

جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة الأنبار



مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة
تعنى بدراسات وأبحاث اللغات وآدابها

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وزارة التعليم العالي والبحث العلمي
جامعة الأنبار - كلية الآداب



AUJLL

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شروط النشر في المجلة

تهدف رئاسة تحرير المجلة وأعضاء هيئتها إلى الإرتقاء بمعامل تأثير المجلة تمهيداً لدخول قاعدة بيانات المستوعبات العلمية والعالمية، وطبقاً لهذا تنشر مجلة جامعة الأنبار للغات والآداب البحوث التي تتسم بالرصانة العلمية والقيمة المعرفية، فضلاً عن سلامة اللغة ودقة التوثيق بما يوافق شروطها المدرجة في أدناه:

التسليم :

يم ارسال المراسلات جميعها بما في ذلك اشعارات قرار المحرر وطلبات المراجعة إلى هذه المجلة عبر نظام (E-JOURNL PLUES) وعبر الرابط : <https://www.aujll.uoanbar.edu.iq/> ، وتقبل البحوث وفقاً للنظام كتابة البحوث (Word و LaTeX) ، وبالاتحاد على نظام التوثيق العالمي APA ، ويجب كتابة النص بمسافة مزدوجة ، في عمود مزدوج باستعمال كتابة من 12 نقطة.

التحضير :

يستعمل برنامج الورد (Word software) لكتابة المقالة. من المهم أن يتم حفظ الملف بالتنسيق الأصلي لبرنامج الورد (Word software) ويجب أن يكون النص بتنسيق عمودين. اجعل تنسيق النص بسيطاً قدر الإمكان. ستتم إزالة معظم رموز التنسيق واستبدالها عند معالجة المقالة. وعلى وجه الخصوص ، لا تستعمل خيارات برنامج الورد لتبرير النص أو لوصل الكلمات. ومع ذلك ، يستعمل وجهاً عريضاً ومائلاً وخطوطاً منخفضة ومرتفعات وما إلى ذلك. عند إعداد الجداول ، إذا كنت تستعمل شبكة جدول ، فاستعمل شبكة واحدة فقط لكل جدول فردي وليس شبكة لكل صف. إذا لم يتم استعمال شبكة ، فاستعمل علامات الجدولة ، وليس المسافات، لمحاذاة الأعمدة. ويجب إعداد النص الإلكتروني بطريقة تشبه إلى حد بعيد المخطوطات التقليدية.

الملاحق

يجب إعطاء الصيغ والمعادلات في B ، A الخ إذا كان هناك أكثر من ملحق واحد ، فيجب تحديدها على أنها (أ 1) ، مكافئ. (أ 2) ، وما إلى ذلك ؛ في ملحق لاحق ، مكافئ. (ب 1) وهكذا. وبالمثل Eq. : الملاحق ترقيماً منفصلاً بالنسبة للجداول والأشكال: الجدول أ-1 ؛ الشكل أ 1 ، إلخ

معلومات صفحة العنوان الأساسية

العنوان: موجز وغني بالمعلومات. غالباً ما تستعمل العنوانات في أنظمة استرجاع المعلومات. وتجنب الاختصارات والصيغ

قدر الإمكان.

أسماء المؤلفين وعناوين انتسابهم الوظيفي: يرجى الإشارة بوضوح إلى الاسم (الأسماء) المحدد واسم (أسماء) العائلة لكل

مؤلف والتأكد من دقة كتابة الأسماء جميعها . ويمكن إضافة اسمك بين قوسين في البرنامج النصي الخاص بك .

قدم عناوين انتساب المؤلفين (حيث تم العمل الفعلي) أسفل الأسماء: حدد الانتماءات جميعها بحرف مرتفع صغير مباشرة بعد اسم المؤلف وأمام العنوان المناسب. أدخل العنوان البريدي الكامل لكل جهة انتساب ، بما في ذلك اسم الدولة وعنوان البريد الإلكتروني لكل مؤلف ، إذا كان متاحاً.

المؤلف المراسل: حدد بوضوح من سيتعامل مع المراسلات في جميع مراحل التحكيم والنشر ، وأيضاً بعد النشر. تتضمن هذه المسؤولية الإجابة على أي استفسارات مستقبلية حول المنهجية والمواد. تأكد من تقديم عنوان البريد الإلكتروني وأن تفاصيل الاتصال يتم تحديثها من قبل المؤلف المقابل.

عنوان الانتساب: تستعمل الأرقام العربية العالية لمثل هذه الحواشي السفلية. مثال، اسم المؤلف² ، اسم المؤلف² .

المُلخَص

الملخص: الملخصات باللغتين العربية والإنجليزية تكون معلوماتها متطابقة في المعنى، عدد الكلمات في كل ملخص (150-250) كلمة. كما يجب التأكد من صياغة اللغة للملخصات بحيث تكون لغة صحيحة ودقيقة مع مراعاة علامات الترقيم الصحيحة في الفقرات؛ لأن ضعف الصياغة اللغوية للملخصات يؤثر على قبول نشر الأبحاث في الموعد المحدد لها.

تنسيق الملخص: (نوع الخط: Simplified Arabic حجم الخط: 10.5 ومسافة بادئة 1.5 cm ومسافة النهاية: 1.5cm). ويجب أن يحتوي الملخص على العناونات الفرعية الآتية:

الأهداف:

المنهجية:

النتائج:

الخلاصة:

الكلمات الدالة: كلمة، كلمة، كلمة. (الكلمات الدالة مفصولة بفواصل، الحد الأدنى 3 كلمات، الحد الأقصى 5 كلمات)

الكلمات الدالة (كلمات افتتاحية)

مطلوب مصطلحات أو كلمات رئيسة ، بحد أقصى ثماني كلمات مفتاحية تشير إلى المحتويات الخاصة للنشر وليس إلى أساليبها يحتفظ المحرر بالحق في تغيير الكلمات الرئيسية.

