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Strategies of Subtitling Metaphor from Arabic into English: A Case Study of the Movie Saladin (1963)

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Abstract

Subtitling metaphors of different language pairs combines two major challenges: the close interrelation between language and culture, and the audiovisual translation constraints. The present paper highlights the issues that Arab subtitlers encounter while translating metaphorical expressions into English. In particular, it investigates the different types of metaphors as introduced by Peter Newmark (1988). It puts forward the strategies necessary for handling the difficulty of subtitling metaphors by employing Henrik Gottleib's Subtitling Strategies (1992) and comparing this to Newmark's procedures for translating metaphors. Metaphors figured out in the script for the Arabic film Salāḥ ad-dīn (Saladin) (1963) are selected as a case study by applying a qualitative analysis of the material under investigation, the results illustrate which strategies are more applicable, bearing in mind the constraints facing the subtitlers while translating metaphors between unrelated languages pairs. Also, it focuses on the effectiveness of subtitling in helping the foreign audience understand Arabic films.

Keywords: metaphors, subtitling, audiovisual translation, culture-specific items, metaphorical expressions

استراتيجيات ترجمة الشاشة للاستعارات من العربية إلى الإنجليزية: دراسة حالة لفيلم صلاح الدين (1963)

تنطوي ترجمة الشاشة للاستعارة بين اللغات المختلفة على تحديين رئيسيين؛ هما: الترابط الوثيق بين اللغة والثقافة وقيود الترجمة السمعية البصرية. تسلط الورقة البحثية الضوء على الصعوبات التي تواجه المترجمين أثناء عملية ترجمة الشاشة للتعبيرات المجازية من العربية إلى الإنجليزية. وترتكز الورقة البحثية على الأنواع المختلفة للتعبيرات المجازية التي وضعها بيتر نيومارك (1988) من خلال تحليل فيلم الناصر صلاح الدين (1963)، كما تطرح الورقة البحثية الاستراتيجيات اللازمة للتعامل مع صعوبة ترجمة الاستعارات من خلال تطبيق استراتيجيات هنريك جوتليب (1992) لترجمة الشاشة ومقارناتها باستراتيجيات نيومارك لترجمة الاستعارات. تظهر نتائج الدراسة الاستراتيجيات الأكثر استخدامًا مع مراعاة قيود ترجمة الشاشة، ومدى فاعلية تلك الاستراتيجيات في توصيل المعنى للمتلقي من خلال إجراء تحليل نوعي للبيانات.

الكلمات المفتاحية: الاستعارات، ترجمة الشاشة، الترجمة السمعية البصرية، العناصر ذات الخصوصية الثقافية، التعبيرات المجازية

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1- Introduction

Translation of metaphors has been a critical aspect of translation studies which has grabbed scholars' attention for decades. The whole focus has been for decades on the translation of literary works, but thanks to globalization, the expansion of modern technology and audiovisual works, studies came to be more concerned with the audiovisual strategies used to render metaphors, particularly the culture-specific. Metaphors are often influenced by culture; a problem which leads to untranslatability of any text or script full of metaphors.

Nedergaard-Larsen states that culture-bound problems deal with culture-bound components that are exclusive to the source language. Consequently, he classifies these problems into intralinguistic and extralinguistic which include four types: geography, history, society, and culture (1993, p. 211). As a result, there are several strategies that must be used while translating extralinguistic culture-bound items in order to bridge the gap between any two different languages. These strategies could differ according to the nature and mode of the source language work as some works could encounter restrictions related to space and time such as audiovisual works.

Subtitling is gaining more attention as a critical part of audiovisual translation; many scholars are endeavoring to aid subtitlers achieve their task in converting all aspects of audiovisual material from the source language SL to the target language TL. Therefore, the present study focuses on translating metaphor as an important aspect of language, while maintaining understandable subtitles. The demand for subtitling has grown considerably due to the rapid growth of technology including video streaming services, satellite, TV channels, etc. Efforts invested in subtitling industries, through training subtitlers or creating assisting software, in the Arab world still need to gain ground. It is important to mention that "Audiovisual translation was neither taught nor considered a specialization of translation studies" in the Arab world until the end of the last century (Gamal, 2009, p. 3).

2- Significance of the Study

The present study is a modest attempt to give further insights to the subtitling of standard Arabic culture-specific metaphors as it sheds light on the difficulty of rendering metaphorical expressions between two different languages of two unrelated cultures. In addition, it focuses on the dominant subtitling strategies used in translating the material under investigation, highlighting whether such strategies are inclusive/ accurate/effective, or non/ less effective in conveying the meaning of the original work. Moreover, it focuses on Newmark's procedures in translating metaphors and how far they are applicable in subtitling.

