



استكشاف الاستراتيجيات المستخدمة في سترجة الألقاب من الإنجليزية إلى العربية

Exploring the Strategies Used in Subtitling Nicknames from English to Arabic

Maram Saleh Ahmed Al-Shareef

*Researcher- Department of English
Faculty of Languages- Sana'a University -Yemen*

مرام صالح أحمد الشريف

*باحثة - قسم اللغة الإنجليزية
كلية اللغات - جامعة صنعاء - اليمن*

Abdulhameed Ashuja'a

*Researcher - Department of Translation,
Faculty of Languages- Sana'a University -Yemen*

عبد الحميد الشجاع

*باحث-قسم الترجمة
كلية اللغات - جامعة صنعاء - اليمن*

الملخص:

تستخدم الألقاب في المحتوى السمعي البصري لتخدم أغراضًا متعددة بما في ذلك تسليط الضوء على سمات الشخصية وإضافة الفكاهة وإظهار طبيعة العلاقة بين الشخصيات. وقد تشكل سترجة هذه الألقاب تحديًا نظرًا لطبيعتها الثقافية والدلالية، مما يستدعي تسليط المزيد من الضوء على مدلول هذه الأسماء والاستراتيجيات المستخدمة في ترجمتها. ولذلك هدفت هذه الدراسة إلى التعرف على استراتيجيات الترجمة المستخدمة في سترجة الألقاب من الإنجليزية إلى العربية وتحليلها وتقييمها. ولتحقيق ذلك تم اختيار (41) ترجمة تحتوي على ألقاب من الموسم الأول من المسلسل التلفزيوني: "المفقودون". وتم تحليلها باستخدام نموذج بيدرسن (2011) للاستراتيجيات. وقد تم اتباع المنهج الكمي والنوعي في تحليل البيانات. وقد أظهرت النتائج الاستخدام المتكرر لاستراتيجيات النقحرة والترجمة الحرفية والاستبدال والحذف، وقد فشلت هذه الاستراتيجيات في نقل المعنى المقصود، ما أدى إلى فقدان المعنى المقصود للنص الأصلي وفقد أثره لدى جمهور المتلقي. وقد تبين أن هناك ميل إلى عدم ترجمة هذه الألقاب. وخُصت الدراسة إلى ضرورة أن يؤخذ المعنى الخفي الإيحائي للألقاب قبل ترجمتها بعين الاعتبار، بُغية نقل المعنى الضمني المقصود والمحافظة على الجوانب الثقافية والاجتماعية للنص. كما أوصت الدراسة بضرورة الاهتمام بهذا الأمر عند تدريس مقررات الترجمة لطلبة البكالوريوس وإيلاء الاختلافات الثقافية بين اللغتين الرعاية اللازمة؛ لتحسين جودة السترجة من الإنجليزية إلى العربية.

الكلمات المفتاحية: السترجة، استراتيجيات الترجمة، الألقاب.

Abstract:

Nicknames in audiovisual content serve multiple purposes including, highlighting character traits, adding humor, fostering familiarity, and revealing relationships within the narrative. Subtitling these names can be challenging, due to their culture-specific and connotative nature. However, there is a noticeable lack of research on the strategies involved in subtitling them, particularly from English to Arabic. Therefore, this study aimed to address this gap by identifying, analyzing, and assessing the strategies subtitlers used in subtitling nicknames from English to Arabic. To achieve this, 41 subtitles containing nicknames were selected from the first season of the TV series Lost and analyzed based on Pedersen's (2011) taxonomy of strategies. Data were analyzed quantitatively and qualitatively. Results showed frequent use of Retention, Direct translation, Situational Substitution, and Omission strategies which failed to convey the intended meaning causing a deviation from the original effect. The used strategies suggested a tendency to untranslate them. Therefore, it was recommended to consider the functional aspects of the nicknames and the significance of conveying their intended meaning to enhance the effectiveness of nickname subtitling and improve viewer experience. Instructors of translation are also recommended to pay sufficient heed to the teaching of strategies of nickname subtitling.

Keywords: Subtitling, Nicknames, Strategies

1-Introduction

Translating nicknames from one language to another is a challenging task due to their culture-specific and connotative nature. From a translational standpoint, research on proper names often falls under the classification of analyzing cultural references (Lázaro, 2016). Some scholars (Bantaş, 1994; Hermans, 1988/2015; Leppihalme, 1997; Pedersen, 2011) consider proper names as cultural references. Cultural references pose significant challenges in translation, as highlighted by Newmark (1988), who emphasizes that “Frequently where there is cultural focus, there is a translation problem due to the cultural ‘gap’ or ‘distance’ between the source and target languages” (p. 94). When it comes to subtitling nicknames, the task is even harder; it poses significant challenges due to the limitations of audiovisual translation. Nicknames generally present a greater challenge to the subtitlers as they “are meaningful and meant especially for their possessor, they are created in order to show something specific in one’s character” (Manova-Georgieva, 2013, p. 74). However, conveying the meaning of these elements is very important. Nicknames serve as a means of characterization and generating humorous or satirical effects (Bantaş, 1994). Moreover, they have an important role as a means of conveying additional narrative information about a character (Šekrst, 2022). Therefore, subtitlers should consider the purpose of using nicknames in audiovisual content to determine the suitable strategy that conveys the intended meaning and preserves the original effect.

