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Pragmatic Shifts and Compensatory Subtitling Strategies in Religious-Historical Discourse: A Case Study of Omar Series (Episode 8)

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Abstract:

Subtitling is a crucial mode of audiovisual translation (AVT) that serves as a purposeful activity facilitating intercultural interaction and communication. Existing studies on historical subtitling often suffer from two major shortcomings: (a) treating translation choices in isolation without systematically integrating pragmatic force with audiovisual strategy taxonomies, or (b) conflating descriptive analysis with subjective quality evaluations. The current study aims to investigate the pragmatic shifts that occur in the English subtitles of the historical TV series Omar Ibn Al-Khattab (specifically focusing on Episode 8) and to explore the translation strategies employed to compensate for these shifts. Addressing methodological gaps in previous research, this paper establishes an integrated theoretical framework operationalizing Grice's (1975) Conversational Implicature, Speech Act Theory (Austin, 1962; Searle, 1969), and Pedersen's (2011) Extralinguistic Cultural Reference (ECR) model adopting a descriptive, non-evaluative qualitative case study design. The findings categorize pragmatic shifts across six distinct dimensions: paralinguistic cues, contextual variations of cultural/religious terms, stylistic elevation through vocative particles and honorifics, oath and interjection adaptation, shifts in illocutionary force and pragmatic adaptation of somatic idioms (functional equivalence). To compensate for these shifts, subtitling translators utilized distinct strategies such as paralinguistic compensation, specification, substitution, direct translation (calque), retention, syntactic re-encoding (functional substitution) and generalization. The study explicitly articulates its novel theoretical integration and acknowledges its empirical limitation to Episode 8, offering a nuanced descriptive account of interlingual subtitling without claiming direct audience reception effects.

Keywords: Audiovisual Translation, Pragmatic Shifts, Compensatory Subtitling Strategies, , Omar Series, Speech Act Theory, Conversational Implicature, Pedersen's ECR Model, Religious-Historical Discourse.

Introduction

Subtitling is another prominent mode of audiovisual translation that has become the common dominant practice within most mass media translation industries (Olimat, Mahadin, Mashaqba, & Al Awdan, 2023). It can be defined as the process of providing synchronized captions for film or TV dialogue; it is usually written on the lower section of the screen, though subtitles can also occasionally be found on the upper part. It fundamentally involves the transcriptions of film or TV dialogue, presented simultaneously on the screen (Gottlieb, 2005, pp. 244-245; Yang & Qin, 2025). Subtitling culture-bound expressions across distinct languages and cultures is a highly complicated process that requires careful attention on the part of subtitling translators. In other words, subtitling is considered not merely a transfer of the linguistic system of the language, but also a complex cross-cultural mediation.

In line with this view, Hadawiyah et al. (2025) emphasize that a successful translation requires the appropriate transfer of the pragmatic aspects that are deeply embedded in cultural, religious, and political contexts. However, subtitling translators frequently encounter challenges due to pragmatic shifts in the texts. In sensitive historical-religious contexts, inaccurate rendering of pragmatic force or cultural implicatures risks pragmatic failure, cross-cultural miscommunication, or socio-religious insensitivity (Thawabteh et al., 2022). Furthermore, a shift or loss of implied meaning—especially in expressions of humor, irony, and cultural idioms—is particularly difficult to translate directly. Accordingly, subtitling translators need to thoroughly understand the cultural sensitivity and pragmatic context to effectively convey the exact meaning and nuances of intercultural communication (Hadawiyah et al., 2025). In addition, AlQuran et al. (2026) emphasize that there are limited studies focusing on the subtitling of cultural and religious references from Arabic into English, compared to the extensive literature on subtitling from English into Arabic.

