Subtitling cultural expressions in "Barbie" movie into Arabic

Mohammed M. Obeidat
Associate Professor, Dept. of Translation
Yarmouk University, Irbid-Jordan

Rawda A. Abbadi
Researcher, Dept. of Translation
Yarmouk University, Irbid-Jordan

*Corresponding author email: mmobeidat@yu.edu.jo
https://orcid.org/0000-0002-1235-0492

Abstract

The current study aims to investigate the most used strategies in audiovisual translation, namely, subtitling different types of English culture-bound expressions into Arabic. Furthermore, this study aims to determine the most frequent cultural expressions and the subtitling strategies used to translate their meaning from English into Arabic. The data of this research is extracted from the American fantasy-comedy movie Barbie "باربي," which was released on July 21, 2023. Numerous websites offer streaming access to the film. The online source from which the English subtitles were sourced is Shofha TV "تي في شوفها." The research's data was analyzed using Gottlieb's (1992) subtitling strategies. The Arabic subtitles of these cultural expressions were compared to their English equivalents to check the adequacy of translation and comprehensibility. According to the study, paraphrase, transfer, deletion, expansion, condensation, resignation, decimation, and imitation are the most employed strategies. In addition, this study shows that the most frequent culture-specific expressions taken from Barbie movies are slang expressions, taboos, idioms, and religious expressions. The study concludes that paraphrase (30%), transfer (19%), deletion (15%), and expansion (11%) were the most frequent subtitling strategies used to deal with English cultural expressions.

Keywords: Arabic, audiovisual translation, culture-specific expressions, Gottlieb's subtitling strategies.

1- Introduction

This study focuses on subtitling culturally specific terms into Arabic in the American movie Barbie, and it attempts to identify every possible challenge the translator faces. Barbie's movie was released in 2023 and was a great success. According to the Internet movies database (IMDb), the movie is highly rated. Despite being a supernova (blockbuster), the movie was banned from streaming in some countries since it dealt with sensitive topics in those nations. However, Barbie is a well-known character with an extensive fan base, so the film went viral. Subtitling a movie such as Barbie is demanding because the movie's audience consists of various age groups. Even though little girls are obsessed with Barbie, this version is not only watched by teenagers, but it also fits adults. So, subtitling for two very distinct age groups is extremely strenuous. However, issues of global importance are tackled in the movie, such as feminism, patriarchy, social and beauty standards, perfection, and culturally related topics, considering that movies are just one of several artistic mediums through which cultural expressions can be found (Xavier et al., 2024). As a result, Gottlieb's subtitling strategies are mostly employed by subtitles to produce culture-sensitive subtitles.

This study aims to investigate whether the subtitle overcomes the difficulty of translating culture-specific terms that existed in the Barbie movies into Arabic and whether the Arabic translations are appropriate and meaningful. It also examines the most adequate and useful strategies the translator uses to overcome cultural barriers between the two languages. This study attempts to find the most recurrent culture-specific terms in the movie.

2- Review of related literature

Audiovisual translation (AVT) is an integral part of the translation field. In other words, AVT is essential to the translation industry (Mahdi & Sahari, 2024). Although several terms refer to the audiovisual translation field, such as screen and multimedia translation, AVT is the most commonly used one. Moreover, AVT is a translation method where the content is fully expressed using sound and image. It includes all translations, whether they are for movies, TV series, or video games (Murat, 2023). In other words, it could also be defined as transferring the meaning from one language to another within the context of a given medium, such as a cartoon, documentary, interview, or movie (Ibrahim & Al-Ghazalli, 2023). Due to the high demand for AVT (Allam, 2023), many terms are used to refer to AVT, such as multimedia translation and screen translation (Gambier, 2003). Today, translation is regarded as a component of all social media platforms and applications such as YouTube, Instagram, Snapchat, Facebook, etc. In other words, translations—or captions, as they are known in social media—are required to convey the meaning of any post to followers in other countries. However, the demand for audiovisual translation is rising in this decade of tremendous technological advancement; according to Diaz-Cintas and Remael (2014), AVT is constantly developing. This occurs due to several factors, all connected to globalization and glocalization in one way or another, as well as technological advancements.

