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Translation Strategies of Taboo Words in Interlingual Film Subtitling

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ABSTRACT

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)

7) Condensation	Condensed expression, concise rendering (normal speech)
8) Decimation	Abridged expression, reduced content (fast speech of some importance)
9) Deletion	Omitted expression, no verbal content (fast speech of less importance)
10) Resignation	Differing expression, distorted content ('untranslatable' elements)

Table 1 : Gottlieb's Subtitling Strategies

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.

English utterances	Arabic Subtitles
1) What a bitch!	يا لها من حقيرة
2) A whore	سافلة
3) Son of a bitch	حقير
4) Women love that shit	النساء تحب هذا الهراء
5) Fuck you/damn it/shit	تبا
6) Dick-head	سافل وضيع

Examples 1, 2 and 3 are cases of name calling using obscene words such as « *bitch* » and « *whore* » which are subtitled respectively into « *حقيرة* » and « *سافلة* ». The Arabic subtitles, however, do not carry the tabooing of the original English terms and are, thus, devoid of the negative connotation initially embedded in the English utterances. The word « *shit* » in example 4, which is a bodily excretion, is used for cursing and subtitled into « *الهراء* » which means « *nonsense* » in English. Furthermore, all swear words in example 5 are subtitled into « *تبا* » and express anger but not necessarily swearing in Arabic. The genital part used for name-calling as in example 6, is not transferred into Arabic but rather euphemistically subtitled into « *سافل وضيع* » and backtranslated into « *mean* » in English. Thus, the subtitler tried to avoid the rendering of the obscene word « *dick-head* » into Arabic, and substituted it for two adjectives that express name-calling without carrying any sexual connotation, though.

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 « *ماتت* » 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 «اذهب 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 بعلاقة منذ مدة	You haven't had a relationship since a long time
12) can't have sex	لايمكنني 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 <i>fucking</i> hate you	أكرهك	I hate you
14) You're a <i>bloody</i> screwy	انك سافل مختل	You are a screwy
15) I'm <i>damn</i> sure	أنا واثقة	I'm sure
16) <i>Damn</i> it/ <i>fuck</i>	---	---

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

- Used as intensifiers as in example 13, 14 and 15.
- Uttered in isolation, that is not embedded within sentences as in example number 16.
- 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.

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 تحبينني حين ابلل 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?	ماذا يحدث بحق السماء؟
24) What the hell are you talking about?	عن ماذا تتحدثين بحق 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 « *بحق السماء* » and « *بحق 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.

English utterances	Arabic Subtitles	Back Translation
25) I missed my period	لدي مشكلة جسدية	I have a <u>problem</u> in my body
26) I have no fantasy	ليس لدي نوايا	I have no <u>intentions</u>

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
27) We screwed ourselves	لقد قمنا بالمضاجعة
28) Why don't you fuck that girl?	لماذا لا تحاول معاشرتها
29) Sex	الجنس
30) You didn't have sex with your wife?	لم تمارس الجنس مع زوجتك؟
31) Hand job	العادة السرية
32) Who's this sexy woman bro?	من هذه المرأة المثيرة؟
33) Aphrodisiac drinks	مشروبات مثيرة و مهيجة
34) Sexy dancing	رقصة مثيرة
35) One day it's gonna be like terrific porno sex	يوم ما سيكون جنس جنوني رائع

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:

- Kiss, pee, Death, hot, sex, porno, sexy, making love, idiot.*
- Parts of the body (such as *butt, ass, uterus, vagina*) when referred to as physical parts and not as cursing or swearing.
- Abstract nouns like «*curse*».
- 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 worthnoting 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 «*نكاح*» have never been used by translators; and synonymous terms like «*مضاجعة, معاشرة, مطارحة*» 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 tabooed 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 eliminates 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 لست حمقاء
4. Oh God!	يا للهول
5. What a bitch!	يا لها من حقيرة
6. Oh heavens!	النعيم
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?	ماذا تقصد بفعلناها؟
12. This is nuts	هذا جنون
13. You groosh	سافل
14. We're fucky divorced	لقد انتهينا
15. Oh my God !	يا للهول
16. She's dying	إنها تحتضر