3- Research Questions

1- What are the most frequent strategies employed while subtitling metaphors from standard classical Arabic into written English? How far do they contribute to convey the meaning?
2- How do subtitling constraints affect the subtitlers' choices?
3- How far are Newmark's procedures applicable in subtitling?

4- Methodology
4.1. Source of Data

The Arabic film Salāḥ ad-dīn (Saladin) (1963) is the selected material for this study. It is available on the famous streaming platform Netflix from which the English subtitle under investigation has been extracted. This process of uploading, editing, and subtitling Youssef Chahine's films has been part of Zawya cinema effort to restore some of Chahine's films in 2018 (Aravanis, 2020). The film is selected for study for two main reasons: firstly, the script of this film is full of metaphors, mostly culture-bound, describing people and places; secondly, excluding few scenes, the scripted Arabic variety is standard/ classical, which is quite challenging to subtitlers.

Salāḥ ad-dīn (Saladin) was released in 1963, it is written by Youssef Chahine and Abdel Rahman El SharQaawy who is known for his works that tackle religious aspects and peasants' life. In Salāḥ ad-dīn (Saladin) (1963), El Sharkawy sheds light on Saladin battle against the crusaders to restore the city of Jerusalem, al-Quds. The film opens with a depiction of the crusaders' attack on a convoy of Muslim pilgrims.

4.2. Method of Analysis

This paper attempts to examine the relevance of applying Newmark's Translational Procedures in subtitling metaphors. In addition, it explores the frequent subtitling strategies employed to render metaphors from spoken Arabic into written English. For that purpose, qualitative analysis is conducted on the Arabic film Salāḥ ad-dīn (Saladin) (1963) and its subtitles introduced on Netflix platform. This qualitative analysis focuses on the translation of metaphors based on Newmark's Classification of Metaphors and Translational Procedures for Translating Metaphors (1988), and Gottlieb's Subtitling Strategies (1992).

Due to space limitation, the analysis includes the most prominent Arabic metaphors along with their Netflix subtitles. The analysis falls into three major stages: selected metaphors are categorized in accordance with Newmark's Classification of Metaphors (1988); a lexical E/A Arabic analysis of tenor, vehicle and ground is carried out; then, an analysis of the subtitling strategies employed to render such metaphors according to Gottlieb's strategies follows.

5- Theoretical Framework

In the coming sub-sections, definitions of metaphors are introduced as the main focus on the study. These sub-sections tackle Newmark's classification of metaphors and translational procedures as the framework of the present paper.

5.1. The Meaning of Metaphors

Metaphor is traditionally defined by Aristotle as: "understanding and experiencing one kind of thing in terms of another" (Pedersen, 2015, p. 163). Human language, according to Lakoff and Johnson (2003), is full of metaphorical expressions that are related to an abstract notion; using metaphors can achieve better understanding for such notions (p. 247). In other words, metaphors are important mediators between the human mind and the living and non-living creatures that surround it. Metaphors serve as cultural mediators that enable knowledge development (Abd al-ilah, 2001, p. 57).

Throughout the years, scholars have tried to illustrate Aristotle's definition creating similar but easier definitions; for example, Dumarsais (1730 (1992)) defines metaphor as an extension of word meaning while Fontanier (1968) considers metaphor a strange substitute for a proper word. Ulmann states that a metaphor is developed based on the similarity between two things or two terms

that are subject of the metaphor and the object of the comparison. Metaphors develop because of certain elements which could be emotional stimulus, the need to fill a language gap, the need to concrete the abstract idea, etc. (1972, p. 213-216).

Holman and Harmon (1992) define metaphor as a likeness that compares one object to another. Dickens (2005) elaborates further that metaphor is the usage of a word or a phrase as a figure of speech to explain a different meaning rather than the primary language meaning (p. 228). Metaphor is introduced by Knowles and Moon as the "use of language to refer to something other than what it was originally applied to or what it literally means"; the main reason for this is to create resemblance or find a connection between two things (2006, p. 2).

Peter Newmark is one of the scholars who has studied culture-specific items, particularly metaphors, for several years. In his book "A Textbook of Translation" (1988), he defines metaphor as any figurative expression; it can be a word used in a figurative sense or a personification of abstract concepts. The "primary goal of metaphor is to convey something in a more comprehensive, economical, and compelling manner than is possible in literal language" (p. 111). This importance has been introduced by Abu Hilal (1952) as he states that a metaphor could be used to explain, confirm, or exaggerate certain meaning, refer to it with less words, or improve a specific image (p. 268).

Newmark (1988) sees translating metaphor as one of two main challenges facing any translator, the other one is the choice of an optimal translation principle through the whole text. The reason for such difficulty has been explained by Larson (1998) while stating few factors making metaphors confusing and challenging to be conducted directly. These factors include creating metaphors in different forms unfamiliar to the target audience. Also, translation of a metaphor becomes more complicated when it comes to a cultural- bound metaphor that is not shared with target audience; this could be almost impossible between unrelated language pairs.