Furthermore, AVT is an extensive field that has had remarkable growth in terms of academic and research activities (Munday, 2016). The fact that some pioneering companies intend to localize their products and expand internationally could be another factor contributing to AVT's enormous demand. As a result, the first step for these businesses to go global is to enter foreign nations and create goods compatible with those nations' languages and cultures (Pym, 2004). For example, Microsoft Office is a software program available worldwide and is utilized by practically all age groups; it is used extensively by businesses and educational institutions globally, with over 1.2 billion users worldwide (Callaham, 2018). However, Microsoft expanded its sales and profit to billions of dollars by simply releasing a version that supports every language worldwide.

2.1 Audiovisual Translation

According to Gambier (2003), AVT consists of almost seventeen modes: subtitles, dubbing, voice-over, subtitles, and audio description. Subtitling is the most common type of AVT, especially interlingual subtitling. This study focuses on interlingual subtitling.

1. Subtitles: This mode is considered the most studied mode of AVT. It has various subtypes but can be referred to as linguistic practice.
2. Dubbing: The original voice is completely hidden and replaced by the TL voice- -track. Dubbing simulates the actors' voices and acts out dialogue passages (Fitria, 2023).
3. Voice-over: This type is similar to dubbing and is mainly used for documentaries and interviews.
4. Surtitles: the translation of the words of a foreign opera or theatre.
5. Audio Description: is a translation intended for blind and visually impaired individuals.

2.2 Subtitling

Regarding translation history, the AVT field, including subtitling, used to be severely underestimated (Fawcett, 1996), but subtitling is today hugely popular, used, and demanded. Moreover, subtitles or captions may be essential to cope with technological advancements (Alrais & Almahasee, 2024). Subtitles or captions have infiltrated practically everything related to the mass media, for example, YouTube videos, some TV channels, movie platforms, and even Instagram, Twitter, and Facebook posts (Liu, 2014). In this context, it is important to mention that social media posts, which provide multilingual subtitles or captions, are used by billions of people from many countries, backgrounds, and cultures (for instance, France, Italy, Russia, Saudi Arabia, etc.) to react to and express their opinions about a general topic or issue.

Relatively, subtitling is considered a type of audiovisual (AV) translation mostly used in cinematic settings (Obeidat, 2023). Subtitling is the translation, in a different language, of spoken utterances in cinematic media into one or more written lines displayed on the screen simultaneously with the original message (Gottlieb, 2001). Furthermore, subtitling adds a translated written text to the movie's verbal content; Chiaro (2009) defines subtitling as visual and entails placing a written translation on the screen. Also, Subtitling could be defined as converting 13 the spoken utterance into a written text in which the text is no longer than two lines (Díaz et al., 2007). Shuttleworth and Cowie (2004) affirm that subtitling may represent one of the most common types of AVT, which involves television and movies. Many more definitions for subtitling are included in the current study and mentioned in the previous chapter. However, it is worth mentioning that subtitling and dubbing are the most common types of AVT, but subtitling is preferable. Dubbing it, also known as synchronization, refers to substituting another translated soundtrack for the original (Chaume, 2012).

Regarding cost, subtitling is cheaper than dubbing and maintains the actor's original voices (the original culture is preserved). Unlike dubbing, subtitling is foreignized and includes less cultural loss (Gambier, 2003). In this context, O'Connell (2007) affirms some characteristics of the subtitling process as a fast, affordable, and culturally sensitive method.

2.3 Interlingual subtitling

The subtitling subcategory refers to the translation process between two different languages, for example, in this study, from English to Arabic, known as interlingual subtitling (Gotlieb, 1997). Moreover, the subtitling process is called intralingual if it happens within the same language and interlingual between two different languages (Baker & Saldanha, 2019). Da-Yan (2014) asserts that although interlingual

subtitling pertains to subtitling rather than traditional written translation, the basic requirement of this type is a transfer or translation between two distinct languages. In addition, interlingual subtitling is considered a main part of any movie, and the viewer can choose whether to show or hide the subtitles (Gambier, 2003). However, much research has been conducted 14 on interlingual subtitling due to its importance and popularity. Munday (2016) asserts that Most of the effort has been undertaken for interlingual subtitling. Subtitling is one of the most popular AVT modes and can be used to deliver the content of any video to international viewers. Diaz-Cintas and Remael (2014) state that dubbing and subtitling are the most common in the industry and most well-known to viewers. Other options include voice-over, partial dubbing, narration, and interpretation. Furthermore, subtitling is the most known and used type of AVT in Eastern culture (Thawabteh, 2011).

