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**A Critical Analytical Study of Military
Terminology Translation in Space Opera
Science-Fiction Movies: the case of Star Wars,
the Last Jedi (2017) film Arabic subtitling**

**Dissertation submitted in partial fulfillment of the requirements for Master
Degree in Language and Culture**

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Dedication

I dedicate this work to all my family.

To my parents, mother *Kada Horiya* the light of my path of today and tomorrow, my dear father *Hout Mohamed Said* for being a great father.

To my wife *Borokba Safa*.

To my happiness my daughters *Layan, Yakin and Yomna*.

To my sisters *Abla, Hayet and Nadjat*.

To my uncle *Abderrahmen his wife Saida and my cosins Hossem, Adam, Ayoub, Joud, Hala and Bouthaina*.

To my colleagues.

ABDELOUAHEB

Dedication

I dedicate this work to all my family.

To my mother Brahimi Fatma, my sister Mimicha, my brother Ninou a,d to my father may god

have mercy on him Abdelaziz Hamida.

I dedicate it to all my friends and colleagues.

NACEREDDINE

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Abstract

This study investigates strategies, techniques and procedures used when translating science fiction movies for the Arab audience using subtitling, in order to discuss the translator's problem related to the technical terms translated from English into Arabic. A descriptive qualitative approach is adopted to analyze the strategies and procedures used in translating space opera science fiction movies military terminology. However the study aims at answering questions about what strategies and procedures used by the translator to render military terms in science fiction movies and to assess the success in providing equivalent counterparts using the science fiction movie "Star Wars The Last Jedi 2017" as a case study to reveal military terms specific to this kind of movies, how the translator generate their equivalent for the Arabic viewers and what are strategies used in the process of translation, in light of Ghazala's model which is the framework of this study. Furthermore, the research follows a critical and analytical method answers the research questions, and states challenges of the model adopted in order to find out any potential shortcomings. The study findings showed that problems that may hinder the process of translation are mainly of lexical and semantic nature related to the translator's competency and documentation. As for the strategies used, they conform all to those proposed by Ghazala's model.

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List of Abbreviations

EMT = English Military Term.

1. **TMT** = Translated Military Term.

2. **ST** = Source Text.

3. **TT** = Target Text.

4. **SL** = Source Language.

5. **TL** = Target Language.

6. **AVT** = Audiovisual Translation.

7. **SC-Fi** = Science Fiction.

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Background of the study

Translating science fiction genre has been a popular and a highly influential genre of storytelling since the early of the 20th century, capturing the imagination of audiences with futuristic worlds, advanced technologies, and complex philosophical themes. As a result science fiction has become a significant cultural phenomenon with a considerable impact on the entertainment industry, literature, and popular culture. As the appearance and increasing of science fiction movies, demand for high-quality translations is required by audiences for a large accessible to movies source text (Gary Westfahl 1998).

Díaz-Cintas (2003) stated that the earliest terminology used in the AVT field was "Film Translation." Nevertheless, this term was solely applicable to movies and did not take into account other types of audiovisual content, such as documentaries and TV series (Delabastita 1990, cited in Diaz-Cintas 2003).

Than the term "Audiovisual Translation" was coined and adopted by various scholars, such as Karamitroglou (2000), Cintas, Remael (2007), and Orero (2004), when the scope of the field expanded to include television and video materials. These scholars prefer to use the term "Audiovisual Translation" since it is a more inclusive and versatile term that covers all types of audiovisual content, including DVDs, films, TV programs, online videos, and mobile videos (Karamitroglou 2000, Cintas, Remael 2007, and Orero 2004, cited in Ahsen AY 2019).

This variation in terms suggests a shift in the field's development and shows some uncertainty regarding the terminology (Orero 2004). Initially, Adiovisual translation (AVT) was disregarded by academics, but with the proliferation of audiovisual materials in recent decades, it has become

more prominent (Cintas & Remael 2007). There is no denying that considerable progress has been made in researching AVT recently (Orero 2004, cited in Ahsen AY 2019).

Nevertheless, the researches that surfaced and addressed the topic furnished a lucid comprehension and facilitated the comprehension for the viewers. However, we point out some of them that emerged, tackled the subject, provided a clear understanding insight and make it easy for the audiences.

There are a number of studies indicate that incorporating science fiction films into educational practices can enhance both students' drive and performance. In one study conducted by Ongel-Erdal, Sonmez, & Day untitled: Science fiction movies as a tool for revealing student's knowledge and alternative conceptions. Findings of this study show that science fiction films can serve as a useful tool for encouraging students to disclose and explain their various ideas about scientific phenomena, and viewing such films can also have an impact on students' conceptions of science (Ongel-Erdal, Sonmez and Day, 2004).

Philosophers as well as have shown a growing interest in applying philosophical inquiry to film, television, and popular culture. Many philosophers appreciate science fiction feature films and are capable of analyzing and evaluating their storylines, conflicts, and philosophically significant themes. Science fiction and philosophy are thematically interdependent, as science fiction provides fertile ground for philosophical thinking about the logical possibility of time travel, the concept of personal identity, and other paradoxical concepts. As a result a dozen philosophically accessible essays on some of the best science fiction films from seven decades such as *Metropolis*, *Frankenstein*, *The Day the Earth Stood Still*, *Dark City*, *The Matrix*... (M. Sanders 2008).

Kurki (2012) conducted an audiovisual study which examined the translation techniques used for neologisms in the Finnish subtitles of the science fiction series *Stargate SG-1*. The study focused on the translation of new vocabulary and found that subtitlers for the seventh season remained faithful to the original neologisms. Kurki noted that subtitlers believed neologisms to be a crucial aspect of the science fiction genre, and aimed to translate them as closely as possible to the original language.

However, the translation of science fiction poses many challenges that are often unexplored. Wozniak (2014) suggests that the addressing of linguistic challenges of translating science fiction in television and cinema is more needed, as the topic has been frequently overlooked in AVT studies. Furthermore, visual science fiction is often considered inferior to other genres, and both literary and visual studies tend to prioritize the ontological dimension, dystopian and utopian visions, and gender or race issues rather than linguistic aspects (Wozniak 2014).

The translation of science fiction movies poses unique challenges, as it requires not only the accurate translation of dialogue but also the translation of complex concepts and terminology related to futuristic technology and science. Scholars have conducted numerous studies over the years on translation science fiction, and the intersection of both subjects resulted in a unique and comprehensive body of research, science fiction translation as a subfield of audiovisual productions have been a significant form of amusement for people worldwide. Right from the beginning movies and other audiovisual works such as television programs, documentaries, and video games have traversed borders and reached international audiences, thus overcoming cultural and linguistic barriers. However, because not all viewers can understand the original language of the material and successful communication had been possible only through

translation. Translating movies is the only way to transmit the source ideas of films to the audiences (Baños and Díaz-Cintas nd, cited in Malmkjær 2018, p.313).

Also translating audiovisual materials provide access to the original language by audiences with sensory impairment to audiovisual material often requiring intralingual or intersemiotic translation. Translation touch all kinds of audiences making the source text understandable, so AVT contains practices such as sign language interpreting (SLI), subtitling for the deaf and the hard-of-hearing (SDH), and audio description for the blind and the partially sighted

Studies that related to the translation of sc-fi film from the English language into Arabic claimed that, popularity of movies are a means of intercultural communication and mass entertainment for Arab audiences, with different genres such as comedy, drama, science fiction, and action being produced by TV channels, to focus specifically on science fiction movies, which Sobchack (1987) defines as a bridge between the reality and the imaginary worlds. This suggests that science fiction movies have a unique role in representing and exploring cultural values and beliefs (Sobchack 1987).

An Audiovisual translation study by Kusumastuti of about Arrival movie examined the translator's language usage and approach in portraying global aliens. Two objectives were set: the first in showing the languages used and the second to uncover the translation approach applied. The translator is used a hermeneutical approach throughout the translation process, which was influenced by their empathetic understanding of the translation's outcome in terms of identification (Kusumastuti 2018, p.5)

Sáenz (2020) proposes a methodology to investigate the reception and (re)translation of neologisms in science fiction. Sáenz uses the example of Richard Morgan's science fiction novel,

Altered Carbon, and its adaptation as a TV series by Netflix to study the translation and retranslation of neologisms. According to Sáenz (2020), neologisms are an important feature of science fiction, and retranslation of science fiction novels is uncommon but the study of Altered Carbon provides an opportunity to examine the various techniques used to translate new words and concepts (Sáenz 2020).

However, it is worth noting that most of the above findings focused just on audiovisual translation as a general field or on its subfields of translation techniques, language and approach used as well as linguistic challenges, cultural aspects, kind of audiences, philosophical approaches of science fiction and the application of science fiction movies in the field of education, they deal with some issues in science fiction subtitling; such as subtitling of humor Spanakaki (2007) or idiomatic expression Ferdowsi (2013).

As a result, this study is an attempt to fill another gap by investigating The Space Opera Science Fiction Military terms used in Star Wars, The Last Jedi (Rian Johnson 2017) to better understanding the military terms and aspects of the film. It investigates the language used in the movie and explores its meaning and significance within the context of the film. The study aims to provide insights into the space opera military language used in the movie and how its subtitles were translated into Arabic. The study employs a variety of analytical techniques to achieve its objectives, including close textual analysis and semantic analysis. It provides a valuable assessment of the application of Ghazala's translation strategies used to translate military terms of The Star Wars movie.

Statement of the problem

Science fiction movies often contain technical terms such as economic, scientific, and military that are specific to their respective fictional universes. These terms can be challenging to translate accurately into other languages, as they may not have direct equivalents or may require extensive explanation to convey their meaning. This research addresses how to effectively translate military terms used in science fiction movies while preserving the intended meaning and maintaining the coherence and consistency of the fictional universe. Specifically, the research aims to identify and analyze the translation strategies used in *Space Opera Science Fiction movie the Star Wars, Last Jedi 2017* by Rian Johnson and to evaluate their effectiveness in conveying the intended meaning to the target audience.

2. Objectives of the study

The primary aim of this research is to scrutinize the techniques utilized by the translator, by comparing the original source text (ST) with the translated text (TT). To accomplish this primary objective, the following sub-objectives have been identified:

- . Introduce the idea of Space opera Military Terms translation.
- . Reveal the obstacles in Space opera Military Terms translation and emphasize the key challenges and difficulties encountered during the translation process.
- . Categorize the collected terminology examples.
- . Analyze the translator's decisions based on the concepts of Ghazala's taxonomy.

3. Research Questions

The research will be answering the following questions:

- How has the subtitling of Star Wars movie dealt with the translation of Space Military Terms into Arabic?

Sub-questions:

- What are the most common space military terms used?
- What are the strategies and techniques adopted in the translation of Star Wars movie Military Terms?
- What are the choices and decisions made in translating Star Wars movie Military Terms?
- What benefits could be drawn from the assessment of the film's military terminology translation?

