist Roman Jakobson: translation is divided into three main categories: first, the intralingual translation or rewording, which is an interpretation of verbal signs by means of other signs of the same language. Next, the interlingual translation, known also by, translation proper. It is an interpretation of verbal signs as well, but by means of some other language. Finally, the intersemiotic translation, or what is known by transmutation. What makes it different from the other two categories, is being an interpretation of verbal signs by means of signs of non-verbal sign systems (Munday, 2001).

In his book '*A Linguistic Theory of Translation*', Catford looked at translation as “an operation performed on languages: it is a process of substituting a text in one language for a text in another language” (Catford, 1965).

Catford defined translation as the replacement of textual material in one language by the equivalent textual material in another language (Catford, 1965). The key terms in his definition are: textual material and equivalent.

Peter Newmark has another definition for translation. He defined it as “rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988, p.5). In Peter Newmark’s opinion, in order to translate a text, you should begin first with the analysis of the details of the text, such as the intention of the text and the author.

Finally, the definition of Eugene Nida. He regards translation as a scientific subject. In his opinion, translation is an art. Nida defines translation as the “closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (Nida, 1969, p.12).

3. Screen Translation

Nowadays, there is no home without audio-visual media. As we can see, it consists of two parts, audio (the dialogues and sounds we hear) and visual (the pictures and everything else we see on the screen). There are cinema screens, computer screens and the most important one is television screens. On the television screen, we can see programs from different countries in different languages of the world.

Since our topic is about translating film titles from English into Arabic, we will clarify screen translation by this following example. Television, cinema and other screens show various films in the English language; the Arab viewer of course, is often interested in these films, because they contain something that excites him and suits his taste. However, because these films are in English, this will create a problem for the Arab viewer, which this calls for the necessity of subtitles for the screen. As the viewer sees the image on the screen in front of him, hears the film's dialogue in English and reads the Arabic subtitles at the bottom of the screen itself.

Since every film has a title and these films with their subtitles are shown on the screen, the title is also a part of the film and it falls under the screen translation section; where at the beginning or during the film, the title translation of the film is displayed on the screen.

4. Title Translation

The word 'title' refers to the name of something like the name of a book, the name of an article, the name of football team, or in our case the name of a film and so many others.

By speaking about titles translation, there are scholars and theorists who talk about titles translation and the translation procedures applied on them. According to (Venuti, 2000), adaptation is particularly the most reliable procedure for translating books and film titles. Also, Phyllis in his book "*Theatrical translation and film adaptation*" when he talks about titles mentions that a lot of titles are carry over easily (Zatlin, 2005).

In his book "*A textbook of translation*" Peter Newmark distinguishes between two kinds of titles. Descriptive titles and allusive titles. The descriptive titles describe the topic of the text, while the allusive one have some kind of referential or figurative relationship to the topic (Newmark, 1988).

Peter Newmark suggests that for an allusive title should be preserved imaginatively and for literary texts, a descriptive title should be literally kept. For non-literary texts, there is always a request for replacing allusive by descriptive titles, particularly if the allusive title is idiomatic or culturally bound (Newmark, 1988).

5. Film Title Translation

The film titles translation is not an easy task and it is so important. Also, in the process of film titles translation, the translators must be very careful and must know the exact meaning behind the original titles in order to provide excellent film titles translation acceptable by the target audiences.

There are two sub-titles included in the film titles translation, the definition of film and the characteristics of film titles. The two sub-titles are so important and must be clarified in order to help understand film titles translation very well.

5.1. Definition of Film

The film is a combination of several things. It consists of sounds, moving pictures for events whether these events are real or imaginary and a title.

The title is the first thing that audience want to know about a film and it is so important. We cannot have a film without title; because, it is the title what's make the film known as a film. The title of a film is the first element that attract the audience and make them enthusiastic about watching the film. In other word, the film title is the brand of the film.

5.2. Characteristics of Film Titles

Nowadays, we have hundreds of films made in different counties with so many languages. Every year there are new different films in different kinds with different characteristics. It is so important to clarify the different characteristics of film titles, especially those are related to our topic; the characteristics of both English and Arabic film titles. The following are the major characteristics of English and Arabic film titles.

5.2.1. *The Names of Film Titles*

Firstly, both English and Arabic films could be named after the protagonist inside the film. For example: *John Wick*, *Shrek*, *Lion* and *Beowulf*. Also, for the Arabic film titles we have: *قيس وليلى* and *زينب*, *سعاد العجرية*, *أبو أحمد*. All of those names are characters in the films, but they are also played the role of the hero inside the film.

Naming films after their protagonists, proofed for so many films to be successful method for making the audiences like the film and the translation easy for the translators.

Secondly, the titles could be named after places where the story of the film happened. The famous examples for that: *Titanic*, *Troy*, *Pearl Harbor* and *Casablanca*. On the other hand, for the Arabic film titles we have: *إسكندرية* and *الكرنك*, *القاهرة بغداد*, *أرض النيل*.

Thirdly, the film titles could be named after historical events. Taking as examples: *Flight World War II*, *The Last of the Mohicans*, *Kingdom of Heaven* and *The Crusades*. Also, for the Arabic film titles we have films been named after events that happened and immortalized by history. For example: *عمر المختار* and *الرسالة*, *معركة الجزائر*.

Finally, the titles of films could be named after the development of the events in the film. For example: *127 Hours*, *The Day After Tomorrow*, *Alice in Wonderland* and *The Last Castle*. While for the Arabic film titles we have: *شنطة حمزة* and *ثانية واحدة*, *ساحر النساء*, *ماما حامل*.

5.2.2. *The Length of Film Titles*

English film titles have different lengths. There are the short English film titles like: *Us*, *Argo*, *Gigi*, *End* and *Up*. Also there are the medium length English film titles, which have three words. For example: *Fantastic Mr. Fox*, *Here and There*, *Under Heavy Fire* and *Hansel and Gretel*. There are also the long English film titles. For example: *The Assassination of*

Jesse James by the Coward Robert Ford, The Englishman Who Went Up a Hill But Came Down a Mountain, The Little Girl Who Lives Down the Lane and It's Better to Be Wanted for Murder Than Not to Be Wanted at All.