1.4 Subtitling Constraints

The restrictions vary depending on the type of AVT. Since subtitling is the main focus of this study, only subtitling constraints will be addressed. It is worth mentioning that subtitling is quite popular, particularly in English and other languages. However, many constraints are considered obstacles that hinder the subtitling process, and subtitlers face inevitable challenges (Ahmad et al., 2024). According to Horbacauskiene and Bartaskevicius (2019), rigorous technical requirements accompany subtitling the original text.

a) Not to find an equivalent word of the source text in the target text due to the ideological differences among different nations; according to Sabtan (2022), finding the equivalent word that best conveys the meaning of the target language is the most challenging translation task. Also, other approaches must be used to address the absence or insufficiency of the equivalent (Mudawe, 2023). In the same context, Mudawe (2023) declares that the lack of equivalence could hinder subtitling culture-based expressions.

b) In addition, the process of filling the lexical, linguistic, extralinguistic, and cultural gaps. Pederson (2011) states that culture-bound terms are associated with a certain nation, culture, or even society's linguistic constraints. Consider the differences between Eastern and Western cultures; unlike Easterners, Westerners freely apply taboos in their daily lives. Different terminologies are found even within the Arab community; for example, Jordanians, Saudis, Syrians, Bahrainis, and others have their terminologies. Even within the same linguistic community, language use can differ greatly between languages and cultures (Sahari, 2024). Furthermore, On the level of extralinguistic limitations, it is worth emphasizing that in Arab culture, there is a national dish for each Arab country. Manasf for Jordanians, msakhan for Palestinians, and koskos for Moroccans Chairo (2009).

c) Including only the most important ideas or information of the source text in the subtitles could lead to meaning loss or incomplete meaning, whereas a limited number of words can be written on the screen. In other words, the space and time constraints of the subtitling process. According to Diaz-Cintas & Remael (2007, p.63). In other words, not all speech features are lost; quite a few can be salvaged in writing, but rendering them all would be illegible, and the subtitles would be exceedingly long. Subtitling focuses on those items that are informationally most relevant. Thus, the subtitles for the intended audience are somehow incomplete; only the relevant information is included in the subtitles because the subtitler is, in one way or another, confined to the space and time constraints as aforementioned. The full subtitles of the movie's utterances or dialogue

should fit in two lines of space; the issue is that some crucial material may be abandoned or removed because the space set for the subtitles is deemed insufficient. 16 Furthermore, the time limit set for the subtitles is excessively short—nearly two seconds— which presents an additional challenge for the subtitlers in conveying the meaning of the speech or utterance.

d) Subtitlers should consider the viewer's opinion of the subtitles, especially if the audience has prior knowledge of the source language. Since English is the world's official language, many individuals speak it as a second language. Consequently, if the subtitler shows any negligence during the subtitling process, the viewer may question the quality of the subtitles (Munday, 2016). Although there are a limitless number of constraints that, to some extent, confine the subtitling process, Karamitroglou (2000) states an infinite list of AVT-related limitations. This study attempts to overcome all types of constraints. Although translators may find the subtitling process strenuous, it is a way that allows them to successfully transfer the message of the original film to the intended audiences.