5.2. Newmark's Classification of Metaphors (1988)

Newmark (1988a) classifies metaphor into two major categories: structural and functional. On the structural level, metaphors are divided into simple metaphors that are represented by a single lexical or a compound/common unit. The second type can be represented by a word-group, a phrase, a sentence, or a whole text (p.

85). Consequently, Newmark (1988) considers translation of metaphors a general problematic area in translation studies.

In terms of function, Newmark (1988b) introduces two functions of metaphors: connotative and aesthetic. The connotative function refers to the ability of a metaphor to describe concrete and abstract concepts in more detail, to express ideas clearly, and to characterize the quality of the object being described. The aesthetic function refers to the ability of a metaphor to provide an aesthetic effect on the reader, to interest and surprise the targeted audience (p.104).

Newmark (1988b) distinguishes six types of metaphors: dead, cliché, stock, adapted, recent and original; respectively explained as follows:

- Dead metaphors: metaphors without figurative meaning, they are used to describe time and space, geographical objects, and activities of people using parts of the body or natural phenomena. In most cases translators can translate such metaphors but it is difficult to render them literally.
- Cliché metaphors: metaphors that have lost their aesthetic sense and are used only in connotative function, in order to express thoughts more clearly often with a larger share of emotions. According to Newmark (1988), a translator has to convey these metaphors as stated by the author regardless of their strangeness.
- Stock metaphors: their definition is close to cliché metaphors; they are used to describe concrete and abstract items while having an emotional impact and aesthetic function. It is challenging to translate such metaphors because some of them can be used only by a specific group of people, or they can be outdated.
- Adapted metaphors: Newmark regards adapted metaphors as an author's metaphorical occasionalism. Consequently, translators must preserve the shape and the content of the metaphor to be understandable in the target text. However, if it is impossible for a translator to maintain both shape and content, it is better to choose the latter.
- Recent metaphors: Newmark considered recent metaphors metaphorical neologisms, some of them refer to whole new concepts. In this regard, a translator could resort to descriptive translation to highlight the meaning of the metaphor.

- Original metaphor: they are used originally and solely by a certain author. Since these metaphors are not commonly used in everyday usage, Newmark (1988) suggests rendering them as close as possible to the original text.

5.3. Newmark's Translational Procedures for Translating Metaphors

As explained above, translation of metaphors differs from translating other language constituents; it needs full understanding of the original language and wide knowledge of the target language. Therefore, Newmark (1988a, p. 88-91) has suggested seven translational procedures for metaphor:

- Representing the source language image in the target language, provided that this procedure is used if the image is understandable in both cultures.
- Shifting the source image with an equivalent standard image in the target language, on condition that any kind of cultural overlaps must be avoided.
- Rendering of metaphor by simile because simile and metaphor work in a similar way; this approach guarantees retaining the image as it "modifies the shock of a metaphor" (Newmark, 1988a, p.89). In other words, this approach can be used to alter the shock of any metaphorical term as stated by Mokarram & Bashar (2021).
- Rendering the metaphor by simile maintaining the same sense. In this procedure, a translator focuses on the communicative and semantic translations.
- Converting a source language metaphor into its meaning in the target language, it is the most preferred procedure particularly when the image has a wide sense requiring in-depth analysis by the translator. This procedure is commonly used between languages of different cultures.
- Omission is another procedure that can be applied in several cases such as translating repeated metaphors if the text is not authoritative or expressive.
- Representing in the target language the same source language metaphor joined with the meaning.

Subsequently, in view of the multiple functions and shades of meaning a metaphor may convey, metaphor translation is a challenging task, regardless of the language pairs. It requires additional effort and a wide translator's knowledge to convey the author's intended meaning of the original text in the target text. The process of rendering metaphor is more complicated when it comes to

audiovisual translation as some of Newmark's procedures will not be applicable due to the temporal and spatial constraints.

6- Review of Literature

This section is concerned with providing a background of subtitling as a field of translation studies. Subtitling is considered the framework for analyzing the data under investigation in the present paper.

6.1. Subtitling in Translation Studies

The world's boom in technological developments has led to the spread of audiovisual translation allowing different people from scattered places to be exposed to different cultures through television, cinema, music, etc. In the last few years, film industries have flourished shifting audiences' interest from reading or listening to watching. This has led to intensifying the role of subtitlers and the significance of audiovisual translation as a branch of translation studies.

Audiovisual materials are multimodal products that are designed to transfer knowledge and provide entertainment to viewers (Al-Adwan & Al-Jabri, (2003, p. 1). The need to translate audiovisual materials has increased in countries where English is not the official language. That an extremely high percentage of audiovisual programs originate in the USA and other European countries further stresses this need (Cintas & Anderman, 2009, p. 2). Consequently, translating such materials is challenging because it demands transferring the same content while maintaining the similar impact of the original material (Cintas & Remael, 2007).