17.	She's just gone	ماتت فحسب
18.	Death is death, nobody understands	الموت هو الموت. لا احد 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 !	أيها العجي
22.	What the hell is wrong with you?	ما خطبك بحق السماء
23.	This is bull shit !	هذا هراء
24.	Crap	
25.	Butt	مؤخرة
26.	They are peeing on themselves	يتبولون على أنفسهم
27.	Shit!	تبا
28.	Damn it!	تبا
29.	Have you had sex ?	هل مارست الجنس معه
30.	Jesus christ move !	يا للهول تحركي
31.	Women love that shit	النساء تحب هذا الهراء
32.	That godamn store	هذا المتجر البائس
33.	Jesus christ	يا للهول
34.	My lord	يا ألهي
35.	Law is a tricky shit	القانون كثير التعقيد
36.	Son of a bitch	ابن الساقطة
37.	Son of a bitch	حقير
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	
42.	Dick-head	سافل وضيع
43.	God damn it	تبا
44.	Damn it! she makes good apple pies	يا للهول إنها تصنع فطائر تفاح شهية جدا
45.	The whores	الساقطات
46.	My goodness	يا للهول
47.	The crap	الخردة
48.	Totally naked	عارية بالكامل
49.	Making love	مطارحة الغرام
50.	Sex	الجنس

51.	Oh my God !	يا للهول
52.	Somebody wanted to sleep with me	أراد احدهم النوم معي
53.	She's cursing faith	تلعن القدر
54.	I sweep off your feet	أوقعك في غرامي
55.	Sleep with me!	هل تمضي الليلة معي؟
56.	I have to go pee	يجب أن اذهب إلى المرحاض
57.	Do you still love me when I wet my bed?	ستبقى تحبينني حين ابلل السرير
58.	Shut the fuck up	اصمت
59.	Hand job	أن تمارس العادة السرية
60.	You're a dick	أنت أحمق
61.	Fuck you!	بنسا
62.	Pee on himself	يتبول على نفسه
63.	Sex board	لوحة جنس
64.	This fucking guy	هذا الشاب اللعين
65.	What the hell are you talking about?	عما ماذا تتحدثين بحق الجحيم
66.	Motherfucker !	أيها السافل
67.	I fucking hate you	أكرهك
68.	This town smells like fish shit	رائحتها كغائط الحوت
69.	The mean man	الرجل الدنيء
70.	Breast	صدر
71.	Get your hands off I'm not a piece of meat	أنا لست قطعة لحم
72.	I'm a pig	أنا حقيير ووغد
73.	A kiss	قبلة
74.	You deserve a guitar as sexy as you	انك تستحق قيتارا جذابا مثلك
75.	My penis is burning	انه يحرقني
76.	Oh crap !	بنسا
77.	A whore	سافلة
78.	I'll kick your ass	سأبرحك ضربا
79.	I used to be a bad ass	كنت مشاغبة
80.	Are you sick?	أمجنون أنت
81.	Get out of this house you little saucy	أيتها الحقيرة
82.	I missed my period	لدي مشكلة جسدية
83.	I committed an adultery	ارتكبت إثما
84.	It's just a love affair	مجرد علاقة صغيرة

85.	You screwed that girl in my father's office?	نمت مع تلك الفتاة في مكتب أبي؟
86.	You haven't had sex since a long time	لم تقوم بعلاقة منذ مدة
87.	That idiot nearly killed me	ذلك الأبله كاد يقتلني
88.	She's hot	إنها جميلة جدا
89.	You subtle!	أيها الماكر
90.	Have you slept with her?	هل أقمت علاقة معها؟
91.	Move your ass	تحركي الآن
92.	I will never forgive you for getting that bastard into our bad	لن أسامحك على جلب ذلك الحقيير إلى سريتنا
93.	To hell with procedure !	بئسا للإجراءات
94.	You're a bloody screwy	انك سافل مختل
95.	Oh bullshit come on	هذا هراء
96.	We are shit at the bottom of somebody's shoes	نحن حثالة في أسفل قدمه
97.	You're humping	تضاجع
98.	I can't have sex	لايمكنني إقامة علاقة
99.	I've got to pee	علي أن أتبول
	Underwear	ملابس داخلية
100.	Jesus !	يااللهول
101.	I'll sit on my butt	سأجلس
102.	You mid black?	أيها الأسود
103.	Do you want to be kissed?	هل تحبين العاطفة؟
104.	Fuck you	تبا
105.	American education is in the shit	التعليم الأمريكي في الحضيض
106.	My ass looks like a burger	مؤخرتي تبدو كالبرقر
107.	I'll shoot your ass	سأطلق النار على مؤخرتك
108.	You little Hindi	أيها الهندي الصغير
109.	homosexual	غريب الأطوار
110.	you dick weenie!	أيها الأحمق
111.	Sexual predator	مفترس النساء
112.	I like you guys (said by a gay addressing 2 men)	لقد استلطفتكما
113.	They're two hot girls	إنهما بنتان جذابتان
114.	Sexy dancing	رقصة مثيرة
115.	big kisses (On the phone said by a gay to a man)	شكرا كبيرا
116.	Aphrodisiac drinks	مشروبات مثيرة و مهيجة
117.	Uterus	رحم