On the other hand, Arabic film titles have different lengths as well. There are the short Arabic film titles, for example: *المعلمة*, *وداد*, *الدفاع* and *الدكتور*. Also, for the medium length titles we have: *بسلامته عايز يتجوز* and *زليخه تحب عاشور*, *سلفني 3 جنيه*, *في ليلة ممطرة*. Moreover, the Arabic films contains long film titles as well; there are: *علي بابا والأربعين حرامي*, *نور الدين والبحاره الثلاثة*, *السنتات مايعرفوش يكذبوا* and *إسماعيل يس يقابل ريا وسكينة*.

Finally, since we are talking about film titles length; we need to do a simple comparison between English film titles and their Arabic translation, in order to see, if the same length is kept while translating English film titles into Arabic or not.

We have for example the titles: *Treasure Island* its Arabic translation *جزيرة الكنز*. Also, *Hook* its Arabic translation *هوك*, and *Peter Pan* been translated into *بيتر بان*. For these examples as we can see, the length is kept the same between the English titles and their Arabic translation.

On the other hand, the film titles: *The Thing*, this titles been translated into *الشيء* and *The Bad Guys*, been translated into *الأشرار*. Also, the title *Pirates of the Caribbean: The Curse of the Black Pearl*, its Arabic translation *قراصنة الكاريبي: لعنة اللؤلؤة السوداء*. For these titles we can see that the length of the English titles and their Arabic translation is not the same.

As a result, from the titles above we can say that: in the process of translating English film titles into Arabic, the length of the original titles may, or may not kept the same after translation.

5.2.3. *The Function of Film Titles*

As for the function of film titles, we can say that they have different functions, but they are the same for English, Arabic and any other languages.

First, they have the informational function. One of the functions of film titles is to tell us about the film. To begin with the film name and the story or events of the film; taking as an example, the film title: *The Assassination of Jesse James by the Coward Robert Ford*. The reader of this title will have an idea about the film, in which there will be a man whose name is Jesse James and this man is going to be assassinated on the hands of a coward man named Robert Ford. Also, the idea of the film is going to be about crime.

Second, film titles have the advertising and commercial function. Films need a lot of works and finance; but when the film released it will gain money. Like any other goods, films need advertisement. So, the films makers working very hard to make the film titles very attractive to the audiences.

Along with the informational function, the film titles have advertising and commercial function. Films with strong, attractive and unforgettable titles, will lure the audiences to watch them and will gain a lot of profits to their makers. On the other hands, if the film titles were very poor, that will decrease the viewers of the films and as a result, that will cost the films makers financial losses.

Third, the film titles have also the aesthetic function. The film titles are kind of art; most of them are created from life. Impressive film titles will obviously have aesthetic quality. They will also give the audiences beautiful art enjoyment (Xuedong, 2014).

As a result, the translators of film titles must be very careful and take into consideration all the functions the film titles must have; then try to apply them on the film titles translation.

6. The Tools of Film Titles Translation

Each translator has tools that he uses during the translation process. These tools are dictionaries of all kinds; paper dictionary, electronic dictionary and mental dictionary.

Due to the development that the world is witnessing today, electronic dictionaries have contributed a lot in facilitating the works of translators, which made them perform many works in record time, and here we mention the well-known tool, Google Translate.

We all know that the people who work in the field of subtitling films do not only translate film titles, but they are also translate films as a whole. Thus, in order to save time, the translators rely upon Google translation machine, where for example, the Arabic translator writes the original English text of the film with its title of course, on the Google translation site, or copies and pastes it directly if it is an electronic file; then, the Google translation site translates the entire text of the film into Arabic in a few seconds. The work of very long hours, or perhaps days of translation, is done only in several hours.

As Google Translate also contributed to facilitating the works of translators and making them somewhat richer than the bilingual paper dictionary; it may create a big problem in the field of translating film titles from English into Arabic as well. That is of course related of the translation of film titles directly without understanding the meaning behind the title, or knowing what the film is about.

Before translating film titles from English into Arabic, the translator must understand the meaning behind the title. For that, the translator must read the entire text of the film or watch the film first and then, must try to see the relationship between the film and the title in

order to produce a good and honest translation for the title of the film. Also, the translator must not forget to add elegance to the translation and to pay attention to the cultural terms. While Google Translate is only an artificial intelligence made by human; it will neither translate the title according to the relationship between it and the film, nor will take into account cultural terms and how to deal with them. Google Translate will translate film titles only by using literal translation.

The fault is not the machine fault of course, as it is only a helping tool that is constantly evolving and improving; but here comes the role of the translator, as he must carefully review the translation of google and modify it according to what he deems appropriate. In other word, the translator must do a proofreading and use his mental dictionary as well.

7. The Importance of Translating English Film Titles into Arabic

As we all know English films are very popular all over the world, especially in the Arab world. Nowadays, a lot of Arab people of different ages are watching so many different English films.

There reasons of course for the Arabic People to watch English films. Some of them watch the English films for entertainment purposes, others for educational reasons as an attempt for learning new English vocabularies. Nowadays, the English language is considered to be the language of world. Moreover, they watch the English films for the purpose of learning about the western society cultures and ways of life.

The translation of English film titles into Arabic is very important, because, it provides the Arabic audiences with information about the films, in which will help them to decide watching them or not. Also, the translation of English film titles into Arabic will help the English learners to acquire new English vocabularies. If the English film titles were

translated into Arabic in a faithful, acceptable and aesthetic way; that will increase the number of the audiences. But if the film titles were translated into Arabic in a very weird and unacceptable way, that will definitely decrease the films value, which will lead to decrease the percentage of audiences as well.

The translation of English film titles into Arabic is very important and it is a very difficult task as well. It requires too much work, too much attention and fluency in both languages. The translator need to know and use the translation procedure or procedures which will suit the original English film title and that is of course, along with what's suit and please the Arabic audiences.