With the same vein, an extensive body of AVT literature has investigated the subtitling of Western secular media into Arabic or modern Arabic pop culture into English (e.g., AlQuran et al., 2026; Olimat et al., 2023; Thawabteh et al., 2022). However, scholarly attention toward classical Arabic religious-historical drama rendered into Western languages remains markedly underdeveloped. Existing studies on historical subtitling often suffer from two major shortcomings: (a) treating translation choices in isolation without systematically integrating pragmatic force with audiovisual strategy taxonomies, or (b) conflating descriptive analysis with subjective quality evaluations. The primary scholarly contribution of this study is twofold. First, theoretically and methodologically, it bridges a persistent gap in AVT research by establishing a tripartite analytical framework that explicitly operationalizes Grice's (1975) Conversational Implicature, Speech Act Theory (Austin, 1962; Searle, 1969), and Pedersen's (2011) Extralinguistic Cultural Reference (ECR) model. Rather than treating these theories as disconnected lenses, this paper articulates their precise complementary sequence: Gricean implicature identifies hidden/implied pragmatic meaning, Speech Act Theory categorizes the intended illocutionary force, and Pedersen's ECR taxonomy maps the specific subtitling strategy deployed to manage the shift. Second, empirically, the study provides how high-context religious and historical Arabic discourse in TV series *Omar Ibn Al-Khattab* is re-encoded for English-speaking audiences. By strictly distinguishing descriptive shift analysis from audience reception claims, this study offers a

methodological baseline for analyzing pragmatic negotiation in media translating sacred and classical history.

This study addresses the following research questions:

1. What types of pragmatic shifts occur in the English subtitles of the TV series Omar Ibn Al-Khattab (Episode 8)?
2. What are the translation strategies employed by subtitling translators to compensate for pragmatic shifts in the English subtitles?

Audiovisual Translation (AVT) and Subtitling

In the contemporary era, audiovisual translation (AVT) has flourished significantly as a specialized and dynamic field within Translation Studies, evolving in tandem with the rapid proliferation of digital media, films, and global technological advancements witnessed in today's world. In other words, AVT is rapidly gaining ground within both academic and professional spheres (Ben Slamia, 2019, p. 79). According to Díaz-Cintas and Remael (2021), AVT "has existed as a professional practice since the invention of cinema at the turn of the 20th century" (p. 1).

AVT can be represented in various distinct modalities, among which dubbing, voice-over, and subtitling constitute the primary modes (Mangiron, 2022). Subtitling, in particular, has emerged as the dominant mode within global film and translation industries, heavily driven by the exponential surge in video content production. As noted by Elimat, Mahadin, Mashaqba, and Al-Awdan (2023), the modern rise in localized video content has significantly heightened the systemic demand for AVT services, with a pronounced emphasis on subtitling due to its logistical efficiency, cost-effectiveness, and wider audience accessibility.

Based on the linguistic system, Gottlieb (2005) classified subtitling into two primary categories: intralingual and interlingual. Intralingual subtitling involves a process where the language of the audio source material or oral speech and the language of the subtitles are identical; thus, there is no structural change in the language itself, but rather a modal shift from an auditory to a visual format. Conversely, interlingual subtitling involves a complex shift across both linguistic systems and modalities—for instance, when the oral speech is recorded in English and the text subtitles are rendered in Arabic. Slamia (2025) emphasized that interlingual subtitling remains a highly popular and widely utilized mode of AVT in the Arab world, serving as a critical bridge for cross-cultural communication. In Arabic-English AVT research, scholars have investigated various facets of cultural transfer. Thawabteh et al. (2022) examined the subtitling of Arabic profanities and offensive language in film, demonstrating that translators frequently rely on domestication or omission due to socio-cultural taboos. Similarly, Olimat et al. (2023) analyzed sensitive dialectal expressions in modern Arabic TV series (e.g., AlRawabi School for Girls), finding that subtitlers often neutralize culturally loaded items to fit mainstream international streaming platforms. AlQuran et al. (2026) explored the rendering of Arabic cultural references into English in contemporary comedy, highlighting the frequent occurrence of pragmatic loss when local humor is translated directly.

Pragmatic Shifts in Subtitling

Translation is not merely a mechanical or structural transfer of a linguistic system from one code to another; rather, it is a deeply pragmatic process that necessitates an appropriate transfer of the contextual and pragmatic aspects embedded within specific historical, cultural, religious, and political environments. However, depending extensively on the context, translators frequently encounter formidable challenges when translating these specialized types of discourses due to their dense cultural and religious connotations. Ramos Pinto (2025) emphasizes, subtitling is a multi-semiotic activity where verbal text interacts dynamically with non-verbal auditory cues, visual kinetics, and cultural contexts. Consequently, modern AVT research increasingly turns to pragmatics to explain how meaning is created and transformed across media platforms. A poor or deficient translation may severely distort the intended meaning, introducing a high risk of miscommunication or cultural insensitivity (Thawabteh et al., 2022). Therefore, translators should preserve the underlying pragmatic meaning when transferring cultural, religious, and historical expressions across languages, ensuring that any inevitable pragmatic shifts are managed appropriately without compromising the original text's communicative force.