طباعة أو لصق عنوان البحث باللغة العربية (تنسيق عنوان البحث - نوع الخط: Simplified Arabic حجم الخط: 14) متن البحث:

تنسيق العنوان (اللغة العربية نوع الخط: Simplified Arabic حجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman حجم الخط: 12).

تنسيق الفقرة: استعمل هذا التنسيق لطباعة الفقرات داخل العناونات. توثيق المرجع آخر الفقرة (بالاسم الأخير للمؤلف، السنة) توثيق مرجع لغة إنجليزية (Last Name, Year). (اللغة العربية: نوع الخط: Simplified Arabic وحجم الخط: 12). (اللغة الإنجليزية نوع الخط: Times New Roman وحجم الخط: 10 ومسافة بادئة 0.5 للفقرة).

الرسوم التوضيحية

- نقاط عامة

تأكد من استعمال حروف وأحجام موحدة لعملك في الرسوم التوضيحية.

قم بتضمين الخطوط المستعملة إذا كان التطبيق يوفر هذا الخيار.

استهدف الخطوط الآتية في الرسوم التوضيحية: Arial أو Courier أو Times New Roman أو Symbol أو استعمال الخطوط التي تبدو متشابهة.

قم بترقيم الرسوم التوضيحية وفقاً لتسلسلها في النص.

استعمال اصطلاح تسمية منطقي لملفات الرسوم التوضيحية.

قدم تعليقاً على الرسوم التوضيحية بشكل منفصل.
حدد حجم الرسوم التوضيحية بالقرب من الأبعاد المطلوبة للإصدار المنشور.
أرسل كل رسم توضيحي كملف منفصل.

الصور الفوتوغرافية الملونة أو الرمادية (الألوان النصفية)، احتفظ بها بحد أدنى 300 نقطة في البوصة.
رسومات خطية نقطية (بيكسل أبيض وأسود خالص) (TIFF أو JPEG)، احتفظ بحد أدنى 1000 نقطة في البوصة. تركيبة خط
نقطي / نصف نغمة (ألوان أو تدرج رمادي) (TIFF أو JPEG)، احتفظ بحد أدنى 500 نقطة في البوصة.
الرجاء تجنب ما يأتي :

ملفات الإمداد (مثل GIF و BMP و PICT و WPG) تحتوي هذه عادةً على عدد قليل من البكسل ومجموعة محدودة من الألوان

توفير الملفات منخفضة الدقة للغاية ؛

إرسال رسومات كبيرة بشكل غير متناسب مع المحتوى
- الشكل التوضيحي

تأكد من أن كل رسم توضيحي يحتوي على تعليق. والتعليقات منفصلة عن بعضها ولا تتعلق بشكل واحد فقط. يجب أن يشمل التعليق
على عنوان موجز (وليس على الشكل نفسه) ويكون وصفاً للرسم التوضيحي. احتفظ بالنص في الرسوم التوضيحية بحد أدنى ولكن
أشرح جميع الرموز والاختصارات المستعملة.

- الرسوم التوضيحية

حدد حجم الرسوم التوضيحية وفقاً لمواصفات المجلة الخاصة بعرض الأعمدة. يتم تقليل الأشكال بشكل عام إلى عرض عمود واحد
(8.8 سم) أو أصغر. أرسل كل رسم توضيحي بالحجم النهائي الذي تريد أن يظهر به في المجلة. • يجب أن يحضر كل رسم توضيحي
للاستسناخ 100%. • تجنب تقديم الرسوم التوضيحية التي تحتوي على محاور صغيرة ذات تسميات كبيرة الحجم. • تأكد من أن
أوزان الخط ستكون 0.5 نقطة أو أكثر في الحجم النهائي المنشور. سوف تتراكم أوزان الخط التي تقل عن 0.5 نقطة بشكل سيئ.

- الجداول

يجب أن تحمل الجداول أرقامًا متتالية. الرجاء إضافة العنوانات مباشرة فوق الجداول

الاستشهاد المصادر

برنامج إدارة المراجع

استعمال ملحقات الاقتباس من أنماط المنتجات، مثل: Endnote plugin أو Mendeley

قائمة المصادر والمراجع

ملاحظة مهمة : قائمة المراجع في نهاية البحث مرتبة ترتيباً هجائياً، وإذا استعمل الباحث مصادر باللغة العربية وأخرى باللغة
الإنجليزية فيجب أن تُرفق في نهايته قائمتان بالمراجع باللغتين العربية ثم الإنجليزية وفي حال عدم توفر مراجع باللغة الإنجليزية
تترجم المراجع العربية وتضاف في نهاية البحث.

المجلة تعتمد نظام ال APA في التوثيق. دليل المؤلف يوضح آلية التوثيق في نظام ال APA (اللغة العربية: نوع الخط Simplified Arabic حجم الخط: 10.5)

أمثلة:

الكتب:

الأسد، ن. (1955). مصادر الشعر الجاهلي. (ط1). مصر: دار المعارف.

مقالة أو فصل في كتاب:

الخلف، ع. (1998). الجفاف وأبعاده البيئية في منطقة الرياض. في منطقة الرياض دراسة تاريخية وجغرافية واجتماعية، (ص 174-278). الرياض: إمارة منطقة الرياض.

توثيق المجلة

مشاقبة، أ. (2011). الإصلاح السياسي المعنى والمفهوم. مجلة الدبلوماسية الأردني، 2 (2)، 24-33.