e) Culture could be viewed as a constraint or an obstacle to the subtitling process. Culture significantly affects the quality of the translation or subtitles; Bittner (2011) states that culture is one factor that impacts the quality of the subtitles. Also, culture is seen as a major hindrance throughout the translation or subtitling process. Munday (2014, p.198) states, "Instead, Bassnett and Lefevere focus on the interaction between translation and culture, on the way in which culture impacts and constraints translation, and on the larger issues of context, history, and convention." However, culture is a broad concept that can refer to and cover a wide range of elements, such as politics, beliefs, gender, religion, and so on. Taking the cultural turn (Snell-Hornby, 1990) and all its attendants into account adds to the translator's workload and complicates the translating process. It is worth mentioning that the world is full of distinct cultures, each with its own set of habits, norms, and boundaries. As a result, the translator or subtitler should be fully aware of the nature of the culture he is dealing with. In the same regard, the subtitler must thoroughly understand this study's source and target cultures, specifically the Eastern and Western cultures (Mudawe, 2023). The cultural barrier will be discussed in detail in the section on culture.

3. Methodology

In the current thesis, the researcher followed a descriptive qualitative method. This is in harmony with Bhandari (2020), who asserts that qualitative research can collect nonstatistical and non-numerical data such as videos, texts, audio, etc. Also, qualitative research is the antithesis of quantitative research, which completely depends on gathering numerical data.

3.1 Data Selection

The data for this research is collected from the English culturally specific terms that appeared in the American fantasy-comedy movie Barbie. Barbie movie has been subtitled into several languages, and one of these languages is Arabic as "باربي. " The movie was released on July 21, 2023. The movie is available for streaming on several online websites, but the data was gathered from the Shofha TV "في تي شوفها "website, in addition to their Arabic subtitles. The number of the extracted cultural-specific expressions included in this study is 72.

3.2 Data Selection Procedures

The seventy-two culturally specific expressions are gathered in the following fashion: First, the researcher searched several websites for the best website for Arabic subtitles. Second, the researcher watched the American fantasy-comedy movie Barbie more than once to ensure no culture-specific term was missed or skipped. Third, since there were no transcripts available, the researcher carefully listened to the audio scripts of the 30 movies to choose the terms or expressions that were most appropriate and relevant to the culture. Fourth, utterances or statements that include cultural-specific terms were detected and recorded. Fifth, the researcher investigated and determined the definition and meaning of the cultural expressions that had been chosen. Sixth, English cultural terms were compared along with their Arabic subtitles. Finally, the cultural expressions were categorized according to the subtitling strategies of Gottlieb (1992).

3.3 Data Analysis

In this study, the researcher analyzed the data using Gottlieb's (1992) subtitling strategies model by defining the time stamp of both the beginning and the end of the spoken utterance. The analysis mostly concentrated on contexts where cultural expressions are presented. The 72 cultural expressions have been classified into four categories: taboos, idioms, slang expressions, and religious expressions. The Arabic subtitles were categorized using Gottlieb's (1992) ten subtitling strategies (expansion, paraphrase, transfer, imitation, deletion, condensation, decimation, resignation, transcription, and dislocation). Each example is provided with a back translation to aid in comparing the original utterances and the provided Arabic subtitles and to define the effectiveness of the Arabic subtitles.

In analyzing the 72 cultural-specific expressions, the researcher followed the following steps: (1) watching the movie. (2) Comparing the Arabic subtitles with the utterance. (3) Categorizing both the Arabic subtitles and the original speech. (4) Investigating and analyzing the subtitling strategies employed to subtitle the English cultural expressions into Arabic. (5) Categorizing cultural expressions based on their type, such as idioms, religious expressions, slang expressions, taboos, etc.

4. **Findings and Discussion**

1.1 Findings

This section presents the strategies most used by the subtitle to translate the culture-specific material of the "Barbie" movie (the English version) into Arabic. This section lists the most common cultural expressions in the "Barbie" movie.

Chart 1 shows that the subtitler mostly employs four strategies to translate the English cultural terms in the "Barbie" movie into Arabic. The most employed strategies utilized by the subtitler are paraphrase, transfer, deletion, and expansion. The researcher categorizes these strategies based on Gottlieb's (1992) ten subtitling strategies (expansion, paraphrase, transfer, imitation, condensation, decimation, deletion, resignation, transcription, and dislocation).

