



*The study of Arabic-English Subtitling Analysis of Hussein
Poetry (Servant is a Global Term) By Hussein Performer
Haider Al-Bayati*

*Asst. Prof. Ibrahim Talaat Ibrahim (Ph.D.)
Al-Iraqia University/ College of Arts
ibrahim_al-bayati@aliraqia.edu.iq*



دراسة تحليلية لترجمة الحاشية التلفزيونية الانكليزية للقصيدة الحسينية
(خادم كلمة عالمية) للمنشد الحسيني حيدر البياتي

الاستاذ المساعد الدكتور ابراهيم طلعت ابراهيم
الجامعة العراقية- كلية الآداب

Ibrahim_al-bayati@aliraqia.edu.iq



المستخلص

يعد الحسين (عليه السلام) الإمام الخالد الذي لا يموت ابداً لأن أثره وصل إلى جميع بقاع الأرض. إذ يتعلم المسلمون وغير المسلمين دروساً عظيمة من تضحياته الكبيرة. لهذا السبب، تهتم الدول الغربية بالغوص في غمار دروس الإمام الحسين (عليه السلام). وتتكلم الدراسة الحالية عن تحليل نقدي لترجمة الحاشية التلفزيونية الإنكليزية للقصيدة الحسينية التي تحمل عنوان (خادم كلمة عالمية) للمنشد الحسيني حيدر البياتي، وتسلط الدراسة الضوء على كيفية ترجمة مفردات القصيدة الحسينية إلى اللغة الإنجليزية ومعرفة الاستراتيجيات التي اعتمدها المترجم أثناء عملية الترجمة إلى لغة الهدف. وتبين الدراسة نسبة نجاح المترجم وفشله في ترجمة الحاشية التلفزيونية الإنكليزية إلى العربية

الكلمات المفتاحية: الإمام الحسين (عليه السلام)، القصيدة الحسينية، التضحية، خادم، كلمة عالمية، ترجمة الحاشية التلفزيونية.

Abstract

Imam Hussein (PBUH) is a man who never dies because his influence reaches all over the world. Muslims and non-Muslims learn great lessons from his sacrifice. For this reason, western nations are interested in reading about Imam Hussein's visions. The current study is a critical subtitle analysis of a Hussein poem titled (Servant is a Global Term, performed by Hussein Performer Haider Al-Bayati. It aims at highlighting how the Arabic words of the Hussein Poetry mentioned above are transferred into English and what strategies are used during the process of subtitling into TL. It also presents rates the success and failure of the subtitler in the TL.

Keywords: Imam Hussein (PBUH), Hussein Poetry, Sacrifice, Servant, Global Term, Subtitling.

1. Introduction

Imam Hussein (PBUH) is the grandson of Prophet Mohammad (PBUH). He is a man of greatness and sacrifice. Imam Hussein's (PBUH) poetry is a cultural message. It is used to convey the Imam's lessons to the whole world. Linking poems speaking about Imam Hussein (PBUH) to the English language subtitle is a topic worth researching. The current study is based on analyzing the Arabic-English subtitles of Imam Hussein's poetry titled (Servant is a Global Term, performed by Husseini performer Haider Al-Bayati. It is concerned with highlighting the way the subtitler renders the Husseini poem into English and the strategies employed by him.

2. Literature Review

According to the survey conducted for reviewing the literature of relevant studies, it was found out that few papers are written in the field of religious expressions subtitling. The study whose title is "Problems in English to Arabic Subtitles Translation of Religious Terms—Bruce Almighty and Supernatural on MBC and Dubai One: A Case Study" is selected for review. It is written by "Ahmed Abdel Azim El-Shiekh", published in the International Journal of English Linguistics, Vol. 6, No. 1, 2016. With particular reference to some Arab Gulf countries channels, this article seeks to shed light on different cultural and/or technical issues regarding the translation of religious expressions from English into Arabic in film subtitles. Given the time and space restrictions, the study chose the MBC Network and Dubai One as two representative channels. The data for the study were gathered from one movie and one TV show as typical examples of works that could cause major issues with the translation of religious terminology in the subtitles. The adoption of religious vocabulary is not only required but also crucial in both contexts. The author draws attention to the differences between the Arabic translations of the relevant English religious expressions, examines

their potential causes, and suggests answers. The movie Bruce Almighty is a lighthearted and humorous look at the phenomenon of intelligent but conceited young men who question God Almighty's wisdom. Jim Cary portrays the young man, but Morgan Freeman is actually God. Therefore, there is no simple solution to the difficulty of translating the relevant theological terminology.

The entire episode of the television show Supernatural is devoted to discussing God, angels, demons, and Satan. It should be noted that this work simply seeks to open the door for further research on the subject and related concerns. It makes no claim to provide definitive answers to the questions raised by the research. It is understood that there is no clear-cut solution for religious expressions within the process of subtitling. The current study is aimed at finding proper solutions for religious expressions and terms found in the body of the Hussein poem titled "Servant is a global term," performed by Hussein performer Haider Al-Bayati within the process of subtitling from Arabic into English.

3. Imam Hussein's (PBUH) and the Day of Ashura

The first ten days of the Islamic month of Muharram, also known as Ashura, which can be interpreted simply as "tenth" in Arabic, are dedicated to remembering Imam Hussein (PBUH) and celebrating his life. The peak of Muharram remembering occurs on the tenth day. The enemies started the battle, not Imam Hussein (PBUH), and he defended it. Imam Hussein (PBUH) planned to direct the opposing force in the right direction since he was the Imam of morality, modesty, and compassion. For the sake of the rise of Islam, he chose a life of suffering over a death of dignity (Abdullah, 2021). There are many grisly accounts in the long history of Islam, one of which is what happened at Karbala. The martyrdom of Imam

Hussein (PBUH), the Prophet Muhammad's (PBUH) grandson, occurred at Karbala. Imam Hussein's (PBUH) blessed movement was a way of dealing with one's inner being and engaging with others because he was interested in teaching a lesson on support at each level. When he recognized that Almighty Allah (the God of the Universe) had ordered their abduction, he left the protection of Almighty Allah and put his family in danger. When he realized that Almighty Allah would have him assassinated, he subjected himself to the worst humiliation and torment. When she challenged the tyrants of the time, his sister Zainab (PBUH) summed up all of these teachings by stating, "I didn't see anything, but it was beautiful." They came out to be slain since Almighty Allah planned for them to be murdered, and He will bring you and them all together for trial. So keep an eye out to see who wins on that particular day! Such kind words from Zainab (PBUH) (Abdullah, 2018).

