



**A SEMANTICO-PRAGMATIC ANALYSIS OF AMATEUR
SUBTITLING OF SWEARWORDS IN AMERICAN CRIME DRAMA
MOVIES INTO ARABIC**

By

ABED SHAHOOTH KHALAF

**Thesis Submitted to School of Graduate Studies, Universiti Putra
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Philosophy**

September 2016

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DEDICATION

To:

My late mother,

My late father,

My brothers and sisters,

My family,

My wounded country.

Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfillment of the requirements for the degree of Doctor of Philosophy

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Chairman: Sabariah Md Rashid, PhD
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This study seeks to investigate the translation orientation of amateur subtitlers when rendering swearwords in American crime drama movies into Arabic. It focuses on a semantico-pragmatic analysis of such words in the selected movies and their subtitles in Arabic. This study also aims to identify the adopted translation strategies with emphasis on the effect of deletion on the conveyance of the intended meaning of swearwords to the target recipients and the causes of deletion. The study addresses four research questions: 1. To what extent have the semantic fields of swearwords in the movie dialogues been retained in the Arabic subtitles and what causes the resulting shifts? 2. To what extent have the pragmatic functions of swearwords in these movies been preserved in the Arabic subtitles? 3. What are the translation strategies adopted by amateur subtitlers to transfer swearwords in these movies into Arabic? 4. How does the deletion of swearwords in the Arabic subtitles affect the conveyance of their intended meanings and what are its causes?

The data of the study comprise a corpus of the dialogue scripts of two American crime drama movies with high frequency of swearwords and their amateur subtitles in Arabic. The movie scripts and their subtitles formed a parallel corpus consisting of 73328 words. The content analysis method was used in extracting instances of swearwords using a concordancing software that searches for swearwords in context. The data were analyzed based on Allan and Burridge's (2006) and Ljung's (2011) models for semantic fields categorization and Wajnryb's (2005) model for categorizing pragmatic functions. In addition, the identification of translation strategies was based on Vermeer's (1978) *Skopostheorie*, and the types of meaning affected by the deletion of swearwords were determined using Leech's classification of types of meaning (1981).

The findings show a great variation in the semantic fields and incongruence of pragmatic functions between the swearwords in the source text compared to those in the subtitles, which resulted from the shift in the semantic fields of swearwords in the subtitles and inaccurate analysis by the subtitlers of the expressed pragmatic functions of such words in the movies. Besides, the subtitlers adopted certain target culture oriented translation strategies such as deletion, de-swearing, the use of deictic particles, ambiguity and euphemisms and other source text oriented strategies such as changing non-swearwords to swearwords, overtranslation, literal translation and functional equivalence. Being the most dominant adopted strategy, deletion of swearwords has affected the conveyance of the various types of associative meaning, which seem to relate to the expression of speakers' inner feelings and their relationships with the addressees. The findings suggest that the translation orientation of amateur subtitlers has been influenced by the powerful sociocultural norms in the target culture, the subtitlers' low linguistic/pragmatic competence and their lack of translation training and expertise. Accordingly, self-censoring strategies as a means of conforming to the target recipients' expectations were adopted, rendering their translation orientation a target culture oriented.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**ANALISIS SEMANTIK-PRAGMATIK TERHADAP PENTERJEMAH
SARI KATA BAGI UNGKAPAN MAKIAN DI DALAM DRAMA
FILEM JENAYAH AMERIKA KE DALAM BAHASA ARAB**

Oleh

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Kajian ini bertujuan untuk menyelidik orientasi penterjemah sari kata apabila menterjemah ungkapan makian di dalam drama filem jenayah Amerika ke dalam Bahasa Arab. Ia ditumpukan kepada analisis semantik-pragmatik bagi ungkapan-ungkapan tersebut di dalam filem-filem yang telah dipilih, dan sari kata filem-filem tersebut dalam bahasa Arab. Selain itu, kajian ini bertujuan untuk mengenal pasti strategi terjemahan yang telah digunakan, dengan tumpuan khusus terhadap kesan pengguguran dalam menyampaikan maksud ungkapan makian yang dicadangkan kepada khalayak sasaran. Kajian ini bertujuan untuk menangani empat persoalan kajian: 1. Setakat manakah bidang semantik SWS dalam dialog filem telah dikekalkan dalam sari kata bahasa Arab dan apa yang menyebabkan perubahan terhasil? 2. Sejauh manakah fungsi pragmatic bagi ungkapan-ungkapan makian filem-filem tersebut dikekalkan dalam sari kata bahasa Arab? 3. Apakah strategi penterjemahan yang telah digunakan oleh penterjemah dalam menterjemah sari kata, bagi ungkapan makian dalam filem-filem yang dipilih ke dalam Bahasa Arab? Dan 4. Bagaimanakah penghapusan bersumpah perkataan dalam sari kata Bahasa Arab menjejaskan pemindahan makna yang dimaksudkan dan apakah sebab-sebab?

Data kajian ini terdiri daripada korpus dua skrip dialog filem jenayah Amerika yang mempunyai kekerapan ungkapan makian yang tinggi dan terjemahan amatur sari kata dalam Bahasa Arab. Skrip-skrip filem dan sari kata diterjemah merupakan korpus selari yang terdiri daripada 73328 perkataan. Kaedah analisis kandungan telah digunakan bagi mendapatkan sampel-sampel ungkapan makian, dengan menggunakan perisian konkordan bagi mencari konteks yang mengandungi ungkapan makian. Data dianalisis berdasarkan kepada model Allan dan Burridge (2006), dan model Ljung (2011), dalam mengkategorikan konsep semantik, dan model Wajnryb (2005) untuk mengkategorikan fungsi-fungsi pragmatik. Di samping itu, identifikasi strategi penterjemahan adalah berdasarkan kepada teori Skopos oleh Vermeer (1978),

dan jenis-jenis makna yang terjejas disebabkan oleh pengguguran ungkapan makian, telah ditentukan menggunakan model Leech (1981) dalam mengklasifikasikan kategori makna.

Dapatan kajian menunjukkan perbezaan besar dalam konsep semantik dan fungsi-fungsi pragmatik yang tidak kongruen di antara ungkapan-ungkapan makian dalam teks asal berbanding dengan ungkapan-ungkapan dalam sari kata. Ia berpunca daripada perubahan konsep semantik terhadap ungkapan-ungkapan makian dalam sari kata dan ketidaktepatan analisis oleh penulis sari kata terhadap fungsi-fungsi pragmatik yang dinyatakan bagi ungkapan-ungkapan didalam filem tersebut. Selain itu, penulis sari kata mengamalkan budaya berorientasikan strategi-strategi terjemahan yang tertentu seperti pengguguran, tiada makian, penggunaan unsur-unsur dietik, kekaburan dan euphemisms, dan lain-lain startegi yang berorientasikan rujukan teks seperti menukarkan ungakapn-ungkapan bukan makian kepada makian, terlebih terjemahan, terjemahan literal dan kesetaraan fungsi. Strategi pengguguran ungkapan-ungkapan makian adalah adaptasi startegi yang paling dominan dimana ianya memberi kesan kepada kategori makna yang berkait. Ianya seolah-olah berkait dengan ekspresi perasaan dalaman penutur, dan hubungan antara penutur dengan pentutur. Hasil kajian menunjukkan bahawa orientasi terjemahan daripada subtitlers amatir telah dipengaruhi oleh norma-norma sosiobudaya kuat dalam budaya sasaran, subtitlers 'rendah linguistik kecekapan/pragmatik dan kekurangan mereka latihan terjemahan dan kepakaran. Oleh itu, mereka telah menggunakan pelbagai strategi dengan menapis sendiri untuk disesuaikan dengan jangkaan khalayak sasaran, justeru menjadikan tingkah laku terjemahan mereka berorientasikan tingkah laku budaya sasaran.

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APPROVAL SHEETS

I certify that a Thesis Examination Committee has met on 09 September 2016 to conduct the final examination of Abed Shahooth Khalaf on his thesis entitled “**A Semantico-pragmatic Analysis of Amateur Subtitling of Swearwords in American Crime Drama Movies into Arabic**” in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy.

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LIST OF ABBREVIATIONS

ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language
SC	Source Culture
TC	Target Culture
MSA	Modern Standard Arabic
TSs	Translation Studies
DTsS	Descriptive Translation Studies
SW(s)	Swearword(s)

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Key to symbols used in the transliteration system

(Adopted from Dewan Bahasa dan Pustaka (2008).

A. Consonants

Arabic Letters	Roman Letters	Arabic Letters	Roman Letters
ا	-	ط	ṭ
ب	b	ظ	ẓ
ت	t	ع	'
ث	th	غ	gh
ج	j	ف	f
ح	ḥ	ق	q
خ	kh	ك	k
د	d	ل	l
ذ	dh	م	m
ر	r	ن	n
ز	z	و	w
س	s	ه	h
ش	sh	ء	'
ص	ṣ	ي	y
ض	ḍ	ة	ah*

*Transliterated as 'at' in the context of a combination of two words.

B. Vowels

Short		Long		Diphthong	
ا	a	ا	ā	أَي	ay
ي	i	ي	ī	أَوْ	aw
و	u	و	ū		

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Translation as an interlingual and intercultural communication process implies the transference of meaning from one language to another. This simplistic view of translation usually associates translation with bilingualism (House, 1986); a view which is shared by several translation scholars. For instance, Pérez-González and Susam-Saraeva (2012) argue that "bilingualism is co-extensive with the capacity to translate" (p. 150). In addition, Harris (1977) speaks of 'natural competency' in translation which enables any person with knowledge of two linguistic systems to be able to practice translation. However, this is a superficial portrayal of the translation phenomenon since the message in the source text (hereafter referred to as ST) should undergo a socio-pragmatic contextual analysis before being transferred to the target language/culture (hereafter referred to as TL/TC), i.e. the recontextualization of the translated text within a new hosting environment. The significance of this analysis is based on the notion that a great deal of meaning of a text is negotiated within its socio-linguistic and cultural environment. Taking this into consideration, the translation process becomes so complex that some aspects in language texture are perceived as untranslatable particularly those highly sensitive and culture specific elements such as idioms, taboo language, slang and puns. Such problematic elements for translators are referred to as 'translation crisis points' (Pedersen, 2005, p. 1). The peculiarity of these and similar elements is that, being highly pertinent to a specific culture and linguistic system, they defy smooth interlingual/intercultural transference.

The problems arising from the transference of 'crisis points' were approached from different perspectives in an attempt to propose strategies to overcome them. However, due to cultural and linguistic mismatches between language systems which make optimal equivalence in handling 'crisis points' impossible, the emphasis of scholars was shifted towards achieving communicative/functional effects on the target recipients (Nida, 1964; Newmark, 1988). For instance, emphasizing this communicative effect, Newmark (1988, p. 39) argues that "[c]ommunicative translation attempts to produce on its reader an effect as close as possible to that obtained on the readers of the original." This newly emerging approach represents a turning point in terms of the priority given to the TL recipients though at the expense of fidelity to the ST.

However, achieving a similar effect on the target recipients is impaired by linguistic and cultural barriers that might deem the translator's attempt a failure. In this regard, there is consensus that linguistic barriers are more or less manageable by restructuring in the TL, i.e., transposition or the use of other translation strategies including paraphrasing, definition, among others. The most resisting barrier is the cultural aspect. And under the umbrella of culture comes the religious, traditional, historical, ideological differences which are deeply rooted in the behavior and way of thinking of the language community in such a way that violating these concepts becomes rather risky. This is stressed by Nida (2000) who rightly argues that "differences between cultures may cause more severe complications for the translator than do differences in language structure." (p. 130). Such complications stem from the cultural norms and conventions translators should abide by when carrying out any interlingual communication acts. The impact of cultural norms on translational practices encouraged Nord (1997) to argue that "[t]ranslating means comparing cultures." (p. 34).

As whether translators should abide by the SC or TC norms, translation theorists were divided into two main camps; those who are ST-oriented (e.g. Nord, 1997; Catford 1965) and those who are TT-oriented (e.g. Holmes, 2000; Hatim & Mason 1997; Chesterman, 1997; Toury 1995; Venuti, 1995; Nida, 1964). The orientation whether to the ST or TT is more acute if the translator deals with two very remote cultures. Depending on the entrusted commission, the translator can be faithful to the ST (foreignization), hence, "bringing the target audience to the source text" (Venuti, 1995, p. 18). But the translation outcome resulting from this strategy may conflate with the norms in the receptor culture. In other words, the translation might be rejected on the basis of the recipients' evaluation in regard to the dominating cultural norms in their community. On the other hand, if the translator considers only acceptability in the TC, s/he exhibits less fidelity to the ST (domestication), "bringing the source text close to the target audience" (Venuti, 1995, p. 20). This is the reason for accusing translators of being betrayers though their role in mediating between cultures/languages cannot be ignored (Nornes, 1999). In the words of Bell (1991, p. 6), "[s]omething is always 'lost' (or, might one suggest, 'gained'?) in the [translation] process and translators can find themselves being accused of reproducing only part of the original and so 'betraying' the author's intentions."

The strength of recipients' expectancy norms becomes more active in the transference of any of the 'translation crisis points' particularly those that the TC puts strong restrictions on. In this regard, a special reference should be made to the treatment of swearwords (hereafter referred to as SWs) in interlingual transference from open to conservative cultures. It is well documented that each community applies sanctions on certain linguistic behaviors and social constructs and considers breaching such sanctions taboo as it causes offense.

The degree of offense increases when the culturally stigmatized linguistic behaviors are exposed in public domains such as television programs, cinematic and filmic productions. In such platforms, the (in)visibility of the translator Venuti (1995) highlights finds its explicit expression when rendering audiovisual productions containing SWs or expressions. The translator's visibility becomes clearer in AVT modes, particularly subtitling, where the viewers are exposed to both the original film dialogue and the added subtitles. Such an environment provides viewers with a good opportunity to evaluate the subtitling translator's performance without acknowledging the constraints of the medium.

1.2 Audiovisual Translation

Audiovisual translation (hereafter referred to as AVT) is rather an inclusive term referring to all cinematic, filmic and TV modes of translation that imply the utilization of both the acoustic and visual channels of communication in conveying meaning to the target audiences (Delabastita, 1989). According to Diaz-Cintas and Remael (2007, p. 12), the term "AVT was used to encapsulate different translation practices used in the audiovisual media – cinema, television, VHS – in which there is a transfer from a source to a target language, which involves some form of interaction with sound and images." Hence, subtitling, dubbing, voice-over, surtitling, narration and commentary are all types of AVT since they all meet the requirements of transfer embodied in this definition. However, each of these translation modes is characterized by certain physical, technical and linguistic constraints and they all display certain affinity with the technological developments in means of communication deployed for their broadcasting.

With the widespread of means of communication worldwide and the proliferation of satellite channels, a tremendous increase in the demand on AVT can be observed nowadays (Diaz-Cintas, 2012; Folaron, 2010). These channels broadcast for 24 hours and need to import foreign TV programs and movies to cope with this broadcasting routine since local audiovisual productions are not sufficient. Accordingly, different TV programs that suit the preferences of all age groups of viewers should be imported. All types of entertainments, sport, video games, sitcoms, soap operas, documentaries, scientific as well as news programs, which come in foreign languages and need to be translated, are imported on daily basis. This new scenario has led to the emergence of several types of AVT modes to suit each of these genres, such as live subtitling, audio description, audio-subtitling, conference interpreting, and translation for the mass media which in turn encompasses film translation, TV shows and video game localization among others (Diaz-Cintas, 2012; Fernández-Costales, 2012; Pérez-González (2012a). The focus of scholarly work on each of these types of AVT has assigned AVT a central status within Translation Studies

(hereafter referred to as TSs) within a period of only two decades (Remael, 2010).

Due to the sophistication of the apparatus used in carrying out the translation act in each of the AVT modes, the emergence of technical, physical and linguistic problems becomes inevitable. These problems that are usually associated with AVT or multimedia translation (Gambier, 2003), (also known as film translation, screen translation, constrained translation, and language transfer, (Snell-Hornby, 2006; Karamitroglou, 2000; Mayoral, Kelly, and Gallardo, 1988; Luyken, Herbst, Langham-Brown, Reid, & Spinhof, 1991; Titford, 1982) have attracted the attention of researchers since the 1980s. However, the complexity and multimodality, and hence intra-semiotic nature of the field made some scholars and translation theorists skeptical about the viability of this type of language transfer. Their stance stems from the fact that the role of the translator in such a field is impinged on by the presence of other sign systems characteristic of each audiovisual modality. For instance, Catford (1965, p. 53) claims that "[t]ranslation between media is impossible (i.e., one cannot 'translate' from the *spoken* to the *written* form of a text or vice versa)." (Italics in the original). What Catford implies is the difficulty inherited in AVT of finding compatibility between the spoken (phonological) dialogue of the movie and the imposed (graphological) subtitles; each accomplishing communication through different channels.

This state of affairs reflects a hesitation on the part of some translation scholars to consider AVT as a discipline that has to be explored within the realm of TSs. Contrariwise, Hatim and Mason (1990) call for a view of translation that recognizes all modes of AVT on the basis of the communicative acts they perform. According to these authors, it is rather unhelpful to restrict translation to certain genres, but to make it more comprehensive to "include such diverse activities as film subtitling and dubbing". (p. 2). In addition, Baker and Malmkjær (2001, p. 277) believe that "Translation Studies' is now understood to refer to the academic discipline concerned with the study of translation at large, including . . . DUBBING and SUBTITLING." (Block capitals in original). Moreover, pioneering figures of the Polysystem Theory strongly support the idea that this theory can be fairly applied to the cinema, not only to literature (Lambert, 1998; Cattrysse, 1992; Delabastita, 1990).

As stated above, the interest in this field comes from the wide and fast spread of means of entertainment worldwide and the interdependence between AVT practices and technological developments. By now, people can have access to means of entertainment which also are used for other teaching and learning purposes (Etemadi, 2012; Diaz-Cintas & Cruz, 2008; Pavesi & Perego, 2008; Araujo, 2008). Since these facilities are usually produced in English (being the world lingua franca), the need for translation into the community's native language becomes necessary.

With the easy use of new subtitling software freely available on the Internet, subtitling, as a type of AVT, has become a booming industry in the age of globalization. With globalization and the digital revolution, people can watch subtitled productions anytime and everywhere. As a result, the language barriers have almost disappeared (Hunter, Lobato, Richardson, & Thomas, 2013). With the advance of modern technology, the art of subtitling has witnessed tremendous changes. For instance, it has become possible for the individual person to shift to watch the subtitles of every movie with the use of the teletext. S/he can access the subtitles of whatever movies s/he wants to watch by navigating Internet domains. Furthermore, the invention of the DVD technology represents a revolution in cinematography due to its huge storage capacity. A DVD can store more than 32 subtitles in different languages and dubbed versions in 8 languages. Such platforms have bridged the gap between consumers of media productions and brought them very close to the production process to the extent that viewers have begun to take a role in this process, an environment leading to the emergence of amateur subtitling.

1.3 Amateur Subtitling

A noticeable move that goes hand in hand with the previously mentioned changes in the AVT scenario is the formation of certain groups of fans or amateur translators (fansubbers) who have established particular logs and websites to carry out the subtitling of movies into their respective languages. According to Diaz-Cintas and Sánchez (2006), fansubbing originated in Japan in the 1980s referring to a “subtitled version of a Japanese anime program” (p. 37). Despite concerns about legality, “the popularity of fansubbing has grown exponentially, with an ever-increasing number of people creating their amateur subtitles” (ibid, p. 44). The act of movie subtitling done by nonprofessional translators was described as “amateur subtitling” by Bogucki (2009). On the other hand, Sajna (2013, p.3) makes a distinction between ‘fansubbers’ and ‘funsubbers or funtranslators’. For this author, it is important to differentiate between the two as ‘funsubbers’ alone aspire to be professional.

It can be argued that the existence of the fansubbing fandom is associated with the great developments in the world of today, the most important of which is the significant progress in the means of communication and the invention of user friendly and cheap means of communication such as the Internet. For instance, with the availability of free of charge subtitling software, Japanese anime fans started producing subtitles for such programs in other languages for other eager anime fans and disseminating them on the Internet. This same idea has attracted the attention of other fans in other domains and “other language combinations and genres, including films” (Diaz-Cintas & Sánchez, 2006, p. 45). Hence, according to Lee (2011), fansubtitling became common in “US films and TV shows” and “South Korean, Chinese and Taiwanese films and TV drama series . . .” (p. 1132). The fans or amateur subtitling translators

voluntarily carry out the task of subtitling movies to the eager movie fans who cannot stand the delay of the official release of their favorite movies. This motivation has led scholars such as Fernández-Costales (2012, p. 9) to describe this subtitling situation as "the practice of subtitling audiovisual material by fans for fans." However, although this phenomenon is getting momentum and fan translators nowadays represent a rivalry to professional translators, it "seems to have passed unnoticed to the academic community and there are very few studies about this new type of audiovisual translation . . . , with most referring to it only superficially" (Díaz-Cintas & Sánchez, 2006, p. 38).

Reasons behind the paucity of academic interest in this type of Internet translation can be attributed to the dubious or illegal nature of the work done by amateur subtitlers who usually are anonymous figures using nicknames and sharing pirate subtitling files of foreign movies. This illegality is ascribed to the fact that pirating subtitling files is considered an act of copyright and intellectual property infringement (Jewitt & Yar, 2013; Leonard, 2005). In addition, amateur subtitlers do not normally adhere to common professional subtitling norms. Moreover, what distinguishes them from professional subtitlers is their revolt against the interventionist norms and conventions (Gambier, 2009). Hence, while professional subtitlers adopt the 'domestication' approach when conveying the ST content, amateur subtitlers adopt the 'foreignization' approach. Moreover, professional subtitlers attempt to facilitate the target recipients' understanding, through removing or diluting foreign cultural specificities and nuances. Amateur subtitlers, on the other hand, are driven by their desire to satisfy their peer fans' needs for experiencing the foreign cultural peculiarities. Being themselves fans of foreign movies, amateur subtitlers are familiar with other fans' preferences. Thus, they try to keep cultural peculiarities in the ST intact in the TT. In this manner, they attempt to bring the target audience to the ST (Venuti, 1995). To achieve this aim, they adopt the word-for-word strategy of translation which necessitates that much of the information in the ST be retained in the subtitles (Gambier, 2009). To compensate for the lack of space on the small TV screen, amateur subtitlers break the golden rule of length concerning the number of lines per subtitle or the number of characters per line. This orientation renders amateur subtitlers to be more creative than their professional peers (Fernández-Costales, 2012; Díaz-Cintas, 2005).

Besides, the amateur fandom utilizes the immediate contact the Internet provides to foster interaction between subtitling producers, distributors and viewers. This is usually expressed in the form of feedback subtitlers get from viewers, which represents a sustaining factor for this community of practice and helps subtitlers respond to their viewers' needs (Edfeldt, Fjordevik & Inose, 2006). Through their feedbacks, users utilizing amateur subtitles express their "indebtedness" and "gratitude" which "motivate the translator to keep contributing." (Švelch, 2013, p. 308).

Another very important distinctive feature of amateur subtitling is that, while professional subtitles are profit driven and provided only for celebrity movies, amateur subtitles are provided on free basis for almost all movies regardless of economic gains. Moreover, while professional subtitling is geographically restricted, amateur subtitling is internationally available. Thus, it is no exaggeration to say that amateur subtitlers provide subtitles for movies on demand (Lee, 2011).

However, amateur subtitlers are said to be of low linguistic and pragmatic competence (La Forge & Tonin, 2014; Bogucki, 2009). They practice film subtitling as a sort of fun or hobby (Luczaj, Holy-Luczaj & Cwiek-Rogalska, 2014; Lee, 2011) they share with movie fans through the easy and cheap access to the Internet. As is well-known, taking subtitling as a mere hobby is not enough to cater for the perplexities of such a process represented by the cultural and linguistic disparities between the SL and the TL. It is well-documented that the decision making process in subtitling is influenced by the linguistic and pragmatic knowledge of the languages involved in addition to knowledge of both cultures (Mwihaki, 2004). A lack of cultural, linguistic and/or pragmatic competence surely leaves undesirable consequences on the subtitler's performance.

Another distinctive feature of amateur subtitling is the lack of censorship or editing on the subtitles combined with a lack of expertise and formal training in translation skills, which can lead to encountering problems during the subtitling process (Pérez-González, 2012b). In such a situation, the role of translation expertise and formal training cannot be underestimated particularly when addressing cumbersome situations within the limited space and time available for an audiovisual subtitler. Under intensive formal translation training, potential subtitlers are exposed to numerous difficult translation situations whereby they are informed of suitable techniques to overcome these situations. The lack of censorship, on the other hand, may jeopardize the quality of the amateur subtitlers' performance as it allows for typo, grammatical and stylistic mistakes to creep into the products.

In addition, the procedure followed by amateur subtitlers has some bearing on their performance. Unlike professional subtitling where each aspect of the subtitling activity is carried out by a specialist, the amateur subtitler undertakes almost all these activities by him/herself. Under such a production condition, the amateur subtitling outcomes become vulnerable to exhibit certain weaknesses.

It is noteworthy to mention, however, that translation scholars have raised their awareness about this growing phenomenon (Sajna 2013; Pérez-González & Susam-Saraeva, 2012; Fernández-Costales, 2012; Orrego-Carmona, 2012,

2013, 2014; Bogucki, 2009; Pérez-González, 2007a, 2007b, 2012a, 2012b; Diaz-Cintas & Sánchez, 2006; Diaz-Cintas, 2005; O'Hagan, 2005, among others). For example, Orrego-Carmona (2012) strongly affirms that "scholarly attention within Translation Studies is rapidly increasing and studies on non-professional subtitling have mushroomed in the last five years." (p. 7). Moreover, Orrego-Carmona (2013, p. 130) conceives non-professional subtitling as "a highly active front for translation activity in the world." This increasing attention to the non-professional subtitling phenomenon is evident from the international conferences held on it. Not only this, but experts such as Pérez-González and Susam-Saraeva (2012, p. 158) encouraged other scholars and translators in the field to take advantage from the non-professional interlingual activities, otherwise, they "will lose valuable opportunities for enhancing their scholarly knowledge, and translators and interpreters will miss valuable opportunities for professional growth."

As for the incentive they get, Bogucki (2009) argues that amateur subtitlers join the Internet subtitling community because they have the desire "to make a contribution in an area of particular interest and to popularize it in other countries, making it accessible to a broader range of viewers/readers who belong to different linguistic communities." (p. 49). In addition, Pérez-González (2012a) talks about the concept of 'infotainment' coming from undertaking amateur subtitling whereby translators gain information in addition to entertainment. However, this desire is usually impinged on by the mismatches between languages.

When it comes to translating from English into Arabic, the task of the amateur subtitler is complicated by the fact that subtitling into Arabic adopts Modern Standard Arabic (hereafter referred to as MSA) whereas the type of language used in movies is usually the colloquial English variety. This situation entails that features of the colloquial everyday variety of English, such as the use of SWs, pose a difficulty for the Arab subtitlers in their search for counterparts in MSA for such words; usually colloquial Arabic is spoken not written. The tendency to opt for MSA SWs is justified on the basis that these words are more 'prestigious' and are of less emotive overtones than their colloquial counterparts (Al-Khatib, 1995). The previously discussed problems emerge as natural side effects of the "overt" nature of subtitling because it does not rule out the original dialogue. Thus, viewers have the ability to compare the subtitles with what the actors say and subjective judgments are made accordingly (Gottlieb, 2005).

1.4 Statement of the Problem

The use of SWs is considered offensive and, therefore, disapproved by many people particularly if used in public spheres such as the mass media. The

offense of SWs stems from the fact that they are usually related to tabooed domains in the community (especially sex organs and activities, body functions and religion) whose mention is regarded as an act of impoliteness. The tabooed nature of SWs renders them more powerful and, consequently, their exposure in movies or TV programs, for example, becomes insulting to the viewers who may feel resentful, upset or annoyed.

It is argued that the offense of SWs increases in the process of subtitling foreign movies to other speech communities. This hypothesis is based on two main factors. The first is that these words "seem to have a stronger effect in writing than in speech, especially if they are translated literally." (Ivarsson & Carroll, 1998, p. 126). This is true because of the greater cognitive processing of reading and hearing these words and the reinforcement from the image and facial expressions and body movements of the actors. The second is the fact that cultures differ in their tolerance of offensive language. That is to say, what might be considered a normal use of the emotion laden word in the SC may cause offense to the recipients in the TC. This relates to the active norms and traditions which may be different amongst cultures.

When approaching the subtitling of SWs in English movies, an increase in the number of such words in these movies is noticeable (Cressman, Callister, Robinson, & Near, 2009). These movies usually depict the way native speakers manipulate their language when they converse with each other for certain pragmatic, group membership or solidarity purposes. In other words, they reflect the type of spontaneous language people use when they are in the street, i.e. whether they are angry, happy or frustrated (diamesic dimension of language) (Parini, 2013). Handling this increased number of SWs represents a problem to subtitlers due to the perceived offense of these words as well as the known spatial, temporal and physical constraints of subtitling.

During the past three decades, a growing scholarly interest was directed towards tackling problems of subtitling. Among the widely discussed problems in this type of AVT were the treatment of SWs and other features of the oral use of language in everyday interactions such as puns, humor, discourse markers and cultural specific references (Santaemilia, 2008; Karjalainen, 2002; Lung, 1998; Nedergaard-Larsen, 1993, among other). The emphasis on such linguistic elements stems from the fact that, because they are characteristics of the oral use of language, they become difficult to be retained intact in the change to the written mode due to the above mentioned constraints.

When it comes to the treatment of SWs, the highly debated issue is whether such words should be translated at all or toned down to reduce their obscenity (Bucaria, 2009; Hjort, 2009; Diaz-Cintas & Remael, 2007). Those who support the omission of SWs in subtitling justify this on the basis that such words are

not of important content value and can be deleted to provide more space to other significant segments. Moreover, the feedback from the image on the screen can help convey the intended act of swearing. Those who are against deleting or toning down SWs, on the other hand, believe that such a strategy may bring more prominence to these words as viewers with reasonable command of the movie's language would question the discrepancy between what they read in the subtitles and what they hear actors saying. In addition, SWs are intentionally used in the movie to depict a sketch of the persons using them, their idiolects, type of relationship or the social status they maintain, i.e., the diastratic dimension of language (Parini, 2013).

However, reviewing the studies addressing the amateur subtitling of SWs shows that the attention of scholars was focused on either the strategies adopted in subtitling such words or on comparing the performance of professional and nonprofessional subtitlers in this regard. For instance, Tian (2011) argued that Chinese amateur subtitlers tended to self-censor SWs when subtitling American TV shows by replacing such words with random typographical symbols or with a neutral alerting phrase or eliminating them altogether. A study by García-Manchón (2013) which compared the amateur and professional subtitling of SWs in English movies into Spanish revealed that omission was the overriding strategy of subtitling adopted by professional and amateur subtitlers. However, professional subtitlers deleted more SWs than amateur subtitlers. Likewise, Massidda (2012) found that whilst the DVD subtitlers toned down most of the SWs in the subtitling of English movies into Italian, the amateur subtitlers retained them intact.

As for the available literature on the subtitling of SWs in English movies into Arabic, it contains scattering references to the way such words were treated in the process of subtitling and the Arab audiences' reaction towards the use of such words in the mass media. For example, Khuddro (2000) argued that religiously and sexually charged references in foreign films should be ignored or edited before being displayed to the Arab audiences in subtitled movies or TV shows. Moreover, Mazid (2006) suggested that English SWs in movies can be deleted when subtitled into Arabic because such words are common in the Arab community and viewers can grasp the intended swearing act from the feedback in the image on the screen. In addition, Gamal (2008) emphasized the role of censorship on English movies before subtitling into Arabic where all suggestive and objectionable offensive references should be deleted. Reiterating this emphasis, Alkadi (2010) found that Arab viewers are less tolerant of SWs even when such words are softened in the subtitles of English movies.

To date, although much work was done on subtitling into Arabic in general and on the subtitling of SWs in particular, the studies tended to be confined to professional subtitling. The amateur subtitling of such words, however,

remained a neglected area of research although it is gaining momentum nowadays as evidenced by the increasing number of researches carried out in this field (Orrego-Carmona, (2014), (2015); Švelch, (2013). This state of affairs is a natural outcome of the underestimated status of the amateur phenomenon in the Arab World, a fact which was raised earlier by Gamal (2008, p. 10) who since that time argued that "fan subtitling in Egypt has not been examined" though there are numerous "websites with forums dedicated to subtitling Japanese anime and other foreign films." Surprisingly, since then no serious efforts have been directed to this type of AVT and its incurring problems.

In addition, although the previously cited studies tackled problems and strategies of subtitling SWs in foreign movies into Arabic, very little was said about the changes of the semantic fields of SWs in the ST and TT or the factors inducing these changes. Besides, the incongruity of the expressed pragmatic functions of SWs in the subtitles in comparison with the movie dialogue was very scarcely touched upon. More importantly, whether the deletion of SWs impairs the conveyance of the intended meaning of such words to the recipients passed unnoticed by most of the authors. Authors were confined to suggest deletion as the main strategy for handling SWs without considering the directors' intention behind employing such words in the movies they produce (Han & Wang, 2014; Wang, 2013; Ljung, 2009).

Therefore, it is timely that more studies be conducted to describe the translational behavior of this newly established Internet fansubbing phenomenon on the subtitling of SWs in English movies into Arabic. Such studies can benefit from corpora available free online to descriptively and empirically address this phenomenon so that sound generalizations can be made. The adoption of this descriptive and empirical approach in handling SWs in the amateur subtitling would represent a revolt against the prescriptive orientation characteristic of the majority of previous studies.

Accordingly, the present study attempts to fill this gap in the literature by carrying out a comprehensive analysis of the translational behaviors of amateur subtitlers when addressing SWs in English movies into Arabic. It adopts a descriptive approach based on the analysis of a corpus comprising the scripts of certain popular American crime drama movies with very high occurrences of SWs and their subtitled versions in Arabic. In focusing on the amateur subtitlers' performance, the study examines their translation patterns when encountering translation 'crisis points', particularly the treatment of emotionally charged words and the most recurrent subtitling strategies adopted.

Essentially, the study attempts an analysis of the incurred changes in the semantic fields of SWs in the subtitles compared to those in the movie dialogues

and the factors inducing these changes. Furthermore, it carries out an in-depth analysis of the mismatches in the pragmatic functions of SWs in the selected movies and their Arabic subtitles. The analysis of the uses of SWs within their depicted socio-cultural context is helpful in identifying the pragmatic functions intended by speakers in uttering them to decide the translation strategy accordingly. The recommendation to delete or tone down SWs should not be based on subjective speculations and hasty generalizations of the target audiences' expectations. It should rather be based on the evaluation of the purpose or function each of these words is used for and the relationship between interlocutors exchanging the swearing acts.

1.5 Why Study Swearwords

Although the use of SWs is discredited and seen as improper or a sign of bad manner, the act of swearing is thought to be a universal phenomenon because almost all languages exhibit instances of swearing in certain contexts (Ghassempur, 2009; Montagu, 1967). This assumption is supported by Montagu (1967, p. 2) who affirms that although "[I]t is the general understanding that it is improper to swear, yet there continue to be a vast number of swearers." On this basis, one is tempted to argue that since swearing is usually associated with the expression of various types of emotions, it is as omnipresent in language as these emotions are. Indeed, there seems to be as many SWs as suitable for describing the person's sudden or inner feelings. A person may express dismay, frustration, surprise, happiness, anger; may scorn or insult with the use of SWs. In fact, for some authors, although SWs represent something that causes offense and are unacceptable in the majority of situations, in other situations "they may be the appropriate thing to say." (Fernandez-Dobao, 2006). This reflects how significant the role swearing plays in human language, their behavior and community. Therefore, in order to complete the research in all linguistic aspects of language, swearing should be studied as it is as important as any other aspects of language.

The necessity to study swearing stems from the fact that it is employed for certain purposes within each community of practice and its use cannot be arbitrary or asymmetrical. Rather, it is triggered as a response to certain social, psychological or linguistic purposes. As a social need, it is an identity marker to signal group membership. Psychologically speaking, swearing is said to relieve frustration and pain in addition to representing a reaction to anger or rage. For example, when a person hits his/her hand with a hammer, his/her first choice from his/her linguistic repertoire would be a SW to release pain. Hence, swearing is a relieving mechanism and it helps restore emotional balance. In addition, for Stenström, Andersen and Hasund (2002) swearing is a manifestation of 'independence' and 'forcefulness'. From the linguistic perspective, Jay (2000, p. 259) believes that those who resort to swearing suffer from "impoverished lexicon and laziness." Thus, when they are under pressure,

SWs are the only words they have at their disposal. A similar notion is supported by Andersson and Trudgill (1990) who perceive “swearing as a personal weakness—your vocabulary is so small that you have to use these ‘easy’ and ‘lazy’ words.” (p. 63). Likewise, Stenström et al. (2002, p.77) argue that swearing reflects “lack of education and linguistic poverty”.

Scholars focusing on swearing testify that it is akin to the informal spontaneous everyday use of language (diasemic dimension). In addition, the recurrent use of swearing acts is idiosyncratic of a person's mannerism. This implies that the use of SWs can reflect the educational level, social class and sociolectal traits of that person (diastratic dimension). Normally, a person who excessively uses SWs is associated with low level of education and inferior social class (McEnery, 2006; Jay, 1992).

In movie production, directors exploit this notion for characterization purposes of members within groups of gangs, criminals, drug dealers, friends at school, factory community and so forth where swearing is used to foster solidarity, power, expression of endearment or to create laughter (Allan & Burrige, 2006; Culpeper, 2005). Hence, the use of SWs becomes purposeful within such groups and it is meant to perform certain speech acts. Understanding the pragmatic function of such speech acts requires a thorough analysis of the sociocultural context of situation in which the speech act occurs, the relationship between interlocutors, and the intention of the speaker and his/her tone of voice. This is mandatory in movie subtitling so as viewers can formulate a similar characterization to that intended in the movie.

What this implies is that caution should be taken when undertaking the intercultural transfer of SWs during the subtitling process to ensure that the intended meaning is accurately rendered. This argument stems from the nature of swearing and the way different cultures perceive its use in public. Though with variant degrees, almost all people envisage swearing as being disgusting because of the nature of the feelings it provokes and the taboo nature of the things it is associated with. According to Allan and Burrige (2006, p. 1), “[T]aboos arise out of social constraints on the individual's behavior where it can cause discomfort, harm or injury.” These constraints usually decide what is appropriate or not in a particular situation so as to avoid being offensive. Violating these constraints is usually perceived as an impolite act.

With this in mind, direct or literal translation can be risky on the basis that the final product may seem to trigger impoliteness in the receptor culture. Moreover, fidelity to the ST should first be weighed against acceptability according to the recipients' expectations and the degree of comprehension they gain from the translation. This hypothesis finds sound expression when subtitling English SWs.

Unlike other problematic issues in intercultural transfer including culture specific references, English SWs entertain certain peculiar characteristics. First, they are common worldwide. Consequently, however translators try to hide them, their familiar pronunciation to the audiences uncovers them (Mazid, 2006). Second, the feedback from the images on the screen reinforces the resonance of SWs uttered by actors in the movie. A corollary of this is that subtitlers may overcome puns, humor or jokes particularly if they are aware of the audience's level of competency in English, but they cannot easily overcome the overwhelming use of English SWs.

1.6 Why American Crime Drama Movies

The selection of movies from the American crime drama genre is justified on the basis that the characters in these movies use a lot of SWs that reflect various pragmatic functions. As further explained in chapter 3, these movies depict the life of low social class people such as drug dealers, murderers, gangs and mafia people whose discourse is characterized by heavy reliance on SWs and other taboo language features when they come in confrontations with the police or members from other groups. This discourse which is rich in usage of SWs is exploited by movie directors to present an accurate portrayal of the idiosyncratic style characteristic of the characters in these movies. Its intent is to give the audiences an exact depiction of the way such characters converse with each other or express their inner feelings.

1.7 Objectives of the Study

This study is conducted on the amateur subtitling of SWs in American crime drama movies into Arabic. The general aim of the study is to carry out a semantico-pragmatic analysis of the amateur subtitling of SWs in such movies into Arabic and the translation strategies adopted by these subtitlers in this interlingual/intercultural transference process. Specifically, the study aims to:

1. Identify shifts in the semantic fields of SWs in the Arabic subtitles of the selected movies and the possible causes of these shifts.
2. Identify changes in the pragmatic functions of SWs in the subtitles in comparison with those in the movies.
3. Identify the translation strategies used by amateur translators when subtitling SWs in the selected corpus into Arabic.
4. Examine how the deletion of SWs in the Arabic subtitles affects the conveyance of the intended meaning of such words and identify the causes of deletion.

1.8 Research Questions

Based on the objectives above, the following research questions are formulated:

1. To what extent have the semantic fields of SWs in the movie dialogues been retained in the Arabic subtitles and what causes the resulting shifts?
2. To what extent have the pragmatic functions of SWs in these movies been preserved in the Arabic subtitles?
3. What are the translation strategies adopted by amateur subtitlers to transfer SWs in these movies into Arabic?
4. How does the deletion of SWs in the Arabic subtitles affect the conveyance of their intended meanings and what are its causes?

1.9 Scope of the Study

The study included a corpus consisting of the scripts of two American crime drama movies with high occurrences of SWs and their Arabic amateur subtitles. SWs and expressions of all types such as those related to sex activities, religion, body functions, sex organs, and disabilities and abuses were identified and selected as the data for analysis. The focus on the American crime drama genre movies stems from the fact that the confrontational atmosphere in such types of movies stimulates characters to use different SWs for various pragmatic functions. The resulting abundance of SWs within the fast pace of the movie represents a challenge to amateur subtitlers in figuring out the intended meaning of each SW and adopting a suitable translation strategy.

With this in mind, the study focuses only on subtitling whereas other AVT types such as dubbing or voice over are not covered. This restriction is justified on the basis that each of these interlingual transferring modes has its own peculiarities, technical and linguistic constraints, which cannot be addressed in a single study. More importantly, within the fansubbing cyberspace, only subtitling can be carried out by amateur translators. That is to say, since dubbing requires recruiting a new crew of actors from the viewers' native language, it is more difficult and challenging to amateur subtitlers.

In addition, subtitling is the closest to translation proper of all AVT modes as it adopts writing the dialogue on the bottom of the screen. Therefore, viewers can read the subtitles and hear the characters speaking the movie dialogue simultaneously. Thus, it gives viewers the opportunity to compare between the two texts. Besides, subtitling lends itself to analysis easily in comparison to the other AVT types. Moreover, subtitling is the most common type of AVT in the Arab World (Ben Slamia, 2015; Gottlieb, 1992).

1.10 Significance of the Study

As previously stated, reviewing the literature focusing on subtitling foreign movies into Arabic reveals that there is paucity in research concentrating on fansubbing AVT despite the momentum this phenomenon is getting nowadays. Hence, the significance of the study stems from the fact that it is one of a few studies dealing with subtitling foreign movies in the Arab World and may be the first to be exclusively devoted to tackle amateur subtitling from English into Arabic. Thus, it attempts to direct the attention of scholars and academics to this area of research. Moreover, the significance stems from the focus on subtitling SWs in foreign movies into Arabic, a very sensitive issue in Arabic academia.

Besides, by focusing on subtitling as an AVT type which synchronizes the subtitles with the original soundtrack, the study can be of significance in language learning/teaching situations. The acquisition of new vocabulary including SWs can best be done through exposing learners to the use of such words in real life situations as depicted in the movies. The concurrency between sound track in the movie and the imposed subtitles in Arabic can help students be familiar with the functions of SWs. In addition, it can be of significance in supporting students to polish their pronunciation of such words.

Moreover, the study is of value to students of translation as it draws attention to the significance of the semantic, pragmatic and sociolinguistic parameters when handling meaning transfer from English into Arabic. Such parameters can play an important role in the meaning negotiation processes through highlighting the rapport of relationship between interlocutors' communication acts. This has certain implications on the subtitling of highly emotive elements in language especially when the transfer is from an open into a conservative culture. Only after a thorough analysis of the sociocultural overriding norms, the commissioned translation strategy can be indicated. When these elements are taken into account, it is hoped that the subtitlers' performance be improved.

More importantly, the study attempts to draw the attention of academic institutions in the Arab World to the importance of establishing departments that offer courses in AVT. The reality is that although there are many universities in each state in the Arab World that offer courses in English/Arabic translation, very few, if any, offer courses in AVT. When such courses are offered, training novice students of translation can benefit from the available free subtitling software in the Internet. Utilizing these facilities provides good opportunities for students to practice the real art of subtitling. Moreover, the feedback these students get from viewers can foster their subtitling expertise; hence they will be prepared to enter the translation competitive market.

1.11 Theoretical Framework

An insightful reading of the formulated models to account for the interlingual subtitling phenomenon reveals that they are as multifarious and intriguing as the subtitling activity itself. To explicate, some of these models approached subtitling as an outcome of a complex relationship between the SC and the TC in terms of the international sociopolitical and economic status of each culture. Other models concentrated on the role of context in deciding the pragmatic functions of lexemes in the ST which should be maintained in the subtitles following certain compensatory techniques that conform to the spatial and temporal constraints of subtitling. Yet, other models focused on the problems emanating from the technical restrictions and the change from the spoken to the written mode as well as the strategies adopted in this transfer. In addition, the more linguistic oriented of these models has attempted to foreground the polysemiotic nature of subtitling to emphasize its complexity and diversification.

When it comes to the peculiarities of subtitling, Titford (1982) argues that the time and space limitations characteristic of this type of language transfer create three dimensions problematic to subtitlers. The first relates to the fact that subtitles are assimilated 'orally' not 'aurally' when the viewer reads subtitles using eye scan. Hence, the viewer's eyes should process 'visual information' coming from actions displayed on the screen and the written account of the movie dialogue in the subtitles. The former is called 'dynamic information' while the latter is 'static information'. In this case, the subtitler has to decide which of these sources of information should be given priority and select the translation strategy accordingly. If dynamic information is more significant, only very indispensable static information should be offered, "thus leaving the viewer's eye free to follow the more important dynamic "information" on the screen." (p. 113). On the other hand, if static information is fatal to the comprehension of the storyline, subtitles should be maximally exploited for that end as long as the space and time constraints allow. The second dimension relates to the principles of cohesion and coherence that should be maintained in the subtitled text. However, since subtitles should synchronize with visual information and due to the constraints of the medium, subtitles may be coherent but rarely cohesive. The third is the visual and linguistic dimension which induces two problems; the relation between the linguistic material (subtitles) and the visual information in the ST and the speed with which viewers can process the subtitles. Consequently, editing subtitles becomes necessary to facilitate the viewer's reading capacity.

In addition to Titford, Delabastita (1989) attempted to build a theoretical framework encompassing the norms of interlingual subtitling. According to Karamitroglou (2000, p. 103), Delabastita "is the only scholar to propose a methodology for the specific investigation of norms in audiovisual translation."

Delabastita's approach provides a comprehensive view of AVT by dividing the 'translation relationship' involved into 'competence, norms and performance'. Competence refers to the translator's knowledge of the source and target linguistic systems, while performance is manifested in the interlingual communicative act. Norms, on the other hand, represent a regulatory apparatus for an acceptable shift from the ST to the TL. The model can be understood via accounting for a list of questions that allegedly guide the translator in his decision making process. The list of questions was summarized by Chaume (2002) and its focus can be reformulated as follows; the global social, political, economic status of the TC, the cultural relationships between the SC and the TC, the cultural constraints the TC imposes on the translator, the intentions of the client, the tradition the TC maintains in respect of type of text, degree of openness of the TC, the linguistic policy of the TC and whether the genre of the SC, the values it communicates, the rhetorical argumentation employed, the linguistic, stylistic and filmic models used, exist in the TC.

It is clear that Delabastita puts strong emphasis on the human involvement in the 'persona of the translator' in carrying out the subtitling act. A meticulous reading of the above implications of the model shows that the subtitling process cannot be successfully executed unless the extralinguistic factors surrounding it are thoroughly considered. However, the model does not touch upon the complexities emanating from the subtitling process. In this regard, Karamitroglou (2000) argues that the questions Delabastita asks "tend to fluctuate from general to specific and then to general. As a result, his study seems unfocussed and disoriented." (p. 104). Nevertheless, it can be argued that the issues presented in the model have close affinity to the concerns the subtitler bears in mind when encountering such aspects in language transfer. They are important when carrying out research on very culturally remote language systems such as English and Arabic.

In this light, it is well-known that cultures differ in their tolerance of offensive language. As for the Arab Muslim culture, it is characterized as being conservative and intolerant of offensive language in comparison with the English culture. This is related to the teachings of Islam as well as the norms, traditions and customs of the Arab society.

It is interesting to note that the questions formulated in this model reckon Pym's (2008, p. 325) principle of the "communicative risk", where the translator's decisions may be encouraged or inhibited by the norms of the more authoritative of the language pair s/he is working with. The notion of the authoritative language renders the subtitler's translation behavior as showing fidelity either to the ST/L or the TT/L. On his part, Gottlieb (2009) conditions fidelity to the ST by the recipients' familiarity with the SL and the degree of hegemony this language entertains. Consequently, the more the subtitler is aware of his target audience's knowledge of the SL, the more his/her fidelity to

the ST is warranted. However, the polysemiotic nature of the audiovisual material and the search for easy and smooth comprehension on the part of audiences can counterbalance this inclination.

When it comes to the difficulties arising from the intriguing nature of interlingual subtitling, Hatim and Mason (1997) proposed a model which emphasizes the role of context in determining the pragmatic functions of utterances within the time and space constraints that make loss of information inevitable, and the shift from the spoken to the written mode. This shift results in difficulties that can be categorized into four kinds;

1. The shift from speech to writing entails that certain features characteristic of the spoken mode (dialect, intonation, code switching and style shifting, turn taking) cannot be easily conveyed in the written form in the TT.
2. The constrained medium used to communicate meaning; that is the space allocated at the bottom of the screen for the subtitles.
3. The resulting reduction of the ST obliges the translator to restore coherence in the TT to help readers get the intended meaning because the redundant elements assisting the SL viewers to comprehend the ST are lost in the subtitling process.
4. The requirement of matching the subtitles with the visual image, i.e. achieving synchronization between the subtitles and the moving image (pp. 65-66).

The model of Hatim and Mason (1997) meets with that of Brondeel (1994) in their emphasis on the technical problems incurred in the subtitling process though the latter's main focus is to ease the viewer's readability through the use of certain techniques including 'segmentation', 'reduction', 'reordering' or 'explanation' (p. 32). Brondeel believes that these techniques are necessary to reduce the cognitive efforts the viewer exerts in reading the subtitles, listening to the SL dialogue and watching the images on the screen. However, the two models diverge at the point where Brondeel's concentration is on maintaining three levels of equivalence between the ST and the TT. First, the 'informative equivalence' which implies that 'all' information in the ST be transferred to the TL. Second, the 'semantic equivalence' which stresses the 'correct' conveyance of meaning from the ST to the target audience. Third, the 'communicative equivalence' which necessitates that the 'communicative dynamism' be maintained in the TT. Thus, Brondeel's model envisages a utopian picture of the complex interlingual subtitling phenomenon.

In the subject under study, keeping optimal equivalence between English and Arabic is difficult if not impossible within the 'communicative dynamism' due

to the known cultural and linguistic differences between these two languages. Hatim and Mason's model, on the other hand, adopts a methodical/pragmatic orientation to account for the peculiarities of the subtitling phenomenon.

The previous accounts of some of the models addressing interlingual subtitling exhibit certain methodical unfoldings that have implications on the models addressing SWs regarding the way this type of language to be addressed. For example, Delabastita's (1989) emphasis on the cultural aspects and Hatim and Mason's (1997) focus on context and pragmatic function have some implications on the definition of SWs provided in Andersson and Trudgill's (1990) model which is summarized as follows. A SW is a type of language that:

1. Refers to something that is taboo and/or stigmatized in the culture;
2. Should not be interpreted literally;
3. Can be used to express strong emotions and attitudes (p. 53).

This is the definition of SWs that is adopted in this study. On the basis of this definition, what is to be considered a SW is culturally determined and its offensiveness should be pragmatically identified depending on the context of situation in which interlocutors are engaged. In line with this definition, Andersson and Trudgill (1990) classify swearing into; 'abusive swearing', 'expletives', 'humorous swearing' and 'auxiliary swearing'. While both abusive swearing and humorous swearing are directed at the addressee, only abusive swearing is intended to do harm; humorous swearing is used mainly to arouse banter. Expletives mainly express psychological emotions like anger, frustration, or happiness, and auxiliary swearing is idiosyncratic in an individual's speech (ibid, p. 61).

The distinction between the denotative/literal and connotative/metaphorical use of words is significant in assigning the swearing characteristic. Hence, in the expression of inner feelings, it is the connotative meaning the tabooed objects indicate that causes offense. However, for some linguists the stigmatized meaning of some SWs stems from their associations with the conceptual meaning of objects as perceived in the real world (Kidman, 1993).

This functional employment of SWs characterizes Wajnryb's (2005) model for categorizing uses of SWs. This author argues that SWs are used to express three main functions; cathartic, abusive and social. These three functions can be explained as follows:

1. Cathartic: this function of SWs comes in the form of a response to a sudden and (un)favorable event that impinges on the individual's course of actions. It usually expresses psychological emotions such as anger, pain,

frustration and the like. Thus, it is normally directed at the speaker him/herself and the attendance of other people is not necessary, though it might be directed at other things causing the pain. It is considered a healthy behavior as it works to restore the individual's psychological equilibrium and lowers stress levels.

2. Abusive: it is the planned and venomous function of SWs which is mainly directed at others with the intent to insult. Hence, the attendance of a target is necessary, yet it is used as a verbal aggression to replace physical attack.

3. Social: it is interpersonal and used among homogeneous groups of speakers within the same speech community during periods when they feel at ease. Though directed at others, it is not venomous or intended to hurt. Rather the intent is social solidarity, banter and group membership. It commonly appears in informal interactions to kill the routine and cheer up speech. The social class, gender and age of interlocutors have certain influence on the use of social swearing (pp. 30-35).