ورقة علمية من مؤتمر:

مزريق، ع. (2011). دور التعليم العالي والبحث العلمي في تحقيق تنمية اقتصادية واجتماعية مستدامة. المؤتمر العربي الأول الرؤية المستقبلية للنهوض بالبحث العلمي في الوطن العربي، 2011- آذار، جامعة اليرموك، إربد.

الرسائل الجامعية:

السبتين، أ. (2014). المشكلات السلوكية السائدة لدى طفل الروضة في محافظة الكرك من وجهة نظر المعلمات، رسالة ماجستير غير منشورة، جامعة مؤتة، الأردن.

يجب كتابة المراجع بالشكل الآتية:

1. يكتب مع مؤلف واحد

تضمنين (إن وجد): الاسم الأخير للمؤلفين والاسم الأول ؛ سنة النشر؛ لقب؛ طبعة (إن لم تكن الأولى) ؛ مكان النشر والناشر.

أمثلة

نيوت. ار. ١٩٨٨. اللاقاريات: دراسة استقصائية للحفظ النوعي. نيويورك. مطبعة جامعة أكسفورد.

بينك، ار. دبليو. ١٩٧١. لاقاريات المياه العذبة في الولايات المتحدة. الطبعة الثانية. نيويورك. جون ولي وسونس.

2. كتب مع مؤلفين أو أكثر

ويلستر، ار.ال. و لفروم، ام، ال. ١٩٦٢. طرق في كيمياء الكربوهيدرات. نيويورك ولندن. الصحافة الأكاديمية.

بونابيو، اي. دوريكو، ام. و ثراولاز، جي. ١٩٩٩. ذكاء السرب: من النظم الطبيعية إلى الاصطناعية. نيويورك. مطبعة جامعة أكسفورد.

3. الكتب الإلكترونية

يجب تقديم نفس المعلومات بالنسبة للكتب المطبوعة، انظر الأمثلة أعلاه. بالنسبة للكتب التي تمت قراءتها أو تنزيلها من موقع مكتبة أو مواقع لبيع الكتب، يجب إضافة المعلومات التي تفيد بأنه كتاب إلكتروني في نهاية المرجع. مثال:

بون، ان. كي و كيو، اس. ٢٠١٢. نموذج لهيكل المعادلة. نيويورك: مطبعة جامعة أكسفورد. الكتاب الإلكتروني.

تتوفر أحياناً بعض الكتب التي انتهت صلاحية حقوق النشر الخاصة بها مجاناً على الإنترنت (وهي في الملك العام). في هذه الحالات ، يجب عليك إضافة عنوان URL الكامل (.... // http) (أو الرابط الذي قدمه الناشر وتاريخ وصولك ، تاريخ تنزيل / قراءة الكتاب.

4. فصول الكتاب

تضمنين (إن وجد): الاسم (الأسماء) الأخير والاسم (الأسماء) الأول لمؤلف (مؤلفي) فصل الكتاب. سنة النشر. عنوان فصل من الكتاب. في الاسم الأول والعائلة للمحررين والمحرر (المحررون) بين قوسين. عنوان الكتاب. الطبعة (إن لم يكن 1: ش). مكان النشر: الناشر ، أرقام صفحات الفصل.

مثال:

مرتس، جي. اي. ١٩٩٣. الكلوروكربونات وكلورو هيدروكربونات. في: كروسجويتز و هو- كرانت ام (ادس)، موسوعة التكنولوجيا الكيميائية. نيويورك. جون ولي و سونس، ٤٠-٥٠.

5. مقالات المجلات

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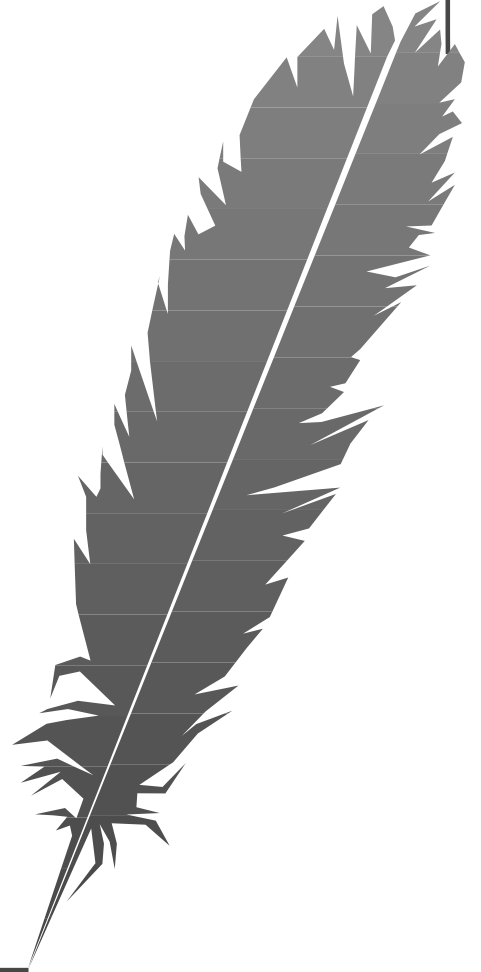
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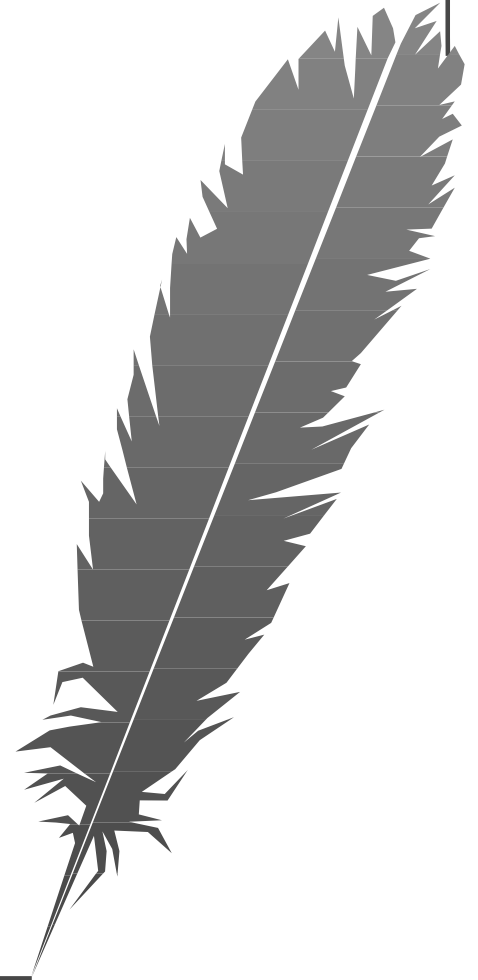
Mishra R. 1972. A comparative study of net primary productivity of dry deciduous forest and grassland of Varanasi. Symposium on tropical ecology with emphasis on organic production. Institute of Tropical Ecology, University of Georgia: 278-293.