4. Subtitling

A particular type of translation is subtitles, which are often used in the audiovisual industry along with dubbing, voice-over, and audio description. In other words, the language of audiovisuals such as TV shows or movies is transformed into specific formats so that target audiences who are unfamiliar with the original language may comprehend them. In 1929, when the first talkies arrived in Europe, subtitles were first utilized, according to Baker (1998). Before moving on to the problems and solutions, it is crucial to provide a theoretically sound explanation of what subtitling entails. Subtitling is "the process of providing synchronized captions for film and television dialogue," according to Shuttleworth and Cowie (1997, p. 161). Subtitling is described as "supplementing the original voice sound track by adding written text on the screen" by O'Connell (2007, p. 169). Therefore, the primary purpose of subtitling is to

make it easier for foreign viewers to enjoy audiovisual content that is produced in a foreign language.

4.1. Subtitling Criteria

Translation of textual materials and subtitles are two different things. So how does it vary? Four key distinctions between converting written content and subtitling were made by Tornqvist (1998, p. 10) in his book *The Problem of Subtitling*. These distinctions may be summed up as the subtitling field's standards.

A- In contrast to the subtitles, the audience of a translated piece of writing does not instinctively examine the source and target texts, particularly if they are in the same language.

B-When there is a challenging section in the original written content, the translator of a written work has more room to provide clarifications, footnotes, etc. than the subtitler does.

C-As subtitles transfer spoken words into written content, inter-textual translation transforms written text into another form of writing.

D-Extended messages must be shortened in order to meet subtitling standards, while written materials have greater room to do so.

4.2. Varieties of Subtitling

According to their linguistic vantage point, scholars categorize subtitles into three primary categories. As depicted in the diagram, Dries (1995) categorizes subtitling into the following categories:

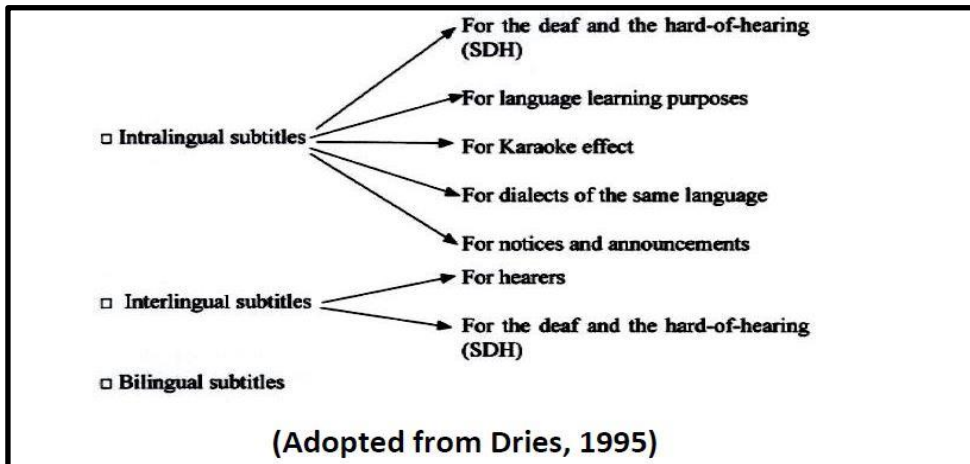


Fig 1: Dries Categorization of Subtitling

Cintas and Remael present two additional subtitle classifications (2010, P. 19–20), which are explained below:

4.2.1. According to time:

- A. The produced (offline) subtitles are a finished product that is completed prior to the start of a program or broadcast.
- B. Live Subtitles (online subtitling): This can be conducted by interpreters with specialized typing abilities (stenographers), or occasionally it is carried out by speech recognition software throughout the computerized process of translation.

4.2.2. According to Technical Constraints:

- A. Opened subtitle: It is attached to the image as a stacked subtitle and cannot be taken out of it.
- B. Closed caption: This is the subtitle that viewers can choose to add or delete during the broadcast.

4.3. Subtitling Challenges

There are 'difficulties' with every sort of translation. This field's formal (quantitative) and contextual (qualitative) limitations apply to subtitles as well. The textual constraints are those that the visual context places on the subtitle, whereas the formal constraints concern how the subtitle is presented (Gottlieb, 1992). According to Karamitroglou (2000, p. 104) there are countless potential issues with audiovisual translation, so it is impossible to compile a list that accounts for all of them. The process of subtitling is fraught with difficulties. For the purposes of the study's analysis, the cultural and linguistic difficulties are underlined.

4.3.1. Cultural Challenges

The subtitler faces further difficulty due to aspects that are culturally linked. Language use and translation, particularly when subtitling because it works with audiovisual content, bring out disparities in cultural norms across other nations (Toury, 1995, p. 38). All of this can be portrayed via the subtitler's chosen style, such as the application of domestication, foreignization, functionalism, etc., or the names of well-known locations or characters that the viewers are familiar with or unfamiliar with; The most common type of cultural difficulty for subtitlers is humor since, in some TV shows, like the American sitcom "Friends," laughter can occasionally take precedence over understanding. International jokes that can be translated literally and are simple to comprehend can be categorized as humor. The primary cultural issue for translators, including those like Cintas and Remael (2010, p. 33), is to translate jokes that are either local, national, or part of specific communities. Generally speaking, cursing and taboo terms are culturally related and may be retained in certain subtitles while being eliminated from others for a variety of reasons, such as the target culture's prohibition on using

terms like "bloody swear" or "heavy loaded expressions," etc. A further instance is the depiction of individuals in specific fields or who hold certain positions, such as the "MP" in Britain, who represents citizens in the House of Commons, but in other nations, the term "Deputy" is employed to mean that individual (Cintas & Remael, 2010, p. 37).