Statement of the problem

Subtitling nicknames from English to Arabic is a demanding task due to their culture-specific and connotative nature. However, it seems there is a lack of research on the strategies utilized in subtitling these names. Given the significance of nicknames in character portrayal and narrative enrichment, it is important to effectively convey their intended meaning while preserving the original impact. This study aims to identify

and examine the translation strategies used in subtitling nicknames from English to Arabic in the first season of the TV series *Lost*.

Objectives of the study

The study aims to:

- Identify the subtitling strategies used to subtitle nicknames in the TV series *Lost*.
- Assess the effectiveness of the strategies used in rendering the nicknames from English to Arabic.

Questions of the study

The study attempts to answer the following questions:

- What are the strategies used in subtitling the nicknames in the TV series *Lost* to Arabic?
- To what extent are the strategies used in subtitling nicknames in the TV series *Lost* to Arabic effective?

Significance of the study

The significance of this study lies in its contribution to the field of subtitling, as it addresses a specific subtitling issue that has received limited attention viz. subtitling nicknames. These names serve multiple purposes in the audiovisual content including, highlighting character traits, adding humor, fostering familiarity, and revealing relationships within the narrative. To the best knowledge of the researchers, many studies have been conducted on subtitling strategies for various linguistic and cultural elements, but no research has investigated the strategies used in subtitling nicknames from English to Arabic. Therefore, this study attempts to fill this gap by investigating and assessing the effectiveness of the strategies that have been adopted to render nicknames from English to Arabic in the TV series *Lost*.

Literature review

Interlingual subtitling is a form of audiovisual translation. It involves a shift from spoken to written form and a shift from one language to another. This form of translation allows viewers to access different genres of audiovisual content. In contemporary society, the viewing of foreign films and series has

become a popular form of entertainment, as well as a means of language acquisition, particularly in the context of learning English. However, “the number of possible audiovisual translation problems is endless and a list that would account for each one of them can never be finite” (Karamitroglou, 2000, p. 104). One of these issues is the subtitling of nicknames, which is a common phenomenon, especially in TV series and movies. Newmark (1993) emphasizes that “proper names are a translation difficulty in any text” (p. 15). Translating these words can be challenging because they carry specific cultural meanings, have unique semantic associations, and serve various practical purposes (Hang, 2018; Lu, 2022; Turysheva, Yehorova, & Koval, 2019). Nicknames are used to enhance the narrative, generate humorous or mocking effects on the audience, and concisely present a character’s background (Bantaş, 1994; Šekrst, 2022). However, there is a common belief that proper names are not translatable and should be transferred as they are from the source text to the target text without any changes or adaptations (Ilkhanipour, 2014; Nord, 2003; Parianou, 2007). Taking a translational perspective, Hermans (1988/2015) divided proper names into two categories: conventional and loaded proper names. Conventional names are considered unmotivated so they do not have meaning and they do not require translation. In contrast, loaded names are considered ‘motivated’ and they range from faintly ‘suggestive’ to overtly ‘expressive’ names and they require translation.

Accordingly, most of the nicknames are considered to be loaded names that require translation and consequently present a challenge for translators due to their descriptive nature, connotative meanings, etc. These names are often loaded with semantic value, making them more than just arbitrary labels (Kovarski, 2002; Parianou, 2007). Thus, it is apparent that translating nicknames needs more than a simple linguistic conversion; it necessitates a comprehensive understanding of the underlying meaning and

purpose behind these names to determine the right strategy to be employed.

Lörscher (1992) defines translation strategies as “procedures for solving translation problems” (p. 429) and they “emerge as soon as the translation cannot be carried out automatically” (Krings, 1986, p. 268). Spotting the problem and applying the appropriate strategy makes the difference between an experienced and an immature translator (González & Scott-Tennent, 2005). In the field of subtitling, several scholars, (e.g. Cintas & Remael, 2007/2014; Gottlieb, 1992; Gottlieb, 2009; Karamitroglou, 1998; Pedersen, 2005) propose taxonomies for subtitling strategies. Pedersen (2011) specifically emphasizes that “most ECRs are proper names of some sort” (p. 51) and proposes a taxonomy for rendering Extralinguistic Culture-bound References (ECRs). Therefore, this study adopted Pedersen’s (2011) strategies for rendering the ECRs to identify the strategies used in subtitling nicknames.

While there have been studies on subtitling strategies for various linguistic and cultural elements, such as humor (e.g. Al-Jabri, Alhasan, & Ali, 2023), swear words (e.g. Abdelaal & Al Sarhani, 2021; Abu-Rayyash, Haider, & Al-Adwan, 2023; Alsharhan, 2020; Al-Zgoul & Al-Salman, 2022; Slamia, 2020), culture-bound terms (e.g. Abdelaal, 2019; Alaa & Sawi, 2023; Altahri, 2013), and English slang expressions (e.g. Hashish & Hussein, 2022), there is currently a research gap regarding the subtitling strategies specifically used for subtitling nicknames.

Thus, there is a need to identify, analyze, and evaluate the strategies subtitlers use in translating nicknames. The scarcity of existing studies emphasizes the novelty and significance of exploring nickname subtitling strategies to enhance the overall quality and accuracy of subtitled translations.