These functions of SWs share interesting features. On the one hand, the cathartic group shares the non-venomous characteristic with the social group. On the other, the abusive group shares the necessity of having a target with the social group.

It is pertinent to point out that, in general, the majority of SWs are used in intense situations; in situations whereby conflicts and confrontations arise amongst interlocutors. This fact is further emphasized via the use of main SWs such as 'fucking' and 'bloody' as intensifiers that premodify other SWs to suit the speaker's intention for resorting to swearing. This account of the functions of SWs shows that they are not used for hedging because of the nature of such words, i.e., being obscene, dirty, vulgar and stigmatized (Ferklova, 2014).

Wajnryb's (2005) model is adopted in the analysis of SWs in the corpus into their pragmatic functions. The rationale behind using this model is that it is easy to apply, its categorization is broad yet more economical since it consists of only three categories, it takes into account the uses of SWs within their context of situation and its applicability is not confined to a particular language.

From a purely semantic perspective, Allan and Burrige (2006) presented a model that categorizes SWs into semantic fields. The authors gave a detailed account of the uses of discrete SWs and their role in face to face interaction. Furthermore, they made reference to the concepts of political correctness and politeness through their treatment of euphemism, dysphemism and

orthophemism. Their typology of SWs consists of five semantic fields namely: 1. Bodies and their effluvia (sweat, snot, faeces, menstrual fluid and so forth); 2. The organs and acts of sex, micturition and defecation; 3. Diseases, death, and killing (including fishing and hunting); 4. Naming, addressing, touching and viewing persons and sacred things, objects and places; 5. Food gathering, preparation and consumption. (p. 1). It is clear that the classification presented above is solely based on the semantic fields of SWs. It does not touch on the pragmatic functions or uses of SWs within their sociocultural context. However, based on its concentration on the semantic fields of SW, this model is used in assigning SWs in the corpus under study into their semantic fields.

In addition, taking a cross-cultural linguistic perspective, Ljung, (2011) presents a more comprehensive typology of SWs. Unlike previous typologies, Ljung categorizes SWs on the basis of their functions and themes. The former are subdivided into stand-alone functions and slot fillers. Under the subcategory stand-alone, Ljung includes expletive interjections, oaths, curses, affirmation and contradiction, unfriendly suggestions, ritual insults and name calling. The slot fillers encompass; adverbial/adjectival intensifier, adjectives of dislike, emphasis, modal adverbials, anaphoric use of epithets and noun supports. Furthermore, Ljung includes another category ‘replacive’ to substitute for uses of SWs that more or less denote their literal meaning and cannot be covered in the other functional categories. As for themes, these represent various taboo areas SWs belong to. The major taboo areas included in his typology are; the religious/supernatural, scatological, sex organs, sex activities and mother (family) themes (p. 35). In addition to these major themes, Ljung suggested additional “minor themes” including ‘animal’, ‘death’, ‘disease’, and ‘prostitution’. Ljung (2011) intends his typology to be globally applicable as it highlights both the functions and semantic fields of SWs in a number of languages. The categorization of SWs on the basis of their functions is helpful though the categories are not mutually exclusive. A consequence of this is that “one and the same expression may allude to more than one theme.” (ibid, p. 36). However, the categorization of SWs into semantic fields as proposed in this model is modified and merged with that of Allan and Burridge (2006) to be used in the study as explained in chapter three.

Out of the various theories addressing swearing, four of them are incorporated in this study because they closely relate to answering its questions. These are Andersson and Trudgill (1990) for the definition of SWs, Allan and Burridge (2006) and Ljung (2011), for categorizing SWs into semantic fields and Wajnyrb’s (2005) for determining their pragmatic functions as Figure 1.1 illustrates.

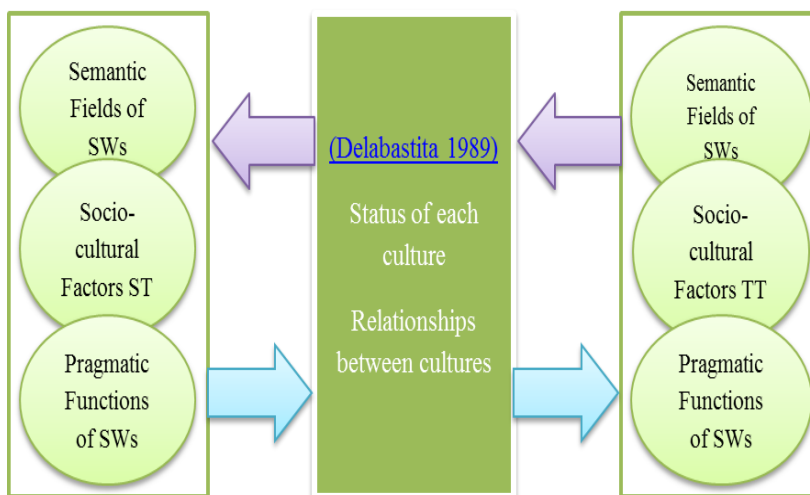


Figure 1:1 Theoretical framework

As Figure 1.1 above shows, the semantic fields and pragmatic functions of SWs are determined in light of the sociocultural norms in each speech community. In the interlingual/intercultural subtitling, the degree of equivalence and tolerance in the selection of SWs depends on the several sociocultural and linguistic implications as formulated in Delabastita's (1989) model described above. The study conceives that subtitling SWs comes within a broad intercultural and interlingual transference activity. This activity is affected by the way each of the involved cultures perceives swearing in accordance with the dominating norms in that culture. Moreover, it is affected by the relationships between cultures and the status each of them entertains.

1.12 Conceptual Framework

Conceiving swearing as a social construct shaped within a sociocultural setting and subtitling as an interlingual and intercultural act of communication, the conceptual framework of the study is represented by Figure 1.2 below.

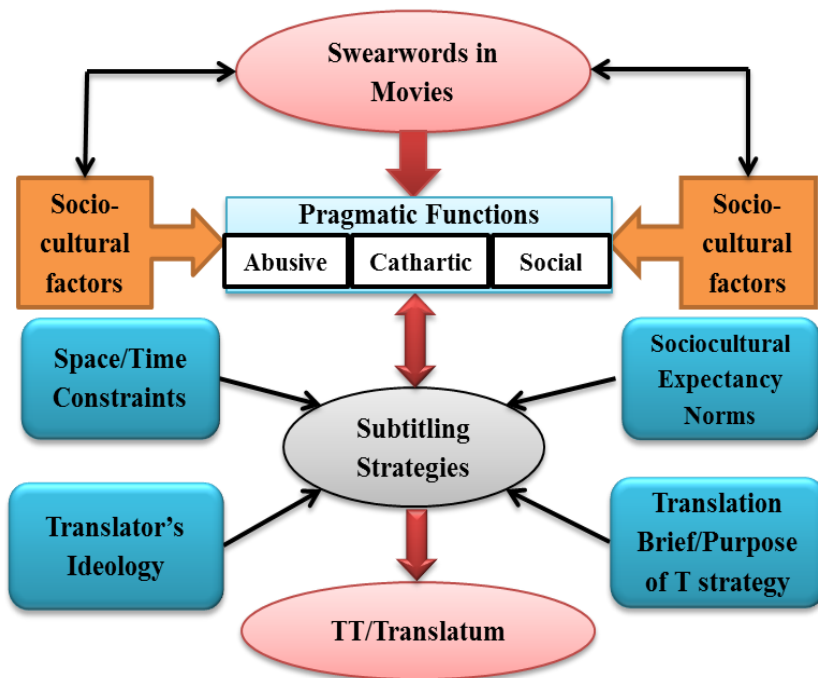


Figure 1.2 Conceptual framework

In movie subtitling, SWs from various semantic fields should be conceived as expressing certain pragmatic functions within the environment depicted in the movie. It is necessary that such functions are transferred to the target recipients. However, selecting a subtitling strategy is influenced by the target sociocultural and expectancy norms, translation brief, purpose of translation strategy, ideology of the translator and the time and space constrains.

1.13 Definition of Key Terms

In this section, a definition of some technical terms is presented. The presented working definitions would familiarize the reader with these terms as a starting point to construe the main theoretical issues tackled in this study.

1. Amateur subtitling (also known as fansubbing): This term is a neologism for nonprofessional or fan-subtitling which refers to the subtitling of a foreign film or television program carried out by fans or amateur translators into a language other than that of the original.
2. Crime drama movies are movies which are mainly developed around the vicious actions of criminals or gangsters who carry out their actions outside the law, stealing and violently murdering others for personal monetary gains.

3. Pragmatic functions: These refer to the communicative functions a swearer intends to express via the use of SWs beyond their literal meaning such as abuses, anger, frustration, group membership and happiness, which are grouped into three main categories namely, abusive, cathartic and social according to Wajnryb's (2005) model.

4. Semantico-pragmatic analysis: This kind of analysis draws on the semantic properties of SWs such as coarseness, obscenity and vulgarity, which render them offensive and incite swearers to employ them for certain communicative purposes. It also describes SWs into the pragmatic functions they express in their particular sociocultural context.

5. Semantic fields: A semantic field of SWs represents a group of such words that belong together and relate to one hyponym. It describes the inter-relationship between such different words that form a complete lexical system such as sex activities, sex organs, body functions, incest, animals, and religious.

6. Swearwords: These are usually seen as taboo and/or offensive words of strong emotional associations especially used as an expression of a plethora of inner and social feelings beyond their literal meaning.

7. Translation strategies: A translation strategy is construed as a conscious procedure, technique or plan adopted to solve a problem incurred in the translation of a text or any of its segments (Loescher, 1991).

1.14 Structure of the Thesis

This thesis is divided into five chapters. Following this introduction, the literature review chapter presents an overview of what scholarly work has been written about translation equivalence, theories within the realm of TSs with special reference to Descriptive Translation Studies (hereafter referred to as DTSS) and norms of translation. Then, the main characteristics of interlingual subtitling are covered to familiarize the reader with the constraints of the medium that restrict the translator's choices when addressing the intercultural transference of SWs. The chapter also covers some aspects of the amateur subtitling phenomenon such as the subjects tackled by scholars including the work conditions of amateur subtitlers and the effect of these conditions on the quality of their performance, fansubbing as a social activity and the case studies on the subtitling of SWs by amateur subtitlers. The chapter introduces some pragmatic and semantic issues pertaining to the focus of the study including speech act theory, euphemism and dysphemism as well as types of meaning.

Chapter three discusses the methodology this thesis adopts to answer its research questions. It gives an account of the approach of the study, the criteria adopted in compiling the corpus of the study, characteristics of this corpus, the data collection methods and data analysis. The data analysis stage has been

divided into four main subsections each addressing a research question by introducing the model adopted to carry out the data analysis process as deemed suitable to answering that question.

Chapter four presents the findings of the research. It has been divided into four main sections each addressing the findings of analysis pertaining to a particular research question. Section one addresses the findings related to the shifts in the semantic fields of SWs in the Arabic subtitles in comparison to those in the movies and the probable causes of these shifts. Section two is devoted to a presentation of the findings pertaining to the changes of pragmatic functions of SWs in the subtitles compared to those expressed by English SWs in the movies. Section three presents the translation strategies adopted by the amateur subtitlers when transferring SWs into Arabic to give an indication of whether the subtitlers' orientation is SC-oriented or TC-oriented. Finally, section four discusses the findings in relation to the effect of deletion as the main translation strategy on the conveyance of the intended meaning of SWs to the target recipients and the probable causes of deletion.

Chapter five sums up the conclusions of the study by focusing on the major findings presented in relation to each of the research questions. The chapter also introduces the limitations of the study, its contributions to the field and recommendations for future directions.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents a review of the related literature addressing various aspects pertaining to the focus of the present study. It begins with a brief account of the concept of translation equivalence and its major types. This is followed by an account of the area of TSs with a special focus on the descriptive, empirical and comparative approach characteristic of DTSs. The focus on translation norms brought by scholars within DTSs is crucial in identifying the strategies adopted by subtitling translators from English into Arabic. Then, the main topic of this study, namely, subtitling is addressed in the sections that follow which further cover constraints of subtitling, cultural perspectives of swearing, subtitling SWs, subtitling SWs into Arabic, amateur subtitling of SWs and amateur subtitling as a social activity. This is followed by an account of the implications of pragmatic and semantic notions on interlingual subtitling. Finally, the concepts of euphemism and dysphemism are highlighted.

2.2 Translation Equivalence

The concept of equivalence has been, and is still to a great extent, the overriding variable in any translation situation as the search for equivalents in the TL represents the essence of the translation process. Unless this equivalence is achieved, the translator's product is regarded inadequate.

Due to the complexity and diversity of the translation phenomenon, types of translation equivalence have been various. This variation in approaching equivalence can be attributed to the fact that each translation theorist has approached the translation activity from a different perspective. Nevertheless, each has concentrated on only one aspect of the translation phenomenon and almost none of them was successful in formulating a comprehensive recount of all its various aspects. Moreover, the distinctive feature of the earlier approaches to translation equivalence is that they focus mainly on the linguistic dimension and relegate the role of the cultural dimension, thus aggravating the idea that full equivalence between languages does not exist (Jakobson, 2000).

This idea is stressed by Bell (1991) who argues that “[I]t is apparent, and has been for a very long time indeed, that the ideal of total equivalence is a

chimera.” (p. 6). This clearly shows that perfection in translation performance can be difficult to achieve because of the inability to achieve equivalence at the linguistic, phonetic and pragmatic levels. Such a fact can be attributed to the great cultural and linguistic gaps between languages (Georgakopoulou, 2003). Indeed, for some scholars, equivalence is a scientific term akin to mathematics, as it means 'same value', than to translation. As a proof for this hypothesis, Georgakopoulou argues that equivalence usually fails the back-translation test.

However, according to Leonardi (2000), theorists dealing with the concept of translation equivalence can be classified into three groups; those who adopted a linguistic approach represented by scholars such as Jakobson, (2000); Vinay and Darbelent, (1995); Catford, (1965) and Nida, (1964), those who adopted a semantic, pragmatic or functional approach and represented by House (1981); and finally those who remained in between these two camps and represented by Baker (1992).

Generally speaking, a meticulous reading of the history of scholarly work on translation equivalence reveals that there was a shift in the perspective from which translation as a social phenomenon was approached. The new evolving approaches attempted to take into account other significant components in the meaning negotiation process instead of the purely linguistic ones which preoccupied previous approaches. The socio-cultural, psychological, pragmatic, political and ideological issues that were relegated in the previous approaches have become the benchmark of the most recent approaches addressing the translational behavior. In other words, the human involvement, where the translator's 'intentionality' and 'motivation' and that of the producer of the ST, have come to the fore (Hatim & Mason, 1997; Toury, 1995).

In order to highlight the characteristics of the previous approaches, the most important types of equivalence are briefly presented in the next subsections to illustrate the characteristics of each type and compare it with other types of equivalence.

2.2.1 Nida's Formal and Dynamic Equivalence

Nida (1964) proposed one of the important dichotomies pertaining to translation equivalence, namely, formal and dynamic equivalence. According to Nida, formal equivalence focuses on preserving the form and content of the message in the ST when rendered in the TL. This approach is ST oriented. Nida states that “the message in the receptor language should match as closely as possible the different elements in the source language” (p. 159).

In contrast, dynamic equivalence emphasizes the concept of ‘equivalent effect’. Indeed, the term “dynamic” was later replaced with “functional” (Nida & Taber, 2003). This implicates that the translator should try to maintain the effect of the TT on the target receptor similar to that of the ST on the source receptor. The emphasis is shifted in this type of translation equivalence from being on form and content into preserving effect, though the way this effect is evoked or "how to determine if responses are equivalent between the source language and the target language audiences" is not specified (Han & Wang, 2014, p. 3).

As this account implies, the role of context in determining the meaning of words is at stake if formal equivalence is sought. Hence, it seems difficult to make a balance in choosing between the context-independent meaning of a text and its context-dependent functional value. This predicament is best explained by Bell (1991, p. 7) who argues that you “[P]ick the first and the translator is criticized for the ‘ugliness’ of a ‘faithful’ translation; pick the second and there is criticism of the ‘inaccuracy’ of a ‘beautiful’ translation. Either way it seems, the translator cannot win”. However, Nida (1964, p. 156) proposes factors including (1) the nature of the message, (2) the purpose or purposes of the author and, by proxy, of the translator, and (3) the type of audience, that influence the choice of one type of translation rather than the other.

2.2.2 Catford’s Model of Equivalence

Catford (1965) bases his theory of translation on ‘a general linguistic theory’. He defines translation as “*the replacement of textual material in one language (SL) by another textual material in another language (TL).*” (p. 20). On this basis and adopting a purely linguistic approach, he classifies translation based on the following parameters:

1. Extent of translation: translation can either be full or partial. The former implies that all ST segments are transferred to the TT. The latter implies leaving out some parts of the ST and can be used when translating poetry to preserve ‘local color’.
2. The grammatical rank: translation is either rank-bound or rank-unbound. In rank-bound translation, the selection of equivalents in the TL should be done at the same rank, i.e. word, phrase, sentence and so on. Rank-unbound translation implies that equivalents in the TT are not bound to any rank, rather they “shunt up and down the rank scale, but tend to be at the higher ranks-sometimes between larger units than the sentence” (p. 25).

2.2.3 House's Concepts of Overt and Covert Translation

House's conception of translation equivalence represents a point of departure from earlier approaches in its emphasis on the semantic and pragmatic dimensions translators should attempt to recount for in the translation activity. She argues that every text has a function determined within its context of situation and can be identified by thoroughly analyzing that text. Thus, on this basis, equivalence cannot be achieved unless this function is maintained in the TT to be able to claim a high quality translation.

Among the important concepts House introduced are the notions of 'covert' and 'overt' translation. These can be understood in relation to text types and the degree they relate to the addressee. Thus, scientific texts, journalistic texts and tourist booklets are normally not directly addressed to any particular audience and, therefore, they represent examples of covert translation. The functions of such texts are not tied to any particular addressee and, hence, the "source text and its covert translation text are pragmatically of equal concern for source and target language addressee." (House, 1981, p. 194). In covert translation the translated text represents an original text in the TC yet they exhibit equivalent purposes.

Overt translation, on the other hand, portrays a situation in which the ST is meant to address a particular audience and as a result, its function cannot match that of the translation in the TC. The function of the ST may be different for historical or ideological reasons. In overt translation, a translated text is meant to be seen and appreciated as a translation. Thus, political speeches which are written to influence a particular audience during a historical event represent a good illustration of overt translation.

2.2.4 Baker's Approach to Translation Equivalence

Baker (1992) adopts an approach that stresses that equivalence between the source and the TTs should be sought at different levels, which are:

-Equivalence at word level: The concentration on the word stems from the fact that translators usually start their analysis of the ST at the level of the word because words possess meaning. In line with this approach, Baker treats the word as a starting point for her textual analysis.

-Equivalence above word level: The emphasis of this type of equivalence is on combinations of words, i.e. how meaning can be

negotiated when words start combining with each other, yet they should be treated as single units.

-Grammatical equivalence: This type of equivalence addresses the diversity of grammatical rules across languages which might cause problems in terms of finding correspondent grammatical rules in the source and TLs.

-Textual equivalence: This type of equivalence focuses on the effect of the variation of information flow between languages on carrying out the analysis process for proper translation decisions to achieve cohesion and coherence.

-Pragmatic equivalence: In this type of equivalence, attention is paid to the significance of pragmatic analysis in any attempt to arrive at the speaker/writer's intended meaning. Here meaning is not the propositional one words or sentences express, "but as conveyed and manipulated by participants in a communicative situation." (p. 217). Baker refers to implicatures as an example of the situation implying the idea that more is being communicated than is actually stated. Unless this intended meaning in the ST is conveyed in the TT, the translator falls short of helping the target audience comprehend the message in the ST.

The previous account of the main approaches to equivalence in translation reflects a trend that overlooks the crucial mediating role of the translator in creating meaning to the receptor audience. Furthermore, they underestimate the cultural imports the ST attempts to carry over. As a result, they remain "caricatured as myopic drones, conducting painstaking analyses of source and TTs, but indifferent to any wider cultural import that translation might have." (Kenny, 2001, p. 1). This situation has necessitated a redefinition of the concept of translation equivalence within the realm of DTSs that takes into account the function or skopos of the ST (Georgakopoulou, 2003). This redefinition is addressed in the functionalist approaches to translation, as dealt with in the next subsection.

2.2.5 Functionalist Approaches to Translation/Skopostheorie

As a reaction to the previous formalist approaches that have focused on translation equivalence, a recent functionalist approach emerged in Germany in the 1970s arguing that translation is not merely a linguistic process. Hence, the functionalist approach represents a shift from the linguistic to the functionalist and sociocultural approach, which defines translation as a purposeful activity. It emphasizes the function of the TT in the hosting culture rather than equivalence between STs and TTs. This emphasis stems from the fact that "real

life presents situations where equivalence is not possible and, in some cases, not even desired.” (Nord, 1997, p. 9). Thus, this approach represents a shift from focusing on the ST in some previous approaches into an orientation towards the TT.

The most prominent scholars of this approach are Vermeer, Reiss and Nord and the most well-known theory within this approach is Vermeer’s *Skopostheorie* (from Greek ‘skopos’ meaning goal or purpose) in its emphasis on the function the TT should communicate to the target recipients. However, these scholars slightly differ regarding their perspectives of how this function could be conveyed. For instance, Reiss (2000) focuses on text types and stresses that the function of the ST is embodied in its type, which should be retained in the translation act, leading her approach to be a ST-oriented. Nord, on the other hand, emphasizes the equivalence of function between STs and TTs. Hence, her approach is similar to that of Nida’s (1964) functional equivalence. However, the three scholars emphasized the role of the translator, the TT recipients’ cultural norms, purpose of the text, client and commission of translation. In fact, it is the first time that such extra-linguistic factors were emphasized in a translation theory. Such factors are of significance in the translation decisions making process. For Vermeer (2000, p. 222) the translator is an ‘expert’ whose viewpoint should be respected when consulted in a translational action and “it is thus up to him to decide, for instance, what role a source text plays in his translational action. The decisive factor here is the purpose, the skopos, of the communication in a given situation.” Consequently, the translators’ responsibility increases particularly regarding their performance of the commissioned translation task. This shows that translation does not take place in a vacuum. It is an activity that involves various sociocultural and linguistic factors whereby the translator is the key player.

The most influential contribution within the functionalist approach is that of Vermeer through his *Skopostheorie*. Vermeer (2000, p. 221) views translation as an “action which is based on a source text” and argues that this action has an aim or purpose that leads to a TT or what he calls ‘translatum’. That aim or purpose should be negotiated with the client who commissioned the action. This shows that the *Skopostheorie* foregrounds the reciprocal relationship between the purpose of the ST and the recipients of the TT. Moreover, the human involvement is present both in the translation process and as a receiver of the translation product. The translator should figure out the purpose of the translation s/he is commissioned to undertake, and the recipients’ needs and expectations within their cultural framework should come to the fore when selecting the translation strategy, hence each strategy is purposefully selected (Nord, 1997). For this end, the translator needs to analyze the sociocultural and contextual factors that help identify the function of the ST and that of the translatum in the TC. This requires knowledge and competence as well as command of both the SC and the TC by the translator.

According to Munday (2001, p. 79), the *Skopostheorie* operates according to certain rules, the most important of which are summarized as follows:

1. A translatum (or TT) is determined by its skopos.

This rule identifies the skopos as the starting point of the translatum and stresses that adequacy to the skopos is determined in accordance with the target context.

2. A TT is an offer of information in a TC and TL concerning an offer of information in a SC and SL.

Contrary to what opponents of the *Skopostheorie* claim, this rule equates the status of the ST with that of the TT in their respective sociocultural and linguistic situations. In the *Skopostheorie*, “the source text is still a very important object of concern to translators.” (Flynn, 2004, p. 281). Furthermore, Vermeer (2000) perceives the ST as “the basis for all the hierarchically ordered relevant factors which ultimately determine the translatum.” (p. 221). Therefore, the translator is the key factor being the first recipient of the source initiator’s intention which s/he needs to mediate and convey to the target recipients. In this mediation process, the translator has to opt for the appropriate translation strategy as suits the audiences’ needs and nature of the translated text.

3. A TT does not initiate an offer of information in a clearly reversible way.

This rule stresses that due to the differences between speech communities in terms of the prevailing norms and expectations of recipients, the function of the translatum in the hosting culture might not be the same as that in the SC. Indeed, Vermeer (2000) stressed this fact and argued that the “source and target texts may diverge from each other quite considerably . . . as regards the goals which are set for each . . .” (p. 223). This change of function was also confirmed by Nord (1997) and Reiss (2000), especially when the translatum addresses a different audience from that intended for the ST. In addition, Honig (1997, p. 10) argues that Vermeer’s conception of shift of function is misunderstood since “he never maintained that the purpose of a text should always be changed in translation.”

4. A TT must be internally coherent.

This rule affirms the adequacy or intratextual coherence of the translatum with the TT receivers’ situation. It implies that the translatum must conform to the receivers’ circumstances and knowledge to be communicative and understandable.

5. A TT must be coherent with the ST.

This is the fidelity rule as it emphasizes the necessity of the coherence between the ST and the TT in terms of the information the translator processes and conveys to the target recipients. This intertextual coherence is necessary since a translation represents an offer of information of a previous offer of information in the ST.

6. The five rules above stand in hierarchical order, with the skopos rule predominating.

The *Skopostheorie* triggered heated arguments amongst various scholars and practitioners partly due to its concentration on the skopos of the translation and partly due to its conception of the ST. For instance, Nord (1997) argues that this theory is not suitable for the translation of literary texts due to its inability to preserve the literary stylistic complexity of such texts. Besides, she criticized the freedom of the translator on the basis that “the end justifies the means” (p. 29). As a regulative principle for the freedom of the translator, Nord proposed the concept of ‘loyalty’ to the ST producer’s intention (Nord, 1993, p. 63). According to the loyalty principle, as far as the producer’s intention is not contradicted, the translator is free to choose the translation strategy deemed appropriate. Moreover, Pym (1996) claims that the *Skopostheorie* puts emphasis on very discrete and remote cultures and relegates neighboring ones.

However, for other scholars, the *Skopostheorie* gives the translator more freedom in opting for the translation strategy which s/he finds suitable in conveying the message to the target recipients. For example, Gentzler (2001) argues that by adopting the *Skopostheorie*, “translators may choose to be faithful to the source text’s spirit, or they may choose a word-for-word strategy, or they may add, delete, or change information as they see it fit, depending upon the cultural conditions and the needs of the audience/consumer.” (p.71). On this basis, the suitability of the *Skopostheorie* in AVT was tested particularly in subtitling foreign movies (Lv, Zhu & Ning, 2014; Alavi, Karimnia & Salehi Zadeh, 2013). As for its suitability for subtitling SWs in movies, Fawcett (2003) argues that subtitlers need to free themselves from ‘fidelity’ to the ST and concentrate instead on the circumstances of the audiences if adequacy is sought at all. As an appropriate approach in such situations, Fawcett affirms that “Skopostheorie comes into its own.” (p. 158). For this approach to be influential in AVT, the subtitler needs first to determine the function of the audiovisual production whether to entertain, discuss a particular issue or to educate. Moreover, it is necessary to know the genre of that production and the needs of the viewers (Kovačić, 1996).

In light of the aforementioned facts, Vermeer’s *Skopostheorie* may be suitable for a due subtitling of English SWs into Arabic taking into account their socio-

cultural context. The emphasis of the theory on the TT, its adoption of a descriptive approach and being norm-governed qualify it for a study of the translation behavior in the intercultural transference of SWs. In light of this, the translator needs to consider factors of the socio-cultural context, function of SWs and interlocutors relationships to be able to depict the intended meaning of such words in the ST. If such factors are not duly studied, the production is a distorted type of translation that is neither accurate in regard to the ST nor adequate as perceived by the target audiences. Issues like these represent the main focus of DTSs in the search for norms that affect the translator's performance.

2.3 Translation Studies (TSs)

TSs as an independent discipline was first established by Holmes in 1972 who emphasized that contributions of scholars in the field should be organized within a distinct discipline that embraces all perspectives of the translation phenomenon under one designation. Holmes conceives that translation should be studied within the field of humanities; he suggested the name "Translation Studies", which he believes "would seem to be the most appropriate of all those available in English, and its adoption as the standard term for the discipline as a whole would remove a fair amount of confusion and misunderstanding" (Holmes, 2000, p. 175). In fact, even preceding Holmes, Nida (1969) used the designation 'science of translation'. However, Holmes sees TSs as an 'empirical discipline' taking a descriptive approach in the study of the translation phenomenon. Thus, he divides TSs into DTSs and theoretical TSs (ThTS) and assigns each of them a particular objective:

- (1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and
- (2) to establish general principles by means of which these phenomena can be explained and predicted.

As the name suggests, DTSs focus on the study and/or description of existing translation products and their functions in the TC. This emphasizes the empirical nature of this subcategory of TSs. Theoretical TSs (ThTS), on the other hand, set their objective to put models that might assist in the explanation of translations. Moreover, TSs are divided into two main categories: pure and applied, which in turn are subdivided into other subcategories. Whilst TSs are divided into theoretical and descriptive, applied TSs are divided into training, aids and translation criticism. DTSs are divided into product-oriented studies, process-oriented studies and function oriented studies (Holmes, 2000, pp. 177-178). Theoretical TSs are divided into general and partial studies and the partial theoretical studies are further subdivided into six restricted categories; medium-

restricted studies, area restricted studies, rank-restricted TSs, text-type TSs, time-restricted studies and problem-restricted studies (ibid. 179-180). As for applied TSs, Holmes distinguishes between four subcategories: translator training, translation aid studies, translation policy studies and translation criticism studies.

Holme's contributions were fruitful in establishing translation as an independent discipline, revealing the complexity of the translation phenomenon and in demonstrating the cultural significance of this social communicative activity. This cultural significance is related to the present study as any attempt to translate SWs should consider the norms and conventions of the TC.

2.3.1 Descriptive Translation Studies (DTS)

The Polysystem Theory was introduced by Even-Zohar in the 1970s based on the Russian Formalist tradition in his study of translated literature. This theory places heavy emphasis on the historical and sociocultural context of the translated literature of all genre types. It represents a revolt against the previously dominant prescriptive approaches of TSs, which considered equivalence between the ST and the TT the yardstick for judging the success of translations. The Polysystem Theory, on the other hand, adopts a descriptive approach in studying the translation patterns and takes the position and function of the translated texts and the act of translating within the TC as the most important parameters that regulate the behavior of the translator. It emphasizes the continuous interaction of all literary works, genres and traditions as systems belonging to different cultures. This is a significant approach as it stresses the dynamism of the literary systems that cannot be treated as stagnant entities, but passing in "an ongoing dynamic of 'mutation' and struggle for the primary position in the literary canon" (Munday, 2001, p. 109).

Within this perspective of dynamism, literary systems might be assigned a primary or peripheral position depending on the degree of influence of each one on the other. This has implications on translation behaviors adopted by translators and the translation patterns most common in a particular time within a certain sociocultural context. To explicate, if the TC/literature is 'young', 'weak' or in times of 'crisis', the translational behavior tends to reflect the norms and the traditions of the SC. As a result, the translation behavior will be ST-oriented and the translated literature will have a role in developing the status of the undeveloped or 'young' literary system. On the other hand, if the translated literature is peripheral, the translation behavior will be "modeled according to the norms already conventionally established by an already dominant type in the target literature." (Even-Zohar, 2000, p. 195). Thus, translation undertakes a conservative role by reinforcing existing literary norms in the TC. In other words, the translation behavior will tend to be TT-oriented. Seen from this

perspective, is a descriptive comparative approach to the study of translation patterns that have brought to the fore the significance of the social and cultural contexts as extra-linguistic dimensions shaping the choices of the translators. Its most overriding criteria in describing translation behavior are active norms in the respective cultures/languages.

2.3.2 Translation Norms

The greatest contribution of the DTSs is that of Toury (1995) who treats translations as “facts” of the TC and should abide by the norms and conventions “of the culture which hosts them” (p. 24). This assumption is determined by his perception of translation as a social activity constrained by the norms in the receptor culture. Translation, thus seen, is a decision-making activity in which translators should choose appropriate behaviors that meet the expectations of the intended reader. The positive or negative evaluation of such behaviors is determined on the basis of their adherence to the societal norms. A corollary of this is that behaviors that observe norms are rewarded while those that deviate from these norms stimulate negative effects. However, norms are not apparent in translations; rather they can be observed in the translation performance which is sanctioned by these norms. This approach represents a shift from previous approaches that dominated the 1970s and were ST-oriented in addition to being prescriptive in nature.

For Toury, the concept of equivalence in translation that predominated previous theories in terms of the relationship between the ST and TT is norm-governed and cannot be globally conceived. Toury advocates the empirical descriptive approach that takes the form of comparisons of huge corpora for a due analysis of the TC norms affecting the translation behavior. The methodology he proposes consists of three phases and is introduced here as summarized by Munday (2008, p. 120) as follows;

1. place the TTs in their TT cultural system;
2. ‘map’ TT segments onto the ST equivalents;
3. attempt to draw generalizations regarding translation strategies employed and the norms at work.

It is clear that Toury (1995) places great importance on the concept of ‘norms’ in the TC which shapes the translation patterns adopted by the translator. He defines these norms as “performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension . . .” (p. 55). Toury places such norms on a scale on the basis of their strength as between ‘absolute rules’ and ‘pure idiosyncrasies’ (p. 54). He formulates these norms into certain categories that correspond to the various translation stages as follows:

1. Initial norms: These refer to the choices made by the translator in terms of whether s/he orients to the norms of the SL/C or those of the TL/C. If the former were the choice, the translation is characterized as being adequate, whereas if the translator chooses the latter, the translation is said to be acceptable.

2. Preliminary norms: These cover translation policy and directness of translation. Translation policy is understood as the decision embodying the selection of certain texts or text types to be translated at a particular period of time. The directness of translation, on the other hand, indicates whether the translation is carried out directly from the ST language or via a mediation form another language.

3. Operational norms: As its name indicates, this category of norms is operational and implies the decisions made during the translating process. It encompasses matricial norms which cover processes such as addition or deletion and/or rearrangement of certain segments in the translated text and textual/linguistic norms which “govern the selection of material to formulate the target text in, or replace the original textual and linguistic material with.” (pp. 59).

Finally, Toury postulates what he terms ‘laws of translation behavior’. These are ‘probabilistic’ and can be understood as an outcome of adhering to the norms within the DTSs. The first of these laws is TC-oriented while the second is SC-oriented as can be restated below:

1. The law of growing standardization: By adhering to the norms of the TC, the ST is standardized to cope with these norms and as a result it loses some of its distinctive features such as stylistic variation, expressions and/or collocations that tend to be standardized or ‘neutralized’ (pp. 267-274).

2. The law of interference: this law reflects a process whereby the ST syntactical and/or lexical features interfere in the texture of the TT. It can be positive when the transferred features were already in use in the TL, or negative when deviations from the normal practices of the TL are experienced (pp. 274-279).

In fact Toury’s conceptualization of the translation phenomenon displays affinity with that of the Manipulation School which he originally belongs to. This school views any translation act as the manipulation or adaptation of the ST in such a way that perceives translation as a TL/C-oriented activity. Moreover, DTS and the Manipulation School both share the comparative and descriptive approach vis-à-vis translated texts.

This said, such an approach to the translation behavior bears certain reflections on the present study. The proposal here is that when subtitling translators engage in the transference of SWs from English into Arabic, which belong to

different cultures, they need to decide on their translation behavior. They can either work within the norms of the TC leading to standardizing the ST, or within the norms of the SC, hence allowing its lexical and/or syntactical features to interfere with the TC preferences. Any decision should be weighed against the target audiences' reaction, i.e. acceptance or rejection of the translation products. However, within the amateur subtitling scene, the manifestation of Toury's translation norms is carried out in an environment where the subtitler plays a pivotal role in that s/he commissions the subtitling act, decides on the aim or purpose of the translation and selects the movie to be subtitled.

2.3.3 Baker's Universals of Translation Behavior

In addition to Toury, Baker also attempted to propose certain 'universal features' of translation behavior via contrasting translations in large electronic corpora to STs or comparing untranslated texts in the TL (Baker, 1993). In a subsequent contribution, Baker (1996) addresses each of the following translation tendencies:

1. Explicitation: as a general rule, translations tend to be more detailed and elaborated in comparison with the original texts.
2. Simplification: this is reflected in the translator's attempt to make the language of the translation simpler than the original.
3. Normalization: this is similar to Toury's law of standardization, meaning that the translated text complies with the patterns and norms working in the TL/C.
4. Leveling out which indicates that the translated text has common features such as the use of longer sentences and lexical richness in comparison with the ST (1996, p. 176).

Pym (2008), brought both Baker's Translational Universals and Toury's Laws of Translation to consideration. He argues that Baker's Universals represent duplicate of Toury's Laws and reinterpret them. Nevertheless, they are easier to apply and come with immediate, though short-termed, "reward". Toury's, on the other hand, are difficult to understand but longer-termed though not immediately rewarded. Pym associates the translator's choice between taking a rewarded risk or 'risk aversion' with other socio-cultural factors of power and status of the respective cultures/languages involved. To reiterate, if the translator perceives the SL/C as being more prestigious than the TL/C, s/he will take risk and adopt interference. On the other hand, if the TL/C is seen as being more dominant, the translator will employ standardization as the TC will resist interference. Using Pym's exact words, "if the source text or culture is authoritative or prestigious, it makes sense to allow that authority or prestige to

absorb risk (thus producing interference).” (Pym, 2008, p. 325). This state of affairs clearly reflects the role of the psychological, cognitive, ideological and political variables in the translation decision-making process.

Thus, in order to find a solution for the problems in each of these models, Pym suggests the ‘risk issue’, which he symbolically takes as panoply for the translator when faced with a multiple-choice translation problem. That is to say, the strategies employed by the translator to reduce personal risk always include either standardization or interference and the occurrence of each excludes the other. The translator’s decision can be reinforced or inhibited depending on the type and amount of reward s/he may get and will react accordingly. This idea is emphasized by Pym who believes that “[t]ranslators will tend to avoid risk by standardizing language and/or channeling interference, if and when there are no rewards for them to do otherwise.” (p. 326). In this regard, it seems that Pym advocates Toury’s laws of translation behavior on the basis of the cooperation between different cultures they aim to establish in the long run.

The notion of risk, according to Kenny (2001), should also be justified on a socio-cultural and economic basis. Translators are usually commissioned the translation of certain texts and instructed by agents who are profit-driven in the competitive market of the translation approach they should adopt. What these agents care for is producing a translation type that guarantees the target recipients' acceptability. Failure to achieve this objective renders the translated texts "run the risk of being ignored, criticized, or ultimately rejected by their intended audiences, and so involve higher financial risks for the publishers." (p. 67). Consequently, these agents are concerned more about producing what is expected and accepted by the target recipients being consumers of their products. The recipients’ expectation norms of translation patterns were the focus of scholarly work conducted by Chesterman (1997), which is the focus of the next section.

2.3.4 Chesterman’s Expectancy Norms

Reformulating Toury's initial and operational norms, Chesterman (1997) proposes expectancy norms and professional norms. The former stand for product norms, which imply the status of the dominant translation conventions in the TC whereby target recipients judge the appropriateness and acceptability of the translation behavior. Hence, translations differ in their degree of conformity to active expectancy norms in the TC. On this basis, translations can be 'covert' if they closely adhere to the expectancy norms to the extent that they cannot be differentiated from genuine native texts, or 'overt' if they deviate from the TC expectations (pp. 64-70). Chesterman argues that expectancy norms are validated by authorities such as experts, translation teachers, critics, publishers or readers. Furthermore, they are dynamic and may be violated to

prioritize a more persuasive text although breaching them represents an indication of their presence.

As for professional norms, they are process-oriented and should be seen as an outcome of expectancy norms set by competent people in the society. A translator is acknowledged as professional if s/he conforms to these expectancy norms. In fact Chesterman conceives these norms as a mechanism that regulates the relationship between the translator, the ST (author) and the TT (recipients). This being the case, he classifies professional translation norms into three types. All the types focus on the translator and are summarized by Karamitroglou (2000) as follows:

1. The accountability norm pertains to the ethics of translation whereby the translator shows loyalty to the ST writer's intentions, his/her commissioner and readership.
2. The communication norm reflects the social dimension of the translation activity whose main objective should be to optimize communication between engaged bodies within a context of situation.
3. The relation norm concerns the search for linguistic equivalence between the ST and the TT according to type of the text, intention of the writer and needs of the recipients.

Based on these argumentations, the attention was directed to an analysis of huge translation productions in an attempt to get as much insight of what is expected and accepted by recipients as possible. The adoption of such an approach brought corpus linguistics to the focus of TSs as explained in chapter three.

2.4 Subtitling

Historically, the rise of the cinema during the 19th century brought to the fore the technical, linguistic and aesthetic problems that are peculiar to audiovisual texts. As the firstly produced films were silent, intertitles were used to help viewers understand the dialogue in the film. Ivarsson and Carroll (1998) trace the first appearance of intertitles in 1903 and argue that these represented comments that are inserted at certain intervals in the development of the storyline describing what was going on in the images. According to Diaz-Cintas and Remael (2007, p. 26), intertitles represent "a piece of filmed, printed text that appears between scenes." These were white in color and written against a black background to be legible and usually they are manually projected on the screen.

However, in 1909 a device was invented that could automatically and rapidly display titles on moving pictures (Ivarsson & Carroll, 1998). More developments were carried out for the automation of the intertitling process with the use of counters that help insert titles with the right length in synch with the dialogue in the movie. With the emergence of films with sound, the use of intertitles disappeared, but the problem of globally distributing movies became a serious issue for producing companies. Therefore, the search for more adequate and sophisticated AVT modes (subtitling and dubbing) was mandatory. This was a consequence of efforts exerted by film producing companies which sought solutions for language barriers to export their productions worldwide. To suit the profit-driven orientation of these companies, subtitling was the most commonly adopted translation mode. According to Luyken et al. (1991, p. 184), the difference in cost in terms of equipment, staff and other producing facilities between subtitling and dubbing is '1:15', adding much preference to subtitling.

Broadly speaking, subtitling, as a type of AVT, is to be understood as a communication act whereby the dialogue in the ST is graphically represented in the form of captions exposed for a period of time at the bottom of the screen. In the words of Diaz-Cintas and Remael (2007), subtitling takes the form of

a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image . . . , and the information that is contained on the sound-track . . . (p. 8).

Among other AVT techniques, subtitling implies the shift in language medium, which normally moves from the spoken to the written mode. This reflects the nonlinearity of this translation technique whether it is the interlingual or intralingual subtitling. In the former, the shift is 'diagonal' and moves from a SL spoken mode to a TL written mode. In the latter, on the other hand, although we have the same kind of shift in mode, yet it confines itself to the same language. In other words, intralingual subtitling implies a 'vertical' shift from the spoken 'down' to the written mode within the same language and is mainly used for the deaf or hard of hearing. Moreover, from a semiotic perspective, subtitling is said to be 'diasemiotic' whereas dubbing and voice-over, for instance, are 'isosemiotic' because they do not entail a shift in the language channel. In dubbing, the mode remains the same from speech to speech whether the transference act were interlingual or intralingual. Furthermore, since subtitling "operates within the confines of the film and TV media, and stays within the code of verbal language", it has to be treated as 'intrasemiotic' (Gottlieb, 2001, p. 17).

For Rosa (2001), on the other hand, since subtitling entails a shift from speech to writing, which embodies a change in the communication channels from

verbal audio to verbal visual, it has to be taken as 'intersemiotic' (p. 213). This same idea is supported by Chuang (2006) who argues that "subtitle translation is not 'diagonal translation' with regard to verbal elements in visual and audio modes, because verbal elements are no [sic] the only semiotic mode(s) that contribute meanings to the film text." (p. 372). Chuang argues that all the semiotic channels that are used in the film context and assist in conveying meaning should be considered in the subtitling process.

What distinguishes subtitling from ordinary translation, according to De Linde (1995), are three characteristics namely, the addition of visual components, the shift from the spoken to the written medium and the incurred reduction in the resultant translated text. Each of these imposes a constraint on the subtitler. Since subtitles represent an addition to the intact original texture of the movie, this entails that the subtitler should "fit the new text into the unaltered visual components of the original film." (p. 11). Hence, synchronization should be maintained between the image on the screen and the subtitles, otherwise a breakdown in the comprehension of the storyline is incurred. In addition, the shift from the informal speech to the standard formal written medium implies a change in the register whereby the casual informal style integral to a character in the movie is rendered into "an over-polished, face-lift text suggesting the speaker 'talks like a book'." (ibid, p. 12). Finally, reduction in subtitling is inevitable due to the spatial-temporal restrictions resulting from the limited time for exposing the subtitles and the size of the TV screen. In the spontaneous use of language, interlocutors speak faster and use as many words as they wish. Due to the previously mentioned restrictions, subtitlers can cope neither with the pace nor the number of words used in the ST.

According to Kapsaski (2008), (interlingual) subtitling is conceived as "supplement to film" ascertaining viewers that what they are watching is really a foreign product. This being the case, the subtitles that appear on the screen and aim to help viewers understand the storyline of the movie "interrupt the effect of transparency and the concomitant perception of naturalness in the film." (p. 47). Thus, subtitling is perceived as having a defamiliarizing effect on the authenticity of the foreign movie as it "involves the conflation, or suture, of image, sound and text into a unified marketable product." (ibid, p. 49). Indeed, Gottlieb (2001) calls subtitling 'overt' translation, and since it lays itself bare to the viewers' judgment, subtitling translators' performance will be subjected to severe criticism. This feature is characteristic of subtitling only, i.e. dubbing and voice-over, for example, do not allow for direct comparison because the audience is exposed only to a version of the original dialogue in their native language. Since subtitling is an overt translation, the feedback emanating from the verbal or visual semiotic channels cannot be eliminated. This feedback might be passive particularly if the viewers are familiar with the ST language. To emphasize this notion, Diaz-Cintas (1999, p. 34) argues that "[t]he fact that the target message is concurrent with the source message offers the spectators the chance of comparing and analyzing the discrepancies

involved in the interlinguistic transfer. Hence, the opportunity to make values of judgment.” This being the case, the translators experiencing dubbing or voice-over have more freedom to eliminate or modify the ST and overcome a great deal of the mismatches between the SL and the TL.

They can tone down objectionable words or expressions in the ST and apply censorship since the viewers do not have access to the original (Chairo, 2009). However, the concurrency between the SL text and its subtitled TL version leads subtitling to enjoy the status of the ‘pure essence of translation’, hence taken as translation proper in comparison with other types of AVT (Diaz-Cintas, 1999). Though problematic for subtitling translators, this same notion of concurrency embedded in subtitling has been exploited for certain pedagogical purposes. Nowadays, there is an increasing use of subtitling in second or foreign language teaching and/or learning situations for the motivation it provides for the students (Etemadi, 2012; Chairo, 2009). This renders subtitling to be used for the educated or elite while dubbing is used for the illiterate or those with reading difficulties. Nevertheless, concurrency impinges on the concept of enjoyment viewers usually seek from watching movies as it implies that viewers should divide their cognitive processing activity between reading the subtitles and watching the movie. On this basis, Reid (1986) argues that subtitles “spoil the visual aspect of the film” since they blur the image on screen (p. 2). Dubbing, on the other hand, provides a good platform for viewers seeking enjoyment because they concentrate only on the performance of the actors who speak their native language. Though artificial, as the image and music portray an alien culture, such an environment encourages the viewers to believe that they are watching their real cinema stars speaking their language provided that lip-synchronization is established. This notion is referred to as ‘cinematic illusion’ which indicates that the dubbed movie succeeds in creating a cinematic environment to the TL audience that resembles the real cinematic atmosphere if and only if lip-synchronization is well-established (Mason, 1989, p. 13).

However, the polysemiotic nature is characteristic of all types of AV products, which either facilitates or hinders the translator’s task. The polysemiotic nature of subtitling according to Chairo (2009), includes the ‘visual code’ which encompasses the actors’ movements, gesture, facial expressions, sensory, customs, lighting and colors as well as written verbal information in the form of signposts, street signs, banners, newspapers, letters, or notes. This code is ‘united with an acoustic code’ that encompasses the non-verbal sounds like background noise, sound effects and music (p. 142). These work as a whole to transfer the meaning of the film to the target audience. Moreover, they are believed to help the subtitler compensate for the semantic loss caused by reduction. That is to say, the intersemiotic redundancy caused by the interweaving between the different semiotic channels assists viewers to grasp the content of the movie. Nevertheless, accounting for all semiotic modes in the ST to be subtitled to a specific audience is not easy as this objective is further

impeded by the spatial, temporal and linguistic constraints characteristic of subtitling.

2.4.1 The Subtitling Constraints

Conceiving the time and space restrictions, Mayoral et al. (1988) treat subtitling as a kind of “constrained translation” (p. 356). When it comes to the time constraint, subtitles cannot remain on the screen for a long period of time as this might cause some problems. On the one hand, the viewers will tend to re-read the subtitles and this will affect their concentration on the development of the plot in the movie (Chairo, 2009). On the other hand, keeping subtitles longer than necessary for the viewers to read them impinges on synchronization with what the actors are saying in each shot. In this regard, any mismatches with regard to synchronization are easily spotted by the viewers.

This being the case, certain conventions have been put forward to regulate the duration of time subtitles are allowed to remain on the screen. Generally speaking, it is estimated that the time allotment for each subtitle to remain on the screen can range between one up to seven seconds depending on certain factors that pertain to the reading behavior of the viewers and the rhythm pace in the movie. In terms of the viewer’s reading ability estimated as (12 cps) twelve characters per second (Gottlieb, 2001), the level of literacy and age of the viewers as well as familiarity with the language of the movie or program must be taken into consideration. Adults, for instance, tend to read faster than children. Other factors that might affect the viewers' reading behavior include the nature of information contained in the dialogue, the use of upper or lower case letters, the typeface or font used for the subtitle, color of the subtitle on the screen and the background on which the subtitles rest (McClarty, 2012). Therefore, knowledge of the target audience is important for the translator for due assessment of their reading speed and suitable translation decisions accordingly. On this basis, Ivarsson and Carroll (1998) suggest that a short subtitle should remain for 1:30 seconds, full-two liner subtitle for 5 to 6 seconds, full-one liner subtitle for 3 seconds and one and a half liner subtitle for 4 seconds (p. 65).

What is significant in the time arrangement during which subtitles appear and disappear from the screen is to guarantee that the subtitles should not appear over the frame change, otherwise the viewer will not be able to catch them. This is so important particularly with movies that exhibit fast pace such as action movies. As a result, care should be taken so as subtitles will not interfere with each other. Thus, a pause is required between the appearance of one subtitle and the other to achieve smooth reading on the part of the viewers. If such a pause is missing, the viewers’ eyes will not differentiate the new subtitle from

the previous one. Consequently, viewers will find difficulty in identifying the speaker.

The other constraint characteristic of subtitling is space, i.e. how much space on the screen the subtitles occupy. This argument implies that the number of lines as well as the number of characters per line to appear on the screen should be limited. Ultimately, this will impact the performance of the subtitler restricting his/her freedom of choice to a certain degree. According to Ivarsson and Carroll (1998), the number of lines of any subtitle should not exceed two with a total of 35 – 40 characters in each line. Moreover, it is preferred that the first line of the subtitles be shorter than the second to facilitate ‘eye movement’ while reading (Chairo, 2009). This implies that certain measures should be taken by the subtitler to compensate for the lack of space on the screen to render the ST in the form of condensed subtitles. In fact, Luyken et al. (1991, p. 156) have suggested "abbreviation or condensation of the text" as a third characteristic of subtitling in addition to the change from a language to another and the shift from the spoken to the written medium.

In addition to the time and space constraints, linguistic constraints may also represent an obstacle that complicates the subtitler’s task. These constraints normally come as an outcome of the peculiarity of the subtitling modality. On the one hand, since viewers cannot retrieve previous subtitles to ease their comprehension process, certain measures on the linguistic level should be carried out on the structure of the subtitles themselves. For example, in order to increase readability within the short time allowed, every single subtitle has to be self-contained and coherent. It should follow logically and have to be syntactically sound (Diaz-Cintas, 2010). Grammatical and spelling mistakes can hamper readability of the subtitles and hence should be eliminated. In addition, subtitlers should take care that line-breaking of subtitles be made in a way that preserves unity. Thus, each subtitle should represent a complete grammatical and meaningful unit. Splitting chunks of speech should be made on points where complete thoughts are kept intact.

In light of these constraints, Antonini (2005, pp. 213-214) proposes three measures that may help the subtitler cope with subtitling restrictions and improve performance. These measures include elimination, rendering and simplification. Elimination is a tendency to condense the information contained in the ST when subtitled in the TL. As a result, certain elements in the ST should be omitted to provide space for the subtitles on the screen. As a general rule, elements that are considered insignificant in their thematic or semantic load are more prone to omission. Therefore, colloquial or dialectal words and expressions, expletives, fillers, repetitions and SWs are good candidates for this omission. Moreover, other paralinguistic elements such as facial expressions, hesitations, intonations, i.e. features of face to face interactions, are vulnerable to elimination (Chairo, 2009).

The reason for this elimination is that while verbal interaction is spontaneous and uses many redundant particles characteristic of face to face interactions, the written mode of language is normally more concise, formal, standard and rule-governed. Thus, elimination becomes plausible. Georgakopoulou (2009) conditions the elimination of certain elements from the ST by the degree of significance these elements have in conveying the intended message. Accordingly, elements can be indispensable and should be transferred, partly dispensable and can be condensed or dispensable and can be deleted (p. 25). The decision as to which elements are deemed redundant is left to the translator who should weigh that in accordance with the degree of compensation other channels in the movie can provide for the loss. On this basis, De Linde and Kay (1999), argue that the level of condensation depends on the pace of characters' speech, the change of shot, the degree of complexity of information, the location of the speaker to the camera and the type of action on screen.