8. Translation Strategies

For this study, the model proposed by Vinay and Darbelnet was used as the theoretical framework, in order to analyze the translation procedures applied on the chosen seventy film titles translation from English to Arabic. The translation procedures of Vinay and Darbelnet have been classified into two groups, direct translation and oblique translation. The following procedures were identified by them (Munday, 2001, p. 56-58):

8.1. Vinay and Darbelnet Model

Vinay and Darbelnet identified two general translation strategies, direct translation and oblique translation. Under direct translation there are three procedures; while under oblique translation, there are four procedures.

8.1.1. Direct translation

Borrowing: It is when we transferred a word in the SL directly to the TL to fill a semantic gap in the TT.

Calque: It happens when we transferred the SL expression or structure literally, and it is “a special kind of borrowing”.

Literal Translation: It is ‘word-for-word’ translation. It is most common between languages of the same family and culture. But Vinay and Darbelnet said that the translator may not accept literal translation to be because it: change the meaning, give no meaning, or it is impossible for structural reasons, have no ‘corresponding expression in the metalinguistic experience of the TL’, or because it ‘corresponds to something at a different level of language’ (p. 57).

8.1.2. *Oblique Translation*

Transposition: This procedure happens when we change one part of speech for another without changing the sense. It can be obligatory or optional. Vinay and Darbelnet looked at transposition being as ‘probably the most common structural change undertaken by translators’ (p. 57). It ‘simply shows a very good command of the target language’ (p. 58).

Modulation: It happens when we change the point of view and semantics of the source language. It is also can be obligatory or optional. Vinay and Darbelnet consider modulation as ‘the touchstone of a good translator’ (p. 58).

Equivalence: This procedure is used when “languages describe the same situation by different stylistic or structural means”. It is a very useful technique especially when we translate idioms and proverbs.

Adaptation: It happens when we change the cultural reference in the TT because of “a situation in the source culture does not exist in the target culture”.

8.2. Peter Newmark Model

Another model of Peter Newmark classifies these translation procedures as follows (Newmark, 1988, p. 75-77):

1- Transcription: (adoption, transfer, 'loan-words').

2- Literal Translation: It is a 'coincidental' procedure, we use it when the SL term is transparent and semantically motivated and is in standardized language.

3- Through-Translation: ('loan-translation', calque).

4- Cultural Equivalent: When the SL word is replaced with the TL cultural word.

5- Translation Label: It is an approximate equivalent or a new term, usually a collocation, for a feature peculiar to the SL culture.

6- Translation Couplets: The transcription of an institutional term followed by its translation in brackets.

7- Translation Triplets: It is a politically coloured term may require a literal translation, a transcription, and the denotation.

8- Deletion: It is a term of little importance in the TL culture may be deleted in translation, provided it is marginal to the text, and some indication of function given where required.

9- Naturalization: It is the process of 'anglicizing' foreign names by supplying them with English suffixes.

10- Acronyms: It is common practice to retain the acronym of an SL institution, where necessary adding the translation of the title.

11- Metaphor: It is not usually associated with institutional terms, but the institution name may be personified to refer to its leadership or director(s) whilst the building or street where it is accommodated may also denote the institution or its director(s).

9. Conclusion

The film titles are major elements in any film and the process of translating film titles is not easy at all; but it is so important.

Taking into account all the definitions of translation given by famous scholars and combining them to the film titles translation, will let us see that the film titles are the same as any other literary works; they are textual materials as well.

In order to translate English film titles into Arabic; translators need first to analyse them and understand the messages they carried. After that, they try to give the closest acceptable Arabic equivalent to the original titles. But we must not forget to take into account the film titles characteristics, cultural terms and the aesthetic effect of the titles, in another word, we need the translated English film titles to be as if they were written the first time in Arabic.

Chapter Three

Stylistic Study of the

Corpus

1. Introduction

Every film's director gives too much care to the title of his film to be distinctive and have a strong impact on the receiving audience and refers to the content and story of the film. The director also tries to ensure that the title of the film contains an aesthetic look, which contributes to attracting the largest possible number of viewers and thus obtaining more financial returns.

On the other hand, the Arab countries that buy English films to be shown in Arab cinemas are also working to have English films translated into Arabic in an excellent way, especially the titles of films, in order to attract the largest number of Arab audiences to Arab cinemas and to make financial profits. From that comes the important role of the translator, as translators work to translate film titles from English into Arabic, taking into account the conditions and censorship of the Arab cultures.

With regard to translating film titles from English into Arabic, translators differ in terms of the translation procedures used in translating film titles from English into Arabic. Some translators adhere to the title of the original film, so they work on translating it into Arabic either by using literal translation or transliteration under the pretext of honesty in translation and for them it does not matter if this affects the aesthetics of the film's title or affects the understanding of the Arab audience.

While others, when translating film titles from English into Arabic, they are interested in the meaning behind the original English title and the aesthetic glimpse of the film title. So, they try to use the translation procedure that they see fits well for the film title; which often leads them to abandon the original title and come up with a new title for the film; by using procedures such as modulation, transposition, equivalence and others.

Between this and that, we have chosen 70 English film titles with their Arabic translation (the film titles chosen randomly, in no specific year), with the aim of knowing the strategy or procedure most used in translating film titles from English into Arabic.

2. Analysis

The selected data consist of seventy film titles chosen randomly from this legal site: <https://elcinema.com/>. All the selected titles are originally designed in English. The analysis is based on comparing the English film titles to the Arabic ones. In the light of translation procedures elaborated by Vinay and Darbelnet. The analysis relies on Peter Newmark's model as well. The English film titles and their Arabic translation were summarized in the following tables.

