A COMPARATIVE STUDY OF LINGUISTIC IDEOLOGY IN ENGLISH AND ARABIC LANGUAGE

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Abstract

The current research focused on conducting a comparative analysis of the linguistic ideologies of the English and Arabic languages and investigating the translation strategies used in subtitles to express idioms. The study mainly focused on 7 Hollywood movies, namely "*Cruella*" (2021), "*Motherless Brooklyn*" (2019), "*Luca*" (2021), "*Coco*" (2017), "*The Whale*" (2022), "*The Devil Wears Prada*" (2006) and "*Soul*" (2020). After watching the movies, a total of 21 Arabic subtitles were selected for data analysis and discussion in this paper. The main objective of this research was to examine and explain the similarities and differences between idioms in the source language and their idiomatic expressions in the target language. All of the selected scripts include certain distinct idioms and expressions commonly found in the source language (English), while also focusing on certain informal, colloquial utterances to investigate the extent to which the subtitles succeeded in retaining the expressions in the target language (Arabic). Nida's equivalence theory, Searle's Speech Act theory and Jakobson's translation theory were used as the theoretical constructs that shaped the statistical analysis. The overall research was conducted from a pragmatic viewpoint to explore the propositions put forth by the selected theorists and align them with the results. The findings revealed that most of the subtitle suggestions were developed through paraphrasing and unrelated word translation strategies to ensure maximum equivalence between the "source language" and the "target language".

Keywords: Translation, subtitle suggestion, source language, target language, idiom, idiomatic expression, paraphrasing, equivalence.

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Introduction

Translation plays a vital role in conveying ideologies across languages and manipulating them according to the unique cultural nuances of different nationalities and ethnic groups. In today's age of internet and advanced technology, movies, television shows and documentaries are no longer bound by language barriers. Through the help of subtitles and audio dubbing, media has become more accessible to the global audience, solidifying the need for effective audiovisual translation. However, conveying the same colloquial expressions and idioms in translating a script for non-native speakers often becomes a crucial challenge. Those embarking on unfamiliar territory find it difficult to decipher the exact meanings intended in the original language if the "source language" (SL) is not properly translated into the "target language" (TL). In this regard, Eugene Nida suggested that translation should prioritise establishing an equivalence between the SL and TL rather than focusing on a literal translation, which often creates confusion (Abdelaal & Abdelaal, 2020). The current research focuses on understanding the linguistic ideology in English and Arabic language through English movie scripts and their Arabic subtitle suggestions. The main aim of this research is to examine whether it is possible to accurately convey idiomatic expressions through translation from a pragmatic perspective. Based on data collected from seven Hollywood movies, the research examines the way cultural nuances and linguistic constructs influenced the subtitle suggestions to make them more decipherable to the target audience. Based on the data findings, this paper discusses the similarities and differences between idioms and their idiomatic expressions in Arabic suggestions. Additionally, the research analyses the translation strategies used in each suggestion and examines whether or not equivalence was established in the translation.

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Materials and Methods

This study conducted pragmatic research to discuss the idea of the aspects that are different and similar based on idioms and idiomatic expressions. In linguistics, pragmatic research is a study of the way a context contributes to a particular meaning (Kaushik & Walsh, 2019). This study assesses the way human language is used in social interactions; furthermore, this research process also analyses the relationship between interpreter and interpreted text. The current study looks into the relationship between English words mentioned in movies and the suggested subtitles in Arabic, which are mentioned in the progress of movies. Here, the interpreter text language is Arabic, and the interpreted text language is English; in order to analyse the meaning-based and linguistic relationships between these two languages, pragmatic research is appropriate. A suggested subtitle does not translate the dialogue word by word; however, it analyses and paraphrases those texts based on linguistics and cultural values of the interpreter language.

In this concern, necessary data is gathered from seven Hollywood movies, which are "*Cruella*" (2021), "*Motherless Brooklyn*" (2019), "*Luca*" (2021), "*Coco*" (2017), "*The Whale*" (2022), "*The Devil Wears Prada*" (2006) and "*Soul*" (2020). All these movies were selected based on the availability of Arabic subtitles; these movies were watched at first; then, the suggested subtitles were analysed. Those highlighted differences and similarities between the linguistic ideologies of the English and Arabic languages, which foreshadowed the same differences and similarities, cultural views and values of these two language cultures. The English dialogues and Arabic subtitles are selected based on idioms and colloquial expressions. For each movie, 3 English idioms and Arabic subtitles are selected; therefore, there is a total of 21 subtitles from these seven movies.