In fact, the aforementioned constraints of subtitling made some scholars in the field form various reactions to this mode of language transfer. For instance, Gambier (2008) and Chaume (2002) believe that subtitling is conceived as an inferior type of language transfer. Furthermore, according to Diaz-Cintas (2012), subtitling is regarded as quasi-translation or mere adaptation.

The other technique subtitlers use to compensate for the lack of space on screen is simplification. When the original text contains very long sentences or when characters use highly sophisticated styles, the subtitler may chunk longer sentence into shorter ones with simple grammar, and style is normalized and lexis is simplified. In this way, the comprehension and reading speed of the viewers are enhanced. But this deprives the ST of its peculiar stylistic traits, nuances and ambiguities that are intentionally used to reflect the general atmosphere in the movie and present a portrait of each character. This shows that the subtitling translator as a human being represents the corner stone in the subtitling process, vis-à-vis the above constraints. His/her motivations, interests, ideologies and knowledge all have certain bearings on the decisions s/he makes.

2.4.2 Treatment of Swearwords in (interlingual) Subtitling

As has been indicated in this chapter, interlingual subtitling comes out as exhibiting two complicating shifts in the language mode. The first is the change from the SL to the TL and the second is the shift from the spoken to the written mode. These shifts are more restrictive to and are highly impinging on the subtitler's performance. The change from the SL to the TL confronts the subtitler with the cultural and linguistic mismatches between the two involved languages. Although both mismatches represent perplexities in the interlingual/intercultural transfer, there is a consensus that the former are more

difficult to overcome (Nida, 1964). The shift from the spoken to the written mode, on the other hand, implies another change from the informal to the formal register. According to Diaz-Cintas and Remael (2007), "subtitling must use standard language." (p. 185). The necessity to use 'standard language' signals a tendency to leave out elements characteristic of the spontaneous informal speech including false starts, hesitations, phatic expressions as well as SWs and slang expressions. The use of such elements is meant to facilitate the communication of messages between interlocutors and their removal from subtitles will affect the viewers' level of comprehension.

As a result of the previously mentioned shifts, reduction in subtitling is inevitable as it becomes difficult to completely render all information contained in the ST. Scholars have highlighted two types of reduction (Diaz-Cintas & Remael, 2007). The first is called 'partial reduction' and refers to a condensed or abridged version of the ST in the subtitled version. The second is 'total reduction' and is incurred when certain elements in the ST are completely deleted from the subtitles. What is of relevance to the present study is the second type of reduction, i.e. deletion. Generally speaking, deletion in subtitling can be carried out on elements in the ST which are of little relevance for the comprehension of the message. From the Relevance Theory perspective, elements that are of little semantic value can be eliminated to spare the audience the extra effort of reading plenty of information (Sperber and Wilson, 1986). Furthermore, the contextual cues stemming from the interaction of other audio and visual information channels in the texture of the movie can help compensate for this deletion. Finally, the decision to adopt deletion is determined according to the context of situation and as is deemed suitable to the needs of the target audience (Kovacic, 1994).

When applying these criteria on SWs, some scholars believe that SWs are "considered unnecessary for the progress of a film's storyline itself; but only add more or less redundant information to the plot." (Mattsson, 2006, p. 3). In the same vein, Parini (2014) claims that SWs can be deleted because they are not significant for the development of the plot in the movie. In addition, Hjort (2009) perceives the deletion of SWs as permissible to provide more space to other more significant semantic units. The same position is taken by Diaz-Cintas and Remael (2007) who condition the deletion of SWs, among other things, by the space limitation. Last but not least, Diaz-Cintas (2010) supports the deletion of SWs in interlingual subtitling to get rid of the "effing and blinding in the target language subtitles." (p. 346).

However, opting for deletion should be weighed against the purposeful implementation of SWs in movies. SWs are incorporated for sound characterization of individuals who exaggerate the use of such words in their language interaction to become idiosyncratic of their aggressive styles. Moreover, they are used to reflect people's reactions in the expression of various

inner feelings as response to sudden happenings and in portraying the relationship that exists between interlocutors. Accordingly, deleting them will impair the conveyance of all these nuances of meaning to the recipients. It should be emphasized that, although candidate elements for deletion might seem of little semantic load, they are significant when it comes to facilitating the communication of messages between interlocutors. Their use is intended for the formation of the character sketch in reference to the class, social status, education, vernacular, regional attribution and so forth, which enable the audience to get an indication of the type of character presented to him/her.

2.5 Cultural Perspective of Swearing

Swearing is a social construct that represents a manifestation of the close interrelatedness between culture and language. Whilst culture plays a crucial role in shaping the linguistic and social behavior of members within a speech community, the linguistic behavior represents a mirror that reflects a great deal of the cultural aspects of a given society. It gives outsiders an idea of the beliefs, norms, traditions and customs of that particular culture. According to Gottlieb (1994), “all human languages express nothing but their own culture” (p. 264). Moreover, for Fong (2009), the intertwining between language and culture is reciprocal whereby “language is culture and culture is language.” (p. 42).

Swearing utilizes the sanctions cultures place on certain practices and linguistic behaviors, which are conceived as taboo and their violation stimulates moral scorn if not (social or legal) punishment (Fershtman, Gneezy, & Hoffman, 2011). The tabooeness of particular social constructs stems from the offense the reference to tabooed subjects brings to the interlocutors engaged in a speech event. This offense is usually associated with the stigmatization the articulation of certain SWs or expressions draws in the minds of language users within a speech community. This stigmatization renders SWs more powerful through the strong emotional stimuli they provoke in language users. On this basis, for many language users, SWs are manipulated as a weapon (Pinker, 2007). Consequently, swearers utilize the more powerful, and hence more taboo words to achieve certain communicative effects in each swearing act. This entails that each culture perceives certain subjects as being more stigmatized and tabooed than the other.

The taboo nature assigned to certain social constructs represents a regulative mechanism to control the behavior of members within a speech community and their manipulation of language in interaction. According to Jay (1992), “[d]ifferent cultures, in order to preserve social order, use taboos to control individuals within the group.” On this basis, “[t]he function of the taboo is to prohibit the behavior of a speaker and preserve social cohesion.” (p. 4). With this in mind, there is a consensus that what is taboo in one culture might not be

taboo in another. A consequence of this is the fact that taboo words deployed for swearing are not homogenous in all cultures although some taboo subjects are shared by the community at large. For a member within a speech community, the acquisition of the regulative rules of what to construe as taboo or not is a long socialization process to be learnt from childhood (Montagu, 1967). It starts from the parents' teachings to their children of how to talk about sensitive issues or how to express their needs such as going to the bathroom (Al-Khatib, 1995). For instance, parents tell their children to wash their mouths when they utter a taboo word they acquire from the school or from playground.

The scatological taboo words children acquire in their first stage of developing their swearing repertoire develop into a more mature and sophisticated apparatus whereby they become able to choose SWs that suit the situation and the person they address. They learn that there are other domains that can provide them with harsher words to hurt their opponents. In line with this, there is an agreement that "sex, religion and defecation are taboo subjects in many societies" (Baker, 1992, p. 234). However, the taboo status of each of these semantic fields might change over time. For example, unlike in the Arab Muslim culture, while in ancient times religion was the most tabooed subject in English speaking countries, a shift in the taboo status to the sex organs and sex activities can be noticed when the society became more secular. This gives an indication that the beliefs and habits expressed in both languages/cultures are different since "both societies have undergone different stages of development." (Haijal, 2009, p. 480). According to Pinker (2007), many sexual SWs in the English speaking countries originated within the religious domain. As a result, swearing expressions such as 'what the fuck', 'holy fuck', and 'for fuck's sake' should have replaced religious oaths such as 'what the hell', 'holy Mary', and 'for God's sake'. This indicates that, for people in these countries, sexual vocabulary has become more powerful than the religious vocabulary. Not only this, the change in the swearing status whether in intensity or frequency may be incurred at the personal level as the person gets older (Holmes, 2013).

It is worth to note that not all taboo subjects provide language users with SWs. For instance, although cannibalism, vomit, pus, nose picking, and so forth are considered taboo and stigmatized topics, they do not constitute a swearing index for English speakers (Pinker, 2007). This indicates that although all SWs are taboo, not all taboo subjects can possess swearing vocabulary.

Finally, SWs within or across the different semantic fields do not enjoy the same degree or level of offensiveness. In other words, even within the same semantic field there are words which are harsher or more stigmatized than others. In addition, there are SWs which are used more frequently than others. All these facts should be taken into account in any interlingual/intercultural communication acts focusing on SWs.

2.6 Interlingual Subtitling of Swearwords

As has been indicated in chapter one, the increase in the number of SWs in foreign audiovisual productions has attracted the attention of many scholars worldwide. The main focus of scholarly work in this domain was on the restraints such words cause to interlingual transference and the strategies translators adopt to overcome them.

For instance, comparing the treatment of SWs in the Spanish movie *The Flower of my Secret* subtitled into English in two formats, video and TV, Díaz-Cintas, (2001) claimed that the film format has a role to play in deciding the adopted translation strategy. Consequently, since the TV format subtitler should cater for a more heterogeneous audience, s/he should have deployed more target audience oriented strategies. Nevertheless, s/he, contrary to expectations, was faithful to the ST whereby a literal translation strategy was adopted to keep the SWs intact in the TT. The video format subtitler, on the other hand, either eliminated or toned down most of such words. The justification the author gave for this tendency resides in the fact that only one translation in English of the movie was exported to all English speaking countries. Hence, a more cautious treatment of SWs was done for commercial purposes. However, the treatment of SWs in both formats was the same when the effects from the images on the screen coincided with the audiences' expectations. As a result, the video and TV subtitlers both preserved the same degree of tabooeness in the TT when the SW was backed by what was going on in the image on the basis that the viewer can tolerate the use of SWs if they conform to their expectations.

In studying the Hong Kong Chinese subtitling of SWs in American movies, Chen, (2004) postulated that these words were either omitted all together, inadequately translated, under-translated or translated into Putonghua. They were never translated into Cantonese though it is the mother tongue of the majority of audiences in Honk Kong. As a result, the subtitled versions in Putonghua were not appealing to these audiences because the subtitles lack emotions. This is attributed to the way SWs were perceived for political and ideological considerations. First, censorship is very strict in China. Second, Putonghua, not Cantonese, is used in subtitling as it enjoys a high status than Cantonese. The finding of the study indicates that the quality of subtitling SWs in Hong Kong can be improved if “Cantonese dynamic equivalents” were used since these are very close to the Hong Kong audiences and stimulate their emotions (p. 141).

Mattsson (2006) carried out a study to compare the Swedish subtitling of SWs and discourse markers in the American film ‘*Nurse Betty*’ in three different TV channels; the public TV, Commercial TV and the DVD version. Both linguistic features were quantitatively and qualitatively analyzed to see whether there was

any variation in the adopted patterns of translation in each of these mediums. The results of the study showed that although there was a high degree of omission of discourse makers and SWs in the three subtitled versions, the omission of SWs was more severe (63%) in the subtitles in all three channels in comparison with that of the ST. Moreover, whilst the majority of SWs in the original text belong to the “sex” category, the SWs in the subtitles belong to the “religious” category. Hence, only 2% of the SWs from the “sex” category were transferred into the three subtitled versions in Swedish which was possibly due to the translator’s adherence to the established norms dominating the translation tradition and written Swedish originals. Thus, sex SWs seldom appear in Swedish written discourse and in translations into Swedish. This explains why the degree of omission of SWs is similar in the three channels in comparison with that of the omission of discourse markers.

In order to highlight the principles guiding Finnish film translators when dealing with SWs, Hjort (2009) conducted a study based on two questionnaires; the first to investigate the translation behavior of subtitlers when handling SWs and the other to examine viewers’ reaction towards the treatment of such words. As for the translators, they reported that they had been instructed to tone down or 'curb' SWs taking into account the time of broadcasting and the targeted audience. Interestingly, many translators advocated omitting SWs rather than toning them down to prevent bad reactions from viewers when using milder words in the TT for stronger SWs in the original. Hence, in order to make their subtitled material appealing to the audiences' expectations, Finnish translators self-censor SWs in film subtitling. When it comes to examining viewers' reactions, the respondents showed different views. Whilst 66.2% of the respondents suggested that SWs in the subtitles should be of equal strength to those in the original, 23.3% advocated the use of milder words. Surprisingly, 2.3% recommended the use of stronger words. Hjort concluded that translators should "make assumptions of reception by the target audience, and choose the translations accordingly." (p. 1). This is necessary to reduce the chances of objection on the translation.

In another study, Bucaria (2009) analyzed 12 American television series to identify the behavior of Italian translators when addressing SWs. The results of his analysis revealed a general tendency towards censoring SWs and other objectionable linguistic units. Moreover, censoring took the form of complete deletion or toning down the obscenity of such words. However, such attenuating strategies yielded translations that had lesser impact on the Italian audience particularly when it comes to rendering humor into the target audience. The analysis also revealed a degree of inconsistency in the translation patterns adopted by Italian translators. In some cases implicit references to taboo words were made explicit in the translation. This tendency, according to Bucaria, reflects a degree of subjectivity or arbitrariness on the part of the translators and has little to do with the type of channel broadcasting the show.

In a similar manner, Soler-Pardo (2011) conducted a comprehensive study on the treatment of SWs in seven of Tarantino's films that show a lot of SWs dubbed into Spanish. The aim was to examine whether the level of insults through the use of SWs was lower in the translated versions compared to the ST. The findings of the study showed that not only some insults have been softened, but an important number of such insults has disappeared completely in the translation into Spanish. Specifically, 48.78% of insults through SWs in the STs have been imprecisely translated or consciously censored. Therefore, the level of swearing in the Spanish translation could not match that in the original version, and for that reason the translation was far from being reliable. Soler-Pardo concludes that the deletion of SWs in the Spanish versions was caused by technical constraints such as lack of space and the difficulty to achieve lip synchronization.

Using a corpus similar to that of Soler-Pardo, Parini (2013) conducted a study on the translation orientation of Italian translators when dubbing Tarantino's films that show a lot of SWs. As a corpus for her study, Parini selected three movies in an attempt to identify the translation patterns adopted in handling this excessive use of SWs. The findings of the study indicate inconsistency in the translation patterns adopted when transferring SWs in the movies to the Italian viewers. To reiterate, in some cases, the translators maintained the same level of obscenity of SWs in the Italian versions. In other cases, they attenuated the vulgarity of such words, while in other cases the SWs were deleted altogether. Parini attributed the cautious behavior of the Italian translators when addressing SWs to the fact that these translators have internalized a censoring tactic that suits the Italian public's degree of tolerating the exposure of SWs in AV productions.

In addition, using a corpus based approach, Lie (2013) studied the Norwegian subtitling of SWs in 15 English movies. A quantitative analysis of the semantic, syntactic and functional mismatches between these words and their Norwegian subtitled counterparts was carried out. Lie affirmed that the Norwegian subtitles preserved the functions of SWs although the structures, denotative meaning and connotative strength were different. However, 30% of the English key SWs were omitted from the subtitles. Furthermore, although direct equivalents were available, censorship led to the use of milder SWs in Norwegian (approximately 55% of their counterparts in the ST). However, Lie claimed that the findings of his study can be globally generalized and that the formulaic characteristic of obscenity caused the divergence and zero-correspondence between the English texts and their Norwegian subtitles.

Having a rather different orientation, Midjord (2013) studied the hypothesized intensified use of English SWs in the subtitling of the Danish SWs in the crime series '*The Killing*'. The study adopted a qualitative and quantitative analysis of the 493 Danish SWs in the series to find out whether the intensity of swearing

had increased in the subtitles and whether there was a reduction in the number of SWs when subtitled into English. The results of the study showed that although there was a reduction in the number of SWs (up to 70%), in 22 instances relatively mild SWs in the Danish text were rendered into “fuck”, a more severe SW in the subtitles. Midjord argued that the omission might be caused by the technical constraints characteristic of subtitling, the norms governing subtitling and the fact that SWs become more intense in writing. As for the increased severity of the SWs in the subtitles, Midjord justified this on the basis that the context of situation is the overriding variable for a sound judgment in the selection of equivalents in the subtitled version. Furthermore, because Danish does not have SWs from the “sex” domain, any selected English SW from this field would sound harsher in comparison with its counterpart in the ST.

In another study, adopting a corpus-based approach, Han and Wang (2014) attempted to explore two aspects in the subtitling of English SWs in eight episodes of the reality TV series *The Family* into Chinese. The first was whether there was a disparity in the semantic categories and pragmatic functions of SWs in the English scripts and their Chinese subtitles. The second pertained to the translation strategies adopted in rendering English SWs into Chinese. The overall findings of the study revealed a tendency to mildly tone down the force of swearing in the subtitling process, yet the communicative functions and offensive force were, by and large, retained via the use of certain translation techniques. Regarding the semantic categories, there was a great difference between those selected in the ST and their counterparts in the subtitles. Hence, whilst the ST SWs belong to only 10 semantic categories, the SWs in the subtitles were from 16 semantic categories, suggesting a great variety of SWs in the subtitles in comparison with those in the ST. As for the functions of SWs, the analysis revealed a decrease in the number of functions of SWs in the subtitles in comparison with the ST. Such a tendency resulted in downgrading the intensity of the SWs in the subtitles. Finally, the analysis identified four subtitling strategies, namely, shift in semantic category, omission, literal translation and de-swearing. The authors concluded that such strategies spring from self-censoring of the SWs for moral and social restraints to meet the audiences’ expectations.

Formulating a rather similar objectives, Ferklova (2014) studied the effect of the AVT method on the patterns of handling SWs in English movies subtitled and dubbed into Czech. The aim was to examine whether the type of AVT method affects the number of transferred SWs in the TT, their intensity and degree of offense in terms of retaining the functions of such words and whether there were any shifts in the semantic fields of SWs in the TTs compared to the STs. The findings of the study indicate lower number of SWs in the subtitles than in the dubbed versions of these movies. Moreover, pragmatic functions of SWs were more reduced in the subtitles than in the dubbings. As for shifts in the semantic fields of SWs, the findings show large shifts from the sex acts field

in the STs to the excrements and religious fields in the TTs. This has led to a rise in the category of religion in the subtitles since SWs from the religious field are less offensive for Czech viewers. However, the dubbing translators used more creative and diverse translations than the subtitlers. On their part, the subtitlers remained close to the STs and used different types of SWs better than the dubbers. This indicates that the dubbing versions were milder than the original and the subtitles. Ferklova concludes that preserving the same number and intensity of SWs depends more on the individual translator than on the AVT method.

Though they adopt different approaches, what is common about the previously discussed studies is that they share the fact that subtitling SWs is not an easy task. These words are used for their unique socio-cultural overtones to accomplish certain social, pragmatic and psychological purposes. These uses of the SWs may not be shared by the TC. In other words, although most linguistic communities share the swearing phenomenon, the way these communities perceive swearing is not identical. This stems from the assumption that communities usually behave within the framework of certain agreed upon and intense norms and conventions which cannot be easily deviated from.

The job of the subtitler is further complicated as the perceived severity of SWs is not identical in all language communities. That is to say, what might sound a very mild interjection or expletive word in one speech community might be of paramount offense in another. Thus, when the physical and technical constraints of subtitling are taken into consideration besides the above mentioned socio-cultural and linguistic problems, the subtitling translator is obliged to omit the SWs or tone them down; a translation tendency in almost all the reviewed studies. Whether these are also applicable to the subtitling of English SWs into Arabic is discussed in the next section.

2.7 Subtitling Swearwords into Arabic

The way Arab researchers and linguists look at taboo language is not different from that in other parts of the world, i.e., taboo language is stigmatized and thus is not worth studying. Indeed, since the religious and cultural norms are so stringent in the Arab World, exposing taboo language in academic research or the mere verbal use of it is a big shame if not a crime. According to Naaman (2013) violating taboos in the Arab community even before Islam has been often perceived as “practices socially disapproved of and associated with the disgraceful and shameful. Hence, if not leading to a legal sanction, transgressing a taboo in act or word would lead to various social sanctions.” (p. 364).

In the Arab community those who use foul language are usually associated with bad mannerism, low social status and low educational level. However, this does not mean that Arabs do not swear, insult, or use vulgar or obscene language (Mazid, 2006). In fact, when an Arab is annoyed, irritated or when the person experiences any unexpected psychological situations, s/he will resort to the use of certain expletives to release stress or frustration. Moreover, a great deal of the Arabic literature, particularly the *Thousand and One Nights*, exhibits direct and pornographic manipulations of sexual and religious taboos (Naaman, 2013).

To date, however, the literature by Arab scholars addressing SWs in the Arab World seems rather scarce. In fact, the number of articles devoted to handling offensive language can be counted on the fingers of one hand (Abdel-Jawad, 2000). This has been mostly evident in studies on the translation of such words in AV products into Arabic. In other words, although AVT as a practice in this region is not new as the first foreign film was subtitled in Egypt in 1932 (Gamal, 2008), the number of researchers interested in this domain is rather small (e.g. Altahri, 2013; Thawabteh, 2011a, 2011b; Alkadi, 2010; Gamal, 2008, 2009, 2014; Mazid, 2006; Zitawi, 2003; Khuddro, 2000). Moreover, although subtitling is the most common type of AVT in the Arab World on ideological, linguistic and economic basis (Altahri, 2013; Gamal, 2008), the quality of subtitling AV products into Arabic seems 'negative' (Gamal, 2009, p. 4). According to Gamal (2008), the main reason for the bad quality of subtitling is the lack of the audiences' feedback on these performances.

The emphasis on the audience was the main focus of a study conducted by Khuddro (2000) to highlight the measures subtitlers should undertake to facilitate the cognitive processes of viewers while reading the subtitles of the movies they watch. According to Khuddro, the Arabic speaking audience is very big and diversified, coming from different educational, age and geographical backgrounds. In order to meet the recipients' expectations, subtitlers should take these factors into consideration. The best way to help this big audience comprehend the storyline of the movie is by using easily-read Arabic words, grammatically simple sentences and by avoiding spelling and grammatical mistakes in the subtitles. Khuddro believes that such measures can "reduce the viewer's frustration". The strategies he recommended for censoring objectionable religious and SWs include dynamic translation and deletion "to produce subtitles that suite the intended Arab audience, while still conveying the full meaning of the spoken foreign words." (p. 4). However, besides the lack of a clear methodology in carrying out his study, Khuddro did not indicate the effect of deleting SWs on the intended meaning to be conveyed or on characterization.

One of the most remarkable of the issues highlighted by Mazid (2006) in his study of the problems encountered in subtitling English movies into Arabic was

the treatment of SWs in these movies. To illustrate the translation patterns adopted by professional subtitlers in handling this type of language, examples of SWs from three American movies and their subtitles in Arabic were extracted. Mazid argued that in order to hide their incompetency, Arab subtitlers frequently resorted to the technique of chunking formulated by Katan (1999) in the subtitling of SWs. Hence, the word 'fuck' is chunked sideways (equivalents removed from obscenity) and replaced by the MSA word (ضاجع) 'daja'h', [slept with] and the word 'pooped' into (تغوط) 'taghawāṭah' [defecated] to remove obscenity. Mazid affirms that such a strategy will remove the emotive 'overtones' of the English SWs that were used for certain pragmatic purposes in the movies. However, he justified it on the basis that the available colloquial SWs in Arabic "cannot be written on screen in an Arab culture." (Mazid, 2006, p. 93).

In her study on the subtitling of pragmatic features in English movies into Arabic, Al-Bin-Ali (2006) pointed out that in their treatment of taboo words in subtitling, translators should be cautious not to use equivalents that might 'shock' the Arab audience. However, the findings of her corpus-based study indicated a degree of inconsistency in the strategies adopted in rendering taboo words into Arabic. In some instances, the translator used euphemism because "literal translation would, certainly, result into words that are irrelevant to the decency and Arabic traditions." (p. 78). On this basis, the words 'make love' and 'arse' were euphemized in their Arabic rendition into 'yughazil', (يغازل), [show infatuation] and 'qafa', (قفا) [back], respectively, hence, making them more appropriate to the Arab audience and preserving at the same time a milder sense of vulgarity of the original words. In other cases, the translator adopted a literal strategy to render the English oath 'On my Bible oath' into (احلف بالانجيل), [Lit. I swear on the Bible], in Arabic which does not exhibit any censoring measures. However, s/he resorted to functional equivalence when handling other religious expressions such as 'by George' which was translated into (والله) 'wallah', [Lit. I swear by Allah] to be more intelligible and transparent.

In a similar vein, Gamal (2008) affirmed that when subtitling American movies into Arabic, translators' attention should be "turned to three issues: language, sex and violence. Thus swearwords had to be sanitized, sexual references deleted and blasphemous references expunged." (p. 4). In response to this attitude, strict censoring regulations have been established, which determine whether a movie will be broadcast or not. This censoring system is particularly applied to state or public channels. Consequently, in their attempt to compromise between abiding by censoring regulations and preserving the message and tone of the STs, subtitlers resorted to the use of "formal" and "archaic" words or expressions particularly when dealing with taboo words such as "bar", into 'ḥanah', "slut" into 'a'hirah', "four letter words", into 'a'laykah al-la'nah' (Gamal, 2008).

Alkadi (2010) conducted the most comprehensive study on the subtitling and dubbing of English films and programs into Arabic. The study aimed to highlight the technical, cultural and linguistic problems of subtitling English movies into Arabic in an attempt to find solutions for these problems. What distinguishes this study from other studies was the variety of research instruments used to collect data pertaining to the research questions of the study. Thus, with each movie or sitcom chosen as a case study, Alkadi used a questionnaire and an interview to elicit the most useful data from the respondents. The selection of the movies which constituted the corpus of the study was based on the overriding linguistic feature each movie displays. When addressing the subtitling of SWs in the movie '*London to Brighton*' into Arabic and the Arab audiences' reaction towards such words, Alkadi made two versions of the subtitling of this movie; one restoring most of the deleted SWs and toning up obscenity and another exhibiting deletion or toning down of SWs. The respondents were shown both versions to check their reaction towards the treatment of SWs. The results showed that Arab viewers were less tolerant even with the use of milder SWs. Alkadi concluded that "cultures euphemize and censor swearing and taboo words sometimes, although the degree of such euphemism and censoring varies from one culture to another." (ibid, p. 113). This thesis might be the first serious effort in addressing the professional subtitling of SWs and other culture specific issues into Arabic.

2.8 Past Studies on Amateur Subtitling

Although amateur subtitling as an AVT phenomenon is gaining momentum in scholarly work, research in this area is still in its infancy. Besides, within the literature available the main focus has been to highlight the errors committed by amateur subtitlers and quality issues (Sajna, 2013; Bogucki, 2009), treatment of culture specific references, technical problems, labor mechanism (Pérez-González, 2007b, 2012b; Diaz-Cintas & Sánchez, 2006), empirical studies to describe the non-professional subtitling scene in certain geographical locations such as in Italy (Massidda, 2012), Argentina (Orrego-Carmona, 2012), Poland, (Luczaj et al., 2014) and comparing the performance of amateur and professional subtitlers (Ameri & Ghazizadeh, 2015; La Forge & Tonin, 2014; Bruti & Serenella, 2012). In addition, studies on errors in amateur subtitling have indicated that these errors were usually associated with lack of adequate training and production conditions under which amateur subtitlers work. Other flaws highlighted in the studies relate to the violations of professional subtitling norms.

2.8.1 Studies on Quality and Translation Behavior of Amateur Subtitling

The last three decades have witnessed an increasing attention of scholarly work within TSs on the amateur subtitling phenomenon. The main focus of scholars has been on quality, subtitling conventions and error analysis. For instance, in his study on the amateur subtitling in the fandom, Nornes (1999) described the subtitling practice of amateur subtitlers as being ‘abusive’ as it represents a challenge to the conventions of the mainstream ‘corruptive’ subtitling techniques. This challenge is mostly manifested in the more foreignizing approach amateur subtitlers adopt to keep as many of the ST specificities and flavor as possible. According to Nornes, since amateur subtitlers lack formal translation training, they tend to carry out subtitling by instinct, hence, experimenting innovative strategies to solve translation problems resulting from the constraints of the medium.

In addition to Nornes’s study, Kayahara (2005) tackled amateur’s subtitling practice and ascribed the wide spread and proliferation of this phenomenon to technological developments. According to Kayahara, the invention of the DVD represents a turning point in this regard due to the storage capacity of DVDs and the ease of copying AV materials on to them. Hence, amateur subtitlers make use of the copied versions of AV productions to get access to the dialogue scripts of each production and make subtitles for it in other languages and distribute it via the Internet to share with other fans.

Arguing that amateur subtitlers experiment more innovative subtitling techniques than professional subtitlers, Perez-Gonzalez (2007b) carried out an empirical study on a sample corpus comparing between professional and amateur subtitling. He adopted a multimodal approach as a perspective to evaluate the translation conventions of amateur subtitlers. The finding of the study shows that the amateur subtitlers adopted creative techniques that contribute to the evolution of new subtitling practices.

Among the studies addressing errors committed by amateur subtitlers was that done by Bogucki (2009) on the amateur subtitling of the famous English Hollywood movie ‘*The Lord of the Rings*’ into Polish. The author’s main objective was to focus on the errors committed by the amateur subtitler of this movie and the impaired quality of the subtitling. To achieve that end, the author adopted an error analysis approach. The finding of the study showed that the emerging errors were caused by bad production conditions such as the lack of good quality source materials. Other causes include the subtitler’s limited experience and aptitude. Bogucki discussed the linguistic and technical flaws of the subtitler and concluded that errors made by the amateur subtitlers can be attributed to the lack of linguistic competence.

In addition, Orrego-Carmona (2011) conducted an empirical study to describe the nonprofessional subtitling of English movies into Spanish. The study adopted the concept of capitals to analyze the motives that stimulate the involvement of the amateur subtitlers in unprofitable subtitling activities. The methodology adopted in this study was based on interviews and document analysis through which Orrego-Carmona found that amateur subtitlers adopt foreignization as a translation strategy whereby the emphasis was ST-oriented. The rationale behind this strategy was to keep the flavor of the SC as audiences can no longer accept the abusive work done on the spirit of the ST. Agreeing with Bogucki (2009), Orrego-Carmona (2011) concluded that the subtitlers' performance could be improved if their production conditions were like those of professional subtitlers.

In another study adopting an error analysis approach similar to that of Bogucki (2009), Sajna (2013) investigated the most vulnerable areas that cause problems to amateur subtitlers with the intent of offering appropriate strategies to overcome them. His corpus for analysis consisted of eight movies subtitled into Polish. Unlike Bogucki, Sajna argued that it is not always the lack of appropriate STs that resulted in awkward subtitling because the subtitlers can utilize the audio and visual feedback from the movie dialogue. Moreover, Sajna stated that the subtitlers did not commit themselves to the norms active in the TC. This explains why they chose more vulgar words in their subtitles than found in the original.

Adopting a corpus based descriptive approach, Wilcock (2013) investigated the differences between the professional and amateur subtitling behavior of French movies, in terms of length of presentation, reduction strategies and elements of the spoken language retained in the subtitles. The amateur subtitlers appeared to be ST-oriented and to produce complete translation of the original dialogue to meet the expectations of their audiences. Therefore, they tailored their translation strategies and broke professional subtitling norms to suit their recipients who appreciate creativity. On their part, the audiences showed certain satisfaction with amateur subtitling regardless of the grammatical mistakes it exhibits. Results of analysis indicated that the amateur subtitles were longer than their professional counterparts and they retained more of the content of the film dialogue. In addition, they retained more of the features characteristic of the oral speech in the written version. Professional subtitling, on the other hand, adhered more to the conventions of this type of AVT and to quality guidelines.

In another study, Orrego-Carmona (2014) used questionnaires and interviews to study the difference in viewers' comprehension of some video clips subtitled by professional and non-professional subtitlers. The author classified the respondents of the study into groups according to their competency in English and then exposed them to three versions of each clip; one subtitled by a professional and two by non-professional subtitlers. After watching the clips,

respondents underwent a comprehension test. The findings of the study indicated that professional subtitles ranked higher than the two non-professional subtitles. Moreover, the respondents indicated the low quality in the non-professional subtitles in comparison with their professional counterparts. However, the respondents indicated that they had good comprehension of all subtitled versions and that the ratings of difficulty of all subtitled versions were highly similar. It may be argued that the comparison between two groups of very different competency levels in English to assess their comprehension of subtitled clips and evaluate the performance of subtitlers accordingly seems unfeasible. The low level group depended exclusively on the subtitles to comprehend the storyline in the clip while the high level group might have not needed the subtitles at all.

2.8.2 Amateur Subtitling of Swearwords

Bearing in mind the offensive nature of SWs, particularly to conservative cultures such as the Arabic and oriental cultures, it is necessary to discuss the amateur subtitlers' treatment of SWs in movies. The aim is to highlight the translation behavior of these nonprofessional translators when encountering cultural specific and sensitive elements in the absence of a censoring or any editing measure on their translation performance.

One of the studies which has examined this is the work of Tian (2011) which is a longitudinal study to describe the Internet amateur subtitling space in China. According to Tian, Chinese amateur subtitlers adopted self-censoring of SWs or foul language in American TV shows although not sanctioned by the law. Thus, such words were either 'eliminated', 'revised or replaced' with random typographical symbols such as '*&^%\$'. Moreover, strong words are usually substituted by the phrase 'stop words'. For example, in the subtitling of the phrase 'son of a bitch' appearing in one of the shows Tian examined, the word 'bitch' was substituted by the phrase 'stop word', to appear something like 'son of a stop word'. In addition, since reproductive body parts are perceived as being dirty by the Chinese, subtitlers used euphemistic expressions instead. Hence, 'bed sports' or 'bedroom life' were employed to indicate 'sexual activities' (ibid, pp. 78-80).

Using a somewhat different approach, Renwick (2012) conducted a corpus-based study to investigate the translational behavior of amateur subtitlers when handling cultural bound obscenities. The corpus of the study consisted of four movie scripts and their subtitles in the form of parallel texts; two Spanish movies subtitled into English and two English movies subtitled into Spanish. Renwick justified his desire to study the amateurs' subtitling on the basis that their solutions to colloquial obscenities may be more creative and interesting. Overall Renwick's results of the analysis revealed that there was a tendency to

omit obscene words whether subtitled from English to Spanish or vice-versa. Moreover, some renditions of obscene words were also found to be inadequate or meaningless; a situation which Renwick believed to be a result of carrying out machine translation on subtitles. Hence, the subtitlers failed to convey the socioeconomic identifications of characters exhibiting high degree of occurrence of obscene words in their conversation.

The findings also revealed that the studied amateur subtitles were TC-oriented and, consequently, adopted 'domestication' rather than 'exoticizing' in an attempt to make the atmosphere more appealing to the audiences. Thus, building on his views of the difficulty of handling obscene words and the inadequacy of amateur subtitling of handling them, Renwick proposed three strategies for addressing obscenity. The first implies omitting grammatically unnecessary obscenities, though this would eliminate collateral effects akin to the use of such words like humor or socioeconomic features. The second, reallocating the profanity from the infix position to sentence final position to keep the emphatic expletive intact but in a different position. Finally, tailoring dialectal obscenities provided inter-dialectal comprehension and register issues are not hampered. The author stressed the functional value of emotionally laden words which translators ethically need to relay to the target audience.

In the same vein, Bruti and Serenella (2012) conducted a linguistic analysis on the Italian professional and amateur subtitles of the American TV series *Lost*. The aim of the study was three-fold; to identify translation approaches and operative norms adopted by amateur subtitlers, to describe their language specificity to highlight similarities and differences with professional subtitlers and to measure the level of creativity and innovation of amateur subtitlers. The findings of the study indicated that professional subtitlers exhibited strong TC-orientation. As a result, they were highly inclined towards mitigating obscenities and curses in the TV series. The amateur subtitlers, on the other hand, showed more preference towards expressive and abusive ST-oriented solutions. This is evident in their direct renditions of and the tendency to borrow SWs intact from the ST. Bruti and Serenella concluded that the amateur subtitlers' knowledge and attention to characterization are manifested in their keen transference of idiolect traits.

Moreover, Massidda (2012) conducted an empirical study to describe the amateur subtitling scene in Italy. In addition to highlighting the pros and cons of the subtitling phenomenon there, Massidda also compared the translation approach adopted by the two main Internet amateur subtitling communities in comparison with the DVD versions of subtitled English movies into Italian. Massidda's aim was to identify the translation strategies employed by subtitlers in these communities. When discussing the subtitling of SWs in the three versions of the English movie "*Californication*", Massidda found out that whilst the DVD subtitles tended to apply a censoring mechanism to tone down

strong language and sexual connotations, the Internet amateur subtitles were accurate, complete and creative when addressing such words. For instance, the word “fuck” was omitted in the DVD version, but perfectly rendered in the amateur subtitles into “cazza” in Italian. Moreover, the words “motherfucker”, “dick” and “asshole” were toned down or euphemized in the DVD version but kept intact in the amateur subtitling. The findings of the study indicate that the amateur subtitlers have adopted a ST-oriented approach.

Among the existing studies completely devoted to the analysis of the translation patterns of SWs in the DVD subtitling and Internet amateur subtitling was that carried out by García-Manchón (2013). An ad hoc corpus consisting of a number of English movies with a high occurrence of SWs and their subtitles in Spanish represented the corpus of the study. The study adopted the quantitative analysis approach to identify the orientation of three different subtitlings of the ST to the Spanish audience, i.e., what subtitling strategies each of these sources adopted in dealing with the increased number of SWs in the original transcript. The findings of the study indicated omission as the main translation strategy used by the subtitlers, which entailed a reduction in the number of SWs in both the DVD subtitling and that of the Internet amateur subtitling in comparison with those in the original movie script. However, the reduction in the number of SWs in the DVD subtitling was higher than that in the amateur subtitling.

Similarly, Ameri and Ghazizadeh (2015) compared the translation behavior of professional dubbers and nonprofessional subtitlers in their treatment of SWs in the English movie *Pulp Fiction 1994* into Persian. Their aim was to identify the norms governing the adoption of the translation strategies of each of these groups of translators when handling this type of language in two different AVT mediums. The analysis of the data revealed four basic translation strategies adopted by both translation groups namely, direct translation with strong force of SWs, direct translation with weak force of SWs, deletion and foreignization. The findings of the study indicated that deletion was the most frequently used strategy by both translation groups. However, while vulgarity and the degree of offensiveness of the SWs were euphemized more by the dubbing translators, the nonprofessional subtitlers directly translated SWs with strong force.

It was also found that nonprofessional subtitlers adopted the retention strategy with 3.23% of swearing instances by copying them intact in the subtitles. Ameri and Ghazizadeh, concluded that professional dubbing translators tended to adopt a TT-oriented approach to meet the expectancy norms in the Iranian society, an approach which was affected by their cultural and ideological inclination. On the other hand, the amateur subtitlers adopted a ST-oriented approach, thus, producing a translation that had succeeded in preserving the style of the ST. However, the subtitlers had violated the translation conventions widely used in Iran. The researchers attributed this to the lack of censorship and editing organizations on amateur subtitling in this country. As for the high

degree of deletion of SWs in the subtitled versions, Ameri and Ghazizadeh attributed it to the time and space constraints of subtitling and the lack of experience on the part of the amateur subtitlers.

2.9 Amateur Subtitling as a Social Activity

The amateur subtitling phenomenon is basically a social activity aiming to overcome language barriers between linguistic communities via carrying out voluntary translation and interpretation activities (Diaz-Cintas & Sánchez, 2006). It is enhanced by having free access to the necessary tools to reproduce cultural products, the most important of which are audiovisual materials, and disseminate them worldwide. In the past, the production of such materials was centralized and monopolized by big companies that controlled the distribution process by granting copyrights to certain agencies for profit concerns. The advent of the digital revolution has enabled individuals to have access to fansubbing production and distribution tools, which thus has reduced or even disabled the companies' monopoly or control over the flow and mobility of audiovisual products. The production and distribution of such materials have become decentralized as the consumers became involved as active agents in the reproduction and dissemination processes on a global scale and on free basis. Hence, the term 'Prosumers' was used to designate the double role of consumers (Tapscott & Williams, 2006). Consequently, prosumers have had entertained an influential role that could impact the decision-making processes of audiovisual material translation even in a great production company such as Hollywood, which began surveying viewers' feedback within amateur blogs to change production plans to be in harmony with viewers' preferences (Perez-González, 2007a).

The newly appearing role of prosumers is encouraged by the democratization of knowledge, control over media mobility and the right of every individual to have fair access to them (Jenkins, 2004). Accordingly, the number of fansubbing communities has increased to undertake the reproduction and distribution of audiovisual products. As a result, many social groups have benefited from this progress, particularly, hard of hearing and blind individuals as well as minority communities worldwide. Thus, instead of restricting the movie within a limited geographical space, fansubbing has helped to disseminate it worldwide. In this regard, it needs mentioning that some producing companies, especially Japanese anime producing corporations, have not considered such an approach as an infringement to ownership or copyright laws. They saw it as a free advertisement for their productions and the dissemination of the Japanese culture (Lee, 2011). Nonetheless, for others, it represents an illegal piracy through the peer to peer sharing of files that causes great losses to big profit-driven companies. For example, Jewitt and Yar (2013, p. 4) cite a US Government Accountability Office report (GAO) stating "that the estimated losses in the US economy due to piracy accounted for \$58 billion

in output and \$2.6 billion in tax revenues". Hence, fansubbing is regarded as a threat to professional translation/subtitling, which perhaps led profit-driven companies to invest only in 'safe' products such as 'US blockbuster films' (Lee, 2011).

On their part, nonprofessional subtitlers try to avoid legal liabilities by providing subtitles for movies in separate files only and interested viewers can impose these subtitles on the movies to facilitate comprehension (Wang, 2014). This idea of involving the consumer in the production process relates to the 'Crowdsourcing' phenomenon, which Howe (2006) argues was adversely exploited by world companies that use the Internet as a platform for information dissemination, such as the Facebook, Twitter, LinkedIn or Wikipedia. Such companies exploit the voluntary work of thousands of amateur translators to feed such sites with information and translate it to other languages.

According to Fernandez-Costales (2012), the voluntary translation activity is not restricted to TV or film subtitling but also includes scanlation and romhacking. The former relates to scanning comic books and rendering them into other languages in dialogue boxes whereas the latter refers to editing classical videogames and adapting them to different cultures. Furthermore, it might include any interpretation or translation activities done on a free basis for humanitarian purposes during crises and immigration situations. For example, Munro (2010) claims that the number of volunteer translators who participated in Haiti earthquake was 1000 who dealt with 40000 emergency calls in the first few days of the crisis. Moreover, Pérez-González (2012) argues that Al Jazeera channel has depended on crowd-sourced translations by volunteers for its coverage of the Arab Spring.

As for the categorization of non-professional subtitling activities, there has been a lack of consensus among scholars concerning the terminology used to label each type although there is an agreement on the distinctive features of each. Fernandez-Costales (2012), for instance, differentiates between 'crowdsourcing' and 'community translation'. On the other hand, Orrego-Carmona (2012) differentiates between 'crowd-sourced subtitling' and 'collaborative subtitling'. A more inclusive categorization is that proposed by Orrego-Carmona (2014), which is based on the initiator of the translation activity and the format of subtitling. When the former is taken into account, nonprofessional subtitling can be classified into 'crowdsourcing' and 'user-initiated subtitling'. In this light, crowdsourcing subtitling is centralized and initiated by a company to reduce production and circulation costs, yet subtitlers adhere to guidelines set by the company. Examples of such companies include; Facebook, LinkedIn, TED and Amara, which exploit free labor.

User-initiated subtitling, on the other hand, represents initiatives by fans to help other fans comprehend audiovisual products produced in a language they cannot understand. Examples of this type include Opensubtitles, Subscenes and DVD4arabs. On the basis of the format of subtitling, nonprofessional subtitling is divided into Por-Am (professional Amateur) and innovative subtitlers. Por-Am subtitlers aspire to achieve professional like quality and are represented by freelance translators and students of translation (Leadbeater & Miller, 2004) who take the nonprofessional subtitling of audiovisual products as a platform for recognition and experience or for training purposes (Fernandez-Costales, 2012). Innovative subtitlers represent a revolt against conventional subtitling norms including color, font or spelling.

The number of nonprofessional subtitling communities has significantly increased (Orrego-Carmona, 2015) with the increasing desire of providing accessible audiovisual products to millions of fans. According to Lee (2011), the number of such communities reached 2000 in 2009. This gives an indication that the number of downloads of movies nonprofessionally subtitled has also increased. For example, in 2013, the number of downloads of an episode of the popular TV series *Game of Throne* was 5.9 millions within the first few days of its broadcasting; an issue mainly triggered by the delay of the official release (Orrego-Carmona, 2014). In this regard, Hunter et al. (2013, p. 127) claimed that the UT, an amateur subtitling log, was "visited daily by 35,000 unique visitors who for the past 6 years have downloaded 56,000,000 subtitles." It is interesting to note that subscribers to these communities are from the tech-savvy youth who have university degrees with human as well as natural science specializations (Luczaj et al., 2014).

Such ambivalence between the nonprofessional translation/subtitling, which is gaining more attention and significance, and the profit-driven professional translation/subtitling has instigated scholars such as Gambier (2009) to wonder whether the future of translation will be in the hands of amateur translators or professional translators. Professional subtitling for some scholars has not coped with the technological changes in the world (Secară, 2011).

2.10 Arabic Amateur Subtitling

As stated in chapter one, almost all studies conducted on subtitling foreign movies into Arabic have focused mainly on professional subtitling. Consequently, the non-professional subtitling scene in the Arab World has remained unexplored. This might be attributed to the fact that fansubbing is a recent development in the Arab World or to the low status of the translation performance of such a community of practice. However, a search of the literature revealed a recently published study by Izwaini (2014) which was mainly dedicated to the investigation of the amateur subtitling phenomenon in

the Arabic speaking cyberspace. Its discussion is on issues related to this phenomenon including the quality of translation, motivation behind carrying out the unpaid and voluntary translation, the extent of intervention of translators and its competition with professional translators.

To cover these issues, Izwaini (2014) surveyed several of the Arabic-speaking amateur subtitling Websites and found that the translation done by amateur translators include film subtitling as a main type. According to Izwaini, amateur subtitling is considered a social activity and the motivations for carrying out the unpaid translation include the desire to help people access audiovisual materials produced in foreign languages and to make a contribution to the community. The recipients' gratitude and appreciation are considered as their reward. Izwaini also believes that "quality does not seem to be a priority for non-professional translators." (p. 107). This is clear in their literalness approach and the numerous errors they commit. By adopting the literal approach, amateur subtitlers were faithful to SWs in films they subtitled into Arabic. They did not mitigate or delete the SWs in these movies and they used a colloquial form in the Arabic subtitles similar to that in the movies. However, due to the great changes in the source texts, their production is considered a 'fake translation'. Izwaini attributed the reasons for this translation behavior to the lack of censorship and the use of nicknames that helped subtitlers avoid social contempt.

2.11 Pragmatic and Semantic Implications in Interlingual Subtitling

As is well-known, SWs are used to achieve various pragmatic functions. Hence, any sound understanding of the pragmatic functions of SWs has to be approached by accounting for the role of pragmatics in determining the intended meaning of the utterances. Generally speaking, pragmatics is seen as complementary to semantics as both deal with meaning. However, while the latter is concerned with meaning as perceived from the truth conditions of utterances, the former caters for cases in language use where much is being communicated than is actually stated. Pragmatics focuses on language use from the perspective of the users engaged in an act of communication. Within this perspective, the use of language is purposeful, i.e., in any act of communication, speakers intend to achieve particular ends. Hence, meaning as use implies speakers' intention to communicate a special effect by the utterances. Of significance for the success in determining meaning in interactions is an understanding of the context of situation of what is said and its influence on the interpretation of these utterances. The notion of context encompasses elements of the when, where, under what conditions and who the speaker is addressing. Thus, meaning is determined by considering the interaction of these contextual elements which may yield different interpretations of an utterance in different sociocultural contexts. This variation in interpreting utterances across different sociocultural settings is responsible for the disparity in conveying the communicative effect of SWs in interlingual/intercultural communication.

Accordingly, since communicating the expressive functionality is the most important when handling SWs, it seems useful to study them under the realm of the Speech Act Theory. Introduced by Austin (1962), this theory construes speakers' utterances as performing certain acts. The theory attempts to analyze these utterances by relating them to the behavior of the speaker and the addressee engaged in an interpersonal communication. Hence, the speech act of an utterance represents a communicative activity reflecting the speaker's intention and the effect s/he intends to achieve on the addressee. In interlingual subtitling, knowledge of the implications of this theory is useful to arrive at an understanding of various constructs in language use where meaning cannot be decided via the propositional content of speech exchanges. In the words of Mubenga (2010, p. 268), "interlingual subtitling is made easier if subtitlers consider the subtitles as corresponding to the speech functions or speech acts that occur in the film discourse." Related to this, according to Gottlieb (1998), the focus in subtitling should be the speech act of the utterance. This is true because the speaker's intention and the effects s/he wants to communicate "are more important than isolated lexical elements." (p. 247).

According to the Speech Act Theory, upon the articulation of an utterance (locution), the speaker is achieving a simultaneous act known as the illocutionary force of the utterance which intends to affect the addressee to behave in a particular manner (the perlocutionary force). Of these forces, the illocutionary force is the most important since it represents the effect the speaker intends to achieve through producing the utterance. According to Pedersen (2008), the same speaker may send two illocutionary forces encapsulated in a single indirect speech act. These the author designates as primary and secondary forces/points. Since the primary illocutionary point pertains mainly to the non-literal meaning of utterances (Verschueren, 1999), it is this force that should be retained in the interlingual subtitling of SWs. It is usually seen as a communicative act within the framework of a sociocultural dimension. Speakers within a speech community grasp the illocutionary force of utterances depending on their schemata or shared background knowledge with the members of their speech community (Cutting, 2002). In cases of 'misprocessing', pragmatic failure ensues as a result of identifying unintended forces or relegating intended ones (James, 1998). From a linguistic perspective, House (1981) argues that two elements can be utilized to identify the illocutionary force of utterances namely, grammatical features (including stress and intonation) and context. For Searle (1976), the contextual devices to identify illocutionary forces are called illocutionary force indicating devices (IFID). Accordingly, if the subtitler succeeds in identifying and rendering the primary illocutionary force/point of the ST in the subtitles, his/her translation will be highly felicitous. If s/he renders only the secondary illocutionary point, his/her translation is less felicitous. Finally, if none of these points is rendered, the translation is erroneous or infelicitous (Pedersen (2008)).

From the perspective of Functional Grammar, the negotiation process of the intended meaning of utterances or their illocutionary force points to the 'interpersonal metafunction' of language (Halliday, 2004, p. 29). This interpersonal metafunction proposes that the type of language which speakers use reflects their positive or negative attitude towards their addressees. It is a reflection of the social relationship between interlocutors in terms of their social distance, their degree of intimacy, power and solidarity.

The implications of these sociocultural and contextual factors in determining the intended meaning of utterances shape the types of meaning interlocutors intend to convey. These types of meaning have been categorized by Leech (1981, pp. 9-23). According to Leech, there are seven types of meaning broadly categorized into two groups as follows;

1. Conceptual meaning: this is also known as the literal, dictionary or referential meaning of the word or its logical sense. This type of meaning is permanent in the word irrespective of context and represents a central part of its denotation. It is usually conceived as the relationship between the word and the thing it denotes in the real world.

2. Associative meaning: this category of meaning rules out the basic literal or conceptual/referential meaning of the word and brings other expressive meanings through mental connections with notions and concepts socio-culturally agreed upon. Within this category, the following subtypes of meaning are listed;

a. Connotative meaning: this type mainly exploits the communicative value attached to an expression "by virtue of what it refers to, over and above its purely conceptual content." (Leech, 1981, p. 12). The speaker makes use of the characteristics, whether favorable or disapproved by the speech community, of an entity an expression or a word refers to in order to relay certain emotive meanings. Hence, the connotative meaning of words is taken as peripheral to their conceptual meaning since the former is unstable and can vary according to time, situation, status of participants and cultural setting.

b. Social meaning: this type is mainly concerned with using language as a reflection of the social relationship between the speaker and addressee. Thus, the social meaning of utterances is seen in the type of style; formal or colloquial and in the pronunciation which indicates the geographical and dialectal attributes of interlocutors.

c. Affective meaning: the affective meaning of utterances is best understood as a portrayal of the expression of the speaker's personal attitudes and feelings towards the listener or anything else. It is normally temporary and reflects a speaker's negative or contemptuous emotional states at a particular situation which are instigated as a response to prior linguistic or other behaviors. Hence, they may represent a retaliation or vent of psychological emotions.

d. Collocative meaning: this refers to the notion whereby certain lexemes tend to collocate with other lexemes in different situations. The resulting combination acquires a meaning that is different from the meaning of each of the lexemes when used separately. Consequently, collocations have to be understood as unitary wholes and their meanings should be assigned accordingly.

e. Reflected meaning: this meaning is triggered through association with other senses a word or expression entertains. The more suggestive or dominant sense rules out the less suggestive one on the basis of frequency of use and familiarity. Leech (1981) argues that the reflected meaning of utterances is best illustrated in the suggestive use of words that maintain taboo status. Terms that refer to sex activities and organs such as 'intercourse', 'ejaculation', and 'erection' cannot be used in an "innocent sense without conjuring up their sexual associations." (p. 17). As a result, the non-taboo sense of such terms dies out and their pejorative sense remains. Hence, the word 'cock' was replaced by the word 'rooster' in the farmyards as the former conjures up an offensive meaning to users.

f. Thematic meaning: this is reflected in the form in which the message is rendered in terms of the word order and grammatical structures of the language to achieve prominence and emphasis.

The previous account of types of meaning indicates that the use of language should be seen as a purposeful activity whereby the choice of certain linguistic forms achieves particular ends. Such a choice has to coincide with the communicative setting and the sociocultural context in which interaction takes place. This implies that meaning assignment to linguistic forms is a process negotiated between the speaker and the listener.

