

Translating Directive Speech Acts in Movie Subtitles from English into Kurdish

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Abstract

The paper aims at investigating translating directive speech acts in movie subtitle from English into Kurdish. It attempts to identify the errors that are found and then categorize the error types along with the illocutionary acts. The samples of the study are taken from the subtitle of the horror movie (Pumpkinhead: Blood Feud) which has been translated into Kurdish language. The researcher first identified translation problems in 63 directive speech acts in the movie according Searle's category, then their illocutionary acts were identified. The English and Kurdish subtitles were compared to find out the type of error, in addition to the compatibility of the illocutionary acts between them. The results of the analysis show that '*asking*' and '*commanding*' are the most challenging illocutionary acts for translators because there were many errors in their translation. The most common error type in translation of directive speech acts are mistranslation, deletion, addition and foreign translation respectively.

Keywords: Subtitle, Speech acts, Errors

1. Introduction

Translation studies are now regarded as an independent academic discipline. This discipline is important in various fields. The development of knowledge, trade and the impact of globalization have caused a revolution in translation field. According to Colina (2015) translation is ‘a process of product of transforming written texts from one human language into another. It generally requires a necessary degree of resemblance to or correspondence with the source text’.

As for the types of translation, there have been several classifications based on function, meaning and level...etc. Human, mechanical and computer-aided are among the most common types and each of these has several subtypes and modes. Subtitling is regarded as a mode of audio-visual translation which has become very common in the last few decades due to dominance of movie production especially in Hollywood and Bollywood (Rao:2007) & (Crane:2014). The increasing demand on movie translation from countries of different languages paved the way to the development of subtitling. According to Gottlieb (2005) subtitle is a prepared communication employing written language, acting as synchronous channel and additive as a part of polysemiotic text. The subtitles have been derived from the spoken utterances of the movie, so the mode changes from spoken to written. In addition to that, due to the differences between both languages, it can be said that errors are inevitable in translation process. The errors are of different kinds such as mistranslation, deletion, addition and foreign translation.

In movie scripts, like any other type of language, there are various aspects that can be independently investigated. The current study is concerned with Speech Acts in general, directive speech acts in particular, within movie subtitles. Speech acts are studied within context of subtitling. According to Fromkin et al (2003) speech act is the action or intent that a speaker accomplishes when using language in context, the meaning of which is inferred by hearers.

This study aims at, firstly, investigating the existence of directive speech acts and their illocution in movie subtitle (Pumpkinhead: *Blood Feud*). Secondly, to what extent Searle speech acts and their illocutionary acts in English language are compatible with those in Kurdish language. Thirdly,

it explores the types of errors which are committed during translating directive speech acts.

2. Theoretical Background

2.1 Introduction

Translation is regarded as an activity of mediating meaning from source language into target language. The English and Kurdish are two independent languages, due to the semantic, pragmatic and cultural differences between these languages; the translator will face many problems during rendering the source text into target text. These differences between Kurdish and English are also support by Muhammad (2017). In addition to that, Guerra (2012) states the existence of cultural differences between two languages will make translators' duty very hard during translation process. In support to this, Liu (2003) claims that linguistic and cultural differences among languages hinder translation.

Luyken et al (1991) defined subtitle as: the original dialogue is condensed in written translation, showed as lines of text usually located at the foot of the screen, it appears and disappears to coincide in time with the corresponding oral dialogue and it is inserted into the screen as final stage of post production activity. Translators may face various types of problems. Ghazala (2008) states several translation problems such as:

1. Grammatical problems: due to source language complicated grammar, different target language grammar and word order in comparison to the structure.
2. Lexical problems: such as literal translation, synonymy, polysemy, monosemy, collocations, idioms, proverbs, metaphors, Technical translation: Arabization, proper names, titles, political establishments, Geographical terms and UN acronyms.
3. Stylistic problems: such as formality and informality, fronting, parallelism, Ambiguity, Complex vs. simple style, long sentences vs. short style, passive vs. active style, Repetition and variation, Redundancy, the style of the show of muscle, normalization vs. verbalization, The style of irony.
4. Phonological problems: it deals with the sound and their relation and effect on meaning.

To sum up, it can be seen that translation errors are of various kinds. This study deals with some of the above mentioned problems within subtitle translation such as word order problems, literal translation, style, recognition of word and lexical choice.

2.2 Speech Acts

There are several types of speech acts in the movie scripts. This study depends on Searle category of speech acts. Searle cited in Leech (1983), states five types of speech acts: declarative, expressive, representative, commissive and directives. Fromkin et al (2003) define speech act as the action or intent that a speaker accomplishes when using language in context, the meaning of which is inferred by hearers. According to LoCastro (2012) and Al Sulaimaan (2010) philosophers have drawn distinction between speaking and action however, Austin claims that utterances are equivalent to actions such as (*I now pronounce you man and wife*) the utterance creates a new social reality. This study concentrates on directive speech acts only. Searle cited in Yule (1996), explain directive speech acts as making somebody to do something for you: suggestions, commands, requests, orders, invites, permits and advices.

2.3 Literature Review

There are a lot of studies concerning classification of speech acts in movie subtitles, but there are few studies concerning translating speech acts in movie subtitles. One of the previous studies is done by Muhammad (2017) who conducted a study entitled (Semantic loss in Translating Movie subtitles from English into Kurdish (Witch Hunter as a Sample). The study dealt with cases of under-translation, over-translation and mistranslation in subtitles as samples of semantic loss. The researcher depended on Baker's typology of equivalence, specifically the equivalence and non-equivalence at the word level. The adopted approach of the study was descriptive qualitative approach and the content analysis type was employed. The research data has been taken from the English and Kurdish scripts of the English movie *Witch Hunter*. The main results of the study showed that the frequency of over translation is lower than the other losses due to nature of subtitling constrains such as the space and time factor. However, the frequency of under-translation is higher, this is because the time and space factor is

encouraging or sometimes obliging the translator to omit some unnecessary words or some words that do not have influence on the message. The highest frequency is mistranslation of various types such as singular to plural or plural to singular, tense shift, definite to indefinite, equivalence choice, word order shift, structure shift, synonyms and antonyms.

The translation of speech acts is, also, done by Sultan (2007) who conducted a study entitled (The semantics, pragmatics and translation of speech acts) from English language into Arabic language. The researcher employed functional equivalence. The adopted approach of this study was qualitative approach. The research data has been taken from Quranic verses. The results of the study showed that semantically there is no difference between English and Arabic speech acts. The realization of speech act in English language is gramatized, however the speech act in Arabic language is lexicalized. In addition to that both language favorites the use of indirect speech acts. Functional equivalence is more appropriate type for translating speech acts because this approach depends on rendering the functions of speech acts.

What makes this study different from the previous studies is not only speech acts are covered in general as in the second study but more specifically directive speech acts and their illocutions are investigated. The second distinctive point of this study is the investigation of Kurdish subtitle of English movies which is a relatively new area in the Kurdish community; hence there is a research gap.

3. Methodology

Mason (2002) claims that methodologies are the conducted strategies throughout the research project. This study adopted a descriptive qualitative approach. According to Mackey & Gass (2005) qualitative approach is like inductive path that commence with few notions, it followed by narrowing in focus. The nature of the data requires content analysis of the qualitative approach so as to explore how directive speech acts have been translated from English into Kurdish.) This study depended on Dynamic equivalence in which the target language should hold cultural expectation and linguistic needs in addition to having naturalness of expression. Naturalness is achieved through selection of lexicon, grammar adjustment and cultural reference, this is also supported by Nida (1964) cited in Munday (2012).