The subtitles were qualitative data which is arranged and presented in tabular format for each movie. The tables are precise projections of characters (who uttered that dialogue), English

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script, Arabic subtitles, idiomatic expressions and meaning. According to Wolff et al. (2019), qualitative data assists in an in-depth analysis of gathered data; this answers some complex questions, such as what, how, when, and where. In this way, the study gains an in-depth knowledge about the context and interpretation of data. In this study, this qualitative data assisted this research process in conducting an in-depth analysis of similarities and differences in linguistic and idiomatic expressions of these two languages. Qualitative data allows this study to answer "what" are the suggested Arabic subtitles of English scripts, "what" are the idiomatic expressions in English and Arabic, and "how" those are similar to or different from each other.

In order to analyse the selected texts and suggested subtitles, the pragmatic theory is used. Pragmatic approaches emphasise performative and practical dimensions of truth-talk to stress the role that truth plays in shaping a particular kind of discourse. This theory is effective in understanding the concept of truth in linguistics as well (Capps, 2019). This allows a research process to preserve the possibility and effectiveness of different types of inquiries in discourses. In this study, the truth concept is based on the English idioms used in the movies and the colloquial expressions in Arabic. In other words, this theory allows one to understand the cultural truths, values and beliefs of that target language culture. Nida's equivalence theory, Searle's Speech Act Theory and Jakobson's translation theory are selected to analyse the idiomatic expression and suggested subtitles through qualitative data. In addition, idiomatic meanings and colloquial expressions are also used in quantitative analysis processes. Nabievna (2021) opined that quantitative analysis opportunes a research process for a full-fledged analysis through statistical linguistics. Nida's equivalence theory, Searle's Speech Act Theory and Jakobson's translation theory allowed this study to assess both the quantity and quality of suggested translations. In order to conduct a quantitative analysis, the suggested subtitles are divided into five groups. These are "Translation by using

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unrelated words", "Translation by using related words", "Translation by using paraphrasing", "Word for word translation", and "Translation by abbreviation". This was a frequency and percentage-based analysis to indicate the numeric value of each translation strategy to make the English speech understandable to the target audiences.

The whole research process was conducted based on pragmatic viewpoints; it assisted in exploring the proposition and connection between selected theories and translation strategies with idiomatic meanings and colloquial expressions. According to (Nurmamatovna, 2021), the pragmatic theory allows one to limit a sentence's meaning based on pronunciation in a particular context or environment. In other words, this assists in conducting an analysis based on speech activity and speech performances and assesses psychological as well as sociological aspects of linguistic features in a particular country. Hence, this theory successfully influenced the analysis of speech performances in English and Arabic and the understanding of both sociological and psychological contexts through speech theories and translation theories.

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Data Findings

Cruella (2021)

Sl. no.	Character	Script	Arabic Subtitle	Idiom	Meaning
1.	Cruella's mother	"Just ask a friend for a little help to get us on our feet."	"تطلب مساعدة من احد اصدقائي في بدء حياتنا هناك."	Get (one) on one's feet.	Help restore someone's position; Assist one to get back to a stable state

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					financially/ physically/ mentally.
2.	Reporter 1	“The Baroness and Cruella had been going head to head”	"كانت البارونة و (كرويلا) تتنافسان وجها لوجه..."	(go) head-to-ˈhead (with somebody)	Involving two individuals to directly discuss something. Engaging in competition between two people/organisations. Dealing with someone in a determined/direct manner.
3.	Baroness	“Correct response. Well done.”	"اجابة صحيحة, احسنت."	well done	Good job.

Table 1: Movie data from *Cruella*

Motherless Brooklyn (2019)

Sl. no.	Character	Script	Arabic Subtitle	Idiom	Meaning

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1.	Minna	“I might need to give someone the slip. Got it ?”	"قد احتاج لتهريب احدهم,اتفقنا؟"	Give slip	To get away from someone; to escape or evade someone.
2.	Lionel	“But if I try to put a lid on it, it gets worse.”	"لكن اذا حاولت جعله يصمت يزداد سوءا."	Put a lid on	(Mostly used in imperative statements) to be quiet; to stop talking.
3.	Coney	“Obviously. They whacked him for it.”	"بوضوح. انهم قتلوه بسبب هذا."	whack (one)	(Slang) To hit someone noisily; to murder or arrange someone’s murder. Often used to describe an organised crime.