Consequently, all these pragmatic/semantic implications should be taken into consideration in determining the functions of SWs. This approach should be followed in the identification and comparison of the pragmatic functions of SWs in the movie dialogues and their subtitles. Since the sociocultural factors previously mentioned are characteristic of the verbal and face to face exchange of language, the film setting can better reflect these dimensions. This is of great

help to the researcher aiming at identifying the intended functions of various language usages. Adopting this approach necessitates that the function of each swearing instance should be identified while watching the movie and not to be confined only to the dialogue scripts to that end. This is the approach adopted in this study whereby uses of SWs were determined as being euphemistically or dysphemistically used to cause offense or not.

2.12 Euphemism and Dysphemism

These two terms are closely related to the concept of face in terms of the selection of words speakers make to address their hearers (Brown & Levinson, 1987). To explicate, in order for the addresser to maintain politeness, s/he should use sweet or mild words that do not offend his/her addressee. Not surprisingly, euphemism corresponds to politeness while dysphemism corresponds to impoliteness. According to Allan and Burridge (2006) these words are Greek in origin and whereas euphemism consists of 'eu' which means 'good' or 'well' and 'pheme' which means 'speaking', the prefix 'dys' in the word dysphemism means 'bad' or 'unfavorable' (p. 29). This implicates that the speaker can choose between using euphemistic or dysphemistic expressions in addressing his/her hearer depending on the intention and motivation, the relationship between them as well as the context of situation. Thus, unless the speaker wants to show distaste, annoyance or disapproval of the addressee, s/he will tend to euphemize his/her words to appear polite. To achieve this objective, instead of using direct or strong words or expressions, the speaker opts for sweet and smooth words.

The distinction between euphemism and dysphemism pertains to the distinction between the denotative and connotative meaning. Normally, it is the connotative meaning associated with the word that determines whether it is euphemistically or dysphemistically used. SWs are a good example to illustrate this point. In some tense situations the speaker may feel the need to use a SW to emit frustration or anger. Since swearing is tabooed and as a result is dysphemistic, the speaker resorts to using milder words especially when attended by other people. Thus, instead of the usually used expletive word 'shit', the speaker might choose 'sugar', 'shat', 'shivers', or 'shucks'. Moreover, reference to death directly can be disgusting and fearful, and hence it is replaced by expressions like; 'check out', 'bought it', 'cock up one's toes', 'peg out', 'kick the bucket', 'pop off' and so forth. The word 'ass' is replaced by 'donkey' as the former might be confused with 'arse'. Masturbation is euphemized into 'have the curse', 'women complaint', 'be feeling the way', 'off the roof', 'flying the red flag', among others. The male organ 'penis' in Arabic can be euphemized into 'midfa', (مدفع), [cannon] 'dhakar', (ذكر) [male organ] alah', (اللة), [tool] or 'qadib' (قضيب) [bar] to avoid the direct reference to the word 'zub' (زب), [penis]. A child is taught not to say 'urinate' or 'piss', but to use expressions such as; 'make a number 1', 'relieve him/herself', 'spend a penny',

and the older might say ‘excuse for a minute’. In addition, the word ‘toilet’ is euphemized into ‘bathroom’, ‘restroom’, ‘loo’, or ‘necessary house’. The justification for the tendency to discard the use of the direct or strong words lies in the speakers’ desire to appear polite to their addressees. Thus, certain words are censored to address their hearers politely and not to offend them.

Censoring language is not a new phenomenon. In English, it goes back as far as the fourteenth century when it allegedly meant to curb the dissemination of blasphemous words in public use (McEnery, 2006). In the twentieth century, some movements such as feminism, black power and that of the middle class sought to purify the language in common use which devalued others on gender, racial or color basis. Therefore, the term Political Correctness became influential in the literature dealing with the rights of women to have equality in the type of language used in the media and other institutions (Van Boven, 2000). Accordingly, words like; ‘mankind’, ‘chairman’, ‘waiter’, ‘cowboy’, ‘fireman’, ‘Indians’ and many more are pejorative or politically incorrect and should be replaced by ‘human beings’, ‘humanity, people’, ‘chairperson’, ‘wait person’, ‘fire fighter’, ‘Native Americans’, respectively.

Reflecting these issues on the subtitling of SWs in movies, it becomes evident that subtitlers have to find out strategies that help tone down the severity of such words so as not to offend the audience. The use of euphemistic expressions instead of highly tabooed or dysphemistic expressions may be an alternative that achieves a balance between faithfulness and/or fidelity and acceptability.

In the Arab and Muslim community, the social and religious norms represent the most forcible criteria for evaluative judgments of what is acceptable or not. When it comes to filmic and cinematic productions, censorship bodies were established to decide what is appropriate to the Arab and Muslim viewer. These bodies have strict regulations and no movie is aired unless it is licensed by the censoring body in the respective country. The most objectionable areas are those pertaining to the religious domain, sexual references, hot and naked scenes and references to alcoholic drinks. Unless these scenes are cut, the movie is not permitted for public exposure (Mansour, 2012).

2.13 Concluding Remarks

To sum up, the account presented in this chapter of the previous scholarly work within TSs has highlighted that it has focused on underlining the effect of the sociocultural norms on the translation pattern of translators. When reflected on the interlingual subtitling of movies, these norms have been more influential than the constraints of the medium in the translation decision-making processes. This situation has found expression in the subtitling of SWs in movies. The

reviewed studies have all attested that the subtitlers have adopted defensive or conservative attitudes vis-à-vis the translation of SWs. In other words, in the majority of the reviewed studies, professional and amateur subtitlers have either toned down or deleted SWs to meet the target recipients' expectations. However, amateur subtitlers have been more faithful to the ST in maintaining an approximate number and level of severity of SWs in the TT. This orientation might be attributed to the desire to preserve the authenticity and otherness of the ST or to lack of knowledge of the sociocultural norms and recipients' expectations. Nevertheless, the effect of the defensive attitudes whether on the conveyance of the intended meaning of SWs or on preserving the pragmatic functions they were meant to express has escaped the attention of the majority of the reviewed studies.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter presents the methodology adopted in this study. It starts with an account of the approach adopted in the study and the data collated to answer its research questions. In addition, since the study adopts a corpus-based analysis approach, a reference is made to the type of the corpus of the study and the electronic analysis tool used in the data collection process. Then, the criteria for selecting the movies for the compilation of the corpus of the study are discussed. This is followed by the characteristics of the corpus as set by Bowker and Pearson (2002). After that, the chapter addresses the data collection methods and the models used in the analysis of these data corresponding to each research question.

3.2 Approach of the Study

This study is mainly qualitative in nature. It is an explanatory study aiming at describing the translation behavior of the amateur subtitling of SWs in American crime drama movies into Arabic. However, it does not attempt to carry out quality assessment of the translations. This approach is justified from the perspective of DTSs in that the effect of the TC sociocultural norms on the translators' behavior is manifested on their translation performance. DTSs perceive translation as an activity resulting from sociocultural behaviors. It aims at establishing norms via carrying out empirical research on actual translations and comparing them with their originals. Accordingly, situating the study within the DTSs concurs with the adopted approach (*Skopostheorie*) for identifying the translation strategies used by the subtitlers in rendering English SWs into Arabic as both take a TT/C orientation. Hence, the study falls into the category of product oriented DTSs within Holme's (2000) map of TSs since it describes and analyzes the translations of original texts to highlight the effect of norms on the decisions made by the subtitlers (Midjord, 2013). However, the descriptive analytical approach "does not focus on whether a target-text segment is 'equivalent' to a source-text segment, but only on the uncovering of translation patterns." (Ghassempur, 2009, p. 54). According to Soler-Pardo (2011, p. 166), such an approach "is the one that best represents the field of dubbing and subtitling" compared to the prescriptivist approach which is concerned with how translators should translate. The descriptive approach, on the other hand, "concerns the description of actual translation products and translation practices" to find the norms and conventions that govern the adoption of translation strategies (Wilcock, 2013, p. 6). In this study, though

there will be some indications concerning the frequency of occurrences of SWs whether in each movie scripts and its subtitles or in the corpus as a whole, they are meant to give an indication of the size of the analyzed data pertaining to the respective research questions. These frequencies are presented to substantiate the discussion in the qualitative part of the study.

3.3 Data of the Study

The data of the study consist of 1318 English SWs and 659 Arabic SWs representing their equivalents (in addition to 95 non-SWs) in the subtitles. These have been extracted from the dialogue scripts of two American crime drama movies and their amateur subtitles in Arabic. The dialogue scripts of the movies and their subtitles have been collated to make a corpus enjoying the features of two major types of corpora common in TSs (García Manchón, 2013):

1. Ad-hoc corpora: these refer to corpora that are created for specific purposes. In the TSs domain, an ad-hoc corpus consists of an original text and its translation in a TL. They are put in an electronic form so as to be easily handled to investigate a particular translation phenomenon and/or problem.
2. Parallel corpora: according to Ebeling (1998), a parallel corpus consists of certain STs in one language that are put parallel to their translations in another language. Parallel corpora can be bilingual or multilingual depending on the number of languages involved. The difference between parallel corpora and ad-hoc corpora is that the former is designed without having a particular purpose in mind, while the latter is intentionally designed with the aim to investigate a special translation problem.

In light of the aforementioned notions, the corpus the present study relies on is both ad-hoc and parallel. It is ad-hoc because it is particularly compiled to study the translation of SWs and expressions used in English movies into Arabic. Thus, it gathers a sample of English movies that most frequently exploit SWs. On the other hand, since it juxtaposes the English movies' original dialogue scripts side by side with their translated versions in Arabic, therefore the corpus is parallel in nature. Furthermore, the corpus is bilingual, comprising English and Arabic, and unidirectional because the analysis of translation patterns moves from English as the SL into Arabic as the TL.

3.3.1 Corpus Compilation

The analysis of patterns of translation in translated corpora in comparison with their original texts represents a good approach to arrive at the active translation norms in the respective linguistic community (Toury, 1995). This approach brings to the fore the role of corpus linguistics in translation studies. In this regard, Shen (2011) argues that Baker was the first translation scholar who applied corpus based analysis to study translation phenomena in the 1990s. Baker's primary emphasis (1993/1996) was directed towards studying the style of the translator through analyzing his/her performance within large translated corpora. She justifies her position arguing that "in the translation activity, the version must be marked with the translator's subjectivity, just as when holding an object, a fingerprint would be left on it." (Baker, 1993, p. 227).

The importance of corpus-based approaches to the study of translation phenomena is also emphasized by other scholars (Shen, 2011; McEnery & Xiao, 2008; Ebeling, 1998; Toury, 1995; Baker, 1993, 1996, among others). These scholars regard this approach as useful for translation researchers because it provides them with normative facts that encourage making objective generalizations instead of personal or subjective speculations. For instance, McEnery and Xiao (2008) emphasize the theoretical and practical exploitations of translation corpora whereby the former is manifested through the perspective of how ideas are rendered from one language to another. On the other hand, the practical side is embodied in the training corpora provide for students of translation and practitioners as well as in machine translation (MT) and computer assisted translation (CAT) applications. In this sense, the incorporation of corpora helps in defining the scope of explanation provided for the phenomenon under scrutiny. The corpora can also be utilized in analytical and explanatory studies because they can provide "excellent descriptive methodology" for such studies (McEnery & Xiao, 2004, p. 266). Moreover, they are useful for discovering the dominant norms of translation behavior in a particular linguistic community (Laviosa, 2010).

As is customary in any thesis, there must be certain criteria to be followed in the compilation of the used corpus. In this study, the English movies that constitute the corpus for analysis were selected based on the following criteria;

1. The movies contain a high frequency of occurrence of SWs. The aim is to examine the translation behavior of amateur subtitlers in handling this great number of SWs from an open culture to a more conservative one. The high occurrence of SWs in the selected movies was confirmed by consulting sources such as Wikipedia list of the movies that most frequently use offensive language (en.wikipedia.org/wiki/List_of_films_that_most_frequently_use_the_word_'fuck') and Moad (2011) list of movies with the most audible uses of the word

'fuck'. (<http://www.listology.com/quinton-moad/list/list-movies-most-audible-uses-word-fuck>). The lists referred to above rank the most offensive movies on the basis of the instances of the word 'fuck' in each of them which include about 114 movies of various genres that most frequently exhibit the use of SWs since 1987.

2. The selected movies cover a period extending from 2000 to 2010 to coincide with the widespread use of the Internet facility in the Arab World and the formation of amateur subtitling websites in this region (Gamal, 2008). In addition, academic interest in non-professional subtitling and the place it occupied in TSs began in 2000 (Orrego-Carmona, 2015; 2014). Moreover, according to Casarini (2014), peer-to-peer media file sharing through the Internet service started operating "between June 1999 and July 2001 and allowed users to exchange media files" (p. 26). Hence, only 50 movies out of the total 114 are produced in this period of time. Accordingly, some movies which rank on top of the list with SWs were not included in the corpus. For example, the movie *'The Wolf of Wall Street'* was excluded because it was produced in 2013 though it ranks the second in the list with 569 hits of the word 'fuck'. Moreover, the movie *'Summer of Sam'* was also excluded because it was produced in 1999 though it ranks the third with 435 instances of the word 'fuck'.

3. The selected movies are from the American crime drama genre. In the selection of the movies that constitute the corpus of the current study, a reference was made to Rodríguez-Medina's (2015) list of all American crime drama films produced since 1994. The rationale behind the emphasis on the American crime drama genre is guided by the following considerations: first, these movies depict the low status life of gangs, criminals and drug dealers whose language displays inclination towards the frequent use of SWs, particularly, in confrontation with the police or among themselves. According to Parini (2013), the use of SWs of all types has become "more common in a recent stream of American films, such as spy, mafia and gangsters films, films starring drug addicts and dealers, prostitutes, homeless people, soldiers, convicts, warders, and policemen." (p. 154). Moreover, the deployment of swearing, violence and sexual explicitness has become "part of the DNA" of American audiovisual products (Bucaria, 2009, p. 16). In addition, Rodríguez-Medina, (2015) believes that "there is a high frequency of dysphemisms in American crime films." (p. 2). The confrontations alluded to above which usually occur in informal situations, instigate gangs and criminals to deploy a discourse that displays a high degree of obscenity in an attempt to emit their emotions or control the floor. This type of language is the idiosyncratic style characteristic of such communities of practice (Bousfield, 2007; Culpeper, Short, & Verdonk, 2002; Culpeper, 1996).

A corollary of this is that subtitlers of the crime drama genre should be keen to reflect such an atmosphere to the viewers, particularly those who depend

exclusively on subtitles to comprehend the storyline of the movie. This fact is emphasized by Minchiton (1993) (as cited in De Linde (1995, p. 10) who argues that “[c]rime stories and espionage tales give translators and viewers a harder time. The subtitles have to be read if the subsequent action is to be understood.” Accordingly, the translator should pay careful attention to the language used by characters since people are central elements in crime dramas. Hence, all features of the language they use “from vocabulary to accent, are fundamental to the construction of the characters.” (Guardini, 1998, p. 97). This assumption is shared by Casarini (2014, p.10), who argues that such a type of literary genre focuses on character types and their sociolects whose preservice in the TT represents a challenge to the translators “who need to deal with the genre’s intrinsic self-referential dynamics and with a mercurial language that can rarely have perfect interlinguistic equivalents”.

Another aspect which justifies the selection of movies from this genre is the fact that most of the imported movies to the Arab World are Hollywood American movies (Gamal, 2008). On this basis, the movie ‘*Fuck*’ produced in 2005 was not included in the corpus because it is a documentary movie though it ranks the first in the list of the movies that most frequently use SWs with 857 hits of the word ‘fuck’. In addition to that, the movie ‘*Sweet Sixteen 2002*’ with 313 hits of the word ‘fuck’ was left out because it is a Scottish English drama movie. As a result, the total number of movies under the umbrella of the American crime drama movies within the indicated period of time is only 11 movies, two of them have been selected to represent the corpus of the present study because:

1. They are popular movies and can be downloaded from the Internet; hence, viewers' accessibility to these movies is most likely.
2. The movies' dialogue scripts and their subtitles can be downloaded from Internet Websites such as www.subscenes.com and www.opensubtitles.com to ascertain that the subtitling was done by amateur subtitlers. The Arabic subtitles were downloaded from the Website www.subscenes.com because it indicates the number of downloads of the subtitles and date of uploading them, while the movies' dialogue scripts were downloaded from www.opensubtitles.com. In light of this, the movie ‘*State Property 2*’ was excluded because it was not possible to download its subtitles from the www.subscenes.com website, although it is an American crime drama movie produced in 2005 and with 271 hits of the word ‘fuck’.
3. The movies’ dialogue scripts and their subtitles can be converted into an electronic form so that certain concordancing programs can be used to facilitate the analysis processes. Some details of the selected movies are given in Table

3.1 highlighting the frequencies of the word 'fuck' in each movie and the total number of SWs.

Table 3.1 Number of the word 'fuck' per movie

No.	Title of movies	No. of "Fuck"	Total No. of SWs
1.	Alpha Dog (2006)	367	774
2.	Harsh Times (2005)	296	708
	Total	663	1482

3.3.2 Characteristics of the Corpus

In what follows, a summary of some characteristics of the corpus compiled for the purpose of the present study is presented following the criteria proposed by Bowker and Pearson (2002). The discussion of the characteristics will not cover items such as purpose, medium, type of texts, authorship and languages since these were covered elsewhere in the chapters.

3.3.2.1 Size

The corpus (a total of 73328 words) comprises the dialogue scripts of the movies and their Arabic subtitles. Details of the number of words per movie script and per subtitles are presented in Table 3.2.

Table 3.2 Total number of words in corpus

No.	Title of movie	No. of words per movie script	No. of words per subtitled version	Total No. per movie
1.	Alpha Dog (2006)	16810	14830	31640
2.	Harsh Times (2005)	21666	20022	41688
	Totals			73328

3.3.2.2 Theme

The movies selected for the present study are in the category of crime drama genre which exhibits the language style characteristic of gangsters, criminals, drug dealers and mafia groups. The atmosphere depicted in these movies encourages the use of SWs of all types when characters address each other or when they confront the police. Hence, this atmosphere represents a fertile area for examining the intercultural transfer of such a type of language and the difficulties this may pose for amateur subtitlers in particular for the two cultures which contrastively differ in tolerance towards such uses. Indeed, the use of

SWs in the Arab/Muslim culture is not only conceived as an impoliteness act, but also as a religious taboo or *haram*. For instance, Sadiqi (2003, p. 78) equates the meaning of the word taboo in the European countries “with the Arabic term for taboo *haram*”. On this basis, the excessive use of SWs in the ST represents a translation problem that challenges amateur subtitlers with low translation experience, no formal translation training, ignorance of subtitling conventions and low linguistic and pragmatic competency.

3.3.3 The Movies

As mentioned in chapter one, the data comprise two American crime drama movies. Since the widespread of the Internet began during the 2000s, the movies selected were all released after this date. The rationale behind this was to ensure that there were amateur subtitles for each of the movies and that a big number of movie fans have access to the subtitles of these movies via the Internet. Table 3.3 below shows the dates the subtitles were uploaded, number of downloads and nicknames of amateur subtitlers.

Table 3.3 Uploaded date of subtitles, number of downloads, website and nickname of the subtitlers

No.	Title of movie	Uploaded Date & Site	Downloads	Name of Subtitler
1.	Alpha Dog (2006)	4/21/2007 www.subscene.com	16,824	moustafa 102
2.	Harsh Times (2005)	3/23/2007 www.subscene.com	14,658	ALSHA HEEN

The selected movies are described as follows:

1. Alpha Dog (2006), (hereafter referred to as AD)

Alpha Dog, directed by Nick Cassavetes, is rated as “R” (age limit 17 years) because it exposes drug use, strong violence, sexuality and nudity. The movie won one prize namely, the Yung Hollywood Award. The movie narrates the story of the murder of a 15-year-old teenager, Zack, by a group of drug dealers because Jake, Zack's half-brother, was not able to repay Johnny, the head of the group, \$ 1,200 as a drug debt. Therefore, the latter kidnapped Jake's half-brother as a ransom. Fearing of being sent to jail or killed if the kidnapping of the boy is discovered, Johnny decided to kill Zack.

Throughout the development of the story, many friendly and unfriendly confrontations between members of the gangs ensue. These instances of confrontation represent a good depiction of the atmosphere in the movie and instigate characters to use SWs of all types. Hence, the use of SWs is

intentionally deployed to accomplish certain pragmatic functions and to portray the type of relationship between characters in the movie.

2. Harsh Times (2005), (hereafter referred to as HT)

Harsh Times, directed by Davis Ayer, is also rated R (age limit to 17 years) due to the violence, bloodshed, and sexual references it portrays. The movie depicts the struggle of a former US army ranger, Jim and his close friend, Mike, in their failure attempts to get jobs for a better living. The movie is built on flashbacks as a dramatic technique to reflect the psychological state of Jim who suffers from a post-traumatic stress disorder. The impact of this disorder has been so influential in shaping Jim's behaviors. The movie portrays the behaviors of the main characters in several conflictive and confrontational scenes. These confrontational scenes push characters to resort to the use of various types of SWs to express various emotional impulses. The movie ends with a bloody scene that shows Jim and Mike in dispute with a group of gangs. The struggle develops into shooting where Jim, triggered by his disorder, kills all gangs. While attempting to run away, a man from the neighborhood shoots Jim in the back and the face. Jim becomes paralyzed and urges Mike to shoot him and end his sufferings. The final scene shows Mike shooting Jim dead.

The main characters in the two movies represent groups of gangsters who use a lot of swearing in their interactions. Different types of SWs such as those related to sex activities, excrements, sex organs, religious and the like have become idiosyncratic of the style of almost all characters. This crude type of language reflects the sociocultural environment of the characters. It is hardly possible to see a scene in each of the movies devoid of an act of swearing. Probably, this is justified on the basis that the films are from a genre targeted at the adult audience. In this light, the challenge to the subtitler is how to maintain equivalence in the TT in terms of frequency and intensity of the SWs used which have become a stylistic marker of the movies' main characters. Preserving this style and the degree of informality in the TT is as important as preserving semantic equivalence (Fernandez-Dobao, 2006). It is important to highlight the fact that male actors play the leading role in both movies, which has certain implications on the type and intensity of the selected SWs in any confrontational act.

3.3.4 The Amateur Subtitlers

As explained in chapter one, in order to avoid legality breaching concerns, since file sharing and pirating is considered an infringement of copyright and intellectual property laws, amateur subtitlers usually use nicknames to become anonymous figures that cannot be detected by authorities. On this basis, it is usually difficult or even impossible to know the identity of these amateur

subtitlers or their professional carrier. In light of this, the identity of the amateur subtitlers cannot be described in this study.

3.4 Data Collection

Before a description of the way the data were collected is given, it is necessary to reiterate that the word ‘SWs’ as used in this study, refers to all instances of offensive language such as insults, slurs, cursing, obscene language, vulgar language, taboo language and blasphemous language that are used to express inner feelings and cause offense to the Arab audience in the subtitling of English movies into Arabic. The definition adopted in deciding the status of a word or an expression as a SW is that of Andersson and Trudgill (1990) presented in chapter one.

As for the data collection, the procedure involved four steps. The first step was to make a file of each movie including the English dialogue scripts to be fed into an analysis program for individual itemized search. The big number of words in the corpus under scrutiny made it impossible to hand-pick instances of swearing in it. Therefore, the solution was to use an analysis software that can handle the searching process for SWs quickly and easily and can be freely downloaded. The software deemed suitable for that purpose is called *antconc3.2.4w* concordancing program developed by Anthony (2013). The most important features of this program are that it can generate lists of all occurrences of the term/word searched for. Moreover, it can be adjusted to give a reasonable context in which the term is used whereby enabling the researcher to decide on its meaning and its function. For instance, it can search for KWIC, (Key Word in Context) and display its surrounding context by setting the number of characters preceding and following the searched word and give the number of its occurrences. Furthermore, it can give an idea about the collocates of each searched term/word.

Second, each dialogue script was compared with the soundtrack of the movie to check for any discrepancy between the SWs in the movie dialogue and those in the downloaded scripts. Third, the concordancing program was fed with the file of each movie. The selection of SWs in these files for the search process depended on certain compiled lists of such words in the English language. These lists include, for instance, the four-letter words formulated by Montagu (1967), which refer to parts of the body such as ‘cunt’, ‘cock’, bodily functions such as ‘shit’, ‘piss’, ‘fart’ and sex such as ‘fuck’, ‘screw’. Another list is that presented by Greenspan (2010), which comprised the eleven most used SWs on the US TV in 2010. This list includes words like ‘fuck’, ‘hell’, ‘ass’, ‘damn’, ‘shit’, ‘bitch’, ‘penis’, ‘vagina’, ‘crap’, ‘screw’, ‘suck’ and ‘piss’ as well as their derivations and euphemistic forms. Another check for the SWs in the movie scripts was made by rereading each of the scripts soft copy to search for

instances of SWs used in each dialogue script but not included in any of these lists. Finally, the search process started by inserting a SW in each movie script file into the concordancing program and final tallies of each word were gathered in separate tables that show calculation results of the total number of SWs within each movie, the total number of each separate SW in all movies and the total number of all SWs in all movies.

However, the valuable characteristics of the concordancing software could not be applied to the subtitles of movies in Arabic due to the lack of a particular lemma of an equivalent counterpart of any English SW in Arabic. To illustrate, the English SW 'fuck' can be searched for in all its specified forms such as 'fucking', 'fucked up', 'fucker' and 'motherfucker'. Its counterparts in Arabic, on the other hand, come from different lemmas such as (تبا، لعين، ترهات، احمق، عاهر), 'a'hir', 'aḥmaq', 'ṭuruhat', 'la'īn', 'taban', [licentious, idiot, nonsense, damned, may evil befall] as the subtitler may change the semantic field of the SW to attenuate obscenity or because of the change in register from informal to formal (Mazid, 2006). Therefore, it was necessary to hand-pick all instances of SWs in the Arabic subtitles by juxtaposing the original dialogue scripts and their subtitles in Arabic depending on the time tags and search for instances of equivalence. (Appendix A). This was done by converting each movie script and its subtitles to *.txt* searchable format. This was a tiresome and time consuming process since each utterance in the ST should be aligned with its translation in the subtitles.

3.5 Data Analysis

The data analysis procedures are described as per each research question, highlighting the model adopted to address each respective question and the method of analysis as shown in the following subsections.

3.5.1 Analysis of Swearwords in the Corpus into Semantic Fields

The first research question asks whether or not the semantic fields of SWs in the movie dialogues have been retained in the subtitles. In case a change in the semantic field is identified, possible factors causing this change are highlighted as explained in chapter four. The method of analysis used is thematic analysis whereby each SW in the movie dialogues was picked and compared to its counterpart in the subtitles and the semantic field of each was identified.

The first step in categorizing SWs in both sub-corpora into semantic fields was adopting a model for that purpose. It is noteworthy that in the Arab World, the only attempt to date to categorize linguistic taboos was that made by Al-Khatib

(1995). Though confined to the Jordanian society, this categorization scheme is worth citing for comparison with other global models. Al-Khatib categorizes taboo words into three classes only; 1) those connected with sex, sex organs and sexual behavior, 2) those connected with body functions and 3) those connected with unpleasant matters (p. 447). As can be seen, restricting the model to only three categories would not make it sufficient to account for the various employed SWs in the corpus from other semantic fields, a problem that Allan and Burridge's (2006) model also exhibits. In both models, sex organs and sex activities were treated as representing one group and 'unpleasant matters' in the former model recalls the 'disability, diseases and abuses' and 'death and killing' category in the latter. Hence, the pilot analysis of a part of the corpus has led to the latter model be modified to become more suitable for the categorization of SWs in both sub-corpora. For that end, Allan and Burridge's (2006) model was merged with the model proposed by Ljung, (2011) which is also based on the themes SWs belong to, but is more inclusive as it takes a cross-cultural and linguistic perspective. However, Ljung, (2011), does not treat categories of SWs on the same par. That is to say, the 'religious/supernatural', 'scatological', 'sex organ', 'sexual activities' and 'mother' were treated as major themes. On the other hand, 'animals', 'death', 'disease' and 'the prostitution' are minor themes. With some amendment of the notation used in both models, the adopted categorization scheme in this study is described in Table 3.4.

Table 3.4 Categorization of swearwords in the corpus into semantic fields

No.	Semantic Field	Description
1-	Sex activities	1. Intercourse 2. Fellatio/Sodomy 3. Masturbation
2-	Sex organs	
3-	Religious words/expressions	1. Profanity 2. Blasphemy
4-	Adultery	
5-	Incest/ Family	
6-	Disabilities, diseases, abuses and absurdities	1. Physical disability 2. Mental disability
7-	Bodily functions/excrement and their effluvia	1. Faeces 2. Menstrual 3. Micturition 4. Defecation
8-	Animal	
9-	Death/killing	
10-	Racist	
11-	Homophobic	
12-	Cross-categorized	

As Table 3.4 shows, the resulting categorization scheme is more workable for a sound explanation of the findings of the analysis processes. First, the sex organs and acts of sex were treated as separate categories. This is necessary as each of them encompasses a great deal of occurrences in the corpus at hand. Moreover, this gives more freedom in discussing the semantic overtones of

SWs in a more insightful manner. Second, the scatological category was relabeled as body functions, excrement and effluvia as the former implicates baby talk to some scholars. Third, the subfield absurdities was added to the category of disabilities, diseases and abuses to account for SWs such as ‘turuhat’, and ‘huraa’, meaning ‘nonsense’ and correspond to ‘bullshit’ in English, in the Arabic sub-corpus. The rationale for placing these subfields together is that they mainly encompass descriptive swearings whereby the speaker addresses the physical appearance, manner, and the way of behavior of the addressee. The SWs within this category represent objurgatory epithets that name and/or view others in an insulting and venomous manner. Finally, two new categories were added to the model namely, cross-categorized and homophobic. The former encompasses compound SWs that might belong to more than one semantic field and can cause problems in categorization. For example, the word ‘bullshit’ seems rather problematic; it was difficult to assign the word whether to the animal or the excrement categories. The latter indicates ‘homosexuality’ and is represented by the word ‘faggot’. A close reading of the semantic fields of SWs in both sub-corpora reveals that the majority of the categories were from the sex or sex-related matters. Categories such as sex activities, sex organs, adultery, incest and homophobic can be grouped in one category and named sex-related matters. But this way of categorization would prevent accurate analysis of the semantic characterization of SWs. Thus, each of these themes was treated as a separate category whereby the number of identified categories in the model was 12.

It is worth noting that in the presentation of the results of categorizing SWs in the English and Arabic sub-corpora into their respective semantic fields in chapter four, frequencies and percentages were used to give an indication of the most recurrently exploited types and tokens of SWs within the identified semantic fields in the English sub-corpus and those that the subtitlers used as counterparts in the Arabic subtitles.

3.5.2 Comparing Pragmatic Functions of Swearwords in the Corpus

The second research question concerns whether the same pragmatic functions expressed by SWs in the movies' dialogues are preserved in the Arabic subtitles. It is hypothesized that these words were used to express certain pragmatic functions, which need to be preserved and reflected in the subtitles so as to give the viewer a clear picture of the triggered psychological impulses, the expressed feelings, characterization and the type of relationship between interlocutors. However, this is not always guaranteed due to the well-known socio-cultural and linguistic differences between English and Arabic. Therefore, the focus of this research question is on whether the same pragmatic functions of SWs were retained in the Arabic subtitles or have been skewed as a result of manipulating the ST to conform to norms in the TC. It is felt necessary to address this question to complement the semantic account of SWs addressed in research

question one. Hence, a semantic and pragmatic approach to handling SWs is emphasized. Such an approach is important in assigning the meaning of SWs in use particularly if the idea that such words are not to be interpreted literally is taken into account. According to Mwhaki (2004), this approach “provides insight into the broader view of semantics which incorporates pragmatics.” (p. 127).

As is well-known, SWs express strong emotions, which necessitates an investigation into their semantic features. This investigation attempts to reflect that SWs do carry meaning and that the semantic aspects of each SW determine the speaker’s selection in any act of swearing. On the basis of the harmony between the semantic features and pragmatic overtones, speakers employ specific SWs to achieve particular communicative effects. Taking these implications into account represents a way into looking at meaning in use, meaning within its socio-cultural and semiotic setting.

Pragmatic analysis utilizing the Speech Act Theory through contrasting speech acts in the ST and the TT was the method used for analysis. The adoption of pragmatic analysis rather than, for instance, Conversation Analysis may be justified on the basis that the dialogue in the movie represents a ‘fabricated orality’ since the exchanges between characters are initially written to be spoken (Baños-Piñero & Chaume, 2009). Moreover, according to Yule (1996, p. 3), in pragmatics “a great deal of what is unsaid is recognized as what is communicated”. This is not the case in Conversation Analysis “in that within a Conversation Analysis nothing that is not expressed verbally is counted as analyzable data.” (Marsden, 2009, p. 10). More importantly, pragmatics studies meaning in context and “requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when and under what circumstances.” (Yule, 1996, p. 3). This is exactly what is needed in the analysis of the expressed pragmatic functions of SWs used in the movies.

The process of identifying the pragmatic functions of SWs in each movie was carried out by watching each movie separately and at the same time identifying pragmatic functions on a hard copy of its dialogue scripts. The movie was played several times and each shot exhibiting an occurrence of SWs was spotted. The movie was paused and played back and forward to accurately determine the pragmatic function of the used SW. Moreover, deciding on the pragmatic function of SWs was based on a rigorous pragmatic analysis of the contextual factors triggering the use of the SW. Of particular significance for that end is the relationship between interlocutors engaged in the speech exchange, their body movements and facial expressions as well as the intention of the speaker by uttering the SW (illocutionary force) and the reaction of the addressee towards the uttered SW (perlocutionary force). Moreover, the tone of voice and other prosodic features play a role in this regard.

The model adopted for categorizing SWs into their functions is that of Wajnryb (2005). As discussed in chapter one, this model categorizes the expressed functions of SWs into three main functions namely, social, cathartic and abusive. In addition, a verification procedure of the pragmatic functions of SWs in the corpus was also carried out. For this purpose, two verification sheets were distributed to four native speakers of English and Arabic as raters of the validity of each sheet (Appendices B and C). The Arab raters were all native speakers of Arabic and hold the MA degree in English language and linguistics. They admitted taking courses in pragmatics, which is a necessary condition to better answer the sheet. Each of the raters was given a CD of the movies and a copy of the verification sheet. The sheet included excerpts containing instances of SWs extracted from different places of each movie and the raters were asked to determine the pragmatic functions of the SWs used in each excerpt while watching the movie. The time frame of these excerpts was identified to facilitate the job of the raters. Moreover, a brief description of Wajnryb's (2005) model was also given in the introduction to the sheet to familiarize the raters with the criteria to be used in allocating each SW into a particular category depending on the primary speech act the SW is intended to express. The inter-raters reliability coefficient of the sheets was 80%. It is worth to note that the piloting of these sheets has helped in accurately identifying the expressed pragmatic functions of SWs in the corpus.

3.5.3 Identification of Translation Strategies

The third question asks about the translation strategies adopted by the subtitlers to render SWs in the English movies into Arabic. The model adopted to examine the translation patterns of amateur subtitlers in this study was that of Vermeer (1978/2000) known as *Skopostheorie*. As stated in chapter one, the main focus of this theory is on preserving the function or goal of the ST in the TL regardless of the translation strategy adopted. Hence, the translation behavior within this theory can be understood as moving through a continuum with two extremes; on one extreme, there is the concept of foreignization and on the other, there is the concept of domestication. The translator may work along this continuum as long as the purpose of the translation strategy is justified in transferring the function of the translation to the target recipients as conforming to the target recipients' expectations. The usefulness of this theory to the translation of SWs has been confirmed by scholars such as Alavi et al, (2013) and Fawcett (2003). In the identification of the adopted translation strategies, the SWs in the movies were compared with their equivalents in the subtitles and the way each of these words was treated was highlighted.

3.5.4 The Effect of Deleting Swearwords on Meaning Conveyance

The fourth question concerns instances of deleting SWs in the English movies during subtitling into Arabic and how deletion can affect the conveyance of the intended meaning of such words to the target audience. Furthermore, since instances of deletion are usually attributed to the constraints characteristic of subtitling and to sociocultural norms, the probable causes of deleting SWs in the corpus are also addressed. The focus on this question stems from the fact that such words are intentionally employed in the movie dialogue to achieve certain purposes and deleting them may impinge on the full understanding of the plot in the movie.

The model used in the analysis is the 'coupled pairs' proposed by Toury (1995), whereby the ST and its translated version were put side by side and instances of deletion were identified through comparing the 'replacing' and 'replaced' elements in both texts. According to this model, the ST and its translated version in the TL should be broken down into their units or segments in order for the comparison between them to be sound. The segmentation process might be carried out at the clause, the phrase or even the word level. This approach facilitated the analysis process and it stems from the fact that translators store a linguistic repertoire of both involved languages in the form of coupled pairs in their linguistic memory. In the act of translation, certain TL items are called up 'automatically' to replace the SL segments, an act which renders translation 'proceduralized' (p. 100). Toury (1995) argues that such a process is the result of a mental map the translator makes of units in the ST and then tries to find appropriate lexical items in the hosting language to replace them according to its conventions. In the analysis process, the same mental map was utilized through breaking down the translated text into segments, rather than handling it as a whole. The searched for elements were codified and compared with their counterparts in the ST. An instance of deletion is identified when a segment in the ST is not replaced by an equivalent in the TT.

In addition, when analyzing the types of meaning affected by the deletion of SWs, Leech's (1981) taxonomy of types of meaning was adopted. The significance of Leech's approach to a study of the meaning of SWs stems from the fact that he "put the study of meaning under the social cultural background and emphasized the communicative function of meaning." (Mao, 2013, p. 615). The amount of deletion of SWs in the STs and TTs was determined using frequencies of occurrences of such words in these texts. The results of the statistical analysis gave an indication of the SWs that were mostly deleted in the subtitles, hence implying that they were the most problematic to the subtitlers. Furthermore, such results were useful in substantiating the explanatory qualitative approach to the study. In other words, the obtained statistics helped in analyzing and discussing the translation behavior of the subtitlers.

To gain insights of the Arab viewers' reaction to the incurred effect of deletion, a semi-structured individual interview (Appendix D) was conducted with 5 native speakers of Arabic selected according to the 'purposive sampling' procedure (Saldanha & O'Brien, 2013, p. 34). All the participants in this interview have an MA degree in English language and linguistics and all of them had attended courses in English/Arabic translation, semantics and pragmatics during their BA and MA studies. Moreover, all of them regularly watch English subtitled movies on the Internet at least once a week. These sampling criteria were important to make sure that the participants are aware of the loss in meaning resulting from the deletion of SWs in the subtitles. Before conducting the interview, each of the participants was given a CD of the movies and a list of the questions to be discussed. The rationale behind this procedure was to familiarize the participants with the depicted atmosphere in the movies and the role of SWs in such an environment so as to gain as much information as possible of their reaction to the effect of deletion. It is worth to note that the piloting of this interview proved useful in accurately phrasing its questions and validating its appropriateness to obtain responses pertaining to answering this research question. It brought important issues that were made use of to fine-tune its design and procedure. The feedback from the respondents and their advice contributed to the design of the complete version of the interview. The interviews have been transcribed and coded and some of the useful information will be integrated within the discussion pertaining to this research question.

3.6 Concluding Remarks

This chapter has introduced the methodology adopted to answer the research questions of the study. It has started with an account of the approach of the study and has given a description of the corpus the study relies on in terms of its size and the criteria adopted in the selection of the movies to be included in it. In addition, the chapter has addressed the data collection methods and the models used in the analysis of these data.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

This chapter presents the results of the analysis and discusses these results in accordance with the research questions formulated in this study. Accordingly, the chapter is divided into four main sections; each is devoted to a full account of a particular research question. The first section presents the findings of the analysis on categorizing SWs in both sub-corpora into their respective semantic fields and the causes of the incurred shifts in the semantic fields of SWs in the subtitles. The second section presents the results of the analysis on the pragmatic functions of SWs in the movies in comparison with those in the subtitles. The third section is devoted to a discussion of the translation strategies adopted in rendering SWs from the English speaking movies into Arabic. This complements the translation patterns of the Arab amateur subtitlers when handling SWs in the English movies introduced in sections one and two. Finally, section four discusses the effect of deletion as the major translation strategy identified in the analysis on the conveyance of the intended associative meaning of SWs to the TL and the probable causes of deletion. The aspects of meaning and pragmatic functions of SWs highlighted in sections one and two represent the basis for evaluating the loss of meaning resulting from deletion.

When discussing these questions, certain frequencies and percentages are provided wherever applicable to provide support to the qualitative part of the study. Moreover, due to the big size of the corpus of the study, only typical examples are used as illustrative of the point under study (more examples are provided in appendices, F, G, H and I). Besides, a literal back translation into English of the subtitled version is provided to facilitate understanding the point under discussion. Furthermore, a transliteration of the Arabic equivalents is provided for the reading of the examples given in Arabic alphabets. The discussed SWs or expressions are underlined in the ST and the TT for clarity of reference.

4.2 Shifts of Semantic Fields of Swearwords in the Corpus and the Causes of these shifts

This section addresses research question 1, i.e., To what extent have the semantic fields of SWs in the movie dialogues been retained in the Arabic subtitles and what causes the resulting shifts? The following subsection addresses the first part of this question. To answer this question, SWs in the

movie scripts and their counterparts in the subtitles were categorized into their respective semantic fields in accordance with the model presented in chapter three. In line with this, a depiction of the semantic characterization of certain dominant representative SWs in both sets of corpora is provided.

4.2.1 Shifts of Semantic Fields of Swearwords in the Corpus

The analysis revealed a total of 1482 SWs in both movie scripts belonging to different semantic fields. However, 164 of these words were disregarded as they were used in their literal meanings, which did not conform to the definition of SWs adopted in this study. Consequently, the final number of SWs considered for categorization was 1318. In the Arabic subtitles, on the other hand, the total number of SWs used as equivalents for those in the English STs was 659 as a result of deletion, as well as 95 non-swearing equivalents. The comparative analysis between the SWs in the movie dialogues and the Arabic subtitles revealed a significant variation in the choice of semantic fields as shown in Figure 4.1 below.

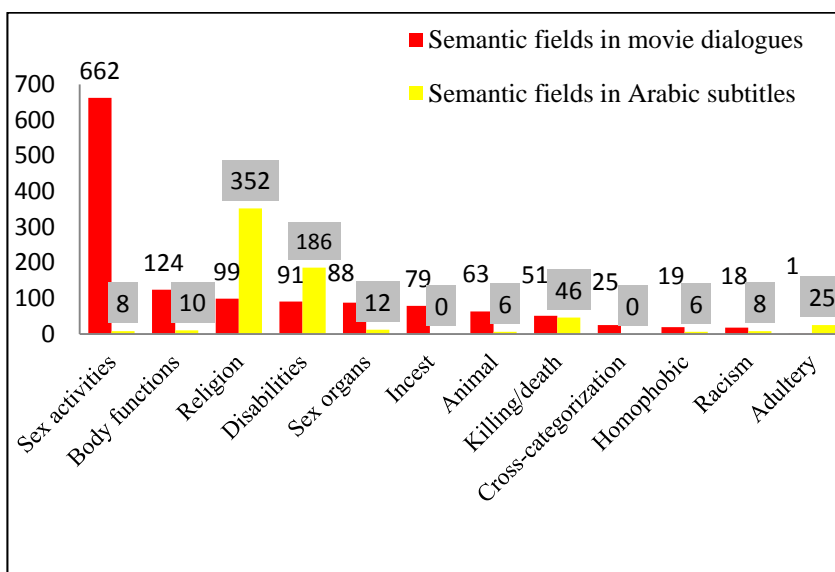


Figure 4.1 Frequencies of swearwords categorization into semantic fields in Arabic and English corpora

As Figure 4.1 above shows, both English SWs and their Arabic counterparts are drawn from a wide range of semantic fields. However, the number of semantic fields of SWs in the English sub-corpus is greater than that in the subtitles, which suggests a greater variety of the English SWs. While there are

12 semantic fields of SWs in the English sub-corpus, there are only 10 in the Arabic version. Moreover, there is a major difference in the number of swearing instances originating from the semantic fields in both sub-corpora, i.e., while the sex activities semantic field is the highest in the number of SWs (662) in the English texts, the religious semantic field is the highest in the Arabic subtitles (352). In addition, while the adultery semantic field is the lowest in the English texts (1), the animal and homophobic semantic fields are the lowest in the Arabic subtitles (6). Moreover, there were no SWs in the Arabic subtitles from the incest and cross-categorization semantic fields. This variation in the distribution of SWs in both sub-corpora into semantic fields entails that certain shifts in the semantic fields of the equivalent Arabic SWs in the subtitles have been incurred. Table 4.1 below presents an overall picture of these shifts.

Table 4.1 Summary of the shifts of the semantic fields of swearwords in the subtitles

No.	Semantic field in the movies	Shifts to semantic fields in the subtitles	No. of instances
1.	Sex activities	Religious	209
		Disabilities and abuses	33
		Killing/death	1
		Adultery	1
2.	Body functions	Religious	41
		Disabilities and abuses	25
		Adultery	1
3.	Religious	Disabilities and abuses	2
4.	Sex organs	Disabilities and abuses	22
		Religious	9
		Animals	3
5.	Incest	Religious	19
		Disabilities and abuses	16
		Adultery	13
6.	Animals	Disabilities and abuses	24
		Adultery	9
		Religious	6
7.	Cross-categorization	Disabilities and abuses	15
		Animals	2
		Religious	2
8.	Homophobic	Disabilities and abuses	5
		Religious	1

As can be seen in Table 4.1, the main semantic fields of SWs in the ST that have shifts include sex activities, body functions, sex organs, incest, animals, cross-categorization and homophobic. The shifts were mainly to the religious, disabilities, abuses, animals and adultery semantic fields in the Arabic subtitles. It is interesting to note that the percentage of the shifts in the semantic fields of SWs in the ST was 69.65% and that the highest percentage of shifts was to the religious semantic field with 62.52% followed by the disabilities and abuses

semantic field with 30.93%. These shifts are discussed in the subsequent subsections according to the category the SWs belong to and starting with the one containing the highest occurrences of SWs in movies.

4.2.1.1 Sexual Activities

As Figure 4.1 shows, the highest number of SWs (662) in the English movie scripts belongs to the semantic field of sex activities. This conforms with the general consensus that there is a shift in swearing vocabulary in English speaking communities from the religious to the sex related domains as the society became secular (Parini, 2013; Pinker, 2007; Jay, 1992). As expected, the dominant word representing the swearing repertoire of characters in the movies was ‘fuck’ and its variants ‘fucking’, ‘fucker’ as well as the formulaic expressions constituted with ‘fuck’ as the head word such as ‘fuck up’, ‘fuck around’, ‘fuck off’ and questions which include the use of ‘fuck’ to express stronger emotions such as ‘what the fuck’ or ‘who the fuck’. The number of instances of swearing with ‘fuck’ is 644 which make up 48.86% of the total number of SWs in the English sub-corpus and 97.28% of that within the sex activities semantic field. Other swearing words within this semantic field include ‘suck (dick)’, ‘jerk-off’, ‘go down to’, and ‘blow in’, which represent 2.71% of the total number with only 18 instances.

The finding in the present study agrees with that of Soler-Pardo (2011) in his study on the subtitling of swearing in Tarantino’s films into Spanish. The findings of the study revealed a dominance of sex related SWs in the selected movies with 43.91% of the total number of swearing instances in the corpus. Interestingly enough, ‘fuck’ and its variants far exceeded other swearing words within this semantic field with 97.61%.

The heavily reliance on ‘fuck’ stems from the power it derives from the contaminated sex activity it refers to being socially prohibited. On the basis of this contaminated nature, ‘fuck’ is socially agreed upon to express a plethora of meanings particularly those pertaining to the expression of the speaker’s feelings or his/her attitude towards the addressee such as anger, dismay or frustration. The word ‘fuck’ is considered a strong swearing word in English. (McEnery, 2006). According to Santaemilia (2008, p. 230), ‘fuck’ is one of “the most versatile [swearwords] in the English language” within the swearing repertoire taking into account the various situations in which it can be used.

As for the transfer of SWs that belong to the category of sex activities into Arabic, the analysis revealed that these words were replaced by SWs in the Arabic subtitles from other semantic fields, but rarely from the field of sex activities. As Table 4.1 shows, the shifts were mainly to the religious, the

disabilities, abuses and absurdities semantic fields as explained below with illustrative examples.

1. The first major shift of SWs that occurred in the ST was that from the semantic field of sex activities to the religious semantic field in the Arabic subtitles. The main two SWs used in the subtitles from the religious semantic field were 'la'nah', [damn] and 'taban', [Lit. May evil be fall] and their derivatives. They appeared in 209 instances of shifts representing 70.37% of the total number of the transferred sex activities SWs into Arabic. Examples 1 and 2 are illustrative of this shift.

Example 1 (HT):

Fuck this purity
bullshit.

اللجنة على الطهارة تلك

(Lit. Damn this purity.)

Example 2 (AD):

You'd fucking do anything for
him.

تيا أنك ستفعل أي شيء لأجله

(Lit. May evil be fall, you will do
anything for his sake.)

In the above examples, the SWs 'fuck' and 'fucking' from the sex activities field were changed to the religious semantic field in the subtitles with the use of the words 'al-la'nah', [damn] and 'taban', [Lit. May evil befall], respectively. The SWs 'fuck' and 'fucking' were used to express the speaker's anger and annoyance vis-à-vis the addressee or the surrounding situation. In these examples, the sexual overtones expressed by the emphatic adjectival 'fucking' or the expletive 'fuck' were replaced with words from the religious semantic field that lack such connotations. This said, it should be highlighted that a great deal of the expressed anger and frustration was conveyed via the use of the words 'al-la'nah' and 'taban'. According to Ibn Manzur (1993), the word 'la'nah' implies celestial torture whereas the word 'taban' expresses instances of cursing whereby the curser attempts to invoke a higher power to do harm to the addressee through condemning him/her. Besides, 'taban' may imply the speaker's wish that the addressee be destroyed (Ahmad, Mustafa, Dirweesh & Ameen, 2008). Accordingly, these two Arabic SWs were selected to express anger and dismay.

The shift from the sex activities semantic field to the religious field emphasizes the power of religion in the Arab World (Abdel-Jawad, 2000). In contrast, whilst in the European countries, religion has lost its zest as a repertoire for swearing, in the Arab culture it is still influential. Consequently, it is evident that in the Arab Muslim culture, religious discourse greatly affects hearers due to its "emphasizing power" (Haijal, 2009, p. 462). The shift from the semantic field of sex activities in the ST into the religious semantic field in the subtitles was confirmed by Mattsson (2006) in her study of the subtitling of the American film *Nurse Betty* into Sweden. The finding of the study indicated that

42% of the SWs in the movie scripts were from the sex activities semantic field, whereas the majority of their equivalents in the subtitles came from the religious semantic field with only a small percentage (2%) from the sex activities domain.

A similar conclusion was arrived at by Ferklová (2014) in her study on the subtitling and dubbing of English movies into Czech. It was found that whilst SWs in the movie scripts came mainly from the sex related fields, in the translation into Czech they were replaced by SWs from other semantic fields, namely the religious and excrements. Ferklová argued that by adopting this strategy the Czech translators attempted to tone down the offensiveness of the English SWs because religious SWs are considered milder by the Czech people.

Finally, the fact that sex related SWs are given prominence in the English speaking countries in comparison to those from the religious semantic field was demonstrated by the translation behavior of English subtitlers, i.e. subtitling from other languages into English. For example, Midjord (2013) found that whereas the majority of SWs in the Danish movie *The Killing* belonged to the religious field, the English subtitles displayed a tendency towards using sex related SWs represented by the word ‘fuck’. Hence, the word ‘fuck’ was used in the TT (English) twice its number in the ST.

2. The second major shift that took place was from the sex semantic field in the ST to equivalents from those of the mental disability, abuses and absurdities semantic field. The number of cases of such shift was 33 representing 11.11% of the transferred sex activities SWs in the Arabic subtitles. The equivalents from the disabilities and abuses field were represented by words such as ‘aḥmaq’, [fool], ‘mughafal’, [idiot], ‘majnūn’, [crazy], ‘ghabi’, [stupid], and ‘safil’, [mean, of low status], among others as shown in examples 3 and 4. Those equivalents from the absurdities field were represented by words such as ‘huraa’, ‘turuhat’ and ‘tafahat’, [nonsense] as in examples 5 and 6.

Example 3 (AD):

Who's sucking whose cock now,
huh, Frankie?

من الإحمق المعتوه الآن يا (فرانكي)
(Lit. Who is the fool insane now,
Frankie?)

Example 4 (HT):

You're seriously fucked up, dude

لقد جننت حقاً يا رجل !!
(Lit. You have really become crazy,
man.)

In example 3, the SWs ‘sucking cock’ in the ST were replaced by two words from the mental disability semantic field namely, ‘aḥmaq’, [idiot] and ‘ma’tūh’, [fool]. Similarly, in example 4, the sex swearing expression ‘fucked up’ was replaced by the word ‘junint’, [(became) crazy]. By adopting such a technique,

the subtitlers expurgated the sexual obscenities which were employed to portray the type of relationship between characters in the movies (Kovacic, 1995). Moreover, the shift towards the disability, diseases and abuses semantic field entails a change in register (Chen, 2004). Thus, whilst the sex activities related expressions in the movies relate mainly to the informal and colloquial speech, their counterparts in the subtitles are more or less formal.

The following examples illustrate the shift from the sex activities semantic field in the ST to the absurdities field in the subtitles.

Example 5 (HT):

What's it like?

ما هو الشعور؟

(Lit. what is the feeling?)

I mean, what the fuck, you know?

أقصد , ما هذا الهراء؟

(I mean what is this nonsense?)

Example 6 (AD):

I'm fucking

ترهات كبيرة - أنت تعلم

high, dawg.

(Lit. Big nonsense, you know.)