Chart1. The most used strategies
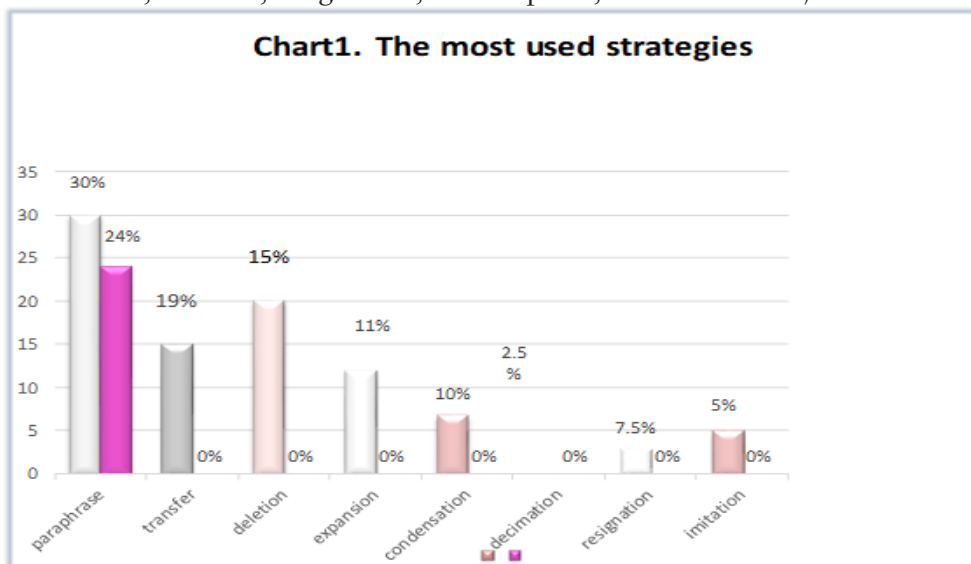
The strategies most utilized for subtitling English culture-specific terms were taken from the "Barbie" movie and translated into Arabic. The largest percentage is comprised of paraphrasing, which is followed by transfer, deletion, and finally, expansion. The strategy of paraphrasing focuses primarily on delivering the message of the source language in a manner that is very close to the message of the target language, considering the target text's sentence structure. The transfer strategy is the second most used. It is employed when the subtitle seeks to fully transmit the message of the source language; in other words, to convey the message of the source language to the target language. However, the deletion strategy is revealed in the third position. This strategy eliminates and omits irrelevant and extraneous source language content.

Furthermore, several utterances containing sensitive issues or topics, particularly to the target culture, primarily employed this strategy. Expansion 38 is the fourth most frequently used subtitling strategy. Including additional explanations in the subtitles also raises or broadens the target viewer's comprehension.

The second chart presents the 72 most frequent culture-specific terms taken from the American fantasy-comedy movie Barbie, along with their Arabic subtitles found in the Arabic version known as "باربي." However, as shown in Chart 2 below, the most frequent culture-specific terms are slang, taboos, idioms, and religious expressions.

Chart 2. The most frequent cultural expressions
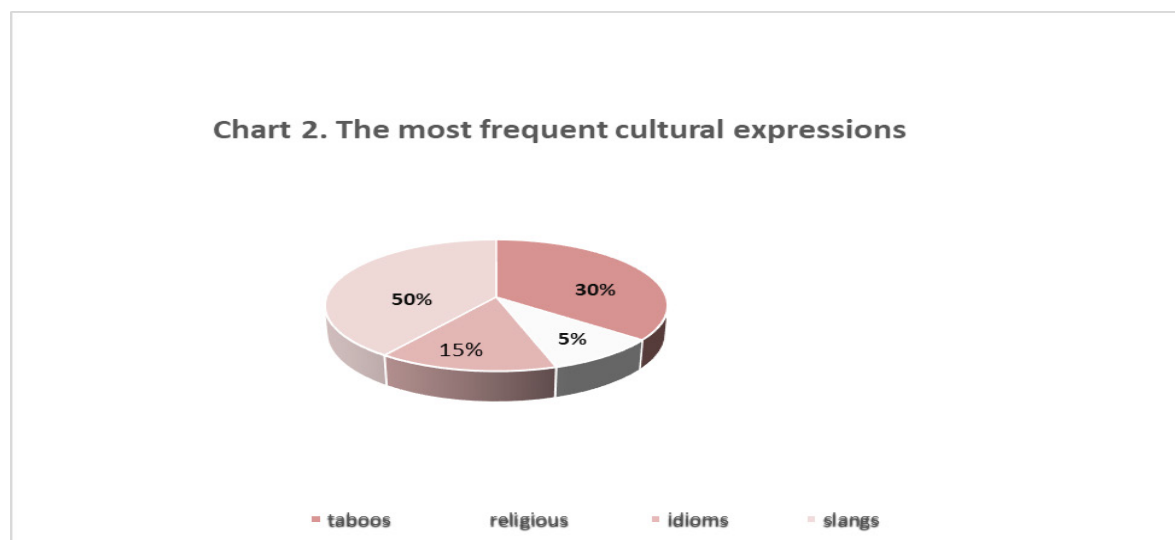
4.2 Discussion