Table 2: Movie data from *Motherless Brooklyn*

Luca (2021)

Sl. no.	Character	Script	Arabic Subtitle	Idiom	Meaning
1.	Alberto	“Luca, ***take over***!”	"(لوكا), تولى القيادة!"	take over	To take control over something; to

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					dominate something/someone.
2.	Alberto	“He’s ***better off*** without me.”	"انه افضل حالا بدوني."	better off	In a more advantageous position, financially or mentally. In a preferable situation.
3.	Ercole	“Ciccio, ***hold still***.”	"لا تتحرك يا (تشيتشو)."	hold still	(Mostly imperative) Phrase used to tell someone to stop moving or remain motionless.

Table 3: Movie data from *Luca*

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Coco (2017)

Sl. no.	Character	Script	Arabic Subtitle	Idiom	Meaning
1.	Miguel	“You would have told me to ***follow my heart***.”	"كنت لتخبرني ان اتبع قلبي."	follow (one's) heart	To do things that one would really love to do. To take action according to one’s

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					intuition or gut feeling about what is right. To follow one's compassionate or sympathetic impulse.
2.	Papa Julio	"Well, we never made it to the ofrenda. We ***run into***…"	"حسنا, لم نذهب الى المذبح قط. لقد صادفنا..."	run into (someone, something, or someplace)	To meet or encounter someone unexpectedly/by chance.
3.	Cheecha	"Brings back memories."	"تعيد لي الذكريات."	bring back memories	To prompt memories of one's past.

Table 4: Movie data from *Coco*

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The Whale (2022)

Sl. no.	Character	Script	Arabic Subtitle	Idiom	Meaning
1.	Charlie	"But you're ***on track*** to graduate, right?"	"لكنك على وشك التخرج, صحيح؟"	on track	Progressing or developing according to plan,

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					as expected, or scheduled. On schedule; moving as planned.
2.	Ellie	“Are you just trying to ***screw me over*** one last time?”	"اتحاول خداعي للمرة الاخيرة؟"	screw (one) over	To con, swindle, cheat, or unfairly deprive one; to put one at a disadvantage or in a difficult position, especially in an unfair or selfish manner. (Slang) Indicating someone was cheated or swindled; unfairly deprived or taken advantage of.
3.	Liza	“I really hate you for ***putting me through this*** again, you know that?”	"اني حقا اكرهك لانك اقحمتني في ذلك مجدادا, او تعلم ذلك؟"	put (someone or something) through (something)	To cause someone to undergo or endure something unpleasant,

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					difficult, or traumatic.

Table 5: Movie data from *The Whale*

The Devil Wears Prada (2006)

Sl. no.	Character	Script	Arabic Subtitle	Idiom	Meaning
1.	Andria	"I just have to ***stick it out*** for a year. One year."	"علي الصمود لمدة سنة واحدة."	stick it out	To endure, tolerate, or last through something. To not give up and continue to the end of an unpleasant or challenging situation.
2.	Andria's father	"I don't want you to ***get behind on*** your rent."	"لا اريدك ان تتخلفي عن دفع الايجار."	get behind on (something)	To not be as present with some task as one is ideally expected.
3.	Andria's father	"I am just trying to understand why someone who got accepted to Stanford	"احاول فهم لماذا احدا يتم قبوله في ستنافورد لو, يتنازل عن ذلك ليصبح	turn something down	To reject something; to deny someone's request.

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		law ***turns it down*** to be a journalist, and now you're not even doing that."	صحافي و الان تعملين بمجال اخر."		

Table 6: Movie data from *The Devil Wears Prada*

Soul (2020)

Sl. no.	Character	Script	Arabic Subtitle	Idiom	Meaning
1.	Joe Gardner	"***Hang on***, hang on. What are y'all laughing at?"	"مهلا, لمذا تضحكون؟"	hang on	Asking someone to wait (Mostly used in imperative statements).
2.	Libba Gardner	"Maybe you have to backup plan, too, for when your plan ***falls through***."	"قد تحتاج الى خطى احتياطية ايضا لاعندما تفشل خطتك."	fall through	To not happen or be completed; to fail due to some external conditions.
3.	Jerry	"It's easy to get ***turned around***."	"من السهل ان تتشوش."	turn around	(Commonly used in passive sentences) To make someone confused, disoriented, or lost.