In example 5, there was a shift in the semantic field of the sex activity SW 'fuck' to the word 'huraa', [nonsense], from the absurdities field in the subtitles. The same thing happened to the sex SW 'fucking' in example 6 which was changed to the word 'turuhat', [nonsense] in the subtitles. According to Ahmad et al., (2008), the words 'huraa' and 'turuhat' imply useless speech. Moreover, they indicate a thing that is banal, trivial or insignificant. On this basis, this shift rendered the communicative effect to be less intense leading to inaccuracy in conveying the intended message in the subtitles as all sexual overtones were removed from the TT due to shifts in the semantic fields of SWs (Rodriguez-Medina, 2015; Stapleton, 2003).

In a limited number of cases, SWs from the sex activities semantic field in the movies were replaced by SWs from the same field in the Arabic subtitles, as shown in example 7 below.

Example 7 (AD):

- Suck my balls.

ألعق خصيتي

- Dude, fuck you. Suck my balls, man!

(Lit. Lick my testicles.)

تبا لك - ألعق خصيتي يا رجل

(Lit. Damn you, lick my testicles, man.)

In example 7, the swearing expression 'suck my balls' in the ST from the sex activity semantic field was literally rendered and replaced by the swearing expression 'ela'q khsiati', [lick my testicles] in the subtitles. By adopting this

strategy, the subtitler preserved the spirit of the ST but at the expense of observing the recipients' expectation norms.

4.2.1.2 Body Functions

The second category displayed in Figure 4.1 in terms of the number of SWs in the movie scripts is the body functions semantic field with 124 occurrences representing 9.40% of the total number of SWs in the English corpus. The dominating word within this field was 'shit' which was used in 106 swearing instances within the body functions field. The remaining SWs included body function words that relate to excrement and wastes such as 'piss', 'squeeze', 'scam bag' and the like. The fact that 'shit' exceeds other swearing expressions within the body functions semantic field is in line with the findings of other scholars. For instance, Fernández-Dobao (2006, p. 232) argued that 'shit' is "the most frequently used of all these [body function] expressions". The word 'shit' gets its stigmatized nature from the filth of the object it refers to, which makes it offensive. Accordingly, it is used to express several inner feelings.

In the current study, SWs from the body functions field were mainly changed to those from two semantic fields, including religion and disability, abuses and absurdities.

1. In the first shift, the SWs from the body functions field in the STs were transferred to SWs from the semantic field of religion in the subtitles. The number of instances of shift to this field was 41, amounting to 41.83% of the total number of the transferred SWs. The translated SWs belonging to this field were represented mainly by 'la'nah', [damn], and 'taban', [Lit. May evil be fall] as in examples 8 and 9.

Example 8 (HT):

Oh, shit, dude,

اللجنة يا صاح

(Lit. Damn, friend.)

Example 9 (AD):

- Oh, shit, look at this fucking TV!

تيا - أنظر للتلفاز اللعين

(Lit. May evil be fall, look at the damned TV.)

In example 8, the SW 'al-la'nah', [damn], and in example 9, the SW 'taban', [Lit. may evil befall] were used as equivalents for the word 'shit' in the Arabic subtitles. The use of such SWs from the semantic field of religion reaffirms the important role of the religious domain in the swearing repertoire in the Arab Muslim culture (Haijal, 2009; Abdel-Jawad, 2000). However, the shift from the body functions and excrement field in the ST to the religious field in the TT may have changed the viewers' perception of the characters using these SWs in

the movies (Fernandez-Dabao, 2009). Moreover, the intended force of the SWs was less in the subtitles due to removing the traces of filth in such words.

2. The second shift was from the body functions semantic field in the ST to the disabilities, abuses and absurdities field in the subtitles with 25 occurrences as shown in examples 10 and 11 which are typical of the shift to the absurdities field.

Example 10 (HT): You're in. Dude... I'm in.	و أنا أيضاً (Lit. Me too.)
Oh, <u>shit</u> .	بلا هراء؟ (Lit. Without <u>nonsense</u> .)
Example 11 (AD): That don't mean <u>shit</u> .	لا تقول لي التفاهات (Lit. Don't tell me <u>nonsense</u> .)

In example 10, the expletive 'shit' from the body functions and excrement field in the STs was changed to the SW 'huraa', [nonsense] and in example 11, it was changed to the word 'tafahat', [nonsense] in the subtitles, both from the absurdities field. Although the Arabic SWs 'huraa' and 'tafahat' are used to express the inner feelings of contempt, disdain and anger, they are less forceful in comparison with the English SW 'shit'. Hence, the selection of SWs in the TT from a different semantic field has twisted the intended communicative force of such words (Greenall, 2011).

Examples 12 and 13 below illustrate the shift from the body functions field in the ST to the disabilities and abuses field in the subtitles.

Example 12 (HT): You're back with that <u>piece of shit</u> after what he did, Letty	عدت إلى ذلك الأحمق بعد كل ما فعله , يا "ليتتى" ! (Lit. You returned to that <u>idiot</u> after all he did, Litty?)
Example 13 (AD): Because his <u>scumbag</u> brother owes Johnny Truelove money.	لأن شقيقه المغفل يدين لـ (جونني ترولوف) بالمال (Lit. Because his <u>stupid</u> brother owes Johnny Truelove money.)

In example 12, the expression 'piece of shit' from the body functions and excrement semantic field in the ST was changed to the word 'ahmaq', [idiot] from the mental disabilities field in the subtitles. In addition, the SW 'scumbag' in example 13 from the body functions field was changed to the word 'mughafal', [stupid] from the mental disabilities field in the subtitles. This shift may be justified by the fact that SWs from the disabilities and abuses domain

are less offensive for Arab viewers than those from the body functions and excrement SWs.

However, in some other cases the subtitlers preserved the same SWs in the Arabic version from the body function semantic field as illustrated in example 14 below.

Example 14 (AD):

- No, he can't!
- I don't play that shit.

لن أشترك بتلك القذارة

(Lit. I will not take part in this filth.)

As can be seen in example 14, the SW 'shit' from the body function semantic field in the ST was replaced by an equivalent SW from the same field in the subtitles. Using an approximate equivalent SW in the TT from the same semantic field as that in the ST demonstrates a ST orientation which contradicts with the TC norms.

4.2.1.3 Religious

The third group of SWs in Figure 4.1 in terms of the number of SWs used in the English corpus was the religious semantic field. The total number of SWs in this field is 99, which constituted 7.51% of the total number of SWs in the English corpus. '(God) Damn (it)' was used most frequently with 34 occurrences followed by 'I swear (to God)' with 13 occurrences and 'Goddamn (it)' and 'Jesus (Geez)' each with 12 occurrences.

This rather low status of the swearing instances from the religious field is in line with the report by Millwood-Hargrave (2000), which indicated that expletives from the religious domain were ranked second on the bottom of the scale of severe SWs exposed in the media. Specifically, the SW 'damn' was ranked as very mild on the scheme of McEnery (2006), a proposal which is also shared by Pinker (2007). This degree of mildness may explain the frequent and common use of the word in everyday English (Fernández-Dobao, 2006). The frequency with which this SW is used resulted in a shift in its meaning from a "strictly ecclesiastical 'infernal' sense to one of milder disapproval or exasperation" (Hughes, 1991, p. 7). On this basis, it was employed to express other shades of meaning such as anger, shock, frustration, and as an emphatic particle.

In the subtitles of the current study, almost all the transferred SWs in the Arabic version were retained from the religious field by the subtitlers. However,

isolated cases of shifts into the disabilities and abuses field were observed as shown in examples 15 and 16.

Example 15 (AD):	
- Moving?	تنتقلون (Lit. Moving?)
- <u>Goddamn</u> right.	مالحماقه هذه? (Lit. What is this <u>stupidity</u>)
Example 16 (AD):	
<u>Goddamn</u> it, Frankie,	انها حماقه يارجل
I can't fucking concentrate!	(Lit. It is stupidity, man.) اللعنة - هل لديك ضمير (Lit. Damn, do you have a conscious?)

In both examples, the religious SWs ‘Goddamn’ and ‘Goddamn it’ belonging to the religious field were changed to the word ‘hamaqah’, [stupidity], belonging to the disabilities and abuses field in the Arabic subtitles. In several other examples, the subtitlers have freely used SWs from the religious field as equivalents for English SWs from the religious field as illustrated by example 17 below.

Example 17 (HT):	
<u>Damn</u> , the chino looked fucking pissed, man.	اللعنة, ذلك الصينى بات غاضباً (Lit. <u>Damn</u> , that Chinses was angry.)

In example 17, the religious SW ‘damn’ in the ST was replaced by an equivalent SW from the same field in the TT. However, in examples 15 and 16, this was not the case. And by opting for this shift in the semantic field, the intended functions of SWs were changed from the cathartic to the abusive via attacking the mental ability of the addressee. It is interesting to note that the religious category in the subtitles has got the highest increase in terms of the instances of swearing in the subtitles as a result of the shifts of SWs from other semantic fields to the religious domain as shown in Table 4.1.

4.2.1.4 Disabilities, Diseases, Abuses and Absurdities

Another semantic field which many of the SWs belong to is the disabilities, diseases, abuses and absurdities semantic field. SWs from this semantic field ranked the fourth with 91 occurrences, 6.90% of the total number of SWs in the English corpus. The word ‘crazy’ had the highest occurrences with 18 instances whilst the word ‘stupid’ scored 8 instances and the word ‘fool(s)’, 7 instances.

The selection of such epithets reflects the type of relationship between the characters in the movies. These epithets represent a good portrayal of the

confrontational and conflictive atmosphere depicted in the movies as they were uttered in response to irrational or foolish behaviors. In this case, the speaker gets angry with the silly behavior of the addressee and, in response, s/he attacks the mental and/or physical ability of the addressee. Therefore, by devaluating the addressee, such epithets represent a psychological relief for the speaker which, thus, prevent physical aggression.

In this study, almost all SWs from the disability, diseases and abuses semantic field were retained in the Arabic subtitles. The word ‘majnūn’, [crazy] ranked the first with 20 instances followed by the word ‘ghabi’, [idiot] 13 instances and the word ‘aḥmaq’, [fool] 9 instances out of the 55 rendered instances. Consider the following examples.

- Example 18 (HT):
 No, Jim, don't
 be stupid. Please.
- لا, "جيم" أرجوك لا تكن غيباً
 (Lit. No, Jim. Please, don't be
stupid.)
- Example 19 (HT):
 Are you crazy?
- انه مجنون
 (Lit. He is crazy.)

In examples 18 and 19, the SWs ‘stupid’ and ‘crazy’ from the disabilities and abuses semantic field in the ST were replaced by the SWs ‘ghabi’, [idiot] and ‘majnūn’, [crazy], respectively from the same field in the subtitles. Accordingly, by opting for this direct optimal equivalence, the subtitlers showed high fidelity to the ST and maintained the same intended communicative force in the Arabic version. It is important to note that, similar to the religious field, this category had some increases due to the shifts of SWs from other semantic fields to it as shown in Table 4.1.

4.2.1.5 Sex Organs

SWs from the sex organs semantic field were the fifth (88) in total of SWs used in the English corpus. They constituted 6.67% out of the total number of SWs in this corpus. The word ‘ass’ (and its derivations ‘asshole(s)’, and ‘pain in the ass’) had the highest uses with 61 instances followed by the word ‘dick’ with 11 instances. However, the strongest insulting SW from the sex organs field namely, “cunt” appeared only once.

As a body part, the SW ‘ass’ derives its power from the association it holds with sexual organism. Hence, it is perceived as dirty and disgusting so as the person it is addressed to. Its use represents an insult to the target as a result of the undesirable and foolish behavior s/he has done (Jay, 1992). Both ‘ass’ and ‘asshole’ can indicate a silly, stupid or thoughtless person. Nevertheless,

according to Montagu (1967, p. 317), “arse is the mildest of the four-letter words”, which allowed its use even in polite interaction.

In the analysis in the current study, SWs from this field were transferred mainly to those belonging to the fields of disabilities and abuses, religious and animals as shown in Table 4.1.

1. The shift from the sex organs field in the ST to the disabilities and abuses field in the subtitles is illustrated by examples 20 and 21.

Example 20 (AD):

- You're an asshole, man!

أنت رجل حقير

(Lit. You are a mean man.)

Example 21 (HT):

-What the fuck are you doing,
dickhead

ما الذى تفعله أيها الأبله؟

(Lit. What are you doing, you insane?)

In example 20, the sex organ SW ‘asshole’ was changed to the SW ‘ḥaqeer’, [villain], from the abuses semantic field and in example 21, the sex organ SW ‘dickhead’ was changed to the SW ‘ablah’, [insane] from the mental disabilities field. The change in the semantic field of SWs in the TT was meant to conceal much of the obscenity and vulgarity of SWs in the movies. For the Arab viewers, the use of the Arabic SWs ‘ḥaqeer’ and ‘ablah’ is less objectionable than the direct equivalents of the English SWs ‘asshole’ and ‘dickhead’.

2. There were also some shifts of sex organs SWs in the ST to the religious SWs in the subtitles as the following examples illustrate.

Example 22 (HT):

Hey, what the fuck are you
looking at, asshole?

مالذى تنظر إليه أيها اللعين ..

(Lit. What are you looking at, you
damned?)

Example 23 (HT):

Asshole.

أيها اللعين

(Lit. You, damned.)

In examples 22 and 23, the sex organ SW ‘asshole’ was changed to the religious SW ‘al-laīn’, [damned] in the subtitles. This shift was meant to remove the offensiveness of the literal rendering of the SW ‘asshole’. However, it might have changed the viewers’ perception of the character from using sex organs obscene words to using religious vocabulary (Fernandez-Dobao, 2006).

3. Moreover, some sex organs SWs were shifted to SWs from the animal field in the subtitles. Consider the following examples:

Example 24 (HT):

I bet it's 'cause you're a
dick

أراهن لأنك حمار

(Lit. I bet because you are a donkey.)

Examples 25 (HT):

You're such a
prick.

أنت مجرد حمار,

(Lit. You are a mere donkey.)

In examples 24 and 25, the sex organs SWs in the ST 'dick' and 'prick' were changed to the word 'ḥimar', [donkey] from the animal semantic field in the subtitles. This shift was opted for since using a direct equivalent from the same semantic field in the subtitles would sound unnatural and more offensive. However, this shift does not change the communicative force of the SWs in the ST when rendered to the TT.

4.2.1.6 Incest

SWs from this semantic field ranked the sixth with 79 occurrences which constituted 5.99% out of the total number of swearing instances in the English sub-corpus. The words 'motherfucker(s)' and 'motherfucking' had the highest number of occurrences with 75 out of the total number of swearing instances from this semantic field. The remaining instances include implicit references to incest such as 'your mom' and 'your girl'.

The word 'motherfucker' shares the word 'cunt' the status of being very strong and very offensive SWs (Fernandez-Dobao, 2006; McEnery, 2006). According to Sagarin (1968), swearing with 'motherfucker' is so aggressive as it damages the pure image of the mother. This is particularly the point swearers exploit to invoke a high degree of insult and humiliation. Everyone even those who are indifferent of insults stemming from vulgarism would react as a result of the fear of incest.

In the current analysis, all SWs from the incest field were shifted to SWs from other semantic fields in the subtitles. Put differently, no instance of direct equivalence from the incest field was observed in the Arabic version as shown in Table 4.1. The shifts were mainly to the religious, disabilities and abuses and adultery semantic fields. Each of these shifts is presented below with illustrative examples.

1. The first shift was from SWs belonging to the incest field in the ST to SWs from the religious domain in the TT. Consider the following examples.

Example 26 (HT):

- You lying
motherfucker?

- أيها الكاذب اللعين؟
(Lit. You liar damned.)

Example 27 (AD):

Fiesta, motherfuckers, we ready?

حسناً أيها اللعينون جاهزون؟
(Lit. well, you damned, ready?)

Examples 26 and 27 illustrate the shift of SWs in the ST from the incest to the religious field in the subtitles. In both examples, the English SW 'motherfucker(s)' was changed to the word 'al-lain', [the damned], from the religious field in the subtitles. Although this change has led to a change in the register from being informal in the ST to being religious in the TT, it was meant to avoid a direct or close translation of the English SW.

2. Another shift was from the incest semantic field in the ST to the disabilities and abuses field in the subtitles as examples 28 and 29 illustrate.

Example 28 (HT):

Then walk back to L.A.,
motherfucker.

إذا عد ماشياً أيها الأحمق
(Lit. Then return back walking, you
idiot.)

Example 29 (AD):

Why is this motherfucker even
talking, anyway?

لماذا يتحدث هذا السافل
(Lit. why is this mean talking?)

In examples 28 and 29, the SW 'motherfucker' from the incest field in the ST was changed to the SWs 'ahmaq', [idiot], and 'safil', [mean] from the mental disabilities and abuses semantic field in the subtitles. As with examples 26 and 27, the shift from the incest SW in the ST to the disabilities and abuses field was done to avoid a literal or close translation of one of the most offensive English SWs (motherfucker).

3. The third shift was from SWs belonging to the incest field in the ST to SWs from the adultery semantic field in the subtitles. Consider the following examples.

Example 30 (AD):

Where's this motherfucker?

أين أبين العاهرة؟
(Lit. Where is that son of the
licentious?)

Example 31 (HT):
Come on in, motherfuckers.

إدخلوا يا أولاد العاهرة
(Lit. Come in, you boys of the
licentious.)

In examples 30 and 31, the English SW ‘motherfucker(s)’ in the ST was changed to the words ‘ibn al-a’hirah’, [son of the licentious], and ‘awlad al-a’hirah, [boys of the licentious] from the adultery semantic field in the subtitles. Although these approximate equivalents also attack the mother, they cannot be said to be direct equivalents for the SW ‘motherfucker(s)’, i.e., they are less forceful than the word ‘motherfucker’.

Reviewing examples 26 to 31 shows that there was no direct rendition in Arabic of the word ‘motherfucker’. The reason is that, if available in Arabic at all (Ljung, 2011), the direct equivalent will be very offensive. A similar result was arrived at by Parini (2013) in his study of the translation of Tarantino’s films into Italian. The author claims that there are no swearing expressions from the incest domain in Italian. The justification given for this situation was that the topic is so tabooed to “an extent that the language refuses it a priori, avoiding to even dysphemize it.” (p. 153).

Considering the provided renditions in the subtitles, it is clear that even the close equivalents such as ‘ibin al-a’herah’ or ‘ibin al-safelah’ are far from the most aggressive connotations in the English word ‘motherfucker’. As cultural equivalents, these can be back translated into English to ‘son of a bitch’. This testifies how taboo this word is in the Arab/Muslim culture. It is taken as an unimaginable and abhorring crime a son can do to his mother.

4.2.1.7 Animals

SWs from this semantic field ranked the seventh with 63 occurrences which constituted 4.77% out of the total number of SWs in the English corpus. The word ‘bitch(es)’ and its formulaic expression ‘son of a bitch’ had the highest occurrences within this semantic field with 56 instances followed by the word ‘pussy(ies)’ with 5 instances.

One of the common insulting SWs for males and females, ‘bitch’ literally refers to the female of the canine dog species. In its nonliteral swearing meaning, the word usually indicates a woman of socially low or unacceptable morals namely, a ‘prostitute’. Hence, the word gains its swearing strength from its sexual connotation and, accordingly, can be used to describe a person as being outrageous or as displaying a contemptible behavior (Sagarin, 1968). By

choosing the word ‘bitch’, the swearer indicates that the addressee is an unpleasant or spiteful character.

As for the Arabic subtitles in the current study, almost all the SWs in the ST coming from the animal field were changed mainly to the disabilities and abuses, adultery and religious semantic fields as shown in Table 4.1. These shifts are presented below with illustrative examples.

1. The first shift was from SWs belonging to the animal field in the ST to the disabilities and abuses semantic field in the subtitles as examples 32 and 33 illustrate.

Example 32 (AD):

Well, how many hours حسنا - كم ساعة عملت أيها السافل؟
did you work, bitch? (Lit. Well, how many hours did you work, you mean?)

Example 33 (HT):

Don't be a fuckin' pussy. (Lit. Do not be coward.) لا تكن جباناً

In examples 32 and 33, the SWs ‘bitch’ and ‘pussy’ from the animal field in the ST were changed to the SW ‘safil’, [mean], and the SW ‘jaban’, [coward], respectively in the subtitles. The provided Arabic equivalent SWs from the disabilities and abuses semantic field in these examples are less obscene and vulgar compared to their English counterparts in the movies, hence they are less objectionable.

2. The second shift was from the animal field in the ST to the adultery field in the subtitles. This is illustrated in examples 34 and 35.

Example 34 (HT):

Freeze, bitch إثبتى أيتها العاهرة !!
(Lit. Hold you licentious.)

Example 35 (AD):

- Get us some drinks, bitch! اجلب بعض الشراب أيتها العاهرة
(Lit. Bring some drink, you licentious.)

In examples 34 and 35, the word ‘bitch’ from the animal field in the ST was changed to the word ‘al-a’hirah’, [licentious] from the adultery field in the subtitles. Although the Arabic SW ‘al-a’hirah’ can be said to be a direct equivalent of the English SW ‘bitch’, it is a formal word and is less blatant than the colloquial Arabic SW ‘qaḥbah’ which cannot be used in the mass media.

3. The third shift was from the animal field in the ST to the religious field in the subtitles as examples 36 and 37 illustrate.

Example 36 (AD):

Suck it, bitch.

أمتصه ايه اللعين

(Lit. Suck it, you damned.)

Example 37 (HT):

Bitches! If you didn't have that
fucking gun,

أيها الملاعين لو ..
لم يكن معكم ذلك السلاح

(Lit. You damned, if only you do
not have that gun.)

In examples 36 and 37, the SW 'bitch(es)' from the animal semantic field in the ST was changed to the SW 'al-la'īn', [damned] from the religious semantic field in the subtitles. The intent was to conceal much of the obscenity and vulgarity of the direct Arabic equivalents for the SW 'bitch' highlighted in examples 34 and 35 which are more objectionable compared to Arabic SWs from the religious field.

4.2.1.8 Killing/death

SWs from the semantic field of killing/death rank the eighth with 51 occurrences representing 3.86% out of the total number of SWs in the English corpus. The word 'kill' had the highest number of occurrences (20), followed by the word 'die' with (13) occurrences out of the total number of SWs within this semantic field.

Using SWs from this field indicates a high degree of confrontation whereby characters approach the edge of taking a physical action. At this level of anger, SWs from other semantic fields would not suffice to express the hostile and aggressive state of being of the speaker with the intention to convey a forceful warning to his/her opponent to withdraw. This can be accomplished by resorting to words of 'violence', 'killing', 'murdering', 'slaughtering', and the like.

In the current analysis, all transferred swearing instances from the killing and death field were retained by the amateur subtitlers. Consequently, the same degree of strength of swearing was preserved in the TT as shown in examples 38 and 39.

Example 38 (HT):

Blink and die, scumbags.

إذا رمشت ستموت أيها القذر

(Lit. If you wink, you will die, you
dirty.)

Example 39 (AD):

And then I'm gonna eat your
motherfucking heart!

سأقطعك وأكل عينك وانتزع قلبك من احشائك
(Lit. I will cut you, eat your eyes and
put out your heart from your bowels.)

In example 38, the word 'die' was rendered as 'yamüt' [dies], and in example 39, the phrase 'cut you, eat your ... heart' was rendered into 'sauqaṭiukah wa-aklu ainaikah wa-antaziu qalbakah' [cut you, eat your eyes and put out your heart]. All these SWs in the ST and TT were from the killing/death semantic field. The tendency towards literalness may be explained by the fact that although the subjects of killing, death and violence are taboo in the Arab culture, they are less offensive in comparison with sexually blatant expressions. Moreover, these indicate common practices that are shared by all communities.

4.2.1.9 Cross-categorization

The cross-categorization semantic field ranks next to the killing and death field with 25 occurrences representing 1.89% out of the total number of SWs in the English corpus. The word 'bullshit' had the highest occurrences in this field with 13 instances. As indicated in chapter three, cross-categorization swearing instances exploit elements from more than one semantic field. The power of the resulting SW comes from the aggregate of the semantic characteristics of its constituent elements from the involved domains. For example, the word 'bullshit', which is the dominating word in this field, combines properties from the animal and body functions/excrements semantic fields. It is used to express displeasure and exasperation of what others say or do. It describes their speech as being foolish, worthless, deceptive or insincere.

In the Arabic subtitles of the current study, all of the SWs from this semantic field were rendered to SWs belonging to the disabilities and abuses, religious and animal semantic fields as shown in Table 4.1. The incurred shifts are explained below with illustrative examples.

1. The major shift was from SWs belonging to the cross-categorization field in the ST to the disabilities and abuses field in the subtitles as illustrated by examples 40 and 41.

Example 40 (HT):

Come in, dumb-
ass!

إدخل أيها الأبله
(Lit. Enter, you fool.)

Example 41 (AD):

- What the fuck are you doing,
crazy-ass?

مالذي تفعله أيها الإحمق؟
(Lit. What are you doing, you
idiot?)

In examples 40 and 41, the SWs ‘dumb-ass’ and ‘crazy-ass’ from the cross-categorization field in the ST were changed to the SWs ‘ablah’, [fool] and ‘aḥmaq’, [idiot] from the disabilities and abuses semantic field in the subtitles. The provided equivalent Arabic SWs are less offensive than their English counterparts from the cross-categorization field particularly because the sex organ part ‘ass’ was concealed from the Arab viewers. Moreover, MSA does not have SWs from the cross-categorization semantic field.

2. In some other instances, the cross-categorization SWs in the ST were rendered by two SWs in the subtitles using the literal meaning of the animal SW in the ST with either a religious or disability or abuses SW in the TT. Consider the following examples.

Example 42 (AD):

Let that sack of monkey-shit in here.

ادخلوا هذا القرد اللعين
(Lit. Let this damned monkey in.)

Example 43 (AD):

Don't call me a sack of monkey-shit.

نبا - لا تناديني بالقرد السافل
(Lit. Damn, do not call me a mean
monkey.)

In examples 42 and 43, the SW ‘monkey-shit’ from the cross-categorization field in the ST was translated by two SWs in the subtitles. In example 42, the SWs ‘qird la’in’, [damned monkey], the first from the animal field and the second from the religious field, were used as equivalents for ‘monkey shit’ in the subtitles. In example 43, the SWs ‘qird safil’, [mean monkey], the first from the animal field and the second from the disability and abuses field, were used as equivalents for ‘monkey shit’ in the subtitles. Such a translation behavior might be attributed to the lack of direct equivalents for English cross-categorization SWs in MSA or to the subtitlers’ attempt to maintain the same force in the Arabic version. However, the social functions of the SWs in these excerpts were perceived as abusive by the target viewers due to the shift of semantic fields.

4.2.1.10 Homophobic

With only 19 instances, the SWs from the homophobic semantic field ranked the tenth out of the collated SWs in the movies scripts. The word ‘faggot/fag(s)’ had the highest occurrences within this semantic field with 11 instances.

The word ‘faggot’ is insulting when used pejoratively to refer to male homosexuals. However, the concept of ‘homosexuality’ is not as pejorative in English as its counterpart ‘shithuth jinsi’, [Lit. sexual perversion] in Arabic (Baker, 1992). In the Arab World, it is a big disgrace to insult a male by referring to his masculine ability. Accordingly, words of homophobic nature such as ‘shithuth jinsi’ are the least approved in Arabic discourse.

In the current analysis, half of the SWs belonging to the homophobic field in the ST were changed to either the disabilities and abuses field or the religious field as shown in Table 4.1. However, the major shift was from the homophobic field in the ST to the disabilities field in the subtitles as examples 44 and 45 illustrate.

Example 44 (AD):

Hey. What's up, you blunted
faggot?

مرحبا - مالذي جعلك تتأخر أبها الأحمق؟

(Lit. Hello. What made you late you
idiot?)

Example 45 (AD):

I'm not one of your little faggot
friends.

انا لست أحد أصدقائك المعتوهين

(Lit. I ‘m not one of your fool
friends.)

In examples 44 and 45, the SW ‘faggot’ in the STs from the homophobic field was changed to the SWs ‘ahmaq’, [idiot], and ‘matüh’, [fool] both from the mental disability field in the subtitles. It is clear that the intent was to conceal the pejorative shades of meaning embodied in the SW ‘faggot’ namely, ‘homosexuality’ from the Arab audience since attacking the virility of the males in this culture represents one of the most objectionable and offensive issues.

The following examples illustrate cases in which the subtitlers used similar SWs from the homophobic semantic field in the Arabic subtitles.

Example 46 (AD):

- I fuck bitches. You're a homo.

أضاجع العاهرات - أنت

شاذ

(Lit. I sleep with licentious woman.

You are homosexual)

Example 47 (HT):

Sounded a little gay,
but it was good.

صوتك كان يبدو مخنثاً نوعا ما و لكن جيد

(Lit. You voice seemed somehow
womanish.)

In examples 46 and 47, the SWs ‘homo’ and ‘gay’ from the homophobic semantic field in the ST were substituted by the SWs ‘shadh’ [homosexual] and ‘mukhanath’ [womanish], respectively from the same semantic field in the TT.

Such a strategy shows a ST orientation on the part of the subtitlers which was adopted to preserve the spirit of the ST.

4.2.1.11 Racist

With only sixteen SWs, the semantic field of racism came second to the bottom in terms of the number of SWs from this field. Only half of these SWs were rendered into Arabic. All instances of swearing within this field were retained intact in the subtitles as the following examples illustrate.

Example 48 (HT):

Fucking white boy!

أيها الرجل الأبيض اللعين !!

(Lit. You white damned man.)

Example 49 (HT):

You think you killed a lot of
Commies?

تعتقد أنك قتلت الكثير من الشيوعيين ؟

(Lit. Do you think you killed many of
the Communists?)

In examples 48 and 49, the racial slurs SWs 'white' and 'Commies' from the racist field in the ST were rendered into 'abiyad' [white] and 'shiua'i' [communist] from the same semantic field in the subtitles. This means that these racial slurs were literally translated into Arabic maybe because there are no other equivalents for such SWs in MSA or because they are not as offensive in Arabic as they are in English. Nevertheless, such a translation behavior exhibits a high degree of fidelity to the ST.

4.2.1.12 Adultery

The last field was the adultery semantic field with 1 instance only using the word 'bastard'. Although the word 'bastard' refers to a child born out of illegal sexual relation, as a SW it describes a person as a mean, despicable and obnoxious. The power of the word comes from invoking the dubious status of the addressee by being an offspring of wedlock which is a disgrace to the addressee and his/her mother. In the subtitles of the current study, the SW 'bastard' was changed to a SW from the disability and abuses semantic field as illustrated in example 50.

Example 50 (AD):

Of course, that greedy
bastard will smoke them
all

لان السافل الحقير سيدخنها كلها

(Lit. Because the mean and villain will smoke
them all.)

In example 50, the SW 'bastard' in the ST from the adultery semantic field was changed to the SW 'safil', [mean] from the abuses semantic field in the

subtitles. This shift can be explained by the fact that the direct informal Arabic equivalent for the word ‘bastard’ is very pejorative because it attacks the pure image of the mother. Hence, even when two Arabic SWs from the abuses semantic field were provided to compensate for the high degree of offensiveness of the SW ‘bastard’, they were less pejorative and insulting than their English counterpart. However, there was an increase in the number of SWs from the adultery semantic field in the subtitles due to the changes from other fields to the adultery domain as shown earlier in Table 4.1.

To sum up, the analysis on the categorization of SWs into semantic fields in this corpus has revealed great shifts of SWs from the semantic fields in the ST in comparison with those in the Arabic subtitles. The main shifts were from SWs in the sex related semantic fields to those in the religious, disability and abuses and animals semantic fields. As pointed out earlier, it was apparent that the intent was to conceal the sexual blatancy and obscenity of a great deal of English SWs from the Arab audiences. Indeed, such shifts, according to Al-Adwan (2015), represent a ‘euphemization’ mechanism which “avoids the offensive reference.” (p. 17). However, such shifts in the semantic fields of SWs used by the characters in the movies may change the viewers’ perception of these characters and distort the intended meaning in the original dialogue. In other words, the characters who excessively use SWs from the sex acts or excrement semantic fields will be perceived differently if these uses were radically changed to SWs from, for instance, the religious semantic field. To explicate, these characters will appear to the viewers as exhibiting religious inclination which was not intended by the directors of the movies.

4.2.2 Causes of Shifts of Semantic Fields of Swearwords in the Corpus

This subsection addresses the second part of research question 1; what causes the resulting shifts? Scholars addressing these issues have fore fronted the strong sociocultural and religious norms in the recipient culture and the degree the subtitlers adhere to these norms. The acquisition of these norms represents a socialization process during which translators are unconsciously taught to adapt their translation behavior in accordance with the accepted conventions of their socio-cultural milieu (Diaz-Cintas, 2012). For many scholars in the field such as Fawcett (2003) and Karamitroglou (2000), these norms are more influential than the technical and linguistic constraints characteristic of the medium. For instance, Karamitroglou (2000) addressed the impact of sociocultural norms on the subtitling behavior and emphasized that the subtitler does not work in a vacuum but as a part of a wider system. The author conceives the subtitling product as being affected by factors constituting the system and levels where these factors operate. These factors which he calls human agents, products, recipients and audiovisual mode entertain a relation of ‘mutual interdependence’ (pp. 69-70). They are of equal status and can freely flow,

which enables them to work at an upper, middle or lower level. The levels, on the other hand, maintain rather a hierarchical relationship.

On this basis, Karamitroglou (2000) emphasized that the final subtitling product depends on the interaction between the factor(s) and the level they occupy in the system. Hence, a norm can come out from a particular level and display “a more general phenomenon rather than be restricted to the situation we first discovered it.” (p. 69). For instance, if the recipients are the main purpose of the translation product, they will entertain a higher level in comparison with the other factors in the system. This has a bearing on the translators’ behavior as they are normally instructed by a commissioner, initiator, a client or a customer of the ‘purpose’ of the text or how it should be handled. Accordingly, the translation strategy is chosen as deemed suitable in the TC to communicate that function of the text (Nord, 2006). Thus, one of the agents (factors) even at a lower level on Karamitroglou’s model might be more influential in influencing the behavior of the translator.

In the amateur subtitling phenomenon, the situation is a little bit different. It can be argued that the main working factors in the interlingual amateur subtitling phenomenon are the subtitler and his/her recipients. The subtitler is the sole human agent that selects what to be subtitled and how to subtitle it. What determines the translation behavior of the subtitler is the dominant norms in the TC. Put differently, the subtitler has internalized a set of expectations of his/her recipients which s/he is expected to observe to minimize the risk of his/her translation being rejected. On this basis, even in the absence of a censoring or editing system in the anonymous cyberspace which is the main platform of amateur subtitling, subtitlers practice a self-censoring mechanism whereby they attempt to attenuate the obscenity of SWs to avoid rejection on the part of their recipients. This inclination may be even stronger than their urge into being ST-oriented to preserve the authenticity and otherness of the ST and bring the target audience close to it. This may explain the high decrease in the number of SWs from the sex related fields and the increase of SWs from the religious and disabilities and abuses fields in the Arabic subtitles. Consider the following examples:

Example 51 (AD):

Come on, you're fucking
getting it everywhere!

تبا الفوضة في كل مكان

(Lit. May evil be fall, mess is
everywhere.)

Example 52 (HT):

Oh, fuck your money woes, dog!

اللعة على أموالك يا رجل !

(Lit. Damn your money, man.)

In examples 51 and 52, the sex activities SWs ‘fucking’ and ‘fuck’ were changed to the religious SWs ‘taban’ and ‘al-la’nah’ in the subtitles. It is

important to note that although religious SWs are among the most taboo in the Arab Muslim culture, they are used in the subtitles as a shield against the obscenity or vulgarity of sexually blatant words. The traces of obscenity and vulgarity are more likely to be shocking to the Arab audience leading to more objection of the translation. In other words, words referring to sex activities are perceived as more face threatening to the viewers in the Arab community. This is not the case in English where the monotonous regularity with which such words are used made most of them lose “their disturbing connotations.” (Zauberga, 1994, p. 141).

Another very influential factor in this regard is the shift from the spoken channel in the movie dialogue to the written channel in the subtitles. This shift renders the TT to be more formal and much polished than the more relaxed spoken language in the ST. On this basis, coarse words and slang expressions characteristic of the oral informal use of language become alien in the written formal discourse. According to Han and Wang (2014), the shift from the informal and slang register in the movie to the formal register in the subtitles decreases vulgarity. As a way out of this predicament and in an attempt to preserve whatever possible of the equivalent effect of the ST, subtitlers exploit swearing expressions that are less rejected in the written mode and do not disturb the recipients’ reading experience. Examples 53 and 54 below illustrate this point.

Example 53 (HT):

Your mom still suck a mean dick,
hmm?

هل أمك مازالت عاهرة ؟

(Lit. Is your mother still licentious?)

Example 54 (AD):

And you are a jerk-off.

وأنت مغفل

(Lit. And you are an idiot.)

In examples 53 and 54, the swearing expressions ‘suck a mean dick’ and ‘jerk-off’ in the ST characteristic of the informal colloquial spoken variety of English discourse were replaced by the SWs ‘a’hirah’, [licentious] and ‘mughafal’, [idiot] in the subtitles. It is impossible to render the above English SWs literally into the written mode in the Arabic subtitles because the translations would appear more vulgar to the Arab audiences. The solution, therefore, was to find equivalent SWs that conform to MSA. However, this solution necessitated shifts in the semantic fields of the SWs in the TT. The first shift was from the sex activities in the ST to the adultery semantic field in the subtitles and the second was from the sex activities field in the ST to the disabilities and abuses semantic field in the subtitles. Though still objectionable, any of the proposed Arabic alternatives can be freely used in the media because they do not cause much offense as they are ‘prestigious’ MSA SWs (Al-Khatib, 1995). However, these alternatives have less communicative effects in comparison with their counterparts in the movie dialogues. Hence, the change to the written mode in the subtitling process puts heavy restriction on the subtitler’s freedom of choice.

S/he cannot hide the obscenity and vulgarity of slang and informal SWs which become harsher in the written mode (Fong, 2009).

To summarize the probable factors causing these shifts, the analysis has shown that the socio-cultural and religious norms dominant in the TC were more influential than the technical constraints characteristic of subtitling. Moreover, the change from the informal spoken dialogue in the movie to the formal written mode in the subtitles represented another cause for the shifts in the semantic fields of SWs. However, an issue that needs to be addressed in this regard is the effect of this disparity in the semantic fields of SWs in the source and TTs on the pragmatic functions expressed by the use of such SWs.

4.3 Pragmatic Functions of Swearwords in the Movies and Subtitles

This section is devoted to a comparison of the pragmatic functions of SWs in both sub-corpora. It addresses research question 2. i.e., To what extent have the pragmatic functions of SWs in these movies been preserved in the Arabic subtitles? The first step in answering this question is to represent the results of analyzing the pragmatic functions of SWs in both sub-corpora based on the adopted model of Wajnryb (2005) presented in chapter three.

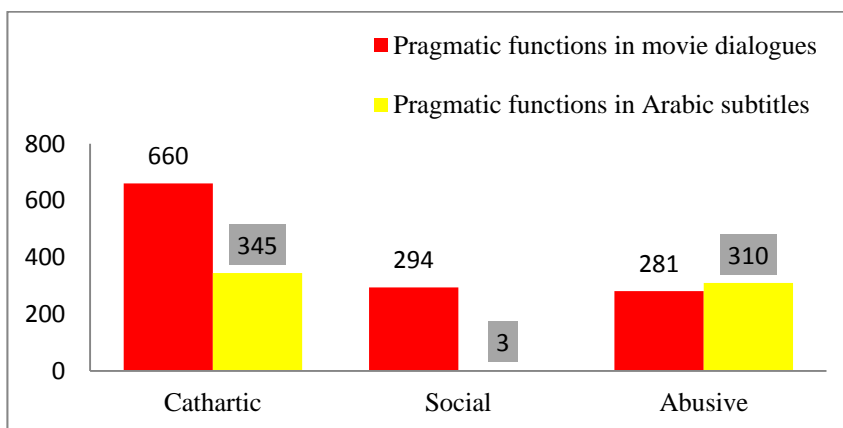


Figure 4.2 Distribution of pragmatic functions of swearwords in English and Arabic corpora

As Figure 4.2 above clearly shows, there is a notable mismatch in the number of pragmatic functions expressed by SWs in the English movies' dialogues and those expressed by SWs in the Arabic subtitles. That is to say, fewer functions expressed by SWs in the movies (1235) were converted into the Arabic subtitles (658). This indicates shifts or losses of functions of SWs in the Arabic subtitles. The analysis revealed that only about half of the cathartic functions expressed by SWs in the ST (660) were preserved in the subtitles (345). Moreover, the

social functions expressed by SWs in the ST (294) were almost completely removed from the Arabic subtitles (3), while the abusive functions in the subtitles (310) were higher than their counterparts in the ST (281) as they were increased by a change in other pragmatic functions to the abusive category. The causes and consequences of such incongruity in the identified pragmatic functions of SWs in both sub-corpora are highlighted in the following discussion of each pragmatic category after a presentation of the rendering patterns of the pragmatic functions of the expressed SWs in the subtitles is given in Table 4.2.

Table 4.2 Patterns of rendering pragmatic functions in subtitling

No.	Pragmatic functions of SWs in ST	Handling pragmatic functions in subtitles	Freq.
1.	The Cathartic functions	1. Maintaining cathartic functions in subtitles (including catharsis with less swearing force)	269
		2. Changing catharsis to abusive	51
2.	The Social functions	1. Changing social functions to abusive	97
		2. Changing social functions to cathartic	50
		3. Maintaining social function in subtitles	3
3.	The Abusive functions	1. Abusive maintained abusive	162
		2. Changing abusive to cathartic	26

As Table 4.2 shows, many of the pragmatic functions expressed by the SWs in the ST were changed in the rendered SWs in the subtitles. For instance, several cathartic functions were changed to abusive functions and several abusive functions were changed to cathartic functions in the subtitles. However, the greatest changes were from the social pragmatic functions in the ST to the abusive pragmatic functions in the subtitles. These details are discussed in the next subsections with illustrative examples.

4.3.1 The Cathartic Functions of Swearwords in the Corpus

The cathartic pragmatic functions expressed by SWs were used most in the English sub-corpus of the study. They constituted 53.44% out of the total number of identified pragmatic functions in the English corpus. This high percentage did not come as a surprise as it is in line with the general atmosphere depicted in the movies. That is to say, since characters often came in conflictive and hotly debated situations with each other, they tended to use SWs with such functions to express their reactions in such situations. For that purpose, different SWs were employed to express various inner and psychological feelings such as frustration, dismay, annoyance, anger, shock, surprise, happiness and joy. A similar finding was arrived at by Ameri and Ghazizadeh (2015) in their study

on the rendition of pragmatic functions of SWs in the English movie *Pulp Fiction 1994* into Persian.

As for the identified cathartic functions in the Arabic subtitles in the current study, the analysis revealed that the subtitlers have maintained the same dominance and use of the cathartic pragmatic function of SWs. However, three translation patterns were identified in the analysis of the treatment of the cathartic functions in the Arabic subtitles. The analysis shows that the subtitlers either maintained the same cathartic pragmatic functions of SWs, rendered them with less cathartic swearing communicative effect or changed them to abusive pragmatic functions. Moreover, there were several shifts to the cathartic category mainly from the social pragmatic category and to a less extent from the abusive pragmatic category as shown in Table 4.2. These shifts are explained in the following subsections with typical illustrative examples.

4.3.1.1 Maintaining similar cathartic functions of swearwords in the subtitles

The first pattern shows that the subtitlers succeeded in conveying the illocutionary force of the cathartic pragmatic functions of the SWs used in the movie dialogues to the recipients. In this way, faithfulness to the ST was achieved whereby the TT recipients were brought very close to the depicted atmosphere intended by the directors and the translation is thus highly felicitous. Examples 55 and 56 illustrate this point.

Example 55 (HT):

C'mon woman. I'm going

crazy.

هيا يا امرأة , أنا سأجن

(Lit. Come on woman, I will be crazy.)

In example 55, the speaker used the SW 'crazy' to express the primary illocutionary forces of anxiety, impatience and the pressing desire to have sex with his girlfriend. These same cathartic impulses were successfully conveyed in the subtitles by the use of the SW 'saujan' in Arabic, [Lit. become crazy], which coincides with its English counterpart in the ST in expressing these nuances of meaning. Furthermore, the Arabic equivalent SW is from the same disability semantic field as that in the ST. In this light, the subtitler had succeeded in maintaining the same communicative effect in the subtitles as intended in the movie dialogues, making his/her translation highly felicitous (Pedersen, 2008).

Example 56 (AD):

What the hell is he still doing
here?

مالجحيم الذي يبقيه هنا الآن؟

(Lit. What is the hell that keeps him
here now?)

In example 56, the word ‘hell’ was cathartically used in the ST to express the primary illocutionary forces of anger and frustration. Keeping the same functions in the subtitles, the word ‘jahīm’ [hell], which is from the same religious semantic field as that of the ST was used. Accordingly, by opting for almost a literal equivalence, the same cathartic force was maintained in the subtitles. Interestingly enough, the word ‘jahīm’ in Arabic, as the word ‘hell’ in English, is an expletive which is mainly used for cathartic purposes to vent inner feelings similar to those expressed in the above example.

4.3.1.2 Expressing catharsis with less swearing force in the subtitles

The second translation pattern implies the use of SWs of a less cathartic force in the subtitles compared to those in the dialogue scripts. That is to say, although the subtitlers were able to identify the pragmatic function of SWs in the movie, i.e., as being cathartic, the equivalents they provided do not convey the exact intended illocutionary force, as examples 57 and 58 illustrate.

Example 57 (AD):

Do you see the <u>fucking</u> moon,	هل ترى القمر <u>اللعين</u> يا (الفييس) ؟
Elvis?	(Lit. Do you see the <u>damned</u> moon, Elvis?)

In example 57, the ST contains the SW ‘fucking’ which is primarily used to intensify the illocutionary forces of dismay and anger of the speaker (Ljung, 2009). In the subtitles, an approximate illocutionary force was maintained, though with the use of a SW ‘la’īn’, [damned] from a different (religious) semantic field with a less swearing intensity compared to that in the ST. Among the functions of the Arabic SW ‘la’īn’ is to express anger and frustration, hence its use in this context in the movie coincides with that of the English SW ‘fucking’ although with less communicative force since the sexual overtones are missing from the Arabic SW ‘la’īn’.

Example 58 (HT):

<u>Shit</u> , they're gonna love	<u>اللعة</u> , لسوف يحبوننى
me.	(Lit. <u>Damn</u> , they will like me.)

In example 58, the cathartic function of the English expletive SW ‘shit’, which was used as expletive interjection in this context to express the primary illocutionary forces of annoyance and dismay, was rendered by the religious word ‘al-la’nah’, [damn]. However, the force of the swearing instance in the subtitles tended to be lesser than that in the ST as a result of using a word which is devoid of the coarseness and obscenity of its equivalent in the ST. This observation is in conformity with that of Han and Wang's (2014) study on the subtitling of SWs in English reality TV series into Chinese. The authors argued in their findings that the subtitlers were able to retain the pragmatic functions of SWs in the English texts when subtitled into Chinese although “the force of

swearing is downgraded in the Chinese subtitles, since they do not fully reflect the coarseness of the English original.” (p. 8). Han and Wang justified the decrease in the swearing force due to the selection of SWs in the TT which lack the obscenity, filth and coarseness of the original.

4.3.1.3 Shift from cathartic functions in the ST to abusive functions in the TT

A third pattern in transferring the cathartic pragmatic functions expressed by SWs used in the movies when subtitling into Arabic was to change them into expressions with abusive pragmatic functions. In this manner, the swearing force was upgraded and became stronger than intended in the STs. Consider examples 59 and 60 below.

Example 59 (AD):

What's the matter?

You don't answer a motherfucking page?

ما الأمر - لما لا تجيب على هاتفك أيها
السافل

(Lit. What is the matter? Why do not you answer your phone, you villain?)

In example 59, the speaker's primary use of the SW 'motherfucking' was not meant to be abusive as it was not directed at the addressee. Rather, it was used as a means of venting his/her anger and frustration towards the indifference of the addressee. In the subtitles, on the other hand, the speaker was portrayed as throwing a direct abusive insult at the addressee. This was achieved by the phrase 'ayuha al-safil', [Lit. You villain] consisting of the vocative 'you' and the SW 'villain', forming an epithet that disparages the addressee. Accordingly, this behavior has changed the intended primary illocutionary force of the SW in the subtitles. This has resulted in an inaccurate transfer of the ST illocutionary force due to the inability to correctly identify this force (James, 1998).

Example 60 (HT):

You fucked up, woman.

أنت مجنونة يا امرأة !!

(Lit. You are mad, woman!)

In example 60, the formulaic expression 'fucked up' was used to express the primary illocutionary force of the speaker's annoyance of the mistake made by the addressee. In the subtitles, however, the use of the phrase 'anti majnūnah', [Lit. You are mad], served as a direct abusive insult to the woman, i.e., attacking her mental ability. The use of the vocative particle 'anti' [you/female] and the insult 'majnūnah', [mad], has ascertained the abusive status of the SW in the TT. Consequently, the intended primary cathartic function of the SW in the ST was changed into an abusive one in the subtitles.

The incongruity of the pragmatic functions of SWs in both ST and TT stems from the way these words are perceived by both cultures when used in exchanges. In the English spoken discourse among gangs, for instance, ‘motherfucking’ is conceived as a way of talking to emphasize the word it proceeds. In this case, it is seen as a ‘slot filler’ (Ljung, 2009) that assists in conveying the intended illocutionary force. In Arabic, on the other hand, the word ‘safil’, [villain, of low status], is pejorative and is meant to insult the addressee. Moreover, while the idiomatic swearing expression ‘fucked up’ is used to criticize an act as being careless or incorrect, the word ‘majnūn’, [mad, crazy] in Arabic is merely used as highly insulting. In the above examples, the shifts in the employed SWs also resulted in the shift of the intended pragmatic functions of swearing instances, and thus the subtitles appeared ruder and more offensive to the Arab audiences (Zauberga, 1994). This is actually true since the Arab audiences do not accept insulting SWs in public exposition with the same ease as English viewers do. On this basis, the increase in the degree of offensiveness rapidly saturates the Arabic subtitles and raises the objection level on the part of the audience. Moreover, it contributes to ameliorating the depiction of the relationship between characters in the movie (Kovacic, 1995).

4.3.2 The Social Functions of Swearwords in the Corpus

Within the social functions category, the majority of the social pragmatic functions of the SWs in the movies were changed to either abusive or cathartic functions as shown in Table 4.2. These changes are discussed in the following subsections with illustrative examples.

4.3.2.1 Shifts from Social Functions in the Source Text to Abusive Functions in the Target Text

The shift from the social to the abusive functions suggests that the subtitlers ‘misprocessed’ the intended social pragmatic functions of SWs used in the movie dialogues and skewed them into abusive functions in the subtitles. The skewing process was accomplished by choosing a SW in Arabic which is perceived by the Arab audiences as insulting or disparaging, resulting in a harsher depiction of the movie atmosphere. Hence, the friendly and intimate moments in the movies were changed into conflictive and confrontational ones in the subtitles. This shift, however, conveys an inaccurate portrayal of the relationship between characters in the movie as a result of lack of a keen pragmatic analysis by the subtitlers of the ST. Examples 61 and 62 illustrate this shift.

Example 61 (AD):

Did you hear me, you fucking
fruitcake?

هل تسمعني أيها الأحمق
(Lit. Do you hear me, you idiot?)

In example 61, the SWs ‘fucking fruitcake’ were expressed as a social function, i.e., a sign of endearment by the speaker, an old man who keeps a friendly relationship with the addressee. In this context in the movie, the speaker was encouraging the addressee to treat the latter’s girlfriend kindly. That these SWs were used to primarily express the speech act of endearment was ascertained by the reaction of the addressee (Culpeper, Bousfield & Wichmann, 2003). The perlocutionary force triggered by the articulation of these SWs was a smile on the face of the addressee in the movie. Hence, despite the fact that the insulting SW ‘fruitcake’ was further emphasized by another SW ‘fucking’, the whole context of situation did not indicate the primary illocutionary force exhibiting a disparaging intent on the part of the speaker as it was uttered with a very low tone of voice coinciding with his intent to show intimacy and camaraderie. In this light, the addressee did not consider the SWs offensive and, on this basis, did not retaliate.

In the Arabic rendition, however, the SW ‘aḥmaq’ [idiot], is abusive as it blatantly attacks the mental ability of the addressee and causes offense. It did not coincide with the harmonious relationship between an old man and a youth. Moreover, it was intensified by the vocative particle ‘ayuha’ (Lit. you!), to attract the attention of the addressee that s/he is the target of the illocutionary force of the speech act. Accordingly, the illocutionary force of the speech act accomplished by the SW in the Arabic version became more forceful than that intended in the movie dialogue. This entails a change in the intended pragmatic function of the SW in the ST whereby the social function the SW expressed was skewed into an abusive function. In Arabic, the word ‘aḥmaq’ is negative, which creates contrast with the fact that the SW in the ST is ecstatic with joy. Accordingly, the Arab viewers would question the incongruity between the relaxed atmosphere they see on the screen and the rudeness of the added insulting SW ‘aḥmaq’ to the image. The inaccuracy in identifying the primary illocutionary force of the SW in the ST has led to a negative shift of this force in the TT, leading to a pragmatic failure. Example 62 further illustrates this shift.

Example 62 (HT):

You look like a gift-wrapped
turd.

تبدو كهدية مغلّفة نتنة !!

(Lit. You seem like a stinky wrapped
gift.)