The primary focus of this discussion is the subtitling strategies that the subtitler employed to translate English cultural expressions into Arabic. Following the findings, Gottlieb's (1992) paraphrasing strategy is thought to be more beneficial than the other nine subtitling strategies provided by Gottlieb. Moreover, this strategy provides a translation that has an effect similar to that produced on the viewer of the source text (Nida, 1964; Newmark, 1988). Additionally, because the paraphrasing strategy focuses more on sense than literal meaning, it prevents problems like meaning loss and literal translation from appearance. However, a sizable portion of the subtitles effectively conveyed the intended meaning to the intended audience, while other subtitles were not as successful. As a result of cultural constraints, some culturally specific terms, such as taboos, are not rendered appropriately (Mudawe, 2023; Bittner, 2011). More information is provided in the explanation below.

1. Expansion

This is the first subtitling strategy proposed by Gottlieb (1992). This strategy could be used when the (SL) dialogs require further explanation. This is done to ensure that the foreign audience understands the (SL) subtitles and the cultural differences of the (SL). 11% of the movie's cultural expressions have been effectively subtitled using the expansion strategy.

Table 1. Gottlieb's expansion strategy

No.	Source text	Target Text	Back Translation	Type of Cultural Expression
1-	They've been able to straighten it out, keep it under wraps	تمكنوا من معالجة المسألة وابقائها سرية لكن هذه المسألة أخطر	They've been able to solve the problem and keep it a secret, but this situation is riskier.	Idiom

In example 1, "Keep it under wraps" is an expression used to convey secrecy. Mattel and the FBI employees wanted to hide that Barbie had left Barbieland and got into the real world. The Arabic phrase "ابقائها سرية لكن هذه المسألة أخطر," which translates to "keep it as a secret, but this situation is riskier," was rendered into English by the subtitler. The idiom has been effectively rendered in Arabic with additional information that further illustrates the context.

2. Paraphrase:

According to Gottlieb (1992), paraphrase is used when the SL sentence structure is completely different from the TL sentence structure. Consequently, the subtitler uses this strategy to convey the message of the original text naturally to the target viewer. This strategy is used most frequently (30%), and almost all culture-specific terms were properly and effectively subtitled.

Table 2. Gottlieb's paraphrasing strategy

No.	Source Text	Target Text	Back Translation	Types of Cultural Expressions
2-	The fork in my soup in this Barb, why didn't the brainwashing work on you?	ثمة أمر لا أفهمه يا باربي, لماذا لم يؤثر غسل الدماغ عليك؟	There is something that I find incomprehensible	Idiom

In example 2, the metaphor "the fork in my soup" from example number two indicates an inefficiency or an action's ineffectiveness in a particular situation. In this scenario, weird Barbie was wondering why the masculine brainwashing on stereotypical Barbie had not taken effect. The Arabic subtitle for this metaphor is "ثمة أمر لا أفهمه," which means that "there's something that I find incomprehensible" in English. The target audience generally receives a certain amount of the meaning the metaphor above conveys.