4. Methodology of the Research

The study focuses on collecting data, describing and analyzing the Arabic subtitles of *Space Opera Science Fiction movie Star Wars, the Last Jedi 2017* by Rian Johnson. The reason for choosing this particular movie is two-fold. Firstly, it provides the researcher with numerous examples of science fiction and military terminology that can be compared with their corresponding Arabic translations as a way of exploring the translation decision-making process. Secondly, the chosen movie presents the main challenges of translation that will be discussed in the study.

The research will use a descriptive qualitative approach to determine the nature of translation and to test the translation strategy used in the text basing on Ghzala's strategies.

5. Structure of the Study

The dissertation is structured into two primary sections, with a broad introduction and a general conclusion. The first chapter focuses on theoretical concepts and issues, with an emphasis on translation, term, terminology, and terminography, as well as strategies for translating English technical terms into Arabic. The chapter explores the relationship between these concepts and how they impact one another. Additionally, it highlights the difference between literary and technical/military translation to underscore the primary focus of the study on military translation.

The second chapter covers the practical side of the research, analyzing selected terminology in both its original and translated form. The chapter starts with an overview of the military guide (the case of this study) before moving on to examine specific examples and items and the techniques or strategies used to translate them into Arabic.

Chapter One

Theoretical Part

1. Translation

Introduction

Translation occurs within a linguistic framework involving two languages a source language and a target language. The translator's role is to bridge the gap between these languages through

their understanding and explanation skills. Despite their expertise in vocabulary, grammar, morphology, and phonetics, the translator also needs to be well-versed in the social and cultural context embedded in the source text. This is crucial in order to overcome cultural and linguistic differences that may hinder the accurate transfer of meaning and impact the integrity of the translation process. In this chapter, we will explore key concepts related to translation and translation studies in the first section, while the second section will focus on the translation of science fiction genre, which is the main subject of our study.

1.1. Key Concepts in Translation Studies

1.1.1. Definition of Translation

The New Oxford Dictionary of English (1998) defines the term translation as: (1) the process of translating words or text from one language into another; and (2) the written or spoken rendering of the meaning of a word, speech, book or other text, in another language.

On the other hand, the dictionary of translation studies by Shuttworth and Cowie (1997, p. 181), a specialist source, explains the phenomenon of translation as a broad concept that can be interpreted in various ways. It can be seen as a process or a product, with sub-types such as literary translation, technical translation, subtitling, and machine translation. Additionally, while translation is commonly associated with the transfer of written texts, it may also encompass interpreting. Furthermore, some writers extend its scope to include related activities that may not be recognized as traditional translation.

The concept of translation encompasses various meanings, including the general field of study, the final product (i.e. the translated text), and the actual process (i.e. translating) of producing the translation. Translation involves changing an original written text (referred to as

the source text or ST) in one verbal language (known as the source language or SL) into a written text (known as the target text or TT) in a different verbal language (known as the target language or TL).

Numerous formal definitions of translation have been proposed, each reflecting a particular theoretical model. For instance, Newmark (1981: 7) defines translation as the mastery of transferring a written message from one language to another, with a focus on written language. Catford (1965: 1), on the other hand, views translation as an operation performed on language, involving the substitution of a text in one language for a text in another. Catford (1965: 20) further defines translation as the replacement of textual material in the source language with equivalent material in the target language.

According to Brislin (1976: 1), translation is a general term that refers to the transfer of thoughts and ideas between languages, whether in written or oral form. Bell (1991: 5) states that translation involves expressing in the target language what has been expressed in the source language, while preserving semantic and stylistic equivalences. Wills (1982: 3) defines translation as a process of transferring a written source language text into an optimally equivalent target language text, which requires understanding and analyzing the syntactic, semantic, and pragmatic aspects of the source language.

Olk (2003: 2) argues that translation is an activity that necessitates cultural knowledge, and thus presents challenges in translating metaphors. Translators need to possess cultural knowledge about the source culture when translating authentic materials such as English magazines or newspaper articles. Carter (1997) suggests that translators may not be able to

reproduce the same effects of metaphors in the target language as in the source language, but should strive to convey similar effects.

According to Basnett (1991:13), translation entails transferring the meaning of language signs using a proficient use of dictionaries, while also considering additional non-linguistic factors. A successful translation should strive for accuracy, naturalness, and communicative effectiveness in conveying meaning.

In essence, all the above definitions of translation share similar ideas, emphasizing that translation is a process of conveying or transferring messages, thoughts, ideas, meaning, or information from the source language to the target language. The key aspect of translation is to preserve the meaning and form of the original text as closely as possible, as reflected in Nida's (1982), definition: the process of translation involves reproducing the closest natural equivalent of the source-language message in the receptor language, focusing on both meaning and style.

1.1.2. Translation Studies

The term "Translation Studies" was first introduced by Holmes in his influential paper titled "The Name and Nature of Translation Studies", which was presented at the translation section of the Third International Congress of Applied Linguistics in Copenhagen in 1972. However, it was not published and widely read until 1988.

In 1988, Holmes introduced the concept of "Translation Studies" and identified its two main goals:

- To provide an account of how the act of translating and its outcomes, known as translations, are observed in our lived reality.
- To formulate overarching principles that can be used to understand and anticipate these phenomena.

Lefevere (1978) suggested that the term "translation studies" should be used to refer to the field of study that focuses on addressing the challenges and issues associated with the creation and analysis of translations.

Translation Studies, as defined by Baker in the Routledge Encyclopedia of Translation Studies (1998), is the scholarly field that focuses on the investigation and examination of translation.

1.1.3. Kinds of Translation

Roman Jakobson (1959/2004, as cited in Monday, 2001: 5) classifies translation into three categories: **intra-lingual, inter-lingual, and inter-semiotic.**

According to Jakobson, **intra-lingual translation**, or '**rewording**', involves interpreting verbal signs using other signs within the same language.

Inter-lingual translation, the second category, refers to interpreting verbal signs from one language to another (ibid: 5).

The third category is **inter-semiotic translation**, which involves transferring a message from one symbolic system to another, without involving language but instead using a different non-linguistic means of expression, such as a different semiotic system. For example, a poem can be translated into a dance or a picture, or a novel into an opera or a film (House, 2009: 4).

Jakobson's contribution to the field of translation studies includes a categorization of three types of translation, each distinct from the other. Notably, the second type, which involves the translation between two different languages, has garnered the most attention from researchers due to its reflection of the authentic translation process. Jakobson thus identifies a fundamental issue that preoccupies translation researchers as a scientific field, namely how a given verbal sign in the source language can be accurately interpreted and translated into an equivalent in the

target language. It is widely acknowledged among linguists and translators that achieving full equivalence between pairs of words from different languages is challenging, if not impossible. Jakobson's insights provide a valuable framework for further exploration and understanding of translation as a complex linguistic phenomenon.

According to Catford (1965:21), translation types can be categorized based on three main aspects: extent, level, and rank.

a- In terms of extent, translation can be classified as either **full or partial**. **Full translation** involves the entire text being subjected to the translation process, where every part of the source language (SL) text is replaced with the target language (TL) text material. On the other hand, **partial translation** leaves some parts of the SL text untranslated, simply transferring them to the TL text.

b- In terms of level, translation can be classified as **total or restricted**. **Total translation**, which is commonly referred to as "translation" in general, involves the replacement of all levels of the source text (ST) with equivalent TL material. However, the term "total" translation is somewhat misleading, as it does not necessarily involve replacement by equivalents at all levels. Strictly speaking, total translation can be defined as the replacement of ST grammar and lexis with equivalent TT grammar and lexis, along with consequential replacement of SL phonology/graphology with non-equivalent TT phonology/graphology. On the other hand, **restricted translation** refers to the replacement of ST material with equivalent TT material at only one level, such as phonological or graphological level, or at one of the two levels of grammar and lexis.

Translation can be classified into two categories based on rank, namely

c- In terms of rank, translation can be classified into two categories: **Rank-bound** and **Unbounded translation**. In rank-bound translation, the selection of target language (TL) equivalents is intentionally limited to specific ranks in the grammatical hierarchy, such as words or morphemes, resulting in word-to-word or morpheme-to-morpheme equivalence. On the other hand, unbounded translation allows for more flexibility, as it permits the translation equivalents to shift freely up or down the rank scale without being constrained to a particular rank or set of ranks.

As per Larson's classification in 1984, translation can be broadly categorized into two types: **Form-based translation**, also known as literal translation, and **Meaning-based translation**. Form-based translation attempts to adhere closely to the structure of the source language (SL), while meaning-based translation focuses on conveying the meaning of the SL text using natural expressions in the receptor language.

Larson further explains that literal translation may be comprehensible when the grammatical structures of both languages are similar, but it often lacks communication value and may sound nonsensical when the cultural and grammatical systems of the two languages are vastly different.

On the other hand, idiomatic translation aims to use the natural forms of the receptor language, including grammatical constructions and lexical choices, in order to create a translation that does not sound like a translation at all, but rather like an original piece of writing in the receptor language. Larson emphasizes that a skilled translator strives to achieve idiomatic translation as the ultimate goal.

However, in practice, it can be challenging to consistently translate either literally or idiomatically, and translations often end up being a combination of both approaches.

1.2. Literary Translation versus Technical Translation

In the latter half of the 20th century, the first studies focusing on specialized translations and their comparison to literary translation arose, aligning with the initial development of translation theory as a whole.

In today's society, technical translation and literary translation are set apart by their intrinsic characteristics and intended purposes. Technical translation serves a utilitarian role, playing a crucial role in the economic and social spheres, whereas literary translation is an artistic endeavor that emphasizes safeguarding the aesthetic essence of the original literary work.

According to Byrne (2006), technical translation involves working with texts that contain specialized content in the target language. In such cases, the translator's main challenge lies in maintaining the accuracy and integrity of the linguistic expressions, both semantically and structurally, as well as ensuring the precise translation of scientific and technical terminology used in the text.

Stefanink (2000), literary translation involves working with texts where connotative and syntagmatic elements are prominent, and these elements are often distributed differently in the source and target languages. This type of translation requires the translator to creatively reformulate the content and expression in order to maintain the aesthetic function of the literary text.

1.3. Translation and Terminology

The utilization of specialized terminology is a prominent characteristic of scientific and technical literature; however, the translation of such terminology presents a formidable challenge. This challenge is further compounded for the Arabic language due to the constant

influx of new words and terms from various languages and fields of knowledge in modern civilization. As a result, specialists are compelled to respond swiftly and diligently in order to identify appropriate Arabic equivalents. In the subsequent section, we will elucidate the nature and scope of specialized terminology, its connection to translation, and the approaches and mechanisms employed in its formulation.