In example 62, the SW ‘turd’ was used by the speaker to describe the way her addressee looks in his new dress. The use of this SW was meant to amuse the addressee because the primary illocutionary force of the speech act was not intended to be offensive since the addressee has a good friendly relationship with the speaker (Daly, Holmes, Newton, & Stubbe, 2004). This was reflected in his positive reaction to the utterance of the SW in the movie, i.e., smiling. In the subtitles in Arabic, the word ‘natinah’ [stinky] was instead used as an equivalent for the SW in the ST. When directly addressing the hearer, this word is considered an epithet and is meant to be humiliating and offensive because it

is usually associated with the bad smell of filthy wastes. Accordingly, a change in the intended social pragmatic function of the SW in the movie dialogue occurred in the function of the rendered SW, i.e., an abusive function in the subtitles. Here, the image on the screen conveys something different from what the Arab audiences observe than what is conveyed in the subtitles.

4.3.2.2 Shift from the Social Functions in the Source Text to the Cathartic Function in the Target Text

In this context, the social pragmatic functions of the expressed SWs in the movie dialogues were shifted to the cathartic functions in the subtitles. Although the result of this shift was less blatant than the shift into abusive functions, it entails a lack of accurate understanding of the intended uses of SWs in the movies. Examples 63 and 64 illustrate this shift.

Example 63 (AD):

"What?" You deaf fuck.

I said you're old.

ماذا ؟ مالذي تقصده تيا؟

(Lit. What? What do you mean, damn?)

لقد قلت أنك عجوز

(Lit. I said you are old man.)

In example 63, the SWs 'deaf' and 'fuck', express the social functions of teasing the addressee to create laughter. In this context in the movie, the speaker and the addressee were sitting in a restaurant and spending a friendly time with other members of the group. In such a context, the used SWs were not intended to insult or disparage the addressee who was aware of the social function of these words and did not consider them as causing offense. In the subtitles, however, the use of the rendered SW 'taban', [May evil be fall] in Arabic resulted in a shift of the original function of the English SW. As previously stated in this chapter, 'taban' is used to express stronger religious impulses such as going astray and be lost or destroyed. Therefore, the social function intended by the use of the SWs in the movie dialogues was changed into a cathartic one whereby the speaker is portrayed as venting the inner feelings of dismay and frustration. Example 64 also illustrates this shift.

Example 64 (HT):

Oh, damn, dog,

that shit was good, dude

اللجنة يا صاح هذا كان أداء رائعاً

(Lit. Damn, friend this was a

marvelous performance.)

In example 64, the SW 'damn' was used with a social pragmatic function, i.e., expressing the primary illocutionary force of intimacy between interlocutors via conveying the speaker's admiration of his friend's performance. In the Arabic subtitles, the use of the SW 'al-la'nah', [damned], which is a literal translation of the English SW 'damn', resulted in a shift in the intended primary

illocutionary force of the SW. This shift stems from the fact that the word ‘la’nah’ in Arabic expresses strong cathartic emotions of dismay and anguish.

4.3.3 The Abusive Function of Swearwords in the Corpus

Swearwords in the movies not only expressed cathartic and social pragmatic functions but a great deal of such words were expressed as having abusive pragmatic functions. The abusive function is the most venomous use of SWs whereby the speaker intends to disparage and humiliate the addressee. This can be achieved via the most offensive words that are deemed appropriate to satisfy the speaker’s purpose in that particular context of situation.

In the Arabic subtitles, abusive pragmatic functions were mainly rendered into abusive functions with some instances of skewing to the cathartic function as shown in Table 4.2. The following subsections explain these renditions with illustrative examples.

4.3.3.1 Abusive Functions in Source Text Maintained Abusive in the Subtitles

Maintaining similar abusive pragmatic functions of SWs in the subtitles was the most common adopted translation pattern. This entails a full understanding of the pragmatic functions of SWs as used in their particular contexts of situation. Besides, this translation pattern reveals high felicity to the ST in an attempt to accurately reflect the atmosphere depicted in the movies to the Arab audiences. Examples 65 and 66 illustrate this translation behavior.

Example 65 (AD):

Well, come on, you fucking pussy,
do it!

هيا أيها الجبان افعلها أفعلها

(Lit. Come on, you coward, do it
do it.)

In example 65, the speaker used the SWs ‘fucking pussy’ with the intent to directly insult the addressee. In this context, the speaker was in a brawl with the addressee and when the latter was defeated he pointed a gun at the speaker. The speaker used these abusive SWs as disparaging and humiliating verbal attacks since they severely criticize the addressee’s masculinity and physical ability. In other words, the speaker used the SW ‘pussy’, which is usually addressed to females with the primary illocutionary force to adversely wound the addressee. To further strengthen his attack, the speaker used another SW ‘fucking’ as an emphatic intensifier. Moreover, he used the vocative ‘you’ to remove any possible equivocation of who was intended by these SWs. Hence, the abusive pragmatic function of the SWs becomes evident. Similarly, in the subtitles, the

word ‘jaban’, [coward], was used to convey this pragmatic function. On its part, this word is highly abusive to an Arab male as it degrades his masculinity. The speaker’s disparaging intent was emphasized by two other particles; the repetition of the word ‘efa’lha’, [do it] and the vocative ‘ayuha’, [you]. Hence, a similar abusive pragmatic function was achieved in the subtitles although the sexual overtone of the word ‘fucking’ was missing because of the shift to another semantic field of SWs in the TT. This shift is also illustrated in example 66.

Example 66 (HT):

Fucking dick.

اللعين الأحمق

(Lit. Damned idiot.)

In example 66, the abusive pragmatic function was expressed via the use of the SWs ‘fucking dick’, which were directly addressed to the hearer. The SW ‘dick’ was used with the primary intent to insult the mental ability of the addressee and was further emphasized by the intensifying word ‘fucking’. In the subtitles, a similar abusive pragmatic function was conveyed to the Arab audience via the use of two abusive SWs ‘la’īn’, [damned] and ‘aḥmaq’, [idiot]. The word ‘aḥmaq’ expresses the same pragmatic function as the word ‘dick’ in this context since it insults the mental ability of the addressee and was emphasized by the word ‘laīn’. Hence, the translation is highly felicitous to the ST regarding the intended pragmatic function of the SWs though via using SWs from another field in the TT.

4.3.3.2 Shift from Abusive to Cathartic Functions of Swearwords in the Subtitles

There were also some instances in which the abusive pragmatic functions intended by the use of SWs in the ST were rendered into cathartic in the TT via the transferred word or phrase in the subtitles. This suggests the use of equivalents that do not exactly convey the same primary illocutionary force intended by the English original. Consequently, the intended communicative force of the SWs was ameliorated in the TT. This is evident in examples 67 and 68.

Example 67 (AD):

- Shut your fucking mouth!

توقف عن الهلع

(Lit. Stop being panic!)

- We're not gonna do this?

انت لن تقوم بذلك اليس كذلك

(Lit. You will not do that, will you?)

In example 67, the intended primary pragmatic function expressed by the SW ‘fucking’ is abusive as it directly insults the addressee. The context in which the SW was uttered was so critical whereby a decision to kill a small boy was about to be taken. Preceding this scene was a certain urging beseech by the

addressee to stop the murdering. The speaker, who was the person to execute the killing, uttered this insulting SW to be despicable of the behavior of the addressee. This abusive function as expressed by the SW was changed into a cathartic one in the subtitles via the use of the SW ‘hala’’, [being panic]. Thus, the hostile intent in the ST was changed into a hortatory one in the subtitles. As a result, the fierce and insulting tone of voice in the scene was attenuated in the subtitles, leading to a negative shift of the illocutionary force of the SW and causing a lower degree of pragmatic intensity in the TT (Rodríguez-Medina, 2015).

Example 68 (HT):

I'm not your fucking puppet,
Sylvia

أنا لست لعبة بيديك يا "سيلفيا"

(Lit. I am not a toy in your hands,
Sylvia.)

In example 68, the abusive primary pragmatic function was achieved by the SWs ‘fucking puppet’, which were meant to show contempt of the addressee. In this context, the speaker intended to express his revolt against his girlfriend’s attempt to dominate him. In the subtitles, however, the pragmatic function of the SW in the ST was changed to a cathartic one via the rendering of the English SW by the word ‘lu’bah’, [toy] and the omission of the intensifying vulgar word ‘fucking’. Thus, the fierce and reproaching intent of the speaker expressed through using the SW in this context in the movie was changed into a simple flat expression of cathartic inner feelings in the subtitles. The result of such a skewing of the intended abusive pragmatic function of the swearing act is an inaccurate portrayal of the relationship between the characters in the movie to the target audiences.

As previously discussed, the analysis on the pragmatic functions of SWs in the corpus has revealed great shifts of the expressed pragmatic functions of such words in the STs in comparison with those in the Arabic subtitles. However, the most prominent shifts were from the social pragmatic functions expressed by SWs in the movie dialogues to the abusive and cathartic functions in the subtitles. Such shifts have made the subtitles more offensive and they sound ruder to the Arab audience besides communicating inaccurate messages from those intended by the directors of the movies. The reason causing these shifts might be ‘misprocessing’ of the intended pragmatic functions expressed by SWs in the movies (James, 1998).

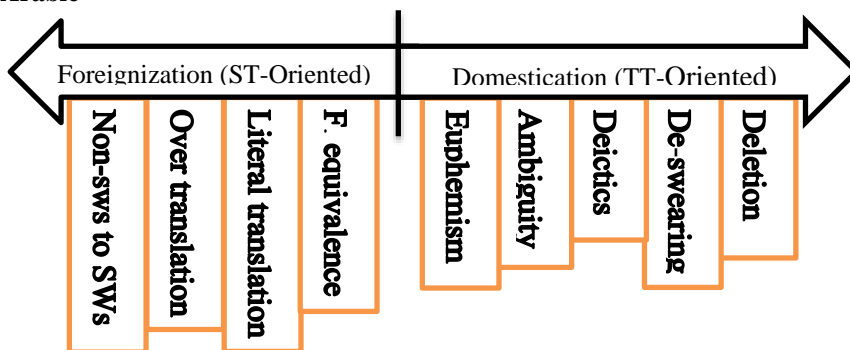
4.4 Translation Strategies

This section addresses research question 3, i.e., What are the translation strategies adopted by amateur subtitlers to transfer SWs in these movies into Arabic? The focus on the identification of the translation strategies complements the comparison of the semantic fields and pragmatic functions of SWs in English and Arabic sub-

corpora addressed in sections one and two, which merely display a general translation orientation. However, that comparison does not indicate the strategies adopted in subtitling English SWs into Arabic. Therefore, the use of such strategies requires a detailed analysis. The identification of the dominant translation strategies gives an idea of the behavior of the subtitlers, i.e. whether they were ST/C or TT/C oriented. Consequently, the translation patterns followed, factors influencing such patterns and their impact on the translation performance can be highlighted.

As stated in chapter three, the model adopted in the analysis of translation strategies in the current corpus was Vermeer’s (1978) *Skopostheorie*. The adoption of this theory stems from its applicability to descriptive analytical translation studies. Since this theory gives freedom to the translators in opting for the strategy as they see fit the purpose of the translation and recipients’ expectations and needs, the researcher can benefit from this freedom to identify the adopted translation strategies in the final translation product and determine the overall translation behavior as either ST/C or TT/C oriented. Applying this approach on the present corpus helped arrange the emerging strategies on a continuum of two extremes as shown in Figure 4.3. The right side extreme on the continuum was given the designation ‘domestication’ and the one on the left was given the designation ‘foreignization’ (Venuti, 1995). If the pendulum swings more towards the domestication pole, the translation pattern was TT-oriented. If, on the other hand, it swings towards the foreignization pole, the pattern was ST-oriented. This account is best represented in the following diagram whereby the identified strategies are situated in accordance with the swinging of the pendulum (Ramière, 2006). Following this presentation, a detailed discussion of each strategy is given with illustrative examples.

Figure 4.3 Subtitling strategies adopted in transferring swearwords into Arabic



As shown in the above diagram (Figure 4.3), the analysis revealed that 5 TT-oriented translation strategies and 4 ST-oriented translation strategies were adopted by the amateur subtitlers. The TT-oriented strategies included deletion, de-swearing, the use of deictic and other linguistic particles, ambiguity and euphemisms. The ST-oriented strategies, on the other hand, included changing

non-SWs to SWs, over-translation, literal translation and functional equivalence. When the number of strategies adopted in each orientation is taken into consideration, the pendulum swings towards domestication. In the next subsections, each of these strategies is discussed with typical examples starting with the most dominant strategy.

4.4.1 Deletion

The most dominant translation strategy in the analysis deletion, which accounted for 42.79% of the total number of SWs in the corpus, refers to the omission of SWs in the English movies when subtitling into Arabic. According to Dimitriu (2004, p. 165), this domestication strategy is used “in order to adjust - linguistically, pragmatically, culturally, or ideologically - the translated texts for their target audiences.” As a result of this strategy, the total number of SWs in the Arabic subtitles was significantly decreased. Deletion represents the most vivid domestication translation strategy whereby the subtitler did not leave any traces of swearing overtones in the TT. However, according to the functionalist approach, it is considered an eligible translation strategy insofar as it is in line with the dominating cultural norms and recipients’ expectations. Consider examples 69 and 70.

Example 69 (HT):

What the fuck does that
mean?

ما معنى هذا ؟

(Lit. What does this mean?)

The example above illustrates the deletion of the SW ‘fuck’ in the Arabic subtitles. As discussed in this chapter, in many swearing instances such as this, the amateur subtitlers tended to replace the English SWs from the sex related themes by words from other fields particularly the religious one. However, this tendency was not opted for in example 69. Rather, the SW was deleted altogether; signaling a domestication orientation whereby the audiences were freed from the extra processing effort, hence readability is enhanced (Sperber and Wilson, 1986). In example 69, the subtitler might have thought that this was a mere question whereby the SW ‘fuck’ had no role to play. Moreover, inserting a SW in a question like this would sound unnatural to the Arab audiences, which is possibly why s/he opted for deletion. However, by deleting the SW ‘fuck’ a great deal of the character’s astonishment and annoyance was disguised from the target audiences. These were overtones the movie director wanted to portray about the character’s reactions in this instance (Ljung, 2009).

It is important to state that the closest equivalent in Arabic for the English SW ‘fuck’ is the word ‘nīk’ [to copulate], yet it is a slang word that can never be used in writing because of the societal mores that prohibit slang expressions due to their strong connotations. Nevertheless, although the word ‘nīk’ is from the sex activities semantic field, by itself it cannot be used as an

interjection/expletive SW unless it is merged into other grammatical constructions. For example, speakers might say ‘x nakana’, [x copulated with us], ‘x nak um x’, [x copulated with x’s mother], among other constructions. However, it needs to be emphasized that in most of such instances of swearing in Arabic, the intention is abusive; to insult the addressee and can rarely be cathartic as is usually the case when using ‘fuck’ or ‘fucking’ in English. Besides, they are solely directed at a human addressee, whereas a great deal of swearing with ‘fuck’ can be directed to nonhuman or inanimate objects. Example 70 is taken from another semantic field to substantiate this point.

Example 70, (AD):

Sit the fuck down, you crazy bitch!

اجلس عليك اللعنة

(Lit. Sit down you

darned.)

Example 70 illustrates the deletion of the SW ‘crazy’. As stated in section one of this chapter, the subtitlers maintained SWs from the disability, diseases and abuses field intact in the subtitles. However, in example 70 this was not the case. The explanation for the deletion of the SW ‘crazy’ in this example may come from the words surrounding the one referring to mental disability. That is to say, when a word in the vicinity is stronger, particularly more obscene, than the one referring to disability, the Arabic text becomes quickly more saturated with offense compared to the English text. Consequently, the subtitler found it difficult to render all instances of swearing simultaneously. In example 70, the SW ‘crazy’ premodified the stronger SW ‘bitch’ immediately following it. Despite the loss this deletion tendency might cause to the target audiences regarding the portrayal of the relationship between characters and the reflection of the general atmosphere in the movie, the orientation towards domestication is clear. Hence, the purpose of the translation strategy of deletion is to conform to the target recipients’ cultural norms.

4.4.2 De-swearing

The second domesticating subtitling strategy was the use of non-SWs as equivalents for English SWs in the Arabic subtitles. Adopting this strategy implies that the subtitlers did not delete the SWs used in the ST, but they replaced them with non-SWs in the TT. De-swearing represents another technique that emphasizes the amateur subtitlers’ orientation towards domestication. It was one of the translation strategies highlighted by Han and Wang (2014) in their study on the subtitling of SWs in English movies into Chinese. Examples 71 and 72 are illustrative of the use of this strategy.

Example 71 (AD):

You know, I know that this is a big
pain in the ass.

أعرف بأن الأمر كان مزعجا

(Lit. I know that the matter was
annoying.)

In example 71, the idiomatic swearing expression ‘pain in the ass’ in the ST was replaced by the non-swearing Arabic word ‘muz’ij’, [annoying]. This de-swearing strategy may be justified on the basis that there is no direct counterpart in Arabic for the English swearing expression ‘pain in the ass’. Moreover, literal translation would sound unnatural to the Arab audiences in addition to being highly offensive. Therefore, the subtitler opted for the use of a non-SW although much of the emotive overtone was lost in the subtitles.

Example 72 (HT):

You risked my ass without
telling me?

لقد عرضتني للخطر بدون إخباري؟

(Lit. You exposed me to danger without
telling me.)

In example 72, the SW ‘ass’ in the English text was replaced by the non-swearing phrase ‘a’raḍtani’, [exposed me], in the Arabic version. Here, the speaker did not simply say ‘my life’, rather s/he chose the swearing expression ‘my ass’ assuming it was the most suitable tool in conveying his/her inner feelings of anger. Opting for a non-SW in the TT represents a domestication strategy that conforms to the TC norms although the implied expressions of anger and dismay intended by the director were lost.

A closer look at examples 71 and 72 reveals that the subtitlers might have assumed that the skopos of the translation could better be conveyed in the translatum via adopting de-swearing as a translation strategy. In selecting a word in the subtitles that is devoid of any traces of offense, the subtitlers have brought the ST closer to the dominating norms in the Arab culture and Arab viewers’ expectations. However, ameliorating the swearing force in the TT might mislead or confuse the viewers due to the passive effect stemming from the other channels in the movie (Rodríguez-Medina, 2015). Moreover, it does not reflect the character’s psychological state to the viewers (Kovacic, 1995).

4.4.3 The Use of Deictic and other Linguistic Particles

The third domestication strategy adopted by the subtitlers was the use of any available deictic or linguistic particles in the TL system to replace SWs in the subtitles. The result of this domestication strategy was that a great deal of the offensiveness resulting from the use of SWs in the ST was ameliorated in the TT. By opting for this strategy, the subtitlers were adhering to the dominating norms in the TC. It is worth to note that the use of deictics was one of the subtitling strategies proposed by Tomaszekiewicz (1993), (as cited in Pettit 2009, p. 45) when dealing with SWs. Consider the following examples:

Example 73 (HT):

I knew this shit would happen.

كان علي أن أعرف ذلك ..

(Lit. I should have known that.)

In example 73, the English SW ‘shit’ was replaced by the demonstrative ‘dhalik’, [that]. The SW ‘shit’ and other words referring to faeces, wastes or excrements gain their swearing power from the filth and dirtiness of such subjects. The swearing power of ‘shit’ is manifested in the wide array of meanings it can express such as unpleasantness, worthlessness, or as a response to anger, frustration, disgust, anguish or dismay (Montagu, 1967). It can be used for the expression of misfortune and even a problem or difficulty may be called a ‘shit’. In this example, some of these meanings and uses of ‘shit’ were reflected in the context of the movie, whereby the speaker got annoyed because of the long time they were waiting for their friend. Thus, the word ‘shit’ was used by the speaker to express dismay and anger. In the subtitles, however, the use of the deictic ‘dhalikah’ does not fully reflect the speaker’s psychological state. In other words, replacing the emotion laden SW ‘shit’ in the ST by the emotion free demonstrative ‘dhalikah’ in the subtitles conveyed an inaccurate message to the target recipients of the speaker’s reaction towards his friend’s indifference (Stapleton, 2003). It should be stated that slang Arabic has the colloquial SW ‘khara’ [faces] as exact equivalent for the word ‘shit’ (Ljung, 2011). However, it cannot be used in the media as it would cause offense to the viewers. Hence, the subtitler opted for the use of whatever deictic particles available in the context to avoid adding more offense to the subtitles. This is an evidence of the amateur subtitlers’ domestication orientation when handling SWs in Arabic subtitles.

Example 74 (HT):

I ain’t ever going back to that
motherfucker.

لن أعود إلى هناك مرة أخرى
(Lit. I will never come back there
again.)

In example 74, a more offensive SW in the original text namely ‘motherfucker’ was used by the speaker to express his hatred and resentment of his annoying experience in prison. The speaker’s degree of resentment of this experience was so high that he personalized the prison and addressed it as ‘motherfucker’. In the Arabic subtitles, however, the English SW ‘motherfucker’ was replaced by a place expletive ‘hunakah’, [there]. As shown in section one of this chapter, Arab viewers are highly sensitive of any reference to incest. As a result, all instances of swearing with the use of the word ‘motherfucker’ and its variants incurred a shift to other semantic fields to avoid objection on subtitling. In example 74, the subtitler found another solution by using a deictic particle namely ‘hunakah’, [there] to domesticate the swearing expression for Arab viewers via removing the sexual overtone embodied in the SW ‘motherfucker’. On this basis, the subtitler opted for replacing this English emotive SW with the place deictic particle assuming that it would convey the function of the translation. Hence, from a functionalist perspective, the subtitler has succeeded in maintaining the skopos of the translation particularly in abiding by the target recipients’ expectations although at the expense of removing emotive overtones of the use of a highly charged SW in the ST.

4.4.4 Ambiguity

The use of ambiguous renditions is another domesticating strategy adopted by the amateur subtitlers when translating English SWs into Arabic. Ambiguity in this context means that the translation was highly equivocal to the Arab viewers. Thus, accuracy was sacrificed for the sake of observing the viewers' expectations and cultural norms. This is illustrated in examples 75 and 76.

Example 75 (AD):

- Yeah. Maybe you can blow

me.

- Fuck you, dick. I wanna
come.

حسنًا بإمكانك اللاحاق بي

(Lit. Well, you can follow me)

تبا لك أريد القدوم

(My evil be fallen on, I want to come.)

In example 75, the sex activity swearing expression 'blow me' was replaced by the phrase 'al-laḥaqu bi', [follow me], in the subtitles. In this context in the movie, the swearing expression 'blow me' was used by the speaker to tease and instigate the addressee by asking him to do a sexual practice that humiliates him. According to Dalzell and Victor (2006, p. 193), the expression 'blow me' implies "to perform oral sex". The equivocation caused to the Arab viewers by this translation stems from the fact that the sentence containing the expression 'blow me' was directly followed by the addressee's reply "-Fuck you, dick. I wanna come" which was translated into 'taban lakah uridu alqudum', [Lit. May evil be fall on you, I want to come]. As a result, the ambiguous translation 'you can follow me' cohered with the following translation "May evil be fall on you, I want to come". The coherence rule was achieved because the phrase 'want to come' received a reply 'follow me' in the subtitles, both indicating movement to another place instead of indicating the sex activity in the expression 'blow me'. However, this was exploited by the subtitler to disguise offensive overtones from the Arab audiences. Indeed, the other surrounding SWs 'fuck you' and 'dick' as well the facial expressions of the addressee stress the communication of the sexual overtone of the expression 'blow me'.

Example 76 (AD):

Don't get your panties all in a wad,

Olivia.

لا تدع سروالك يسندل

(Lit. Do not let your panties shove

on.)

In example 76, the slang idiomatic expression 'get panties in a wad' in the ST was replaced by the phrase 'sirwalukah yusandel', [your panties shove on] in the subtitles. According to the online Urban Dictionary, the expression 'get panties in a wad' means "get all upset over something trivial, as if one's underwear has rolled up into an uncomfortable ball between one's butt cheeks." In this scene in the movie, this expression was used as a reply to a mother's impatience to have her little boy be sent back home before it gets late at night. The expression was used by the speaker to indicate to the mother that it is not a big issue to be so concerned about. This meaning was completely lost in the

ambiguous rendition in the Arabic subtitles. In this case, by opting for the word ‘yusandal’, [shove on], the ambiguity was created by the subtitler maybe because s/he was unclear of the English idiomatic expression ‘get your panties all in a wad’. The referred to ambiguity stems from the obscurity and vagueness of the classical word ‘yusandel’ which is completely alien to the majority of the Arab audiences. Indeed, reviewing classical Arabic dictionaries showed one entry for the verb ‘sandalah’ which means ‘shoving on heavy socks to kill the monster’ (Ibin Manzur, 1993, pp. 629-630). This indicates that the Arabic rendition of this expression does not make sense to the viewers in addition to being irrelevant in terms of equivalence to the ST SW. Hence, ambiguity was meant to conceal much of the obscenity of the SWs in the TT. It is interesting to note that the use of vague expressions was also identified by Parini (2012) as a censoring tactic for rendering objectionable words into Italian, though this strategy leads to lack of clarity.

4.4.5 Euphemisms

Another translation strategy adopted by the amateur subtitlers in rendering SWs into Arabic is the use of euphemisms which are “milder words and phrases used to replace swearing.” (Ljung, 2011, p. 11). In line with this definition, the use of euphemisms is meant to express certain offensive concepts while disguising their harshness which “may jeopardize the public image of Arab viewers.” (Al-Adwan, 2015, p. 9). In subtitling, using euphemistic expressions instead of SWs represents a domestication strategy. Examples 77 and 78 illustrate this use.

Example 77 (HT):

you wanted me to blow
in you.

أنك تريدني أن أمارس الحب معك
(Lit. You (female) want me to practice love
with you.)

In example 77, the use of the swearing expression ‘blow in’ in the ST was euphemized into ‘umarisu al-ḥub’, [practice love] in the subtitles. According to Dalzell and Victor (2006), the expression ‘blow in’ indicates ‘ejaculation’. In this scene in the movie, the speaker used this expression while he was in a brawl with a woman, a fact which aggravated the pejorative use of the expression. The use of this sexual expression was disparaging since the speaker’s intent was to humiliate the addressee particularly if the speaker’s high tone of voice is taken into account. The Arabic counterpart ‘umarisu al-ḥub’, [practice love], on the other hand, is highly softened and, as a result, it could not be equivalent to that in the English text. As a direct equivalent for the English expression ‘blow in’, colloquial Arabic has the word ‘nakah’, [fuck/copulate with]. However, this option was not taken up by the subtitler because of its offensiveness and perhaps the translation would sound unnatural in screen subtitling. This indicates that the subtitler was attempting to mitigate the severity of the swearing expressions for the Arab audiences. This translation strategy is further illustrated by example 78.

Example 78 (AD):
This is just the beginning, bitch.

أنها البداية فقط عزيزي
(Lit. It is just the beginning, my dear.)

In example 78, the SW ‘bitch’ in the ST was euphemized through the use of the word ‘azizi’, [my dear/darling] in the subtitles. Generally speaking, the Arabic word ‘azizi’ expresses infatuation and intimacy. It is used among very close friends and even between lovers or husbands and wives. The SW ‘bitch’, on the other hand, is offensive and in this context it was used by a male to aggravate his threat for another male since the word ‘bitch’ is commonly used to address females. Opting for euphemism made the subtitler avoid using an Arabic equivalent swearing expression in similar situations namely; ‘safil’, [mean/of low status] or even worse, ‘a’hir’, [licentious] as the intent was to meet the viewers’ expectations.

4.4.6 Changing Non-swearwords to Swearwords

The change of non-SWs in the STs to SWs in the subtitles is one of the strategies adopted within the foreignization orientation. This strategy is the opposite of the deletion and de-swearing strategies representative of domestication. The change of non-SWs to SWs resulted in increasing the swearing severity of certain scenes in the movies as relayed to the Arab audiences in the subtitles. Examples 79 and 80 are some typical examples of this translation behavior.

Example 79 (HT):
Come on, dude.

يا الله عليك يا صاح
(Lit. For God’s sake, friend)

In example 79, the non-swearing expression ‘come on’ in the ST was rendered into the religious swearing expression ‘bilahi alaikah’, [for God’s sake] in the subtitles. In this scene, the speaker used the non-swearing expression ‘come on’ simply to calm down the addressee who got angry as his employment application for the job was rejected. This calming down intent was exaggerated in the Arabic subtitles with the use of the religious expression ‘bilahi alaikah’ which is full of emotional overtones. The other equivalent non-SWs such as ‘hayah’, [come on], ‘la bas alaikah’, [Lit. no harm on you] or ‘la tabtais’, [Lit. do not be disappointed], which best express the speaker’s calming down intent could have been used by the subtitler to convey this meaning. However, since none of these expressions was opted for, a shift in register from the informal to the religious was incurred. As a result of this shift, the subtitles became more emotion laden than intended by the movie director. A possible explanation for this is the fact that in the Arabic Muslim culture, ‘bilahi alaikah’, [for God’s sake] implies taking an oath ‘qasam’ with high obligation. Thus, with the use of the emotion laden religious swearing expression, the subtitlers skewed the purpose embodied in the ST to the Arab audiences, signaling a foreignization

strategy. It might be argued that this translation trend shows that the subtitlers were under the influence of the general atmosphere of the movies hence, they overgeneralized swearing instances to non-swearing expressions. Example 80 further illustrates this strategy.

Example 80 (HT):
Man, craziest head I know is going to be a fed. يا للهول , أكثر إنسان جنونا أعرفه ..
 (Lit. Oh my God, the craziest man I know.)

In example 80, the non-SW ‘man’ in the ST was replaced by the highly shocking religious swearing expression ‘yala al-hawil’, [Oh my God], in the Arabic subtitles. Indeed, the word ‘man’ in the ST was used in an intimate situation as a vocative particle to get the addressee’s attention to what was about to be stated. The speaker was astonished to see his old ‘crazy’ friend appointed as a fed. This intimate situation was not reflected in the subtitles with the use of the religious swearing expression ‘yala al-hawil’, which is usually used in the expression of very dreadful situations in Arabic. As a result of this twisting technique, a wrong message was conveyed to the Arab viewers who may question the high intensity of the swearing act in the subtitles (Sapleton, 2003). A situation like this can be expressed in Arabic with non-SWs such as ‘yal al-ajab’, [Lit. what an astonishment], or ‘takhayal’, [imagine], which are functionally equivalent to the non-SW in the movie dialogue. In this case, changing non-SWs to SWs is seen as a foreignization strategy that worked into increasing the foreignness of the movie to the Arab viewers and as an indication of lack of experience in translation.

4.4.7 Over-translation

The second foreignization strategy is over-translation, which implies that the amateur subtitlers exaggerated instances of swearing in the subtitles by adding SWs or expressions not found in the ST. The result was an intensified degree of swearing in comparison to that intended in the ST. Over exaggerating swearing instances in the subtitles conflates with the expectations of the target recipients. Examples 81 and 82 illustrate this foreignization tendency.

Example 81 (AD):
 - Dickwad أيها السافل الحقير
 (Lit. You mean and villain)

In example 81, the single SW ‘dickwad’ in the movie dialogue was rendered in the subtitles using two SWs ‘safil’, [mean/of low status] and ‘ḥaqīr’, [villain]. In fact, the speaker used the SW ‘dickwad’ to address his friend in a friendly atmosphere to tease him in front of some girls. This indicates that the SW was used for social purposes namely to create banter and was not meant to be interpreted literally. In situations like this, Culpeper (1996, p. 352) argues that

“banter reflects and fosters social intimacy (i.e. relative equality in terms of authority and closeness in terms of social distance): the more intimate a relationship, the less necessary and important politeness is.” On this basis, the use of the SW in the above example needs not be interpreted as an offense. In the Arabic version, it is likely that the subtitler had failed to appreciate this intended purpose of the SW which led him/her to exaggerate its force by using two SWs instead of one. The subtitler might have thought that the SW in the ST was very pejorative to the extent that one SW in the TT was not enough to convey its communicative effect to the target recipients. However, the incompatibility between the severity of the swearing act in the subtitles and the humorous atmosphere reflected by the image on the screen would perhaps be noticed by the viewers. Example 82 further illustrates this strategy.

Example 82 (HT):
Because you're a little
faggot.

لأنك شاذاً و ملعون
(Lit. Because you are a homosexual and
damned.)

Example 82 contains the single SW ‘faggot’ which was rendered by two SWs ‘shadh’, [homosexual] and ‘mala’ūn’, [damned] in the subtitles. The word ‘faggot’ was used as a comment by the speaker to criticize an idea presented by the addressee. In the subtitles, however, instead of toning down the offensive SW in the movie for the Arab audience, the degree of offensiveness was increased by the subtitler. Put differently, the selected SW ‘shadh’, [homosexual] in the subtitles was enough by itself to cause disgust and resentment for the Arab audience because homosexuality is a sign of disgrace in the Arab culture (Baker, 1992). Such a repulsive reaction was intensified by the use of the religious SW ‘mala’oon’, [damned]. With the use of these words, such a foreignization tendency could have increased the wave of protest on the part of the target audiences.

4.4.8 Literal Translation

The third foreignization strategy adopted by the amateur subtitlers was literally rendering the movie dialogue SWs in the Arabic subtitles. That is to say, the amateur subtitlers provided the denotative meaning of the SW in the ST as if detached from the context in which it was used. In such a case, the subtitlers were keen at preserving the spirit of the original text. This finding agrees with that arrived at by Izwaini (2014) who argued that Arab amateur subtitlers of foreign movies literally transferred SWs in these movies in the subtitles. Moreover, according to Ferklová, (2014), the tendency for literal translation is a consequence of the vulnerability of subtitling. To explicate, since the subtitler believes that the viewers can still hear the SW articulated in the ST, s/he becomes reluctant in providing another equivalent in the TL. Examples 83 and 84 illustrate this translation strategy.

Example 83 (HT):
And they will burn me

و لسوف يحرقونني ...
(Lit. They will burn me)

In example 83, the SW ‘burn’ in the movie dialogue was literally rendered into ‘yahriqu’, [burn] from the same semantic field in the subtitles. The SW ‘burn’ was metaphorically used in this scene as a cathartic function to express the speaker’s annoyance toward imminent rejection of his application for a job. In the Arabic subtitles, on the other hand, by opting for literalness, the subtitler could have caused confusion to the Arab audiences (Rodriguez-Madina, 2015). To reiterate, the word ‘yahriqu’, [burn] in Arabic does not imply being rejected as a candidate for the job. Hence, when the audiences read this word, they might have thought that the act of burning the speaker could have been real. A corollary of this option was that the translation outcome was neither idiomatic nor natural. Therefore, fidelity to the ST prevented the subtitler from looking for other options that could have better conveyed the meaning of rejection. Words such as ‘yarfuzu’, [reject] or even ‘yaṭrudu’, [dismiss] would have been a better option. Although these words are non-swearing options and fall short of expressing the same level of annoyance, they are T-audience friendly. However, insistence to keep the spirit of the ST impaired loyalty to the target recipients. Example 84 further illustrates the use of this strategy.

Example 84 (AD):
Oh, Jesus! You just tell me how
much and I will write the check.

يا يسوع - أخبرني وسأحرر الشيك فوراً
(Lit. Jesus, tell me and I will endorse
the check immediately)

Example 84 illustrates a rather different and a religious sensitive case. In this example, the religious word ‘Jesus’ was literally rendered into ‘yasua’, [Jesus] in the subtitles. The expletive interjection expression ‘Oh, Jesus!’ was used to express a mother’s deep grief and anguish for the killing of her little son which is the norm in English Christian communities to use this highly charged steam venting religious expression in situations like this. However, in the recipient Arab Muslim culture, this literal rendition might have caused a wave of protest. The reason for the protest might be attributed to the religious beliefs of the different cultures. In this sense, whilst Christian people believe in Trinity, Muslims believe in the oneness of Allah. Therefore, to express the same level of grief and sorrow of the mother, a Muslim would have said an expression such as ‘ya ilahi’ or ‘ya Allah’, [Oh my God]. Accordingly, when handling cultural sensitive issues such as this one, it might be wiser to opt for more neutral TC-oriented translation strategies such as cultural equivalence or adaptation. However, in the above example, fidelity to the ST contradicted dominating norms in the TC. In this case, by literally translating these SWs, the amateur subtitlers preserved the spirit of the ST whereby the target audiences were forced to come very close to it (Venuti, 1995). Thus, it is likely that foreignization was what the subtitlers were aiming at.

4.4.9 Functional Equivalence

The last identified translation strategy was the attempt on the part of the amateur subtitlers to find equivalent SWs in the TL that best retain the functions of SWs in the ST. This strategy is different from literal translation in that the equivalent SWs were not used on the basis of their denotative meaning but rather, on the similarity of the equivalent effect expressed by the SWs in both languages (Nida, 1964). Accordingly, the functions expressed by the SWs in the movie dialogue were maintained in the Arabic subtitles; hence, fidelity and adequacy were both achieved. By the same token, the subtitlers were loyal to the movie directors' intention for using the SWs. In other words, the amateur subtitlers succeeded in conveying the same functions of SWs as used in the movies to the target audiences. Examples 85 and 86 are illustrative of the use of this strategy.

Example 85 (AD):

- I mean, your brother is a
dickhead.

لكن اخاك شخص مغفل

(Lit. But your brother is a stupid
person)

In example 85, the SW 'dickhead' from the sex organs domain was replaced by a SW 'mughfal', [stupid] from the mental disability domain in the subtitles. Nevertheless, both SWs express the same notion of insulting the mental ability of the addressee. In this scene in the movie, the speaker metaphorically used the SW 'dickhead' to blame the addressee that because of his/her irrationality they ended up in this difficult situation. The same meaning was conveyed to the Arab audience through the use of the SW 'mughfal', [stupid]. Accordingly, the skopos of the translation was relayed intact in the translatum to get a more immediate response from the audience though in a lesser degree of offense.

Example 86 (HT):

You're such a prick.

أنت مجرد حمار.

(Lit. You are just a donkey)

In example 86, the SW 'prick' in the movie dialogue was replaced by the word 'himar', [donkey], in the subtitles. In this scene in the movie, the speaker used the SW 'prick' to reproach a cop who intended to arrest them, but finally appeared to be their old friend. Here, the speaker intended to insult the addressee as being obnoxious for scaring them. This function of the SW in the ST was retained in the subtitles through the use of the SW 'himar', [donkey] whose figurative meaning in Arabic is normally used to indicate thick headedness and unpleasant behavior. Hence, it is used as an insult inducing great humiliation (Motamadi, 2008), which is suitable in situations similar to the one expressed in the movie dialogue. On this basis, the functional equivalence strategy was suitable to maintain loyalty to the intention intended in the ST. Consequently, the skopos of the translation was maintained in the translatum and the recipients were brought close to the ST, hence functionality and loyalty were achieved.

To summarize the findings concerning the translation strategies, the analysis on the adopted translation strategies to render SWs in the movies into Arabic subtitles has revealed inconsistency in the subtitlers' translation behavior. A number of translation strategies which are TT/C oriented and others which are ST/C oriented were adopted by the amateur subtitlers. However, the orientation towards observing the target recipients' expectations is more apparent from the number of the TT-oriented subtitling strategies.

4.5 The Effect of Deleting Swearwords on Meaning Conveyance

This section addresses research question; 4, i.e., How does the deletion of swearwords in the Arabic subtitles affect the conveyance of their intended meanings and what are its causes? Essentially, it attempts to complement the account on translation strategies addressed in the previous section. It mainly focuses on the effect of deletion as the most dominant strategy when dealing with SWs in the movies on the conveyance of the meaning of such words to the recipients. Besides, since deletion is usually associated with the constraints characteristic of subtitling, in the discussion of each of the instances of deletion, a reference is made to whether the deletion was a result of the spatial and temporal constraints of subtitling or whether other factors had a role to play in this regard. Moreover, the validity of the claim that the polysemiotic nature of the film can compensate for the deletion of SWs in the subtitles is also examined.

As indicated in chapter three, Toury's (1995) 'coupled pairs' model was adopted in identifying instances of deletion. As for the identification of types of meaning affected by deletion, Leech's (1981) classification of types of meaning was used to see which types of meaning were affected more by this translation strategy.

The analysis of the data pertaining to research question 4 revealed that the main types of meaning formulated in Leech's (1981) classification and which are affected by the deletion of SWs are the connotative, social, affective, reflected and collocative meanings. The referential or conceptual meaning in the taxonomy was ruled out since the extracted SWs were all those employed in their associative meaning to conform to Andersson and Trudgill's (1990) definition of SWs. The thematic meaning was also ruled out as it is of a linguistic nature and pertains mainly to the way languages differ in their organization of the flow of messages and has very little implication in the interpretation of intended or charged meanings through the use of SWs. As for the probable causes of deletion, the analysis has shown that the dominant socio-cultural and religious norms were more influential to cause deletion than the technical constraints of the medium. The next subsections focus on how the deletion of SWs affects the conveyance of the indicated types of meaning using

typical illustrative examples. In the discussion of each example, the deleted SW in the subtitles is indicated by spaced dots and a back (literal) translation in English of the subtitle is given. The beginning is with the connotative meaning.

4.5.1 The Effect of Deletion on Connotative Meaning

One of the effects of deleting SWs in the ST is on the conveyance of the connotative meaning of such words. The connotative meaning of a used SW encompasses its use on the basis of its properties and offensive nature as perceived by people within a speech community. A great deal of SWs gain their strength by virtue of what they refer to above or over their referential meaning. For instance, although ‘poo’, ‘shit’ and ‘faeces’ all denotatively refer to the same substance, it is only ‘shit’ that is perceived as offensive due to its bad connotations (Allan & Burridge, 2006). More importantly, using or hearing SWs brings to language users a mental image they associate with what they experience in the real world. Indeed, the connotative meaning of SWs overshadows their referential meanings, although for some scholars the connotative meaning of certain SWs stems from their conceptual meaning (García-Manchón, 2013; Kidman, 1993). However, the conceptual meaning does not invoke the same emotive impulse in the recipients as the connotative meaning does. Accordingly, the majority of SWs are exploited to pass over certain communicative effects. In film subtitling, while such communicative effects are easily comprehended by the source audience, the deletion of SWs results in a failure in the conveyance of the intended meaning of the original use of SWs to the target audience.

Indeed, the respondents participating in the interview confirmed the effect of deleting SWs on conveying the connotative meaning of such words in the movies they see. For instance, R01 affirmed that he experienced a loss of meaning resulting from deleting SWs since these words “can magnify the meaning” intended to be communicated. (R01P04L116). Examples 87 and 88 are illustrative of this notion.

Example 87 (AD):

And you sure as shit don't want
Sonny Truelove knocking at your
door.

وانت متأكد ----- بانك لاتريد
سوني ترولوف أن يقرع بابك

(Lit. And you sure you do
not want Sonny Truelove to knock
your door.)

Example 87 illustrates the deletion of the SW ‘shit’ which was connotatively used to stress the speaker’s assertion. This SW was employed in the ST to strengthen the speaker’s position to persuade the addressee to join him in the killing of someone as instructed by the leader of the gangs. According to Scherer and Sagarin (2006), swearers exploit the force of SWs to persuade their

addressees. When the addressee refused, the speaker warned him that the leader would not leave them alone. To emphasize this warning, the speaker used the swearing expression ‘as shit’, which gets its strength from the emotional suggestions it obtains through its association with the filth and dirtiness of excrements. The attributes of the referent this word denotes in the real world create negative reactions making the word stigmatized. Based on its stigmatized nature, the word ‘shit’ is sanctioned in polite discourse as it causes offense. Accordingly, it is usually employed for swearing purposes to express strong communicative effects. In the Arabic subtitles, on the other hand, the SW was deleted by the subtitler. As a result, the strength the sentence in the ST has by virtue of the SW ‘shit’, was adversely decreased in the subtitles. In other words, the subtitles did not fully convey the same communicative effect as intended in the ST to the target audience.

As for the reasons for deletion, the space and time constraints should be ruled out because the number of characters in the Arabic subtitles is 38 which is almost half the permissible number of characters in two-liner subtitles. As for the feedback effect from the soundtrack and image on the screen, it was of little help to justify deletion as the noise in this scene was not that high and the word ‘shit’ was clearly audible. According to Greenall (2011), it is the nature of SWs in movie dialogue to “stand out from the remaining context-often prosodically, too- and will thus be quite noticeable even for a non-native audience.” (p. 58). Interestingly, the word ‘shit’ is not so strange to a great deal of the Arab audiences; hence its articulation brings it to focus. Accordingly, one is tempted to think of three possible reasons behind this translation strategy. The first is the offense the Arabic colloquial equivalent SW ‘khara’, [shit/excrement] may cause to the Arab audience. The second is the low linguistic competency level of the amateur subtitler which made him/her unable to integrate the expression ‘as shit’ into the subtitles. The third is that s/he might have thought that the expression was of little significance for the comprehension of the story line in the movie, hence it is dispensable (Georgakopoulou, 2009). Example 88 further illustrates this point.

Example 88 (AD):

Get on your knees, asshole.

أرضاً على ركبتك
(Lit. On earth on your knees,)

Example 88 illustrates the deletion of the SW ‘asshole’ in the Arabic subtitles. This SW gains its stigmatized connotative meaning by virtue of its reference to the excretory body organ. In this scene in the movie, it was used by the cops to insult one of the convicted gangs by comparing him/her to that dirty part in the body. Accordingly, it was purposefully employed as a stylistic feature of the way the police degrade convicts. It was an expression of the hegemony of the police over this convict (Dyrel, 2012). These connotative shades of meaning were lost in the Arabic subtitles as a result of deletion. The resulting subtitles do not reflect how an angry cop should be talking (Scandura, 2004). Consequently, the strong communicative force of the SW was ameliorated.

The number of characters in this subtitle is only 13; therefore the space constraint cannot be the main reason behind deletion. Moreover, the feedback from the image was of no help to the subtitler as the audiences can see a cop threatening a convict with a very high tone of voice and pointing a gun to him/her. Therefore, one probable justification for this instance of deletion may be that, since the subtitler did not opt for functional equivalence, it is the very offensive attributes of the SW ‘asshole’ if literally translated into Arabic that may have induced deletion.

4.5.2 The Effect of Deletion on Reflected Meaning

Another effect of deletion of SWs in the ST is on the reflected meaning of such words. The reflected meaning of a SW is manifested when that word has the same form but different meanings; one of them is conceived as being offensive. The sense of the word that carries swearing rules out its other senses and becomes the most dominant due to frequency of use and familiarity of people with that word. For instance, the word ‘gay’ has the positive meanings of denoting something ‘cheerful, bright or lively’ besides the sexual bad connotation ‘homosexual’. In most contexts where this word is used, the sexual association pushes the other meanings of this word to the background. Thus, in swearing contexts, it is that part of meaning which forms our shocking response to the used SW. Indeed, it is this element of meaning that makes people frown upon SWs and expressions when displayed in public. It is not a surprise, then, that it is this same property that stimulates speakers to incorporate SWs to achieve certain communicative functions. Consequently, their deletion impairs the conveyance of their intended meaning and prevents the target audience from fully grasping the aggressiveness of the characters using them. This is also confirmed by the respondents in the interview who argued that deleting SWs worked against allowing viewers to understand how each character in the movie “looks like”. Examples 89 and 90 are illustrative of this loss.

Example 89 (HT):

Lucky you got little bitch feet,

حظك جيد أنك لديك ما يكفيك

(Lit. Your luck is good that you have what suffices you)

In example 89, the deleted SW was ‘bitch’, which was reflectively used to devalue the addressee. The word ‘bitch’ in its conceptual meaning is neutral and indicates a female canine animal from the dog species. However, the reflected meaning of this word is extended to designate a promiscuous woman, which makes the word derogatory and offensive. Hence, whenever the word ‘bitch’ is used in addressing women, it is meant to be pejorative. The SW ‘bitch’ in this example was used to describe the speaker’s opponent as being worthless, contemptible and ridiculous, hence it was meant to belittle the opponent. It made the sentence highly charged with meanings of disgust and ridicule to be communicated to the ST audiences. The deletion of this word in the subtitles

has encapsulated the sentence in a formal register in Arabic whereby the intended meaning of the ST was completely eradicated. The emerging register in the subtitles changed the sentence into a complement on the good luck of the addressee, 'Your luck is good'. Consequently, the conflictive and insulting atmosphere in the movie was changed into a friendly one in the subtitles. Hence, deletion disguised a great deal of the communicative effect of the sentence. As a result, the TT cannot be said to be equivalent to the ST in terms of the reactions from the viewers (Rodríguez-Medina, 2015).

The number of characters in the subtitles is only 20; therefore there was much space for the subtitler to transfer the whole ST in the subtitles. Moreover, the SW 'bitch' is so common worldwide, signaling a negative effect from the feedback. The only remaining reason behind opting for deletion is the coarseness and vulgarism of this expression which prohibit its exposition in public domains. Example 90 further illustrates this point.

Example 90 (HT):
Only fags like that... (.....)

Example 90 illustrates an interesting case in which the subtitler deleted the whole ST script to avoid translating the SW 'fags'. In this case, deleting this word has impaired conveying the speaker's description of the addressee as being extremely contemptible, annoying and inconsiderate to the target audience. Indeed, the sexual disparaging implications embodied in the SW 'fags' relate to the negative evaluation of the masculinity of the person addressed by this word as being impotent and lacking virility. The offensive reflected meaning of this SW stems from its indication of homosexuality. On the basis of its attack to the males' masculinity, the word 'fags' gains its abusive and disparaging communicative effect. These intended shades of meaning were not conveyed to the target audience as a result of deletion. In the subtitles, since homosexuality is one of the most objectionable subjects for an Arab, a direct equivalent in Arabic that best conveys the intended meaning of the word 'fags' could not be used (Baker, 1992). However, a closer look at the use of the SW 'fags' in this scene in the movie reveals that it was used in its social function, mainly to express endearment amongst friends of the same sex in their relaxed moments. This interpretation of the use of this SW was supported by the facial expressions of the involved characters and the perlocutionary effect it invoked. The reaction of the addressee on hearing this word was just a smile on the face. By opting for deletion, the subtitler deprived the target audiences from the intended meaning of using the SW 'fags'.

4.5.3 The Effect of Deletion on Social Meaning

The third type of associative meanings affected by the deletion of SWs in the subtitles is the social meaning, which represents an expression of the sociocultural factors of interlocutors engaged in a speech exchange. It shows the idiosyncratic features of the speaker, his/her dialect, class membership, individuality, level of education and the type of discourse conveyed whether being formal or colloquial. It is a depiction of the emotive purpose of the exchange which reflects the speaker's social relationship with the listener. According to Nedergaard-Larsen, (1993), sociolinguistic features of the speakers including sociolect, dialect and speech variety have to be maintained in the TT. On this basis, several SWs in the corpus were exploited to achieve one or more of these social communicative functions, and deleting them in subtitling did not convey such functions and depict the intended atmosphere to the target audience. This was verified by the respondents in the interview who affirmed that deleting SWs worked against portraying the 'milieu' the characters are living in to the audiences. This is illustrated in examples 91 and 92.

Example 91 (AD):

You'd give it a kiss on the tip. I
bet you_would, motherfucker.

لقد قبّلتَه
(Lit. You kissed it)

Example 91 illustrates the deletion of the SW 'motherfucker' which was used to express a social meaning typical of the register of low class people. In the world of uneducated gangs, criminals and drug dealers, it is customary that members of this community address each other with the use of vulgar and SWs. Their use of SWs is a sign of their belonging to this community (Wang, 2013). In the excerpt above, the SW 'motherfucker' was used by a gang to tease another gang from the same socio-economic group. As for its associative meaning, the word 'motherfucker' reflects a disgusting taboo experience as it is associated with incest which disparages the purity of the image of the mother. In the Arabic subtitles, all these social shades of meaning intended to be exposed to the audiences were toned down by adopting the deletion strategy. The idiosyncratic style characteristic of gangs via the use of SWs, their social class and even the degree of intimacy were all masked from the target audience. Consequently, the message the director intended to convey to the audience by making the speech of the characters pregnant with SWs was inaccurately communicated to the target audiences. The effect of this jeopardizing of the intended message created an interpersonal dynamic different from that intended in the movie (Hatim and Mason, 1997). Indeed, the TT was skewed in such a way that what the audiences can perceive is a high level of formality.

The number of characters in the subtitles is only 8 and the feedback from the image was of little help to justify deletion due to the audiences' familiarity with

R02 argued that SWs represented “the only way for them [characters] to express their feelings, the hatred inside them, [and] the anger inside them. If deleted, the audience will not be able to understand the real inner conflict inside these characters.” (R02P06L422-423). The following examples illustrate this notion.

Example: 93 (AD):

Why don't you try me, you ----- لا تعبت معي
fucking kike? (Lit. Do not twiddle with me)

Example 93 illustrates the deletion of the main SW ‘kike’ and the premodifier SW ‘fucking’. The SW ‘kike’ is a disparaging slur term used to express the affective meaning of contempt and disdain towards the addressee. Through its usage, the speaker intended to severely insult the addressee by this discriminating racial slur as it was meant to incite via verbal abuse referring to ethnic origin (Filmer, 2011). To add insult to the addressee’s injury, the speaker emphasized the degree of offense with the use of the emphatic intensifier SW ‘fucking’. The result is the constitution of a highly charged negative attitude meant to provoke the addressee. By adopting the strategy of deletion, the subtitle disguised the speaker’s venomous intents from those within the target audience who depend exclusively on the subtitles to grasp the meaning of the movie dialogue. As a result, the real attitude of the speaker towards the addressee was diluted because this is mainly meant to be reflected through the use of the SWs. The use of SWs in situations like this is important in signaling the interpersonal relations between characters. And when these words are removed, “the viewer may not fully understand either the psychological development of a character, the power relation between two characters or some other dramaturgical component.” (Kovačič, 1996, p. 297).

The subtitles consist of 8 characters only and the feedback from the image goes against deleting these SWs because they were significant in conveying the speaker’s pejorative evaluation of the addressee. A possible reason for opting for the deletion strategy may be the subtitle’s unfamiliarity with the SW ‘kike’ and the obscenity of the word ‘fucking’.

Example 94 (HT):

I'm going to take that big ass of إلى المنزل ... سأأخذك
yours home (Lit. I will take you to the house.)