Henrik Gottlieb introduces several works that tackle the field of audiovisual translation. His book, *Subtitling: A New University Discipline,* published in 1992, covers various aspects of subtitling including its nature, types, and constraints. Gottlieb introduces ten subtitling strategies in an attempt to overcome the limits of subtitling unlike the common translation process which has less limits.

Gottlieb (1992) suggests that there are two types of constraints when it comes to subtitling: formal (quantitative) and textual (qualitative) constraints. To clarify, textual constraints are those imposed on the subtitles by the visual context of the film, whereas formal constraints are the space factors. It is known that the subtitles should not exceed two lines, 35 to 43 characters each (Gottlieb, 2018; Remael, 2018), while according to Pedersen (2011), characters range between 36 to 40. The

duration of a subtitle depends on the quality and complexity of the text, the speed of the dialogue, the average viewer's reading speed, and the necessity intervals between subtitles (Jafari, n.d.).

6.2. Gottlieb's Subtitling Strategies (1992)

It is necessary to differentiate at the beginning of this section between two types of subtitles: interlingual and intralingual. Interlingual subtitles refer to the transfer of audiovisual materials from a source language into a target language, whereas intralingual subtitles do not imply any change of language. Therefore, interlingual subtitles are more challenging as they require full understanding of both the source and target languages which makes it the focus of many translation studies.

In 1992, Henrik Gottlieb has introduced ten strategies that can be applied in interlingual subtitles to make a good subtitle that can be easily understood by the target audiences. Those strategies are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The usage of subtitling strategies cannot guarantee a full transfer of audiovisual materials from one language into another while maintaining the same sense and structure, but it will help in preserving the same impact on the target viewer.

In this regard, some strategies are more frequent than others such as deletion, condensation, and decimation (Taylor, 2004). However, Gottlieb's Subtitling Strategies (1992) are explained as follows:

- Expansion: it is a strategy the subtitler usually resorts to when the source text requires an explanation due to the differences between two languages.
- Paraphrase: This strategy is used when the phraseology of the source text cannot be rendered in the same way in the target text.
- Transfer: It is the faithful transmission of the source text in the target language while conveying the same form and meaning.
- Imitation: It is a strategy which maintains the same forms.
- Transcription: Rendering of irregularities of the source text in the target text.
- Dislocation: It aims at maintaining the same effect of the source text when it is crucial and affects the meaning.
- Condensation: It can be regarded as shortening of the source text without affecting the meaning.

- Decimation: This strategy is applied in long speeches or dialogues, as the case requires reduction of the context.
- Deletion: It refers to deliberate omission of a full part of the text or in some cases deleting repetitions or filler words. This strategy is frequently used when there are many speakers talking at the same time.
- Resignation: It means there is no translation, and the meaning is completely lost.

These strategies are more applicable compared to Newmark's procedures, although there are some common strategies in both models. The main reason for choosing Gottlieb's strategies rather than Newmark's procedures is that the former is mainly dedicated to subtitles unlike Newmark' procedures which fit more with common translation. Despite the fact that when Newmark's procedures were developed, subtitling was not a common field of translation studies, some of these procedures can be applied in subtitling as the following examples attempt to show.

7- Analysis

In this section, a number of examples are investigated to figure out whether the target language maintains the same impact of the source language or subtitles have been affected by the temporal and spatial constraints of audiovisual material.

Example One			
Time	SL Metaphor	TL Subtitle	Subtitling Strategy
00:03:18>>00:03:29	صلاح الدين: موافقة الأمراء العرب هيكاري: على توحيد قواتهم معانا صلاح الدين: و... هيكاري: ويريد السلطان أن أصحبه إلى القصر **لنقضي الليلة في بحر من المداولات**	Saladin: The agreement of the Arab princes. Hikkari: … to join forces with us. Saladin: And… Hikkari: The sultan wants me to accompany him to the palace **to discuss the matter**	Paraphrase

This scene marks the beginning of the whole film where Saladin is sitting with his old friend Hikkari, leaving everyone outside celebrating their own victory in Alexandria. They are talking about the situation in Jerusalem, which is falling under the Crusaders' siege. Hikkari reminds Saladin of the need to fight for Jerusalem; therefore, he reassures him that he is preparing a plan and waiting for the other Arab princes' agreement and unity.

While focusing on the screen, it is obvious that Hikkari and Saladin are smiling while talking about the prolonged discussions expected with the Arab princes to join Saladin in his fight for Jerusalem. Each one is finishing the other's sentences which indicates the sarcastic situation, as both know that Arab princes will not agree or even attend the meeting. This has proven to be true in the next scene, when Saladin asks one of his assistances about Arab princes, but he says no one has shown up except for one.