1.3.1. Term, terminology and terminography

In academic discourse, it is commonly accepted to utilize the term that is specifically agreed upon within a particular technical domain in order to convey a precise technical significance. This utilization of a designated term bestows distinct meanings upon words that deviate from their original linguistic connotations. Within a specialized field of knowledge such a term functions as a singular designation for a particular object or concept, serving as a singular signifier with a unique meaning, and devoid of ambiguity or multiplicity (Cabré, 1999).

As for "terminology", it is the science that takes as its subject the sum of terms used in various scientific fields, as Cabré (1999, p 1) defines it as: "the discipline concerned with the study and compilation of specialized terms". She adds: "the process of compiling, describing, processing and presenting the terms of special subject fields in one or more languages."(Cabré, p.10). In other words "terminology" is a scientific discipline that deals with the compilation and study of specialized terms used in various scientific fields. In addition the processes involved in terminology include description, processing, and presentation of these terms in one or more languages.

Terminography encompasses the practical aspect of comprehensive terminological research that focuses on creating specialized terms based on specific theoretical and

methodological principles, as opposed to the former, which encompasses areas such as conceptual theory, terminology, and term structure. (Cabré, 1999).

1.3.2. Term Coinage Methods

Ouaglissi (2008) describes the process of creating terms as a form of linguistic development that is achieved through the means and mechanisms provided by language economy and philology that undertake the production of the term, and arrange these mechanisms according to their linguistic importance as follows: derivation, metaphor, revival, Arabization, composition. This elucidates how terms are generated as a type of language evolution, utilizing the resources and techniques offered by language efficiency and philology to produce and organize these terms in order of their linguistic significance. These mechanisms encompass derivation, metaphor, revival, Arabization, and composition.

a. Derivation

It is a generation between words of the same origin from each other, and it is required that these words share a basic number of letters, and that these letters are subject to a unified arrangement, as it is required that the various words share a minimum meaning, estimated on the original root of the derivation item.

b. Metaphor or Idiomaticity

The quote can be paraphrased as follows: "The usage of a word changes when it is used to convey a meaning that differs from its original definition, wherein the word's original literal meaning is transferred to a new figurative or idiomatic meaning, as long as there is a reasonable proportionality between the two connotations.

c. Revival

Here is a paraphrased version of the quote: "This process, known as generative, involves using existing words and imbuing them with modern scientific meanings, essentially repurposing them to reflect updated connotations inherited from scientific advancements.

d. Arabization

The procedure entails assimilating foreign words into Arabic, infusing them with Arabic characteristics. This occurrence of Arabization, classified as 'borrowing' in linguistic parlance, transpires when Arabic adopts words from other languages to articulate cutting-edge technology or unfamiliar notions.

e. Composition

This process involves creating a new word by combining letters from two or more words, in order to convey the collective meaning of all the constituent words. In the past, it was employed for brevity and to avoid awkward sentence structures, with the goal of enriching dictionaries with novel vocabulary.

1.4. Military Translation as a Subfield of Technical Translation

Al-Imian (2014) states that military translation is a form of technical translation that demands the translator to select the appropriate and precise counterpart in the target language in order to render the most accurate meaning of the original text. To illustrate this point, he provides an example in which the word "repeat" denotes "to do again" in general usage, while in the context of artillery, "repeat" refers to firing a second time at the same target.

According to Al Kaabi (2008), military translation involves working with military-specific terms and expressions, and it represents a specialized form of communication between military personnel. Military texts are created by military professionals and are intended for other military

professionals, and as such, military translation requires a deep understanding of the technical vocabulary and discourse used in military contexts.

In the same lines Al-Shehab's (2014) research, military translation, although a distinct field, is not significantly different from other types of translation. However, it does require specialized skills and military knowledge, making it a unique area of study. The researcher also argues that only translators with a military background are capable of effectively translating military texts.

1.5. Strategies of Translating English Technical Terms into Arabic

In the context of addressing technical terminology, proficient translators must possess specialized skills and strategic approaches that are efficacious in rendering such terms into Arabic. A plethora of options exist for translators to select from when navigating the translation of technical lexicon. Moreover, Arabic agencies have undertaken the arduous task of developing novel sets of terminology, whether formally or informally, with the aim of expediting the translation process for incorporating new terms from the source language into Arabic. Diverse methodologies are available for translating scientific terms into Arabic, and the outcomes of each method may diverge. Accordingly, an in-depth exploration and evaluation of these methodologies will be undertaken, with a hierarchical ranking from least effective to most effective according to Ghazala's (1995) point of view.

1.5.1. Transcription

The strategy of transcription, commonly referred to as Arabization, is a widespread approach utilized to facilitate the translation of scientific terms into Arabic. This method entails making subtle modifications to the phonetic and morphological aspects of the foreign term. Specifically,

it involves transcribing English scientific terms into the Arabic alphabet, while retaining their original pronunciation in the source language.

Example:

1. Inetrnet → انترنيت

2. Computer → كومبيوتر

3. Matrix → مانتريكس

The issue with transcription in Arabic is twofold: firstly, it fails to convey the meaning of the word in Arabic; and secondly, the transcribed terms are not authentically Arabic, but rather borrowed and transliterated into Arabic script. The use of transcription does not contribute to the development of the Arabic language or enrich its vocabulary. Instead, it can be seen as a disregard for the potential of Arabic translators to create new, genuine Arabic terms, and an inclination towards the convenient translation of scientific terms using borrowed transcriptions. This approach undermines the esteemed status of the Arabic language. In this context, Ghazzala (1995) has argued that the use of transcription should be avoided unless there are no equivalent terms available in the Arabic language.

Example:

Microphone → ميكرروفون

However, in cases where Arabic equivalents exist, translators should opt for their usage instead of relying on transcription. For instance:

- Instead of using transcription for "Computer," the Arabic equivalent "حاسب" should be employed.

- Similarly, the Arabic term "طبيب" should be used as the equivalent for "Doctor" instead of relying on transcription.

If translators employ this method to transliterate ordinary terms that already have established Arabic equivalents, such as the word 'email' commonly transcribed as *اليميل*, and for which the phrase *الرسالة الالكترونية* can be used, it may be viewed as a significant issue in the field of translation.

1.5.2. Naturalization

As posited by Ghazala's (1995) scholarly discourse, naturalization refers to the process of assimilating English terms into the morphological structure of Arabic language, akin to an evolutionary progression from transcription. This approach entails affixing new morphemes to foreign terms while keeping their roots unaltered, with the purpose of conforming these terms to the grammatical and morphological norms of Arabic language, such as verb conjugation, noun declension, gender agreement, and modification of adjectives and adverbs.

1. Technology → *تكنولوجيا*

a. Technologist (n) → *تكنولوجي*

b. Technological (adj) → *تكنولوجي*

2. Oxide → *أكسيد*

a. Oxidised (adj.) → *مؤكسد*

b. Oxidizer (n) → *مؤكسد*

3. Biology → *بيولوجيا*

a. Biologist (n) → *بيولوجي*

b. Biological (adj.) → *بيولوجي*

According to Ghazala (1995), while naturalization is regarded as a more preferable method than transcription, it is still not entirely suitable. This is because, despite being adapted to Arabic morphology, naturalized terms still retain their English roots, rendering them not purely Arabic. Furthermore, this method does not take into consideration the meaning of the terms, which may pose challenges for non-expert readers in understanding their intended significance. To address this issue, Ghazala (1995) proposed an alternative approach that he believed would yield more accurate translations of scientific terms, which involves directly translating the scientific English terms using pure Arabic vocabulary. For instance, "Technology" would be translated as "تكنولوجية" and "Biology" as "علم الأحياء" using this suggested method.

Baker's (1987) research indicates that transcription and naturalization are not favored by language purists in Arabic due to concerns about language integrity. As a result, translators may need to use creative methods to ensure high-quality and fluent scientific translations. Ghazala (1995) suggests that creating new terms, or coining, is the most effective approach to overcome this challenge. Baker (1987) further proposes that coining new terms is the only viable way to develop specialized glossaries for Arabic.

1.5.3. Coinage

This method endeavors to introduce novel terminology into the Arabic language through three primary processes.

a. Derivation

According to Baker's (1987), the Arabic language is commonly recognized as the language of derivation. Baker elucidated that the word root system in Arabic is based on three essential consonant roots, each of which conveys a distinct meaning. These roots serve as the foundation

for constructing nominal and verbal forms through the addition of prefixes, suffixes, infixes, and vowels.

Example:

1. Data → معطيات from أعطى to give
2. Generator → مولد from يولد to generate.
3. Factory → مصنع from يصنع to manufacture
4. Studio → مرسم from يرسم to paint

According to Ghazala (1995) derivation is based on measurements; it aims at using certain measures found in the Arabic language to derive new terms. The most used ones are machine-names.

Example:

1. منفعِل

- a. Laboratory → مخبر
- b. Anchorage → مرسي

2. منفعلة

- a. Grease box → مشحمة
- b. Butchery → مجزرة

3. منفعالة

- a. Refrigerator → ثالجة
- b. Mixer → خالطة

4. منفعال

a. Drill → مَنَاب

b. Iron → مَكْوَاة

Baker (1987) supported the use of this approach as it enhances readers' understanding of term meanings through the derivation from existing familiar roots. This approach is preferred by scholars as it maintains the integrity of the Arabic language and relies on authentic vocabulary roots. However, Ghazala (1995) argued that derivation has limitations in its applicability, as some terms may not be suitable for this method due to constraints.

b. Revival

Baker (1987) explains that revival efforts in Arabic language involve reintroducing old, less commonly used terms with updated meanings, utilizing existing lexicon rather than introducing new concepts that may take time to be accepted.

Example

1. Train → قطار originally used to mean a line of camels.
2. Car → سيارة originally used to mean the night travellers.
3. Environment → بيئة originally used to mean domicile.
4. Newspaper → جريدة originally used to mean the small palm stick was used to write on.

The effectiveness of reviving old Arabic words has been shown, but finding such words is challenging and time-consuming. Additionally, this method may not be suitable for modern scientific terminology, and attempts to revive archaic words have sometimes been met with ridicule due to their incompatibility with modern Arabic vocabulary (Baker, 1987:186).

c. Neologisms

The use of neologisms in Arabic involves introducing new terminologies and concepts by translating their meanings, a strategy that has been widely accepted as per Baker (1987).

Example:

1. Computer programming → برمجة الكمبيوتر
2. Software → برمجيات
3. Hardware → أجهزة
4. Phonetics → علم الأصوات
5. Word processing → معالجة الكلمات
6. Psychoanalysis → التحليل النفسي

Finally, endeavors have been made to incorporate new technical terms into Arabic, However, it is imperative that such methods do not jeopardize the Arabic identity. Translators need to be aware of the linguistic differences between English and Arabic and create terms that are linguistically appropriate for Arabic without compromising its essence.

1.6. Audiovisual Translation?

The process of audiovisual translation, specifically screen translation, differs significantly from translating written texts. Audiovisual translators face the challenge of conveying meaning through the interplay of diverse elements, including images, words, sounds, and animations. Luyken et al. (1991: 11) highlight that audiovisual language transfer involves adapting a film or television program to ensure comprehension by a target audience that may be unfamiliar with the original source language.