118.	Son of a bitch	ابن السافلة
119.	Enough of the shit!	كفاك تفاهات
120.	What the fuck is the matter with you?	ماذا دهاك؟
121.	Have sex with whores	مضاجعة عشيقات
122.	I'm a stupid ass	أنا غبي
123.	Crap new year	عام جديد تافه
124.	You're sexy	انك مثيرة
125.	Sick dream	حلم مريض
126.	Holy shit	omitted
127.	To curse faith	تلعن القدر
128.	Pee on himself	تبول علي نفسه
129.	I'm not afraid of dying	لا اخشي الموت
130.	Curse	اللعة
131.	Your glory walks hand in hand with your doom	المجد مقترن بهلاكك
132.	Harry up you monkey	هيا أيها القرد
133.	You pervert	أيها الأحمق
134.	We need this bloody disc	نحتاج إلي هذا القرص اللعين
135.	Don't mess me up	لا تعبت معي
136.	Jesus is the healer	الرب هو الشافي
137.	They cut his penis	انتزعوا عضوه الذكري
138.	God Christ	يا للهول
139.	This is a sexy song	هذه أغنية مثيرة
140.	He's hot	انه مثير
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	موسيقى سريعة و مثيرة
144.	Sexual display	استعراض جنسي
145.	Is there something I can do tonight? To shag/knob me	مضاجعتي الليلة
146.	You're like a pumpkin bitch	أنت مثل اليقطينة 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

152.	He's an amazing lover	انه عاشق ممتاز
153.	Why don't you fuck that girl?	لماذا لا تحاول معاشرتها
154.	Fuck!	تبا
155.	Are you drawning or fucking?	هل تغرقان 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 جنوني
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 fells in love	تقع في الحب
169.	Christ	رباه
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 تهتم بتلك 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 تمارسي الجنس مع روني
178.	you can't lose your virginity to him	لا نستطيعي أن تخسري عذراءتك 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	المقصد هو انك مفتون بجين
181.	I'll let go with Ronny	إذا سأفعلها مع روني
182.	you know that my name is actually Dave like I know that yours is dick	اعرف اسمك حقيقة (قضيبي)
183.	I'll kick your ass	سأركل مؤخرتك
184.	she's super cute	إنها لطيفة للغاية

185.	he's a honey	هو مثير
186.	did you bring a condom	هل أحضرت واطي ذكري؟
187.	go and fuck yourself	اذهب إلى الجحيم
188.	you're dead (threatening)	إذا ستموت
189.	I called the phone sex line	هاتف الجنس
190.	I look like a shit	أبدو قبيحة
191.	I'm a bad ass	أنا شقية
192.	I'd like to spend 9 months inside you	أريد تمضية 9 أشهر بداخلك
193.	It's a little vagina	انه مهبل صغير
194.	You're a joke	أنت أضحوكة
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 تتخيله أثناء مضاجعة تلك المرأة المثيرة
198.	baby	حبيبي
199.	I love you	احبك
200.	I'm fond of you	أنا مولع بك
201.	What the fuck is this ?	ماهذا؟
202.	Whose fucking kid is that	ولد من هذا؟
203.	Open this fucking door !	افتح هذا الباب البائس
204.	Hot magazine	مجلة خلاقية
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	عزيزتي
209.	I adore you	أنا أقدرك
210.	Are you dating someone ?	هل تواعد احدا؟
211.	Hi sugar	يا حلوتي
212.	He fucked her	عاشرها
213.	This is not gonna happen tonight	هذا لن يحصل الليلة
214.	Fuck fuck fuck fuck fuck fuck fuck fuck	Omitted when its a speedy repetitivespeech

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 Luise
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