Translation Strategies of Taboo Words in Interlingual Film Subtitling

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ABSTRACT

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Interlingual subtitling was singled out for this research, as it is the common mode used to translate English films intended for an Arabic audience in most Arab T.V channels. However, this form of audiovisual translation is often prone to many constraints, and subtitling taboos is a case in point. The research aims to raise awareness about the special use of some strategies and showcase the ensuing changes, omissions and errors in the target language. This article looks into the translation strategies of taboo words, be them lexemes and/or expressions about death, sex, cursing, religion or calling names. Methodology-wise, 214 English-Arabic pairs of taboo words were collected from five popular Arab T.V channels and 23 American and British films were assessed. The data was coded according to Gottlieb’s subtitling strategies (1992) and both quantitative and qualitative analyses were conducted. The quantitative results showed four specific recurrent strategies during the subtitling process to cope with rendering taboo words. The qualitative analysis, however, revealed other lexico-semantic devices such as euphemism, disphemism and general words; translation techniques namely literal translation, partial rendering and inaccurate equivalence, along with other subtitling technical schemes. The research contributes to fill some gaps in the field of film subtitling from English into Arabic and insists on the importance of applying the adequate strategies when conveying taboos in the target language.

Introduction

Seeing the importance of audiovisual translation (AVT) in the transfer of information to the target audience, it seems vital to reconsider its modes, with a special focus on subtitling in order to ensure a good translation quality. Despite its being a common mode of translation in most Arab countries, film subtitling is still at its infancy, and “little examination has been conducted into the process of subtitling foreign programs into Arabic” (Gamal 2009, 4). AVT in the Arab world is mainly processed through two different forms; namely, subtitling and dubbing. Thawabteh (2011, 25) confirms that “in the Arab World audiovisual programmes (e.g., sitcoms, documentaries, soap operas, TV series, cartoons, etc.) diversify mainly via two different forms of AVT - subtitling and dubbing”. In fact, Arab T.V stations regularly broadcast English films subtitled into Arabic. Film translation largely contributes to the reception of a source language film in the target culture (Szarkowska, 2005). However, the translation output is usually directed towards a foreign culture, and often addresses an audience that has its own schemata, values and social norms. Mistranslations are possible outcomes of such a transfer, which might cause ambiguities and/or distort the message of the original text (Ben Slamia 2015). Most importantly, when taboo words are subtitled from English into Arabic, they are expected to be translated using particular subtitling strategies because of the cultural peculiarities of the Arabic audience and the linguistic constraints inherent in the target language per se. Nornes (2004) confirms that the consideration of the translation mode through which the cinematic experiences with the foreign are mediated is recommended to avoid
mistranslations, and even cultural shocks. This research looks into the subtitling strategies of taboo English words in films and inspects mistranslations in the target Arabic language.

**Literature Review**

**Defining taboo words and theoretical framework**

It seems important to refer to a basic definition by Crystal (2003, p. 8) as formulated in the Cambridge Encyclopedia of the English Language:

> The word taboo has been borrowed from Tongan, where it means ‘holy’ or ‘untouchable’. Taboos exist in all known cultures, referring to certain acts, objects, or relationships which society wishes to avoid – and thus to the language used to talk about them.

As for relationships, taboo words and morality are interdependent, and any terms that flout or go against ethics are considered to be immoral; thus, tabooed. In this context, Wardhaugh (1984, 45) asserts that “taboo is one way in which a society expresses its disapproval of certain kinds of behavior believed to be harmful to its members, either for supernatural reasons or because such behavior is held to violate a moral code”. Moreover, taboo words are usually verbalized to express resentment, anger, offensiveness, astonishment, excitement, and other states of mind that incite speakers to behave against social norms or flout morals. According to Jay (2009), taboo and swear words can be used interchangeably to describe the lexicon of offensive emotional language. Jay (1992, 29), for his own part, classifies taboo words into ten types, which are: Cursing, profanity, blasphemy, taboo, obscenity, vulgarity, slang, epithets, insults and slurs, and scatology. Alternatively, Napoli & Hoeksema (2009, p. 615-216) come up with a condensed typology and contend that there are four big taboo topics; namely, religion, health, sex and bodily excretions. Likewise, Crystal (2003, p. 8) asserts that “verbal taboos are generally related to sex, the supernatural, excretion, and death”.

Definitely, all the aforementioned typologies agree on the same taboo classes with little variance at the level of categories and sub-categories. Accordingly, based on them, an eclectic typology made up of five large categories of taboos, the most recurrent in the literature, will be used to codify the data. Each main category, followed by subordinate ones, has been classified on a collocational basis. Therefore, the typology that will be used for data extraction from subtitled films include taboos that belong to the following categories:

- **a)** Sex: This category includes reproductive organs, bodily functions and sexual acts.
- **b)** Cursing: It includes taboo words that relate to swear words, sex and others, bodily excretion diction and obscene words.
- **c)** Religion: This category encompasses terms that express religion-based profanities.
- **d)** Name calling: Terms denoting racial and/or ethnic names and insults, are classified under this type.
- **e)** Death: Taboos that relate to death conditions.