Methodology

To achieve the study objectives, a mixed-method approach was adopted to identify and examine the strategies used to translate the nicknames. Qualitatively, the study identified,

analyzed, and assessed the strategies used in translating nicknames, considering their effectiveness and impact on conveying the intended meaning. Quantitatively, the study measured the frequency of the correct and incorrect usage of the strategies used in the translation of the nicknames. A validated checklist of the strategies used in translating the subtitled nicknames was utilized.

The strategies were identified in this list based on Pedersen's (2011) taxonomy for rendering Extralinguistic Culture-bound References (ECRs). These strategies are:

1. **Retention:** the ST ECR is retained in the subtitle unchanged. There are two subcategories:
 - a- **Complete Retention:** the retained text can be marked by using quotes or italics or unmarked.
 - b- **TL-Adjusted Retention:** the retained element is adjusted slightly to conform to TL norms.
2. **Direct translation:** a direct word-for-word translation. It is divided into two subcategories,
 - a- **Calque:** a strict, literal translation. It may result in a translation that appears exotic or unusual.
 - b- **Shifted:** the same word-for-word translation takes place, but a shift in terms of Grammar is made.
3. **Specification:** More information is added, making the subtitled ECR more specific than the ST ECR and this can be done in two ways:
 - a- **Completion:** completing or fleshing out a name or an acronym.
 - b- **Addition:** adding more semantic content.
4. **Generalization:** Replacing the specific with the general. It can be done either by using a:
 - a- **Superordinate Term:** the ST expression is replaced by a more general term.
 - b- **Paraphrase:** the ST ECR is removed, but its sense or relevant connotations are kept by using a Paraphrase.
5. **Substitution:** The ST ECR is replaced by another ECR. It has three types:
 - a- **Cultural Substitution by Transcultural ECR:** the ST is replaced

with another ST expression that is very well known in the TC.

- b- **Cultural Substitution by Target Culture ECR:** the ST item is replaced by a TC item.

- c- **Situational Substitution:** every sense of the ST ECR is removed, and replaced by something that fits the situation, regardless of the sense of the SC ECR.

6. **Omission:** The ST ECR is not reproduced in any way in the TT.

7. **Official equivalent:** "Either through common usage or by some administrative decision, a SC ECR may have a ready-made Official TL Equivalent" (Pedersen, 2011, p.76). The process is administrative rather than linguistic.

This study used purposive sampling to select a specific set of subtitles (41 subtitles) containing nicknames. The data was collected manually from the first season of the first season of American TV series *Lost* which was released in 2004 and created by Jeffrey Lieber, J. J. Abrams, and Damon Lindelof. This series was selected because it offers a rich source of nicknames to analyze. Additionally, the series is widely popular in the Arab world, making it a suitable choice for this study.

The initial season of the series comprises a total of 24 episodes which are available on DVD. The Arabic and English subtitles were downloaded from <https://www.tvsubtitles.net/>. The Arabic subtitles were downloaded from the website without any modifications. The storyline revolves around a group of people who survive a plane crash on a mysterious island. The survivors were forced to work together to stay alive. As the series progresses, they uncover more about the island's history and their own pasts.

Results and Discussion

This section presents and explains the frequency of the subtitling strategies used for translating nicknames in the Arabic subtitles of the first season of the American TV series *Lost*.

Retention

The Retention strategy was the most frequently employed approach, with 16 out of

41 subtitled nicknames being retained, accounting for 39% of all instances. However, accurate application was observed in only 4 out of 16 accounting for 25% of cases. 12 out of 16 subtitles accounting for 75 % demonstrated incorrect usage as shown in Table 1.

Table 1: Usage of Retention Strategy

	Frequency	Percent
Frequency	16	39%
Correct Usage	4	25%
Incorrect Usage	12	75%

It is evident from the results that although the Retention strategy was the most commonly employed, its accuracy rate was relatively low, with a majority of instances demonstrating incorrect usage. The incorrect usage occurred as a result of retaining meaningful nicknames, Example (1) illustrates this:

Example (1)

Source Text	I traded Mr. Miyagi the last of my water for a fish he caught (Taylor& Hooks, 2004, 26:26).
Target Text	لقد قايضت سيد "مياجي" آخر ما معي من مقابل سمكة اصطادها هو. الماء

In Example (1), a Korean character named Jin-Soo Kwon receives the nickname, 'Mr. Miyagi' which the speaker uses to refer to his ethnic background. The subtitlers retained the nickname 'Miyagi' as 'مياجي' in the target text. As a result, the character's intended meaning was lost leading to a low-quality subtitling. An alternative translation such as (الاسيوي), (the Asian) could have preserved the intended meaning.

In most cases, the Retention strategy was found to be inappropriate to translate meaningful nicknames. These findings align with the perspectives of scholars such as (Bantaş, 1994; Ibraheem, 2015; Parianou, 2007) who have emphasized the importance of translating proper names, including nicknames. The significance of translating nicknames becomes particularly evident when these names acquire specific meanings or associations, transforming them into meaningful elements. Hermans (1988/2015) asserts that "the translatability of proper

names is contingent upon their 'semanticization'" (p. 13). Therefore, using the Retention strategy to render nicknames would affect the accuracy of the translation. A subtitled translation can be infelicitous when the speaker's intention is not conveyed as subtitling is a pragmatic form of translation (Pedersen, 2008).

The correct usage of the Retention strategy was primarily observed when retaining nicknames based on feelings of affection, especially those formed by modifying a person's name. The following example illustrates this:

Example (2)

Source Text	I know that Walt lost his mom. (Lindelof & Bender, 2004, 37:43).
Target Text	أعرف أن "والتي" فقد أمه.