In the original Arabic script, Hikkari says " نقضي الليلة في بحر من المداولات" which, if rendered literally, it can be translated as "to spend the whole night in a sea full of discussions". However, the root "بحر" in Arabic has various lexical meanings in addition to its first lexical sense: *sea*, one of these meanings is to go deeper and expand (Mokhtar, 2008). Therefore, the metaphor in this example refers to the expected deep long monotonous discussions with Arab princes which will probably lead to disappointing results.

The tenor in this example is "discussions" "المداولات" and the vehicle is "in a sea full of" "في بحر من". The scriptwriters, Youssef Chahine and Abdel Rahman El SharQaawy, compare the Arabs' discussions to a seawater which is constantly moving with no fixed shape. Most importantly, seawater cannot be collected as it covers a vast area of the Earth. Therefore, the ground is that the Arabs' discussions will be very long, tedious, and useless.

Baker explains that in some cases in translation, there could be no expression in the target language that is equal to an expression in the source language; it is called nil equivalence (2006, p. 78). Therefore, a paraphrase strategy is employed to convey the meaning in the target text, but it does not achieve the same sarcastic and disappointing impact on the target viewer. It could be better to highlight the negative and sarcastic connotation of the source text by adding the word disappointing or prolonged discussions. Newmark's procedures are also applicable in this example as the subtitler is converting the source language metaphor into its meaning in the target

language; although there is a missing part of the meaning which gives the sense of uselessness of such discussions.

Example Two			
Time	SL Metaphor	TL Subtitle	Subtitling Strategy
00:31:09>>00:31:15	هيكاري: بخطة مشابهة انتصر المسلمون في غزوة بدر ... **سدد الله خطاك.**	Hikkari: The Muslims won the battle of Badr with a similar plan… **God help you.**	Transfer

Saladin has summoned his army leaders to discuss a new plan in their fight with Renaud (a Crusader leader) who has a huge army exceeding Saladin's army. Hikkari in this scene represents the old wise man who seeks to reassure the soldiers before the battle that they can win with God's help and guidance. This scene in particular highlights the religious and historical aspects of the script as Hikkari starts to pray for the army and Saladin and reminds them of the Islamic history during the Prophet Muhammed (PBUH) era.

Comparing Hikkari's facial expressions to his surroundings, he is peacefully smiling unlike the others who look firm and anxious. He prays for Saladin and the army saying "سدد الله خطاك". The literal meaning of the word "سدد" in Arabic is to "pay a debt, shoot the arrow, or hide a deficit and complete it" (Mokhtar, 2008, p. 1048). The original consonant root cluster of the word "خطاك" is the base verb form "خطا" and the singular noun is "خطوة", which means the distance between footsteps or the movement of one leg (Mokhtar, 2008).

In Arabic, both words have different figurative meanings; the first word "سدد" means to "guide, lead, direct, or show the right way" (Baalbaki, 1995, p. 628) whereas the word "خطاك" could mean an approach or a path (Mokhtar, 2008, p. 668). Moreover, the figurative

meaning of the prayer phrase "سدد الله خطاك" as a whole means May God strengthen you and guide you to the right path (Mokhtar, 2008).

In the target language, the subtitler uses another prayer, it is similar to the source text to maintain the same form, but it fails to convey all aspects of the meaning. Therefore, a transfer strategy has been applied which is similar to Newmark's procedure of converting a source language metaphor into its meaning in the target language. The religious aspect is reflected in both languages by using a prayer phrase for success and victory.

According to Gottlieb (2001), subtitles are divided into two subtitle lines; each one should not exceed 35 characters to give viewers enough reading time. As a result, all the literal and figurative meanings of the Arabic prayer are not fully rendered in the target text due to the constraints of time and space in subtitling, but it still gives the same sense.

Example Three			
Time	SL Metaphor	TL Subtitle	Subtitling Strategy
00:56:19>>00:56:39	آرثر: لو اقتنع الملك ريتشارد بالسفر إلى الشرق، سنحت لك فرصة ذهبية للاستيلاء على عرشه، عرش إنجلترا يا سمو الأمير جون. جون: إذا رجع ريتشارد **وعلى رأسه أكاليل الغار** بعد إنقاذ أورشليم من منا في إنجلترا كلها يمكنه أن يقاوم يا دوق آرثر؟	Arthur: if king Richard should leave for the East, it would be your opportunity to seize the throne. The throne of England, Prince John. John: If he liberates Jerusalem **and returns victorious**, who would dare to stand against him?	Paraphrase

The beginning of the conspiracy appears clearly in this scene; Arthur and Prince John are having a side talk while King Richard meets other European leaders. Arthur is promising Prince John to seize the throne of England while Richard is fighting in the Middle East, but John is afraid that if Richard wins this war, he will return victorious to England and no one will be able to oppose him. This has been obviously reflected in the usage of metaphor by Prince John in the source script.