**Film Subtitling challenges**

Subtitling has been criticized because the original foreign language texts are badly translated (Koolstra et al, 2002), which would possibly affect the perception of films. In this respect, Nornes (2004) also confirms that it is likely that no one has ever come away from a foreign film admiring the subtitles. Likewise, Arab viewers have always been bothered by inadequate subtitles, non-equivalence, mistranslations and problems of literal translation that altogether lead to their dissatisfaction and confusion. Ballester (1995) insists on the foreignness of American films when watched by the target audience and concluded that the shift from universality into nationality modifies the relationship between spectator and film in such a way that American cinema is perceived as foreign. Adapting or domesticating the original text to the culture of the target language may indeed bring about a sense of foreignness, oddity and incongruity, among others. The socio-cultural restrictions in the Arabic language, the inadvertent mistranslation of actors’ utterances or the deliberate choices of subtitlers might cause semantic errors and distort the intended meaning (Ben Slamia, 2015). This is because the translated output is often directed towards a foreign culture, and addresses a foreign audience that has its own convictions, values and social behaviour.

In general, every audiovisual product brings with it a range of additional obstacles to comprehension (Cintas, 2003). A subtitled film, as an audiovisual product, adduces such obstacles; and subtitling is de facto special due to the nature of the process itself. Subtitling is polysemiotic par excellence (Gottlieb, 2001), because of the co-presence of different channels, namely: visual, auditory, and written. A subtitled film is made of dialogues, sounds, subtitles images and other non-linguistic codes, which makes speech condensation inevitable as the number of characters on-screen is limited and controlled. Ben Slamia (2019)
argued that this reduction process is more likely to cause both qualitative and quantitative losses in the target language. Regarding constraints, they may be human, technical or linguistic (Gottlieb, 1997). Accordingly, this research investigates the outcome of the different constraints, during the subtitling process of taboos from English into Arabic, and their ensuing subtitling mistakes in the subtitling product.

**Statement of the problem**
The bond between translation and the target culture/society is solid, while different cultural groups do not share the same cultural/social rules that govern their linguistic behaviour. Taboo words are culture-bound and language-specific. They are subject to forbiddance in the native language and censorship in public and media settings, let alone when translated across languages. In subtitling, taboos can either be transferred, i.e. rendered, or not. When they are not transferred, and depending on the strategies used, taboo words may be mistranslated, omitted, adjusted or inappropriately substituted for, which would change the intended meaning and generate errors in the target language. Consequently, exploring translation strategies may justify the choice of subtitlers and explain mismatches of taboo words between the source text and target text.

**Methodology**
This section is threefold. It includes the research questions designed for this case study, the research instruments and data collecting methods.

**Research questions**
Two research questions were set up to meet the needs of this research:

a) Which subtitling strategies were used for translating English taboos into Arabic?
b) What are the other devices used for subtitling taboo words?

**Research Instruments**
In order to meet the needs of this research, both quantitative (using descriptive statistics), and qualitative (using error analysis) analyses will be employed. The quantitative analysis has been conducted to answer the first research question using figures and frequencies. The qualitative analysis has been considered to answer the second research question by randomly selecting samples of English-Arabic pairs, and further exploring the other devices used to cope with the subtitling of taboo words.

**Data collection**
The data is under the form of a bilingual binary corpus (see appendix A) that includes 214 pairs of taboo words, which makes 428 English taboo words and their Arabic subtitles in total. The data was collected over 8 weeks from five popular T.V Arabic stations; namely, MBC2, MBC4, MBC Action, MBC Max, and Dubai One. The collection started early February 2016 and ended late March 2016. After a pilot study, five film genres were considered, namely, romantic, action, comedy, drama, and adventure. This is to say, 23 American and British films (see appendix B) were examined, and taboo words were selected from films first, then transcribed separately in a binary bilingual corpus (see Appendix A).

**Theoretical framework and data coding**
The extracted data was coded following Gottlieb’s theoretical framework (1992, p. 161-170) of subtitling strategies. He has devised ten subtitling strategies as follows:

| Type of strategy | Character of translation |
|------------------|--------------------------|
| 1) Extension     | Expanded expression, adequate rendering (culture-specific references etc.) |
| 2) Paraphrase    | Altered expression, adequate content (non-visualized language-specific phenomena) |
| 3) Transfer      | Full expression, adequate rendering (‘neutral discourse’ - slow tempo) |
| 4) Imitation     | Identical expression, equivalent rendering (proper nouns, international greetings etc.) |
| 5) Transcription | Anomalous expression, adequate rendering (non-standard speech etc.) |
| 6) Dislocation   | Differing expression, adjusted content (musical or visualized language-specific phenomena) |
According to Gottlieb (1992, p. 167), types 1-7 provide correspondent translations of the segments involved, while types 8 and 9 cause drastic semantic and stylistic cuts in the original expressions; yet, the message is often conveyed. Strategy 10, however, is an abortive strategy that cannot render some culture/language-specific elements.