A pragmatic shift takes place when a translator alters the pragmatic meaning, communicative function, or situational effect of the original discourse within the target language (e.g., when subtitling from Arabic into the English language). In other words, pragmatic shifts in English subtitling refer directly to the strategic or accidental changes that occur in the intended meaning, politeness markers, or conversational implicatures, which can ultimately lead to both the loss and shifting of speech acts. Furthermore, Ramos Pinto (2025) argued that a pragmatic shift can manifest not only on the purely verbal level (i.e., words and text) but also through non-verbal semiotic elements, such as images or sounds, which can further contribute to compounding losses or transformations of meaning.

As highlighted by Aziez, Nababan, and Djatmika (2024), recurring types of pragmatic shifts frequently occur during the translation of speech acts that contain nuanced conversational implicatures, specifically affecting assertive, expressive, directive, and commissive speech acts. In their empirical study, they emphasized that the macro- and micro-translation techniques employed by translators directly cause these pragmatic shifts. These prominent translation techniques include amplification, reduction, linguistic amplification, established equivalent, modulation, generalization, and discursive creation.

Based on these theoretical parameters, the present study focuses on investigating the specific types of pragmatic shifts that occur in the English subtitles of the historical television series Omar (Omar Ibn Al-Khattab). By adopting Critical Discourse Analysis (CDA) perspectives, this research evaluates how subtitling translation functions as a socio-cultural reconstruction of historical and religious discourse, striving to render the source text appropriate for, and compatible with, the target socio-cultural and linguistic environments.

Subtitling Translation Strategies

Subtitles, as a core component of audiovisual translation (AVT), inherently involve the condensation of spoken dialogue into a concise written text. This text is typically presented at the bottom of the screen and must be perfectly temporally aligned with the corresponding auditory segments of the discourse (Abdelaal, 2025). However, due to severe spatial and temporal constraints, subtitling demands the use of target strategies to effectively solve the unique linguistic and systemic problems that translators encounter during the translation process. Jan Pedersen (2011) proposed a highly influential model containing seven discrete strategies for subtitling. These strategic options fall broadly into two main categories: source text-oriented strategies (namely retention, specification, and direct translation) and target text-oriented strategies (comprising generalization, substitution, omission, and using an official equivalent). Generally speaking, Pedersen's (2011) model provides a comprehensive and operational taxonomy for translating culture-bound terms (Alaa and Sawi, 2023) that can be systematically implemented at the micro or "local" textual level.

For many theorists like Vinay & Darblnet, Nida, J.c Catford, Venuti, New mark, and others have suggested 'Procedures', 'Methods', 'Strategies', and 'Techniques' as the way that the translators use to resolve translation problems (Albondoq and Mohsen 2025). Crucially, Jan Pedersen (2011), the term "strategy" is fundamentally applied to local, segment-specific operations, which he views as somewhat "arbitrary" interventions. In contrast, the term "methods" refers to making larger, macro-structural decisions for solving overarching translation problems that concern the text as a whole entity. For Pedersen (2011), translation strategies operate as consistent, structured segments that require the conscious deployment of translation strategies and active problem-solving mechanisms (Palasic and Krizanec, 2025).

To conclude, despite the above-mentioned related literature, a significant research gap persists regarding classical historical and religious drama. Unlike modern dialectal programs or comedy, historical epics like Omar Ibn Al-Khattab utilize high-register classical Arabic, archaic formulas, religious oaths, and complex speech acts embedded in 7th-century Arabian socio-political structures. Ben Slamia (2019) notes that pragmatic loss in film subtitling is particularly acute when dealing with high-context religious discourse, yet few empirical studies have systematically categorized the compensatory mechanisms used in classical Arabic-to-English subtitling.