According to Al-Muʿjam Al-Wasīṭ, the word "الغار" literally means "a low area of a land or a gathering of people". Also, it refers to a wild plant in the levant and coastal mountains; it is used for decorations thanks to its evergreen beautiful colour (2004, p. 690). The phrase "أكاليل الغار" is translated "Laurel wreath" which has the same figurative meaning in both Arabic and English languages. In

Ancient Rome, the laurel wreath was given to special people such as winners in poetry competitions or victorious leaders in wars (2004, p. 690).

The tenor, in the present metaphor, is He which refers to King Richard while the vehicle is a person who wears the laural wreath. The ground that unites King Richard and the one wearing laural wreath is that both are victorious, and no one can face or stop them. Therefore, Prince John is expecting King Richard to return victorious and win the war in the Middle East like ancient Romans leaders.

Although this image is obvious in both cultures, the subtitler resorts to paraphrase rather than transfer. Consequently, the target text presents the same meaning of the source language without giving the same figurative aspect. The subtitler prefers to paraphrase the metaphors rather than using figurative language in the target language. This could be part of the subtitler's attempt to create an easy text for the target audience. This reflects Newmark's procedure of converting the source language metaphor into its meaning in the target language. However, the subtitler could easily use "wearing a laurel wreath" to maintain the same meaning and image without violating time and space limits.

Example Four			
Time	SL Metaphor	TL Subtitle	Subtitling Strategy
00:05:16>>00:05:28	حسام الدين: **عرب أورشليم الذين غرسوا في أرضهم جنات** تحولوا إلى مهاجرين مشردين **تقذفهم الأرض الطيبة** التي امتلكوها منذ أجيال وأجيال.	Hossam Eldin: The Arabs of Jerusalem are now mere refugees **driven from the land** on which they lived for generations.	Deletion and Paraphrase

Hossam Eldin is the only Arab prince who agrees to meet Saladin to declare his support for liberating Jerusalem. He is giving Saladin full details of the Arabs' condition in Jerusalem under the rule of the crusaders telling him how much people are suffering from poverty, injustice, and displacement. Hossam Eldin wishes that Saladin will mobilize his army quickly to free Jerusalem.

In this scene there are two metaphors; "غرسوا في أرضهم جنات" and "تقذفهم الأرض الطيبة" in which one is deleted in the target text and the other is paraphrased. The first metaphor is "غرسوا في أرضهم جنات" means to plant gardens in their homeland as the word "غرس" means to plant while the word "جنات" has two meanings: the paradise or gardens

(Mokhtar, 2008). The Arabic script keeps the meaning ambiguous as it could be planting or comparing the land of Jerusalem to paradise.

This image is totally missing in the target text, this is the "deletion strategy" according to Gottlieb and omission procedure according to Newmark. The meaning, regardless of the name of the strategy applied, is completely lost, although some equivalent could be used such as "paradise place on Earth". Despite the fact that it is important to keep the same effect of the source script in the target language, the subtitler is trying to shorten the sentence as much as possible to keep it in the range of two lines, 35 to 43 characters each, as it exceeds 100 characters.

The second metaphor is "تقذفهم الأرض الطيبة" in which "تقذفهم" is driven from the root "قذف" which means "to strongly throw something" (Mokhtar, 2008, p. 1787). The tenor is the land of Jerusalem, and the vehicle is throwing. The ground is giving the land a human attribute that is throwing to show the forced displacement of people in Jerusalem from their homeland.

As has been mentioned in previous examples, the subtitler aims at creating easily read subtitles in the target language. The focus is primarily on meaning rather than form leading to missing some figurative aspects. Therefore, paraphrase strategy is applied in rendering this example to keep the meaning.

Unlike the first metaphor, the subtitler keeps the meaning by paraphrasing the metaphor to reveal a realistic image of the violence that the Jerusalem people were subjected to under the rule of the crusaders. As it has been previously mentioned, this strategy is similar to Newmark's converting a source language metaphor into its meaning in the target language procedure. As a result, the subtitle conveys the same meaning but lacks the form and the aesthetic impact of the metaphor in the source script.

Example Five			
Time	SL Metaphor	TL Subtitle	Subtitling Strategy
01:27:51>>01:26:11	ريتشارد: ولكن الضمير المسيحي لا يطمئن ومدينة الزيتون في أيد عربية صلاح الدين: ولكنكم **تحرقون أغصان الزيتون.**	Richard: My conscience would never rest at peace while the city of olive groves in the Arab hands. Saladin: Yet, **you burn the olive branches.**	Imitation

This is a famous scene in the history of Egyptian film industry, as Saladin was hoping to reach a reconciliation or an agreement to stop shedding more blood and killing soldiers from both parties. The Crusades leaders refuse to accept any agreement and blamed him for being a barbaric Muslim leader who tortures Christians in Jerusalem. Figurative language used in this scene reveals another aspect of Saladin's character; namely, the Muslim leader who respects and believes in all divine religions.