Results

Quantitative results

After classifying the subtitling of Arabic taboo words into the corresponding subtitling strategies, only four main strategies out of ten were spotted throughout the bilingual corpus. Their frequencies and percentages were distributed as follows:

| Strategy   | Frequency | Percentage |
|------------|-----------|------------|
| Transfer   | 103       | 48%        |
| Dislocation| 52        | 24%        |
| Resignation| 36        | 17%        |
| Deletion   | 23        | 11%        |
| Total      | 214       | 100%       |

Table 2: Frequency distribution of Gottlieb’s subtitling strategies.

The highest frequency (48%) goes to the “transfer” strategy where almost half of taboo words were successfully translated, while 24% of the English data is dislocated, i.e. subtitled with some different expressions and adjusted content. The “resignation” strategy is used to translate 17% of the total number of taboo terms, and yield awkward and erroneous Arabic subtitles. The “deletion” strategy, however, stands for the smallest percentage where only 11% of the English data has been utterly omitted in the target language, thus left unsubtitled.

Qualitative results

The qualitative analysis further investigates each of the four subtitling strategies (see Table 2) and revealed other subordinate types of strategies. In total, 35 English-Arabic pairs of taboo words were randomly selected to be analyzed below.

Dislocation

Dislocation (see Table 1) is about the use of a differing expression with an adjusted content (Gottlieb, 1992). Indeed, in Arabic subtitles, the content was adjusted with different expressions through some lexico-semantic devices; namely euphemism, dysphemism and general words.

In interlingual subtitling, some taboo words and expressions have been rendered successfully and explicitly in the target Arabic language, while others remain subject to linguistic, translation and technical restrictions.

Euphemism

Euphemism has been defined as “the use of vague or indirect expression in place of one which is thought to be unpleasant, embarrassing, or offensive” (Crystal, 1997, p. 111). The selected pairs (Examples 1 to 6) demonstrate the use of euphemism as a linguistic strategy to subtitle some categories of taboo words.
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The aforementioned English taboo words were subtitled into Arabic subtitles that efface the pragmatic intention of the speaker, be it anger, swearing or name-calling, and erase the sexual connotations rooted in the source language by means of euphemistic expressions that neutralize the translation of taboo words.

Disphemism

Disphemism has been defined as “the use of an offensive or disparaging expression instead of a neutral or pleasant one” (Crystal, 1999, p. 96). This linguistic strategy is tracked in some subtitles of English taboo words that relate to death, religion-based profanities and swearing. These types of taboo words are subtitled with an increase in the degree of illocutionary force in the Arabic expressions. The following examples illustrate this linguistic strategy:

| English Utterances | Arabic Subtitles | Back Translation |
|--------------------|------------------|------------------|
| 7) She’s just gone  | ماتت فحسب       | She died         |
| 8) Oh God! / Jesus Christ/ my goodness/Jesus | يا للهول       | What a horror!   |
| 9) Go and fuck yourself! | اذهب إلي الجحيم | Go to hell    |

The phrase « she has just gone », which means that the person passed away, is subtitled into « ماتت فحسب ». The past verb « مات » effectively conveys the intended meaning of death unpleasantly, explicitly and directly, thus creating dysphemism. In example 8, exclamative phrases are religion-based profanities used in the investigated films to express disbelief, fear or anger. They were regularly subtitled into « يا للهول » which is backtranslated into « what a horror ». The denotational meaning of the word « هول » is intenser than the exclamative English terms, and conveys the intention of speakers such as fear, anger, surprise or stupefaction without using any profane equivalent words in Arabic.
The swear expression in example 9 is also rendered by accenting the swearing using the expression «أذهب إلى الجحيم», back translated into Arabic as «go to hell», and without transferring the sexual act embedded in the English swearing.

The subtitler has definitely dislocated the above taboo words by means of using different expressions whose pragmatic meaning is conveyed with a stronger degree of illocutionary force, i.e. the intended meaning. Presumably, he/she has avoided using direct equivalents of taboo words in Arabic, yet the pragmatic intention of the English actors is preserved even without rendering the same degree of the illocutionary force.

General Words
A general word is an umbrella term that covers human and abstract areas. The following underlined words in examples 10, 11 and 12 in Arabic are cases of general words in Arabic.

| English utterances | Arabic Subtitles | Back Translation |
|--------------------|------------------|------------------|
| 10) She doesn’t care about that shit | لا تهتم بتلك الأشياء | She doesn’t care about those things |
| 11) You haven’t had sex since a long time | لم تقم علاقة منذ مدة | You haven’t had a relationship since a long time |
| 12) can’t have sex | لا يمكنني إقامة علاقة | I can’t make a relationship |

Taboo words like «shit» and «having sex» have been subtitled using general words in Arabic like «الأشياء» and «إقامة علاقة» respectively. Such subtitles were opted for to express a more general and less specific meaning than the propositional content of English taboo words.