4. Data Collection

According to Mackey & Gass (2005) sampling is a strategy employed in choosing data or participant. The data of the study has been taken from a movie subtitle (Pumpkinhead: Blood Feud) which has been broadcasted in 2007. This movie has been translated into Kurdish after two years by a company. It has been selected due to the availability of movie scripts of both languages i.e., English and Kurdish. The content analysis is employed in this research. According to Krippendorp (2004) content analysis is a procedure used to make valid and replicable inferences from a text to their context of usage. In line with this, Schreier (2012) defines qualitative content analysis as a technique implemented to describe the meaning of material systematically; it is applicable via classifying materials such as coding. This study tries to investigate the frequency of directive speech acts and their illocutions in comparison to the Kurdish language, moreover, the study tries to identify the various errors. In line with this, Anderson & Arsenault (1998) argue that content analysis has the ability to explain the relative frequency and significance of specific topics.

The scope of this study is restricted to one movie subtitle script. It is an English movie which has been translated to Kurdish language. This study is confined to investigate one type of speech act classification by Searle specifically directive speech acts. In addition to that, the study focuses on those directive speech acts which have problems during translation from English language to Kurdish language.

5. Data Analysis

5.1 speech act and illocutions

In this section the collected data will be presented through some tables, described in some detail and then analyzed. The main table shows the overall directive speech acts which have translation problems, the speech acts are identified in the selected movie (Pumpkinhead: Blood Feud). Due to the length of the table, it is attached as appendix It can be seen that most directive speech acts of the English scripts is compatible to the speech act of Kurdish translation. Mistranslation sometimes leads to differences in speech act between both languages for example in the following script numbers (8 – 16 – 28- 30 – 31 – 32 – 39 – 46- 48- 49 – 51- 54). It can ,also, be observed that directive speech acts have certain illocutionary acts such as asking ,

commanding ,suggesting , requesting , asserting which will be explained and analyzed in more detail in the following tables.

Table (1) illocutionary (asking) of directive speech acts in Pumpkinhead: Blood Feud

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1.	What <i>the hell</i> are you doing ?	Dirc	Asking =	ئەو چى دەمەن؟	DEL	What are you doing	Dirc	Asking =
2.	What did <i>we just</i> do?	Dirc	Asking =	ئەرى چىمەنکرد؟	MIS & DEL	What did you do ?	Dirc	Asking =
3.	Why? What for?	Dirc	Asking =	بۆ؟ بۆ چ مەبەستتە؟	ADD	Why? For what <i>purpose</i> ?	Dirc	Asking =
4.	What <i>the hell</i> did you go and do that for ?	Dirc	Asking =	ئى ۆە بۆ ضى ضوون و بۆ ضى واتان کرد؟	DEL	Why did you go and do that for?	Dirc	Asking =
5.	You ever ask your uncle Abner Why he's been stuck in that <i>damn</i> chair	Dirc	Asking =	ئىو قەت ئۆو لە مامتان ئەبنەر دەترسن؟ کتوا بۆ ضى لە ستر کورسە؟	DEL/ADD	You ever ask your uncle Abner Why he has been stuck in that chair	Dirc	Asking =
6.	Leave everything? Everyone?	Dirc	Asking #	هەموو شتتە و هەموو کەسە بە جىدە هەلەن	DEL	Leave everything Everyone	Repr	Suggestions #
7.	And where would we go?	Dirc	Asking =	و بە ضى بۆ کو؟	MIS	And where would we go?	Dirc	Asking =
8.	Did you hear something?	Dirc	Asking =	شتتە نەبەست؟	MIS	Didn't you hear something?	Dirc	Asking =
9.	What price?	Dirc	Asking =	ض زەرەرى؟	MIS	What lose?	Dirc	Asking =
10.	Who's <i>there</i> ?	Dirc	Asking =	كى لىرە؟	MIS	Who is here?	Dirc	Asking =
11.	Did you hear something weird just then? Like an animal	Dirc	Asking #	شتتە سەبەرت نەبەست؟ و ئە دتە نەزەلى ئە	MIS	Did not you hear something weird? Like animal sound	Repr	Asserting #
12.	So was it a bear that got them?	Dirc	Asking #	کتوا بو نۆو نۆوانى خوارو و وورضە؟	MIS	So it was a bear that eat them?	Repr	Asserting #
13.	And you called that thing for him?	Dirc	Asking #	و تۆ بانطى نۆو شتتە کرد بۆ ستر نۆو	MIS	And you called that thing to confront him	Repr	Stating #
14.	And taking some kind of revenge for	Dirc	Asking #	و شتتە و ئە تۆلە سەندە نۆو دەکەن	MIS	And they do a thing like revenge for what	Repr	Stating #

	what happened to that little girl?			بترامبتر نغو شتەى بەستەر نغو كوضە هات؟		happened to that girl?		
15.	Why you are doing this, Brett?	Dirc	Asking =	بریت بۆ وا دەكەن؟	MIS	Brett Why they are doing this ?	Dirc	Asking =
16.	Is the Monster going to kill us?	Dirc	Asking #	دیوەكە دیت بۆ نغوێ بمانكوذیت؟	MIS	The monster is coming so as to kill us?	Repr	Informing #
17.	What do we care ?	Dirc	Asking =	ئیمە ئایوئندیمان ضیە	MIS & DEL	What do we have to do with this	Dirc	Asking =
18.	You gonna leave them to die , too?	Dirc	Asking #	جیان دێلى بۆ نغوێ بمرن؟	MIS / DEL	You leave them to die?	Repr	Asserting #
19.	You know who called it?	Dirc	Asking #	دەزانن كى بانطى كرد	MIS	You know who called it	Repr	Asserting #
20.	And once we find him? Then what?	Dirc	Asking =	كە دوزیمانغو ضی بکەن؟	MIS / DEL	once we find him,What should we do ?	Dirc	Asking =
21.	Does that mean the monster's coming?	Dirc	Asking #	نغو مانای وایە دیوەكە دیت؟	MIS & FT	This is means the monster is coming?	Repr	Stating #
22.	Then how come there's a thunder and lighting and no rain?	Dirc	Asking =	ئەى ضون دەتطى طقوارة دنو دەبروسکینی بى نغوێ باران ببارى؟	MIS / DEL	How come there is a thunderstorm and no rain?	Dirc	Asking =
23.	Now , how come you know so much about this?	Dirc	Asking =	نا، نغو ضون نغو هەموو دەبرارەى نغم شتە دەزانیت؟	MIS	No, how come you know so much about this thing?	Dirc	Asking =
24.	Do you hear something? What is going on?	Dirc	Asking =	شتتیک نا بیستی؟ ضی روددات؟	MIS	Do not you hear something? What is going on?	Dirc	Asking =
25.	Are we supposed to turn tail and run? How are we supposed to live with that?	Dirc	Asking =	ئایا ئیویست دەکات راکەن؟ ضون دەقوانن ناوا بنیین؟	DEL /MIS	Are we supposed to run? How are we supposed to live with that?	Dirc	Asking =
26.	Is it gone?	Dirc	Asking =	ئایا رویشت؟	MIS	Did he go ?	Dirc	Asking =

It can be observed from table (1) that most of the cases the English and Kurdish illocutions are the same. However, (6- 11- 12- 13- 14- 16- 18- 19- 21) subtitle samples of illocutionary speech acts (asking) in the English version are not compatible with the illocutionary speech acts of the translated Kurdish version due to translation errors such as in sample (6) the illocutionary (asking) became illocutionary (suggesting) in the Kurdish subtitle. Samples (11, 12, 18, 19) the illocutions (asking) became (asserting) in the Kurdish subtitle. Samples (13, 14, 21) the illocutions (asking) became (stating) in the Kurdish subtitle. Sample (16) the illocutions (asking) became (informing) in the Kurdish subtitle.