4.3.2. Linguistic Challenges

The linguistic choices used in subtitles are not made at random, according to Cintas and Remael (2010, p. 190–96), who also discuss the language-related difficulties faced by subtitlers. In the same vein, characters in audiovisual materials or movies represent particular effects via grammar, syntax, lexicon, annotation, etc., which carry implication as well as denotative meaning. The linguistic limitations of subtitles are numerous. Cintas and Remael (2010) divide them into the following categories:

1. Accents and pronunciation that call for specialized knowledge or abilities on the part of the subtitler to handle them For instance (Ibid., p. 220),

A-Dialects unique to particular regions, such as the Mancunain dialect.

B-Idiolect, which is a unique way of speaking for some individuals,

C-Sociolects, which are dialects exclusive to certain socioeconomic regions, such as south Manchester,

2. Grammar errors in the conversation that need to be fixed in the subtitles are another form of linguistic issue (Cintas and Remael, 2010, p. 223).

5. Methodology

The Arabic-English Husseini poem (Servant is a global term) analysis is based on the eclectic model designed by the researcher. It is made up of the following components, which are as follows: Firstly, Contextualized Translation and decontextualized translation methods are translation methods used by the researcher in Ibrahim (2016) to analyze Qur'anic lexical items in English. Secondly, Pedersen Translation Strategies (ECR), or Extra-Linguistic Cultural References, is a subtitling strategy employed by Pederson (2005). It is further divided into many strategies; however, three strategies are selected: Addition, omission, and substitution, because they are relevant to the data chosen for analysis.

Thirdly, translating source language dialect speech (SLDH) into Target Language Formal Subtitle (TLFS) is a suggested strategy proposed by the researcher and aims at finding out whether the English subtitler rendered the colloquial Arabic poetic language into Formal English Subtitle or not. Fourthly, a transliteration strategy is added to the methodology. It is about the subtitler's employment of English letters in describing the Arabic lexical items found in the body of the Husseini poem. Finally, irrelevant choice is integrated into the model of analysis; it refers to the incorrect choices made by the subtitler in transferring the Arabic expression found in the body of the Husseini poetry into English.

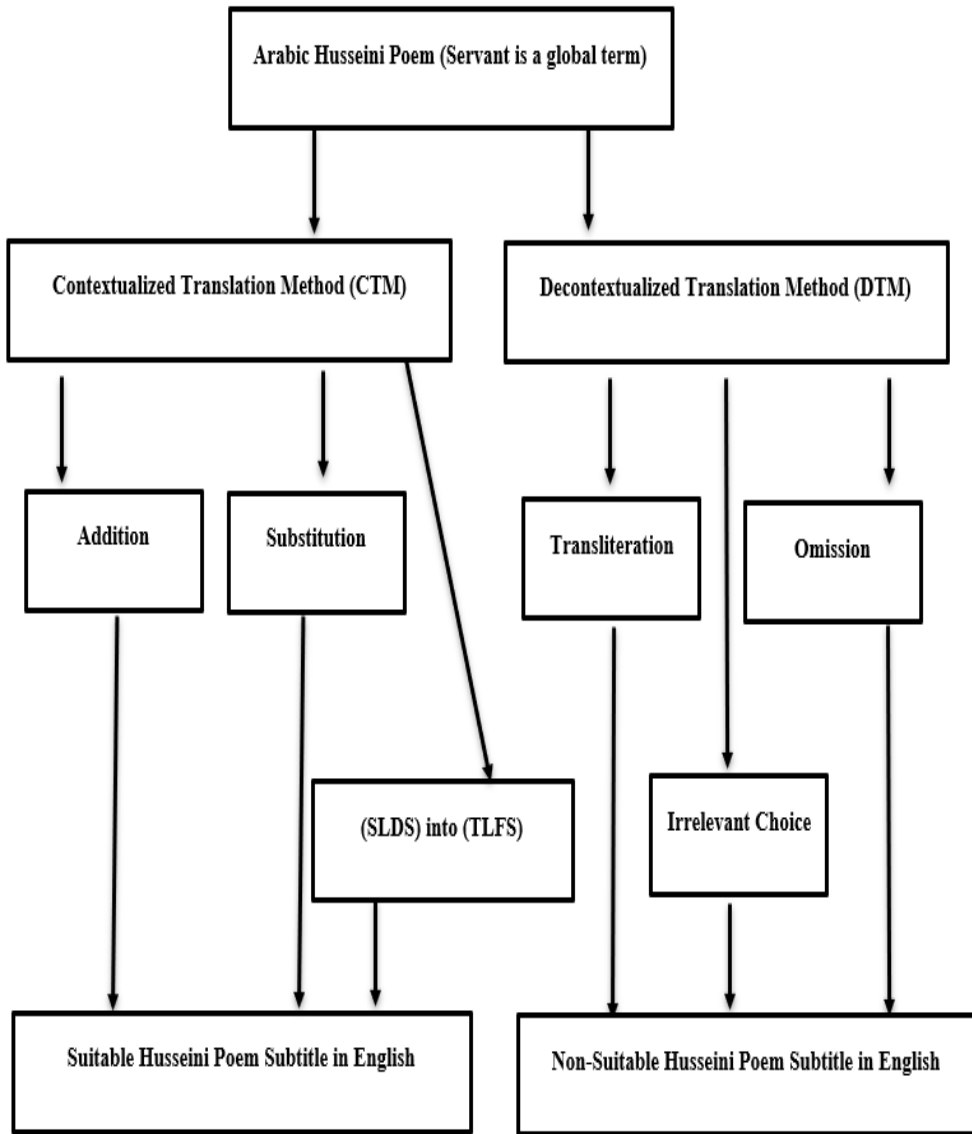


Fig 2: Eclectic Model of Analysis of Arabic Husseini Poem into English Subtitle

6. Data Collection

The Husseini poem titled "Servant is a global term," performed by Husseini performer Haider Al-Bayati. He is one of the best-known Husseini performers in Iraq. He was born in 1989 in Iraq, and his religion is Islam. Haider Al-Bayati has performed a lot of Husseini poems during religious ceremonies, especially during the lunar month of Muhram. The study is concerned with one of the Husseini poems titled (Servant is a global term), is chosen for the purpose of analysis of its Arabic version along with its English subtitle. The content is presented in the table highlighted below:

| No. | Arabic Husseini Poem | Translated Husseini Poem in English Subtitle |
|-----|---------------------------------------|---|
| 1 | خادم كلمة عالمية | "Servant" is a global term |
| 2 | خادم مبدأ وقضية | A servant of principle and faith |
| 3 | حسين يا حسين | O' Hussain |
| 4 | قرينه كربلاء رسالة السماء | We've read Karbala as the divine message |
| 5 | أميرة الأرض | It is the princess of Earth |
| 6 | شفناها سر عجيب مملوكة للغريب | We've seen it as a great secret, owned by the estranged master |
| 7 | مدينة الرفض | The city of rejection |
| 8 | قال نبي الله في حديثه لفاطمة | The Prophet has said to Fatima |
| 9 | سيخلق الله له بشر تنوح بمآتمه | That Allah would create people to weep in his memorial |
| 10 | يعني انخلقته للبجي هذا الشرف ما أعظمه | We were to weep, that is a great honour |
| 11 | كلمه تمنها الوحي كلمة جبيره خادمة | A title which people dream of; "servant" is a glorious title |
| 12 | لازم يختم الهوية | His identity must carry this stamp |
| 13 | يمعطش الفرات ضامي وروه الحياة | You were thirsty yet you quenched life |
| 14 | موطنه ماتمك | Your memorial is our home |
| 15 | شمسوي يادبيح كل البشر تصيح | What have you done O' slaughtered master; all people cry |
| 16 | اقبلنه نخدمك | "Accept us to serve you" |
| 17 | مو ميت انشوفك وطن وبكل شبر دوله وعلم | You're not dead for we see you as a nation, a flag in every inch of earth |
| 18 | كلشي انتفض من كربله وبواقعك مات العدم | Everything erupted from Karbala, and in your existence, nothing is impossible |

| | | |
|----|---------------------------------------|--|
| 19 | صل المواكب سيدي ذرة رماد من الخيم | These processions are from an atom of the tents' ashes |
| 20 | عابس اكتبه بالعكس تقراها عنوان الخدم | Your servants are called the roaring lions like Abis |
| 21 | الوادم تشوفه مرجعية | People see him as a guiding authority |
| 22 | عباسك الكبير باثره نسير | We walk in the steps of your great Abbas |
| 23 | قاندنا ابو الفضل | He is our leader |
| 24 | معلم الوفاء بجقوفه واللواء | The teacher of loyalty; by his flag and palms |
| 25 | بخيامه نستظل | We are shaded by his tents |
| 26 | واليكعد في الخيم مو عجبه يصعد للقمر | One who sits under the shades of the tents will gain a high status |
| 27 | علمنه جذاب العطش مادام الحسين النهر | He taught us that thirst is a myth as Hussain is a river |
| 28 | علمنه تكبر رتبته كلمن تواضع للبشر | He taught us that being humble elevates one's status |
| 29 | علمنه بالخوه درس خادم لعد خادم ظهر | He taught us that we should be like brothers in our service |
| 30 | راسم لوحة حيدرية | He sketched a Haideri portrait |
| 31 | جيش الخدم يصيح لبيك يا ذبيح | The army of servants cries "Labbayk O' slaughtered Imam" |
| 32 | نكتبها عالنحر | We engrave it on our necks |
| 33 | تجمعنه كربلاء من يعتلي النداء | Karbala gathers us when the cry echoes |
| 34 | مهديكم ظهر | "Your Mahdi has reappeared" |
| 35 | نادينه اين الطالب بدم القتل بكربله | We chanted "Where is the avenger of the one who was slaughtered in Karbala?" |
| 36 | يمته يجي من غيبته ويبرغ ضريحه ببده | When will he return from his occultation and change the flag of Hussein's shrine |
| 37 | اهل المجالس والطم خدام الك ونصار اله | The people of memorials and chest-beating are your servants and supporters |
| 38 | نزرعه كاع الطف ورد والدمعة تكتب ياهله | In Karbala, we'll scatter roses and shed our tears to welcome him |
| 39 | قادم قائد البرية | Coming, is the leader of humanity |

Table 1: Arabic and English Data

7. Subtitling Analysis of Husseini Poetry (Servant is a Global Term) into English

Based on the theoretical part of the study and the eclectic model designed for the purpose of the study, the analysis of Husseini poetry expressions from Arabic into English is presented in the following table:

| No. | Arabic Husseini Poem | Translated Husseini Poem in English Subtitle | Methods of Translation | Strategies of Translation | Results |
|-----|---------------------------------------|---|------------------------|---------------------------|----------------------|
| 1 | خادم كلمة عالمية | "Servant" is a global term | CTM | Substitution | Suitable Product |
| 2 | خادم مبدأ وقضية | A servant of principle and <u>faith</u> | CTM | Substitution | Suitable Product |
| 3 | حسين يا حسين | O' Hussain | DTM | Omission | Non-Suitable Product |
| 4 | قرينه كربلاء رسالة السماء | <u>We've read</u> Karbala as the divine message | CTM | (SLDS) into (TLFS) | Suitable Product |
| 5 | أميرة الأرض | <u>It is</u> the princess of Earth | CTM | Addition | Suitable Product |
| 6 | شفناها سر عجيب مملوكة للغريب | <u>We've seen it</u> as a great secret, owned by the estranged master | CTM | (SLDS) into (TLFS) | Suitable Product |
| 7 | مدينة الرفض | The city of <u>rejection</u> | CTM | Substation | Suitable Product |
| 8 | قال نبي الله في حديثه لفاطمة | The Prophet has said to Fatima | DTM | Omission | Non-Suitable Product |
| 9 | سيخلق الله له بشر تنوح بماتمه | That <u>Allah</u> would create people to weep in his memorial | CTM | Substitution | Suitable Product |
| 10 | يعني انخلقته للجبي هذا | <u>We were to</u> weep, that is a great honour | CTM | (SLDS) into (TLFS) | Suitable Product |