In Example (2) the nickname 'Walt' is derived from the name 'Walter' by simply shortening it. Therefore, it does not carry a specific meaning and does not require translation, making the use of the Retention strategy appropriate in such cases. This aligns with Hermans (1988/2015) perspective that conventional names are considered unmotivated so they do not have meaning and they do not require translation.

Direct Translation

The Direct Translation strategy was the second most frequently employed strategy in subtitling the nickname found in the TV series *Lost*. It was employed in the translation of 11 subtitles out of 41 (27%), as indicated in Table 2. However, it was used correctly in only 4 out of 11 instances (36%). On the other hand, there were 7 out of 11 subtitles (64%) where the use of this strategy resulted in incorrect translations.

Table 2: Usage of Direct Translation

	Frequency	Percent
Frequency	11	27%
Correct Usage	4	36%
Incorrect Usage	7	64%

The high frequency (64%) of incorrect usage of the Direct Translation strategy can be attributed to the literal translation of culturally specific references that were used to create some of the nicknames in the show. The literal translation of culturally specific references that carry connotative meanings led to incorrect translations. Example (3) illustrates this:

Example (3)

Source Text	Hey, I'm peachy, pork pie. (Fury & Bender, 2004, 06:55).
Target Text	أفضل منك يا فطيرة الخنازير

In this example, the given nickname 'pork pie' was translated literally into Arabic as 'فطيرة الخنازير' without inferring the right intention that is (you are a liar) as 'pork pie' in Cockney Rhyming Slang means lying or telling lies (Adler, 2015). The literal translation of culturally specific references that carry connotative meanings led to incorrect translations. However, when the terms had a direct meaning, the strategy proved effective as demonstrated in Example (4):

Example (4)

Source Text	Thank you, boar expert. (Goddard & Bender, 2004, 12:37).
Target Text	شكراً لك يا خبيرة الخنازير.

In example (4) the nickname 'boar expert' was used to mock the listener. The literal translation preserved the speaker's intended meaning because the expression was not a cultural reference and did not have a connotative meaning.

The Direct Translation strategy proved effective in achieving accurate translations of nicknames, which had a straightforward meaning, rather than connotative associations. These findings align with those of Budiana, Sutopo, and Rukmini (2017) who argued that literal translation can be appropriate, particularly when the sentence explicitly

implies the intended meaning. However, the use of literal translation would result in incorrect translations as the implicit meaning could not be reached by the application of literal translation. This highlights the need for translators to exercise judgment and linguistic competence in determining when to employ the Direct Translation strategy.

Substitution Strategy

The analyzed data showed that only the third type (situational substitution) of this strategy was utilized to subtitle the nicknames. Table (3) shows that the Situational Substitution strategy was employed in 10 instances out of 41 (24%) to translate the nicknames found in the TV series *Lost*. However, it had the lowest rate of correct usage, with only 1 instance (10%) demonstrating accurate translation. On the other hand, there was a high rate of incorrect usage, with 9 instances (90%) of ineffective application.

Table 3: Usage of Situational Substitution

	Frequency	Percent
Frequency	10	24%
Correct Usage	1	10%
Incorrect Usage	9	90%

The high frequency (90%) of incorrect use of the Situational Substitution strategy can be attributed to substituting nicknames that can be rendered into Arabic. The Arabic translation of example (5) illustrates this:

Example 5

Source Text	You know why they call Australia "Down Under", don't you? (Goddard & Bender, 2004, 29:15).
Target Text	أتعرف لم يسمون "أستراليا" ببلد الفرص الضعيفة؟

In Example (5) the nickname 'Down Under' was substituted in the target text with the term 'ببلد الفرص الضعيفة' (the country of weak opportunities). However, the nickname 'The Land Down Under' for Australia is derived from its location in the southern hemisphere, below the equator, and could have been rendered into Arabic as 'الأرض السفلى', which conveys the essence of this nickname.

The result suggests that the utilization of the situational substitution strategy for translating

meaningful nicknames that can be rendered can be inappropriate. This strategy should be employed when the term being translated is untranslatable or considered to be offensive in the target culture. These findings reflect Pedersen's (2011) perspective that the situational substitution strategy is not so much a way of rendering the ST ECR. A previous study (Amirian & Dameneh, 2014) found using this strategy resulted in semantic and stylistic loss. On the contrary, Alsharhan (2020) found that translators often use situational substitution to replace taboo expressions with similar but less offensive terms. Therefore, caution must be exercised to strike a balance between faithfulness to the original expression and cultural appropriateness in the translation.

Omission Strategy

Table (4) shows that the Omission strategy was utilized 5 times (12%), but none of the analysed instances demonstrated correct usage.

Table 4: Usage of Omission Strategy

	Frequency	Percent
Frequency	5	12%
Correct Usage	0	0%
Incorrect Usage	5	100%

While the Omission strategy can be considered appropriate in subtitling due to time and space constraints, its usage in this study was deemed incorrect since the omission of nicknames in the translated subtitles did not result from such constraints and the omission affected the meaning. The Arabic translation of example (6) illustrates this:

Example (6)

Source Text	Well, gosh, you sure know how to butter a man up, Stay-Puft. (Lynne E. Litt & Grabiak, 2004, 30:49).
Target Text	يا إلهي، أنت تعرف كيف تجذب الرجال.