Table (2) illocutionary (commanding) of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1.	Come on , let's go!	Dirc	Commanding =	بابرۆین	DEL	Let's go	Dirc	Commanding =
2.	Call it off	Dirc	Commanding =	پینی بلی بگهریتوه	MIS	Tell him to return back	Dirc	Commanding =
3.	Go home and sleep it off	Dirc	Commanding =	برۆ مالهمو بنو!	MIS & ADD	Go home and sleep!	Dirc	Commanding =
4.	No, no, no, na! stop it, y'all! Stop it!	Dirc	Commanding =	!نا نا نا! همموتان بوهستن	DEL	no no no! you all stop	Dirc	Commanding =
5.	Come on, now	Dirc	Commanding =	ئیسنا وهره!	MIS/ADD	Come now!	Dirc	Commanding =
6.	Come on, get off him	Dirc	Commanding =	دهی بیهزێنه!	MIS/ADD	Come on defeat him!	Dirc	Commanding =
7.	Come on, Jodie. Stop it Let her go!	Dirc	Commanding =	جودی وهره، (بیوستینه لێی طهری با بروات -	MIS / DEL	Come Jodie Stop it Let her go	Dirc	Commanding =
8.	Get off me Get off me	Dirc	Commanding #	وازم لێ بیته!	MIS/ADD	Let me!	Dirc	Requesting #
9.	Now , y'all listen to me. You got it wrong	Dirc	Commanding =	نا، طوی له من بطرن، ئیوه به ههلهدا ضوونه	MIS & DEL	No, listen to me. You got it wrong	Dirc	Commanding =
10.	Now , I can't let you boys do that	Dirc	Commanding =	نا، من لێ ناطهریم شتی وا بکتن کورینه	MIS	No, I can't let you boys do that	Dirc	Commanding =
11.	Leave us	Dirc	Commanding #	وازمان لێ بهینه	MIS	Let us	Dirc	Requesting #
12.	You can't just leave him all alone in the woods	Dirc	Commanding =	ناکریت به تهنه له دارستان جیی بهیلی	MIS	You cannot leave him a lone in the woods	Dirc	Commanding =
13.	Get out of here!	Dirc	Commanding =	لیره لاکهوه	MIS	Go a way of here	Dirc	Commanding =
14.	Get back up there. Jodie's still up there	Dirc	Commanding #	ئیبوسته یارمتهی جودی بدین ئهو هیشتا له سترهوهیه	MIS	We need to help Jodie She is still up	Repr	Informing #
15.	Give me your hand. Come on . It's okay	Dirc	Commanding =	دهستهکانت دهه به من، ئیسنا ناساییه	DEL	Give me your hand it is ok	Dirc	Commanding =
16.	Sit down Hatfield Just come here	Dirc	Commanding =	هاتفیلد دانیشه، وهره ئیره	DEL	Sit down Hatfield come here	Dirc	Commanding =
17.	Hatfield, control	Dirc	Commanding	هاتفیلد کونترولی ئهو	MIS	Hatfield control those	Dirc	Commanding

	those boys Get them to sit down		=	كفرانة بكة ثييان بلي با دانيشن		donkeys Tell them to sit down		=
18.	Come on, shut up Shut up!	Dirc	Commanding =	وقرة، بي دقنط به، بي دقنط به	MIS	Come be quiet be quiet	Dirc	Commanding =
19.	Come on , you ought to be sleeping	Dirc	Commanding =	وقرة، تو دقبي بنويت	MIS	Come you must sleep	Dirc	Commanding =
20.	Then you gotta kill him No. no way	Dirc	Commanding =	نهو كات دقبيت بيكون نا، بههيض شيو قيتك ناكرت	MIS	At that time you have to kill him No no way	Dirc	Commanding =
21.	Come on, come on, pass them out There we go	Dirc	Commanding =	دق، دق، رفوانيان بكة ليرقوة دقنين	MIS	Come on, come on, pass them out Here we go	Dirc	Commanding =
22.	Come on boys Get up there come on	Dirc	Commanding =	دق، ضاوة كراوة بن	MIS/ DEL	Come on open your eyes	Dirc	Commanding =
23.	You have to do the hardest thing there is	Dirc	Commanding =	دقبيت سةختترين شت بكتن	MIS	You have to do the hardest thing (you indicate plural)	Dirc	Commanding =
24.	Just tell us uncle Abner,	Dirc	Commanding =	مام نابنقر ثيمان بلي	DEL	Tell us uncle Abner,	Dirc	Commanding =
25.	Hey , girl, be quiet now	Dirc	Commanding =	كضى بي دقنط به!	DEL /ADD	Girl, be quiet	Dirc	Commanding =

It can be observed from the above table that in most cases the illocutionary act (commanding) in the English and Kurdish language are identical. However, (8 – 11) subtitle samples of illocutionary speech acts (commanding) in English became (requesting) in the Kurdish subtitle due to mistranslation. In addition to that, in (14) the illocutionary (commanding) became (informing) in the Kurdish subtitle. These differences between illocutions of both languages are due to the influence of mistranslation on illocutions.

Table (3) illocutionary (requesting) of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1.	Please don't tell. Please	Dirc	Requesting =	نكايه، نكايه مةبدر كينة	MIS	Please, please do not tell	Dirc	Requesting =
2.	Let it stay there, in	Dirc	Requesting	لي طقري با هقر لة	DEL /	Let it stay in hell, where	Dirc	Requesting

	hell, where it belongs		=	دۆزەخ بىمىنەتتە كەتەن شونىنى رەسەتەن خۇيتەن	ADD	its original place		=
3.	Please, Haggis, just think on it	Dirc	Requesting =	نكايە (هاتيس) بېرى لى بكتە	DEL	Please, Haggis, think on it	Dirc	Requesting =
4.	Please, just tell him no and send that boy home	Dirc	Requesting =	نكايە ئىى بلى نا و نە كورە بنىر قو مالئە	DEL	Please, tell him no and send that boy home	Dirc	Requesting =
5.	Please, you gotta help me	Dirc	Requesting =	نكايە، يار مەتتەم بىدە	DEL	Please help me	Dirc	Requesting =
6.	Dolly, why don't you go get us some lemonade?	Dirc	Requesting #	دۆلى، بۇ نا؟ برۇ ھەندىك شەرىبەتە لېمۇمان بۇ بەننە	MIS	Dolly why not ? go and bring us some lemonade juice	Dirc	Commandin g #
7.	Tell me something Why don't you shut up over there, all right?	Dirc	Requesting =	شەتتەم ئى بلى بۇ بى دەتتە نا بن؟	DEL / MIS	Tell me something Why don't you be quiet?	Dirc	Requesting =
8.	I don't know come on back to bed	Dirc	Requesting =	نازانم، وقرە ناو جىبە	MIS	I do not know come to bed	Dirc	Requesting =
9.	You gotta trust me on that	Dirc	Requesting =	دەتتەت مەنەنەم ئى بكتە	DEL	You have to trust me	Dirc	Requesting =

It can be observed from the above table that only subtitle sample (6) of illocutionary speech acts (requesting) in the English version is not identical with the illocutionary speech acts of the translated Kurdish version due to mistranslation.

Table (4) illocutionary (asserting) of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1	You know that, right?	Dirc	Asserting =	خۆشت دەزانى وانیه	MIS/ DEL	You know that is not it	Repr	Asserting =
2	You're expecting McCoys to help hunt down one of our own?	Dirc	Asserting =	ضاوئەروان دەكتەت ماككۆببەئەكان يار مەتتەت بدەن بۇ ئەوئە كەسەكە خۇيان دەسپەر بكتەن؟	MIS	You're expecting McCoys to help hunt down one of their own?	Dirc	Asserting =

It can be observed from the above table that subtitle samples (1-2) of illocutionary speech acts (asserting) in the English version are identical with the illocutionary speech acts of the translated Kurdish version.

Table (5) illocutionary (suggesting) of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1	Ricky, come on, Why don't you dance a bit, <i>huh?</i>	Dirc	Suggesting =	ریکی دەی ئهوه بۆ تووژنیک سهههه ناکهیت؟	DEL	Ricky, come on, Why don't you dance a bit?	Dirc	Suggesting =

It can be observed from the above table that subtitle samples (1) of illocutionary speech acts (suggesting) in the English version is identical with the illocutionary speech acts of the translated Kurdish version.