| | | | | | |
|----|--|--|-----|--|---------------------|
| | الشرف ما أعظمه | | | | |
| 11 | كلمه تمنها الوحي كلمة جيبه خادمه | A <u>title</u> which people dream of; "servant" is a <u>glorious</u> title | CTM | Substitution + (SLDS) into (TLFS) | Suitable Product |
| 12 | لازم يختم الهوية | His identity must <u>carry this</u> <u>stamp</u> | CTM | Addition | Suitable Product |
| 13 | يمعش الفرات ضامى وروه الحياة | You were <u>thirsty</u> yet you <u>quenched life</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 14 | موطنه ماتمك | Your <u>memorial</u> is our <u>home</u> | CTM | Substitution | Suitable Product |
| 15 | شمسوى ياذيب كل البشر تصيح | What have you <u>done O'</u> <u>slaughtered</u> <u>master; all</u> <u>people cry</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 16 | اقبلنه نخدمك | "Accept us to serve you" | CTM | (SLDS) into (TLFS) | Suitable Product |
| 17 | مو ميت انشوفك وطن ويكل شير دوله وعلم | You're not dead for we see you as <u>a nation, a flag</u> <u>in every inch of</u> <u>earth</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 18 | كلشى انتفض من كربله ويواقعك مات العدم | <u>Everything</u> <u>erupted from</u> <u>Karbala, and in</u> <u>your existence,</u> <u>nothing is</u> <u>impossible</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 19 | صل المواكب سيدي ذرة رماد من الخيم | <u>These</u> <u>processions</u> are from an atom of the tents' ashes | CTM | Substitution | Suitable Product |
| 20 | عابس اكتبه بالعكس تقراها عنوان الخدم | Your <u>servants</u> are called the <u>roaring lions</u> <u>like Abis</u> | CTM | Substitution | Suitable Product |

| | | | | | |
|----|---|---|-----|---|-----------------------------|
| 21 | الوادم تشوفه مرجعية | <u>People see him</u> as a guiding authority | DTM | Irrelevant choice + (SLDS) into (TLFS) | Non- Suitable Product |
| 22 | عباسك الكبير باتره نسير | <u>We walk in the</u> <u>steps of your</u> <u>great Abbas</u> | CTM | Addition | Suitable Product |
| 23 | قاندنا ابو الفضل | <u>He is our leader</u> | CTM | Substitution | Suitable Product |
| 24 | معلم الوفاء بجفوفه والوواء | The <u>teacher of</u> loyalty; by his flag and palms | DTM | Irrelevant Choice | Non- Suitable Product |
| 25 | بخيامه نسنظل | We are shaded by <u>his tents</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 26 | واليكعد بفي الخير مو عجبه يصعد للقمر | <u>One who sits</u> <u>under the shades</u> <u>of the tents will</u> <u>gain a high</u> <u>status</u> | CTM | (SLDS) into (TLFS) + Substitution | Suitable Product |
| 27 | علمنه جذاب العطش مادام الحسين النهار | <u>He taught us</u> <u>that thirst is a</u> <u>myth as Hussain</u> <u>is a river</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 28 | علمنه تكبر رتبته كلمن تواضع للبشر | <u>He taught us</u> <u>that being</u> <u>humble elevates</u> <u>one's status</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 29 | علمنه بالخوه درس خادم لعد خادم ظهر | <u>He taught us</u> <u>that we should</u> <u>be like brothers</u> <u>in our service</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 30 | راسم لوحة حيدرية | He <u>sketched a</u> Haideri portrait | CTM | Substitution | Suitable Product |
| 31 | جيش الخدم يصيح لبيك يا ذبيح | The army of servants cries " <u>Labbayk O'</u> <u>slaughtered</u> <u>Imam</u> " | DTM | Transliteration | Non- Suitable Product |
| 32 | نكتبها عالنحر | <u>We engrave it</u> on our necks | CTM | Substitution | Suitable Product |

| | | | | | |
|----|---|---|-----|--|---------------------|
| 33 | تجمعنه كربلاء من يعتلي النداء | Karbala <u>gathers</u> us when the cry <u>echoes</u> | CTM | (SLDS) into (TLFS) + Substitution | Suitable Product |
| 34 | مهديكم ظهر | "Your Mahdi has <u>reappeared</u> " | CTM | Addition | Suitable Product |
| 35 | نادينه اين الطالب بدم القتيل يكربله | We <u>chanted</u> "Where is the avenger of the one who was slaughtered in <u>Karbala?</u> " | CTM | (SLDS) into (TLFS) | Suitable Product |
| 36 | يمته يجي من غيبته ويبرغ ضريحه بيدله | <u>When will he</u> <u>return from his</u> <u>occultation and</u> <u>change the flag</u> <u>of Hussein's</u> <u>shrine</u> | CTM | (SLDS) into (TLFS) | Suitable Product |
| 37 | اهل المجالس واللطم خدام الك ونصار اله | The people of <u>memorials</u> and <u>chest-beating</u> are <u>your</u> servants and supporters | CTM | (SLDS) into (TLFS) + Substitution | Suitable Product |
| 38 | نزرعله كاع الطف ورد والدمعة تكتب ياهله | <u>In Karbala,</u> <u>we'll scatter</u> <u>roses and shed</u> <u>our tears to</u> <u>welcome him</u> | CTM | (SLDS) into (TLFS) + Substitution | Suitable Product |
| 39 | قادم قاند البرية | Coming, is the leader of <u>humanity</u> | CTM | SLDS) into (TLFS) + Substitution | Suitable Product |