In example (6) the nickname 'Stay-Puft' is derived from the fictional character Stay-Puft Marshmallow Man, who is a giant character to refer to the nicknamed overweight body.

However, the subtitlers omitted the nickname 'Stay-Puft' from the target text. The skopos of using this nickname in the show was to add a sense of humor to the scene. The omission altered the tone of the scene. The omission strategy was chosen irresponsibly, as the nickname 'Stay-Puft' could have been translated as 'أبيها السمين'. In this regard, Leppihalme (1997) acknowledges that "a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/ herself the trouble of looking up something s/he does not know" (p. 93). Pedersen (2011) supports this notion by stating that "there are circumstances that make Omission the only viable option, but it may also be opted for out of laziness" (p. 96). This highlights the importance of responsible decision-making when employing the Omission strategy. This reinforces the notion that while the Omission strategy can have legitimate applications in subtitling, its incorrect usage observed in the study may stem from factors such as laziness or a lack of thorough consideration of alternative strategies. The incorrect usage of the Omission strategy observed in the study highlights the need for systematic evaluation processes to identify and address issues related to subtitling quality.

Generalization Strategy

Table (5) presents the usage of the generalization strategy, indicating its frequency and effectiveness. The use of the generalization strategy, specifically through paraphrasing, was in a total of three instances, accounting for 7% of the analyzed content. Among these instances, two cases (67%) showed the correct usage of the strategy, while one case (33%) showed incorrect usage.

Table (5): Usage of Generalization Strategy

	Frequency	Percent
Frequency	3	7%
Correct Usage	2	67%
Incorrect Usage	1	33%

As indicated in Table (5) the generalization strategy was infrequently utilized in the subtitling process. However, this strategy proved to be effective when applied to

subtitling nicknames, as the resulting translations effectively conveyed the underlying meaning or connotation of the nicknames. The following example illustrates this:

Example (7)

Source Text	Doctor do-right don't trust me with his antibiotics, so I gotta hump it up here every day to get my meds. (Grillo-Marxuach & Williams, 2004, 22:48).
Target Text	الطبيب الذي يعمل كل شيء بشكل صحيح لا يثق في مع مضاداته الحيوية لذا انا يجب ان أجهد نفسي هنا كل يوم حتى احصل على دوائي

In example (7) the subtitlers deleted the nickname 'Doctor do-right' and replaced it with a paraphrase 'الطبيب الذي يعمل كل شيء بشكل صحيح' that retains the source text's relevant information. This indicates that while the generalization strategy was not extensively utilized, it demonstrated its efficacy, particularly in the translation of nicknames.

The incorrect usage of the generalization strategy was a result of adding additional information to the retained nickname 'Chucky' in the Arabic translation of Example (8).

Example (8)

Source Text	Hey, Chucky, wanna keep that kid quiet? (Dick & Grossman, 2004, 31:52).
Target Text	"مرحباً يا تشاكي" * ساحر وضع روحه في دمية * أيمكنك إسكات هذا الطفل؟

In Example (8) the subtitlers mistakenly associated the nickname 'Chucky' with a fictional character who shares the same nickname, namely 'Charles Lee Ray' from the movie *Child's Play*. This confusion led to an unnecessary explanation, as the intended referent of the nickname was 'Charlie', not the fictional character 'Chucky'. Therefore, the explanation 'ساحر وضع روحه في دمية' (a wizard who transferred his soul into a doll) was incorrect. Such an approach is generally discouraged in subtitling due to the constraints of time and space. However, it is worth

acknowledging that the generalization strategy itself can serve as an effective method for translating and conveying the essence of nicknames in subtitling practices.

Specification

Table (6) shows the limited utilization of the specification strategy, which was used only in 2 subtitles out of 41 subtitles, representing a mere 5% of the overall content. It is noteworthy that the 2 cases showed incorrect usage of this strategy.

Table (6): Usage of Specification Strategy

	Frequency	Percent
Frequency	2	5%
Correct Usage	0	0%
Incorrect Usage	2	100%

The incorrect usage of this strategy can be attributed to misinterpretation of the context, resulting in the selection of an inappropriate lexicon and the specification of incorrect terms. The Arabic translation of Example (9) illustrates this.

Example (9)

Source Text	There's no need. I'm just going to the loo. (Grillo-Marxuach & Zinberg, 2004, 23:03).
Target Text	لا داعي لذلك. سأذهب فقط لألعب ال"لو".

In Example (9) two characters were searching for salvage in the jungle. One of them said he was going to the 'loo' implying that his partner did not have to accompany him. The nickname 'loo' is an informal British term for 'toilet' (loo, n.d.). However, the subtitlers retained the nickname 'loo' in the target text as 'لو'. Additionally, they employed the specification strategy to add more information to the retained nickname 'loo' which led to an erroneous translation. This mistranslation indicates that the subtitlers mistakenly associated the term 'loo' with an old card game known as 'loo'. The context suggested the act of going to the bathroom since the two characters were in the jungle. The correct translation would have been 'انا ذاهب لقضاء الحاجة', which means 'I am going to relieve

myself'. This case emphasizes the importance of being familiar with the source material.

Conclusion

This study aimed to identify subtitling strategies of nicknames in the first season of the American TV series *Lost*. For this purpose, the data was analyzed using Pedersen's (2011) taxonomy for rendering Extralinguistic Culture-bound References (ECRs). The results of the study showed that the most utilized strategies are retention direct translation and situational substitution strategies. In most cases, the use of these strategies was incorrect as the intended meaning was not conveyed.