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					A noun or pronoun is often used between “turn” and “around”.

Table 7: Movie data from *Soul*

Percentage of translation strategies

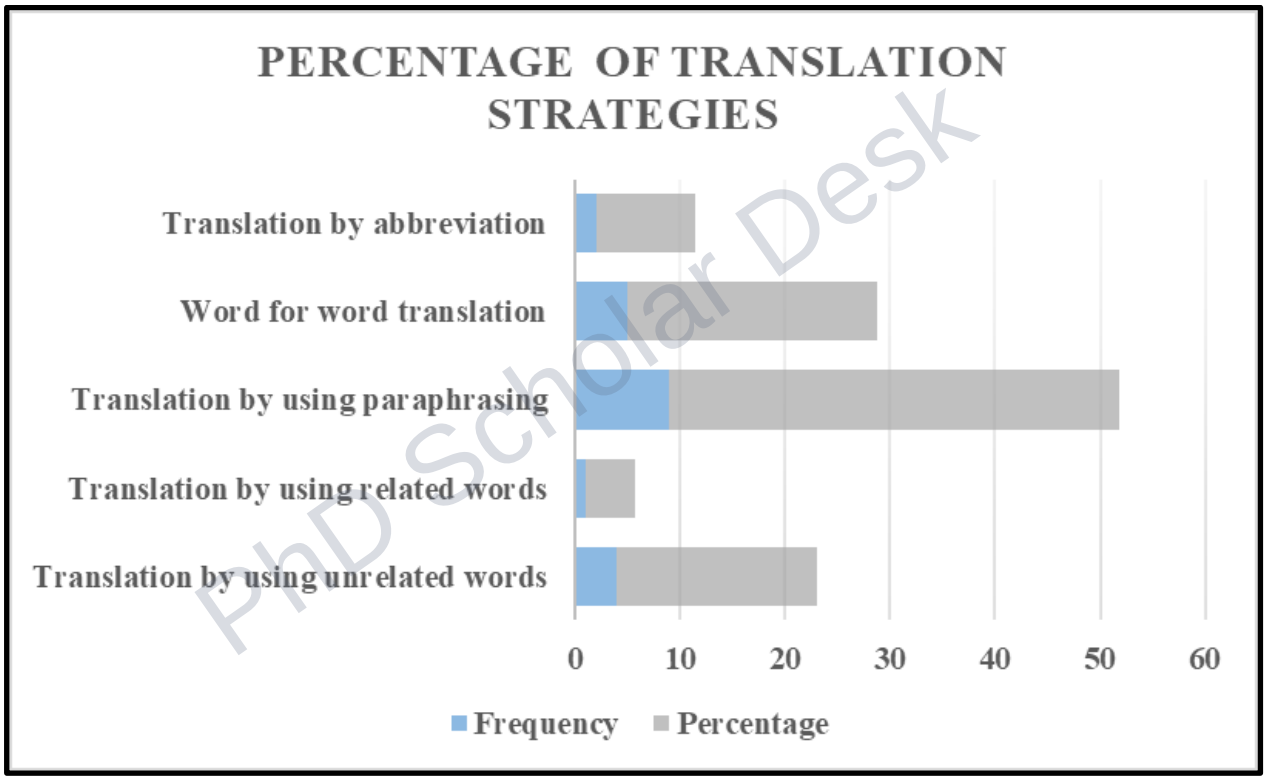


Figure 1: Percentage of translation strategies

The above figure illustrates a statistical representation of the frequency and percentage of translation strategies used in the selected Arabic subtitles to identify the most commonly used technique in the suggestions. The data were analysed based on five translation strategies, namely “Translation by using unrelated words”, “Translation by using related words”, “Translation by using paraphrasing”, “Word for word translation” and “Translation by abbreviation”. Based on the 21 idioms and their subtitle expressions included

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in the data analysis, 4 of the subtitles were developed by translating the idioms using unrelated words, comprising 19.04% of the translation strategies to make the scripts understandable to the target audience. “Translation by using related words” was the least employed translation strategy (4.78%), followed by “translation by abbreviation” (9.52%). On the other hand, paraphrasing was the most commonly observed translation strategy (42.8%), followed by the word-for-word translation strategy (23.81%).