**Deletion**
This subtitling strategy (see Table 1) is about omission of parts or whole expressions (Gottlieb, 1992) in the target text. In the bilingual corpus, taboo words used to express cursing such as «bloody/fuck/fucking/shit/damn» are deleted as shown in the following examples:

| English Utterances | Arabic Subtitles | Back Translation |
|--------------------|------------------|------------------|
| 13) I fucking hate you | أكرهك | I hate you |
| 14) You’re a bloody screwy | أنك سافل مختل | You are a screwy |
| 15) I’m damn sure | أنا والثقة | I’m sure |
| 16) Damn it/fuck | --- | --- |

After analyzing the corpus, English cursing expressions were completely dropped from the Arabic subtitles when:

a. Used as intensifiers as in example 13, 14 and 15.

b. Uttered in isolation, that is not embedded within sentences as in example number 16.

c. They were redundant with a fast and high pitch of voice, though predictable from the body language of actors.

There were some technical strategies used to delete taboo words in Arabic. It has been noticed that subtitlers often turn down the volume at a specific time so that English taboo words are not heard, while subtitles are either kept on-screen or dropped. Yet, it is easy for a good bilingual viewer to guess the dropped taboo words through lip-reading actors’ utterances.
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Resignation
This subtitling strategy (see Table 1) is the outcome of deviant expressions and distorted content (Gottlieb, 1992). Errors and mistranslations occur when the message is not conveyed and the pragmatic meaning has not been rendered appropriately, which entails a loss of the intended meaning and a negative transfer. In this research, errors are mainly caused by translation techniques such as literal translation, partial rendering and vague terms.

Literal translation
The following Arabic subtitles were literally subtitled:

| English Utterances                          | Arabic Subtitles                  |
|---------------------------------------------|-----------------------------------|
| 17) We did it mum!                         | لقد فعلناها                         |
| 18) I slept with him                       | لقد نمت معه                         |
| 19) Do you still love me when I wet my bed?| ستبقى تحبيني حين ابل السرير      |
| 20) Get your hands off I’m not a piece of meat | أنا لست قطعة لحم                 |
| 21) Son of a bitch                         | ابن الساقطة                      |
| 22) Sick dream                             | حلم مريض                          |

In all the above examples (17-22), the intention was not transferred correctly because of the word-for-word translation in the target language. In examples 17 and 18, the intended meaning of having a sexual intercourse is not rendered, because the Arabic subtitles are literally translated, and thereby become devoid of any sense. In example 19, the implied meaning of the taboo phrase «when I wet my bed» is «when I get old». The English phrase has a sexual connotation as it involves the bodily function of peeing, and it is negatively transferred into Arabic by means of literal translation. Likewise, the taboo expression «a piece of meat» in example 20, which has a sexual connotation that denotes genitals and sexual parts, is literally translated and results in an error. As for example 21, the literal translation of the tabooed expression «son of a bitch» also produces a mistranslation, and the intention of name-calling fades away. In the last pair, the English phrase «sick dream» has a special connotation as the actor is talking about a pornographic dream that he had the night before. This sexual connotation is not transferred into Arabic as the literal subtitle «حلم مريض» becomes meaningless and does not convey the implied meaning loaded with tabooing.

Partial rendering
In the following instances, only parts of the English utterances were rendered correctly in Arabic through this translation technique.

| English Utterances                          | Arabic Subtitles                  |
|---------------------------------------------|-----------------------------------|
| 23) What the hell is going on?             | لماذا يحدث يحق السماء؟           |
| 24) What the hell are you talking about?   | عن لماذا تتحدثين يحق الجحيم؟       |

Subtitlers have translated only parts of the sentence and make use of words that are not common in the target language and do not make sense in Arabic. Words like «يحق السماء» and «يحق الجحيم» are rather literally translated from English without considering the cultural and linguistic peculiarities of the Arabic language.

Inaccurate equivalents
Resignation is also caused through the use of vague terms that lack accuracy, mislead the viewer and shifts his/her attention away from the purpose of English expressions.

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The word « *period* », in example 25, is uttered by a female actress who is talking about menstruation. It has been translated into « *a problem in the body* » which is vague and fails to convey the intended meaning. Similarly, the taboo word « *fantasy* » has been subtitled into « *نوايا* »; yet, both subtitles are not equivalent terms to the taboo English words.

Deviant subtitles and shifts in meaning caused by the use of inappropriate translation techniques, distort the content and imply that the pragmatic intention has not been rendered in the target text and the intended meaning of taboo words is effaced were Arabic subtitles.