5.2 Translation Errors

The overall directive speech acts which had errors in their translation were (63) samples. The errors were of various types but we classified them into four categories, namely mistranslation (MIS), deletion (DEL), addition (ADD) and foreign translation (FT). Mistranslation includes literal, structural, lexical, phonological and punctuation errors. Deletion includes omission of any item that leads to the shortage of the original message, in other words when there is semantic loss. Addition includes any extra information added to the target which does not exist in the original language. Foreign translation includes using any word or expression which does not exist in the target language such as involving Arabic words in the Kurdish target translation. As it can be noticed from the below tables, the majority of errors are mistranslation. Then, deletion comes in the second place. Addition comes after that and finally the less common type of translation is foreign translation. The errors are presented in the following tables. The most of the errors are highlighted in the English and Kurdish subtitle samples inside the tables.

To have a clearer picture on the mistranslation errors, consider the following table:

Table (6) Mistranslation errors of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1.	<i>Call it off</i>	Dirc	Commanding =	بێی بلی بگهڕێتهوه	MIS	Tell him to return back	Dirc	Commanding =
2.	Go home and <i>sleep it off</i>	Dirc	Commanding =	برۆ مالهوهو بنو!	MIS & ADD	Go home and sleep!	Dirc	Commanding =
3.	What did <i>we just</i> do?	Dirc	Asking =	ئهری چیمنتکرد؟	MIS & DEL	What did you do ?	Dirc	Asking =
4.	You know that, <i>right?</i>	Dirc	Asserting =	خۆشت دهزانی وانیه	MIS/ DEL	You know that is not it	Repr	Asserting =
5.	<i>Come on</i> , now	Dirc	Commanding =	ئیسنا وهره!	MIS/ ADD	Come now!	Dirc	Commanding =
6.	Come on, <i>get off him</i>	Dirc	Commanding =	دهی بیهزینه!	MIS/ ADD	Come on defeat him!	Dirc	Commanding =
7.	Please don't tell. Please	Dirc	Requesting =	تکایه، تکایه مەیدر کینه	MIS	Please, please do not tell	Dirc	Requesting =
8.	And where would we go?	Dirc	Asking =	وه بصدین بۆ کوی؟	MIS	And where would we go?	Dirc	Asking =
9.	Did you hear something?	Dirc	Asking =	شتیکت نهیبست؟	MIS	Didn't you hear something?	Dirc	Asking =
10.	<i>Come on</i> , Jodie. Stop it Let her go!	Dirc	Commanding =	جودی وهره، (بیوهستینه لێی طهری با بروات	MIS / DEL	Come Jodie Stop it Let her go	Dirc	Commanding =
11.	<i>Get off me Get off me</i>	Dirc	Commanding #	وازم لێ بینه!	MIS/ ADD	Let me!	Dirc	Requesting #
12.	What price?	Dirc	Asking =	ض زهره تره یه ک؟	MIS	What lose?	Dirc	Asking =
13.	Who's <i>there</i> ?	Dirc	Asking =	کی لیر تهیه؟	MIS	Who is here?	Dirc	Asking =
14.	Did you hear something weird just then? Like an animal	Dirc	Asking #	شتیککی سهرت نهیبست؟ وهک دهنتی نادهلی ک	MIS	Did not you hear something weird? Like animal sound	Repr	Asserting #
15.	Dolly, why don't you go get us some	Dirc	Requesting #	دولی، بۆ نا؟ برۆ ههتدیک شهربهتی لیمومان	MIS	Dolly why not ? go and bring us some lemonade juice	Dirc	Commanding #

	lemonade?			بؤ بهينة				
16.	So was it a bear that got them?	Dirc	Asking #	كتوا بوو نثوةى نثوانى خواردوة وورضة؟	MIS	So it was a bear that eat them?	Repr	Asserting #
17.	And you called that thing for him?	Dirc	Asking #	وة تو بانطى نثو شتنتت كرد بو ستر نثو	MIS	And you called that thing to confront him	Repr	Stating #
18.	And taking some kind of revenge for what happened to that little girl?	Dirc	Asking #	وة شنتىكى وئك نولة ساندنثوة دتككن بترامبتر نثوة شنتى بترامبتر نثو كضة هات؟	MIS	And they do a thing like revenge for what happened to that girl?	Repr	Stating #
19.	Now , y'all listen to me. You got it wrong	Dirc	Commanding =	نا، طوى لة من بطن، نثوة بة هاتلدا ضوونة	MIS & DEL	No, listen to me. You got it wrong	Dirc	Commanding =
20.	Now , I can't let you boys do that	Dirc	Commanding =	نا، من لى ناطرئيم شنتى وا بكتن كوربنة	MIS	No, I can't let you boys do that	Dirc	Commanding =
21.	Why you are doing this, Brett?	Dirc	Asking =	بريت بؤ وا دتكتن؟	MIS	Brett Why they are doing this ?	Dirc	Asking =
22.	Leave us	Dirc	Commanding =	وا زمان لى بهينة	MIS	Let us	Dirc	Requesting =
23.	You can't just leave him all alone in the woods	Dirc	Commanding =	ناكرت بة تنها لة دارستان جى بهلى	MIS	You cannot leave him a lone in the woods	Dirc	Commanding =
24.	Get out of here!	Dirc	Commanding =	ليرة لاثوة	MIS	Go a way of here	Dirc	Commanding =
25.	Get back up there. Jodie's still up there	Dirc	Commanding #	ثيويسة يارماتى جودى بدقين نثو هيشنلا لة سار قوقية	MIS	We need to help Jodie She is still up	Repr	Informing #
26.	Tell me something Why don't you shut up over there, all right?	Dirc	Requesting =	شنتىكم نى بلى بؤ بى دتظ نابن؟	DEL / MIS	Tell me something Why don't you be quiet?	Dirc	Requesting =
27.	Hatfield, control those boys Get them to sit down	Dirc	Commanding =	هاتفيلد كونترولى نثو كترانه بكة ثبيان بلى با دانيشن	MIS	Hatfield control those donkeys Tell them to sit down	Dirc	Commanding =
28.	Come on, shut up Shut up	Dirc	Commanding =	وقرة، بى دتظ بة، بى دتظ بة	MIS	Come be quiet be quiet	Dirc	Commanding =
29.	I don't know come on back to	Dirc	Requesting =	نازانم، وقرة ناو جىطة	MIS	I do not know come to bed	Dirc	Requesting =

	bed							
30.	Is the Monster going to kill us?	Dirc	Asking #	ديوةكة ديت بو نقوةى بمانكوذيت؟	MIS	The monster is coming so as to kill us?	Repr	Informing #
31.	Come on , you ought to be sleeping	Dirc	Commandin g =	وقرة، تو دقبي بنويت	MIS	Come you must sleep	Dirc	Commanding =
32.	What do we care ?	Dirc	Asking =	نيمه نقيوتنديمان ضية	MIS & DEL	What do we have to do with this	Dirc	Asking =
33.	You gonna leave them to die , too?	Dirc	Asking #	جنيان ديلي بو نقوةى بمرن؟	MIS / DEL	You leave them to die?	Repr	Asserting #
34.	You know who called it?	Dirc	Asking #	دقرانن كي بانطى کرد	MIS	You know who called it	Repr	Asserting #
35.	And once we find him? Then what?	Dirc	Asking =	كة دوزيمانقوة ضى بكتين؟	MIS / DEL	once we find him,What should we do ?	Dirc	Asking =
36.	Then you gotta kill him No. no way	Dirc	Commandin g =	نقو كات دقبيت بيكون نا، بهبيض شيو قيتك ناكرت	MIS	At that time you have to kill him No no way	Dirc	Commanding =
37.	Does that mean the monster's coming?	Dirc	Asking #	نقوة ماناي واية ديوةكة ديت؟	MIS & FT	This is means the monster is coming?	Repr	Stating #
38.	Then how come there's a thunder and lighting and no rain?	Dirc	Asking =	نهي ضون دقنطى طهواره دنو دقبروسكيني بي نقوةى باران بباري؟	MIS / DEL	How come there is a thunderstorm and no rain?	Dirc	Asking =
39.	You're expecting McCoys to help hunt down one of our own?	Dirc	Asserting =	ضاو قروان دقكيت ماككو بيكان يارماتيت بدقن بو نقوةى كسسيكي خويان دقسطير بكتن؟	MIS	You're expecting McCoys to help hunt down one of their own?	Dirc	Asserting =
40.	Now , how come you know so much about this?	Dirc	Asking =	نا، نقوة ضون نقو هعمووة دقربارةى نهم شتة دقزانيت؟	MIS	No, how come you know so much about this thing?	Dirc	Asking =
41.	Do you hear something? What is going on?	Dirc	Asking =	شتيك نا ببستى؟ ضى روددات؟	MIS	Do not you hear something? What is going on?	Dirc	Asking =
42.	Come on, come on, pass them out There we go	Dirc	Commandin g =	دق، دق، رقوانيان بكة ليرقوة دقضين	MIS	Come on, come on, pass them out Here we go	Dirc	Commanding =
43.	Come on boys Get up there	Dirc	Commandin g =	دق، ضاو قراوة بن	MIS/ DEL	Come on open your eyes	Dirc	Commanding =