Cintas (2004, p.56) argued that the last decade of the 20th century was a critical period in the field of audiovisual translation studies. Since the 1990s, there has been significant research on

audiovisual translation, including subtitling. One of the prominent issues in this field has been the ongoing debate on how to name it, with various terms such as 'cinema translation', 'constrained translation', 'screen translation', 'multimedia translation', and 'film translation' proposed by scholars. However, each of these terms has its own limitations (Cintas 2004, cited in Orero nd.)

Chaume (2012, 100) defines the audiovisual text as “a semiotic construct woven by a series of signifying codes that operate simultaneously to produce meaning”, that can be conveyed through sound (like language, music, and sound effects) and visuals (like images, photos, and film techniques). These codes or methods include things like how words are spoken, how images are arranged, and how sounds are used to create meaning in various forms of media (Cintas 2004).

Film has been the primary medium for audiovisual translation, leading scholars to initially refer to this field as 'cinema translation'. Another term that emerged was 'constrained translation', coined by Titford (1982) and developed by Mayoral et al. (1988), which highlights the complexity of audiovisual translation where the translator's task is constrained by various elements such as dialogue, music, and images (Cintas 2004).

According to Cintas (2003, p.194), 'screen translation' refers to audiovisual materials distributed through screens like cinema, television, and computer screens. Orero (2004) recognizes that this term can also include translation for products such as computer games and web pages. However, the majority of AVT research on screen translation is primarily focused on translating films and other products intended for cinema, TV, video, and DVDs.

'Multimedia translation' encompasses the translation of products that utilize various media and channels for communication, such as interactive games for PCs and consoles, as explained by Cintas and Remael (2007, p.12). It highlights the importance of the translator being mindful of the

visual and acoustic virtual reality elements present within the game during the translation process.

The term 'film translation' was initially used in the field of audiovisual translation (AVT) according to Cintas (2003, p. 194). However, this term was limited to only films and did not include other audiovisual materials like series and documentaries (Delabastita 1990, p. 105). As the field of study expanded to encompass translation for all television and video materials, the term 'audiovisual translation' was coined and adopted by scholars like Karamitroglou (2000), Cintas and Remael (2007), and Orero (2004). These scholars prefer the flexible term 'audiovisual translation' as it encompasses a wide range of audiovisual content including DVDs, films, TV programs, online and mobile videos (Monika Wozniak 2014).

Different words are used to describe the field of Audiovisual Translation (AVT) because the field has changed over time, and there is confusion about the right term to use (Orero, 2004). AVT was ignored by scholars at first, but it has gained recognition due to the widespread availability of audiovisual materials in recent years (Cintas and Remael, 2007). It is evident that there have been significant efforts to study AVT in recent times.

1.6.1. Types of Audiovisual Science Fiction works translation

AVT can be categorized into two major modes: subtitling and dubbing. Since the focus of this study is subtitling, dubbing will be briefly mentioned and then subtitling will be discussed for the purpose of this thesis.

1.6.1.1. Dubbing Science Fiction Movies

According to Luyken et al. (1991, p. 73) and Cintas (2003, p. 195), dubbing encompasses various methods of transferring audio, such as voiceover, narration, and free commentary. It

involves replacing the original soundtrack, which includes the actors' dialogue, with a recording in the target language (TL) that reproduces the original message while attempting to synchronize the TL sounds with the actors' lip movements on screen. Additionally, Burgess (1980, p. 299) states that dubbing not only involves adding sound to an audiovisual product, but also potentially modifying the original soundtrack, either partially or entirely.

1.6.1.2. Subtitling Science Fiction Movies

Subtitling is defined by Díaz Cintas and Remael (2014: 8) as:

A translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like) and the information that is contained on the soundtrack (songs, voices off).

In science fiction the ultimate goal for subtitlers movies is to achieve effective subtitling, and this can be accomplished through various strategies. Gottlieb (1992) in his article "Subtitling - A New University Discipline" These strategies include expanding the text, paraphrasing, transferring meaning, imitating dialogue, transcribing speech, reordering text, condensing text, reducing text, deleting text, and summarizing text.

Building on Gottlieb's model of subtitling strategies, Lomheim (1999) proposes four additional strategies and suggests that subtitlers can combine multiple strategies simultaneously. These additional strategies are: Neutralization, Specification, Generalization, and Compression (Cintas And Ramael 2007, cited in Abuarrah and Salhab 2018).

2. What is science fiction?

2.1. Definition of Science Fiction

The Oxford English Dictionary (*OED Online*) defines science fiction as “imaginative fiction based on postulated scientific discoveries or spectacular environmental changes, frequently set in the future or on other planets and involving space or time travel”.

According to Rashid (2010), science fiction is a powerful way to bridge the gap between cultural literacy and scientific understanding. It relies on technology and science to fuel the imagination and Rashid asserts that science fiction endeavors to envision and portray ideas and concepts in a manner that evokes a sense of joy and vitality in the reader or audience. Suvin (1972: 375) further defines science fiction as a form of literature that requires the presence and interplay of both estrangement (making something unfamiliar) and cognition (understanding) in its narrative, and the primary mechanism employed in science fiction is the creation of an imaginative framework that deviates from the author's real-world environment (Rashid 2010, cited in Abuarrah and Salhab 2018).

2.2. Science Fiction Translation

In science fiction stories, the science depicted can be either based on real scientific principles or entirely made up, but its purpose is to provide a believable and coherent scientific context for the main fictional story, whether it is set in the distant future or on a distant planet. Fictional science can encompass a wide range of ideas, but technological advancements, in particular, are a common and popular theme within the science fiction genre. In science fiction, scientific and technological terminology plays a crucial role, and translators should aim to employ similar translation techniques for these elements as they would for scientific texts in other contexts,

ensuring terminological accuracy. Nevertheless, it's crucial to bear in mind that science fiction is ultimately a work of fiction, and the primary objective of translation may not always be literal translation, but rather conveying the intended emotions and reactions of the story to the target-language audience in a way that resonates best with that language. The translator must acknowledge the contradiction and consider various translation strategies when translating science fiction. Should maintaining terminological accuracy always be the top priority, or is it permissible to make compromises in favor of the fictional aspect? Both perspectives can be valid and supported (Lozano and Matamala 2009, cited in Kurki 2012).

Audiences of science fiction films or readers of science fiction novels anticipate experiencing the unique and unfamiliar world depicted in the work. They seek out realistic elements that challenge their perceptions and present new possibilities for the future. As a result, the translator may rely on audience expectations as a guiding factor in making translation decisions for science fiction works, including how to approach foreign language texts in this genre. In addition, the translation approach for a particular genre is inevitably influenced by the intended purpose or aim (skopos) of the text (Pedersen 2011). The main goal of science fiction works is to create a sense of unfamiliarity in the audience or readers by using specific terminology. Therefore, when translating science fiction, the translator should choose strategies that maintain this sense of strangeness. Tymoczko also describes translation as a process that involves decisions made by the translator, which may be influenced by their intended goal. This suggests that the translator's aim could result in different choices, such as whether to reduce or retain genre-specific features of science fiction. Ultimately, it is the translator's decision that will impact how effectively science fiction terms are conveyed in the target translation (Tymoczko, 1999, p. 41- 49, cited in Ahsen AY 2019).

2.3. Space Opera Science Fiction Movies

According to Schmidl (2012), the term "space opera" was coined by author Wilson Tucker in 1941 to differentiate a hybrid genre from its overarching category of science fiction. Space operas are known for their fast-paced and large-scale intergalactic adventures and are often compared to westerns set in space. Although some literary scholars associate the term with novels, its impact is mainly attributed to its portrayal in films. In fact, the influence of space operas is evident in Ronald Reagan's Strategic Defense Initiative, which drew inspiration from the famous space opera, Star Wars.

Schmidl (2012) argued that while "space opera" combines science fiction and musical theater, scholars tend to overlook the term "opera" and its meaning. Rather, the term is aligned with the popular understanding of Music Theater as a medium for conveying mythical stories. Space opera relies more on operatic paradigms than cinematic science fiction, showcasing archetypes and oedipal themes. Technology in space opera serves as a mythic device that catalyzes the phantasmatic imagination of paternal authority and its failure, which is the genre's main focus

Schmidl also points out that the filmic space opera genre is perplexing because it emerged in the 1930s but is currently mainly known for the highly successful Star Wars franchise, with only a few similar movies that did not appeal to audiences. These movies include *The Black Hole* (1979), *Flash Gordon* (1980), *Krull* (1983), and David Lynch's *Dune* (1984). However, there has been a recent resurgence in the genre with successful movies like *The Fifth Element* (1997) and *Thor* (2011) that have revived the genre's popularity, albeit mainly in economic terms. Despite this, the classification and analysis of the genre, its conventions, and its reception remain challenging

issues. Schmidl states that Star Wars is the most diverse space opera due to its incorporation of elements from various genres such as fairy tales, fantasy, 1970s documentaries, westerns, and WWII movies.

Conclusion

The purpose of this section was to provide an overview and detailed explanation of the key concepts and theoretical framework related to translation and science fiction, including definitions, forms, techniques, strategies, and procedures that are relevant to the topic of study. It emphasized the importance of audiovisual translation of science fiction films as a significant aspect of the research. The translation of science fiction movies is considered a critical field due to its close connection with cultural context, which requires the translator to be knowledgeable about the techniques, strategies, and procedures involved. A thorough understanding of these elements is essential for achieving accurate translation of technical terms from the source text (ST) to the target text (TT).

Chapter Two

PRACTICAL PART

Introduction

This chapter is dedicated to the practical study of translating technical terms. Its main focus is to examine how translators approach the translation of these terms by analyzing various examples. The goal is to understand the translator's decision-making process and the criteria they use when creating these terms. Additionally, the chapter aims to compare the translated technical terms with other possible alternatives in the target language by consulting specialized lexicons and dictionaries.

1. About the translation of space opera science fiction military Terms

Military science fiction known as Mil-sci-fi or military SF, is a subgenre of science fiction that focuses on military themes, settings, and technology. It combines elements of science fiction with military concepts, tactics, and strategies as the historical dictionary of science fiction defined it 'a subgenre of science fiction that focuses on the military and warfare, especially when the setting is outer space or other worlds'.

Pournelle (1979), *Mercenaries and Military Virtue in D. Drake Hammer's Slammers* Pournelle states that Military science fiction is a highly specialized art form. It attempted often, but there are few writers who know science, society, and the military well enough to write a good story of war in the future.