The All Seventy English film titles with their Arabic translation

Original Title	Release Year	Arabic Translation
<i>No Country for Old Men</i>	(2007)	لا بلد للعجائز
<i>The Book of Eli</i>	(2010)	كتاب إيلي
<i>The Bounty Hunter</i>	(2010)	صائد الجوائز
<i>The Lion King</i>	(2019)	الأسد الملك
<i>The Last Airbender</i>	(2010)	مسخر الهواء الأخير
<i>The Hitman's Bodyguard</i>	(2017)	الحارس الشخصي لقاتل محترف
<i>The Last Legion</i>	(2007)	الحشد الأخير
<i>The Equalizer</i>	(2014)	المعادل
<i>The Fast and the Furious</i>	(2001)	السريع والغاضب
<i>Twilight Zone: The Movie</i>	(1983)	منطقة الشفق: الفيلم
<i>Aladdin</i>	(2019)	علاء الدين
<i>Warrior</i>	(2011)	محارب
<i>Prince of Persia: The Sands of Time</i>	(2010)	أمير بلاد فارس: رمال الزمن
<i>The Godfather</i>	(1972)	العراب
<i>Ambulance</i>	(2022)	سيارة إسعاف
<i>The Desperate Hour</i>	(2021)	ساعة اليأس
<i>The Tiger Rising</i>	(2022)	صعود النمر
<i>Pain & Gain</i>	(2013)	ألم وربح
<i>The Lost City</i>	(2022)	المدينة الضائعة
<i>La La Land</i>	(2016)	أرض لا لا

<i>Spider-Man: No Way Home</i>	(2021)	الرجل العنكبوت: لا عودة للوطن
<i>Guardians of the Galaxy</i>	(2015)	حراس المجرة
<i>Us</i>	(2018)	نحن
<i>The Good, the Bad and the Ugly</i>	(1966)	الطيب والشرس والقيح
<i>The Beaver</i>	(2011)	القنص
<i>Falcon Rising</i>	(2014)	انتفاضة فالكون
<i>Undisputed 3: Redemption</i>	(2010)	بلا منازع 3 : الخلاص
<i>Beautiful Creatures</i>	(2000)	مخلوقات جميلة
<i>True Grit</i>	(2011)	عزم حقيقي
<i>The Lord of the Rings: The Return of the King</i>	(2003)	سيد الخواتم: عودة الملك
<i>Resident Evil: Apocalypse</i>	(2004)	الشر المقيم: نهاية العالم
<i>Pirates of the Caribbean: The Curse of the Black Pearl</i>	(2003)	قراصنة الكاريبي: لعنة اللؤلؤ السوداء
<i>Fading of the Cries</i>	(2008)	تلاشي الصرخات
<i>The Pursuit of Happyness</i>	(2006)	السعي وراء السعادة
<i>The Contract</i>	(2006)	العقد
<i>Seven Pounds</i>	(2008)	سبعة أرطال
<i>The Gambler</i>	(2014)	المقامر
<i>A Simple Favor</i>	(2018)	صنيع بسيط
<i>Security</i>	(2017)	حماية
<i>I Am Legend</i>	(2007)	أنا أسطورة
<i>Man of Steel</i>	(2013)	رجل من حديد
<i>The Good Liar</i>	(2019)	الكاذب الجيد
<i>Extremely Loud & Incredibly Close</i>	(2011)	عال جدا وقريب للغاية
<i>The Incredible Hulk</i>	(2008)	هولك الخارق
<i>The Mummy</i>	(1999)	المومياء
<i>A Beautiful Mind</i>	(2001)	عقل جميل
<i>Kingdom of Heaven</i>	(2005)	مملكة السماء
<i>Assassin's Creed</i>	(2016)	عقيدة القاتل
<i>The Scorpion King</i>	(2002)	الملك العقرب
<i>Treasure Island</i>	(1950)	جزيرة الكنز
<i>Salt</i>	(2010)	سولت
<i>Shrek</i>	(2001)	شريك
<i>Peter Pan</i>	(2003)	بيتر بان
<i>Jumanji</i>	(1995)	جومانجي
<i>Australia</i>	(2008)	أستراليا
<i>Beowulf</i>	(2007)	بيولف
<i>Mortal Kombat</i>	(1995)	مورتال كومبات
<i>Machete</i>	(2010)	ماشيتي
<i>Captain Phillips</i>	(2013)	كابتن فيليبس
<i>Batman</i>	(1989)	باتمان
<i>Titanic</i>	(1997)	تيتانيك
<i>John Wick</i>	(2014)	جون ويك
<i>Avatar</i>	(2009)	أفاتار
<i>127 Hours</i>	(2010)	127 ساعة

<i>The Bad Guys</i>	(2022)	الأشرار
<i>Scream</i>	(2022)	الصرخة
<i>Gladiator</i>	(1992)	المصارع
<i>Only the Brave</i>	(2017)	الشجعان فقط
<i>Hitman</i>	(2007)	القاتل المحترف
<i>Ninja</i>	(2009)	نينجا

The seventy film titles were classified in four tables according to their translation procedures.

Literal Translation

Original Title	Release Year	Arabic Translation
<i>No Country for Old Men</i>	(2007)	لا بلد للعجائز
<i>The Book of Eli</i>	(2010)	كتاب إيلي
<i>The Bounty Hunter</i>	(2010)	صائد الجوائز
<i>The Lion King</i>	(2019)	الأسد الملك
<i>The Last Airbender</i>	(2010)	مسخر الهواء الأخير
<i>The Hitman's Bodyguard</i>	(2017)	الحارس الشخصي لقاتل محترف
<i>The Last Legion</i>	(2007)	الحشد الأخير
<i>The Equalizer</i>	(2014)	المعادل
<i>The Fast and the Furious</i>	(2001)	السريع والغاضب
<i>Twilight Zone: The Movie</i>	(1983)	منطقة الشفق: الفيلم
<i>Aladdin</i>	(2019)	علاء الدين
<i>Warrior</i>	(2011)	محارب
<i>Prince of Persia: The Sands of Time</i>	(2010)	أمير بلاد فارس: رمال الزمن
<i>The Godfather</i>	(1972)	العراب
<i>Ambulance</i>	(2022)	سيارة إسعاف
<i>The Desperate Hour</i>	(2021)	ساعة اليأس
<i>The Tiger Rising</i>	(2022)	صعود النمر
<i>Pain & Gain</i>	(2013)	ألم وربح
<i>The Lost City</i>	(2022)	المدينة الضائعة
<i>La La Land</i>	(2016)	أرض لا لا
<i>Spider-Man: No Way Home</i>	(2021)	الرجل العنكبوت: لا عودة للوطن
<i>Guardians of the Galaxy</i>	(2015)	حراس المجرة
<i>Us</i>	(2018)	نحن
<i>The Good, the Bad and the Ugly</i>	(1966)	الطيب والشرس والقبيح
<i>The Beaver</i>	(2011)	القنص
<i>Falcon Rising</i>	(2014)	انتفاضة فالكون
<i>Undisputed 3: Redemption</i>	(2010)	بلا منازع 3: الخلاص
<i>Beautiful Creatures</i>	(2000)	مخلوقات جميلة
<i>True Grit</i>	(2011)	عزم حقيقي