	come on							
44.	Are we supposed to turn tail and run? How are we supposed to live with that?	Dirc	Asking =	ئايا ئويست دڤكات راکتین؟ ضون دقتوانن ناوا بذیین؟	DEL /MIS	Are we supposed to run? How are we supposed to live with that?	Dirc	Asking =
45.	Shut up	Dirc	Commandin g =	بی دقتطبة	MIS	Be quiet	Dirc	Commanding =
46.	You have to do the hardest thing there is	Dirc	Commandin g =	دڤبیت سڤختترین شت بکن	MIS	You have to do the hardest thing (you indicate plural)	Dirc	Commanding =
47.	Is it gone?	Dirc	Asking =	ئايا رویشت؟	MIS	Did he go ?	Dirc	Asking =

It can be observed from table (6), that phrasal verbs are usually mistranslated and the error has been repeated more than once in the subtitle samples, ‘*call it off*’ (1), ‘*sleep it off*’ (2), ‘*come on*’ (5,10,28, 29,31,32), ‘*get off him*’ (6), ‘*get off me*’ (11), ‘*get back up*’ (25), ‘*shut up*’ (26, 28,45), and ‘*get out*’ (24). It is also seen that the translator faced problems with translation of phrasal verbs. It might be due to insufficient knowledge about phrasal verbs or negligence of the translator.

It is evident in the table that sometimes even pronouns are mistranslated for example, ‘*we*’ became ‘*you*’ (3), ‘*you*’ became ‘*they*’ (21), ‘*you*’ singular became plural ‘*you*’ (46) in Kurdish language. This mistranslation might be due to depending on the movie scripts only without watching the actual movie. The movie translation requires watching the movie before starting to the translation process to be familiar with the context of the events for example the pronoun (you) in English language refers to both singular and plural, whereas in Kurdish we have two different pronouns. The translation of the pronoun (you) to refer to plural in a singular context is a sign that the translator depended on the movie scripts only or did not watch the movie very well.

Another mistranslation error found in this table is interrogative sentences became statements in these subtitle samples (4, 16, 17, 18, 30, 33, 37) due to the wrong rendering of the translator. These errors might be due to depending on just watching the movie without referring to the movie scripts or a quick translation without reviewing leads to such errors. There are structural shift in samples (7, 8) in the above table in which the Kurdish translation does not sound natural.

Furthermore, positive sentences became negative sentence in samples (9, 14, 15) which might be due to lack of concentration because they seem very easy to translate. Another error found in this table is adverb of time ‘*now*’

became 'no' in these samples (19, 20, 40). The mistranslation might be due to closeness in spelling or pronunciation, in addition to lack of concentration by translator. Choosing different vocabulary in the Kurdish version in the samples (12, 13, 15, 23, 27, 34, 38, 42, 43, 44) such as 'lose' instead of 'price', 'here' instead of 'there'. These errors might be due to being incompetent or negligence of the translator.

To have a clearer picture on the deletion errors, consider the following table:
Table (7) deletion errors of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1.	<i>Come on</i> , let's go!	Dirc	Commanding =	بابروین	DEL	Let's go	Dirc	Commanding =
2.	What <i>the hell</i> are you doing ?	Dirc	Asking =	ئەو چى دەكەن؟	DEL	What are you doing	Dirc	Asking =
3.	What did <i>we just</i> do?	Dirc	Asking =	ئەرى چىمتەنگرد؟	MIS & DEL	What did you do ?	Dirc	Asking =
4.	Ricky, come on, Why don't you dance a bit, <i>huh?</i>	Dirc	Suggesting =	رىكى دەى ئەو بە تۆزىك سەما ناكىت؟	DEL	Ricky, come on, Why don't you dance a bit?	Dirc	Suggesting =
5.	You know that, <i>right?</i>	Dirc	Asserting =	خوشت دەزانى وانى	MIS/DEL	You know that is not it	Repr	Asserting =
6.	No, no, no, <i>no!</i> stop it, y'all! Stop <i>it!</i>	Dirc	Commanding =	ئانا نا نا! هەموتان بوسەن	DEL	no no no! you all stop	Dirc	Commanding =
7.	What <i>the hell</i> did you go and do that for ?	Dirc	Asking =	ئى ۆە بۇ ضى ضوون و بۇ ضى واتان كرد؟	DEL	Why did you go and do that for?	Dirc	Asking =
8.	You ever ask your uncle Abner Why he's been stuck in that <i>damn</i> chair	Dirc	Asking =	ئىو قەت ئىو لە مامتان ئابنەر دەترسن؟ كەوا بۇ ضى لە سەر كورسىە؟	DEL/ADD	You ever ask your uncle Abner Why he has been stuck in that chair	Dirc	Asking =
9.	<i>Just</i> tell us uncle Abner,	Dirc	Commanding =	مام ئابنەر ئىمان بلى	DEL	Tell us uncle Abner,	Dirc	Commanding =
10.	Leave everything? Everyone?	Dirc	Asking #	هەموو شتەك و هەموو كەسەك بە جىدە هەيلين	DEL	Leave everything Everyone	Repr	Suggestions #
11.	<i>Hey</i> , girl, be quiet	Dirc	Commanding	كضى بى دەتت بە!	DEL	Girl, be quiet !	Dirc	Command

	now		=		/ADD			ing =
12.	Come on, Jodie. Stop it Let her go!	Dirc	Commanding =	جودی وقره)، (بپوستینه لئی طقری با بروات -	MIS / DEL	Come Jodie Stop it Let her go	Dirc	Commanding =
13.	Let it stay there , in hell, where it belongs	Dirc	Requesting =	لئی طقری با هتر له دوزخ بمینتوه کتوا شوینی رقتانی خوبانی	DEL / ADD	Let it stay in hell, where its original place	Dirc	Requesting =
14.	Please, Haggis, just think on it	Dirc	Requesting =	تکایه (هاطیس) ببری لئی بکتوه	DEL	Please, Haggis, think on it	Dirc	Requesting =
15.	Please, just tell him no and send that boy home	Dirc	Requesting =	تکایه ئی ی بلئی نا وه نغو کوره بنیرتوه مالتوه	DEL	Please, tell him no and send that boy home	Dirc	Requesting =
16.	Please, you gotta help me	Dirc	Requesting =	تکایه، یارمتمیم بده	DEL	Please help me	Dirc	Requesting =
17.	Now , y'all listen to me. You got it wrong	Dirc	Commanding =	نا، طوی له من بطرن، نیوه به ههلهدا ضوونه	MIS & DEL	No, listen to me. You got it wrong	Dirc	Commanding =
18.	Give me your hand. Come on . It's okay	Dirc	Commanding =	دهستهکانت بده به من، ئیسنا ناساییه	DEL	Give me your hand it is ok	Dirc	Commanding =
19.	Tell me something Why don't you shut up over there, all right?	Dirc	Requesting =	شتیکم ئی بلئی بو بی دقنط نابن؟	DEL / MIS	Tell me something Why don't you be quiet?	Dirc	Requesting =
20.	Sit down Hatfield Just come here	Dirc	Commanding =	هاتفیلد دانیشه، وقره نیره	DEL	Sit down Hatfield come here	Dirc	Commanding =
21.	You gonna leave them to die , too?	Dirc	Asking #	جیبان دیلی بو نتوهی بمرن؟	MIS / DEL	You leave them to die?	Repr	Asserting #
22.	You gotta trust me on that	Dirc	Requesting =	دهبیت متمانتم ئی بکتی	DEL	You have to trust me	Dirc	Requesting =
23.	And once we find him? Then what?	Dirc	Asking =	که دوزیمانته ضی بکین؟	MIS / DEL	once we find him,What should we do ?	Dirc	Asking =
24.	Then how come there's a thunder and lighting and no rain?	Dirc	Asking =	ئهی ضون دقنطی طتواره دنو دقبروسکینی بی نتوهی باران بباری؟	MIS / DEL	How come there is a thunderstorm without rain?	Dirc	Asking =
25.	What do we care?	Dirc	Asking =	نیمه تمیوه تدمان ضیه	MIS & DEL	What do we have to do with this	Dirc	Asking =
26.	Come on boys Get up there come on	Dirc	Commanding =	دهی، ضاوه کراوه بن	MIS/ DEL	Come on open your eyes	Dirc	Commanding =