Table 2: Analysis

8. Discussion

The study found that the Hussein poetry subtitler made use of different strategies in rendering the Arabic Hussein expressions into English. The subtitler in question produced suitable and non-suitable products. Also, the rate of suitable products in TL is higher than the rate of non-suitable products. CTM is used 34 times (87.17%), while DTM is adopted only 5 times (12.82%). The strategies that fall under the umbrella of CTM are used as follows: Substitution is employed 10 times (25.64 %), omission is resorted to 2 times only (5.12%), SLDS into TLFS is adopted 14 times (35.89%), addition is used 4 times only (10.25%), and irrelevant choice is employed once only (2.56%). Also, the study highlighted couplet strategies. In other words, the subtitler adopted more than one strategy for rendering particular Hussein expressions into Arabic. The study divides the use of couplet strategies into two types: positive and negative. As for the positive use, it is a combination of two strategies that fall under the umbrella of CTM (SLDS into TLFS+ Substitution), whereas the negative use is concerned with the adoption of two different strategies that are taken from CTM+DTM, as in the following combination (Irrelevant Choice+ SLDS into TLFS). The positive couplet strategy is employed only six times (15.38%) while the negative couplet strategy is adopted only once (2.56%). Finally, the transliteration strategy is used only once (2.56). The tables elaborate on subtitles according to the method and strategies adopted by the subtitler in rendering Hussein expressions in the body of Hussein poetry performed by Haider Al-Bayati.

8.1. The Use of Substitution Strategy

The following table highlights the justifications and remarks concerning the employment of substitution strategy in rendering Husseini expressions in the body of Husseini poetry titled (*Servant is a global term*) performed by Husseini performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (Substitution Strategy) | Justifications and remarks |
|-----|------------------|--|--|
| 1 | خادم كلمة عالمية | " Servant " is a global term | The linguistic unit (كلمة) means word in English literally, but the subtitler substituted it with (<i>term</i>) which expresses "a particular idea or concept, or denoting a particular object; an expression (for something)" Oed.com |
| 2 | خادم مبدأ وقضية | A servant of principle and faith | The subtitler does not make use of the literal translation of the linguistic unit (قضية) which refers to (<i>issue</i>), "A matter which remains to be decided; a significant matter for debate or discussion" However, he chose (<i>faith</i>) which means "The duty of fulfilling one's trust; allegiance owed to a superior, fealty; the obligation of a promise or engagement". Oed.com |
| 3 | مدينة الرفض | The city of rejection | The subtitler employed (<i>rejection</i>) for (رفض) which stands for "The action or process of rejecting someone or something, esp. the refusal to accept an established practice" instead of (<i>refuse</i>), which refers to "To decline to do something; to express or show determination not to do something" In other words, (<i>rejection</i>) is stronger than (<i>refuse</i>). Oed.com |

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| 4 | سيخلق الله له بشر تنوح بمآتمه | That <u>Allah</u> would create people to weep in his memorial | The subtitler resorted to alteration of the linguistic unit (<i>Allah</i>) instead of (<i>God</i>) because the term (Allah) is deeply related to the Islamic religion due to the fact that the former cannot be feminized nor pluralized. |
| 5 | موطنه مآتمك | Your <u>memorial</u> is our <u>home</u> | The subtitler changed the linguistic unit (<i>مآتم</i>) which stands for (<i>funeral</i>) which means, “A ceremony or service held shortly after a person's death, usually including the person's burial or cremation” into (<i>memorial</i>) which refers to “Something by which the memory of a person, thing, or event is preserved, as a monument, a custom, or an observance.” Oed.com |
| 6 | صل المواكب سيدي ذرة رماد من الخيم | These <u>processions</u> are from an atom of the tents' ashes | The subtitler used the linguistic unit (<i>processions</i>) in rendering the Arabic unit (<i>مواكب</i>). In other words, he substituted the literal meaning of the Arabic unit (<i>convoy</i>) with the contextual one. Oed.com |
| 7 | عابس اكتبه بالعكس تقراها عنوان الخدم | Your <u>servants are</u> called the <u>roaring</u> <u>lions like Abis</u> | The subtitler made use of alteration style where the Arabic linguistic unit (<i>عابس</i>) can be read from the end of the unit to the beginning (<i>سبع</i>) which mean (<i>lions</i>) contextually. |
| 8 | قاندنا ابو الفضل | <u>He</u> is our leader | The subtitler substituted (<i>abu al-fadhil</i>) by the third person pronoun (<i>He</i>). It is understood through the context of the Hussein poem and the repetition that (<i>He</i>) refers to (<i>abu al-fadhil</i>) |
| 9 | راسم لوحة حيدرية | He <u>sketched</u> a Haideri portrait | The subtitler employed (<i>sketch</i>) for the Arabic unit (<i>راسم</i>) instead of (<i>paint</i>) because the former refers “To draw the outline or prominent features of (a picture, figure, etc.)” while the |

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| | | | latter means “to cover the surface of (something) with paint, as decoration or protection; to colour with a wash or coating of paint” oed.com |
| 10 | <u>نكتبها عالنحر</u> | <u>We engrave it on our necks</u> | The subtitler resorted to (<i>engrave</i>) in rendering (نكتبها) into English instead of (<i>write</i>) because the first choice stands for “To carve (an inscription, figures, etc.) upon a surface; hence, to record by engraved or incised letters” while the latter means “To inscribe letters, symbols, words, etc., on paper or another surface, typically using a pen, pencil”. Oed.com. The first choice meaning is stronger than the second one. |

Table 3: The adoption of Substitution Strategy

8.2. The Use of Omission Strategy

The following table focuses on the justifications and remarks regarding the use of omission strategy in rendering Hussein expressions in the body of Hussein poetry titled (Servant is a global term) performed by Hussein performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (Omission Strategy) | Justifications and remarks |
|-----|---------------------------------|---|---|
| 1 | حسين يا حسين | O' Hussain | The subtitler omitted the second mention of proper noun (<i>Hussein</i>). He made a mistake because the name (<i>Hussein</i>) was mentioned twice for reasons of emphasis; the subtitler should have kept showing the English-speaking viewers such emphasis. |
| 2 | قال نبي الله في حديثه لفاطمة | The Prophet has said to Fatima | The subtitler omitted the word (الله) in the process of rendering the Arabic nominal phrase (نبي الله) and he used the word (<i>Prophet</i>) only. This omission is considered as another mistake made by the subtitler because the word (الله) always collocates with (نبي) to show English-speaking viewers that Allah's prophet Mohammad spoke to his own daughter Fatima not to mention accrediting the position of Prophet Mohammad as well. |