<i>The Lord of the Rings: The Return of the King</i>	(2003)	سيد الخواتم: عودة الملك
<i>Resident Evil: Apocalypse</i>	(2004)	الشر المقيم: نهاية العالم
<i>Pirates of the Caribbean: The Curse of the Black Pearl</i>	(2003)	قرصنة الكاربيبي: لعنة اللؤلؤة السوداء
<i>Fading of the Cries</i>	(2008)	تلاشي الصرخات
<i>The Pursuit of Happyness</i>	(2006)	السعي وراء السعادة
<i>The Contract</i>	(2006)	العقد
<i>Seven Pounds</i>	(2008)	سبعة أرطال
<i>The Gambler</i>	(2014)	المقامر
<i>A Simple Favor</i>	(2018)	صنيع بسيط
<i>Security</i>	(2017)	حماية
<i>I Am Legend</i>	(2007)	أنا أسطورة
<i>Man of Steel</i>	(2013)	رجل من حديد
<i>The Good Liar</i>	(2019)	الكاذب الجيد
<i>Extremely Loud & Incredibly Close</i>	(2011)	عال جدا وقريب للغاية
<i>The Incredible Hulk</i>	(2008)	هولك الخارق
<i>The Mummy</i>	(1999)	المومياء
<i>A Beautiful Mind</i>	(2001)	عقل جميل
<i>Kingdom of Heaven</i>	(2005)	مملكة السماء
<i>Assassin's Creed</i>	(2016)	عقيدة القاتل
<i>The Scorpion King</i>	(2002)	الملك العقرب
<i>Treasure Island</i>	(1950)	جزيرة الكنز

Transliteration

Original title	Release Year	Arabic Translation
<i>Salt</i>	(2010)	سولت
<i>Shrek</i>	(2001)	شريك
<i>Peter Pan</i>	(2003)	بيتر بان
<i>Jumanji</i>	(1995)	جومانجي
<i>Australia</i>	(2008)	استراليا
<i>Beowulf</i>	(2007)	بياولف
<i>Mortal Kombat</i>	(1995)	مورتال كومبات
<i>Machete</i>	(2010)	ماشيتي
<i>Captain Phillips</i>	(2013)	كابتن فيليبس
<i>Batman</i>	(1989)	باتمان
<i>Titanic</i>	(1997)	تيتانيك
<i>John Wick</i>	(2014)	جون ويك
<i>Avatar</i>	(2009)	أفاتار

Transposition

Original Title	Release Year	Arabic Translation
<i>127 Hours</i>	(2010)	127 ساعة
<i>The Bad Guys</i>	(2022)	الأشرار
<i>Scream</i>	(2022)	الصرخة
<i>Gladiator</i>	(1992)	المصارع
<i>Only the Brave</i>	(2017)	الشجعان فقط
<i>Hitman</i>	(2007)	القاتل المحترف

Borrowing

Original Title	Release Year	Arabic Translation
<i>Ninja</i>	(2009)	نينجا

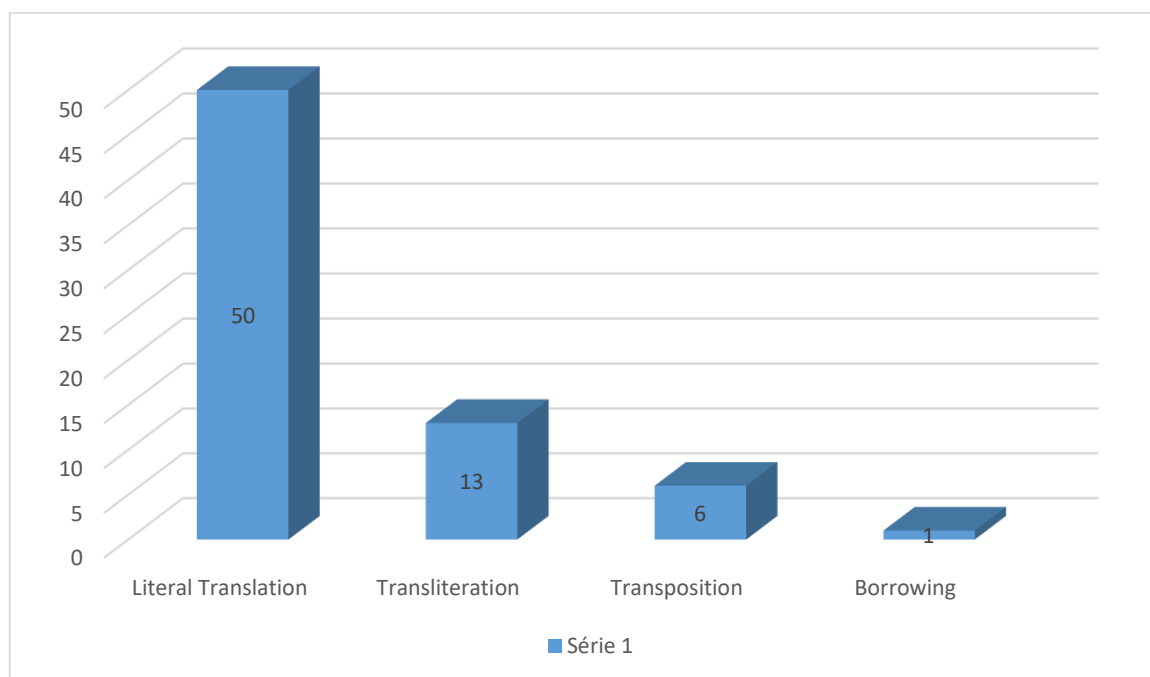
In what follows, based on the analyzed samples of the study, we have categorized the translation procedures applied on these titles into two graphs.