In the name of God, the most gracious, the most merciful

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Knowledge is viewed as humanity's treasure, the key to culture, and the source of people's pleasure, whereas scientific research is the philosophical, intellectual, historical, and cultural onset of knowledge. Languages and literature are the mechanisms by which skills are developed via consciousness, perception, and comprehension, which help to the transference of knowledge between generations, as well as molding an individual and shaping the future. The editorial board have opted to adopt an approach of topics' diversity in all languages, to attract researchers from outside and inside Iraq. The strategy of diversity resulted in a large number of studies that underwent international and local scientific reviewing and assessment. We believe that those studies will make a significant contribution to the development of scientific intellect and the establishment of academic research methodologies for researchers. This substantial effort is the result of the editorial staff's diligent efforts to complete and publish this issue

Editor-in-Chief of the magazine



Euphemistic Strategies Adopted in the Professional and Amateur Subtitling of Taboos in American Movies into Arabic

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Taboo words are widely used in American movies that manifest cursing and obscene denotations. The problem that should be tackled is that Arab subtitlers translating these movies are obliged to avoid translating these words literally due to certain social and religious bearings. In lieu, they adopt euphemistic strategies that mitigate these taboo words. Objective: this paper aims at determining the euphemistic subtitling strategies Arab professional and amateur subtitlers adopt when translating taboo words in two American movies into Arabic. Methodology: a corpus-based approach has been adopted based on picking out the English taboo words spoken in the dialogues, and revealing their Arabic equivalents subtitled by Arab professional and amateur subtitlers. To categorize the taboo words into types, the qualitative content analysis method was applied in the analytical framework and Khalaf and Rashid's (2017) model of strategies employed in attenuating swearwords has been followed with some modifications. The semantic change occurring in the field of taboo words, mollified due to adopting different strategies of euphemization in the subtitling process was considerably verified. Findings: the analysis shows that deletion, semantic field change, euphemized expressions, lexical generalization, and metaphorization are the commonly adopted strategies in rendering taboo words in the movies. Several taboo words were partially euphemized, while others were totally euphemized, yet others were deleted all together.

KEYWORDS: Subtitling, Euphemism, Taboo words, Strategies.

الاستراتيجيات الملقطة المستخدمة في الترجمة الاحترافية وغير الاحترافية للكلمات البذيئة في الأفلام الأمريكية إلى العربية

الملخص :

تستخدم الكلمات البذيئة على نطاق واسع في الأفلام الأمريكية التي تظهر الشتيمة و البذاءة. إن المشكلة التي ينبغي معالجتها أن المترجمون العرب الذين يترجمون هذه الأفلام مجبرين على تجنب ترجمة هذه الكلمات حرفياً بسبب الاعتبارات الاجتماعية والدينية. وبدلاً من ذلك، يتبنى هؤلاء المترجمون استراتيجيات ملقطة تخفف من حدة هذه الكلمات. تهدف هذه الدراسة إلى تحديد استراتيجيات الترجمة التلطيفية التي يعتمد عليها المترجمون العرب المحترفون والهواة عادةً عند ترجمة الكلمات البذيئة في فلمين أمريكيين إلى اللغة العربية. وبالنسبة لمنهجية البحث، تم اعتماد منهج قائم على عينة دراسة على أساس انتقاء الكلمات البذيئة الإنجليزية المستخدمة في حوارات الأفلام، والكشف عن مكافاتها العربية التي ترجمها مترجمون محترفون وهواة عرب. ولتصنيف الكلمات البذيئة إلى أنواع، تم تطبيق طريقة التحليل النوعي للمحتوى في الإطار التحليلي، وتم اتباع نموذج خلف ورشيد (2017) للاستراتيجيات المستخدمة في تلطيف الكلمات البذيئة مع بعض التعديلات. وتم التحقق بشكل كبير من التغيير الدلالي الذي يحدث في الحقل الدلالية للكلمات البذيئة، والتي تم تخفيفها جراء اعتماد استراتيجيات مختلفة للتعبير الملقط في عملية الترجمة. وتظهر نتائج التحليل أن الحذف، وتغيير الحقل الدلالي، واستخدام التعبيرات الملقطة، والتعميم المعجمي، والاستعارة هي

الاستراتيجيات المعتمدة الأكثر شيوعاً في ترجمة الكلمات البديئة في هذه الأفلام. كما وتم تلطيف العديد من الكلمات البديئة جزئياً، بينما تم تلطيف البعض الآخر كلياً، وحذف كلمات أخرى تماماً.
الكلمات الافتتاحية: (ترجمة حواشي الأفلام ، التلطيف، الكلمات البديئة، الاستراتيجيات).