The sentence "you burn the olive branches" is a reply to the accusation of the Crusaders, particularly king of England, Richard, who says he will not enjoy peace until the city of olive, Jerusalem, is liberated from Muslims. Reference to olive in this part has a historical and religious background. Religiously, it refers to peace and serenity after the flood in the era of Prophet Noah. Historically, it has been used by the Pharaohs in some rituals which explain the presence of olive branches in the Pharaoh's drawings in temples. Also, Jerusalem has been known for its famous olive tree for centuries (al-Baaqii, 2021).

Olive trees have been mentioned several times in the holy books. For example, it has been directly mentioned four times in the Qur'an. Also, it has been mentioned in the bible such as in "But as for me, I am like a green olive tree in the house of God; I trust in the loving kindness of God forever and ever" "Psalm 52"8". Therefore, an olive tree has almost the same reference in different cultures as it refers to beauty and peace.

Bearing this in mind while translating, the exact form has been employed to keep the source text meaning. The metaphor in the present example is a vehicle-specifying metaphor with a symbolic value attached to olive trees. The whole declarative statement, "burn olive branches" in both languages means to deliberately choose war rather than peace.

By applying Gottlieb's strategy, the subtitler uses imitation to keep the same form and meaning of the target language while preserving space and time of subtitle on the screen. Newmark suggests a close procedure which is shifting the source image with an equivalent standard image in the target language. Both Gottlieb's Strategy and Newmark's procedure perfectly fit in this example because no culture overlaps are produced; the meaning is conveyed and understood in both languages.

8- Conclusion

The paper is a case study of subtitling metaphors in the Arabic Film Salāḥ ad-dīn (Saladin) (1963). Most of the metaphors under investigation are of cultural, historical, or religious background. This has ended up in creating a more complicated source language material to be subtitled into the target language. Various strategies have been applied to convey the form and meaning of the metaphors.

The present paper is based on Newmark's classification of metaphors while applying Gottlieb's subtitling strategies and comparing them to Newmark's procedures of translating metaphors. Throughout the analysis, there has been a resemblance between some of Gottlieb's strategies and Newmark's procedures, although the latter is used in common translation not subtitling. Surprisingly, some of Newmark's translational procedures are effectively applicable in subtitling.

According to the analysis, the frequently applied strategy in the examples under investigation is paraphrase strategy. Comparing this to Newmark's procedures, converting a source language metaphor into its meaning in the target language is observed as a similar procedure commonly applicable throughout the examples under study. As has been mentioned, most of the examples refer to culture- bound metaphors. The full equivalence of culture-bound metaphors in the selected examples is not attained in subtitling. The usage of paraphrase has contributed to highlighting the meaning only rather than the form.

The second most used subtitling strategy in the material under investigation is deletion. The reason for that is the huge gap between the Arabic and English languages. This has added to the obstacles facing the subtitler who is seeking to overcome the temporal and spatial constraints. The deletion in many examples has affected the aesthetic function of the metaphor without affecting the whole meaning. Consequently, the target viewer will understand the meaning without getting the same impact as the source audience. It is important to mention that Newmark (1988) introduces a similar procedure to translate metaphors which is omission, and it is applicable in the case study.

Another two strategies applied during the subtitling process are transfer and imitation. Transfer strategy is employed to render some universal metaphors, whereas imitation is used to maintain the same form of the source text in some famous scenes. In the examples under investigation, both strategies do not have exactly similar procedures

according to Newmark's model, but the procedure differs according to the context.

In conclusion, Gottlieb's subtitling strategies provide applicable solutions for subtitlers to translate culture-specific items between two distinguishing pairs of languages. These strategies differ from Newmark's translational procedures commonly used in literary translation. However, few procedures by Newmark can be adopted by subtitlers to reduce the gap between two different languages based on disparate cultures. Creating a broader model through combining both models, Gottlieb's subtitling strategies and Newmark's Transitional procedures will bring considerable gains for both subtitlers and audiences; this is because both the source text meaning and form in subtitling are readily expected to be maintained. It is worth mentioning that not all Newmark's procedures are applicable in the material under investigation; further studies are needed to find out the effectiveness of applying Newmark's procedures in subtitling.

Appendix

List of some examples of metaphors, their subtitles, and strategies applied to render them.