The first graph represented by columns showing the numbers of film titles under each translation procedure applied on them.

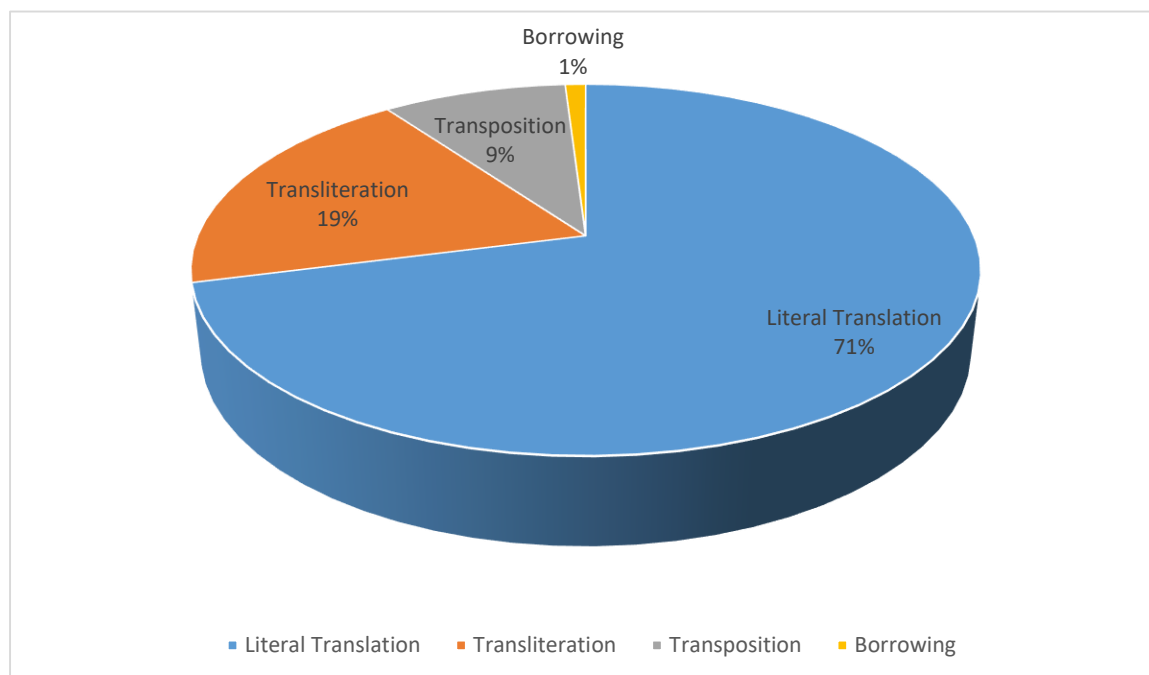
The other graph is a relative circle showing the percentages of all film titles according to the procedures applied on translating them.

Figure 1

Frequency of Translation Strategies

**Figure 2**

Percentage of Translation Strategies



3. Discussion

After comparing the English film titles with their Arabic translation using Vinay and Darbelnet and Newmark's model, the results showed that the most used translation strategy to translate film titles from English into Arabic is literal translation. Between languages, literal translation is the most common used strategy.

From the 70 English film titles chosen for this study, 50 titles were translated into Arabic using literal translation. Titles such as *'The Last Legion'* translated literally into 'الحشد الأخير', which is just sound great; Because the Arabic translation of this title kept the meaning and the effect of sound played by the original title. Moreover, the translation is related to the story of the film.

In the film titles *'No Country for Old Men'* which was translated into 'لا بلد للعجائز' and the title *'A Beautiful Mind'* which was translated into 'عقل جميل'. Both titles were translated literally; but for the first title the word 'country' transferred into 'بلد' it is acceptable, but it does not that emotionally according to the film title. The word that suits better in this situation is 'وطن'. Because the men which the film is focusing on are still living and acting in the old way unlike the other modern people there.

For the second title which was literally kept as well; but the word 'mind' was transferred into 'عقل' it seems confusing. Did it mean the physical mind which is the brain, or the mental one? The one who saw the film will know that is talking about a very genius mathematician man, but he has schizophrenia and he think he is a spy. Although, both film titles translation seems a little bit confusing; but for both titles Arabic translation it is very good, it can attract the audience and it easy to be understood by the Arabic audience.

Titles such as *'Warrior'* literally translated into 'محارب' and *'The Godfather'* literally translated into 'العراب'. For both titles, the literal translation was the most suitable translation

strategy. It kept the meaning for the original title and the Arabic version for each title is related to the story of the film. Also, the translation for both titles is short; which is one of the characteristics of good film titles.

On the other hand, title like '*Seven Pounds*' was translated literally into 'سبعة أرطال'. Although, the pound is same as رطل and they have the same real weight; but using the literal translation for this title, was not the perfect strategy. Because, the story of this film is not about pound and the real weight, but it was about a man who caused a death of seven people in a car accident. So, he took upon himself, to save or help seven strangers, by donating each of these seven people, part of his body. Looking to the story line and the original title, will give us an idea that this person is trying to atone for seven sins. So here the word pound means that a very heavy thing to be carried. The most suitable Arabic translation for this title, would be something like 'سبعة أوزار' or 'سبع هبات'.

For the case of transliteration, the titles named after the protagonist of the film, it was acceptable for some of them to be translated into Arabic by using transliteration strategy. For example, '*John Wick*' was translated into 'جون ويك', '*Shrek*' translated into 'شريك' and '*Beowulf*' was translated into 'بيولف'. On the other hand, '*Mortal Kombat*' to be translated into 'مورتال كومبات', it is not acceptable at all. Because, it confuses the Arabic audience and that will decrease the viewers of this film in the cinema. Since we have an Arabic equivalence for the original title, the translator could just have translated it literally into 'القتال المميت' which will be faithful to the original title, related to the plot of the film, understandable by the Arabic audience and good as well.