Introduction

The area of audiovisual translation (AVT) has attracted the interest of language researchers and scholars of translation (O'Connell, 2007). Scholars consider AVT as one of the most prosperous branches of translation, which is immensely connected to technology (Díaz Cintas & Neves, 2015). Over recent years, research on AVT has increased, especially in relation to subtitling and dubbing being the fastest growing areas in the field of Translation Studies (TSs) (Díaz-Cintas, 2008).

Audiovisual Translation Studies (ATs) has received a great interest in practical approaches of rendering films since the early 2010s. This, in fact, has embraced a more formidable growing interest in the history of translation since the late 1990s, which was the milestone in the AVT arena. These developments encouraged the researcher to look simultaneously at translation practices, technical processes and marketing strategies that are all intertwined, especially in the early years

of film translation (O'Sullivan & Cornu, 2018).

AVT started to be treated as a substantial sub-field of TSs in the late 1980s and early 1990s, despite the appearance of some occasional journal issues regarding AVT since the 1960s (Dwyer, 2017). In this regard, Díaz-Cintas and Remael (2014) state that AVT has been gaining ground recently, and has established itself as a standard terminology, more specifically in TSs. According to Díaz-Cintas (2008), the study of AVT has considerably developed its theoretical and practical approaches, which became intelligible in developing the research framework of AVT in dubbing and subtitling.

AVT is now immensely considered the most effective subfield of TSs, and due to the fast pace of developments in technology, it continues to be researched to tackle the translation of subtitles theoretically and practically (Deckert, 2017). AVT has contributed greatly to the progress of cinema as an art form, specifically in the years of film

blooming. Consequently, the two processes of film subtitling, and film dubbing have gained much attention by researchers working on AVT (Fodor, 1976; Snell-Hornby, 1995). Similarly, Nornes (2007) and Denison (2012) concentrate on the role played by AVTSs, which nourished the research on film TSs.

AVT turned to be the main topic of books, postgraduate courses, and international conferences that focus on film subtitling and film dubbing (Díaz-Cintas, 2008). It is obvious that AVT has gained academic acknowledgement and accessibility since 1990s (Díaz Cintas & Neves, 2015) as it stretched out to different disciplines that start from psychology and end to sociology. It is plausible to ask whether AVT has outgrown the limits of TSs to become a new discipline alone or an interdisciplinary one. However, this paper attempts to answer the research question: what types of strategies do Arab subtitlers adopt in mitigating the taboo words in American movies? Answering this question provides the Arab subtitlers with the ways that avoid them subtitling taboo and swearword words spoken in any American movie.

Review of Related Literature

Subtitling is one of the significant topics in TSs which has acquired special research and interest due to the increasing number of website owners and translators who are concerned with translating the subtitles of films. Subtitling is a translation practice which is viewed by Díaz-Cintas and Remael (2014) as the written text on the lower part of the screen that recounts the original dialogue of the characters, in addition to the discursive elements that appear in the image. Subtitling refers to transferring an SL of the movie or audiovisual media to a TL of the movie or audiovisual media, coincident with the original verbal message (Gottlieb, 2004). Diaz-Cintas and Anderman (2009) stressed that the basic feature of subtitling is economy because of the limited space on the screen which should not constrain seeing the images.

Subtitling is traditionally classified according to linguistic dimensions into intralingual subtitling and interlingual subtitling, but the interlingual subtitling is the major type because it implies the translation from an SL to a TL (Diaz-Cintas and Remael, 2014). Gottlieb (1994) labeled the interlingual subtitling as 'diagonal subtitling' since it involves a shift from one language to another along

with a change of mode, namely from the oral to the written mode. Subtitling is a form of extra-diegetic translation, which means it is extraneous to the narrative mode, but essential for the reader or viewer to understand the text or script (Genette, 1988; Cronin, 2010).

According to Stašková (2018), professional subtitlers usually use paraphrasing and substitution as translation strategies, while the amateur subtitlers adopt literal translation strategies as they accentuate the structural and stylistic matters when they subtitle the SL text to the TL text. This is done in order to provide the viewers with as much information as possible, yet it has led to generate unusual TL texts. Contrariwise, professional subtitlers usually shortened the sentences of the SL text. Eventually, Stašková concludes that the translations performed by professional subtitlers are higher in quality than the one made by the amateur subtitlers.

In relation to this, Abdelaal and Sarhani (2021) conducted a study on subtitling strategies used to attenuate the swear and taboo words in an American movie where they found that deletion and euphemism are the most common strategies adopted in subtitling swearwords and taboo words in the

movie. The authors concluded that deletion was recruited in subtitling the taboo words in movie due to cultural constraints, whereas the euphemization strategy was used to avoid rudeness and offensiveness of these words. Abdelaal and Sarhani argued that the euphemization strategy is appropriate, yet there is a mismatch between the facial expressions of the actor and the taboo words being subtitled euphemistically.

In addition, Wu and Wan (2021) conducted research on subtitling an American TV series into Chinese. The authors inferred that three strategies were used in subtitling this series into Chinese, namely literal translation, widening and deletion. However, the literal translation strategy was the most frequent one as it rated (88.6%) out of the strategies adopted. Further, the authors observed that the subtitlers, in many cases, did not replace taboo or swear words or delete them, rather they used literal equivalents.