Discussion

Even though idioms and idiomatic expressions seem synonymous, they vastly differ in theory. Idioms can be defined as phrases that represent a collection of words that indicate a vague meaning and cannot be used in a literal sense; for instance, the idiom “run into”, as used in the movie Coco, does not literally mean running into something, it rather employs the idea of unexpectedly meeting someone. At the same time, idiomatic expression entails sharing ideas through speech, body language or facial features. On the other hand, idioms can be viewed as a form of expression that does not yield a literal meaning but allude to the expressive meaning. As a result, all idioms can be categorised as an expression but not all expressions are idioms. The data for this research were collected from the Arabic subtitle suggestions of some formal as well as informal idioms in the English language from the selected Hollywood movies. This section delves into the individual idioms and their translated expressions in the Arabic subtitle suggestions.

As a crime comedy, ***Cruella*** is set in the 1970s punk rock movement in London and follows the journey of Estella who embraces her wicked side to satisfy her appetite for mischief and make a name in fashion. Likewise, the movie features certain non-conformist and anti-authoritarian phrases and idiomatic expressions that were common in that age but might not align with the Arabic language. However, in the selected idioms, the most common translation strategy was rephrasing the words to convey the expression of the “source

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language" (SL) to the "target language" (TL). For instance, the script "Just ask a friend for a little help to ***get us on our feet***." translates to "I asked one of my friends for help in ***starting our life there***." in the subtitle suggestion ("تطلب مساعدة من احد اصدقائي في بدء حياتنا هناك."). Here, the idiom gets re-worded to convey a similar expression using related words.

On the other hand, a word-for-word or literal translation strategy is observed in the subtitle suggestion "اجابة صحيحة, احسنت." ("Correct answer, well done"). Although the term "response" gets translated using a related word "answer", the main idiom "***well done***" retains its linguistic construct in its Arabic expression. This is because the Arabic language has the same idiomatic expression and a literal translation will retain the same meaning as the SL. Contrarily, it was observed that related words were used to translate the idiomatic expression of "***head-to-head***" in the suggested subtitle which changed the idiom to "***face to face***" (وجها لوجه) in the subtitle "كانت البارونة و (كرويلا) تتنافسان وجها لوجه...". The findings revealed that some of the commonly used colloquial idioms in the English language were reworded or expressed using similar words to better resonate with the target audience.

The 2019 movie "***Motherless Brooklyn***" is set in 1957 New York City and follows the life of Lionel, a private detective suffering from Tourette Syndrome on his mission to uncover the mystery behind his mentor's murder. As such, the movie uses a number of informal and colloquial expressions used by New Yorkers in the 1950s that might not be present in the Arabic language. As a result, it would be challenging to literally translate most idioms to express the same meaning in the suggestions. This conundrum is evident from the strategies used in the subtitle suggestions to translate the idiomatic expressions to native Arabic speakers. For the English script "I might need to give someone the slip. Got it ?", the subtitle suggestion "قد احتاج لتهريب احدهم,اتفقنا؟" translates to "I might need to smuggle someone out, okay?".

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The idiom “give slip” is a colloquial phrase in American English and does not exist in the Arabic language. In situations like this, it becomes challenging to retain the colloquial expressions and accurately project the same meaning. However, by applying Nida’s theory, it is possible to express the intended meaning using unrelated words or changing the linguistic construct to establish equivalence (Jabak, 202). As such, a paraphrasing strategy was used in this suggestion to reword “***give slip***” to “***smuggle someone out***” (لتهريب احدهم) in the subtitle. On the other hand, the casual idiom “***put a lid on***” gets simplified into “***make him shut up***” (جعله يصمت) in the subtitle suggestion "لكن اذا حاولت جعله يصمت يزداد سوءا.". Through the help of unrelated words, the linguistic formation of the idiom was rearranged to make the translated expression more legible to the target audience. The third script selected from the movie uses a colloquial phrase “whack (one)” which is often used as slang. In these circumstances, a linguistic barrier ensues as it is not possible to find the exact idiom in the target language. However, using Jakobson’s theory of interlingual paraphrasing not only helps develop a close resemblance in the suggested subtitle but also establishes a dynamic equivalence as suggested in Nida’s theory. Likewise, the subtitle "بوضوح. انهم قتلوه بسبب هذا." rephrases the idiom “whacked him” into “killed him” (قتلوه) to express the act of murder.