Military Terminology Translated in Space Opera Sci-Fi Movies as Al Ali (2017) asserts, military translation plays a crucial role in the translation field, as it can determine life or death for officers in military settings. The increasing importance of military translation is a result of technological advancements in weaponry, requiring soldiers to possess knowledge of proper weapon operation. Misuse of weapons can lead to fatal consequences for both the user and other military personnel. Military translation is seen as the turning point between victory and defeat in warfare, particularly for third world countries that import weapons from more developed nations.

2. About the movie Star Wars, The last Jedi (2017)

The Oxford Learner's Dictionaries defines Star Wars as a highly successful US film directed by George Lucas in 1977. It follows the story of Luke Skywalker and Han Solo as they combat Darth Vader to save Princess Leia. The franchise expanded with additional films, including The Empire Strikes Back (1980), Return of the Jedi (1983), and Episode 1 (1999). President Ronald Reagan drew inspiration from the film, using the term 'Star Wars' for his Strategic Defense Initiative and referring to the USSR as the 'evil empire.'

Star Wars: The Last Jedi (2017) is an epic space opera film, written and directed by Rian Johnson. It is the second installment of the Star Wars sequel trilogy and the eighth episode of the "Skywalker saga." The story follows Rey as she seeks Luke Skywalker's assistance to aid the Resistance against Kylo Ren and the First Order. General Leia Organa, Finn, and Poe Dameron also fight to escape a First Order attack on the dwindling Resistance fleet. The film was produced by Lucasfilm and distributed by Walt Disney Studios Motion Pictures (Wikipedia free encyclopedia).

3. Research methodology and sampling

The study adopts a qualitative research approach to describe and analyze the translation as a final product. An analytical method is employed to achieve the study's objectives. The selection of this methodology is based on the nature of the subject matter.

As for the sampling, thirty-five of space opera science fiction terms were selected randomly from the Star Wars movie: The Last Jedi (2017) of both, the source text in English language and the translated target terminology in Arabic language using the Qfilm website to gather these sampling. The website is an online service provider under the title II of digital millennium copyright act, 17 U.S.C. section 512 "DMCA".

This film is chosen for its extensive use of military terms within the Space Opera genre, the study examines the military terminology present in the Arabic subtitling and aims to analyze and explore the range of military terminology.

4. Research framework

The research framework is based on Ghazala's classification of potential translation strategies. This means that Ghazala's (1995) model serves as the overall context for the study, guiding the analysis of the Arabic counterparts in accordance with his suggested strategies. The study operates within Ghazala's framework to examine and assess the translation methods employed.

5. Selection of English military terms (EMT) and Translated military terms (TMT)

The study employs a selective method to collect the most prominent English military terms (EMTs) and their translated military terms (TMTs) of the Star Wars movie, The Last Jedi (2017). These terms are classified and categorized basing on Ghazala's (1995) strategies and techniques

outlined in his book. The objective is to conduct a thorough analysis of the terms featured in the film.

N°	English Military terms (EMT)	Translated Military terms (TMT)
1	an X-wing	مقاتلة "الغيس وونغ"
2	Turbolink banks	مصارع "توربولينك"
3	Starkiller Base	مينار كويلر
4	The crystal critters	مخلوقات الكريستال
5	auto-cannons	المدفع الآلية
6	Snubfighters	مقاتلات عمود
7	the sweet spot	موقع الهجوم
8	Star Destroyers	مدمرات النجوم
9	Craft	مركبة
10	A Stormtrooper	مجنون
11	A battering ram cannon	منفع موجه
12	Shuttle	إمكرك
13	Vector	نقطة
14	Droid	اللي
15	Priming sequence	التسلسل التمهيد
16	Life signs are weak	العلامات الحيوية ضعيفة
17	Hyperspace tracking	تتبع الفضاء الهائبي
18	Bio-Hexacrypt	رموز سداسية بيولوجية

19	Parsecs	فزلسخ زجوة
20	The outer Rim	اجالة ابراجوة
21	Green Squadron	البرب الأخضر
22	bay doors	ابواب اقاتيف
23	The clone wars	حرب الامميين
24	Escapes pod	لتسولة ابروب
25	Lightsaber	سيف ضووي
26	laser sword	السيف اليزر
27	Codebreaker	كسر الشيفرات
28	Fatheiers	احصاء انشاء
29	Mining system	نظم التعدين
30	Codeage	انظمة الشيفرات
31	Bombs	ابصوالوخ
32	Cloaking device	جهاز الخفاء
33	The mineral planet, Crait.	الكواكب المعدنية لتربت
34	Chrome dome.	الكروم احماء
35	Miniaturized Death Star tech	تكنولوجيا اصغر من " نجمة الموت "

Table 01: Selected English Military Terms (EMT) and Translated Military Terms (TMT)

6. Categorization of the selected terms according to Ghazala's Strategies of Translating English Military Terms into Arabic

N°	English Military terms (EMT)	Translated Military terms (TMT)	Strategy of Translation
1	an X-wing	جاذبة " الكس وزغ "	Transcription

2	Turbolink banks	مصانع "توربولينك"	Transcription
3	Starkiller Base	منارة الكيلر	Transcription
4	The crystal critters	مخلوقات الكريستال	Naturalization
5	auto-cannons	المدفع الآلية	Derivation
6	Snubfighters	مقاتلات عمود	Derivation
7	the sweet spot	موقع الهجوم	Derivation
8	Star Destroyers	مدمرات الهجوم	Derivation
9	Craft	مركبة	Derivation
10	A Stormtrooper	مجنون	Derivation
11	A battering ram cannon	مدفع رمح	Derivation
12	Shuttle	الرفك	Revival
13	Vector	نقطة	Revival
14	Droid	الآلي	Neologisms
15	Priming sequence	التسلسل التمهيدية	Neologisms
16	Life signs are weak	العلامات الحيوية ضعيفة	Neologisms
17	Hyperspace tracking	تتبع الفضاء الهائبي	Neologisms
18	Bio-Hexacrypt	رموز سداسية بيولوجية	Neologisms
19	Parsecs	تسلسل الجاذبية	Neologisms
20	The outer Rim	المنطقة الخارجية	Neologisms
21	Green Squadron	الفرقة الخضراء	Neologisms

22	bay doors	لوب الأثاف	Neologisms
23	The clone wars	حرب الكلاونز	Neologisms
24	Escapes pod	القيدولة لروب	Neologisms
25	Lightsaber	سيف ضوئي	Neologisms
26	laser sword	السيف الليزر	Neologisms
27	Codebreaker	كلمر الشيفرات	Neologisms
28	Fatheiers	أحصرة البضراء	Neologisms
29	Mining system	نظام التعدين	Neologisms
30	Codeage	أنظمة الشيفرات	Neologisms
31	Bombs	الصاروخ	Neologisms
32	Cloaking device	جهاز الخفاء	Neologisms
33	The mineral planet, Crait.	الكوكب المعدني كرايت	Neologisms
34	Chrome dome.	القبة الكروم	Neologisms
35	Miniaturized Death Star tech	تكنولوجيا لوجيا مصغرة من " زجمة الموت "	Neologisms

Table 02: Categorization of the selected terms according to Ghazala's Strategies

7. Analysis of the results

In this section, the selected terms will be dealt with following a certain order. They will be classified by clusters; each of them represents only one strategy amongst those proposed by Ghazala model. Thus, the analysis operation will be well organized, more obvious, and easy to be understood.

7.1. Transcription

N°	English Military terms (EMT)	Translated Military terms (TMT)	Strategy of Translation
1	an X-wing	إف-الفا "إكس وينغ"	Transcription
2	Turbolink banks	بنك "توربولينك"	Transcription
3	Starkiller Base	من تاركيلر	Transcription

Table 03: Examples of Transcription Strategy

In the first chapter it was discussed that transcription, or Arabization as some scholars refer to it, which entails the rewriting of English terms using Arabic letters, even if there are slight differences in pronunciation or structure. This approach is often utilized in Arabic technical translation, especially in the early 1900s when the field of translation studies was still evolving.

The swift proliferation of scientific and technological progress necessitated a prompt supply of Arabic equivalents for new technical terms, prompting the widespread use of transcription or Arabization as a means to fulfill economic, scientific, and military requirements.

7.1.1. Elucidation of the terms

The "X-wing" is a class of starfighter used by the Rebel Alliance in their conflict with the Galactic Empire.

The online Cambridge dictionary defines the word "wing"; the flat part of the body that a bird, insect, or bat uses for flying, or one of the flat, horizontal structures that stick out from the side of an aircraft and support it when it is flying.

"Turbolinks" are similar to elevators in Arabic "مصاعد" the word that used by the translator, except elevators go up and down, while turbolinks travel throughout the spaceship. The spaceship has many "turbolinks" and they are in groups and the groups are called "banks".

Turbolink banks It is something that exists in the spaceship in the fictional movie. In real life there are no turbolinks (or turbo-links).

Starkiller Base is a military installation situated on the icy planet Ilum in the Unknown Regions. It is under the command of an unofficial triumvirate consisting of General Armitage Hux, Kylo Ren, and Captain Phasma, and is armed with a powerful superweapon.

The selection made in the Star Wars script regarding the three terms mentioned X-wing, Turbolink banks, and Starkiller Base achieved a certain level of success, the terms were translated directly as "مقاتلة" لفس وزغ", "مصاع. توربولنك", and "ستاركيلر" using the transcription strategy due to the lack of equivalent Arabic words. The translator decided to add the Arabic words "مقاتلة" (fighter) and "مصاعد" (elevators) to provide a clearer explanation and understanding of the intended meaning of the source text as a kind of an addition and compensation. The focus was on conveying the meaning rather than adhering strictly to word-for-word translation, taking into account the visual representation of the terms on the screen.

Additionally, the translator faced challenges when it came to the word-for-word translation approach, particularly in the case of "x" and "turbo," which remained in their transcription form, even when translating the word "wing" as "الجنح" (al-janah), "link" as "رابط" (rabit), and "starkiller

base" as "قاعدة قاتل الذجوم" (Qa'adat Qatil al-Nujoom), the translator could not fully employ word-for-word translation due to the limitations posed by the unique elements of the original terms and a word-for-word translation accurately does not convey their intended meaning.

The transcription strategy bears resemblance to the loan strategy, which is employed to maintain the accuracy of a source text (ST) element in the target text (TT) when there is no close equivalent in the target language (TL). This strategy is particularly relevant in subtitling, where spatial limitations exist, and it allows the translator to avoid extensive research efforts (Cintas and Remael, 2007, p. 202).

7.2. Naturalization

N°	English Military terms (EMT)	Translated Military terms (TMT)	Strategy of Translation
1	The crystal critters	مخلوقات الكريستال	Naturalization

Table 04: Examples of Naturalization Strategy

As stated by Ghazala (1995), Naturalization is a procedure closely related to transcription but with significant changes in terms of structure and sound. In this approach, foreign terms are compelled to adopt Arabic structures and pronunciations by incorporating suffixes, prefixes, and other modifications. As a result, the foreign terms are transformed into words that resemble Arabic in their form and characteristics.