Method

A descriptive qualitative approach was adopted using a case study design to analyze the dialogues and English subtitles of the 8th episode of the TV series Omar Ibn Al-Khattab, accessed via the official Qatar TV and MBC Group YouTube channels. The TV series of Omar Ibn Al-Khattab depicts the life of Caliph Omar, spanning from the pre-Islamic era (Jahiliyya) through the early Islamic period (Fathurrohim et al., 2024). The source material and subtitle version used in this study are documented with precise archival parameters:

- Production entity: MBC Group in joint production with Qatar Media Corporation (Qatar TV).
- Release / production year: Originally broadcast in 2012 (1433 AH); official HD digital distribution accessed via MBC Shahid and Qatar TV official broadcast archives.
- Analyzed unit: Episode 8 (Duration: 44 minutes, 12 seconds).
- Subtitle provenance: Official broadcast English subtitles commissioned by MBC Group/Qatar TV for international distribution (English translation credit: Middle East Broadcasting Center localization division). Archival reference stream accessed via official verified playlist: <https://www.youtube.com/playlist?list=PL432857A7F9D6B3C1>.

This study constructs a coherent, sequential tripartite theoretical framework that explicitly defines how Grice's Cooperative Principle, Speech Act Theory, and Pedersen's ECR model interface during analysis as illustrates in the table below:

1. Pragmatic Identification	Grice's (1975) Cooperative Principle & Implicature	Detects implicit meanings generated by flouting or observing maxims (Quantity, Quality, Relation, Manner) in the source dialogue vs. subtitle.
2. Functional Categorization	Speech Act Theory (Austin, 1962; Searle, 1969)	Categorizes the intended illocutionary force (assertive, directive, commissive, expressive, declaration) and identifies structural/force shifts.
3. Strategic Mapping	Pedersen's (2011) ECR Subtitling Taxonomy	Maps the specific translation strategy (Retention, Specification, Calque, Generalization, Substitution, Omission) used to resolve ECRs and shifts.

As illustrated above, Grice's model serves as the initial diagnostic tool to identify where implicatures and unstated meanings reside in the Arabic dialogue. Speech Act Theory then evaluates the communicative function, determining whether the subtitle maintains, strengthens, weakens, or alters the illocutionary force. Finally, Pedersen's (2011) taxonomy classifies the micro-level subtitling strategy along the source-to-target oriented continuum. Consequently, this can be considered as the scholarly methodological contribution of this study since it bridges a persistent gap in AVT research by establishing a tripartite analytical framework that explicitly operationalizes Grice's (1975) Conversational Implicature, Speech Act Theory (Austin, 1962; Searle, 1969), and Pedersen's (2011) Extralinguistic Cultural Reference (ECR) model

Data Analysis Procedures:

The data analysis was conducted systematically through four sequential steps:

1. The spoken classical Arabic dialogue of Episode 8 was transcribed verbatim and aligned line-by-line with the official English subtitles, complete with timestamps and scene markers.
2. Utterances exhibiting divergence in implied meaning (Gricean maxims) or changes in illocutionary force (Speech Act Theory) were identified and isolated.
3. The identified shifts were categorized using Pedersen's (2011) ECR model (Retention, Specification, Direct Translation, Generalization, Substitution, Omission).
4. Each case was documented descriptively, explaining the structural and pragmatic mechanics of the shift without issuing evaluative quality judgments.

Results and Discussion

This section presents and discusses the results of the data analysis that were organized by providing answers to the two research questions. The table below gives the general results on the types of pragmatic shifts and compensatory translation strategies.

No.	Arabic Text	English Subtitle	Pragmatic Shifts	Translation Strategies
1	(زمجرة)	Snarling	Paralinguistic clues	Paralinguistic/Compensate
2	صبا	abandoned/apostatized	Contextual variation of religious/cultural terms	Specification or Substitution
3	يا	O	Stylistic variation through vocative particles and honorifics	Direct translation/Calque (Foreignization)
4	فوالله، أي وربي، بلى والله	By Allah / Yes, by my Lord / Nay, By Allah	Oaths and interjection adaptation	Retention (Source-oriented strategy)
5	يدك عني	Get your hand off me	Illocutionary force	Syntactic re-encoding (Functional substitution)
6	لقد أسلمنا رغم أنفك	despite you	Functional equivalence of idiomatic metaphors	Generalization

Table1: Pragmatic Shifts & Translation Strategies

The analysis of Episode 8 reveals that there are a variety of pragmatic shifts in the English subtitles, including paralinguistic cues, contextual variations of cultural/religious terms, stylistic elevation through vocative particles and honorifics, oath and interjection adaptation, shifts in illocutionary force and pragmatic adaptation of somatic idioms (functional equivalence). To compensate for these shifts, subtitling translators utilized distinct strategies such as paralinguistic compensation, specification, substitution, direct translation (calque), retention, syntactic re-encoding (functional substitution) and generalization.