The 2021 movie ***Luca*** is a fantastical animated movie set on the Italian Riviera and follows the journey of Luca Paguro, a young sea monster, on his adventure on land in his humanised form. Not only does the movie include English idioms but also features a number of Italian colloquial phrases, making it especially challenging for non-native speakers to follow the script without proper subtitling. As Abdessamad (2023) suggests, idioms play a crucial role in conveying expressions across cultures and languages as they uphold certain figurative meanings beyond their literary interpretations. In this regard, Searle’s pragmatic theory contends that idiomatic expressions and utterances are conveyed by addressing the illocutionary points of speech act. In the selected scripts from the movie, three translation

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strategies were observed, namely “word-for-word translation”, “translation by using unrelated words” and “translation by paraphrasing”. For the script “Luca, take over!”, the Arabic subtitle "(لوكا, تولى القيادة)!" changes the idiom “***take over***” to “***take the wheel***” (تولى القيادة). The translation strategy used in this suggestion is using unrelated words to express the same meaning. As per Nida’s theory, it is more feasible to focus on establishing a dynamic equivalence between the source language and the translated utterance to improve the audience’s legibility. In this suggestion, the translation changed the overall lexical construct of the original utterance and replaced it with a similar Arabic expression to improve dynamic equivalence. In the next script, however, the script “He’s better off without me.” is literally expressed in the subtitle suggestion "انه افضل حالا بدوني.". Due to the presence of similar idiomatic expressions in the “source language” and the “target language”, the subtitling retained the idiom “better off” (افضل حالا) and expressed the same meaning. However, this strategy did not apply to the next script “Ciccio, hold still” which is suggested as " لا تتحرك يا تشيتشو))." in the subtitle. In this suggestion, the idiomatic expression “hold still” was simplified to “don’t move” ("لا تتحركيا") indicating a paraphrasing strategy.

The next movie chosen for the research was ***Coco***, a 2017 movie set in the Mexican town of “Santa Cecilia” and follows the journey of 12-year-old Miguel Gonzalez, an aspiring musician who accidentally traverses the “Land of the Dead” and learns about his great grandfather’s legacy. Set in Mexico, the movie uses idioms and colloquial expressions to bring out the nuances of Mexican culture. However, it was relatively less challenging to project the original meanings of expressions due to the presence of similar idiomatic expressions. For instance, the Arabic subtitle "كنت لتخبرني ان اتبع قلبي." accurately expresses the original script: "You would have told me to follow my heart.", indicating a word-for-word translation of the idiom “follow (one’s) heart” (اتبع قلبي). As per Nida’s theory of equivalence, the translation strategy used in this subtitle suggestion established a formal equivalence

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between the SL and the TL. A similar scenario is evident in the subtitling of “Brings back memories.” ("تعيد لي الذكريات."). The Arabic language has the same idiomatic expression, which is why a literal translation and formal equivalence were observed in the subtitle suggestion. However, the idiom “run into” could not be literally translated in the suggested subtitle as this expression is more common in the English language. As a result, the script “Well, we never made it to the ofrenda. We run into…” changed to “Well, we never went to the altar. We just came across…” in the subtitle suggestion (" حسنا, لم نذهب الى المذبح قط. لقد صادفنا..."). Using the paraphrasing strategy, the idiom “run into” changes to “came across” (صادفنا) in the Arabic subtitle, which projects the same meaning. Apart from the idiomatic expression, a colloquial limitation was observed in translating Mexican terms such as “ofrenda” which was expressed as “alter” (المذبح).

The 2022 movie “***The Whale***” starring Brendan Fraser as Charlie (the protagonist), is set in a small town in Idaho and follows his journey to reconnect with his teenage daughter while dealing with morbid obesity. The movie’s American setting makes it obvious that most of the idioms used in the scripts are common phrases used in American culture to express various emotions. Fundamentally, the Arabic culture significantly differs from America and it is clearly reflected in the subtitle suggestions. Due to linguistic and cultural constraints, it was not possible to exactly uphold the colloquial expressions such as “on track” and “screw over”. These barriers were addressed in the suggested subtitles by rephrasing and rearranging the expressions to establish a dynamic equivalence between the “source language” and “the target language”. The suggested subtitle for the script “But you’re on track to graduate, right?” was "لكنك على وشك التخرج, صحيح؟" which expressed the idiom “***on track***” to “***about to***” (وشك التخرج) but does not change the overall sentence construction. For the script “Are you just trying to screw me over one last time?”, the colloquial American idiom “***screw me over***” was expressed as “***trick me***” (خداعي) in the subtitle suggestion "اتحاول خداعي للمرة الاخيرة؟". In