7.2.1. Elucidation of the terms

The terms "crystal critters" mean Vulptices which are foxlike creatures with coats made up of crystalline bristles (Rian Johnson n.d)

They are gregarious and curious, with keen eyesight and the ability to squeeze their bodies through narrow gaps. A skulk of vulptices has taken up residence in the abandoned rebel base on Crait planet.

The only instance of Naturalization among the thirty five military terms is illustrated by the phrase "the crystal critters," which is translated into Arabic as " مخلوقات الكريستال ". The term "crystal" is defined differently in various online dictionaries. According to the online Cambridge Dictionary, it refers to "a piece of a substance that has solidified, typically with a regular shape" or "a transparent glass of high quality, often intricately cut." The online Oxford Learner's Dictionaries describes a crystal as a "small piece of a substance with many even sides, formed naturally when the substance solidifies." On the other hand, the term "critters" is defined by the Merriam-Webster online English Dictionary as "an informal reference to animal creatures, the definition includes an example involving hippos and pigs, describing them as appealing critters, particularly when they have a few chocolate smudges around their mouths".

The translator's decision can be considered somewhat unsuccessful since he could have provided equivalent terms for the source language (SL) such as "المخلوقات البلورية" (Al-Makhelloquat El-Bilawriya), instead of naturalization by using neologisms or the lexical creation strategy as suggested by Cintas and Remael (2007), in order to accurately convey the intended meaning of the source concept.

However, this doesn't imply that the translator completely failed in conveying the meaning, as the term has visual representations that are understandable to Arabic viewers.

7.3. Coinage

This approach encompasses three distinct sub-categories, each utilized in specific situations to address particular issues. However, all of them share a common principle and objective: delving into the rich Arabic language and culture to discover or even invent words that can serve as Arabic equivalents for their English counterparts. In essence, the translator's task is to seek solutions within the Arabic language itself, aiming to align with the desired objective of finding appropriate Arabic terms.

7.3.1. Derivation

N°	English Military terms (EMT)	Translated Military terms (TMT)	Strategy of Translation
1	auto-cannons	المدفع البنية	Derivation
2	Snubfighters	بنايات عور	Derivation
3	the sweet spot	بؤنق لاجوم	Derivation
4	Star Destroyers	منزلت لاجوم	Derivation
5	Craft	مركبة	Derivation
6	A Stormtrooper	مجر	Derivation
7	A battering ram cannon	ملفح موجه	Derivation

Table 05: Examples of Derivation Strategy

Derivation is a subdivision of coinage according to Ghazala, is highly recommended by conservative Arab translators. It is seen as a beneficial technique for the Arabic language as it encourages linguists and translators to find solutions within the target language itself. The generative process involved in derivation during translation contributes to the creation of new words and terms based on Arabic language structures and specificities.

7.3.1.1. Elucidation of the terms

Auto-cannons are the orbital autocannon (or orbital auto cannon), also known as an orbital bombardment cannon, is a starship weapon used for large-scale bombardments. The Mandator IV-class Siege Dreadnought used by the First Order was equipped with two such cannons.

Snubfighters or snubships was a slang term to describe fighter models which usually carried a crew of one or two. The snubfighters were equipped to attack ground targets and warships along with other fighters.

"Sweet spot" refers to specific places or structures that are the focus of an attack or assault by one faction against another. These locations can vary from starships, bases, or installations that are strategically important to the opposing faction.

"Star Destroyers" Star Destroyer was a term used to describe both a certain type of medium-sized capital ship. The term originated with the idea of a warship powerful enough to destroy entire star systems, and did not necessarily indicate a destroyer type vessel.

"Craft" typically refers to various types of vehicles or spacecraft used by characters within the fictional universe. It encompasses a wide range of vessels, including starfighters, starships, speeders, and other vehicles featured in the movies like "X-wing".

"Stormtrooper" is a powerful type of soldier with white armor. They are efficient and brutal, with no faces, the army of the Empire was made up of Stormtroopers wield blaster rifles and pistols with great skill, and attack in hordes to overwhelm their enemies.

"Battering ram cannon" a compact version of the Death Star's superlaser used to blast through barriers. It can be airlifted to a planet's surface and was employed by the First Order on Crait, towed by AT-HH tug walkers across the salt plains.

However, only seven case of derivation strategy was chosen amongst the selected samples and it is considerable important regarding to the existence of a lot of Star Wars machines that are the principle of this space opera science fiction movie.

The translator successfully provided synonymous interpretations of the source text (ST), and the rendered terms were highly satisfactory, especially when considering their creation and connection to the context of science fiction space opera. The translated terms are as follows: "auto-cannons" as " المدافع الآلية ", "Snubfighters" as " حقائقات عدو ", " the sweet spot" as " موقع الهجوم ", "Star Destroyers" as " مدمرات النجوم ", "Craft" as " مركبة ", "Stormtrooper" as " مجند ", and " battering ram cannon as " مدفع راج ", they have been accomplished successfully; firstly in terms of Arabic structure of the fictional military machine has been skillfully maintained (Fictional Military Machine Names) and secondly in terms of conveying meaning.

The terms auto-cannons, Snubfighters, Star Destroyers, and Craft were translated by adhering to the literal meaning and staying true to the wording of the source text, resulting in unidiomatic translations. However, the terms "Stormtrooper", "sweet spot", and "battering ram cannon" were not translated word for word, instead focusing on their meaning, on screen representations, and the functionality of fictional machines. The first one has translated "مجند" rather than "الجزدي النازي" defined by the online Merriam webster dictionaries "a member of a private Nazi army notorious for aggressiveness, violence, and brutality". The second term translated " موقع الهجوم " it is an idiomatic translation because the "sweet spot" is a metaphor refers to the area where the audience's attention is most often focused or conveniently and where we are placing important elements or action within this area, so the term during the film means the attack site, target and the place where all the fighters, destroyers and troopers shooting and

fighting, that's why the translator takes it this way " موقع الهجوم ". The third term defined by the online oxford learners dictionaries "a long, heavy piece of wood used in war in the past for breaking down doors and walls", translated as "مدفع موجّه" rather than "مدفع الضرب و اللّؤكحام" as defined by the online English - Arabic Word reference dictionary (the word "ram" is a battering device to force entry and the word "battering" is to hit something repeatedly). The translator based the translation of this term on a distinct visual representation and the trajectory of the cannon, which was precisely directed towards the target.

The translated terms convey the meaning correctly despite their translation hence they are visible to the audience on screen as all the machines, Devices, Contraptions, and Gadgets which aiding the translation decision-making process.

The translator's derivation strategy used to translate these terms look like of the calque strategy of translation, as discussed by Cintas and Remael (2007) which appears to be word-for-word translation, prioritizing the literal meaning and wording of the source text. However, this approach can lead to unidiomatic translations, especially in subtitles where space is limited. In the context of science fiction terms, such translation strategy may be linguistically comprehensible but lack semantic clarity.

7.3.2. Revival

N°	English Military terms (EMT)	Translated Military terms (TMT)	Strategy of Translation
9	Shuttle	المشوك	Revival
2	Vector	نقطة	Revival

Table 06: Examples of Revival Strategy

7.3.1.1. Elucidation of the terms

Shuttle An elegant example that stands apart from typical brutish Imperial engineering, for instance the Lambda-class shuttle is a multi-purpose transport used in the Imperial starfleet. The Empire pressed the shuttle into service for both cargo ferrying and passenger duty. Even the Empire's elite, like Darth Vader and the Emperor Palpatine used these shuttles.

Vectors were a model of starfighter utilized exclusively by the Jedi Order during the High Republic Era. Designed to be a physical extension of the Jedi's connection to the Force, the Vector was a sleek and streamlined vessel that emphasized performance and maneuverability.

Merriam-Webster online dictionary defines the term Shuttle as "a device used in weaving for passing the thread of the weft between the threads of the warp" and "as sliding thread holder for the lower thread of a sewing machine that carries the lower thread through a loop of the upper thread to make a stitch".

Also defined by Word Reference English - Arabic dictionary "a part of a sewing machine or part of a loom"

The definition of the term Vector by Merriam-Webster online dictionary is "to change the direction of (the thrust of a jet engine) for steering and" to guide (something or someone, such as an airplane, its pilot, or a missile) in flight by means of a radioed vector.

On the other hand, Al-Moajam Al-wassit (المعجم الوسيط) an online Arabic dictionary, explains that the term **مكوك** is a singular form of the plural term **مكاكيك** which is a metal spool around which thread is wound and secured in a metal or wooden housing, allowing for easy rotation and retrieval of the thread. It is used in a sewing machine.

Moajam Loghatt El-foquahaa (معجم لغة الفقهاء) an online Arabic dictionary, explains the term **ناقلة** as a singular form of the plural term **ناقلات** that is to hold and moving an object from one place to another and also refers to the Nomadic people who moves from one place to another.

Basing on the definitions provided, it is evident that the two military space opera science fiction terms and their corresponding Arabic translations share a common original piece of meaning, the term vector refers to the action of altering or changing the direction means to move and change the place of persons or objects typically in a physical sense (as the function of fiction machines), so the term **ناقلة** is the best choice to translate it because it indicates the role of the vectors, the same thing with Shuttle that share the same meaning in the Arabic definition which is a device used in the process of weaving and the appropriate translation is **مكوك**.

Both of the translated terms are a previously neglected and obsolete terms resurrected from the annals and epochs of the past to serve the modern military space opera science fiction terms and it is a good choice to transfer them to the Arabic audience.

7.3.3. Neologisms

N°	English Military terms (EMT)	Translated Military terms (TMT)	Strategy of Translation
1	Droid	اللي	Neologisms
2	Priming sequence	التوليد العرسي	Neologisms
3	Life signs are weak	الدقات الحوية	Neologisms
4	Hyperspace tracking	تتبع اجز الفضائي	Neologisms
5	Bio-Hexacrypt	رموز سداسية ثنائية	Neologisms

6	Parsecs	فولس خ زجهوة	Neologisms
7	The outer Rim	الجماعة الخارجوة	Neologisms
8	Green Squadron	السررب الأخضر	Neologisms
9	bay doors	البواب إقائف	Neologisms
10	The clone wars	حرب الهمنين خون	Neologisms
11	Escapes pod	لقبيرة العروب	Neologisms
12	Lightsaber	سيف ضوئي	Neologisms
13	laser sword	السيف اليزر	Neologisms
14	Codebreaker	كسر الشيفرات	Neologisms
15	Fatheiers	أحصنة النضاء	Neologisms
16	Mining system	نظم التعدين	Neologisms
17	Codeage	أنظمة الشيفرات	Neologisms
18	Bombs	البصوابخ	Neologisms
19	Cloaking device	جهاز الخفاء	Neologisms
20	The mineral planet, Crait.	الكوكب المعدني الكرايت	Neologisms
21	Chrome dome.	القروم الكروم	Neologisms
22	Miniaturized Death Star tech	تكنولوجيا مصغرة من " أجمة البوت "	Neologisms

Table 7: Examples of Neologism Strategy

Since its inception as a fresh concept, academics, linguists, and specialists from various fields have exerted significant efforts to establish a precise delineation of neologism, distinguishing it

from similar ideas. Numerous definitions have been proposed, and we will exclusively emphasize a limited number of them to facilitate a comprehensive comprehension of the neologism.