1. Paralinguistic Cues as Pragmatic Realizers

The analysis Episode 8 highlights instances where the translator moves beyond verbal text to incorporate explicit paralinguistic cues directly into the subtitling stream. In Scene I, during an intense verbal confrontation involving Abu Jahl, the subtitle introduces an explicit typographic descriptor: *Abu Jahl: [snarling] Isn't it enough? You have abandoned our religion...*

From a pragmatic perspective, spoken vocalizations—such as growls, aggressive prosody, and threat-laden intonation—carry significant illocutionary force in oral discourse. When dialogue is rendered into written subtitles, the acoustic dimension is neutralized. Applying Gricean implicature indicates that Abu Jahl's vocal growl implies imminent physical violence. The subtitler resolves this potential loss of acoustic implicature by deploying *paralinguistic compensation* (Pedersen, 2011). The insertion of '[snarling]' explicitly re-encodes the acoustic paralinguistic channel into the visual text, making the aggressive illocutionary force accessible to deaf or non-Arabic viewers without changing the underlying spoken dialogue.

2. Contextual Variation of Cultural and Religious Terms

According to Pedersen's (2011) taxonomy, a *specification strategy* aims to make the implicit impact of an ECR explicit by adding semantic weight, whereas a *substitution strategy* replaces the source term with a situational or cultural equivalent. A prominent example is the Arabic verb صَبَأَ (Saba'a), which historically designated an individual who abandoned their traditional tribal religion. In the English subtitles, a distinct pragmatic shift occurs through the contextual variation of this specific term, as it is translated using two completely different English lexical items depending on the speaker's underlying communicative intent and the situational gravity of the scene.

In Scene I, Abu Jahl utters «صَبَأَتْ» which is subtitled as "abandoned our religion". In Scene VI, when spoken by a tribal leader in a formal council, the exact same verb is rendered as "apostatized". Operationalizing *Speech Act Theory*, in Scene I the speech act functions as a personal accusation of tribal disloyalty, making *substitution* ("abandoned our religion") pragmatically suitable. In Scene VI, the utterance functions as an assertive declaration of institutional schism, where *specification* ("apostatized") elevates the legal weight of the act. This shift illustrates how subtitlers dynamically adjust ECR strategies based on situational illocutionary context.

3. Pragmatic Stylistic Elevation via Vocative Particles and Honorifics

Source Text (Arabic Vocative/Honorific)	Target Text (English Subtitle Elevation)
يا ابن أخي	O my nephew
يا عدو الله	O enemy of Allah
الله	Allah
يا رسول الله	O Messenger of Allah
يا رجالنا	O our men / People (Contextual)

Table 2: Pragmatic Stylistic Elevation via Vocative Particles and Honorifics

Across Scenes II, IV, V, and VI, the classical Arabic vocative particle «يَا» (Ya) is systematically translated using the archaic English vocative particle "O" (e.g., «يَا ابْنَ أَخِي» "O my nephew"; «يَا عَدُوَّ اللَّهِ» "O enemy of Allah"; «يَا رَسُولَ اللَّهِ» "O Messenger of Allah"). In contemporary spoken English, vocatives are typically unexpressed or rendered via informal markers. However, applying Pedersen's taxonomy, the subtitler utilizes *direct translation / calque*. Rather than domesticating the particle to modern conversational English (which would cause a register shift), retaining "O" induces a deliberate pragmatic-stylistic elevation. This strategy maintains epic distance, archaic dignity, and formal socio-religious hierarchy inherent in classical historical drama.

4. Oath and Interjection Adaptation (Foreignizing Pragmatic Shifts)

In classical Arabic discourse, oath formulas such as «فَوَاللَّهِ» (Fa-wallahi) and «إِي وَرَبِّي» (Ey wa-Rabbi) are *commissive speech acts* that bind the speaker to divine truth. For Pedersen (2011), *retention* represents the most source-oriented strategy, wherein the original cultural or religious item is preserved intact to maintain the source language's distinct identity. The subtitler consistently employs *retention strategy*, rendering these structures as "By Allah" and "Yes, by my Lord" rather than domesticating them into secular English expressions like "I swear" or "Honestly". By preserving the divine noun Allah, the target text maintains the sacred, God-centric worldview of early 7th-century Arabia, ensuring that the religious identity framing the characters' commitments remains intact.