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this translation strategy, the subtitle projected the same intended meaning, however, the harsh tone of the utterance was moderated to better suit the Arabic culture in the target language. Contrarily, a word-for-word translation was observed in the subtitle suggestion for "I really hate you for putting me through this again, you know that?" ("انني حقا اكرهك لانك اقحمتني في ذلك مجددا, او تعلم ذلك؟") due to the presence of similar idiomatic expressions in both languages. Hence, the idiom "***putting me through***" remained unchanged in the Arabic expression (اقحمتني في ذلك).

The researcher also included the 2007 movie, "***The Devil Wears Prada***", a renowned American comedy-drama that follows Andrea (Andy), an aspiring journalist with no interest in fashion. The protagonist's life takes a turn when she joins as assistant to Miranda Priestly, New York's leading fashion magazine editor. This movie also uses numerous informal and colloquial expressions commonly used in America which are distinct from the target language. Accordingly, the idioms were subtitled using the paraphrasing and abbreviation strategies. The idiom "***stick it out***" in the script is abbreviated as "***last***" (الصمود) in the subtitle "علي الصمود لمدة سنة واحدة.". Alobathani et al. (2019) point out that most idioms are found in abbreviated forms in Arabic but express a complete meaning contrary to English idioms. This strategy is also evident in the subtitle "لا اريدك ان تتخلفي عن دفع الايجار." where the English idiom "***get behind on***" gets abbreviated to "***miss***" (عن) in the suggestion. However, in the subtitle "احاول فهم لماذا احدا يتم قبوله في ستنافورد لو, يتنازل عن ذلك ليصبح صحافي و الان تعملين بمجال اخر.", the idiom "***turn it down***" is expressed as "***give it up***" (يتنازل "عن" ذلك ليصبح). Hence, the paraphrasing and abbreviation strategy has helped establish a dynamic equivalence between the SL and the TL.

Soul (2020) is set in New York City, America and follows the journey of Joe Gardner, an aspiring pianist who travels to another dimension while in a coma. The movie mostly uses idioms and expressions that are colloquial to American English and are not

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common in the Arabic language. As a result, the idiom "***hang on***" gets expressed as "***hey***" (مهلا) in the subtitle "مهلا, لمذا تضحكون؟" which does not accurately retain the intended expression. Regardless, the suggestion establishes an overall dynamic equivalence in the subtitle. On the other hand, the idioms "***fall through***" and "***turn around***" get expressed as "***fail***" (تفشل) and "***confused***" (تتشوش) in the respective subtitles " قد تحتاج الى خطى احتياطية ايضا من السهل ان تتشوش." and "لاعندما تفشل خطتك.". In these scenarios, the interlingual paraphrasing strategy helped establish a dynamic equivalence between the SL and the TL.

Conclusion

This study analysed the linguistic ideologies of English and Arabic as two languages to investigate translation strategies in idiomatic expressions. Based on seven Hollywood movies, "*Cruella*" (2021), "*Motherless Brooklyn*" (2019), "*Luca*" (2021), "*Coco*" (2017), "*The Whale*" (2022), "*The Devil Wears Prada*" (2006) and "*Soul*" (2020), this study conducted this pragmatic analysis of idiomatic expression and values. Therefore, Nida's equivalence theory, Searle's Speech Act theory and Jakobson's translation theory assessed the strategies for developing suggested subtitles in Arabic from English. These theories highlighted the way translations were conducted based on the acceptability and understandability of the target audiences, that is, Arabic people. Furthermore, this study also highlights the way these theories are effective enough for using paraphrasing activities for translating English subtitles. Differences in cultural and social values promoted dissimilarity between these English dialogues and suggested subtitles. Rephrasing and rearranging are most effective to paraphrase the dialogues of the movies. This research process found that most English dialogues are paraphrased to generate suggested subtitles. Here, unrelated word translation strategies ensure maximum equivalence between the "target language" (Arabic) and the "source language" (English). Paraphrasing strategies are highly acceptable, as this allows one to maintain cultural values and respect for each other.

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