Likewise, Hawel (2019) found out that the subtitlers translating American movies into Arabic use deletion and mitigation strategies to minimize the negative effects resulting from the insulting and vulgar expressions. However, they sometimes resort to literal

translation in order to create similar effects on the recipients.

In his study, Furgani (2016) stated that subtitlers should not adopt the deletion strategy completely or literal transliteration of swearwords, such as 'shit', 'motherfucker', and 'son of a bitch', in lieu he suggested an alternative method that has less offensive denotations, such as subtitling 'shit' into [تِباً], 'motherfucker' into [سافل], and 'son of bitch' into [لعين]. For this reason, Furgani argued that subtitling from English into Arabic encounters three major challenges: linguistic, cultural, and technical challenges, although the cultural challenges are the most influential ones.

As for the strategies of subtitling, Gottlieb (1992) proposed ten strategies that can be adopted by subtitlers. They are: (1) Expansion (2) Paraphrase (3) Transfer (4) Imitation (5) Transcription (6) Dislocation (7) Condensation (8) Decimation (9) Deletion, and (10) Resignation. Deletion is the most prevailing strategy employed in subtitling to fend off taboo words. On the other hand, Antonini (2005, pp. 213–15) argued that the subtitling process is based on three steps: elimination, rendering, and condensation. Elimination means reducing elements that do not change the

meaning of the source dialogue, such as false starts, repetitions, and hesitations. Rendering refers to the elimination of taboo words and slang expressions. Ultimately, condensation depends on simplifying of original structures.

A keen reading of the previously surveyed studies shows that although there is much scholarly work on the subtitling of taboo words, these studies were mainly confined to professional subtitling. Hence, very little research has been carried out on the comparison between the performance of professional and amateur subtitling of such words. Acknowledging this gap in the literature, the significance of this study stems from its attempt to compare between the strategies adopted by professional and amateur subtitlers when rendering taboo words in American movies into Arabic.

Euphemism

Euphemism is a semantic phenomenon which was etymologically taken from the Greek compound word *eu* meaning (good) and *pheme* meaning (speech or saying), which literally denotes to speak with good words or in a pleasant manner (Burchfield,1985). For Allan and Burrige (1991), "euphemisms are alternatives to expressions that have too many negative connotations to

feliculously execute the speaker's particular communicative intention in a given context" (p. 126). Euphemism is frequently coupled with the semantic process of taboo. Therefore, new words or phrases are employed to denote linguistic taboos as alternatives used by speakers to minimize the threat to the people's face (Asseel, 2020).

Euphemism denotes a socially or culturally offensive or disagreeable word which is substituted by a more agreeable or pleasant word with the same meaning. In other words, it means finding a euphemistic word which is less harsh, offensive, or explicit as in substituting toilet by loo (Hurford et al., 2007). According to Allan and Burridge (1991), euphemism is obviously "a universal phenomenon that implies substituting an insulting word or phrase in indirect way" (p.11). Euphemism is used to avoid evasive expressions, which means a speaker uses expressions as a protective way against the disapproval of human beings as euphemisms can alternatively be described as expressions that function to avoid offensive, blunt, harsh, or too direct denotations (Allen, 1990; Grant, 1977). Figuratively, euphemism is a device used to conceal embarrassing and unpleasant situations, or rough truth or

bitter words (LaRocque, 1998; Neaman & Silver, 1990).

Euphemism can have two significant functions; first as a tool against what is feared, disliked, unpleasant or embarrassing, and second, to beautify goods, then boost them and make them more appetizing (Burridge, 2005). The use of euphemism occurs due to having taboo words where it is necessary to get rid of them via replacing them by euphemistic words. Hence, Allan and Burridge (1991) argue that "the reason behind emerging euphemism in language is to cover for taboos prevailing in the culture and society of that language" (p. 23). Deductively, euphemism is positive, while taboo is negative. In line with this, Bussmann (2006) thinks that due to religious, social, political, or sexual causes, some expressions are considered as taboo and should not be circulated in verbal speech. Consequently, the author states that taboo is "a term that is avoided for religious, political, or sexual reasons and is usually replaced by euphemism" (p.1173). So, it is the community or speaker who can decide whether the word is taboo or not, and if it is taboo, the speaker will determine its alternative euphemistic expression.

However, taboo is defined by Allan and Burridge (2006) as a proscription of

behavior for a certain community of one or more individuals at a specifiable time in specific contexts. As for their categories, Abrantes (2005) categorizes taboo in terms of three fields, death and disease field, sex and excretion field, and lying and insult field. In addition, Andersson and Trudgill (1990) argue that taboo words are mainly used for 'abusive swearing', 'expletives', 'humorous swearing', and 'auxiliary swearing'. Moreover, Wajnryb's (2005) categorizes taboo words according to their functions into cathartic, abusive, and social. From a purely semantic perspective, Allan and Burridge (2006) presented a model that categorizes taboo words into semantic fields. The authors' typology of taboo words 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, and objects and places; 5. Food gathering, preparation, and consumption (p. 1).

Methodology

The methodology followed in this study rests upon certain procedures. First,

collecting taboo words from the two American movies after watching them on websites specialized in displaying and subtitling American movies. Second, identifying the euphemistic strategies adopted in translating these words into Arabic by adopting Allan and Burridge's (2006) model which is an important procedure that fits the purpose of the study. This is done by putting the taboo words extracted from the movies side by side with their provided equivalents by the professional and amateur subtitlers. Third, categorizing the taboo words according to the field shift.