3. Transfer

Transfer refers to the strategy for transferring the ST accurately and completely to the TT (Gottlieb, 1992). With an overall percentage of (19%), transfer is the second most frequently used strategy.

Table 3. Gottlieb's transfer strategy

No.	Source Text	Target Text	Back Translation	Type of Cultural Expression
3-	Sorry about the dog **crap**	أسفة بشأن **وسخ** الكلب	Sorry about the dog dirt	Taboo

In example 3, the weird Barbie apologized to Barbie for the dog poop by using the word "crap," which is another word for "sh*t." The subtitler has changed it to" وسخ," which translates to "dirt" in English. The Arabic subtitles successfully inform the target audience of the intended meaning of this utterance.

4. Imitation

This strategy, which is mostly used to convey the meaning of proper names, places, etc., renders the content of the SL exactly as it is to the TL (Gottlieb, 1992). The imitation strategy was used to subtitle only 2% of the English cultural terms in Barbie movies.

Table 4. Gottlieb's imitation strategy

No.	Source Text	Target Text	Back Translation	Type of Cultural Expression
4-	That's "**sugar daddy** Ken," and you're "the magic earing Ken." Mattel discontinued them.	هذان "كن **شوجر دادي** " و "كن **القرط السحري**". أوقفت ماتيل انتاجهما.	These are "**sugar daddy** Ken" and "the **magic earing** Ken". Mattel ceased their production.	Slang

In example 4, "sugar daddy" refers to a man who gives worldly things such as money and different types of gifts in exchange for sexual favors to a woman usually so much younger than him. Since the term "شوجر داد" is borrowed or adopted in Arab culture, the subtitles effectively convey the meaning of the term. On the other hand, the Arabic translations of this phrase, "عشيق عجوز" and "ريز ناسء غني," imply "an old lover" and "a rich womanizer are considered unused and inaccurate translations. The word "sugar daddy" has no accurate nor used Arabic equivalent, and as was already said, it is a borrowed term that is utilized in Arabic, which makes imitation strategies particularly effective.

5. Condensation

Gottlieb (1992) states that the subtitler applies this strategy to provide only the most significant parts of the SL's content. This strategy entirely preserves the content; no meaning loss occurs. (10%) of the English cultural expressions in the Barbie movie were subtitled, employing the condensation strategy.

Table 5. Gottlieb's condensation strategy

No.	Source text	Target Text	Back Translation	Type of Cultural Expression
5-	Have a **Proski beer**, my big guy is thirsty	تناول **مشروبا**, حبيبي الضخم عطشان	Have a **drink**, my big boyfriend is thirsty.	Taboo

In example 5, a Barbieland mermaid offered her boyfriend a beer. The subtitler translated "beer" into

Arabic as "مشروب," which means "drink" in English because drinking liquors is considered "haram" in the Islamic religion, which means "forbidden" or "strictly prohibited." The Arabic subtitle did not entirely convey the intended meaning. For instance, the word "drink" refers to a beverage in general, but the speaker intended an alcoholic beverage. Furthermore, in the same utterance, the mermaid used the word "guy" to refer to her partner. "Guy" is slang for "man" in an informal or casual context. The subtitler rendered this word into Arabic as "حبيبي," which means " my boyfriend." The target audience is generally successfully informed of the intended meaning.

6. Decimation

This strategy is somehow parallel to the condensation strategy. However, the audience may become confused due to the omission of essential information (Gotlieb, 1992). Using the decimation strategy, only (2.5%) of English cultural expressions in the Barbie movie were rendered into Arabic.

Table 6. Gotlieb's decimation strategy

No.	Source Text	Target Text	Back Translation	Type of Cultural Expression
6-	**Thank God**, they arrested that nutjob.	**وأخيرا**، اعتقلوا تلك المجنونة	**Finally**, they have arrested that crazy.	**Religious expression**

In example 6, Americans typically use the religious expression "thank Goodness" to express relief that something positive or nice has occurred instead of something negative. As a result, there are numerous settings or contexts in which this religious expression may be employed. Sasha said this to show her happiness that Mattel's security discovered Barbie. She then added, "Thank goodness." "Thank goodness" was subtitled into Arabic as "أخيراً" by the subtitler, meaning "finally." The subtitler may choose to use the Arabic subtitle "أخيراً," which means "finally," instead of the literal translation "الحمدلله," which means "thank goodness." This is because the speaker may use "thank goodness" when they mean "finally."