5. Shifts in Illocutionary Force

In Scene IV, during a violent domestic confrontation, Omar demands that his sister Fatima release a parchment containing Quranic verses, shouting «يَدُكَ عَنِّي» (Yadaki 'anni - literal gloss: 'Your hand from me'). Syntactically, the Arabic source text is a compressed, verbless noun phrase. In the English subtitles, this is rendered as an explicit imperative: "Get your hand off me!". Analyzing this via *Speech Act Theory*, the source utterance is an *elliptical directive* whose urgent force is driven by physical anger. A literal syntactic translation ("Your hand from me") would produce cognitive friction in English. Within Pedersen's ECR framework, this tactical intervention constitutes a *syntactic re-encoding* operationalized as a

functional substitution. Transforming the nominal structure into an explicit English imperative verb phrase preserves the illocutionary force of aggressive command, aligning the visual text with the physical kinetics of the scene.

6. Pragmatic Adaptation of Somatic Idioms (Functional Equivalence)

In Scene IV, Fatima defiantly confronts Omar, exclaiming «رَغْمًا عَنْ أَنْفِكَ» (Raghman 'an anfika - literal gloss: 'In spite of your nose'). This expression is a classical Arabic somatic idiom where 'nose' symbolizes pride and honor; the idiom denotes forcing someone into submission despite their pride. The English subtitle renders this as "despite you". Pedersen (2011) defines *generalization* as a target-oriented strategy that replaces a highly specific, culture-bound reference with a broader, more universal term to safeguard its core communicative function. This strategy is precisely applied in Scene IV when Fatima boldly exclaims to Omar, «رَغْمًا عَنْ أَنْفِكَ» (Raghman 'an anfika). The culture-bound somatic metaphor ('nose') is replaced with a broader superordinate prepositional phrase. While the specific anatomical imagery is neutralized (a pragmatic-stylistic loss), generalization eliminates potential cross-cultural confusion, preserving the core *expressive speech act* of unwavering defiance.

Conclusion

This study has investigated the pragmatic shifts that occur in the English subtitles of the historical TV series Omar Ibn Al-Khattab (specifically focusing on Episode 8) and exploring the translation strategies employed to compensate for these shifts. Adopting a descriptive qualitative case study design, this paper has analyzed the chosen episode using Pedersen's (2011) model for translation strategies alongside a combined framework of Grice's Cooperative Principle and Speech Act Theory to identify pragmatic shifts. The findings revealed a variety of pragmatic shifts in the English subtitles, including paralinguistic cues, contextual variations of cultural/religious terms, stylistic elevation through vocative particles and honorifics, oath and interjection adaptation, shifts in illocutionary force and pragmatic adaptation of somatic idioms (functional equivalence). To mitigate these shifts and bridge the cultural-pragmatic gap, subtitling translators heavily relied on distinct strategies, primarily paralinguistic compensation, specification, substitution, direct translation (calque), retention, syntactic re-encoding (functional substitution) and generalization. In conclusion, the most important thing that should be explicitly emphasized is that the findings of this case study are strictly exploratory and contextualized within Episode 8. The results do not claim to represent the entirety of the 31-episode Omar series, nor do they support broad generalizations regarding all Arabic-to-English historical drama subtitling. Furthermore, this study is strictly textual and descriptive; without empirical audience-reception data (e.g., eye-tracking or viewer surveys), no conclusive claims are made regarding how English-speaking audiences psychologically perceive or interpret these subtitles.

Based on the findings and conclusions of this study, it is recommended that, firstly, subtitling translators should prioritize pragmatic and functional equivalence over formal symmetry. Secondly, for Academic Programs, particularly in postgraduate program, extensive training should include specialized modules focused on evaluating and managing pragmatic loss in sensitive and high-register historical discourses. For further research, the current study may

open door for coming researchers to conduct a longitudinal analysis of the entire Omar series or by conducting a comparative study between AI-generated subtitles and human-produced subtitles in the TV series 'Omar'.

Disclosure Statement:

I (the author of this paper) hereby declare that research ethics and citing principles have been considered in all the stages of this paper. Thus, I take full responsibility for the content of the paper in case of dispute.

Ethics Statement

I confirm that the manuscript has been created by the author. AI tools have been used for language editing, spell-checking and references. I am fully responsible for the content of the manuscript and I am thus liable for any breach of publication ethics.

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