27.	Are we supposed to <i>turn tail</i> and run? How are we supposed to live with that?	Dirc	Asking =	ئایا ئیویست دتکات راکتین؟ ضون دتوانن ناوا بدیین؟	DEL /MIS	Are we supposed to run? How are we supposed to live with that?	Dirc	Asking =
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It is observed from table (7) that the majority of the deleted items are usually adverbs in the following subtitle samples: *'right'* (4), *'just'* (8, 13, 14, 19), *'now'* (10, 16), *'there'* (12, 18, 24), *'too'* (20), *'then'* (23). One of the possibilities of deletion might be the translator thinks deletion of adverbs will not affect the message or it might be due to the negligence. Phrasal verbs are also deleted in the subtitle samples: *'come on'* (1, 17, 24), *'get up'* (24). It can also be noticed from table (6), the majority of the phrasal verbs are mistranslated, in addition to deleting some phrasal verbs in table (7), as a result it can be concluded the translator faced difficulty in translating phrasal verbs.

The following swear words have been deleted in subtitle samples, *'hell'* (2), *'damn'* (7). The literature also supports the deletion of swear words like Chen (1996) who claims that Swearwords should be toned down or omitted because it is disgusting and nobody knows who is watching the movie. The translator might be aware of deletion of swears words. There are other items which have been deleted that are not mentioned in the literature such as subtitle samples, *'no'* (5) and *'tail'* (25).

Exclamations have also been deleted in subtitle samples, *'huh'*(3) and *'hey'*(10). The translator faced difficulty in finding an equivalent exclamation in the Kurdish language. Sometimes underestimating exclamation or negligence leads to the deletion. It is evident that even pronouns have been deleted in the subtitle samples, *'it'* (5), *'you'* (15). It is apparent that pronouns are an easy aspect for translator but this deletion might be because lack of attention or negligence of the translator or lack of revision.

It is worth noticing that the verbs in subtitle samples *'gotta'*(15), *'gonna'* (20)and *'turn'* (25) have been deleted. These omissions might be due to incompetent or negligence of the translator. In addition a conjunction has been deleted in the subtitle sample, *'and'* (22). This conjunction should not be deleted because there is an equivalent conjunction in Kurdish language. There is no doubt that the translator is familiar with the conjunction but

being easy, lack of attention, lack of revision, negligence are all factors causing this type of error.

It is observed from table (7) that the following punctuations are deleted in the samples ‘!’(11), ‘?’ (9) (20). According to the literature the period can be omitted. Chen (2004) claims that the period at the end of sentences must be omitted for the sake of brevity. But not exclamation mark or question mark because deleting question mark will change the structure of the sentences from interrogative to statement

It is also worth mentioning that the preposition, ‘on’ (21) is deleted. In addition the demonstrative ‘that’ (21) is also deleted. Moreover the article ‘the’ (2, 6) is deleted. The prefix ‘over’ (18) is also deleted. All these chunks of deletions could be due to negligence, lack of attention, lack of revision and easiness.

To have a clearer picture on the addition errors, consider the following table: Table (8) addition errors of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1.	Go home and <i>sleep it off</i>	Dirc	Commanding =	برۆ مالهمو بنو!	MIS & ADD	Go home and sleep!	Dirc	Commanding =
2.	Why? What for?	Dirc	Asking =	بۆ؟ بۆ چ مههستهتهك؟	ADD	Why? For what <i>purpose?</i>	Dirc	Asking =
3.	Come on, now	Dirc	Commanding =	ئيسنا وهره!	MIS/ADD	Come now!	Dirc	Commanding =
4.	Come on, get off him	Dirc	Commanding =	دهى بيهزينه!	MIS/ADD	Come on defeat him!	Dirc	Commanding =
5.	You ever ask your uncle Abner Why he’s been stuck in that <i>damn</i> chair	Dirc	Asking =	ئيوه قهت ئيوه له مامتان ئهبنهر دهتر سن؟ كهوا بۆ ضى له ستر كورسيه؟	DEL/ADD	You ever ask <i>that</i> your uncle Abner Why he has been stuck in that chair	Dirc	Asking =
6.	<i>Hey</i> , girl, be quiet <i>now</i>	Dirc	Commanding =	كضى بى دهت بيه!	DEL /ADD	Girl, be quiet !	Dirc	Commanding =
7.	Get off me Get off me	Dirc	Commanding #	وازم لى بيته!	MIS/ADD	Let me!	Dirc	Requesting #
8.	Let it stay <i>there</i> , in hell, where it belongs	Dirc	Requesting =	لى ي طهرى با هتر له نوزه خ بمينتهوه كهوا	DEL / ADD	Let it stay in hell, where its <i>original</i>	Dirc	Requesting =

			شونینی رتسەنی خوینی		place		
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It can be observed from table (8) that there are eight additions. The additional words are 'purpose' in sample (2), 'that' in sample (5), the other addition is 'original' in sample (8). The rest of the additions are exclamation mark '!' in the following samples (1 ,2, 3, 6, 7). The addition of such punctuation is redundant. Moreover it neither affects speech act nor their illocutions.

To have a clearer picture on the foreign errors, consider the following table:
Table (9) foreign errors of directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary acts for Kurdish translation
1	Does that <i>mean</i> the monster's coming?	Dirc	Asking #	ئەو مانای وا بێ دێوەکە دێت؟	MIS & FT	This is means the monster is coming?	Repr	Stating #

It can be observed from table (9) that there is one error, which is using Arabic word for the English word 'mean' instead of Kurdish word. The translator has chosen Arabic word instead of Kurdish word because of the impact of the Arabic language on translator.

Conclusion

It has been also concluded that most speech acts and their illocutions in English language are compatible with illocutions of Kurdish translation. However, in some cases there is no compatibility between speech acts and their illocutions in the two languages due to the wide gap between the original text and target text such as rendering a question into a statement and vice versa.

It has been deduced revealed that the errors are of various types such as mistranslation, deletion, addition and foreign translation. It has been observed that the most recurrent type of error is mistranslation. Within mistranslation, phrasal verbs appear to most the most challenging. However, adverbs are the most common type of deletion error. As for the addition

errors, punctuation is most common type. Finally there was one example of foreign translation, in which the Arabic word was used instead of Kurdish word which shows how rare is this type, and this is primarily due to translation errors.

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Appendix

Directive speech acts in Pumpkinhead: Blood Feud.