In example 94, the SW ‘ass’, which the speaker used to express the affective meaning of despise and scorn towards the addressee, was deleted. What added to the strong communicative effect of the insulting swearing expression in this scene is the fact that the speaker was a male addressing a female who was in a brawl with. When the speaker got control of the addressee, he uttered this word as a sign of disrespect and humiliation. It reflects the type of relationship between the speaker and the addressee which was mainly that of showing power and domination on the part of the speaker and submission on the part of the

addressee. Hence, the speaker uttered this SW as a ‘seal’ for his victory over the defeated enemy (Bianchi, 2008). However, these negative shades of meaning disappeared from the Arabic subtitles as a result of deletion. On the contrary, what the translation in Arabic depicts is an intimate relationship between the speaker and his addressee. To reiterate, the speaker is portrayed as making an invitation to take his addressee to his house. The friendly atmosphere in the subtitles communicates a wrong message to the audiences of the confrontational and venomous environment in this scene. More importantly, what the audiences see on the screen contradicts with what is conveyed in the subtitles. As a result, the deletion of the SW contributed into skewing a great deal of the intended shades of meaning in the ST, leaving the audience bewildered about the reasons triggering this change. In other words, the deletion of the SW worked onto simplifying the conflict between the opponents (Remael 2003). Hence, doing away with the SW in the subtitles portrayed the image of the vindictive and hostile protagonist into a “mild and toothless” and tame character to the target audience (Karjalainen 2002). More importantly, the sexual overtones intended in the sentence “take that big ass of yours home” were lost in the subtitles. Indeed, the speaker wanted to express his desire for sexual intercourse with the addressee by using this expression.

Again, the space constraint was not the main reason for deletion as the number of the characters in the subtitles is only 15. In addition, the feedback from the soundtrack and image on the screen was of little help to the subtitler. What remains as a plausible justification is the unnaturalness of the translation to the Arab audiences if the word ‘ass’ was literally rendered. The sexual implications of this word render it offensive.

4.5.5 The Effect of Deletion on Collocative Meaning

Another effect of deleting SWs is on the collocative meaning of such words. The collocative meaning of SWs is understood as an outcome of the tendency of certain SWs to co-occur with other words to express nuances of meaning. Examples of such collocations include ‘for fuck’s sake’, ‘what the hell’, ‘get the fuck off’, ‘fucked up’, and ‘fuck off’ (Stenström et al., 2002). Thus, the resulting meaning a SW acquires by virtue of the company it keeps with other words is different from its meaning outside this combination. Hence, the collocative meaning of SWs may be one of the difficult types of meaning to render in interlingual subtitling. Examples 95 and 96 illustrate this point.

Example 95 (AD):

All right, so quit fucking around. ----- سنبقى حول المحيط
(Lit. We will stay round the area)

In example 95, the deleted swearing expression ‘fucking around’ was used to express a state of anger and frustration towards the addressee’s frivolous and

unserious behavior to annoy the speaker who did not directly tell the addressee to stop annoying him. Rather, s/he used the highly emotive slang and offensive expression in the form of a command that shows distress and hostility. These shades of meaning have been changed in the subtitles as a result of deletion. It seems that the subtitler has mainly depended on the word ‘around’ which s/he mistakenly translated as ‘hawlah’, [around] in the subtitles, depriving it from its association with the sexual SW ‘fucking’. Being able to grasp only the word ‘around’, the subtitler was obliged to bring whatever that might make sense to the audience regardless of the accuracy s/he should have sought for. Hence, the remaining elements of the sentence in Arabic namely, ‘sanabqa’, [we will stay] and ‘muḥīṭ’, [area], were mere slot fillers the subtitler brought to cohere with the word ‘hawlah’, [around]. This being the case, the subtitles became completely deprived of the idiomatic combination of ‘fucking’ and ‘around’ which were deliberately used to effectively communicate the speaker’s inner feelings towards his/her addressee.

The number of characters in the subtitles cannot be the main reason for the deletion and the feedback from the image is of little help to the subtitler to compensate for this deletion. The low level of linguistic competency of the amateur subtitler might be a candidate reason for opting for this strategy.

Example 96 (AD):

I don't give a fuck. (.)

Example 96 illustrates the deletion of the collocation ‘give a fuck’ in the subtitles. This swearing collocation was used by the head of the gangs to show indifference of the way they were going to deal with the hostage. The illocutionary force of this expression comes from the company the verb ‘give’ keeps with the sexual SW ‘fuck’. Accordingly, the resulting collocation has a communicative force which is stronger than simply saying that the speaker ‘does not care’. The vulgar swearing collocation ‘give a fuck’ implies the expression of anger and lack of concern. Moreover, it expresses an authoritative stance which is nonchalant of whatever might happen (Dyrel, 2012).

In the Arabic subtitles, the whole dialogue was deleted by the subtitler in order not to translate this collocation. However, by opting for deletion, the subtitler impaired the conveyance of the collocative meaning to the target audience. This collocative meaning, as discussed above, implies nuances and intentions which were disguised from the Arab audiences. Hence, deleting the swearing collocation prevented viewers from getting inside the characters they see on screen leading the translation into becoming colorless.

To summarize the findings of this section, the analysis on the effect of deleting SWs on the conveyance of their intended meaning has revealed that most types of associative meaning were affected by instances of deletion. It is apparent that

the deletion of SWs has worked onto drawing an inaccurate portrayal either of the character's personal feelings, the depiction of his/her socio-cultural traits or the relationship s/he holds with other characters in the movies. These are among the most important functions expressed by SWs to give a realistic portrayal of the gangs' work and their rough environment. This finding conforms to the argumentation of Diaz-Cintas and Remael (2007, p. 185) that "linguistic choices are never random." Accordingly, deleting SWs can "affect character representation [and] ultimately the message of the film" (ibid, 200). When it comes to the probable causes of deletion, the analysis has shown that abiding by the TC socio-cultural and religious norms was more influential than the technical and linguistic constraints of subtitling, a finding which was supported by the analysis in section one of this chapter. It is interesting in this regard to cite Lefevere (1992, p. 3) who argues that "on every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tend to win out." On this basis, deletion represents an 'avoidance' translation tactic whereby the TC refuses to accommodate the 'subversion' emanating from the use of SWs in the ST (Varney, 2007). However, this avoidance can cause layers of meaning to become 'lost in translation'. The result of such a loss "is a betrayal of the original text which, as a result, does not reflect the writer's intention or the characters' personalities" (Soler-Pardo, 2013, p. 131).

4.6 Concluding remarks

This chapter has presented and discussed the results of the analysis pertaining to the research questions formulated in this study. Concerning the shifts in the semantic fields of SWs in the STs when rendered into Arabic, the findings of the analysis have revealed great shifts of the semantic fields of such words in the subtitles in an attempt to attenuate the obscenity and offensiveness of SWs from semantic fields that are considered more objectionable in the Arab culture. The consequences of such shifts were reflected in the changes in the intended pragmatic functions expressed by SWs in the STs. Moreover, there was inconsistency in the adopted translation strategies to transfer SWs in the movies into the Arabic subtitles. Some of these strategies indicate a ST-orientation whilst other indicate a TT-orientation. However, the major adopted strategy 'deletion' has affected the conveyance of the various types of associative meaning to the audiences.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents a summary of the study, its major findings, limitations and recommendations for further studies, the major contributions of the study and future directions of related studies.

5.2 Summary of the Study

This study attempted a semantico-pragmatic analysis of the amateur subtitling of SWs in selected American crime drama movies into Arabic. To reiterate the focus of the study, the objectives formulated in it are restated below:

1. To identify shifts in the semantic fields of SWs in the Arabic subtitles of the selected movies and the possible causes of these shifts.
2. To identify changes in the pragmatic functions of SWs in the subtitles in comparison with those in the movies.
3. To identify the translation strategies used by amateur translators when subtitling SWs in the selected corpus into Arabic.
4. To examine how the deletion of SWs in the Arabic subtitles affects the conveyance of the intended meaning of such words and identify the causes of deletion.

To achieve these objectives, a corpus comprising 1318 English SWs and 659 (plus 95 non-SWs) Arabic counterparts of these SWs from different taboo fields from two American crime drama movies namely, *Alpha Dog 2006* and *Harsh times 2005*, constitutes the data of the study. The analysis of the data focused on the description of the translation behavior of the amateur subtitlers when carrying out the transference of these emotion laden words from an open culture into a conservative one addressing the different research questions of the study.

5.3 Major Findings of the Study

Among the major findings of this study include the fact that SWs represent a problem to amateur subtitlers and that the dominant sociocultural norms of the recipients played a significant role in shaping the translation behavior of these

novice translators. In addition, the low pragmatic and linguistic competency of these subtitlers as well as their lack of formal translation training and knowledge of theories of translation impaired their translation performance. The effect of these parameters was manifested in the way these subtitlers address SWs when subtitling into Arabic. The findings showed that there were various shifts of most of the semantic fields of the SWs in the movie dialogue into other fields in the TTs in an attempt to attenuate the obscenity of such words to the Arab viewers. In addition, the findings suggest a lack of accurate pragmatic analysis on the part of the subtitlers of the functions expressed by SWs as used in the movies. As a result, a significant variation of the relayed functions of SWs in the Arabic subtitles in comparison with the STs was apparent. In light of this translation behavior, there was no consistency in the translation strategies adopted when subtitling SWs into Arabic. To recapitulate, a number of such strategies indicated TC-orientation whereby the aim was to meet the recipients' expectations and abide by cultural norms to achieve domestication. However, the main strategy 'deletion' in this orientation was not accurately weighed against the loss of the intended meaning of SWs to the Arab viewers. Yet, another number of strategies indicated a ST-orientation whereby the aim was to maintain the foreignness of the movies to the recipients. These findings are elaborated on below under the four research questions stated in chapter one. Each research question is restated below before discussing the findings pertaining to it.

Q1. To what extent have the semantic fields of SWs in the movie dialogues been retained in the Arabic subtitles and what causes the resulting shifts?

The findings of the analysis of categorizing SWs in the English and Arabic sub-corpora into semantic fields revealed a difference in the number of semantic fields of SWs in both sub-corpora. This difference was caused by shifts of the semantic fields of SWs in the movies when subtitled into Arabic. It is interesting to note that the percentage of the shifts in the semantic fields of SWs in the ST was 69.65%. As discussed earlier in chapter four, these shifts were caused by the need to conceal sexual blatancy and obscenity for the Arab viewers. These shifts are summarized as follows:

- The shifts that occurred were mainly from the sex activity, body functions, sex organ, incest, animals, cross-categorization and homophobic semantic fields in the STs to the religious, disability and abuses and absurdities and animals semantic fields in the subtitles. It seems that the main concern of the subtitlers was to remove as much of the sexual obscenity and vulgarity of words coming from these fields as possible in an attempt to minimize the rejection of translation on the part of the viewers. In other words, although SWs from the religious, disability and abuses, animals and adultery semantic fields are taboo and may be frowned upon by the Arab audiences, according to the amateur subtitlers, such words are less objectionable in comparison with the

sexual and obscene references. This is supported by the fact that even the limited number of direct equivalents from the above referred to semantic fields were euphemized counterparts in Arabic. Such a behavior emphasizes the assertion that the difference between the Arab and the English cultures in tolerating swearing is qualitative in nature. In other words, since the swearing constraints in the Arab culture are so strong, even those who swear tend to “use forms that constitute less blatant infringements of the constraint (that is, use milder swearwords with less strong communicative effects).” (Greenall, 2011, p. 48). It is interesting to note that this translation behavior reaffirms the general trend that while religion in English speaking countries enjoys a peripheral status nowadays, in the Arab Muslim culture it still plays a vital role in the perception and reaction towards SWs.

- All instances of SWs from the incest and cross-categorization semantic fields in the STs were completely removed from the Arabic subtitles. This can be explained by the fact that incest in the Arab Muslim culture is a crime that is religiously prohibited. Hence, reference to incest is so tabooed that it is not tolerated in the Arab culture, which leads to self-censoring it. On the other hand, MSA does not have SWs from the cross-categorization field.

- SWs from the religious, disability and abuses, killing/death and racism were almost literally rendered into Arabic. This behavior can be explained on the basis that the SWs from these semantic fields are associated with general experiences that are common to almost all cultures including Arabic. Moreover, these semantic fields lack the sexual blatancy and vulgarity which are the main source of objection in the Arab Muslim culture.

- Not only the religious, disabilities and abuses, animals and adultery categories retained approximately the same semantic field of SWs in the subtitles, they also had the highest increase of swearing instances due to the shift of SWs from other fields to these categories for the reasons stated above.

- The categorization of SWs into semantic fields, as discussed in chapter three, indicates that different cultures put various degrees of sanctions on SWs from various fields. This state of affairs ultimately results in divergences in the way people swear in different situations which can cause problems to translators. On the basis of their moral and social obligations, translators decide what to transfer to the TC. However, because of the variation in traditions, norms and beliefs among cultures, translators need to adopt particular translation strategies in such an intercultural transfer. But since this transfer involves the human as a major participant, it is not guaranteed that a translator’s ideology, his/her political and/or religious inclination safeguard against bias in selecting words in the TL as equivalents for those in the STs. This assumption is supported by

Diaz-Cintas (2012) who claims that “the translation practice is never a neutral act of communication. It always implies manipulation and rewriting” (p. 282).

As for the possible factors causing the shifts in the semantic fields of SWs in the Arabic subtitles compared with the movie dialogues, the results of the analysis have highlighted the fatal role of the sociocultural and religious factors in decisions related to the shift of the semantic fields of the SWs in the Arabic subtitles. Indeed, these factors were more influential than the spatial and temporal constraints characteristic of subtitling. It is possible that the decision to select a SW in the subtitles from a field that was conceived of as being less offensive depended on the extent to which the subtitler abided by the dominating norms in the TC and his/her familiarity with the target recipients. Therefore, in order to avoid risking their reputation, the subtitlers applied this self-censoring technique. This notion is emphasized by Mattsson (2006, p. 7) who convincingly argues that the subtitling of SWs more than any other linguistic feature is “governed by norms in the target culture” which are “strong enough to considerably influence . . . the target culture types/categories of the features used in the target texts.” Another issue of significance here was the change from the colloquial type of register in the movie dialogue to the standard register in the subtitles. Such a change necessitated the use of less blatant and standard Arabic swearing expressions in the subtitles (De Linde, 1995).

Q2. To what extent have the pragmatic functions of SWs in these movies been preserved in the Arabic subtitles?

Based on the results of the analysis of pragmatic functions expressed through the use of various types of SWs in both sub-corpora, the following conclusions can be highlighted.

- There was a great deal of incongruity in the pragmatic functions expressed by the SWs in the movie scripts in comparison with those rendered in the subtitles. Although the subtitlers maintained a similar dominance of the cathartic functions in the subtitles as those in the movies, several instances of cathartic swearing were changed to express abusive functions or rendered into cathartic functions with less swearing communicative force. Moreover, the numerous instances of social functions expressed by the SWs in the movies were almost completely changed to express either abusive or cathartic functions in the subtitled versions. Finally, the abusive functions were increased in the subtitles due to the resulting changes in the majority of the social functions and certain cathartic functions to abusive ones though with skewing of some abusive instances to catharsis.

- The changes indicated above resulted in a significant variation in the distribution of the pragmatic functions expressed by the SWs in the movies compared to those in the subtitles. That is to say, while in the movie dialogues the cathartic pragmatic functions had the greatest number of expressed pragmatic functions followed by the social and then the abusive functions, the cathartic functions in the subtitles were followed by the abusive functions and the social pragmatic functions were the least conveyed to the target audience. In addition, there was an inconsistency in the direction of changes of the expressed pragmatic functions of SWs. To reiterate, while there were several instances of skewing to the abusive or cathartic functions within the cathartic and abusive functions of SWs rendered into Arabic, no instance of change from these functions to the social functions was observed.

- The state of affairs described in the above two paragraphs reflects a lack, on the part of amateur subtitlers, of meticulous pragmatic analysis of the contextual cues in the situations in which the SWs were employed to express certain intended pragmatic functions. Thus, having the knowledge of pragmatics helps the subtitlers signal the relationship between interlocutors engaged in a conversational event and the intended illocutionary force behind the use of SWs. Moreover, it helps in signaling the reaction of the addressee or the perlocutionary force towards the use of such words and accurately identifying their pragmatic functions. The lack of such an analysis may be attributed to the low pragmatic competence of amateur subtitlers (La Forge & Tonin, 2014).

- The consequences of the lack of pragmatic analysis of the functions of the SWs in the ST were manifested either in the way interpersonal relations between characters in the movies were reflected to the Arab audiences or the portrayal of the characters' sociocultural background. They were also manifested in the expression of each character's personal inner feelings. Generally speaking, they contributed into making the subtitled versions of the movies harsher and more offensive to the Arab audiences particularly when the changes from the social to abusive or cathartic functions and the increase in the instances of abusive swearing are considered. The increase in the number of abusive functions in the subtitles led to an upgrading in the communicative effect of SWs not as intended in the ST and it attracted more attention to these words in the TT.

Q3. What are the translation strategies adopted by the amateur subtitlers to transfer SWs in these movies into Arabic?

The analysis of the translation strategies adopted by the Arab amateur subtitlers when rendering SWs in English movies into Arabic revealed inconsistencies in their translation behavior. These subtitling translators adopted certain

domestication strategies which display a TT-orientation and other foreignization strategies which display a ST-orientation. These are summarized as follows.

- As for the domestication strategies, 5 strategies including deletion, de-swearing, the use of deictic and other linguistic substitutes, ambiguity, and euphemisms were adopted by the subtitlers. These strategies were arranged on a TC-oriented axis of a continuum according to how far each strategy was positioned towards domestication. On this basis, deletion was the most vivid domestication strategy as it eradicated any traces of swearing in the Arabic subtitles by omitting the SWs. De-swearing came next to deletion as a domestication strategy in which the SWs were not deleted by the subtitlers, but they replaced them with Arabic words that were devoid of swearing. This strategy was followed by the use of whatever deictics or linguistic particles the context provides to ameliorate the SWs for the Arab audiences. Ambiguity was the fourth domestication strategy, which resulted in equivocation in terms of rendering the intended meanings of the SWs. At the end of this axis, euphemism was placed close to the point separating this axis from the foreignization axis since by using euphemistic expressions traces of swearing instances in the STs remain in the TTs despite being toned down. Taken together, the domestication strategies worked to minimize the foreignness of the ST, resulting in a transparent and fluent translation outcome to the Arab audiences (Yang, 2010).

- From a functionalist perspective, by opting for these strategies, the amateur subtitlers were attempting to abide by the active cultural norms in the Arab community and the expectations and needs of the target recipients. Indeed, the functionalist approach enables the translator to select any of the previously mentioned strategies as long as the skopos of translation is retained in the translatum. In the fansubbing community of practice, this skopos is determined by the subtitler him/herself. On the basis of the function the amateur subtitler assigns to the ST, s/he is given freedom to select the strategy as deemed suitable to achieve acceptability of translation even if that was at the expense of fidelity to the intention of the ST's producer.

- As for the ST-orientation, the amateur subtitlers adopted 4 foreignization strategies including changing non-SWs to SWs, over-translation, literal translation, and functional equivalence. Changing non-SWs to SWs was the clearest foreignization strategy adopted since by opting for this strategy, the subtitlers added SWs originally not found in the ST. In this light, this strategy was located very far to the end of the foreignization axis on the continuum. This was followed by over-translation, a strategy which exaggerated the swearing effect of SWs in the subtitles by employing two SWs in the subtitles to replace one in the STs. These two foreignization strategies conveyed different functions of SWs to the target recipients than those intended by the ST's producer. As for literal translation, it conflated with the definition of SWs adopted in this study.

Put differently, opting for literal translation ruled out the associative meanings SWs were used to communicate. Finally, the most faithful translation strategy used to convey the intention of the ST's producer via the SWs used was functional equivalence. The adoption of this strategy suggests that the subtitlers had fully analyzed the function of a SW in the ST and selected an appropriate equivalent in the TL that best conveyed its meaning whilst at the same time taking into account certain issues such as self-censorship.

- Nevertheless, the foreignization strategies enhanced the foreign nature of the movies and portrayed an environment alien to the Arab audiences. Hence, the sense of estrangement created by such strategies became inevitable. In fact, according to Vermeer (2000), this situation was not ruled out by the *Skopostheorie* as it does not claim “that a translated text should *ipso facto* conform to the target culture behavior or expectations”. Rather, “a translation must always “adapt” to the target culture” (p. 231). As a result of employing foreignization strategies, the subtitles became thick and non-fluent to the Arab audiences. Moreover, the subtitlers became visible by retaining the foreign elements of the STs and breaking sociocultural and ideological conventions of the TC. Indeed, for some translation scholars, subtitling is meant to be ST-oriented since all original verbal and visual elements in the movie are kept intact and subtitles are imposed on these elements (Ulrych, 2000; Guardini, 1998).

- Whether the overall translation behavior was ST or TC oriented can be seen from the number of identified strategies on each axis and the percentage of each of these strategies. As previously indicated, 5 domestication and 4 foreignization strategies were adopted by the subtitlers.

Q4. How does the deletion of SWs in the Arabic subtitles affect the conveyance of their intended meanings and what are its causes?

- The discussion on the effect of deletion on the conveyance of the intended meaning of SWs to the target recipients has shown that almost all types of associative meaning were adversely impaired by this translation strategy. This is true because the SWs were used in the original texts to communicate certain messages to the movie viewers. These messages were especially pertinent to the portrayal of the interpersonal relationships between the characters in the movies, their social class and idiosyncratic styles. On this basis, the deletion of the employed SWs affected the connotative meaning as it relates to the communicative value attached to these words on the basis of their properties above or over their conceptual meaning. In addition, the deletion of SWs affected the conveyance of the social meaning since it was manifested in the social class of the speaker, his/her geographical belonging and educational background. The affective meaning of the intended message was also affected by the deletion of SWs because it was related to the expression of the speaker's

personal inner feelings and attitudes towards the addressee or things around. Besides, the reflective meaning was affected by the deletion of SWs because deletion masked the depiction of the relationship among characters. Finally, the collocative meaning was also affected by deletion since the resulting overtone from the combinations SWs maintain with other words was lost. In this light, the SWs were employed by directors to portray the type of discourse peculiar to the gangs' community of practice. This suggests that SWs are not superfluous; in that they do have meaning and in some situations they become more expressive in communicating the speaker's intentions than non-SWs (Rodríguez-Medina, 2015).

- The communicative effect of SWs is mainly manifested in their rhetorical use which, as a result of deletion, will not be retained in the TT (Lung, 1998). According to Rodríguez-Medina (2015), deleting SWs when subtitling “means a loss of pragmatic nuances and a lower presence of verbal violence in the target text.” (p. 6). This finding contradicts the common belief of some scholars (Hjort, 2009; Diaz-Cintas & Remael, 2007; Mattsson, 2006, among others) who argue that SWs are redundant elements characteristic of the spoken mode of language and their deletion does not affect the story line of movies. Here, it is evident that when the SWs were deleted, fidelity to the intentions in the ST was at stake because these words were integral to the mode of expression of the characters in the movies.

As for the causes of deletion, the findings of the analysis have also shown that the temporal and spatial constraints characteristic of subtitling were not the main cause for the deletion of the SWs in the original movies. In almost all the discussed examples, the number of characters in the subtitles was fewer than the limitation within the conventions of subtitling set by scholars (Ivarsson & Carroll, 1998). In other words, although much space was available to the subtitlers to render the SWs more accurately, deletion was the choice they opted for. Accordingly, deletion may be attributed to other factors that are likely to be more influential than the time and space restrictions. The first of these factors is the low linguistic competency of the amateur subtitlers. This is reflected particularly in cases of idiomatic swearing expressions whereby the unfamiliarity of the subtitlers with these idiomatic expressions led them to opt for deletion. The second, and may be the most important factor, is the sociocultural restrictions. Most of the deleted SWs were those displaying obscenity, vulgarity, blatant sexuality and slurs, which are the least tolerated from a sociocultural and religious perspective. This conforms to the findings of other scholars such as Parini (2013) and Fawcett (2003) who argued that the sociocultural conventions are the most detrimental when ruling out elements from the ST.

- Finally, the findings of the study have shown that the feedback from the image and soundtrack of the movie cannot always compensate for the deleted

SWs in the subtitles. Indeed, in the discussed instances of deletion, the feedback from other channels in the composite of the movie has aggravated the subtitlers' attempts to disguise SWs from the subtitles. This finding contradicts that of some scholars such as Mubenga (2010) and Georgakopoulou (2009) who argued in favor of the important role of the feedback from the image and soundtrack in the movie in justifying deletion.

5.4 Contributions of the Study

This study has several significant contributions. First, the main contribution of the study is its addition to the repository of scholarly work on AVT in the Arab World as it might be the first to address the amateur subtitling phenomenon in the Arab World, which has been proliferating with the advent of technology and the growth of the Internet. It has paved the way for further studies on this fertile area of academic research by focusing on the translation behavior of non-professional subtitlers when addressing thorny culture specific issues such as SWs.

In relation to this, another main contribution of the study is that it is among the few studies that have been exclusively devoted to a comparison of the corpora of SWs between Arabic and English. The study has revealed the way both speech communities perceive swearing and the fields that each of these communities exploits as a repertoire for its swearing vocabulary. Moreover, it has underlined the influential sociocultural and religious factors that impinge on the use and perception of SWs in both communities.

Moreover, by adopting a descriptive analytical approach based on an authentic corpus, the study represents a shift from the previous prescriptive speculative approaches employed in other studies. What distinguishes this descriptive analytical approach is its usefulness in facilitating the categorization of SWs in the corpus under scrutiny into their semantic fields and in categorizing their expressed pragmatic functions in both languages. As far as Arabic is concerned, the resulting model from such categorization purposes might be the first comprehensive model that can be useful in future studies.

Another contribution of the study is its focus on the conveyance of the pragmatic functions of SWs in foreign movies to the Arab viewers. In this regard, the study has attempted to bring to the fore the role of contextual elements that play a significant role in determining the abusive, cathartic or social functions intended through the use of highly emotionally laden lexemes.

Finally, contrary to previous studies that have advocated deletion as a translation strategy to deal with SWs, this study emphasizes the effect of this strategy on the conveyance of the intended meaning of SWs to the target recipients. It has provided evidence that deletion undermines the interpersonal metafunction of language necessary for foreign viewers to understand the relationship between characters, their inner feelings, and sociocultural backgrounds (Halliday, 2004). Thus, it concurs in this viewpoint with Li (2008, p. 2) who argues that “every word is meant to function in the multiple-semiotic system of the film media, towards the purposes of telling the story, advancing the plot, creating an illusion of life-like characters, or adding an illocutionary meaning of style, subtlety or entertainment.”

5.5 Limitations of the Study and Recommendations

As the case with any research, this study has its own limitations. First of all, the present study was confined to investigating the subtitling of SWs and expressions by amateur subtitlers in a corpus of American crime drama movies into Arabic. This means that other genres such as war movies, soap operas, reality movies among other genres were not covered. It would be useful to carry out other more comprehensive studies that compare the translation performance of this group of subtitling translators in different genres. Such studies would reveal the effect of different genre types on the adopted translation strategies in the interlingual transference of SWs. The findings of such studies would also make it possible to describe the translation behavior of this group of subtitlers when addressing SWs in various genres.

Second, other fan subtitling phenomena such as anime subtitling or video game localization were not covered in the present study. This restriction is justified by the fact that each of these modalities addresses a particular audience. Since the main focus of this study was the subtitling of SWs, it is thought that subtitling crime drama movies represents a suitable platform for answering the questions formulated in it as such movies address the youth and display ample use of SWs. Thus, carrying out other comprehensive studies that compare the translation behavior of amateur subtitlers when addressing SWs in discrete modalities would give an idea of the effect of each modality type on the treatment of such words in the act of interlingual subtitling.

Third, the study adopted a unidirectional approach in analyzing subtitling products, i.e. moving from English as the SL into Arabic as the TL but not vice-versa. However, moving vice-versa, that is studying the amateur subtitling of SWs in Arabic movies into English would provide a good opportunity for researchers to compare the translation behavior of the amateur subtitlers when rendering the SWs from a conservative into a more open culture.

Fourth, although certain references were made to professional as opposed to nonprofessional subtitling in different places in this thesis, the aim was not to make a comparative study between professional and nonprofessional subtitling. Rather, these references were meant to highlight the differences in terms of the strategies adopted in subtitling, qualifications, production conditions as well as other translation related issues, such as formal training, translation expertise and pragmatic and linguistic competency that are in favor of professional translators. Thus, studies comparing the performance of professional and non-professional Arabic subtitlers would be significant in identifying the translation patterns adopted by each group of subtitlers when handling SWs or other problematic issues.

Fifth, the perception of the Arab audiences of the amateur subtitlers' treatment of SWs was not the main focus of the present study. Studies focusing on the reception of nonprofessional subtitling have been carried out in other parts of the world such as that conducted by Orrego-Carmona (2015) and Casarini (2014). However, similar studies in the Arab World are very rare. Therefore, comparing the reaction of the Arab viewers towards professional and amateur subtitling of SWs is another area that is worth investigating. Comparative studies of this type can consider variables, such as age, gender and educational background, which may influence the viewers' reaction towards the treatment of SWs in subtitles and provide further insights into the evaluation of the subtitlers' final performance.

5.6 Future Directions

Although an increasing interest of scholarly work in the amateur subtitling phenomenon can be seen nowadays, testing the workability of approaches or theories recently developed in the field of AVT for analyzing the amateur subtitling of SWs in movies warrants investigation. For instance, an issue that warrants investigation in this regard is the application of the Relevance Theory in the interpretation of certain decision-making processes carried out by these subtitlers. The association between the Relevance Theory and interlingual subtitling can be seen in the emphasis of the former on minimizing the efforts of the audiences by maximizing linguistic cues to facilitate comprehension. The multimodality of the movie composite provides plenty of the audiovisual and verbal channels that can be utilized to facilitate the subtitlers' task and, by the same token, help understand the basis on which decisions were made. The application of this theory has proven useful in justifying decisions made by professional subtitlers but was hardly tested on amateur subtitling (Kovačič, 1994).

Moreover, since the use of SWs is usually conceived as an act of impoliteness, another issue that warrants further investigation is the adoption of Culpeper, et al. (2003) model of impoliteness to identify the impoliteness strategies accompanying the use of SWs from the target receptor's perspective. What characterizes this model is that, in addition to utilizing impoliteness strategies from previous models (Culpeper, 1996, 2002), it considers the impact of other paralinguistic factors in determining whether the exploitation of a SW was a serious act of impoliteness, i.e., meant to insult the addressee, or merely used as a phatic communion signal amongst friends to arouse banter. Deciding on each of these options can utilize the prosodic, tone of voice, relationship between interlocutors and their reaction at the time of uttering the SW.

5.7 Concluding Remarks

The present study has attempted a semantic and pragmatic analysis of SWs in a number of American crime drama movies nonprofessionally subtitled into Arabic. It has aimed at identifying the translation behavior of the amateur subtitlers when addressing the interlingual/intercultural transference of the SWs when it comes to preserving the semantic fields and pragmatic functions of such words in the TTs. The overall findings of the analysis have revealed great shifts of the semantic fields of the SWs in the subtitles in an attempt to tone down the obscenity and vulgarity of such words for the Arab audiences. The findings have also revealed great variation in the expression of the pragmatic functions of the SWs in the ST compared to those in the subtitles. The causes of this variation in pragmatic functions between the ST and the TT are the low pragmatic and linguistic competency of the amateur subtitlers which prevented them from carefully analyzing the context in which swearing acts were used to accurately identify the intended pragmatic function.

The study has also aimed at identifying the strategies adopted by these subtitlers in an attempt to determine whether the translation patterns have been ST/C or TT/C oriented. The findings have shown inconsistency in the adopted translation strategies to render SWs, i.e., some of these strategies were TT/C oriented while others were ST/C oriented. However, the general orientation was towards domestication to abide by the target recipients' expectations and needs. Nevertheless, deletion, which was the major adopted translation strategy in this corpus, has been shown to adversely affect the conveyance of the intended meaning of SWs to the target audiences. This is especially evident when it comes to reflecting the inner feelings of the speaker, his/her relationship with the addressee and the depiction of his/her sociocultural, economic and educational features.

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Appendices

Appendix A

Juxtaposing Movie Dialogue Scripts with Arabic Subtitles

24 00:04:11,673 --> 00:04:12,622 Tell him, Tiko!	22 00:04:12,259 <-- 00:04:13,982 تبا ؟ مادلك (تيكو)؟
25 00:04:12,698 --> 00:04:14,290 What'd you say? I couldn't hear you.	مالذي تقوله ؟
26 00:04:14,361 --> 00:04:16,728 You say you want to suck my cock , right?	23 00:04:13,982 <-- 00:04:17,880 اسمعتك تقول بأنك تريد أن تلحق قضيبتي
27 00:04:16,793 --> 00:04:17,938 First you got to grow one.	24 00:04:17,949 <-- 00:04:19,963 وتجعله يصبح أكبر
28 00:04:18,009 --> 00:04:20,148 Shit , my dick's so big it's got a knee.	25 00:04:19,964 <-- 00:04:22,793 تبا ! كبير جدا يجب ان تضع له أسما
29 00:04:21,497 --> 00:04:23,384 Five foot three, hung like a flea.	26 00:04:22,794 <-- 00:04:24,711 خمسة أقدام ! وثلاثة للتعليق
30 00:04:23,448 --> 00:04:25,587 Fuck , it's hot out there.	27 00:04:24,712 <-- 00:04:27,800 ما هذا الحر في الخارج؟
31 00:04:27,032 --> 00:04:30,130 What are you doing, Elvis? Is it dark outside?	28 00:04:27,801 <-- 00:04:31,699 مالذي تفعله (الفيس) ؟ هل المكان مظلم في الخارج؟
32 00:04:30,199 --> 00:04:33,428 - What? - I'm paying you for a full day, right?	ماذا 29 00:04:32,547 <-- 00:04:34,444 أنا أدفع لك مقابل دوام يوم كام
33 00:04:35,863 --> 00:04:37,553 I've been here since 10:00 this morning	30 00:04:36,613 <-- 00:04:40,285 أنا هنا منذ العاشرة صباحا

Appendix B

Sample Sheet for the Verification of Pragmatic Functions of Swearwords for English Raters



Dear respondent:

I am currently carrying out a research on the pragmatic functions of swearwords in selected American crime drama movies. As part of my data analysis verification procedure, I seek your assistance in completing the attached sheet, which comprises 20 sample excerpts of two American movie dialogues. Each of the excerpts contains a swearword or phrase. The sheet takes approximately 20 minutes to complete. The information given in the sheet is strictly confidential and your identity will remain anonymous.

You are kindly requested to determine the pragmatic functions of such words or phrases as used in the movies.

Your cooperation in taking your time to complete the sheet is much appreciated.

Thank you.

Sincerely,

Mr. Abed Shahooth Khalaf
PhD Candidate
E-mail: abeeid@yahoo.com
Mobile: 006 + 0182597143

Verification sheet

Retaining Pragmatic Functions of Swearwords in the Amateur Subtitling of American Crime Drama Movies into Arabic

INSTRUCTIONS

While watching the movie, you are kindly requested to decide on the pragmatic function conveyed by the swearwords in each of the excerpts given below by choosing ONE of the given pragmatic functions after the sentence. Indicate your answer by ticking (✓) it in the appropriate box. The time in which the swearwords is used in the movie is indicated to facilitate reference.

The pragmatic functions of the swearwords are categorized according to Wajnryb's Model (2005) as follows:

1. **Abusive**: to express insults, racial slurs, epithets and curses.
2. **Cathartic**: to express surprise, dismay, frustration, anger, joy and annoyance.
3. **Social**: to express group membership, endearment, solidarity and humour.

Deciding on the pragmatic function must take into account the relationship between the interlocutors involved in the dialogue exchange, their body movements and facial expression as well as the reaction of the addressee to the SWs.

Excerpt 1 (AD):

00:05:40,272 --> 00:05:42,094			
Well, how many hours did you work, <u>bitch</u> ?			
Abusive	<input type="checkbox"/>	Cathartic	<input type="checkbox"/>
		Social	<input type="checkbox"/>

Excerpt 2 (AD):

00:08:46,716 --> 00:08:49,334			
Did you hear me, you <u>fucking fruitcake</u> ?			
Abusive	<input type="checkbox"/>	Cathartic	<input type="checkbox"/>
		Social	<input type="checkbox"/>

Excerpt 3 (AD):

00:17:58,881 --> 00:18:00,255			
Be careful, Johnny. I'm not <u>fucking</u> Elvis.			
Abusive	<input type="checkbox"/>	Cathartic	<input type="checkbox"/>
		Social	<input type="checkbox"/>

Excerpt 4 (AD):

00:19:10,394 --> 00:19:12,532			
Well, come on, you <u>fucking pussy</u> , do it!			
Abusive	<input type="checkbox"/>	Cathartic	<input type="checkbox"/>
		Social	<input type="checkbox"/>

Excerpt 5 (AD):

00:24:16,922 --> 00:24:19,377				
You're a real son of a <u>bitch</u> , you know that?				
Abusive		Cathartic	Social	

Excerpt 6 (AD):

00:27:22,214 --> 00:27:24,799				
Don't look at me that way.				
I'm telling you the <u>fucking</u> truth!				
Abusive		Cathartic	Social	

Excerpt 7 (AD):

00:56:11,470 --> 00:56:13,957				
It's not a bar, baby.				
There's no <u>fucking</u> Piña Colada.				
Abusive		Cathartic	Social	

Excerpt 8 (AD):

01:04:09,051 --> 01:04:11,385				
- Don't threaten me.				
- <u>Fuck</u> that! It's a promise				
Abusive		Cathartic	Social	

Excerpt 9 (AD):

01:31:24,942 --> 01:31:26,797				
- Shut your <u>fucking</u> mouth!				
- We're not gonna do this?				
Abusive		Cathartic	Social	

Excerpt 10 (AD):

01:38:27,169 --> 01:38:29,437				
Where? What street?				
You dropped him off at his <u>fucking</u> house?				
Abusive		Cathartic	Social	

Excerpt 11 (HT):

00:03:01,165 --> 00:02:46,626				
Stupid <u>motherfucker</u> !				
Abusive		Cathartic	Social	

Excerpt 12 (HT):

00:07:28,787 --> 00:07:13,587				
You look like a <u>gift-wrapped</u> turd.				
Abusive		Cathartic	Social	

Excerpt 13 (HT):

00:08:24,513 --> 00:08:08,765 Don't be <u>fucking</u> with her, dude.			
Abusive		Cathartic	Social

Excerpt 14 (HT):

00:11:59,203 --> 00:11:44,296 I bet it's 'cause you're a <u>dick</u> .			
Abusive		Cathartic	Social

Excerpt 15 (HT):

00:12:16,347 --> 00:12:00,599 This is <u>fucking bullshit</u> , okay?			
Abusive		Cathartic	Social

Excerpt 16 (HT):

00:12:20,185 --> 00:12:06,438 These <u>fucking assholes</u> !			
Abusive		Cathartic	Social

Excerpt 17 (HT):

00:12:50,218 --> 00:12:36,805 The <u>fucking</u> light is green. Get the <u>fuck</u> in the car.			
Abusive		Cathartic	Social

Excerpt 18 (HT):

00:23:32,827 --> 00:23:17,794 What's up, <u>faggot</u> ?!			
Abusive		Cathartic	Social

Excerpt 19 (HT):

00:39:15,594 --> 00:39:00,055 Come on in, <u>motherfuckers</u> .			
Abusive		Cathartic	Social

Excerpt 20 (HT):

00:39:40,375 --> 00:39:28,043 <u>Damn</u> . What'd they put on you?			
Abusive		Cathartic	Social

Appendix C

Sample Sheet for the Verification of Pragmatic Functions of Swearwords for Arab Raters



Academic Qualification:

Dear respondent:

I am currently carrying out a research on the pragmatic functions of swearwords in selected American crime drama movies. As part of my data analysis verification procedure, I seek your assistance in completing the attached sheet, which comprises 20 sample excerpts of two American movie dialogues. Each of the excerpts contains a swearword or phrase. The sheet takes approximately 20 minutes to complete. The information given in the sheet is strictly confidential and your identity will remain anonymous.

You are kindly requested to determine the pragmatic functions of such words or phrases as used in the movies.

Your cooperation in taking your time to complete the sheet is much appreciated.

Thank you.

Sincerely,

Mr. Abed Shahooth Khalaf
PhD Candidate
e-mail: abeeid@yahoo.com
Mobile: 006 + 0182597143

Verification sheet

Retaining Pragmatic Functions of Swearwords in the Amateur Subtitling of American Crime Drama Movies into Arabic

INSTRUCTIONS

While watching the movie, you are kindly requested to decide on the pragmatic function conveyed by the swearword in each of the excerpts given below by choosing ONE of the given pragmatic functions after the sentence. Indicate your answer by ticking (✓) it in the appropriate box. The time in which the swearword is used in the movie is indicated to facilitate reference.

The pragmatic functions of the SWs are categorized according to Wajnyrb's Model (2005) as follows:

1. **Abusive:** to express insults, racial slurs, epithets and curses.
2. **Cathartic:** to express surprise, dismay, frustration, anger, joy and annoyance.
3. **Social:** to express group membership, endearment, solidarity and humor.

Deciding on the pragmatic function must take into account the relationship between the interlocutors involved in the dialogue exchange, their body movements and facial expression as well as the reaction of the addressee to the swearwords.

Excerpt 1 (Alpha Dog, 2005), (AD):

00:05:40,272 --> 00:05:42,094 Well, how many hours did you work, bitch?	حسنا - كم ساعة عملت أيها السافل؟								
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; text-align: center;">Abusive</td> <td style="width: 25%; text-align: center;">Cathartic</td> <td style="width: 25%; text-align: center;">Social</td> <td style="width: 25%;"></td> </tr> </table>	Abusive	Cathartic	Social		<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; text-align: center;">Abusive</td> <td style="width: 25%; text-align: center;">Cathartic</td> <td style="width: 25%; text-align: center;">Social</td> <td style="width: 25%;"></td> </tr> </table>	Abusive	Cathartic	Social	
Abusive	Cathartic	Social							
Abusive	Cathartic	Social							

Excerpt 2 (AD):

00:08:46,716 --> 00:08:49,334 Did you hear me, you fucking fruitcake?	هل تسمعني أيها الأحمق؟								
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; text-align: center;">Abusive</td> <td style="width: 25%; text-align: center;">Cathartic</td> <td style="width: 25%; text-align: center;">Social</td> <td style="width: 25%;"></td> </tr> </table>	Abusive	Cathartic	Social		<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; text-align: center;">Abusive</td> <td style="width: 25%; text-align: center;">Cathartic</td> <td style="width: 25%; text-align: center;">Social</td> <td style="width: 25%;"></td> </tr> </table>	Abusive	Cathartic	Social	
Abusive	Cathartic	Social							
Abusive	Cathartic	Social							

Excerpt 3 (AD):

00:17:58,881 --> 00:18:00,255 Be careful, Johnny. I'm not fucking Elvis.	كن حذرا يا جوني انا لست الفيس اللعين								
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; text-align: center;">Abusive</td> <td style="width: 25%; text-align: center;">Cathartic</td> <td style="width: 25%; text-align: center;">Social</td> <td style="width: 25%;"></td> </tr> </table>	Abusive	Cathartic	Social		<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; text-align: center;">Abusive</td> <td style="width: 25%; text-align: center;">Cathartic</td> <td style="width: 25%; text-align: center;">Social</td> <td style="width: 25%;"></td> </tr> </table>	Abusive	Cathartic	Social	
Abusive	Cathartic	Social							
Abusive	Cathartic	Social							

Excerpt 4 (AD):

00:19:10,394 --> 00:19:12,532 Well, come on, you fucking pussy, do it!	هيا أيها <u>الجبان</u> افعليها افعليها				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 5 (AD):

00:24:16,922 --> 00:24:19,377 You're a real son of a bitch, you know that?	أنت حقيقتنا <u>أبن سافلة</u> أتعرف ذلك؟				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 6 (AD):

00:27:22,214 --> 00:27:24,799 Don't look at me that way. I'm telling you the fucking truth!	لا تنتظر إلي بتلك الطريقة أنا أخبرك الحقيقة <u>للعيبة</u>				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 7 (AD):

00:56:11,470 --> 00:56:13,957 It's not a bar, baby. There's no fucking Piña Colada.	هذا ليس ببار عزيزتي لا توجد لدي البيناكولادا <u>للعيبة</u> ؟				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 8 (AD):

01:04:09,051 --> 01:04:11,385 - Don't threaten me. - Fuck that! It's a promise	لا تهددني! <u>تبنا لك!</u> أنه وعد				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 9 (AD):

01:31:24,942 --> 01:31:26,797 - Shut your fucking mouth! - We're not gonna do this?	توقف عن <u>الهلع</u> انت لن تقوم بذلك اليس كذلك				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 10 (AD):

01:38:27,169 --> 01:38:29,437 Where? What street? You dropped him off at his fucking house?	أين؟ وفي أي شارع؟ أين منزل والده <u>للعيين</u> ؟				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 11 (Harsh Times, 2006), (HT):

00:02:44,165 --> 00:02:46,626 Stupid motherfucker!	يا <u>أبن العاهرة</u> !				
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 12 (HT):

00:07:11,787 --> 00:07:13,587	تبدو كهدية مغلقة تنتنة !!				
You look like a gift-wrapped turd.					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 13 (HT):

00:08:07,513 --> 00:08:08,765	لا تعبت معها يا صاح				
Don't be fucking with her, dude					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 14 (HT):

00:11:42,203 --> 00:11:44,296	أراهن لأنك حمار				
I bet it's 'cause you're a dick					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 15 (HT):

00:11:58,347 --> 00:12:00,599	هذا هراء لعين, حسناً؟				
This is fucking bullshit, okay?					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 16 (HT):

00:12:03,185 --> 00:12:06,438	هؤلاء الملاعين !!				
These fucking assholes!					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 17 (HT):

00:12:34,218 --> 00:12:36,805	الإشارة خضراء, عد إلى العربية اللعينة				
The fucking light is green. Get the fuck in the car.					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 18 (HT):

00:23:15,827 --> 00:23:17,794	ما الامر, يا ملاعين !!؟				
What's up, faggot?!					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 19 (HT):

00:38:58,594 --> 00:39:00,055	إدخلوا يا أولاد العاهرة				
Come on in, motherfuckers.					
Abusive	Cathartic	Social	Abusive	Cathartic	Social

Excerpt 20 (HT):

00:39:26,375 --> 00:39:28,043				اللّعنة، ما الذى فعلوه بك ؟							
Damn. What'd they put on you?											
Abusive		Cathartic		Social		Abusive		Cathartic		Social	

2. To what extent can the meaning conveyed by swearwords be affected by deletion?

Example: (HT):

Landlady's about to pull a gauge <u>on my ass</u> .	صاحبة العقار إقتربت من قتلى
---	-----------------------------------

Four: Connotative meaning:

The communicative value of a swearword over and above its referential meaning. The speaker makes use of the properties of an entity a swearword refers to in order to relay certain emotive meanings. Using or hearing swearwords brings to language users a mental image they associate with what they experience in the real world.

1. Do you believe that the connotative meaning of swearwords will be impaired more than the conceptual meaning as a result of deletion?

Example: (HT):

Looks real as <u>hell</u> .	بيبدو واضحا تماما -----
-----------------------------	-------------------------

Example: (AD):

And you sure <u>as shit</u> don't want Sonny Truelove knocking at your door.	وانت متأكد بانك ----- لا تريد سوني ترولوف أن يقرع بابك
--	--

Five: Social meaning:

It regulates social relations and roles in fostering social interaction. It shows the idiosyncratic features of the speaker, his status and dialect and reflects the speaker's personal attitude toward the addressee in addition to showing the class and level of education.

1. Do you conceive that deleting swearwords will impinge on the portrayal of the speaker's sociocultural background and his/her social status and educational background?

Example: (HT):

Get your <u>fucking</u> knees down on the curb now!	ضع ركبتيك ----- على حافة ! الرصيف الآن
---	---

Example: (HT):

<u>Motherfuckers</u> like y'all won't be banging on my <u>shit</u> .	رجال ----- أمثالكم لن يطلقوا على النار
--	---

Six: Affective meaning:

The expression of the speaker's attitudes and feelings towards the listener. It reflects the speaker's negative or contemptuous emotional states at a particular context of situation instigated as a response to prior linguistic or other behaviors. The expression of anger, frustration and rudeness, or insults instead of resorting to physical aggression.

1. How can the reflection of the speaker's own feelings expressed by swearwords be conveyed to the audience if such words are deleted?

Example: (AD):

Why don't you try me, you <u>fucking kike</u> ?	لا تعبت معي -----
---	-------------------

Example: (HT):

I'm going to take that <u>big ass of yours</u> home	سأأخذك ----- إلى المنزل
---	----------------------------

2. How far can deletion mask the depiction of the speaker's personal attitude towards the addressee?

Example: (HT):

See if this <u>motherfucker's</u> home, dude	لنرى إن كان الرجل بيته يا صاح
--	--

Seven: Reflected meaning:

Triggered through association with other senses a swearword entertains. The more suggestive or dominant sense rules out the less suggestive one on the basis of familiarity of use. A word has the same form but different meanings.

Q1. How can the reflective meaning expressed by swearwords be conveyed to the audiences if these words are deleted in subtitling?

Example: (AD):

Example 82 (HT): Lucky you got <u>little bitch</u> feet,	حظك جيد أنك لديك ما يكفيك (Lit. Your luck is good that you have what suffices you)
---	--

Example: (HT):

Only <u>fags</u> like that...	(-----)
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Eight: Collocative meaning

This refers to the notion whereby certain lexemes tend to collocate with other lexemes in different situations. The resulting combination will acquire a meaning that is different from the meaning of each of the lexemes when used separately.

Q1. To what extent can the collocative meaning expressed by swearwords be impaired if such words were deleted in the subtitles?

Example: (AD):

All right, so quit <u>fucking around</u> .	سنبقى حول المحيط
--	------------------

Example: (HT):

You need to tell them to <u>fuck off</u> .	عليك أن تلعنهم
--	----------------

Additional information:

That was all I really wanted to ask you. I'll review what you have said to me so that we can make sure that I have understood you correctly.

Is there anything you would like to add to what you have said? Or would you like to ask me any further questions about the research work?

Thank you very much for your help with this research.

**Note: excerpts are extracted from the movies Alpha Dog (AD) and Harsh Times (HT).*

Appendix E

Transcription of Sample Individual Interviews No. 1 and 2

1.I/ Good evening, we meet today to answer the questions of an interview pertaining to
2.one of the objectives of my PhD project. I would like, first of all, to introduce myself.
3.My name is Abed Shahooth Khalaf. I am a PhD student of Translation and
4.Interpretation at UPM/Malaysia. I am carrying out a study on the subtitling of
5.swearwords in English movies into Arabic. One of the objectives of this study is to
6.explore the extent to which deletion of these words may affect the meaning conveyed
7.in the subtitles. The purpose of this interview is to learn as possible about the influence
8.of deleting certain swearwords used in the English movies on the meaning rendered
9.into Arabic.

10.I have a tape recorder with me. It is standard practice to record these interviews as a
11.back up to my notes. The interview is confidential in that no individual will be named
12.in the thesis corresponding to these interviews.

13.Before I start, are there any general questions you would like to ask me about the
14.research before we begin?

15.R01. Actually I don't have any questions so far.

16.I/ Q1. Part 1, General questions: Do you watch English movies via the Internet
17.facility?

18.R01. I do, sometimes twice a week.

19.I/ And this has answered question No. 2, How often do you watch such movies?

20.R01. Actually it depends on my time, but normally I watch like twice a week,
21.Monday and Thursday, sometimes.

22.I: Do you prefer watching the movies with Arabic subtitles?

23.R01. Of course, I do.

24.I: Now we move to **Part 2:** Overall reaction towards swearwords in movies

25.How do you perceive the use of swearwords in movies?

26.R01. Sometimes, they are considered as, um, demeaning words, sometimes, um, if
27.they are not translated literally, um, the meaning might not be conveyed in a
28.complete way. So it depends on the situation.....

29.I: What from a cultural perspective, cultural, religious perspective?

30.R01. Yeah, of course. In my case as far as I'm a Muslim, um, sometimes, you know,
31.these words specially if you are not sitting alone, with your family, these words might
32.be displayed in front of a whole family, they might be, it might be somehow
33.embarrassing, but in other cases, um, the meaning might be lost if I cannot find the
34.whole sentence even with the swearwords available because it shows the reaction, it
35.shows the feeling of the speaker, it shows many standpoints of the person speaking
in 36.front of me.

37.I: Don't you think that swearwords are intentionally employed in movies for certain purposes/

39.R01. Of course, I do sometimes, just I said they refer to how the person feels, sometimes if the person is angry, cannot be expressed by simple words. There should be an insertion of some swearwords in order to express that person's viewpoint of how he is angry and how far he is upset in certain situations.

43.I: and this actually, your account answers question no. 3, how do you justify your answer?

45.R01. Actually, I think I have just justified

46.I: Yeah, How do you prefer such words to be treated when subtitled into Arabic either functionally translated, deleted or euphemized?

48.R01. You have just mentioned the cultural perspective and concerning our own culture, um, to me, it is better if they are in certain cases euphemized, it would give, um, a better reflection ... indicates that the meaning will not be totally lost and, um, there is no embarrassing situations in case somebody is sitting by your side, so euphemism is sometimes needed in certain situations, not every certain circumstances.

54.I: now this leads us to another question. Do you consider the technical constraints characteristic of subtitling, I mean time and special constraints because of the small screen in the TV, do you consider these constraints the main reason behind deletion?

57.R01. Actually, sometimes deletion is not only attributed to these two constraints, sometimes, it is a functional issue, other times, um, there are other kinds of considerations of the cultural, religious aspects of these, um, circumstances, so, it is a kind of a mixture of many things, not only the time and the other issue.

61.I: and the space, you see, constraints.

62.R01. Yeah.