Table 4: The adoption of Omission Strategy

8.3. The Use of SLDS into TLFS Strategy

The following table presents the justifications and remarks of the adoption of SLDS into TLFS strategy in rendering Husseini expressions in the body of Husseini poetry titled (Servant is a global term) performed by Husseini performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (SLDS into TLFS Strategy) | Justifications and remarks |
|-----|--|--|---|
| 1 | قرينه كربلاء رسالة السماء | <u>We've read</u> Karbala as the divine message | The subtitler in question rendered all the Iraqi colloquial expressions underlined in the Arabic version of Husseini's poem into English in a way that fit the context of the situation and made the English-speaking viewers grasp the in-depth meaning. |
| 2 | شفناها سر عجيب مملوكة للغريب | <u>We've seen it</u> as a great secret, owned by the estranged master | |
| 3 | يعني انخلقته للبجي هذا الشرف ما اعظمه | <u>We were to weep,</u> that is a great honour | |
| 4 | يمعطش الفرات ضامى وروه الحياة | <u>You were thirsty yet</u> you quenched life | |
| 5 | شمسوي يادبيح كل البشر تصيح | <u>What have you done</u> O' slaughtered master; all people cry | |
| 6 | اقبلنه نخدمك | " <u>Accept us</u> to serve you" | |
| 7 | موميت انشوفك وطن وبكل شير دوله وعلم | <u>You're not dead for</u> we see you as a nation, a flag in every inch of earth | |
| 8 | كلشي انتفض من كربله وبقواقعك مات العدم | <u>Everything erupted</u> from Karbala, and in your existence, nothing is impossible | |

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| 9 | <u>بخيامة نستظل</u> | We are shaded by <u>his tents</u> |
| 10 | <u>علمنه جذاب العطش</u> <u>مادام الحسين النهر</u> | <u>He taught us that thirst is a myth as Hussain is a river</u> |
| 11 | <u>علمنه تكبر رتبته كلمن</u> <u>تواضع للبشر</u> | <u>He taught us that being humble elevates one's status</u> |
| 12 | <u>علمنه بالخوه درس خادم</u> <u>لعد خادم ظهر</u> | <u>He taught us that we should be like brothers in our service</u> |
| 13 | <u>نادينه اين الطالب بدم</u> <u>القتيل بكريله</u> | We <u>chanted</u> "Where is the avenger of the one who was slaughtered in <u>Karbala?</u> " |
| 14 | <u>يمته يحي من غيبته</u> <u>ويبرغ ضريحه بيدله</u> | <u>When will he return from his occultation and change the flag of Hussein's shrine</u> |

Table 5: The adoption of SLDS into TLFS Strategy

8.4. The Use of Addition Strategy

The following table sheds light on the justifications and remarks with regard to the use of addition strategy in rendering Husseini expressions in the body of Husseini poetry titled (Servant is a global term) performed by Husseini performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (Addition Strategy) | Justifications and remarks |
|-----|--------------------------------|--|--|
| 1 | أميرة الأرض | <u>It is</u> the princess of Earth | The subtitler added (<i>it is</i>) to the English subtitle to follow the grammatical order. |
| 2 | لازم <u>يختم</u> الهوية | His identity must <u>carry</u> this stamp | The subtitler employed the verb (<i>carry</i>), which means "the action or an act of carrying something or of being carried." oed.com. It means that a figurative act is conveyed wherever we go. |
| 3 | <u>عباسك الكبير</u> باثره نسير | <u>We</u> walk in the steps of your great Abbas | The subtitler made the invisible first speaker of the Arabic Husseini poem visible in English by adding the pronoun (<i>We</i>) to make the context clear for the viewers. |
| 4 | مهديكم <u>ظهر</u> | "Your Mahdi has <u>reappeared</u>" | The subtitler added (<i>re</i>) to the verb (<i>appeared</i>) in the past tense of the verb (<i>appear</i>) of the English subtitle. Although the Arabic verb reads (ظهر), which means (<i>appear</i>), Imam Mahdi (PBUH) appeared when he was young, then disappeared, and one day he will reappear. The subtitler added the (<i>re</i>) to the subtitle to tell the viewers that Imam Mahdi will reappear again. |

Table 6: The adoption of Addition Strategy

8.5. The Use of Irrelevant Strategy

The following table highlights the justifications and remarks with reference to the adoption of an irrelevant choice strategy in rendering Husseini expressions in the body of Husseini poetry titled (Servant is a global term) performed by Husseini performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (Irrelevant Choice Strategy) | Justifications and remarks |
|-----|-------------------------------|--|--|
| 1 | معلم الوفاء بجفوفه واللواء | The teacher of loyalty; by his flag and palms | The subtitler made use of the literal meaning of the linguistic unit (معلم) in rendering it into (<i>teacher</i>) which stands for "one who or that which teaches or instructs; an instructor; also figurative; spec. one whose function is to give instruction, esp. in a school." in English. Instead, he could have employed (<i>master</i>) which means "a person who has the power to control, use, or dispose of something at will" oed.com, because (<i>loyalty</i>) is learned and given by master to his people and cannot be taught. |