The most frequently employed subtitling strategy for translating nicknames in Arabic subtitles of the TV series *Lost* was the Retention strategy; however, the majority of instances showed frequent incorrect usage, mainly due to the tendency to retain nicknames in the target text.

This finding aligns with the observations made by scholars such as (Ilkhanipour, 2014; Nord, 2003; Parianou, 2007) who point out that there is a prevalent perception that proper names are not translatable and should be transferred as they are from the source text to the target text without any changes. However, the study's findings indicate that this approach often led to incorrect translations.

Therefore, in light of the study's findings, it is recommended that meaningful nicknames should be translated rather than retained. This finding is in line with Hermans's (1988/2015) argument about the importance of translating loaded names as they are motivated.

The incorrect usage of the Retention strategy stemmed from the retention of meaningful nicknames, resulting in a loss of the intended meaning.

The direct translation strategy was the second most frequently employed strategy. The use of this strategy led to incorrect translations. The incorrect usage often occurred when culturally specific references that were used to create nicknames were translated literally without inferring the intended meaning. The direct translation strategy can be used to translate

nicknames that do not have connotative meaning.

These findings reflect those of Budiana, Sutopo, and Rukmini (2017) who argued that literal translation can be suitable in specific contexts, especially when the sentence explicitly conveys the intended meaning. However, employing literal translation without considering the implicit meaning can lead to inaccurate translations as the implicit meaning could not be reached by the application of literal translation. This highlights the need for translators to exercise judgment and linguistic competence in determining when to employ the Direct Translation strategy.

The situational substitution strategy had the lowest rate of correct usage. The high frequency of incorrect usage can be attributed to the substitution of nicknames that could be rendered in Arabic. The inappropriate use of this strategy suggests that it should only be employed when the term being translated is either untranslatable or possesses a sensitive connotation. This finding is in line with Pedersen's (2011) perspective that the situational substitution strategy is not the perfect approach that can be used to render ECRs. Therefore, it is advisable to utilize this approach as a last resort.

The application of the omission strategy showed incorrect usage. The omission of nicknames in the translated subtitles was incorrect as the subtitles did not convey the same effect as the original. The incorrect usage of the omission strategy can be attributed to the subtitlers' irresponsible decision. This highlights the need for responsible decision-making and thorough consideration of alternative strategies.

Subtitles must prioritize conveying the intended meaning when translating nicknames as most of the nicknames are loaded names. They should consider the potential limitations when applying a translation strategy and the need to infer the implicit meaning. The findings contribute to the existing literature on subtitling strategies by providing empirical evidence of the potential inaccuracies associated with translating nicknames. Academics should also play an important role

in equipping translation students with sufficient knowledge and skills to cope with difficulties in translating cultural texts.

This study is limited to one TV series, which may not allow for a wide generalization of the findings. However, this study's findings provide valuable insights into the approach adopted in subtitling nicknames. Future research can expand on these findings with larger and more diverse samples, validating and extending the results.