63.I: Do you think that deletion of swearwords occurs because they violate the moral, religious and social values of the society?

65.R01. In certain circumstances, they do sometimes, in certain circumstances they do violate like these things, but deletion

67.I: I say deletion, they are deleted because they violate

68.R01. Actually, I do not think so because even though they violate, they sometimes could be euphemized, so in this case deletion might produce something, um, loss of meaning or some lack of expression of a viewpoint or something like that.

71.I: Aha, now some believe that swearwords are so common nowadays and their translation is not necessary as their meaning is clear. How can you conceive the validity of this statement?

74.R01. I disagree, actually I disagree with such a statement because they have not been put in certain sentences randomly. They are put because there is a purpose behind

76.them. Therefore, here in order to convey something that cannot be conveyed in other
77.means for example, as I mentioned earlier, they show some, um, the sensational state
78.of the speaker, if I can say, so deleting them would, let's say affect the intended
79.purpose, they would not, ... the translation would not be totally complete.

80.I: And actually, now we move to **Part number three**, which is the effect of deletion
81.on meaning conveyance, so the questions will be more or less specific.

82.Now do you agree that swearwords are of little semantic significance and can be
83.deleted?

84.R01. I do not think so, semantic meaning can be sometimes expressed through these
85.swearwords. Deleting them would make the total meaning in, let's say, in danger. So
86.putting them inside would give somehow, um, some expressive meaning to certain
87.sentences.

88.I: So, depending on the movies that you have watched and the subtitles, i.e., their
89.subtitles of swearwords, the examples given in the interview, to what extent can the
90.meaning conveyed be affected by deletion?

91.R01. It could be affected by deletion because I told you, um, it will not express the
92.speaker's viewpoint in an accurate way, so deleting some/certain words would make
93.the sentences, um, sometimes, they do not express the person's viewpoint in an
94.accurate way, yeah,

95.I: (Part 4) and as you know, swearwords are used in their associative meaning, this
96.means that the conceptual or referential meaning of swearwords is ruled out, so the
97.concentration here is on the associative meaning, and here in this interview, it
98.depends on the model formulated by Leech (1981) of types of meaning which
99.actually concentrates on dividing meaning into seven types and in the remaining
100.questions of this interview, we are going to focus on the types of associative
101.meaning conveyed in the model and believed to be affected in the deletion of
102.swearwords in the process of subtitling from English into Arabic. So the first part of
103.these questions deals with connotative meaning, which is the communicative value
104.of an expression over and above the referential meaning. This means that the
105.speaker makes use of the properties of an entity a word refers to to express certain
106.important emotive meanings. For example, a word like 'shit' derives its meaning
107.from the conceptual meaning of the word itself, the filth and the dirtiness of the
108.word itself. Now the question is that, depending on your watching of the movies
and 109.the questions stipulated in the interview, do you believe that the connotative
110.meaning will be impaired more than the conceptual meaning as a result of deletion?

111.R01. Um, concerning the connotative meaning, yes I think it would be, um, there
112.would be some loss of meaning more than the conceptual meaning because the
113.connotative meaning is, um, how can I say that, it is somehow related to, these
114.words express the connotative more than the conceptual because these are not like
115.words which express certain actual real state or circumstances, but the swearwords
116.can magnify the meaning and put something just like spicy, if we can say that. They
117.give more meaning to what to say. You just mentioned the word 'shit', when we say
118.'shit', it gives a connotative meaning that there is something bad happening because
119.the word 'shit' has the denotative meaning of something bad, some feel something
120.wrong, so it impairs the connotative meaning more than the conceptual meaning in
121.this sense.

122.I: (Part 5) After this answer, we move to the second type of meaning which is the 123.social meaning, again it regulates social relations, it depicts the sociolectal facts of 124.the speaker, his idiolect, his background, his education, level of education. Now the 125.question is that;

126.Do you conceive that deleting swearwords will impinge on the portrayal of the 127.relationship between the characters in the movie, the depiction of his sociolectal, his 128.educational background?

129.R01. Um, in this sense, yes because deleting these words would change the 130.viewpoint toward this person who speaks in these words because like a professional 131.person, a person who belongs to, let's say, an academic field, of course would not 132.use swearwords like 'shit', like 'fuck', like other words. A person who, let's say, a 133.professor in certain field I don't think he would use these kinds of words. These 134.words would express, um, like a social background that belongs to people who are 135.less in the social class, let's say, those who have been, um, brought up in a different 136.environment from an environment of a professor or a son of a professor. I am 137.talking about this because I can compare with our own culture like an academic 138.person in our culture, his son would not be like a son of a person who is used to 139.desert his family, let's call them the street family, for example. This person would 140.use the swearwords more than a person even in religion, a son of a religious person 141.would not use these words compared to another person, so they reflect the 142.background, the teaching of the person, the social background, the social/the 143.educational of the person, so each person has, let's say, qualities or properties, so 144.can measure from using swearwords that this person does not belong to this 145.status.

146.I: So deleting these words

147.R01. would give us an idea about the social background of the person using them ...

148.I: And what about deleting them....?

149.R01. yeah, it is negative, we cannot delete because they are important in reflecting 150.the social background.

151.I: (Part 6) Ok, we move now to the second or another type of meaning that is the 152.affective meaning, which means the expression of the speaker's personal attitude 153.and feeling towards either the listener or, you see, things around him. So, the 154.question is that, to what extent can the deletion of swearwords affect the reflection 155.of the speaker's own feelings to the audience?

156.R01. Yes,

157.I: actually depending on your watching of the movies and the questions stipulated in 158.the interview.

159.R01. yes, actually the, this is a sensitive issue in translation issues because a 160.translator in this case should be aware of reflecting how this character behaves, how 161.he feels, and how can he give an idea to the audience or the reader if it is a written 162.work, how this character feels, even in written books like in novels or in plays and 163.dramas, sometimes these words are used in brackets in order to show that this 164.character and reflect how he feels, if he is nervous, if he is sad, if he is upset, so they

165. are important in reflecting the, the character's feeling and emotions and how can we
166. perceive this that this person is angry or he is sad or he is not feeling well.

167.I: Yeah, the second question is how far can the deletion mask the depiction of the
168. speaker's personal attitude to the listener?

169.R01. It can cover many things. If we delete, this will, um, show us the character of
170. the person as a vague mass because we cannot perceive what he is, um, if he is just
171. translating the real words, the actual words he is saying with removing these words,
172. we cannot understand how he is feeling, so removing them will affect our
173. perception of how this person feels and acts.

174.I: (Part 7) Now another type of meaning is the reflected meaning which is triggered
175. through association with other senses of the word. This means that, if we take, for
176. example, the word 'gay' it has other meanings in addition to the vulgar meaning, so
177. the reflected meaning here centres around the vulgar or the offensive meaning of
178. the word. Now, the question related to this type of meaning is that how far the
179. deletion of such words affects the conveyance of the reflected meaning of such
180. words to the audience?

181.R01. Of course it will give them an impaired understanding of what they see, for
182. example, it would not express fully how this person is described and what kind of
183. person is that whether he is gay or something, so of course the meaning will be
184. impaired in, um, concerning the audience, they will not understand how this person
185. looks like in such a case.

186.I: (Part 8) Now, another type of meaning is the collocative meaning which is a
187. collocation of two words to produce a meaning which is different from the
188. constituent elements of the words in separation. So similarly in swearwords, they
189. might combine with other words to produce a new meaning as a collocative
190. meaning which is different from the meaning of each word in isolation and its used
191. for certain purposes. Now the question is that do you believe that the deletion of
192. swearwords in combinations will affect their collocative meaning depending on the
193. movies that you have watched and the examples given in the interview?

194.R01. Ok, can you give me an example about how

195.I: For example, the collocation 'fuck off', 'fuck around', in the first example, instead
196. of saying 'go away', the speaker says 'fuck off', which is containing overtones of
197. meaning, that is other shades of meaning

198.R01. Now the question is

199.I: the question is how can this collocative meaning be impaired if the word, if the
200. collocation is, if the collocative meaning is deleted?

201.R01. yeah, in this case, instead of saying 'fuck off' which is a synonym for 'go
202. away', this is the question, right?

203.I: yeah.

204.R01. It would not give us an idea about how the speaker is pissed off, let's say, how
205. he is upset, when he says 'fuck off', it means that he is so nervous, he ----- we
206. cannot expect what he is going to do if that person does not go away. So it shows

207.how he feels, instead of saying 'go away', which is a simple expression with a
208.person who is in a normal state, saying 'fuck off' would give us an idea that this
209.person is very angry, let's say, he is mad in this situation, so in this case replacing
210.'fuck off' with 'go away' would turn the meaning upside down, let's say -----.

211.I: so it is 'go away' plus something -----

212.R01. Yes, 'go away' should be, we should not like, um, remove 'fuck off' or there
213.should be a combination between these and the -----

214.I: (Part 9) Ok, that was all I really wanted to ask you. I will review what you have
215.said to me so that we can make sure that I have understood you correctly. You have
216.stated that these words are very important in the depiction of the speaker's inner
217.feelings, his relation with the addressee. They are used as a reflection of his
218.background knowledge, his, you see, social belonging and the deletion of these
219.swearwords will affect the types of meaning. They mainly affect the associative
220.types of meaning like the collocational meaning, the reflective meaning, the
221.connotative meaning. They have no relation to do with the conceptual or referential
222.meaning. Their use is mainly to denote these, you know, associative meanings. Am
223.I right?

224.R01. Yes, I do agree with you the associative meaning and other types of meaning
225.under the associative are the most types affected by deletion of these swearwords,
226.more than the conceptual or the other ones.

227.I: Is there anything you would like to add to what you have said, or would you like
228.to ask me any further questions about the research work?

229.R01. Actually, I think we have discussed enough about the work and I hope I
230.answered your questions in an accurate way and I am ready for any further
231.questions if you have any.

232.I: Thank you very much

233.R01. Thank you.

234.Second Interview:- I: Good afternoon. We meet today to discuss one of the
235.objectives in my PhD project which is presented in the form of an interview. As a
236.procedure, I would like to introduce myself. My name is Abed Shahooth Khalaf. I
237.am a PhD student at UPM/Malaysia. I am carrying out a study on the subtling of
238.swearwords in English movies into Arabic. One of the objectives of this study is to
239.explore the extent to which deletion of these words may affect the meaning
240.conveyed in the subtitles. The purpose of this interview is to learn as much as
241.possible about the influence of deleting certain swearwords used in the English
242.movies on the meaning rendered into Arabic.

243.As a procedure in interview recording, I have a tape recorder with me. It is standard
244.practice to recode these interviews as a back up to my notes. The interview is
245.confidential in that no individual will be named in the thesis corresponding to these
246.interviews.

247.Now, before I start the interview, the questions in the interview, are there any
248.general questions you would like to ask me about the research before we begin?

249.R02. No. Ok, we can begin.

250.I: Yeah, **Part one general questions'**

251.Do you watch English movies via the Internet facility?

252.R02. Actually, sometimes.

253.I: Yeah, how often do you watch such movies?

254.R02. Not sure, but I can say every week I can see one movie.

255.I: Q2 Do you prefer watching the movies with Arabic subtitles?

256.R02. Yeah, sometimes yes.

257.I: Part 2; overall reaction towards swearwords in movies.

258.How do you perceive the use of swearwords in movies?

259.R02. You mean the translation or -----

260.I: yeah, I mean as a Muslim Arab viewer of these movies ----

261.R02. Of course -----

262.I: How do you ----- what is your reaction to these swearwords?

263.R02. Actually, I feel that these words are offensive because of my own, you know, 264.background being a Muslim and so on I feel I do not feel rest to such words. So 265.there is you know, something, certain issue with the translation of these words.

266.I: do you think that swearwords are intentionally employed in movies for certain 267.purposes?

268.R02. Of course, 100%.

269.I: how can you justify your answer?

270.R02. I can say that it reflects, when someone is using these words, of course the 271.writer, um, he wants to transfer certain kind of, um, understanding related to the 272.culture itself, related to the identity of the speaker himself, so I do believe that it is 273.intended that, and it has certain function.

274.I: um, how do you prefer such words be treated when subtitled into Arabic, either 275.functionally translated, or euphemized or deleted?

276.R02. Sorry for this interruption, I do believe that the best way, and this is my 277.personal evaluation, that is to be euphemized, yeah, because, you know, it is 278.difficult to translate them to my language because of the differences in culture, so I 279.do believe to be euphemized, it is better.

280.I: um, better than deletion, for example -----

281.R02/ of course, of course.-----

282.I: so you do not recommend deletion -----

283.R02/ actually, deletion, I, we will miss something, when you delete the ---- there
284.will be something missing when you are watching the movie and you feel though
285.there is a lot of feeling expressed and they are not there. So, yeah, there is
286.something will be missing, of course, if they are deleted totally, something will be
287.missing.

288.I: um, do you consider that the technical constraints characteristic of subtitling such
289.as time constraints or, you see, space constraint in the small TV screen, do you
290.consider these constrains the main reason behind resorting to deletion? Yes, or no?

291.R02/ yes -----

292.I: the main reason ----- is the constraints not, for example, the cultural or, you see,
293.or religious -----

294.R02/ no, no, --- of course, in this case, no, of course – some of them try to avoid or
295.delete the whole of swearwords because it is related to culture -----

296.I: so it is not the constraints -----?

297.R02/ no.

298.I: the main reason is -----

299.R02/ no, the main reason is they try to avoid this kind of using these words and
300.translating them literally to the other language, it will be very offensive. I do not
301.believe it is related to certain constraints.

302.I: yeah, so cultural and religious, traditional constraints -----

303.R02/ these are the major reason.

304.I: ----- the major reason.

305.I: do you think that deletion of swearwords occurs because they violate the moral,
306.religious and social values of the society?

307.R02/ definitely, this is the major reason -----

308.I: now, some believe that swearwords are so common nowadays and their
309.translation is not necessary as their meaning is clear. How do you conceive the
310.validity of tis statement?

311.R02/ if I take the situation of my own, let me say, my own people, my own country,
312.no we are not familiar with these swearwords. So I do not think that most of these
– 313.maybe some of these swearwords are common and familiar by everyone, but we
314.have lots and lots of people are not familiar with, so I do not think, so I do not think
315.so.

316.I: now, we move to **Part 3**, the effect of deletion on meaning conveyance. So this
is 317.a very specific point we would like to discuss. Do you agree that swearwords are
of 318.little semantic significance and can be deleted?

319.R02/ no, to me I do believe that these are very important because they are reflecting
320.the part of the speaker, of the identity of the speaker himself. So deleting them will,
321.it means that deleting some aspects of understanding that character. So I do not
322.think so. They are very important -----

323.I: according to your watching of the movies and reading the questions, now how
can 324.you elaborate on this point?

325.R02/ um, you see, because, actually, when we see movies, we are going to
326.understand certain kind of culture through these characters in the movies. So any
327.word, I do believe that any word said by the character himself, it reflects certain
328.thing inside that character which in turn is going to reflect part of the kind of the
329.society or the culture that he is living in. so everything is intended, every word is
330.(should) be taken into consideration. So deleting these swearwords or deleting some
331.of them, to me, I do believe that it will be influencing the whole meaning, some of
332.the picture will be missing. So I do believe, to me, that ---- not all people, ----- we
333.are not ----- not all of us are familiar ---- because of, as we said, because of the
334.social, religious and cultural background, we are not familiar with most of these
335.words. So I do not agree they are very common, maybe some words are common,
336.not all of them.

337.I: if this is the case, to what extent can the meaning conveyed be affected by
338.deletion according to your watching of the movies and according to the questions
339.presented in the interview? Again to what extent (R02. aha, I see) can the meaning
340.conveyed be affected by deletion?

341.R02. Of course the conveying of the meaning will be affected, as I told you, because
342.you will miss something. Deleting them, um, leaving, --- there will be a gap, there
343.will be something missing, of course. I mean concerning the expression of the
344.character they are talking about his identity, so I do believe that it is, it will be, um,
I 345.mean the negative influence will be there ---- by following the process of deletion,
I 346.mean deleting everything, meaning will be affected, definitely.

347.I: so, it is not the literal meaning that is intended ----- (R02, no). I mean the effect
348.will be applied not on the literal of swearwords (R02. No), it is on the -----

349.R02/ this is what I mean.

350.I: ---- it is on the associative meaning -----

351.R02/ exactly, this is what I wanted to say -----

352.I: ---- and this is the main purpose behind using swearwords (Res. Of course), they
353.are used foe -----

354.R02/ of course, of course, it is not only for, to saying that, you will the literal
355.meaning, but I think, but, there are certain references there are certain things related
356.to the social aspect of understanding the character. So, definitely, it will be
357.influenced -----.

358.I: Part 4: so, in this case we are coming very close to the types of meaning, I mean
359.associative meaning, types of associative meaning according to the model adopted
360.in this study which is Leech's (1981), which classifies meaning into seven types.
361.The major types which are affected, meaning, associative meaning, one of these is

362.the connotative meaning. The connotative meaning relates to the communicative
363.value of an expression over and above its referential meaning. This means that some
364.swearwords take their power, take their connotative meaning from the literal
365.meaning of the word. So, the speaker makes use of the properties of an entity a word
366.refers to in order to relay certain emotive meanings, so do you believe, do you
367.believe that the connotative meaning will be impaired more than the conceptual
368.meaning as a result of deletion, based on your watching of the movies and the
369.questions presented here?

370.R02/ yeah, I do believe, I do believe that it will be influenced because, you know,
371.um, it is not for up to the literal but the meaning, as I told, the meaning that will be
372.related after that to the understanding of the character, the connotative when we start
373.talking about the connotative and conceptual meaning, this is what we need to
374.understand the context, to understand the character in the context, we need to
375.understand the connotative meaning to be able to understand what was going on.
So, 376.this is what I really -----

377.I: because the connotative meaning actually, yeah, hovers over and above, you see,
378.the denotative meaning of the word. For example, take the word, you see, the word
379.'shit', it derives its power from the filth it refers to, how can you elaborate on this
380.point?

381.R02/ you mean the example (Inter. Yeah)? Yeah

382.I: related to the connotative meaning, the effect on connotative meaning.

383.R02/ actually, you know, um, the word is not related to one one one context, so
384.when we use in different context and with different connotations, it helps you to
385.assess and understand the situation, so the, although, I am not familiar with the
386.model that you are talking about, but, um, I do believe that these words, it is very
387.important to take into consideration the first layers of meaning that would be
388.generated, each one in its own context, so, that is why I do believe that these words
389.with the connotative meanings cannot be deleted 100%. -----

390.I: so the connotative meaning is affected -----

391.R02/ affected, yeah

392.I: Part 5: the second type of meaning is the social meaning which regulates social
393.relations and roles. This means that the information value of language is
394.overwhelmed by the social role of language in fostering social interaction, it shows
395.the idiosyncratic features of the speaker, his status, his dialect, you see, it reflects
396.the speaker's personal attitude towards the addressee. Now, the question is that, do
397.you conceive that deleting swearwords will impinge on the portrayal of the
398.relationship between the characters in the movie?

399.R02/ definitely, yeah ----

400.I: ---- depending on your watching of the movies and the questions presented in the
401.interview?

402.R02/ exactly, exactly, following the characters, so when you, um, you see, the type
403.of relationships among those characters, among the actors inside the movie as I have
404.seen these movies, so, every ----um, I realized that each word and each swearword

405.when it's said it's intended and it has its own, um, the social, let me say, the social
406.interaction, on the social function because, you know, this character its dealing, we
407.have multi characters and they try to reflect the milieu that they are living in and the
408.culture that they are living in. they want to express their own values. So these words
409.they have their own importance in reflecting part of the societal or social
410.relationships among the characters, and then the understanding of the character
411.itself, what type of character it is. So it is very important, again, as I said, deleting,
it 412.will affect the character and its relationship to other -----

413.I: Part 6: / so it is, again another type of meaning, namely the social meaning that
414.will be affected if the translator opts for deletion of swearwords. Now the fourth or
415.third type of meaning is the affective meaning which is again conveyed by
416.swearwords, which means the expression of the speaker's personal attitude, you see,
417.towards the things around him or the listener. So, you see, the question is that to
418.what extent can the deletion of swearwords affect the reflection of the speaker's
419.own feelings, you see, towards things around him or towards even the addressee?

420.R02/ actually, while we are talking and discussing, yeah, I am just recalling my
421.imagination of certain movies, certain clips of the movies, some characters and tried
422.to focus on because it's the only way for them to express their feelings, the hatred
423.inside them, it was only through swearwords. So, I imagine myself while we are
424.discussing that these characters, they -----, if you want to delete, translate and
425.delete these words, I am sure that the audience will not be able to understand the
426.real inner conflict inside those characters when you delete these swearwords
427.because these swearwords really express the kind of conflicting emotions, the
428.problems the movies talking about, the problems of youth, the problems of the cut
429.of communication, crime, murder and so on in the movies that I have seen. So, some
430.of the swearwords, they actually and really reflect the feeling, the inner feeling of
431.the character. So, when it is deleted, I do not think that the translator will be able to
432.find a word that really reflects what kind of a conflict is there inside him. So, I do
433.not believe that deleting the swearwords will succeed in transferring the emotions
or 435.the effect happen to that character.

436.I: Part 7 / ---and this will actually impair the comprehension, you see, on the part
of 437.the Arab audiences ----. Now, the second type is the reflected meaning which is
438.triggered through association with other senses a word or expression entertains. The
439.more suggestive or dominant sense rules out the less suggestive depending on the
440.familiarity with the expression. For example, the 'gay', yeah, it is a swearword
441.which has more than one meanings. The most common meaning is the offensive
442.one, so this word has, you see, more than one meaning but the, what is common as
a 443.swearword is the pejorative meaning of the word. Now, the question to be raised
445.here, depending on your watching of the movies or the questions presented in the
446.interview is that, to what extent can the reflected meaning be affected by the
447.deletion of swearwords?

448.R02/ yeah, as you explained, because it's, it will be translated to another culture, in
449.that, you know, --- in that culture, for example, my own culture, the meanings
450.generated by these swearwords have the negative aspect only as you mentioned the
451.example of 'gay', for example. So the question is if the Arab audience are they
452.familiar with the all meaning, the different meanings that are there inside, just to
453.take an example, you remember the word when we use the word 'fuck', for
454.example, it is only, in my culture, it is only the associative of meaning of this word,
455.while, as I have seen in the movies, sometimes they started using it in different
456.connotations, in different ways, sometimes it is just they ---- they, it is there, he

457.wants to show his anger. So, he is using the word, so the transference or the
458.translation to other cultures, being familiar with the different meanings of this word,
459of course will be very very influential.

460.I: Part 8/ -- and actually this leads us to the last type of meaning namely, the
461.collocative meaning, which can be understood as, you see, the combination words
462.make with other words to bring up a new meaning which can be derived from the
463.combination of these two words, but it has no relation to the meaning of each word
464.in isolation, separately. Now, the question is that do you believe that the collocation
465.or the collocative meaning which comes out as a result of the collocations
466.swearwords make with other words, for example, we have the collocation or in the
467.form of a phrasal verb like when we say for example ‘fuck off’ or ‘fuck around’, do
468.you believe that the deletion of these collocations, again will be affected as a
469.collocative meaning of swearwords, as a result of deletion, again depending on your
470.watching of the movies or the questions presented in the interview?

471.R02/ yeah, the same, I do believe, I do believe, of course, generally speaking, I do
472.believe that deletion is not the best solution, but in this context, talking with
473.collocations, again, of course when, you see, these words collocated here and there,
474.they are not used just randomly, but it’s used for a purpose and conveying certain
475.meaning within certain context, talking about certain feelings, so, dealing with
476.them, um, only by deleting them, no, it is not the way around, because it will be, of
477.course it will influence. There will be something missing definitely. When we talk
478.about that how to deal with the collocations by only deleting them, no, every one,
479.you mentioned in the examples, of course, each one has its own context of
480.meaning --- I do believe yeah.

481.I: because in one of the collocations here, for example, the word ‘fuck off’ it is not
482.simply saying, you see, ‘go away’ from me -----

483.R02/ no

484.I: ---- it expresses other shades of meaning.

485.R02/ Exactly.

486.I: this why it is, actually, put in a collocative from.

487.R02/ yeah, this one cannot be as a way, let me say, as a way out for the translation
488.of some swearwords, that you follow the collocational meaning just to take them
489.away from the, being offensive, I am not sure about that ----

490.I: Part 9/ Now, that was all I really wanted to ask you. I will review what you have
491.said to me so that we can make sure that I have understood you correctly. Now, first
492.of all, I understood that swearwords are very important for the characterization
493.purposes, for conveying the message intended by the director, for depicting the
494.environment, actually portrayed in the movies. So, they are very important in
495.shaping all these shades of meaning, um, again I understood that the major types of
496.meaning affected by deletion are the connotative meaning, the collocational
497.meaning, the affective meaning and the reflected meaning which relate mainly to
498.the associative meaning of, um, behind the use of swearwords. Now, not only this,
499.again I understood that the main reason behind, you see, the deletion of swearwords
500.are not the constraints of the subtitling medium, they relate mainly to the cultural
501.and religious aspects.

502.R02/ Exactly.

503.I: now, is there anything you would like to add to what you have said, or would you
504.like to ask me any further questions about the research work?

505.R02/ actually, no, I do not have, but I would like to thank you for sharing in this
506.kind of academic discussion and I hope you get the best of result in dealing with
this 507.subject.

508.I: thank you very much

509.R02/ most welcome.

Appendix F

Additional Examples on Shifts in Semantic Fields of Swearwords

1. from the sex activity field to the religious field

Fuck that shit. (AD) I asked you a question.	تبا لهذا! لقد طرحت عليك سؤالا؟
Get back to fucking work.	عود للعمل اللعين
If not, fuck it.	وإن لم يكن فتبا لذلك
That you're fucking gay.	لأنك شخص لعين
Fuck that. Pay me all of it.	تبا لذلك أنت تبيعني كلها
Be careful, Johnny. I'm not fucking Elvis.	كن حذرا يا جوني انا لست الفيس اللعين
- Get the fuck off, bitch!	ابتعد عن تلك الأمور اللعينة
- I fucking hear you!	تبا لقد سمعتك
Fuck me.	تبا لي
You are a fucking dinosaur, Cosmo.	أنت ديناصور منقرض لعين
Fuck it. (HT)	اللعنة على ذلك
Ah, fuck you.	اللعنة عليك
This... these fucking assholes...	هذا هراء لعين, حسناً؟
These fucking assholes!	هؤلاء الملاعين ..
You fucking asshole, man.	اللعنة عليك يا رجل
Fuck you, puto. - Huh?	اللعنة عليك أيها العاهر
Fucking white boy!	أيها الرجل الأبيض اللعين !!
pop, pop, move on, fuck 'em, they shouldn't have been there,	من ثم , تكمل حياتك بسلام , اللعنة عليهم لم ينبغي أن يكونوا هناك
Fucked his shit up, you know?	اللعنة على ذلك , أتعلم؟
Get the fuck outta here!	إخرج من هنا عليك اللعنة !!

2. from the sex activity field to the disabilities and abuses field

- Nine to fucking five.	خسبات؟
- Navy sucks .	- البحرية أغبياء
- Army swallows .	- الجيش أبله
You fucked up, woman.	أنت مجنونة يا امرأة !!
You're seriously fucked up, dude.	لقد جننت حقاً يا رجل !!
Yeah. You're a fuck -up.	أنت مجنون !
Did you hear me, you fucking fruitcake?	هل تسمعي أيها الأحمق
And you are a jerk-off .	وأنت مغفل
Let's go break this fucking guy's head	سنذهب لتحطيم رأس ذلك الأحمق
I don't know, but I'm not standing here like a fucking idiot.	لا أعرف لكن لن أقف هنا كالأحمق الغبي

Whoa! What the fuck are you doing, man?	مالذي تقومون به أيها السفلة؟
--	------------------------------

3. from the body functions field to the religious field

Shit , my dick's so big it's got a knee.	تبا ! كبير جدا يجب ان تضع له أسما
Piece of shit .	قطعة لعينة
Holy shit !	اللعنة! 0)
- Shit . I'll be right back.	تبا سأعود
Big-ass, serious-as- shit trouble.	ورطة لعينة حقيقية كبيرة
Shit , they're gonna love me.	اللعنة لسوف يحبونني
Shit .	اللعنة
Oh, shit .	اللعنة
- Check this shit out, huh?	انظر إلى هذا اللعين ؟
so I can handle this shit !	حينما أتعامل مع هؤلاء الملاعين !

4. from the body functions field to the cross-categorization field

You're going to catch a case doing that shit , man.	- سوف تؤذى نفسك !! بهذا الهراء يا رجل
I hate that shit .	أكره هذا الهراء
You see that shit , huh?	أترى هذا الهراء ؟
I don't believe this shit , Letty.	لا أصدق ذلك الهراء, يا "اليتي" !
We're talkin' and all that shit .	كنا نتحدث و هذا الهراء ..
Mr. Lampington is so full of shit .	عني بأنه تافه
That don't mean shit .	لا تقول لي التفاهات
- Yeah, no shit . And with my mom's car, man!	بلا هراء - بواسطة سيارة أمي
That's a crock .	هذا الهراء

5. from the body functions field to the disabilities and abuses field

- Oh, that is so nasty !	ذلك مقرف
Whatever. That fool is fucking nasty , man.	مهما يكن لقد كان رجلا بذيء
- Fucking shitheads .	أحمق لعين
I will smack the shit out of you, you little skunk!	توقف عن هذا أيها الغبي المغفل سأركلك خارجا
Because his scumbag brother owes Johnny Truelove money	لأن شقيقه المغفل يدين لـ (جونني ترولوف) بالمال
Dude, she called me a gift-wrapped turd .	يا صاح, لقد أطلقت على هدية مغلفة ننتة
You're back with that piece of shit after what he did, Letty?	عدت إلى ذلك الأحمق بعد ما فعله , يا "اليتي" ؟!
Blink and die, scumbags .	إذا رمشت ستموت أيها القدر
I love you, fuckin' shit bag .	انا أحبك أيها الأحمق

6. from the sex organs field to the disabilities and abuses field

Yeah, well, you're short, asshole .	بل أنت كذلك أيها الأحمق
--	-------------------------

You fucking asshole!	سافل
Fucking dick.	أحمق لعين
Too many assholes know where I live.	العديد من السفلة يعرفون أين أقيم
- You're an asshole , man!	أنت رجل حقير
- I mean, your brother is a dickhead.	لكن اخاك شخص مغفل
Here, asshole	خذ أيها الأبله
What the fuck are you doing, dickhead.	ما الذى تفعله أيها الأبله ؟
None of your concern, ass wipe.	هذا لا يهمك أيها السخيف
He's a dick.	إنه أحمق

7. from the incest field to the religious field

You got to start calling a motherfucker before you just show up.	أحاول الاتصال بامك اللعينة قبل أن تأتي
Fiesta, motherfuckers , we ready?	حسنا أيها اللعينون جاهزون
What this motherfucker wipe his ass with? His hand?	بما مسح مؤخرته اللعينة
- Jail fucked, motherfucker.	أغلق فمك أبين اللعينة
All you motherfuckers got to go.	جميع السفلة اللعينون فليخرجوا
That motherfucker just got schooled.	هذا اللعين جديد على اللعبة
Smell that motherfucking shit.	شم هذا اللعين
So pay up, motherfucker.	لذا ادفع الرهان أيها الملعون
You motherfuckers got ties on.	ترتدون بأناقة يا ملاعين
Bring the heat to these motherfuckers	كى أخيف هؤلاء الملاعين

8. from the incest field to the disabilities and abuses field

Manny motherfucking Ramirez, motherfucker!	العديد من الكراه ايها السفلة
And when I get back, none of you motherfuckers better be here.	وعندما أعود لا أريد رؤية أحد منكم هنا أيها السفلة
Why is this motherfucker even talking, anyway?	لماذا يتحدث هذا السافل ظننت أننا قمنا بأغلاق فمه
I'm not letting this little motherfucker throw my weekend.	لن ادع ابن السافلة هذا يفسد لي عطاتي
Motherfucker's a full-blown alcoholic, smokes like a chimney,	السافل مدمن على الكحول ويدخن كالمدخنة
I mean, look at the motherfucker. He ain't going nowhere.	أقصد - أنظر لأبن السافلة فهو لن يذهب لأي مكان

Who knows what that crazy motherfucker is gonna do?	من يعلم مالذي سيقدم عليه ابن السافلة؟
Well, where is that motherfucker ?	حسنا - أين ابن السافلة ذاك؟
What's the matter? You don't answer a motherfucking page?	ما الأمر - لما لا تجيب على هاتفك أيها السافل
There's nothing to straighten out, motherfucker .	لا يوجد شيء لتسويته أيها السافل

9. from the incest field to the adultery field

Stupid motherfucker !	يا ابن العاهرة!
Motherfucker !	يا ابن العاهرة!
Come on in, motherfuckers .	إدخلوا يا أولاد العاهرة
The only thing these motherfuckers are shooting are music videos, dawg.	الشيء الوحيد أبناء العاهرة أنهم يطلقون النار والموسيقى والفيديو والكلاب
Look at that slave-ass motherfucker .	أنظر لهذا العبد ومؤخرة أمه العاهرة
- You love him, motherfucker . Johnny?	أبناء العاهرة
Motherfucker . Fuck that!	ابن العاهرة
Where's this motherfucker ?	أين ابن العاهرة؟
After everything I've done for that motherfucker ?	بعد كل الذي قدمته لأبن العاهرة
97 miles an hour, motherfucker !	سبع وتسعون ميلا بالساعة يا ابن العاهرة

10. from the animals field to the disabilities field.

You're a real son of a bitch , you know that?	أنت حقيقتا ابن سافلة أتعرف ذلك؟
Yeah, yeah. Just make sure you get the shit smell out of the carpet, bitch !	حسنا حسنا تأكد من زوال الرائحة من على السجاد سافل
Why do you have to be such a fucking pussy ?	لماذا عليك التصرف كجبان؟
Bitch , he is cool. But you didn't tell me	سافل - أنه هادئ لكنك لم تقل
You pussies want to go home?	تريدون الذهاب للمنزل أيها الجبناء
Well, come on, you fucking pussy , do it!	هيا أيها الجبان افعلها
I'm hung over like a bitch .	أعلم لا تتصرف معي كسافل
You suck it, bitch .	ألعه يا سافل
No. No, bitch , it's not like that.	لا - لا أيها السافل ليس الأمر كذلك
Yeah. Me neither, bitch . What the fuck you think I'm talking about?	بالطبع يا سافل هذا ما اتحدث عنه

Appendix G

Additional Examples on Changes of Pragmatic Functions of Swearwords

1. Maintaining cathartic functions in subtitles

Shit , my dick's so big it's got a knee.	تبا ! كبير جدا يجب ان تضع له أسما
Fuck that shit. I asked you a question.	! تبا لهذا لقد طرح عليك سؤالا
If not, fuck it.	وان لم يكن فتبا لذلك
Which he doesn't, because he's fucking tapped.	لن يفعل لان أمره اللعين قد كشف
- No, no. Fucking A!	لا - لا تبا
I am fucked .	لقد تدمرت
This is fucking bullshit , okay?	هذا هراء لعين. حسناً؟
I hate that shit .	أكره هذا الهراء
Fuck .	اللعنة
Oh, damn .	اللعنة !!
Oh, no, fuck the sticks.	لا لا، اللعنة على هذا
I don't believe this shit , Letty.	لا أصدق ذلك الهراء، يا "البتى" !
Pop the fucking trunk!	افتح السيارة اللعينة
Oh, shit!	اللعنة يا رجل
Oh, fuckin' shit ... Aw...	اللعنة على ذلك
- Just get us some more fucking drinks.	فقط أجلبى لنا المزيد من الشراب اللعين
I'm telling you the fucking truth!	أنا أخبرك الحقيقة اللعينة
- Oh, shit , look at this fucking TV!	تبا - أنظر للتلفاز اللعين
Holy shit!	اللعنة!()
- Fuck , right?	اللعنة - حقا!()

2. Changing catharsis to abusive

Holy shit . You're kidding me.	اللعنة عليك، ما الذى سرقتَه أنتِ، غذائهم؟
- Nine to fucking five.	خسأت؟
This is fucking typical cop hate game bullshit!	هذا شيء متوقع من الشرطة اللعينة
- Check this shit out, huh?	إنظر إلى هذا اللعين؟
Such an asshole .	يا لك من أحمق
You fucked up, woman.	أنت مجنونة يا امرأة !!
What the fuck are you doing, man?	مالغباء الذى تقوم به يا رجل؟
What the fuck did you eat, bro?	تبا لك
Whoa! What the fuck are you doing, man?	مالذى تقومون به أيها السفلة؟
What's the matter? You don't answer a motherfucking page?	ما الأمر - لما لا تجيب على هاتفك أيها السافل

3. Changing social functions to abusive

If you don't give me fucking 12 reps,	للقيام بالأعمال الصعبة تباً لك
Motherfucker's got to ask permission.	هذا الملعون سيأخذ موافقتها
You are a fucking dinosaur, Cosmo.	أنت ديناصور منقرض لعين
Because you're a little faggot .	لأنك شاذاً و ملعون
Fiesta, motherfuckers , we ready?	حسنا أيها اللعينون جاهزون
I don't know, fucko .	لا أعرف أيها اللعين! 01
No. No, bitch , it's not like that.	لا - لا أيها السافل ليس الأمر كذلك
Move it, dirt bag .	تحرك يا أغبياء
- you lying motherfucker ?	- أيها الكاذب اللعين ؟
- What's up, fool ?	- كيف الحال أيها المغفل ؟

4. Changing social functions to cathartic

Angela's a nice girl and all, but you got to plow some fucking fields!	تقم نفسك بالمشاكل اللعينة
You'd fucking do anything for him.	تباً أنك ستفعل أي شيء لأجله
This house has never been so fucking clean.	لن يبقى هذا المنزل اللعين نظيفاً أبداً
Come on, you're fucking getting it everywhere!	تباً الفوضى في كل مكان
Well, hell , no, bitch . Hell fucking no. You sizing me up?	اللعنة - لقد قمت بإيقاعي
and find my ass some employment.	و نجد لى وظيفة لعينة
Oh, shit !	اللعنة
Damn ! Good!	اللعنة. رائع
Oh... damn , dog!	اللعنة يا صاح
Oh, shit . Joe?!	اللعنة , "جر" ؟!

5. Abusive maintained abusive

Punk-ass bitches.	صبيان عاهرون
Look at that slave-ass motherfucker .	أنظر لهذا العبد وموخره أمه العاهرة
Come here, you little fucker.	تعال يا ذو الوجه اللعين
Shut the fuck up and get in the fucking van!	أخرس - وأدخل أيها السافل
Are you nuts ? You can't do that	هل أنت غبي - لاتستطيع عمل ذلك
- Just like that, bitch .	فقط هذا أيها السافل
I see dumb people.	أرى ناس أغبياء
Fuckin' Mexicans.	اللعنة على المكسيكيين
You fucking asshole.	أنت أحمق
None of your concern, ass wipe .	هذا لا يهمك أيها السخيف

6. Changing abusive to cathartic

Fucking crackhead Mazursky took a sideways shit on the living room carpet.	قام أحد الحمقى بوضع البراز على السجاده في غرفة المعيشة
You're dead , homes. You hear me, you fucking dwarf	هل تسمعني أنك في عداد الأموات
Why do you have to be such a fucking pussy ?	لماذا عليك التصرف كجبان؟
What the fuck you running for, bitch ?	مالغباء الذي تريدونه؟
- Get out of my room! - Nice fucking mouth.	يالاه من فم جميل لعين
Get on your cocksucking knees and pray!	أجثو على ركبتك واصلني
I mean, you keep running your fucking mouth,	جدي الطريقة التي تبقي فمك مغلقا؟
Dad, I swear . Fucking get off me!	أبي - أنا أقسم أبتعد عني
- Shut your fucking mouth!	توقف عن الهلع
Right now your word is less than shit .	الان كلامك ليس له أى قيمة

Appendix H

Additional Examples of Deletion of Swearwords

- Never mind that. Never mind that. - Shut the fuck up!	هيا - لاتنزعج لاتنزعج من ذلك ؟ -----
Go on, get the fuck out of here	هيا - هيا أخرجمن هنا
I'm not looking for any fucking favors, J.T.	أنا لا أريد أي معروف
- Always had my suspicions. - Just make the fucking call.	كانت لدي شكوكي دائما قم بإجراء الاتصال -----
Do you think I'd fucking be here if this wasn't the last stop on earth	هل تعتقد أنني سأكون ----- هنا إذا لم تكن هذه آخر وجهة لي على الأرض ؟
- That's not fair. - Don't fucking touch me!	هذا ليس عدلا لا ----- تلمسيني
Now I'm feeling it, bitches .	أشعر بذلك الآن -----
You don't want that shit .	لا - تبا
Dance, bitch!	-----
I'm fucking high, dawg.	ترهات كبيرة - أنت تعلم -----
You ain't shit , Elvis! Go back to your shelf.	تعال (ألفيس) تعال هنا
He's so fucking brain-dead	-----
Oh, shit!	-----
- Run, bitch .	أسرعي -----
- Bitch , we're fucking thirsty.	أنا عطش
Tell me you wouldn't drop to your fucking knees and suck Johnny's cock in two seconds, if he asked you.	قل لي أنك لن ترقع على ركبتيك ----- وتفعل ما يطلبه منك جوني؟
You'd give it a kiss on the tip. I bet you would, motherfucker .	لقد قبأته -----
Shut the fuck up, bitch. Suck my cock.	-----
Oh, shit! Yo, come here, man.	-----
Elvis is just about to suck a dick .	-----
I know. Calm the fuck down.	هيا - لاتنزعج لاتنزعج من ذلك ؟
Watch your fucking mouth, you little fucking midget.	انتبه لكلامك أيها المغفل -----

You point that thing at me; you better pull the fucking trigger!	إذا كنت ستشهر هذا في وجهي فمن الأفضل لك أن تضغط على الزناد.....
You have everyone else fooled around here, but I ain't fucking buying it	لديك الجميع موجودون هنا ولكنني لا أبه لهذا
Get the fuck out , dawg!	أتركني.....
Get the fuck out of here!	أخرج من هنا.....
- Who? It's fucking midnight! - It's me, Zack.	إن هذا منتصف الليل..... إنه أنا - ذاك
Like I couldn't fucking figure it out for myself!	مثلا وكأني ليس بأستطاعتي..... معرفة ذلك وحدي
Are you fucking kidding me?	أنتتمازحني؟
When I told Jake what happened, he fucking flipped out	عندما أخبرتك بما حدث ثار..... غضبه
I'm totally fucking straight, man!	أني رجل مستقيم بالكامل.....
Fuck you! Fuck you! Fuck you!	تبا لك.....
You want to play some games, Truelove? Let's play some motherfucking games	هل تريد ممارسة بعض اللعب المفضلة دعنا نلعب بعضللعب
Whatever. That fool is fucking nasty , man.	مهما يكن لقد كان..... رجلا بذيء
There's not even any fucking lights on.	ليس هنالك أية مصابيح..... تضيء هنا
- Johnny's just a little crazy right now. - A little crazy right now?	أن جوني غاضب قليلا الآن غاضب قليلا الآن
Your brother's scaring the shit out of all of us.	لقد أثار أخيك الفزع..... فينا
but goddamn if we don't eat healthy, right?	ولكنه..... يغضب إذ لم نساعد
- Suck it! Suck it! Suck it!	تبا..... تبا.....
- No, bitch , fuck you!
No, fuck that!
Get everyone the fuck out of there!	قم فقط بأخراجهم من..... عندك
Dude, that is so fucking cool.	ذلك رائع..... جد
Get on your cocksucking knees and pray!	أجثو على ركبتيك..... ووصلي
That was fucking awesome!	لقد كان هذا..... مذهلا
- Fuck you , ladies. - We'll see you guys later, all right?	وداعا سيداتي..... أراكم فيما بعد

You want to shoot me? Shoot me right fucking here. I don't give a fuck!	اتريد قتلي - فلتطلق النار علي..... هنا انا لا ابالي
Shut his fucking mouth or I'll fucking shoot him!	قم بإغلاق..... فمه وإلا ساقوم بإطلاق النار عليه
Get on your knees, asshole .	أرضاً علي ركبتك
You spend enough fucking time with them.	أنت تقضى معهم وقت..... كافي
hand your ass over to the Man?	تستلم..... وظيفتك؟
What the fuck does that mean?	ما معنى..... هذا؟
I'm gonna fucking kick your teeth down your puke hole	سوف أكسر..... أسنانك أيها الوغد!
The fucking light is green. Get the fuck in the car.	الإشارة..... خضراء عد إلى العربية اللعينة
Nice motherfucking haul. You see that shit , huh?	ليس مخلوط..... أيضاً
Damn! Those are badass kicks, dog	هذا مضر..... يا رجل
else I'd be stomping around in them motherfuckers .	و إلا لما قدرت على فعل شيء
Not fucking shit!	بدون..... شك!!
Shoot some birds and shit .	نطلق النار على بعض من العصافير.....
That shit is righteous, motherfucker	هذا..... ممتاز يا أخي
Out-fuckin'-standing!!	رائع.....
I'm fuckin' traumatized and shit	لقد..... جرحني
How in the fuck am I supposed to play this shit off, huh	كيف لي..... أن أتصرف الآن؟
Fuck it. I'll fuckin' go	اللعنة على ذلك, سأرحل.....!!
I had some twisted-ass dreams about that dude being killed .	حلمت أحلاماً مزعجة..... عن ذلك الرجل الذي تم قتله
Don't answer that shit honestly.	لا تجيب على تلك الأسئلة..... , بصدق
Fucking grew up. I work here. أنا أعمل هنا
Fuck , you're gonna trip , man, سوف تتفاجيء يا رجل
That shit wasn't fucking funny, Leo.	"كان شيء غير..... لطيف يا "اليو
Come on, dude, it's a bad-ass Ruger	ياالله عليك يا صاح, إنه..... ماركة روجر!!
Fuck yeah, I want it. موافق. أنا أريده

I am a grown motherfucking man, all right	أنا رجل ناضج....., حسناً ؟
- I'm a motherfucking man. - That's right	- أنا رجل..... قوى - هذا صحيح
You're going to go fucking do your thing	.. سوف تفعل..... ما قلته
- motherfucking money.	- و أموال.....
- We are on a mission Dude... Marta's fine as fuck , bro.	- نحن فى مهمة مارتا " لطيفة جدا".....
No shit, you know they got that good fucking weed from here.	بدون شك, أتعلم أنهم يأتون بهذا الحشيش..... من هنا
Yeah, no shit . Sibling rivalry, Jim.	----- "الأختان كانتا يتنافسان على " جيم
I'm driving around with Letty all kick back and shit ,	كنت بالخارج مع "ليتى".....
They're tearing shit up down there, they need my help.	إنهم ينهارون هناك و يريدونى
Whack people, program shit .	أغتال بعض الناس.....
Fucking bullshit	اللعنة.....!!
Slow down, you crazy motherfucker	هدأ السرعة أيها المعتوه.....
I would've been on motherfucking Greyhound.	كنت سأذهب إلى أى مكان آخر.....
Fuck it . I'll fuckin' go	اللعنة على ذلك, سأرحل, ----- !!
Just let me get the fuck out . I don't give a fuck , dude	فقط دعنى..... أرحل, أنا لا اهتم يا رجل
What the fuck? What the fuck	إما هذا؟ إما هذا؟
I'm going with you so you don't fuck this shit up, too.	سأذهب معك حتى لا تخطأ..... فى ذلك أيضاً
Yeah, now she can support my ass , eh	الآن تستطيع أن تساندى....., صحيح
These are the fools that jacked me, man!	هؤلاء هم من سرقونى يا رجل
Take a look at me, you dumb fuck!	إنظر إلي أيها الأحمق.....
I love you, fuckin' shit bag .	أنا أحبك أيها الأحمق.....

Appendix I

Additional Examples on Main Translation Strategies

1. De-swearing

Not fucking shit!	بدون شك !!
I got too much shit going on.	هناك مشكلة كبيرة بي
- That is fuckin' sick , man.	- هذا شيء عيب يا رجل !!
Rejected his ass .	لقد رفضوه
Quick as shit , too.	كان شيء سريعاً أيضاً
I don't give a fuck , dude.	أنا لا اهتم يا رجل
It sounds pretty fucking dubious	بيبدو لي تصرفه وصوته مريب
Ain't no fucking way, Elvis.	لا من المستحيل (القيس)
You're in deep shit , Johnny.	(أنت في وضع سيء جدا يا (جوني
Maybe we're fucked .	نحن لم نخطئ

2. Use of deictic and other linguistic particles

no motherfucking shit like that before, man!	شيء مثل ذلك من قبل , يا رجل !!
That shit was slick.	هذا كان ماهر
Dude, how could you say that shit ?	كيف تقولين هذا ؟
Fuck this shit , man.	اللعنة على ذلك !!
Fucked his shit up, you know?	اللعنة على ذلك , أتعلم ؟
I knew this shit would happen.	كان عليّ أن أعرف ذلك ..
Talking about God and forgiveness, all kinds of crazy shit	وكان يتحدث بغرابة عن الله والمغفرة وكل أنواع الامور المجنونة تلك
You want shit to do?	هل تريد ان انفذ لك شيئا
I got some shit to do.	يتوجب عليّ أمور للقيام بها
We would have made so much money on that shit .	ويتوجب علينا الحصول على المال الوفير منها

3. Euphemisms

hard motherfuckers , you know?	ناس أقوياء بحق , أتعلم ؟
See if this motherfucker's home, dude.	لنرى إن كان الرجل بيئته يا صاح
You went through those sons of bitches	لقد قطعت هؤلاء القوم ..
since you were swimming in your daddy's balls .	منذ أن كنت في ظهر والدك
- You toss the salad? - Hey, you know, nigga	هل عبثوا معك يا رجل ؟
Jesus, what happened to your shirt, bitch ?	ياللهول مالذي حدث لقميصك يا رجل؟

- Bye, bitches!	الوداع ايها المذهل
Let's kick his ass.	دعنا نركل قفاه؟
Are you going to go down on him?	هل ستمارسون بعض الجنس؟
to just straight-up whack a motherfucker?	في قتل أحدهم؟

4. Functional equivalence

Here, asshole	خذ أيها الأبله
None of your concern, ass wipe.	هذا لا يهمك أيها السخيف
I want to get fucked up.	أريد أن أسكر
Come in, dumb ass!	إدخل أيها الأبله
Then walk back to L.A., motherfucker	إذا عد ماشياً أيها الأحمق
I don't believe this shit , Letty.	لا أصدق ذلك الهراء, يا "لتي"! !
You're back with that piece of shit after what he did, Letty?	عدتِ إلى ذلك الأحمق بعد ما فعله , يا "لتي" ؟!
- You're an asshole , man!	أنت رجل حقير
Because his scumbag brother owes Johnny Truelove money.	لأن شقيقه المغفل يدين لـ (جونني ترولوف) بالمال
Fucking crackhead Mazursky took a sideways shit on the living room carpet.	قام أحد الحمقى بوضع البراز على السجاده في غرفة المعيشة

5. Literal translation

- What the hell is this?	ما هذا الجحيم؟
Oh, God. Oh, God.	ياإلهي
Dad, I swear.	أبي - أنا أقسم
You just died , man!	أنت ميت يا رجل
- I am not crazy!	لست بمجنون! 0!
I was fucking my dog one time, right?	لقد كنت أضاجع كلبتي
You say you want to suck my cock , right?	سمعتك تقول بأنك تريد أن تلحق قضيبتي!
Yo. It's me. The midget.	أيها الاحمق
Whacked them all, huh, Jim?	لقد دمرتهم كلهم, صحيح يا "جيم" ؟
Ah... ah, please, mercy kill me.	أرجوك, إقتلني رحمة بي

6. Over-translation

All you motherfuckers got to go.	جميع السفلة اللعينون فليخرجوا
I will smack the shit out of you, you little skunk!	توقف عن هذا أيها الغبي المغفل سأركلك خارجا
- Back up, freak-ass!	أغلق مؤخرتك الكبيرة؟

They got nothing! They're worthless!	أنهم لا شيء - عديمي القيمة تبا
I swear!	اقسم بالله
You are a fucking dinosaur , Cosmo.	أنت ديناصور منقرض لعين
Let that sack of monkey shit in here.	ادخلوا هذا القرد اللعين
Look at that slave-ass motherfucker . "I got it, Johnny."	أنظر لهذا العبد ومؤخرة أمه العاهرة
I want this white boy in a box, though.	أريد رأس هذا الأبيض

7. Non-swearing to swearing

Oh, come on , dude.	يا للهول !!
Come on , dude.	يا لله عليك يا صاح
Come on , don't sweat it, man.	يا لله عليك يا رجل لا تتضايق
Oh, come on , come here.	يا لله عليك يا لله عليك !!
? Brother, please! ?	يا للهول ..
Look... Wow , dude.	إنظري ... يا للهول !!
- It throws the machine off. Ooh!	- هذا يجعل الآلة تقف
- Oh, dog .	- اللعنة يا رجل
Whew!	اللعنة على ذلك
Shoot .	اللعنة
Who , the man?	يا للهول !

Biodata of Student

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List of Publications

1. Khalaf, A. Sh., Sabariah Md Rashid, Md F. Jumingan and Md Suki Othman. (2014). Problems in amateur subtitling of English movies into Arabic. *Malaysian Journal of Languages and Linguistics* (3), 38-55.
2. Khalaf, A. Sh. and Sabariah Md Rashid. (2016). Attenuating obscenity of swearwords in the amateur subtitling of English movies into Arabic. *Arab World Journal of English*. 7(1), 295-309.
3. Khalaf, A. Sh. and Sabariah Md Rashid. (2016). The effect of deleting swearwords on meaning conveyance in the amateur subtitling of English movies into Arabic. (forthcoming).
4. Khalaf, A. Sh. and Sabariah Md Rashid. (2016). Pragmatic functions of swearwords in the amateur subtitling of English movies into Arabic. (forthcoming).



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