**Transfer**

This subtitling strategy (see Table 1) occurs when there is an adequate rendering and full expression (Gottlieb, 1992). An important number of English taboo words (see Table 2) has been transferred to the target text as follows:

| English Utterances                  | Arabic Subtitles     | Back Translation        |
|-------------------------------------|-----------------------|-------------------------|
| 25) I missed my period              | لدي مشكلة جسدية       | I have a *problem* in my body |
| 26) I have no fantasy               | ليس لدي نوايا         | I have no *intentions*   |

The abovementioned samples and all the successfully transferred subtitles in the corpus were subtitled by rendering the intended meaning regardless of the socio-cultural constraints inherent in the target language. It has been demonstrated that there is a successful rendering of the following taboo words in particular:

a. *Kiss, pee, Death, hot, sex, porno, sexy, making love, idiot.*

b. *Parts of the body (such as butt, ass, uterus, vagina)* when referred to as physical parts and not as cursing or swearing.

c. *Abstract nouns like « curse ».*

d. *Words that refer to sexual intercourse/coitus (eg. Fuck, screw, shag, hump, did it, sleep with, make love).*

The pragmatic intention of the above taboo words has been successfully transferred, and the indirect/implied meaning is rendered. What is worth noting is that the religious background of Arab subtitlers has not been activated when subtitling taboo words. For instance, in order to subtitle « *making love* », religious terms, that exist in the Holy Quran, like « جماع » or « مكاح » have never been used by translators; and synonymous terms like « مطارةجة معاشرة » have been recurrent in the Arabic corpus. Same for the taboo term « *whore* », its equivalent « زانية » has never been used in the corpus.
In short, the aforementioned qualitative analysis highlighted the different strategies used to subtitle taboo words and unveiled other linguistic and translation devices along with other translation strategies employed to subtitle taboo words.

Discussion
In this case study, strategies other than Gottlieb’s subtitling strategies have been used to transfer taboosed data from English into Arabic such as translation strategies as well as other technical and linguistic devices. Technical tips were used to delete taboo words, while translation techniques such as literal translation, partial rendering and inaccurate equivalence are strategies that have been frequently used, and have ultimately caused ambiguity and/or errors in Arabic subtitles. Moreover, because of socio-cultural constraints on the explicit use of taboos in the target language, lexico-semantic devices, namely euphemism, dysphemism, and general words have been applied. In a similar vein, Ben Slamia (2019) suggests that Arab subtitlers always resort to euphemism that generates a lexical shift in the target language and consequently a sociopragmatic loss. Translation scholars have also found out other strategies similar to the lexico-semantic strategies, which they labeled differently. For instance, “taming” is a strategy proposed by Hariyanto (2005) to translate the “impolite words” into “polite” ones in order to be received by audiences. “Domestication” is another translation strategy that has been advocated by Venuti (2004) where terms are adopted to the target language culture.

According to Gottlieb (1992), the “deletion” strategy is supposed to reduce the semantic and the stylistic content, while the reduction is basically of a qualitative nature. However, in this case study deletion also reduces the pragmatic content and changes the intended meaning, since the intensity of the pragmatic message in taboos is not always the same across English and Arabic. It has been noticed that the “deletion” subtitling strategy also illuminates the perlocutionary effect of taboo words on the viewer as it neutralizes Arabic subtitles.

As for the successful transfer of taboos, Napoli & Hoeksema (2009) maintain that “sex, reproductive organs, bodily functions and reproductive acts provide strong linguistic taboos” (2009, p. 605), yet in this bilingual corpus, such words were successfully transferred into Arabic. Taibi and Maataoui (2016) further conclude that regarding Arab cultures, sex is not a taboo field contrary to common beliefs, as it depends on contextual factors such as space, time and interpersonal relationships. Also, transferring taboos without referring to religious terms is common in the Holy Quran. Taibi and Maataoui (2016, p. 73) argue that “Islamic religious and jurisprudential discourses are much more open and less conservative than popular discourses on sexuality and sex education“ in audiovisual translation, there is a restriction on the use of straightforward Islamic religious terms which are replaced with their equivalents that have no religious connotations.

Alternatively, there seems to be neither sociocultural nor linguistic barriers to transfer love words in particular. In contrast to taboo terms, words expressing love and desire have been successfully subtitled. Obviously, in film subtitling, Arab translators do not have particular constraints when expressing feelings of love and even transferring them into their native language. This reflects a reconciliation of subtitlers with the large historical background of love poems and Arab love poetry in general.

Conclusion
The case study aims at showcasing the uses and misuses of subtitling strategies and their impacts on the subtitled product. In interlingual subtitling, depending on the category of taboo words and expressions, some taboos have been rendered successfully and explicitly in the target Arabic language, while others were subject to linguistic, translation and technical restrictions. Mishandling subtitling strategies, deleting, adjusting or mistranslating taboos can only alter the semantic meaning of Arabic subtitles, distort the message and cause loss of intentions in the target language. Overall, the study calls for more research in other linguistic and audiovisual contexts such as Arabic-English film subtitling, dubbing, and across other pairs of languages to contrast the findings and further explore the process of subtitling taboos.