References

- [1] Abdelaal, N. M. (2019). Subtitling of culture-bound terms: Strategies and quality assessment. *Heliyon*(5), 1-27. Retrieved from <https://doi.org/10.1016/j.heliyon.2019.e01411>
- [2] Abdelaal, N. M., & Al Sarhani, A. (2021). Subtitling strategies of swear words and taboo expressions in the movie "Training Day". *Heliyon*(7), 1-9. Retrieved from <https://doi.org/10.1016/j.heliyon.2021.e07351>
- [3] Abu-Rayyash, H., Haider, A., & Al-Adwan, A. (2023). Strategies of translating swear words into Arabic: A case study of a parallel corpus of Netflix English-Arabic movie subtitles. *Humanities And Social Sciences Communications*, 10(39), 1-13. Retrieved from <https://doi.org/10.1057/s41599-023-01506-3>
- [4] Alaa, A. M., & Sawi, I. A. (2023). The analysis and quality assessment of translation strategies in subtitling culturally specific references: Feathers. *Heliyon*, 8(9). Retrieved from <https://doi.org/10.1016/j.heliyon.2023>
- [5] Al-Jabri, H., Alhasan, G., & Ali, S. (2023). Subtitling Arabic humour into English: the case of Arabic stand-up comedies on Netflix. *The European Journal of Humour Research*, 11(2), 159-177. Retrieved from <https://www.ceeol.com/search/article-detail?id=1147094>
- [6] Alsharhan, A. (2020). Netflix no-censorship policy in subtitling taboo language from English into Arabic. *Journal of Audiovisual Translation*, 3,(1), 7-28. Retrieved from <https://doi.org/10.47476/jat.v3i2.2020.127>
- [7] Altahri, A. (2013). Issues and strategies of subtitling cultural references Harry Potter movies in Arabic. (Doctoral dissertation, University of Salford, Salford). Retrieved from <http://usir.salford.ac.uk/id/eprint/29341/>
- [8] Al-Zgoul, O., & Al-Salman, S. (2022). Fansubbers' subtitling strategies of swear words from English into Arabic in the Bad Boys movies. *Open Cultural Studies*, 6, 199-217. Retrieved from <https://doi.org/10.1515/culture-2022-0156>
- [9] Amirian, Z., & Dameneh, S. S. (2014). Microstrategies employed for translation of English humor subtitled into Persian: A Case study of The Simpsons movie. *Journal of Intercultural Communication*(34). Retrieved from <http://immi.se/intercultural>
- [10] Bantaş, A. (1994). Names, nicknames, and titles in translation. *Perspectives: Studies in translatology*, 2(1), 79-87. Retrieved from
- [11] <https://doi.org/10.1080/0907676X.1994.9961225>
- [12] Budiana, A. A., Sutopo, D., & Rukmini, D. (2017). The use of translation techniques in subtitling the Dhaup Ageng documentary movie. *English Education Journal*, 7(1), 1-5. Retrieved from <https://journal.unnes.ac.id/sju/eej/article/view/14639>
- [13] Cintas, J. D., & Remael, A. (2007/2014). *Audiovisual Translation: Subtitling*. London: Routledge. Retrieved from <https://books.google.com/books?id=MIW4AwAAQBAJ&printsec=frontcover#v=onepage&q&f=false>
- [14] Dick, L. (Writer), & Grossman, D. (Director). (2004). The Greater Good (Season 1, Episode 21) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), Lost. Bad Robot Productions and ABC Studios.
- [15] Fury, D. (Writer), & Bender, J. (Director). (2004). Walkabout (Season 1, Episode 4) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), Lost. Bad Robot Productions and ABC Studios.
- [16] Goddard, D. (Writer), & Bender, J. (Director). (2004). Outlaws (Season 1, Episode 16) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), Lost. Bad Robot Productions and ABC Studios.
- [17] González, M. D., & Scott-Tennent, C. (2005). A problem-solving and student-centered approach to the translation of cultural references. *Meta*, 50(1), 160-179. Retrieved from <https://doi.org/10.7202/010666ar>
- [18] Gottlieb, H. (1992). Subtitling a new university discipline. In C. Dollerup, & A. Loddegaard (Eds.), *Teaching translation and interpreting: training, talent, and experience* (Vol. 5, pp. 61-70). Amsterdam, : John Benjamins Publishing Company. Retrieved from https://books.google.com/books?id=LzvSnn4vYQoC&hl=ar&source=gbs_navlinks_s
- [19] Gottlieb, H. (2009). Subtitling against the current: Danish concepts, English minds. In J. D. Cintas (Ed.), *New trends in audiovisual translation* (pp. 21-43). UK: Multilingual

- Matters. Retrieved from https://www.academia.edu/28177583/New_Tr_ends_in_audiovisual_translation
- [20] Grillo-Marxuach, J. (Writer), & Williams, S. (Director). (2004). All the Best Cowboys Have Daddy Issues (Season 1, Episode 11) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), Lost. Bad Robot Productions and ABC Studios.
- [21] Grillo-Marxuach, J. (Writer), & Zinberg, M. (Director). (2004). House of the Rising Sun (Season 1, Episode 6) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), Lost. Bad Robot Productions and ABC Studios.
- [22] Hang, T. T. (2018). Translating proper names in a literary text: A case of Harry Potter novel In Vietnam. *VNU Journal of Foreign Studies*, 34(2), 39-50. Retrieved from <https://doi.org/10.25073/2525-2445/vnufs.4245>
- [23] Hashish, R., & Hussein, R. (2022). Strategies subtitlers use in rendering English slang expressions into Arabic. *Theory and Practice in Language Studies*, 12(4), 752-762. Retrieved from <https://doi.org/10.17507/tpis.1204.16>
- [24] Hermans, T. (1988/2015). On translating proper names, with reference to De Witte and Max Havelaar. In M. J. Wintle (Ed.), *Modern Dutch studies: Essays in honour of Professor Peter King on the occasion of his retirement* (pp. 11-24). London: BLOOMSBURY. Retrieved from https://books.google.com/books/about/Modern_Dutch_Studies.html?id=HH5qCgAAQBAJ
- [25] Ibraheem, A. K. (2015). Proper names: Translating reference and application. *The Journal of the College of Basic Education*, 21(92), 1-13. Retrieved from <https://doi.org/10.35950/cbej.v21i92.7466>
- [26] Ilkhanipour, N. (2014). Translation metamorphosis: a process-oriented approach to onomastics. *Perspectives: Studies in Translatology*, 22(2), 271-281. Retrieved from <http://dx.doi.org/10.1080/0907676X.2013.800566>
- [27] Karamitroglou, F. (1998). A proposed set of subtitling standards in Europe. *Translation Journal*, 2(2). Retrieved from <http://accurapid.com/journal/04stndrd.htm>
- [28] Karamitroglou, F. (2000). Towards a methodology for the investigation of norms in audiovisual translation: The choice between subtitling and revoicing in Greece. Amsterdam: Rodopi. Retrieved from <https://books.google.com/books?id=2yD5keK6urkC&printsec=frontcover&hl=ar#v=onepage&q&f=false>
- [29] Kovarski, L. S. (2002). Anthroponyms, acronyms and allocutives in interpreting from Russian. In M. V. Giuliana Garzone (Ed.), *Interpreting in the 21st century challenges and opportunities* (pp. 83-94). Amsterdam: John Benjamins Publishing Company. Retrieved from <https://books.google.com/books?id=UgsbX4OqPzkC&printsec=frontcover#v=onepage&q&f=false>
- [30] Krings, H. (1986). Translation problems and translation strategies of advanced German learners of French (L2). In *Interlingual and Intercultural Communication: Discourses and Cognition in Transition and Second Language Studies* (Juliane House; Shoshana Blum-Kulka ed., pp. 263-276). Tübingen: Gunter Narr Verlag. Retrieved from https://books.google.com/books/about/Interlingual_and_Intercultural_Communication.html?id=CZXcTzFLDuwC
- [31] Lázaro, C. C. (2016). Proper names in audiovisual translation dubbing vs subtitling. *Namenkundliche Informationen*(107), 117-134. Retrieved from <https://doi.org/10.58938/ni551>
- [32] Leppihalme, R. (1997). *Culture bumps: An empirical approach to the translation of allusions*. Clevedon: Multilingual Matters Ltd. Retrieved from https://books.google.com/books/about/Culture_Bumps.html?id=Lmdv5xGPTPsC
- [33] Lindelof, L. (Writer), & Bender, J. (Director). (2004). Tabula Rasa (Season 1, Episode 3) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), Lost. Bad Robot Productions and ABC Studios.
- [34] Litt, L. (Writer), & Grabiak, M. (Director). (2004). Raised by Another (Season 1, Episode 10) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), Lost. Bad Robot Productions and ABC Studios.
- [35] loo. (n.d.). Meaning of loo in English. Retrieved March 22, 2023, from Cambridge Dictionary: <https://dictionary.cambridge.org/dictionary/english/loo>
- [36] Lörcher, W. (1992). Investigating the translation process. *Meta*, 37(3), 426-439. Retrieved from <https://www.erudit.org/en/journals/meta/1992-v37-n3-meta337/003517ar/>
- [37] Lu, J. (2022). Foreignization of Nicknames of Characters in All Men Are Brothers Translated by Pearl S. Buck. *BCP Social Sciences & Humanities*, 19, 443-489. Retrieved from <https://doi.org/10.54691/bcpssh.v19i.1733>