Research Approach and Data of the Study

This research is qualitative in nature. It is designed to identify the euphemistic strategies adopted by professional and non-professional translators when subtitling taboo expressions in American movies into Arabic. These words should not be rendered in their literal senses because the vulgarness and obscenity of such expressions contradict social norms and religious principles in the target culture. The selection of these two Hollywood movies is based on three indispensable criteria:

(1). The first movie *Riddick* was subtitled by a professional translator Dr. Ali Talal

who subtitled many American movies into Arabic (Al-Jazeera, 2017), while the second movie *Skin in the Game* was subtitled by the Movizland website, which is specialized in uploading American movies online. So, this website is not professional in subtitling since it is basically concerned with uploading, watching movies, episodes, and TV programs (<https://2u.pw/L1WgFSp>). A comparison is to be drawn between the translations of both movies' subtitles in order to uncover whether there are any differences or similarities in adopting euphemistic strategies by the two subtitlers.

(2). *Riddick* and *Skin in the Game* are widely watched movies according to the numbers of viewers on YouTube platform. *Riddick* contains (45) taboo words, whereas *Skin in the Game* contains (68) taboo words.

(3). *Riddick* is categorized as an American science fiction action movie whose events evolve around another planet, while *Skin in the Game* is classified as an American crime drama which handles the human trafficking topic in America. Hence, the study collected data from different genres, comprising science fiction and crime movies, which is a proof that taboo words are not only used in crime movies,

but they also can be found in other genres.

(4). *Riddick* was released in 2013, and it is available online (<https://www.youtube.com/watch?v=6DCJFwD1So8>). Its running time is (2:6:47). *Skin in the Game* was released in 2019, and it is available online (https://www.youtube.com/watch?v=0D5IJGbcV_4). Its running time is (1:30:11).

Data Collection and Analysis

To facilitate collecting the data of this study, a qualitative content analysis method was used to identify the taboo words and classify them into cursing, profanity, obscenity, epithet, and sexual harassment words from the two American movies. Cursing words are the most commonly used words by actors. To conduct the analytical part of this study appropriately, certain effective procedures are implemented based methodologically on conceptual content analysis approach. (I) identifying the taboo words in both movies' scripts. (II) Tabulating the demarcated taboo expressions and sorting them into numbered examples in order to analyze them. (III) Emplacing an explaining account beneath each template of analysis to figure out the adopted strategy, which is hired to tone down the

taboo words. (IV) Eventually, carrying out a statistical analysis to exhibit each taboo word, its type, frequency, and percentage in each movie's dialogue.

Results and Discussion

The results of analysis showed that the total number of taboo words in *Riddick* was (45), while *Skin in the Game* contained (68) taboo words. Taboo words are also classified according to sociolinguistic terminology following Husda et al. (2021) who approached taboos from a sociolinguistic perspective. The taboo word 'fuck' was the most frequently used by actors, which is an obvious obscene word whose percentage amounted to (%66.44). 'Shit', which is a vulgar word, occupied the second rank (7) with a rate of (%31.50) among the total number of the taboo words used in the *Riddick* movie. The word 'ball', which is a sexual human body part, was euphemism strategies to render taboo words in the selected movies into Arabic in an attempt to mitigate the offensiveness of these words to the Arab audience. These strategies came in various forms as will be discussed in the following subsections. The first subsection will address the change in the semantic field of taboo words in the

used twice. The frequency of taboo words in *Skin in the Game* movie was notably different from that in *Riddick*. The word 'fuck' for example was used (31) times among the total number of taboo words (68) and rated (%68.88), representing the highest percentage in both movies. It is an indicator to the level of obscenity in the actors' dialogue, and on the other hand, a proof to the euphemistic strategies adopted by subtitlers to attenuate the obscenity degree of this word. 'Bitch' was used (12) times and rated (%17.64), coming in the second rank of the frequent taboo words. Both 'shit' and 'ass' were employed (7) times and rated (%10.29). 'Goddamned', 'motherfucker', and 'hell' each was used twice with a percentage of (%2.94), whereas 'balls' and 'insane' each was used one time and rated (%1.47). In this regard, Jay (2009) confirmed that there are ten taboo words: fuck, shit, hell, damn, goddamn, Jesus Christ, ass, oh my god, bitch, and sucks that incorporate 80% of public swearing expressions used by people, which are exceedingly used from 1986 to 2006.

The results of the analysis process also indicated that both professional and amateur subtitlers have adopted various

Movies	Taboo word in movies	Equivalents in subtitles
<i>Riddick</i> (Professional subtitler)	Figure out how many of these big-ass straps we go out here okay?	اكتشف كم عدد المكائد اللعينة التي لدينا هنا - اتفقتنا؟
<i>Skin in The Game</i> (Amateur subtitler)	Asking motherfucker where they at?	تسألين الوغد أين هم؟

Examples (1-2)

In *Riddick*, the actor used the taboo word 'big-ass' as a modifier for the noun straps to express the inner feeling of anger and frustration. However, the professional subtitler translated it into [اللعينة] where a change in its semantic field from human organ to the religious field has been done to mitigate the obscene word 'big ass'. The word 'ass' is classified as one of the taboo words in the sense that Ávila-Cabrera (2016) classifies taboo and offensive words into different types; sexual/body part references are the most common type in daily talks, which includes 'ass' and 'cock'. Avoiding direct reference to them is a way of euphemism.

Additionally, the amateur subtitler of *Skin in the Game* rendered the taboo

movies to different and less offensive semantic fields in the subtitles.