No	Movie Scripts (Speech Act)	Searle Category	Illocutionary Act	Movie scripts in Kurdish	Error type	English rendering for the Kurdish subtitle	Searle Category for the Kurdish translation	Illocutionary act for Kurdish translation
1.	<i>Come on</i> , let's go!	Dirc	Commanding =	بابروین	DEL	Let's go	Dirc	Commanding =
2.	<i>Call it off</i>	Dirc	Commanding =	پنی بلن بگههه	MIS	Tell him to return back	Dirc	Commanding =
3.	Go home and <i>sleep it</i>	Dirc	Commanding	برۆ مالهوه بنو!	MIS &	Go home and sleep!	Dirc	Commanding

	off		g =		ADD			g =
4.	What the hell are you doing ?	Dirc	Asking =	ئەو چى دەكەن؟	DEL	What are you doing	Dirc	Asking =
5.	What did we just do?	Dirc	Asking =	ئەرى چىمتىكرد؟	MIS & DEL	What did you do ?	Dirc	Asking =
6.	Why? What for?	Dirc	Asking =	بۇ؟ بۇ چى مەھەستىك؟	ADD	Why? For what purpose?	Dirc	Asking =
7.	Ricky, come on, Why don't you dance a bit, huh?	Dirc	Suggesting =	رىكى دەى ئەو بۇ تۇزىك سەما ناكىت؟	DEL	Ricky, come on, Why don't you dance a bit?	Dirc	Suggesting =
8.	You know that, right?	Dirc	Asserting =	خۇشت دەزانى وانىه	MIS/ DEL	You know that is not it	Repr	Asserting =
9.	No, no, no, no! stop it, y'all! Stop it!	Dirc	Commanding =	ئانا نانا! ھەموتان بوھستىن	DEL	no no no! you all stop	Dirc	Commanding =
10.	Come on, now	Dirc	Commanding =	ئىستىا وەرە!	MIS/ ADD	Come now!	Dirc	Commanding =
11.	Come on, get off him	Dirc	Commanding =	دەى بىبەزىنە!	MIS/ ADD	Come on defeat him!	Dirc	Commanding =
12.	What the hell did you go and do that for ?	Dirc	Asking =	ئىۋە بۇ ضى ضوون و بۇ ضى واتان كىرد؟	DEL	Why did you go and do that for?	Dirc	Asking =
13.	You ever ask your uncle Abner Why he's been stuck in that damn chair	Dirc	Asking =	ئىۋە قەت تەۋەلە مامتان ئەبىنەر دەئرسن؟ كىتوا بۇ ضى لە سىر كورسىه؟	DEL/ ADD	You ever ask your uncle Abner Why he has been stuck in that chair	Dirc	Asking =
14.	Please don't tell. Please	Dirc	Requesting =	تاكىه، تاكىه مەيدىركىنە	MIS	Please, please do not tell	Dirc	Requesting =
15.	Just tell us uncle Abner,	Dirc	Commanding =	مام ئابنەر ئىمان بلى	DEL	Tell us uncle Abner,	Dirc	Commanding =
16.	Leave everything? Everyone?	Dirc	Asking #	ھەمور شىك و ھەمور كەسىك بە جىدە ھىلېن	DEL	Leave everything Everyone	Repr	Suggestions #
17.	And where would we go?	Dirc	Asking =	ۋە بىزىن بۇ كوى؟	MIS	And where would we go?	Dirc	Asking =
18.	Hey , girl, be quiet now	Dirc	Commanding =	كسى بى دەتت بى!	DEL /ADD	Girl, be quiet	Dirc	Commanding =
19.	Did you hear something?	Dirc	Asking =	شىتىكت نەبىست؟	MIS	Didn't you hear something?	Dirc	Asking =
20.	Come on, Jodie. Stop it Let her go!	Dirc	Commanding =	جۇدى ۋەرە)، (بىۋەستىنە لىي طىرى با بروات -	MIS / DEL	Come Jodie Stop it Let her go	Dirc	Commanding =
21.	Get off me Get off me	Dirc	Commanding #	وازم لى بىنە!	MIS/ ADD	Let me!	Dirc	Requesting #
22.	Let it stay there, in hell, where it belongs	Dirc	Requesting =	لى ي طىرى با ھەر لە دۇزەخ بىنەتەۋە كىتوا شوىنى رەستى خۇيەتتى	DEL / ADD	Let it stay in hell, where its original place	Dirc	Requesting =

23.	Please, Haggis, just think on it	Dirc	Requesting =	تكاية (هاطيس) بيري لى بكتوة	DEL	Please, Haggis, think on it	Dirc	Requesting =
24.	Please, just tell him no and send that boy home	Dirc	Requesting =	تكاية نى لى بلى نا وة نكو كورة بنيرتوة مالتوة	DEL	Please, tell him no and send that boy home	Dirc	Requesting =
25.	What price?	Dirc	Asking =	ض زفرى َوك؟	MIS	What lose?	Dirc	Asking =
26.	Please, you gotta help me	Dirc	Requesting =	تكاية، يارمتميم بدة	DEL	Please help me	Dirc	Requesting =
27.	Who's there ?	Dirc	Asking =	كى ليرتية؟	MIS	Who is here?	Dirc	Asking =
28.	Did you hear something weird just then? Like an animal	Dirc	Asking #	شنىكى سقرت نقيست؟ وةك دةنطى ناذلى َوك	MIS	Did not you hear something weird? Like animal sound	Repr	Asserting #
29.	Dolly, why don't you go get us some lemonade?	Dirc	Requesting #	دولى، بو نا؟ برؤ هاندنك شمرىتى ليمومان بو بهينة	MIS	Dolly why not ? go and bring us some lemonade juice	Dirc	Commanding #
30.	So was it a bear that got them?	Dirc	Asking #	كتوا بو نكووى نكوانى خواروة وورضة؟	MIS	So it was a bear that eat them?	Repr	Asserting #
31.	And you called that thing for him?	Dirc	Asking #	وة تو بانطى نكو شتنت كرد بو ستر نكو	MIS	And you called that thing to confront him	Repr	Stating #
32.	And taking some kind of revenge for what happened to that little girl?	Dirc	Asking #	وة شنىكى وةك تولة سةندنكو دةكتن بترامتر نكو شتى بترامتر نكو كضة هات؟	MIS	And they do a thing like revenge for what happened to that girl?	Repr	Stating #
33.	Now , y'all listen to me. You got it wrong	Dirc	Commanding =	نا، طوى لة من بطرن، نيو بة هاملدا ضوونة	MIS & DEL	No, listen to me. You got it wrong	Dirc	Commanding =
34.	Now , I can't let you boys do that	Dirc	Commanding =	نا، من لى ناطتريم شتى وا بكتن كورينة	MIS	No, I can't let you boys do that	Dirc	Commanding =
35.	Why you are doing this, Brett?	Dirc	Asking =	بريت بو وا دةكتن؟	MIS	Brett Why they are doing this ?	Dirc	Asking =
36.	Leave us	Dirc	Commanding =	وا زمان لى بهينة	MIS	Let us	Dirc	Requesting =
37.	You can't just leave him all alone in the woods	Dirc	Commanding =	ناكرت بة تنها لة دارستان جى بهلى	MIS	You cannot leave him a lone in the woods	Dirc	Commanding =
38.	Get out of here!	Dirc	Commanding =	ليرة لاکوة	MIS	Go a way of here	Dirc	Commanding =
39.	Get back up there. Jodie's still up there	Dirc	Commanding #	ثيوستة يارمتمى جودي بدةين نكو هيشتا لة	MIS	We need to help Jodie She is still up	Repr	Informing #