Cambridge online Dictionary in its turn defines it as follows: “a new word or expression, or a new meaning for an existing word”.

Hamari online Dictionary defines neologism "The introduction of new words, or the use of old words in a new sense" and translate it into Arabic "التعبير الجديد" (Attaabir El-jadid), meaning the new expression.

As for Moadjam Al-Maani Al-Djamie (Al-Maani online Dictionary), an Arabic credible reference, the term neologism is treated under the name of: “Al-Mustalah Al-Mustahdath” (literally in English: the invented or updated term), and it is define as a new term, meaning it has not been commonly used before, a newly coined term.

To provide greater precision, Peter Newmark, a renowned scholar in translation theory, characterizes neologisms as recently introduced lexical or pre-existing elements that assume a fresh connotation (Newmark, 1988, p. 140).

Based on the aforementioned definitions and concepts presented, a consensus can be reached regarding the nature of neologism, which can be identified as either a single word or a composition of words, whether pre-existing or newly created, employed to denote a novel signification.

7.3.3.1. Elucidation of some neologisms

A Droid is a robot. They are sometimes made to be soldiers, like the Droidicas, but can also be made to be servants, like the characters R2-D2 and C-3PO.

Priming sequence is an advanced technologies or complex systems. For example, in a futuristic spaceship, a priming sequence might involve activating various subsystems, initializing power sources, configuring navigation settings, and performing other necessary tasks before the ship can take off or engage in a specific operation.

Life signs are weak, is a common expression. Typically indicates that a person or entity being monitored is showing signs of low or deteriorating vital signs.

Hyperspace tracking means that the First Order develops a technology that allows them to track ships through hyperspace, which was previously considered impossible.

The Bio-hexacrypt is a small handheld device that used to bypass security systems and gain access to restricted areas.

Parsecs are a unit of measurement used to quantify astronomical distances, particularly in reference to interstellar or extragalactic distances, "It is the ship that made the Kessel Run in less than twelve parsecs".

By opting for neologisms, the translator demonstrates a departure from literal translations and a deep understanding of both the source and target languages. This approach allows for the exploration of linguistic possibilities in Arabic and ensures that the translated terms effectively convey their intended meaning within the military science fiction space opera context.

Regarding the samples extracted from the corpus utilized in this study, it is noteworthy that the twenty two instances out of thirty-five were translated employing the neologism strategy. In these specific cases it becomes apparent that the translator relied upon his creative intuition, cognitive knowledge, and linguistic expertise to generate authentic parallels terms for the given neologisms.

Let us have for example the analysis of the terms and their Arabic translations (Droid/الآلي), priming sequence/السلسلة الأساسية, Life signs are weak/الذعاليات الحزوية, Hyperspace tracking/تعقب الحيز الفضائي, Bio-hexacrypt/رموز سداسية ببولوجية, and Parsecs /نراسخ نجمية, these are the top examples to illustrate and reveals the utilization of neologism strategies in the translation process. Taking into consideration the sample of Droid (الآلي), the translator could have opted for a literal translation such as "الروبوت" as an equivalent, but instead, he explored the possibilities within the Arabic language to find a suitable neologism that aligns with the context, language, and common usage. Thus, he arrived at the neologism "الآلي" which accurately captures the essence of Droid within the space military context, this newly coined term effectively captures and provides viewers with a distinct understanding of the concept and functionality of the Droid, highlighting its differentiation from humans and demonstrating that it is an advanced automatic machine designed to serve man.

Similarly, for the terms Priming sequence/السلسلة الأساسية, Life signs are weak/الذعاليات الحزوية, Hyperspace tracking/تعقب الحيز الفضائي, Bio-hexacrypt/رموز سداسية ببولوجية, the translator by passed a literal translation option like "السلسلة التمهيدية", "سلسلة النضاء الفائق", and "الشنبر" where he delved into the rich linguistic resources of Arabic.

As a result, the translator introduced the neologisms of "السلسلة الأساسية" which effectively conveys the intended meaning while maintaining coherence with the context and indicates those series of steps or actions required to initiate or prepare a particular process or system, "الذعاليات الحزوية" accurately conveys the idea of diminished or feeble signs of star wars life , "تعقب الحيز الفضائي" which accurately conveys the concept of tracking or monitoring objects within the realm of hyperspace, The First Order developed a technology that allows them to track ships through

hyperspace, "رموز سداسية بولوجية" as a neologism that accurately conveys the concept of biological hexacrypts within space warfare which is essentially a biological specialized electronic lock breaker. For the translation of "Parsecs" to Arabic as "نراسخ نجمية" demonstrates the translator's use of a neologism strategy instead of providing a transcription translation like "بارسيكس", he proposed the neologism "نراسخ نجمية," accurately conveys the concept of astronomical units of distance within space opera military term.

Finally, the implementation of neologism strategy reflects the translator's ability to navigate the intricacies of language and produce translations that are not only faithful to the source text but also linguistically appropriate in the target language and indicates his cognitive background, and mastery of language.

The translator of Star wars movie demonstrated a level of success by employing the neologism strategy in handling these twenty two examples as widely acknowledged by Arabic scholars as the preferred solution in such cases.

8. Research Findings

The practical chapter of this dissertation focused on discussing the translation of thirty-five English space opera science fiction military terms taken from Star wars movie the last Jedi 2017 in light of Ghazala's five strategies for doing so, which were put forth in 1995 through his reference book "Translation as Problems and Solutions." The chosen military terms and their translations were examined after being grouped into five groups, each of which stood for a different Ghazala proposed strategy. The research revealed the following:

8.1. Problems and Difficulties

It is difficult to translate English science fiction terms into Arabic because of issues with language and meaning, which can be summed up as follows:

- Finding suitable Arabic translations for English military/technical terminology (EMT) can be challenging, especially when dealing with newly coined terminology in specialized fields of study or knowledge.

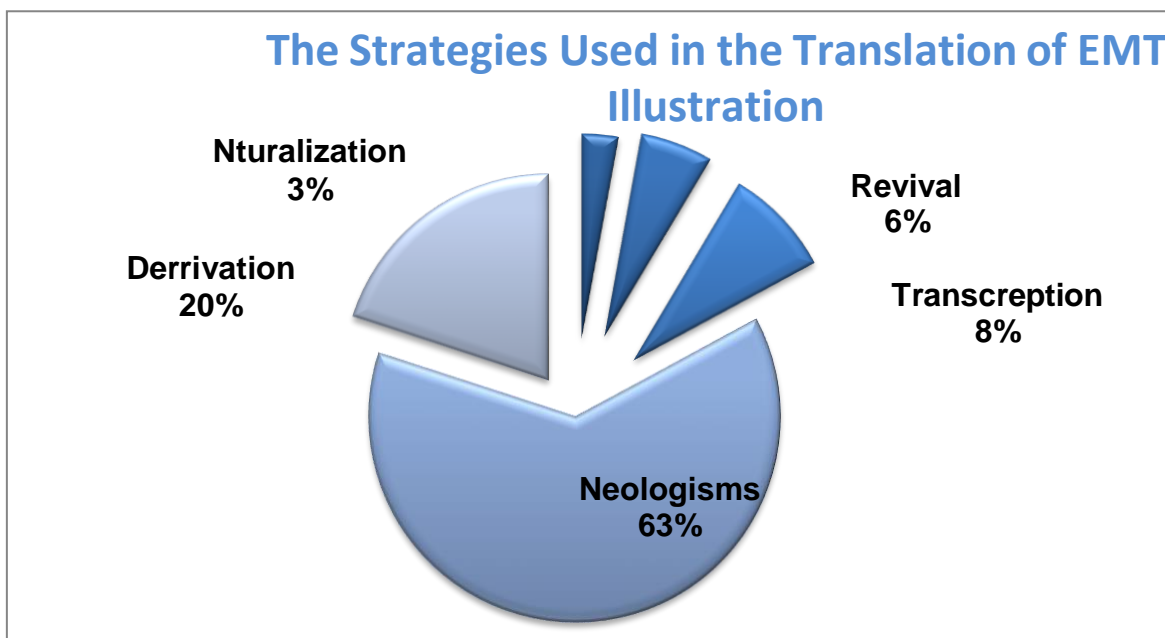
- If translators do not base their selections on semantic analysis, comparison, and extensive documentary investigation, they risk making translational choices that are inaccurate or misleading.

- There aren't enough specialized resources, such as dictionaries, documentation, and other references, available.

- Insufficient theoretical frameworks and hands on experience for managing specialized translation tasks.

8.2. The application of The Strategies Used

The study's scope is constrained by the translation strategies outlined by Ghazala (1995) for translating English military terms (EMTs) from a space opera science fiction movie into Arabic. This framework enables an evaluation of both the translator's effectiveness in converting EMTs into target language military terms (TMTs) and the reliability of Ghazala's approach. The figure below illustrates the five strategies employed for translating English space opera military terms into Arabic.



According to the chart, the predominant strategy utilized is Neologism, accounting for 63% of the total. This indicates that the majority of the technical terms addressed in the study are either newly coined or, in certain instances, cannot be translated literally due to specific lexical or semantic inferences.

The secondary strategy is Derivation, making up 20% of the employed procedures. The productive nature of the Arabic language justifies this relatively high percentage by using a single root word consisting of at least three letters, a wide range of new terms can be derived that relate to the original meaning. Many Arabic linguists recommend employing this technique, along with revival, to ensure the vitality of the Arabic language.

In the classification of strategies used for translation of EMTs, Transcription (also referred to as Transcoding, Borrowing, Loan words, or Arabization) ranks third with a percentage of 08%. This approach is employed when translators are unable to find direct equivalents in the target language (TL) within the given time frame due to the rapid influx of new military terms resulting

from the swift pace of technological advancements. Transcription is considered a temporary solution that is commonly utilized to keep pace with new lexical innovations and is generally accepted within Arabic linguistic contexts.

Revival and Naturalization are the least utilized techniques in our study, with rates of only 06% and 03% respectively. Naturalization, similar to transcription, involves incorporating certain Arabic elements, such as pronunciation or structure, to enhance borrowed terms. The intricate nature of the naturalization process accounts for its infrequent usage.

Likewise, the infrequent utilization of the Revival method can be ascribed to its intricacy. Despite being endorsed by Arab experts for its ability to bring about language innovation, translators frequently avoid employing it due to its complex nature.

Moreover, every sample that was chosen conforms to Ghazala's five strategies without any exceptional instances detected. This observation highlights the efficiency of this method, at least within the confines of the sample under study.