7. Deletion

By employing this strategy, the subtitler could produce or supply brief, relevant subtitles that convey the entire idea. This strategy also results in the removal of unnecessary and unneeded information (Gotlieb, 1992). 15% of the English culture-specific terms are deleted or omitted.

Table 7. Gottlieb's deletion strategy

No.	Source Text	Target Text	Back translation	Type of Cultural Expression
7-	Turn this song off **for Christ's sake**	**أرجوكما** لا أريد سماع هذه الأغنية	I don't want to listen to this song	**Religious**

In example 7, religious phrases like "God" and "for Christ's sake" were completely removed from the Arabic subtitles. In example number 7, Allen expressed his distaste for the song Sasha and the mother were listening to by saying, "For Christ's sake." The target viewer was successfully informed of the main

idea despite removing religious expressions, which did not affect the intended meaning.

8. Resignation

When a substitute or equivalent to the content of the source language cannot be found, the subtitler employs this specific strategy. However, the meaning would inevitably be lost (Gottlieb,1992). The Barbie movie only had (5.5%) of its English cultural terms translated into Arabic using the resignation strategy.

Table 8. Gottlieb's resignation strategy

No.	Source text	Target Text	Back Translation	Type of Cultural Expression
8-	Get in the box, you **Jezebel**. What? I can't say **Jezebel**!	ادخلي الى العلبة يا **وقحة** ألا يحق لي استعمال هذه **الكلمة**	Get in the box, you rude. Can't I use this word!	Taboo

In example 8, Jezebel is a female noun that refers to a woman who has no manners and deceives people so she can obtain what she wants, and it is a taboo word. Mattel's CEO referred to Barbie as "Jezebel," referring to her as «rude» for questioning why there are no women in charge at Mattel›s company, in contrast to the case in Barbie Land. He also referred to her as Jezebel because he didn't know how to answer her curious questions. "Jezebel" is translated into Arabic as "وقحة" which means "rude." The Arabic subtitles accurately reflect the original meaning.

9. Transcription

 This method is employed when the subtitler comes across a strange or unknown term in the source language, such as a third or nonsense language (Gotlieb, 1992). This strategy has (0%) frequency; none of the English cultural expressions were subtitled using this strategy.

10. Dislocation

This strategy is used when a special effect exists in the SL, such as a silly song in a cartoon film. In this case, the translation of the effect is considered more important than the content itself (Gotlieb, 1992). This strategy has a (0%) frequency like the transcription strategy.

5. Conclusion

This study concludes that the English culture-specific expressions, taken from the American fantasy-comedy movie "Barbie" also known as "باربي," may be divided into four main categories: idioms, taboos, slang, and religious expressions. Subtitles typically apply or utilize various strategies to translate English cultural expressions into Arabic. The vast differences between Arabic and English cultures make it difficult for subtitlers to translate English cultural expressions into Arabic. The study has found that the most recurrent English culture-specific expressions in "Barbie" movies are taboos, which include sensitive topics; slang, informal expressions usually used in daily conversation; idioms; and religious expressions. It has also been revealed that taboos are the most frequent cultural expressions, with a frequency of (50%). Based on the analysis, which includes the Arabic renderings (subtitles) of the English utterances, it is observed that Gottlieb's paraphrasing strategy is the most utilized in subtitling the culture-specific terms in Barbie movie with a frequency of nearly (30%). The two strategies, transcription and dislocation, are not utilized at all (0%). This study covers all elements of culture as well as the process of subtitling, including the limitations, strategies, and AVT involved in translating English cultural expressions into Arabic. To create relevant and useful subtitles, the current study used Gottlieb's (1992) subtitling strategies, Nida's (1964) dynamic equivalence, and Newmark's (1988) communicative translation, which mainly took culture, among other factors, into consideration.

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