				سافر قوتية				
40.	Give me your hand. Come on. It's okay	Dirc	Commandin g =	دهستةكانت بدهة من، نيسنا ناسايية	DEL	Give me your hand it is ok	Dirc	Commandin g =
41.	Tell me something Why don't you shut up over there, all right?	Dirc	Requesting =	شتيكم ئي بلّي بو بي دقنط نابن؟	DEL / MIS	Tell me something Why don't you be quiet?	Dirc	Requesting =
42.	Sit down Hatfield Just come here	Dirc	Commandin g =	هاتفيلد دانيشة، وقره نيرة	DEL	Sit down Hatfield come here	Dirc	Commandin g =
43.	Hatfield, control those boys Get them to sit down	Dirc	Commandin g =	هاتفيلد كونترول لي نغو كترانة بكة ثيبان بلّي با دانيشن	MIS	Hatfield control those donkeys Tell them to sit down	Dirc	Commandin g =
44.	Come on, shut up Shut up!	Dirc	Commandin g =	وقره، بي دقنط بة، بي دقنط بة	MIS	Come be quiet be quiet	Dirc	Commandin g =
45.	I don't know come on back to bed	Dirc	Requesting =	نازانم، وقره ناو جبيطة	MIS	I do not know come to bed	Dirc	Requesting =
46.	Is the Monster going to kill us?	Dirc	Asking #	ديوةكة ديت بو نغووي بمانكوديت؟	MIS	The monster is coming so as to kill us?	Repr	Informing #
47.	Come on , you ought to be sleeping	Dirc	Commandin g =	وقره، تو دقبي بنويت	MIS	Come you must sleep	Dirc	Commandin g =
48.	What do we care ?	Dirc	Asking #	نيمه نغوونديمان ضية	MIS	What do we have to do with this	Repr	Stating #
49.	You gonna leave them to die , too?	Dirc	Asking #	جيبان ديلي بو نغووي بمرن؟	MIS / DEL	You leave them to die?	Repr	Asserting #
50.	You gotta trust me on that	Dirc	Requesting =	دقبيت متمانم ئي بكي	DEL	You have to trust me	Dirc	Requesting =
51.	You know who called it?	Dirc	Asking #	دقرانن كي بانطي كرد	MIS	You know who called it	Repr	Asserting #
52.	And once we find him? Then what?	Dirc	Asking =	كة دوزيمانغو ضي بكتين؟	MIS / DEL	once we find him,What should we do ?	Dirc	Asking =
53.	Then you gotta kill him No. no way	Dirc	Commandin g =	نغو كات دقبيت بيكون نا، بههيض شيو تيلك ناكريت	MIS	At that time you have to kill him No no way	Dirc	Commandin g =
54.	Does that mean the monster's coming?	Dirc	Asking #	نغو ماناي واية ديوةكة ديت؟	MIS & FT	This is means the monster is coming?	Repr	Stating #
55.	Then how come there's a thunder and lighting and no rain?	Dirc	Asking =	نغي ضون دقنطي ططارة دنو دقبروسكيني بي نغووي باران بباري؟	MIS / DEL	How come there is a thunderstorm and no rain?	Dirc	Asking =
56.	You're expecting	Dirc	Asserting =	ضاوقروان دقكيت	MIS	You're expecting	Dirc	Asserting =

	McCoy's to help hunt down one of <i>our</i> own?			ماكووييەكان يارمەتتەيت بىدەن بۇ ئەقۇەى كەسىكى خۇيان دەقسىر بىكەن؟		McCoy's to help hunt down one of their own?		
57.	<i>Now</i> , how come you know so much about this?	Dirc	Asking =	ئا، ئەقۇە ضۇن ئەقۇ ھەمۇۋە دەقبارەى ئەم شەتە دەقزائىت؟	MIS	No, how come you know so much about this thing?	Dirc	Asking =
58.	Do you hear something? What is going on?	Dirc	Asking =	شەتەك نا بېستى؟ ضى روددەت؟	MIS	Do not you hear something? What is going on?	Dirc	Asking =
59.	Come on, come on, pass them out <i>There</i> we go	Dirc	Commanding =	دەق، دەق، رەقوانيان بىكە لەقۇۋە دەقضىن	MIS	Come on, come on, pass them out Here we go	Dirc	Commanding =
60.	Come on boys <i>Get up there come on</i>	Dirc	Commanding =	دەق، ضاۋەقراۋە بن	MIS/ DEL	Come on open your eyes	Dirc	Commanding =
61.	Are we supposed to <i>turn tail</i> and run? How are we supposed to live with that?	Dirc	Asking =	ئايا ئىۋىست دەقكات راكەين؟ ضۇن دەقئوانن ناۋا بىدەين؟	DEL /MIS	Are we supposed to run? How are we supposed to live with that?	Dirc	Asking =
62.	You have to do the hardest thing there is	Dirc	Commanding =	دەبەيت سەختەرىن شەت بىكەن	MIS	You have to do the hardest thing (<i>you indicate plural</i>)	Dirc	Commanding =
63.	Is it gone?	Dirc	Asking =	ئايا رۇشەت؟	MIS	Did he go ?	Dirc	Asking =

پوختە

ئەم توۋزىنەۋە ھەۋلەكە بۇ لىكۆلەنەۋە لە ۋەرگىرانى كردهقسەيە ئاراستەكارەكان ((Directives لەژىرنوۋسى فىلم لە زمانى ئىنگلىزى بۇ زمانى كوردى. لە توۋزىنەۋەكەدا جگە لە دەستىشەنە ھەلەكان , پۇلنىشەن دەكات بەگۆرەى مەبەستى كردهقسەيەكان. سەرچاۋەى نەمۇنەكانى توۋزىنەۋەكە برىتە لە تىكەستى فىلمىكى ترسناك بەناۋى "سەرگولەكە : دوزمندانى خۋىن(Pumpkinhead: Blood Fued)", كە لە لاين كۇمپانىيەك ۋەرگىردراۋەتە سەر زمانى كوردى. لە سەرەتادا (63) نەمۇنەى كردهقسەى ئاراستەكار لە فىلمەكە ديارىكردوۋە بە گۆرەى پۇلنى (سىرل) (Searle, پاشان مەبەستەكانى ئەم كردهقسەيەنە رۋونكرائەتەۋە.

هردوو ژیرنوو سه كوردی و ئینگلیزی بیهكه لهگه‌لأ یه‌كتر به‌راوورد كراون بو دۆزینه‌وهی هه‌له‌كان و زانیی گونجانی مه‌به‌ستی كرده‌قه‌سه‌یه‌كان له‌نیوان هردوو زماندا. ئه‌نجامی شیکردنه‌وهی داتای ئه‌م توێژینه‌وهی دهریده‌خات كه "پرسیارکردن" و "فه‌رمانکردن" دوو له‌سه‌خترین جۆره‌كانی مه‌به‌سته‌كانی كرده‌قه‌سه‌یه‌كانن بو و مرگێر له‌به‌ر ئه‌وهی زۆرتین هه‌له‌ له‌ مرگێرانیان هه‌بوو. باوترین جۆری هه‌له‌ی و مرگێرانی مه‌به‌سته‌كانی كرده‌قه‌سه‌یه‌كان ئه‌مانه‌ن به‌هه‌له‌ و مرگێران و سه‌رینه‌وه‌ (لابردن) و خسته‌سه‌ر (زیادکردن) و به‌كاره‌ینانی و وشه‌ی بیانی.

ملخص البحث

یحاول هذا البحث التحقق من ترجمة افعال الكلامية التوجيهية في حاشية الفيلم من اللغة الانكليزية الى اللغة الكردية . اضافة الى تحديد الاخطاء الترجمة في البحث ، يقوم الباحث ايضا بتصنيف الافعال الكلامية حسب الغرض. يتكون مصدر بيانات البحث من نص فيلم الرعب بعنوان راس القرع : نار الدم (Pumpkinhead: Blood Feud) وقد تمت ترجمة الى اللغة الكردية من قبل احدى شركات . اولا : تم تحديد ٦٣ من افعال الكلامية التوجيهية في الفيلم حسب تصنيف سيرل (Searle) . ثم تم بيان الغرض من هذه الافعال الكلامية .ومن ثم تم مقارنة كلتا الحالتين الانكليزية والكردية لاستكشاف اخطاء الترجمة و معرفة تطابق اغراض الافعال الكلامية بين اللغتين . بينت نتائج تحليل بيانات ان السؤال والامر يعدان من اصعب انواع اغراض الافعال الكلامية للمترجم لانهما يشكلان اكثرية اخطاء الترجمة. تعد الاخطاء الترجمة و الحذف و الاضافة واستعمال الكلمات الاجنبية من اكثر اخطاء الافعال الكلامية شيوعا بالتدرج .