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**Appendix A**

| English utterances | Arabic subtitles |
|--------------------|------------------|
| 1. What the hell is going on? | ماذا يحدث بحق السماء؟ |
| 2. You are disgusting | انك مقرفة |
| 3. You are not an idiot | أنت ليست حمقاء |
| 4. Oh God! | يا لهول |
| 5. What a bitch! | يا لها من حقيرة |
| 6. Oh heavens! | التعبم |
| 7. We kissed | قبلنا بعضنا |
| 8. There is no shame at dying | ليس من عار في الموت |
| 9. She’s a bitch | إنها حقيرة |
| 10. We did it mum! | لقد فعلناها |
| 11. What do you mean you did it? | مادا تقصد بفعلناها ؟ |
| 12. This is nuts | هذا جنون |
| 13. You groosh | سافل |
| 14. We’re fucky divorced | لقد انتهينا |
| 15. Oh my God! | يا لهول |
| 16. She’s dying | إنها تحتضر |
| No. | English                                           | Arabic                                |
|-----|--------------------------------------------------|---------------------------------------|
| 17  | She’s just gone                                   | ماتت فحسب                            |
| 18  | Death is death, nobody understands                | الموت هو الموت، لا أحد يفهم هذا.      |
| 19  | Who’s this sexy woman bro?                        | من هذه المرأة المثيرة؟                |
| 20  | I’m damn sure                                     | أنا واثقة                             |
| 21  | Stop talking You idiot !                           | أنها الغبي                             |
| 22  | What the hell is wrong with you?                  | ما خطبك بحق السماء                   |
| 23  | This is bull shit !                               | هذا هراء                             |
| 24  | Crap                                             | مؤخرة                                |
| 25  | Butt                                              | يتبولون على أنفسهم                   |
| 26  | They are peeing on themselves                     | نتا                                  |
| 27  | Shit!                                            | نتا                                  |
| 28  | Damn it!                                          | نتا                                  |
| 29  | Have you had sex ?                                | هل مارست الجنس معه                    |
| 30  | Jesus christ move !                               | يا لهول تحركي                        |
| 31  | Women love that shit                             | النساء تحب هذا الهواء                  |
| 32  | That godamn store                                 | هذا المتجر البائس                     |
| 33  | Jesus christ                                     | يا لهول                               |
| 34  | My lord                                          | يا آلهي                              |
| 35  | Law is a tricky shit                              | القانون كثير التعقيد                  |
| 36  | Son of a bitch                                   | ابن السافقة                           |
| 37  | Son of a bitch                                   | حمير                                |
| 38  | Fuck you !                                       | بئسا لك                              |
| 39  | You’re just a slack                              | انك كسول                             |
| 40  | You’re fucking lying to me                       | انك تكذب علي                          |
| 41  | Crock shit                                       | سافل وضيع                            |
| 42  | Dick-head                                        | تيا                                  |
| 43  | God damn it                                      | تيا                                  |
| 44  | Damn it! she makes good apple pies                | يا لهول إنها تصنع فطائر فاخرة جدا    |
| 45  | The whores                                       | السافرات                           |
| 46  | My goodness                                      | يا لهول                               |
| 47  | The crap                                        | الخردة                               |
| 48  | Totally naked                                    | عارية بالكامل                        |
| 49  | Making love                                      | مطارحة الغرام                        |
| 50  | Sex                                              | الجنس                                |