- [38] Manova-Georgieva, Y. (2013). The mastery of name giving in literature : An overview of two editions of the English translation of Ivan Vazov's "Under the Yoke". *Bulgaria Research Papers*, 51(1), 71-87. Retrieved from <https://lib.uni-plovdiv.net/handle/123456789/398>
- [39] Newmark, P. (1988). *A textbook of translation* (Vol. 66). New York: Prentice Hall. Retrieved from https://scholar.google.com/scholar?hl=ar&as_sdt=0%2C5&as_vis=1&q=A+textbook+of+translation&btnG=
- [40] Newmark, P. (1993). *Paragraphs on translation*. Clevedon: Multilingual Matters. Retrieved from https://books.google.com/books/about/Paragraphs_on_Translation.html?id=PflGj7Bf06kC
- [41] Nord, C. (2003). Proper Names in Translations for Children: Alice in Wonderland as a Case in Point. *Meta*, 48(1-2), 182-196. Retrieved from <https://doi.org/10.7202/006966ar>
- [42] Parianou, A. (2007). Translating proper names: A functionalist approach. *Names*, 55(4), 407-416. Retrieved from <https://doi.org/10.1179/nam.2007.55.4.407>
- [43] Pedersen, J. (2005). How is Culture Rendered in Subtitles? In H. Gerzymisch-Arbogast, & S. Nauert (Ed.), *Challenges of Multidimensional Translation: Conference Proceedings* (pp. 113-130). MuTra. Retrieved from https://www.euroconferences.info/proceedings/2005_Proceedings/2005_proceedings.html
- [44] Pedersen, J. (2008). High felicity: A speech act approach to quality assessment in subtitling. In D. Chiaro, C. Heiss, & C. Bucaria (Eds.), *Between text and image: Updating research in screen translation* (Vol. 78, pp. 101-116). Amsterdam: John Benjamins Publishing Company. Retrieved from https://books.google.com/books?id=uAV20b0Z4FoC&pg=PA1&hl=ar&source=gbs_toc_r&ad=1#v=onepage&q&f=false
- [45] Pedersen, J. (2011). *Subtitling norms for television*. Amsterdam: Benjamins. Retrieved from https://books.google.com/books/about/Subtitling_Norms_for_Television.html?id=KOo7mfiXibUC
- [46] Šekrst, K. (2022). Tony "Two-Toes": the pragmatics of nicknames in films. *Quarterly Review of Film and Video*, 1-16. Retrieved from <https://scholar.google.com/citations?user=KmySt0IAAAAJ&hl=en>
- [47] Slamia, F. B. (2020). Translation strategies of taboo words in interlingual film subtitling. *International Journal of Linguistics, Literature and Translation*, 3(6), 82-98. Retrieved from <https://doi.org/10.32996/ijllt.2020.3.6.9>
- [48] Taylor, C. (Writer), & Hooks, K. (Director). (2004). *White Rabbit* (Season 1, Episode 5) [TV series episode]. In Lindelof, D., Cuse, C. (Executive Producers), *Lost*. Bad Robot Productions and ABC Studios.
- [49] Turyshcheva, O., Yehorova, I., & Koval, Y. (2019). Translation approaches to secondary anthroponymic nominations (Case study of B. Obama's and D. Trump's nicknaming). *Filologični traktati*, 2(3), 33-40. Retrieved from [https://doi.org/10.21272/frk.2019.11\(2\)-3](https://doi.org/10.21272/frk.2019.11(2)-3).