8.3. Success of Translation

In terms of the translator's effectiveness in finding appropriate Arabic equivalents, it can be stated that the translator has achieved success in conveying most of the chosen science fiction space opera military terms. However, there were a few instances where dealing with the lexical and/or semantic aspects posed challenges. To summarize, we can agree with Bayoud's (2003) perspective on translation, which suggests that translation is more successful the less meaning is lost.

Conclusion

This chapter aimed to exemplify and apply the theoretical concepts discussed in the previous one by analyzing thirty-five instances (EMT) from the film "Star Wars, The Last Jedi" (2017). Additionally, the results analysis section offers further explanations of the employed strategies, providing readers with deeper insights. Through the critical analytical approach employed in comparing the English and Arabic terminology, we identified both weak translator decisions and commendable ones that introduced innovative ideas.

General conclusion

This academic dissertation titled "An In-depth Analysis of the Translation of Military Terminology in Space Opera Sci-Fi Films" explores the challenges of translating military terms in science fiction movies. The study focuses on the Arabic subtitling of the film "Star Wars: The Last Jedi" (2017). The objective of the study is to provide comprehensive insights into the strategies used for translating English military terms into Arabic and it divided into two chapters.

The first one provides a theoretical examination of translation and translation studies, including definitions, concepts, theories, and critical issues. It also explores term formation methods and the strategies employed in translating space opera military terms into Arabic.

The second chapter presents a detailed analysis of thirty-five instances from the film, highlighting important issues related to the translation strategies being studied.

The research findings not only answer the research questions but also emphasize the importance of translation resources, documentary research, translator decision-making, and specialized guidance and training in overcoming lexical and semantic challenges in translating military terms.

Furthermore, this study encourages thinking about the consequences of translating science fiction movies and this reflection emerges after clarifying the limitations encountered to prompt suggestions for future studies to conduct deeper investigations and examinations into the subject matter.

1. Application, limitations and suggestion for further studies

1.1. Application

The assessment of the film's military space opera terminology translation offers several valuable benefits. Firstly, it enhances audience understanding by ensuring accurate and effective translation. Secondly, it promotes cultural appropriateness by considering contextual nuances. Additionally, it ensures consistency and coherence in conveying military concepts. Furthermore, it contributes to the establishment of subtitling strategies and techniques, facilitating higher quality translations. Moreover, it aids in the training and development of specialized translators. Lastly, it expands research contributions in translation studies, providing a case study for further exploration. Overall, this improves audience comprehension, advances translation practices, and enriches scholarly knowledge in the field.

1.2 Limitations

The only limitation of this study is when both translators and the viewers of the film are not available, rendering the implementation of the questionnaire and the interview impossible. This absence hinders the collection of firsthand insights and perspectives. Without direct input from translators, valuable information regarding their decision-making processes and translation strategies may be missed. Additionally, the absence of viewer interviews restricts understanding of their interpretations and reception of the translated military terminology. Consequently, the study may lack a comprehensive analysis of the translation's impact on audience comprehension and satisfaction.

1.3 Suggestion for further studies

A potential avenue for further study could involve conducting interviews with both translators experienced in translating science fiction films and viewers of such films. This qualitative research approach would provide valuable insights into the translation process and the reception of the translated military terminology in space opera sci-fi films. By interviewing translators, their perspectives on the challenges, strategies, and decision-making involved in translating military terms could be explored. Simultaneously, interviewing film viewers would provide feedback on their understanding, perception, and satisfaction regarding the translated military terminology. This combined analysis of translator perspectives and viewer reception would offer a comprehensive understanding of the effectiveness and impact of military terminology translation in enhancing audience comprehension and appreciation.

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Appendices

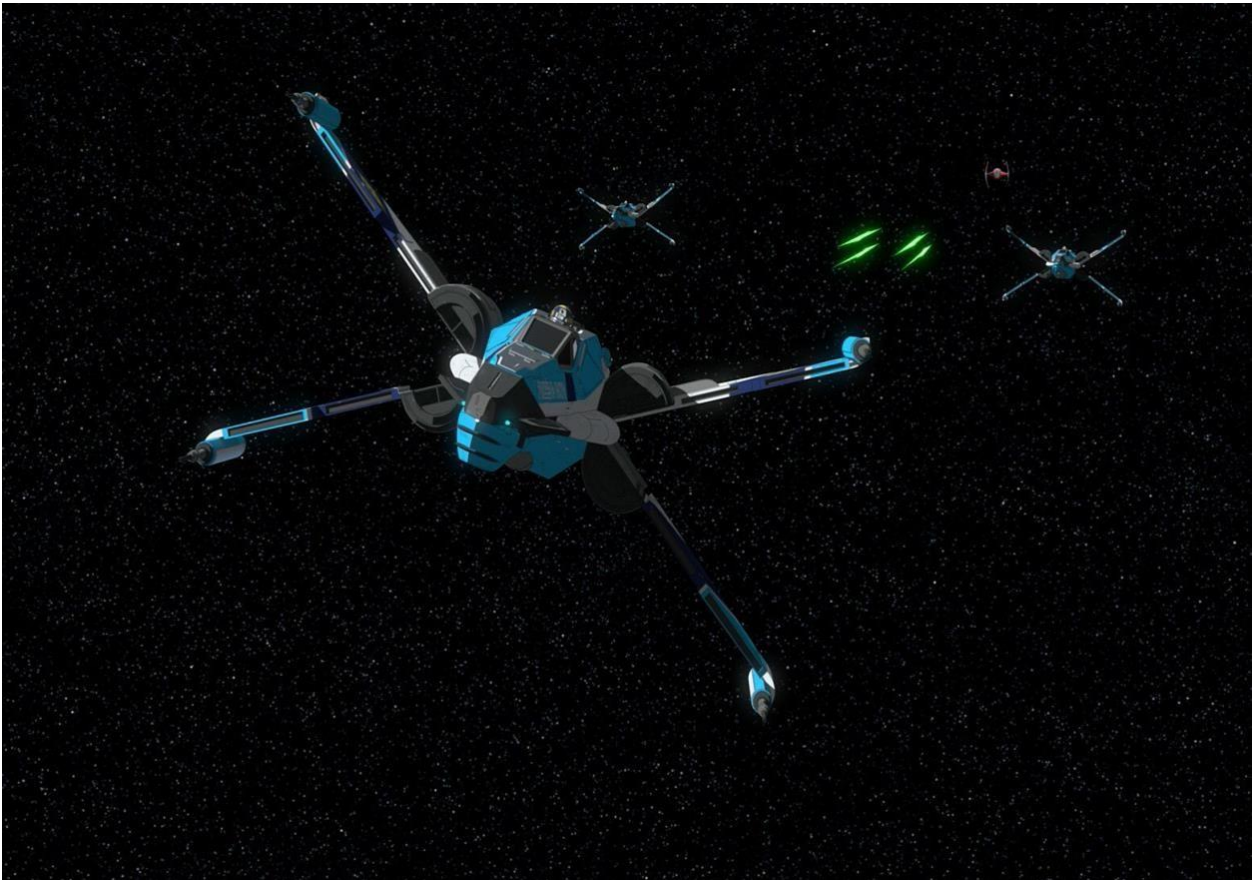
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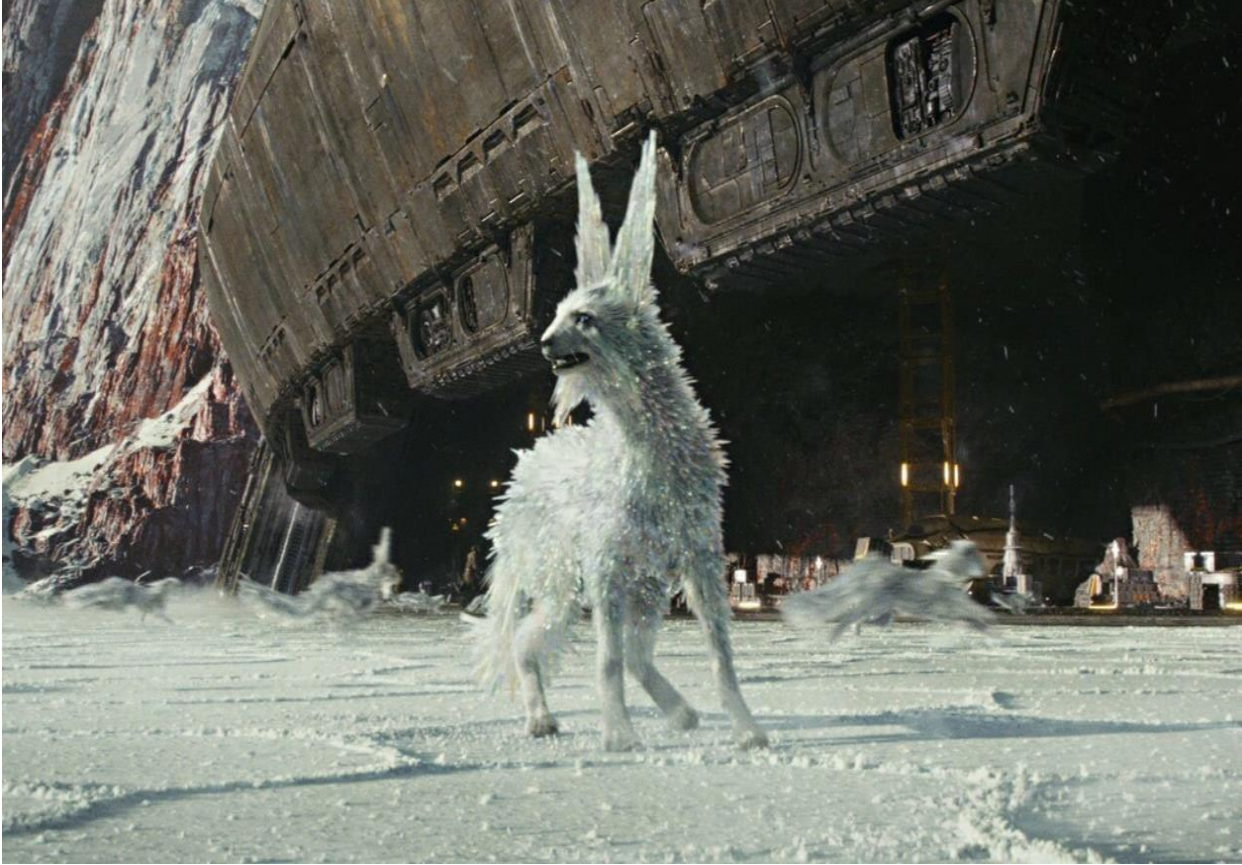
STAR
THE LAST JEDI
WARS
DECEMBER

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The X-wing snubfighter.



The Crystal critter (**vul**ptex)



Stormtroopers



A Shuttle



Battering ram cannon