|   |   |
|---|---|
| 51. | Oh my God! |
| 52. | Somebody wanted to sleep with me |
| 53. | She’s cursing faith |
| 54. | I sweep off your feet |
| 55. | Sleep with me! |
| 56. | I have to go pee |
| 57. | Do you still love me when I wet my bed? |
| 58. | Shut the fuck up |
| 59. | Hand job |
| 60. | You’re a dick |
| 61. | Fuck you! |
| 62. | Pee on himself |
| 63. | Sex board |
| 64. | This fucking guy |
| 65. | What the hell are you talking about? |
| 66. | Motherfucker! |
| 67. | I fucking hate you |
| 68. | This town smells like fish shit |
| 69. | The mean man |
| 70. | Breast |
| 71. | Get your hands off I’m not a piece of meat |
| 72. | I’m a pig |
| 73. | A kiss |
| 74. | You deserve a guitar as sexy as you |
| 75. | My penis is burning |
| 76. | Oh crap! |
| 77. | A whore |
| 78. | I’ll kick your ass |
| 79. | I used to be a bad ass |
| 80. | Are you sick? |
| 81. | Get out of this house you little saucy |
| 82. | I missed my period |
| 83. | I committed an adultery |
| 84. | It’s just a love affair |
| Translation Strategies of Taboo Words in Interlingual Film Subtitling |
|---|
| 85. **You screwed that girl in my father’s office?**<br>نتمت مع تلك الفتاة في مكتب أبي؟ |
| 86. **You haven’t had sex since a long time**<br>لم تقوم بذلك منذ فترة طويلة |
| 87. **That idiot nearly killed me**<br>ذاك الأحمق قلباً |
| 88. **She’s hot**<br>إنه جسمية جدًا |
| 89. **You subtle!**<br>أنت الم секр |
| 90. **Have you slept with her?**<br>هل أقيمت علاقة معها؟ |
| 91. **Move your ass**<br>تحرك الآن |
| 92. **I will never forgive you for getting that bastard into our bad**<br>لن أسامحك على جلب ذلك الفاحش إلى شيرنا |
| 93. **To hell with procedure!**<br>بئسًا للإجراءات |
| 94. **You’re a bloody screwy**<br>انك سافل ومتخلو |
| 95. **Oh bullshit come on**<br>هذا هراء |
| 96. **We are shit at the bottom of somebody’s shoes**<br>نحن حثالة في أسفل قدمه |
| 97. **You’re humping**<br>تشجع |
| 98. **I can’t have sex**<br>لا يمكنني إقامة علاقة |
| 99. **I’ve got to pee**<br>علي أن أبولو |
| 100. **Underwear**<br>ملابس داخلية |
| 101. **Jesus!**<br>يالله! |
| 102. **I’ll sit on my butt**<br>سأجلس |
| 103. **You mid black?**<br>أيها الأسود |
| 104. **Do you want to be kissed?**<br>هل تحب العاطفة؟ |
| 105. **Fuck you**<br>تبا |
| 106. **American education is in the shit**<br>التعليم الأمريكي في الحضيض |
| 107. **My ass looks like a burger**<br>مؤخرتي تبدو كنحوت |
| 108. **I’ll shoot your ass**<br>سأطلق النار على مؤخرتك |
| 109. **You little Hindi**<br>أيها الهندي الصغير |
| 110. **homosexual**<br>غريب الأطوار |
| 111. **sexual predator**<br>مفترس النساء |
| 112. **I like you guys (said by a gay addressing 2 men)**<br>يحب الاستطلاع كنا |
| 113. **They’re two hot girls**<br>إنهما بنات جذابتان |
| 114. **Sex entertaining**<br>قصة مثيرة |
| 115. **big kisses (On the phone said by a gay to a man)**<br>شكونك بغربي |
| 116. **Aphrodisiac drinks**<br>مشروبات مثيرة ومهيبة |
| 117. **Uterus**<br>رحم |
|   | English               | Arabic        |
|---|----------------------|---------------|
| 118. | Son of a bitch       | ابن السافلة   |
| 119. | Enough of the shit!  | كن أغاك نفاهات |
| 120. | What the fuck is the matter with you? | ماذا دهاء؟ |
| 121. | Have sex with whores | ماضا حباحنات |
| 122. | I'm a stupid ass     | أنا غبي    |
| 123. | Crap new year        | عام جديد نافة   |
| 124. | You're sexy          | أنا مثيرة    |
| 125. | Sick dream           | حلم مريض    |
| 126. | Holy shit            | omitted      |
| 127. | To curse faith       | تلع النقدر   |
| 128. | Pee on himself       | نبول علي نفسه |
| 129. | I'm not afraid of dying | لا اختي الموت |
| 130. | Curse                | اللهما      |
| 131. | Your glory walks hand in hand with your doom | المجيد مفتقر بهلاك |
| 132. | Harry up you monkey  | هيا أبها الفرد |
| 133. | You pervert          | أبها الأحمق |
| 134. | We need this bloody disc | نحتاج إلى هدا القرص اللعير |
| 135. | Don’t mess me up     | لا تعبي مي |
| 136. | Jesus is the healer  | الرس هو الشافي |
| 137. | They cut his penis   | انترعوا عضوه الذكري |
| 138. | God Christ           | يا للهول |
| 139. | This is a sexy song  | هذه أغنية متراة |
| 140. | He’s hot             | انه متور |
| 141. | I slept with him     | لقد نمت معه |
| 142. | He’s passionate about you | انه شغوف |