The title '*Batman*' is a very popular film and the character is well known by the Arabic audience so, the Arabic translation 'باتمان' could be understood by the audience. But, the translator could have used the Arabic equivalence for this title, which is 'الرجل الوطواط'.

This translation is also understood by the Arabic audience, it is faithful to the original title and it is the correct equivalent for 'Batman'. Last, for the film 'Machete' which is translated into 'ماشيتي'; we do not know, whether the title is related to the protagonist name or to his weapon.

For the titles were translated by using transposition, we can see in this case that some changes for parts of speech had happened. The title 'The Bad Guys' is contained of three words and the Arabic translation shortened them into just one word 'الأشرار'. This is a good choice from the translator, because the title is now short, simple, easy to understand and it is related to story of the film.

In the case of 'Scream', which is translated into 'الصرخة' and 'Gladiator' translated into 'المصارع'. In both cases, we might think it is literal translation; but looking very carefully to the Arabic translation and we will see that the English titles were not defined, but in the Arabic translation they were defined.

In the film '127 Hours', we can see that 'hours' is plural. On the other hand, the Arabic translation for this title was '127 ساعة'. The word 'ساعة' here is singular. The translator here was obliged to do so because of the Arabic grammar rules.

For the titles 'Only The Brave' which was translated into 'الشجعان فقط' and 'Hitman' which was translated into 'القاتل المحترف'. As we can see here the first title has three words and its Arabic translation is only two words. For the second title 'Hitman' is only one word and its Arabic translation is two words. A noun transferred into noun plus adjective.

For the borrowing case, every language had borrowed words from other languages. In this study we have only one title being translated from English into Arabic using borrowing strategy. The title 'Ninja' was translated into 'نينجا'. The word 'ninja' is originally borrowed from the Japanese language. We do not have an exact Arabic equivalent for this word yet.

4. Conclusion

In the third chapter of this study on translating film titles from English into Arabic, seventy English film titles of different years and their Arabic translation were collected from <https://elcinema.com/>. The titles of these films and their translation have been collected from a legal website that advertise them and announce the timings of their showing in cinemas.

After comparing the titles of English films with their translation into Arabic according to Vinay and Darbelnet model and Newmark's model as well, the results were limited according to the translation strategies used in translating the titles of these films from English into Arabic in four strategies: borrowing, literal translation, transposition and transliteration.

The film titles were translated using transposition amounted to 9% with a number of six films, while the titles that were translated using transliteration amounted to 19% of the number of films that amounted to 13 films. As for the titles that were translated using borrowing, they did not exceed 1% with a number of only one film, knowing that these films were chosen randomly without choosing a specific year. As for the largest percentage of 71%, it went to titles that were translated using literal translation, with a number of 50 films.

Through the results obtained, we find that the most used strategy in translating film titles from English into Arabic is the literal translation strategy.

General

Conclusion

Watching films occupies a large part of people's lives in different regions of the world. And cinemas are attended by individuals of different ages, males and females. The most important factor in attracting the audience to the cinema is the film title. Therefore, the translation of film titles plays an important role in the proportion of viewers. If the titles of films were translated from English into Arabic in a professional way, this will play an important role in influencing the target audience, which will lead to the success of the film and generates abundant financial returns on cinemas and vice versa.

In this study, we have studied and discussed the translation of 70 film titles translated from English into Arabic. These English film titles and their Arabic translation were brought from this site <https://elcinema.com/>. Collecting the titles of these films and their Arabic translation from a legal website was not an easy task at all. Because a lot of English films that have been translated into Arabic and published on piracy sites, which are sites that steal various foreign films, were translated illegally. As it was leaked from foreign cinema; there were no translation rights. As for the Arab cinemas that legally buy English films and translate them into Arabic in order to show them to the Arab audience, they are very late. Since most of the English films when they are first released, they take about a whole year to be shown legally in Arab cinemas.

In this study, we adopted Vinay and Darbelnet and Newmark's model as the theoretical framework in order to study the translation of film titles from English into Arabic. The titles of these films and their Arabic translation were classified in tables according to the translation procedures applied on them. The percentages of these results were calculated and literal translation topped the results by a large percentage, making it the most used strategy in translating film titles from English into Arabic.

Although, there were studies on film titles translation from English to Chinese, or from English to Persia, or from Persia to English, but there was no study on translating film titles from English into Arabic.

The results of translating English film titles into Arabic study also proved that literal translation is the most used strategy in translating film titles from English into Arabic. This is in line with the results of previous studies that dealt with translating film titles from English to Chinese, from English to Persian and from Persian to English.

In conclusion, film titles translation is so important and it is not an easy task at all. From this point, we suggest that: there must be more academic studies about film titles translation. Moreover, the translation of film titles from English into Arabic is a hard task, it needs too much care and we find out that there is no specific translation procedure to be used in order to convey a film title meaning. Because of that, the translators have to be smart at choosing the most reliable procedures that convey the titles to be translated.

Moreover, the translators of film titles do not have to insist only on a specific strategy or procedure such as literal translation or transliteration.

In addition to, the successful film titles translator, is the one who can give us a film title translation that is almost equivalent to the original film title and related to the film. But before that, the translator must understand the meaning behind the original film title and its relation to the film at first, take the target audience culture into consideration and then, produce the translation of the film title.

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ملخص الدراسة

لكل كائن اسم يشير إليه ويميزه عن غيره. على سبيل المثال، يحب البشر في العديد من المناطق على وجه الكرة الأرضية تسمية أطفالهم بعدة أشياء ذات دلالات ومعاني عظيمة؛ الأمر نفسه ينطبق على الأفلام.

كل فيلم يحب مخرجه أن يتميز عن غيره من الأفلام وخاصة بالاسم لأنه سمة مميزة وأساسية للفيلم. لا يوجد فيلم بدون اسم. أما فيما يتعلق بموضوع اسم الفيلم، فيعطي مخرج الفيلم عناية كبيرة بعنوان فيلمه ليكون مميزاً وله تأثير قوي على الجمهور المتلقي ويشير إلى محتوى الفيلم وقصته. كما يحاول المخرج التأكد من أن عنوان الفيلم يحتوي على مظهر جمالي يساهم في جذب أكبر عدد ممكن من المشاهدين وبالتالي الحصول على عوائد مالية أكبر.