Table 7: The adoption of Irrelevant Choice Strategy

8.6. The Use of Positive Couplet Strategy

The following table is concerned with the justifications and remarks regarding the employment of the positive couplet strategy in rendering Hussein expressions in the body of Hussein poetry titled (Servant is a global term) performed by Hussein performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (Positive Couplet Strategy) | Justifications and remarks |
|-----|--|--|--|
| 1 | كلمه تمناه الوحي كلمة جبيره خادمه | A <u>title</u> which people dream of; "servant" is a <u>glorious</u> title | The subtitler rendered the linguistic unit (كلمه) into (<i>title</i>) because it means "something which surpasses all others". He also rendered the Iraqi colloquial term (جبيره) into (<i>glorious</i>) which stands for "persons and things: Possessing glory; entitled to brilliant and lofty renown, illustrious" oed.com |
| 2 | واليكعد بفي الخيم مو عجه يصعد للقمر | <u>One who sits under the shades of the tents will gain a high status</u> | The subtitler employed two strategies: SLDS into TLFS and Substitution at the same time. Firstly, he changed (واليكعد بفي الخيم مو عجه) the Iraqi colloquial expression of the Arabic version into English standard (<i>one who sits under the shades of the tents</i>) to make it understandable to the target viewers. Secondly, he substituted the Arabic phrase (يصعد للقمر) which means (<i>flying to the moon</i>), in its literal translation into (<i>gain a high status</i>). The figurative translation sounds accurate because it is about the status contextually. |
| 3 | تجمعنه كربلاء من يعتلي النداء | Karbala <u>gathers</u> us when the cry <u>echoes</u> | The subtitler transferred the Iraqi colloquial structure of the linguistic unit (تجمعنه) into (<i>gathers</i>) in English, and he substituted the Arabic |

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| | | | expression (<i>يعتلى النداء</i>) with the English phrase (<i>the cry echoes</i>) because the Arabic verb (<i>اعتلى</i>) refers to (<i>ascend, mount, and top</i>) and the subtitler changed it into (<i>cry</i>), which is deeply related to the topic of the Husseini poem. |
| 4 | اهل المجالس واللطم خدام الك ونصار اله | The people of <u>memorials</u> and <u>chest-beating</u> are <u>your</u> servants and supporters | The subtitler substituted the Arabic words (<i>مجالس واللطم</i>) with (<i>memorials</i> and <i>chest-beating</i>) in English, respectively because the literal meanings of the abovementioned words are not in harmony with the context of the Husseini poem. Also, he rendered the Iraqi colloquial unit (<i>الك</i>) into (<i>your</i>). It is understood that the subtitler wants to visualize the act of (<i>اللطم</i>) in Arabic (<i>chest-beating</i>) for the target viewers, and the Husseini performance embraces the scene of <i>chest-beating</i> as well. |
| 5 | نزرعه كاع الطف ورد والدمعة تكتب ياهله | In Karbala, we'll <u>scatter roses and shed our tears to welcome him</u> | The subtitler rendered the Iraqi colloquial expression into English standard. Also, he substituted the Arabic verb (<i>نزرعه</i>) which means (<i>plant</i>) in English, but the subtitler substituted it with (<i>scatter</i>) in English, which is more accurate because Imam Hussein visitors scatter roses in the Holy city of Karbala. |
| 6 | قادم قائد البرية | Coming, is the leader of <u>humanity</u> | The subtitler substituted the Iraqi colloquial linguistic unit (<i>البرية</i>) into (<i>humanity</i>). It is clear that two strategies were used in rendering the aforementioned term into English (substitution and SLDS into TLFS). |

Table 8: The adoption of Positive Couplet Strategy

8.7. The Use of Negative Couplet Strategy

The following table is about the justifications and remarks with reference to the use of negative couplet strategy in rendering Hussein expressions in the body of Hussein poetry titled (Servant is a global term) performed by Hussein performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (Negative Couplet Strategy) | Justifications and remarks |
|-----|---------------------|--|---|
| 1 | الوادم تشوفه مرجعية | People see him as a guiding authority | The subtitler altered the Iraqi colloquial word (الوادم) into (<i>people</i>) successfully, but he failed to select a suitable translation of the verb (تشوفه) in Iraqi colloquial Arabic into English because he chose its literal meaning in the target language (<i>see</i>). Instead, he should have chosen (<i>consider</i>) which was suitable. The reason behind this suggestion is that Imam Hussein is no longer alive. Therefore, consider is the appropriate choice. |

Table 9: The adoption of Negative Couplet Strategy

8.8. The Use of Transliteration Strategy

The following table is concerned with the justifications and remarks of the employment of the transliteration strategy in rendering Hussein expressions in the body of Hussein poetry titled (Servant is a global term) performed by Hussein performer Haider Al-Bayati from Arabic into English.

| No. | Arabic Version | English Subtitle (Transliteration Strategy) | Justifications and remarks |
|-----|--------------------------------|--|---|
| 1 | جيش الخدم يصيح لبيك يا ذبيح | The army of servants cries " <u>Labbayk</u> O' slaughtered Imam" | The subtitler transliterated the Arabic linguistic unit (لبيك) in the English subtitle. He should have chosen a suitable choice to make it understandable for the target audience. Instead he could have used (<i>We cry loudly and say, Slaughtered Imam.</i>) |

Table 10: The adoption of Transliteration Strategy

Conclusios

The study arrived at the following conclusions:

- 1. It is concluded that the subtitler of the Hussein poem (servant is a global term) produced a suitable translation for many Hussein expressions in English. The rate of suitable subtitling in the TL is 87.17%.**
- 2. The subtitler made use of different translation strategies in the process of subtitling that resulted in suitable subtitling (addition, substitution, and SLDS into TLFS).**
- 3. He also adopted other translation strategies that led to non-suitable products in the TL, among them omission, transliteration, and irrelevant choice.**
- 4. The study found out that the subtitler of the Hussein poem made use of couplet strategies in transferring the meaning of the Hussein expressions into the TL subtitle. In addition, two types of couplet strategies were discovered: positive and negative couplet strategies. As for the positive strategy, it consists of two strategies: substitution and SLDS into TLFS, while the negative strategy consists of two strategies: transliteration and SLDS into TLFS.**
- 5. The most commonly used translation strategy in rendering the Hussein poem into English is SLDS into TLFS.**
- 6. The least employed translation strategy in transferring the Hussein poem into English is transliteration.**

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