| 143. | Just give the music, steering and sticky music | موسيقي سريعة ومثير |
| 144. | Sexual display       | استعراض جنسي |
| 145. | Is there something I can do tonight? To shag/knob me | ماضا حباحمانية الليلة |
| 146. | You’re like a pumpkin bitch | أنت مثل البططسة السافلة |
| 147. | You didn’t have sex with your wife? | لم تمارس الجنس مع زوجتك؟ |
| 148. | Fuck buddies         | صديقان في المضاجعة |
| 149. | We’re sex friends    | نحن صديقان في الجنس |
| 150. | I’ll go on date with you | سأذهب إلي موعد غرامي معك |
| 151. | You’re amazing       | أنت فاتنة  |
| Line | Original | Translation |
|------|----------|-------------|
| 152. | He’s an amazing lover | إنه عا شق ممتاز |
| 153. | Why don’t you fuck that girl? | لماذا لا تحاول معادرتها |
| 154. | Fuck! | تبا |
| 155. | Are you drowning or fucking? | هل تعرفان أم تتعاشران؟ |
| 156. | We screwed ourselves | لقد قمنا بالمضاجعة |
| 157. | Flicky | منتهي الإثارة |
| 158. | You’re an asshole | أنت سافل |
| 159. | She drives me crazy | إنها تثير جنبي |
| 160. | I’m a jackass | أنا أبله |
| 161. | You slut | أيتها الساقطة |
| 162. | You likes him | تحبينه |
| 163. | Bitch | Volume down+unsubtitles |
| 164. | damn it | Volume down+unsubtitles |
| 165. | damn it | Volume down+unsubtitles |
| 166. | I had a crash on her | كنت اشعر بالإعجاب تجاهها |
| 167. | I have no fantasy | ليس لدي نوايا |
| 168. | She fell in love | نقع في الحب |
| 169. | Christ | راه |
| 170. | god damn it | اللعنة |
| 171. | fuck | omitted |
| 172. | sexual abuse | اعتداء جنسي |
| 173. | she likes me | تحبني |
| 174. | she doesn’t care about that shit | لا تهمك تلك الأشياء |
| 175. | confidence is sexy | الثقة هي الإثارة |
| 176. | I thought about the sexy time with her | فكرت بالأوقات المثيرة معها |
| 177. | please don’t have sex with Ronny | أرجوك لا تماري الجنس مع روني |
| 178. | you can’t lose your virginity to him | لا تستطيع أن تخسري عذراك لشخص مثله |
| 179. | one day it’s gonna be like terrific porno sex | يوم ما سيكون جنس جنوني رائع |
| 180. | the point is that you are infatuated with Jane | المقصود هو أنك مغرور بجين |
| 181. | I’ll let go with Ronny | إذا سافعلها مع روني |
| 182. | you know that my name is actually Dave like I know that yours is dick | أعرف اسمك حقيقي (قضيب) |
| 183. | I’ll kick your ass | سأركل مؤخرتك |
| 184. | she’s super cute | إنها لطيفة للغاية |
| Line   | Translation |
|--------|-------------|
| 185.   | he’s a honey | هو مثير |
| 186.   | did you bring a condom | هل أحضرت واق ذكري؟ |
| 187.   | go and fuck yourself | اذهب إلى الجمجم |
| 188.   | you’re dead (threatening) | إذا ستموت |
| 189.   | I called the phone sex line | هاتف الجنس |
| 190.   | I look like a shit | يبدو فقيدة |
| 191.   | I’m a bad ass | أنا شقية |
| 192.   | I’d like to spend 9 months inside you | أريد تمضي 9 أشهر باختلك |
| 193.   | It’s a little vagina | انه مهبل صغير |
| 194.   | You’re a joke | أنت أضحكة |
| 195.   | How were the slatterns? | كيف كانت الفاسقات؟ |
| 196.   | What was that for? | لماذا هذه القبلة؟ |
| 197.   | Can you think of that man hitting That ; hot stuff? | هل تخيله أثناء مضاجعة تلك المرأة المثيرة؟ |
| 198.   | baby | حبيبي |
| 199.   | I love you | أحبك |
| 200.   | I’m fond of you | أنا مولع بك |
| 201.   | What the fuck is this ? | ماذا؟ |
| 202.   | Whose fucking kid is that | ولد من هذا؟ |
| 203.   | Open this fucking door ! | افتح هذا الباب البائس |
| 204.   | Hot magazine | مجلة خلاجية |
| 205.   | You look like a jewish | تبدو كيهودي |
| 206.   | It’s fucking terrible | سيء للغاية |
| 207.   | she left with her boyfriend | رحلت مع حبيبها |
| 208.   | Honey/sweetheart | عزيزي |
| 209.   | I adore you | أنا أقدر |
| 210.   | Are you dating someone ? | هل تواجد احدا؟ |
| 211.   | Hi sugar | يا حلوى |
| 212.   | He fucked her | عارضها |
| 213.   | This is not gonna happen tonight | هذا لن يحدث الليلة |
| 214.   | Fuck fuck fuck fuck fuck fuck fuck | Omitted when its a speedy repetetivespeech |
Appendix B

1. No strings attached
2. The punch-drunk love
3. The rocker
4. If only
5. My sister’s keeper
6. Man on a ledge
7. A thousand words
8. Signs
9. Battle Los Angeles
10. Thelma and Louise
11. Goya’s ghosts
12. Hart of Dixie
13. Due Date
14. City lickers
15. Eat pray love
16. Troy
17. Accepted
18. Starsky and Hutch
19. Music and Lyrics
20. In the cut
21. The big wedding
22. The constant gardener
23. The change-up