فيما يتعلق بترجمة عناوين الأفلام من الإنجليزية إلى العربية، يختلف المترجمون من حيث إجراءات الترجمة المستخدمة في ترجمة عناوين الأفلام من الإنجليزية إلى العربية. حيث يلتزم بعض المترجمين بعنوان الفيلم الأصلي، فيعملون على ترجمته إلى اللغة العربية باستخدام الترجمة الحرفية، ولا يهتمون ما إذا كان ذلك يؤثر على جماليات عنوان الفيلم أو يؤثر على فهم الجمهور العربي.

بينما البعض الآخر، عند ترجمة عناوين الأفلام من الإنجليزية إلى العربية، فإنه يهتم بالمعنى الكامن وراء العنوان الأصلي باللغة الإنجليزية واللمحة الجمالية لعنوان الفيلم. لذلك، يحاولون استخدام إجراءات الترجمة التي يرونها مناسبة تماماً لعنوان الفيلم؛ مما يؤدي بهم غالباً إلى التخلي عن العنوان الأصلي والتوصل إلى عنوان جديد للفيلم؛ باستخدام إجراءات مثل التعديل والتبديل والتكافؤ وغيرها.

بين هذا وذاك، اخترنا 70 فيلماً إنجليزياً مع ترجماتها العربية (تم اختيار عناوين الأفلام عشوائياً، بدون أي سنة محددة)، بهدف معرفة الاستراتيجية أو الإجراء الأكثر استخداماً في ترجمة عناوين الأفلام من الإنجليزية إلى العربية.

تتكون هذه الرسالة من ثلاثة فصول رئيسية ، يمثل الفصلان الأولان الجزء النظري ، ويمثل الفصل الثالث الجزء العملي.

تم تخصيص الفصل الأول من هذه الدراسة لمراجعة الدراسات السابقة، حيث يلخص الدراسات المختلفة التي أجريت في مجال ترجمة عناوين الأفلام. يركز الفصل الثاني على عناوين الأفلام وترجمتها. حيث يتناول خصائص عناوين الأفلام باللغتين العربية والإنجليزية، وترجمة الشاشة، وأهمية ترجمة عناوين الأفلام ، وتعريف الترجمة.

أخيرا في الفصل الثالث درسنا السبعين فيلما وترجمتها إلى اللغة العربية. كما ناقشنا نتائج هذا البحث ، وقدمنا اقتراحنا الخاص، على أمل أن يثري مجال دراسة ترجمة عناوين الأفلام ويطورها.

هناك بعض الأبحاث المسبقة التي درست مشكلة ترجمة عناوين الأفلام. ومنها ترجمة عناوين الأفلام من الإنجليزية إلى الصينية، ومن الإنجليزية إلى الفارسية، ومن الفارسية إلى الإنجليزية. وقد استخدموا استراتيجيات وأساليب مختلفة.

في النهاية، فإنهم جميعا يشتركون في نفس النتيجة وهي أن الإستراتيجية الأكثر استخداما لترجمة عناوين الأفلام هي الترجمة الحرفية.

حاولنا في هذه الدراسة تقصي وتحليل كيفية ترجمة عناوين الأفلام من الإنجليزية إلى العربية، وذلك باستخدام نموذجين للدراسة. نموذج فيناي وداربلنت ونموذج بيتر نيومارك ليكون الإطار النظري لهذه الدراسة من أجل معرفة الإجراء الأكثر استخداما لترجمة عناوين الأفلام من الإنجليزية إلى العربية علنا نصل إلى نتيجة مغايرة.

تحتاج الشعوب العربية إلى فهم عناوين الأفلام قبل الاستمتاع بمشاهدة الأفلام ، ولكن نظرا للاختلافات في الثقافات وسياقات الكلام والعادات وطريقة التفكير بين العالم الغربي والشرقي ، يجب أن تحتوي اختيارات عناوين الأفلام على خصائص ثقافية مميزة (Zhihong، 2018) بالإضافة إلى ثلاث خصائص مهمة أخرى. يجب أن يكون عنوان الفيلم موجها وأن يحمل طابعا جماليا وأن يكون مرتبطا بمحتوى الفيلم (Ding، 2016).

بعد الدراسة و التحليل الذي قمنا به توصلنا في الأخير إلى أن الإستراتيجية الأكثر استخداما لترجمة عناوين الأفلام من الإنجليزية إلى العربية هي الترجمة الحرفية وهي نفس النتيجة التي تم التوصل إليها في الدراسات السابقة.

ومما لاحظناه أثناء تحليل نتائج الترجمة العربية و الصعوبات التي اعترضتنا، فاننا نوصي بشدة أن تكون ترجمة عناوين الأفلام السينمائية دقيقة ومرتبطة بالفيلم وذلك من أجل نقل المعنى الصحيح لعنوان الفيلم الأصلي وترغيب الجمهور في الفيلم.

جامعة قاصدي مرباح - ورقلة

كلية الآداب واللغات

قسم اللغة الإنجليزية



مذكرة: ماستر أكاديمي

ميدان: الآداب واللغات الأجنبية

تخصص: الترجمة وعلم الترجمة

من إعداد:

* إسماعيل نواري * رستم مرزوقي

بعنوان

ترجمة عناوين الأفلام السينمائية من الانجليزية إلى العربية

دراسة تحليلية لسبعين عنوان فيلم

مذكرة مقدمة لإستكمال متطلبات نيل شهادة الماستر في الترجمة

(ليسانس - ماستر - دكتوراه)

نوقشت المذكرة علنيا أمام اللجنة في 05 /06/2022

الأستاذة المناقشة:

دليلة مسلوب

الأستاذ الرئيس:

نسيبة جحا

الأستاذة المشرفة:

ليلي يحيايوي

السنة الجامعية: 2021 – 2022