Time	SL Metaphor	TL Subtitle	Subtitling Strategy
00:02:22>>00:02:42	صلاح الدين: ليس هناك سرًا يا عزيزي ولكنها **خطة، فتشبث الصليبيين بالخيرات التي تدرها عليهم أرض المقدس يجعل انتزاعها** منهم ليس بالعمل السهل	Saladin: No secret, old friend, but a plan. **The rich bounties of Jerusalem enjoyed by the crusaders make taking it** from them no easy matter.	Deletion
00:03:18>>00:03:29	صلاح الدين: موافقة الأمراء العرب هيكاري: على توحيد قواتهم معانا صلاح الدين: و... هيكاري: ويريد السلطان أن أصحبه إلى القصر **لنقضي الليلة في بحر من المداولات**	Saladin: The agreement of the Arab princes. Hikkari: ... to join forces with us. Saladin: And… Hikkari: The sultan wants me to accompany him to the palace **to discuss the matter**	Paraphrase
00:04:54>>00:05:14	حسام الدين: عرب أورشليم **لا يملكون اليوم غير الأسى** والخوف أمام هجمات الصليبيين المتتالية... وبدلا من الابتسامة التي كانت تضيء وجوه الأطفال أصبح **الفزع اليوم يمزق قلوب** الصغار والكبار	Hossam Eldin: Jerusalem **lives under siege** and fear under continued attacks by the Crusaders…The smiles that lit children's faces has **turns into grief in the hearts** of young and old	Paraphrase
00:05:16>>00:05:28	حسام الدين: **عرب أورشليم الذين غرسوا في أرضهم جنات** تحولوا إلى مهاجرين مشردين **تقذفهم الأرض الطيبة** التي امتلكوها منذ أجيال وأجيال.	Hossam Eldin: The Arabs of Jerusalem are now mere refugees **driven from the land** on which they lived for generations.	Deletion
00:13:48>>00:13:59	والي عكا: مولاتي الأميرة فيرجينا ... مولاي رينو: وإذا **لوح لك صلاح الدين بطرف إصبعه** فأنت طبعا لا تقوى على الرفض	Acre Governor: Your highness, Princess Virginia … and Prince Renaud. Renaud: So, **Saladin beckons**, and you run to him.	Paraphrase
00:25:22>>00:25:27	صلاح الدين: علينا إذا أن **نستفز غروره** حتى نضيق عليه الخناق ومن هنا نقلته.	Saladin: We **must use his vanity** to lure out into the open and kill him.	Transfer

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00:31:09>>00:31:15	هيكاري: بخطة مشابهة انتصر المسلمون في غزوة بدر ... **سدد الله خطاك.**	Hikkari: The Muslims won the battle of Badr with a similar plan… **God help you.**	Transfer
00:43:54>>00:44:13	فيرجينيا: صلاح الدين على أبواب أورشليم. أورشليم تضيع! مستحيل! مستحيل! **ضياع أورشليم معناه ضياعك أنت** يا جلالة الملك، ضياع أورشليم معناه ضياعنا كلنا.	Virginia: Saladin is at the gates of Jerusalem. Jerusalem must not be lost! **It would be your end**, Your Majesty, and ours.	Paraphrase
00:56:19>>00:56:39	آرثر: لو اقتنع الملك ريتشارد بالسفر إلى الشرق، سنحت لك فرصة ذهبية للاستيلاء على عرشه، عرش إنجلترا يا سمو الأمير جون. جون: إذا رجع ريتشارد **وعلى رأسه أكاليل الغار** بعد إنقاذ أورشليم من منا في إنجلترا كلها يمكنه أن يقاوم يا دوق آرثر؟	Arthur: if king Richard should leave for the East, it would be your opportunity to seize the throne. The throne of England, Prince John. John: If he liberates Jerusalem **and returns victorious**, who would dare to stand against him?	Paraphrase
01:03:51>>01:04:00	فيليب: أورشاليم ريتشارد: مدينة الزيتون، **حصن الكلمة المباركة**، التي جاء بها ابن الرب.	Philip: Jerusalem Richard: City of the olive groves. Through which walked Christ, our savior.	Deletion
01:26:00>>01:26:11	ريتشارد: لكن ريتشارد قلب الأسد لا يقبل الترحيب من رئيس عصابة تضطهد المسيحين وتعبث بقبر ابن الرب **وتغتصب الأرض المقدسة أورشليم.**	Richard: Richard does not accept welcome from a bandit chief who persecutes Christians, defiles the grave of Christ, and **dares to occupy Jerusalem**	Deletion
01:27:51>>01:26:11	ريتشارد: ولكن الضمير المسيحي لا يطمئن ومدينة الزيتون في أيد عربية صلاح الدين: ولكنكم **تحرقون أغصان الزيتون.**	Richard: My conscience would never rest at peace while the city of olive groves in the Arab hands. Saladin: Yet, **you burn the olive branches.**	Imitation

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