Change in Semantic Field

This strategy depends on shifting the taboo word from one semantic field into another to reduce or soften the lesion of its obscenity. Each word has its own primary field which gives it a particular strength. However, in the subtitling process, this word is often subjected to change of its basic field due to certain causes including the social, cultural, and religious causes. For instance, the taboo word 'shit' in the movie '*Riddick*' from the semantic field of excrement was changed into the semantic field of 'computer' by the professional subtitler using the phrase 'entering the wrong **shit**' into Arabic to [أنك تُدخل الشفرة] الخاطئة] whose Arabic literal equivalent phrase is [أنك تُدخل البراز الخاطئة]. Consequently, the word 'shit' in the SL text was transferred into 'code' in the TL text, and this assures that a change in the semantic field of the word 'shit' occurred in the subtitling process unequivocally to attenuate its obscenity to the Arab recipients. Examples (1-2) further illustrate this point.

contain important information that affects the development of the story in the movie, and thus have to be rendered in the TL (Hjort, 2009). In addition, deleting taboo words normally occurs due to religious or social causes. In the next subsection, the symbol (*) indicates deleting the taboo word from the context of TL text. Examples 3-4 below illustrate this strategy.

Examples (3-4):

Movies	Taboo word in movies	Equivalent in subtitles
<i>Riddick</i> (Professional subtitler)	Give me some <u>fuckin'</u> answers.	هيا أعطني بعض الأجوبة (*)
<i>Skin in The Game</i> (Amateur subtitler)	Get the <u>fuck</u> out of here.	اخرج (*) من هنا.

In both movies, actors used the taboo word 'fuck' in their dialogues to express strong inner feelings, but the subtitlers deleted them from the TL text. Thus, in *Riddick* movie the phrase 'fuckin' answers' was rendered with deleting the word 'fuckin'[الأجوبة]. Likewise, in *Skin in the Game* movie, the word 'fuck' was deleted from the phrase 'Get the fuck out

word 'motherfucker' used to express a high degree of anger and contempt into Arabic [وغد], which is less obscene compared to the SL word 'motherfucker' whose literal translation is [أبن العاهرة]. The degree of obscenity in the taboo word 'motherfucker' from the semantic field of incest has been mollified through the use of the word [وغد] (Lit. rascal), from the semantic field of mental disorder (Khalaf & Rashid, 2017).

The above discussion shows that both (amateur and professional) subtitlers have opted for the euphemism strategy of changing the semantic field of the taboo words in the movies to different semantic fields in the subtitles which are less offensive to attenuate them for the Arab recipients. However, this strategy does not fully reflect the actor's intended high degree of anger to the recipients.

Deletion

Another euphemism strategy is the complete deletion of taboo words in the movies when subtitled into Arabic. Pedersen (2011) argues that deletion "occurs when the ST term is omitted and not translated in the TL" (p.17). By so doing, the subtitlers have reduced the number of taboo words in TL text to curb offensiveness and avoid audience reactions. This is done because it is usually argued that taboo words do not

Examples (5-6):

Movies	Taboo word in movies	Equivalents in subtitles
Riddick (Professional subtitler)	What the fuck do you want man?	ماذا تريد بحق الجحيم يا رجل؟
Skin in The Game (Amateur subtitler)	That bitch was out of line.	تلك السافلة تجاوزت الحدود.

In examples 5-6 above, a shift in register was utilized as a strategy to mitigate the obscenity of swearwords when the subtitlers translated them into Arabic. For example, the taboo word 'bitch' was rendered into [سافلة] (Lit. of low status) which is less obscene compared to its colloquial counterpart and can be used in the formal register. (Lit. salacious) (Khalaf & Rashid, 2017). The taboo word 'fuck' in *Riddick* was subtitled as [بحق الجحيم] instead of translating it literally [بحق الجنس]. On the other hand, 'bitch' in *Skin in the Game* was rendered into [السافلة] whose literal meaning is 'insincere', which consequently eliminated its obscenity [عاهره]. Thus, a shift in register from the colloquial to the formal was another strategy utilized in an attempt to mitigate the strength of the taboo words in the movies.

of here'. Al-Yasin and Rabab'ah (2019) maintained that Arab amateur subtitlers used deletion and euphemism as translation strategies and argued that this orientation is influenced by the cultural constraints between the English and Arabic cultures.

Register Shift

The fact that subtitling renders the scripts of movies from the spoken to the written mode necessitates a shift in register from the informal/colloquial to the formal register. Thus, Arab subtitlers are responsible for adopting the formal register when they render film subtitles since they have to use Modern Standard Arabic in their written subtitles, normally colloquial Arabic is spoken not written. The use of the formal register enables the subtitlers to avoid obvious denotations communicated in informal or vulgar words. On this basis, almost all the TT equivalents of the taboo words in the movies are given with a shift in their register. This is done to attenuate the offensiveness of these words since the formal register is less obscene compared to the colloquial register which cannot be displayed on the screen. Consider examples 5-6 below for more clarification.

into (you're doing well). So, the taboo word was replaced by the euphemistic expression (doing well). Thus, all the obscene and vulgar implications in the SL taboo word were removed by opting for an equivalent in the TL which is devoid of any of these implications. In the second movie, the amateur subtitler also euphemized the taboo word (balls) meaning human testicles throughout replacing it by the Arabic word [الجرأة], which is a normal word that does not have vulgar connotations. Viewers who are reading such attenuating subtitles would feel comfortable. According to Leech (1974, p. 45), euphemism is "a replacement of a word that has offensive connotations with another one that has no over reference to the unpleasant side of the topic". Therefore, the negative (taboo) words 'fuckin' and 'balls' were replaced by more pleasant euphemized words (positive) [تبلي بلاء حسن] and [الجرأة].

Utilizing Ambiguous Expression

Subtitlers sometimes resort to the use of ambiguous expressions in their translation from the SL text into the TL text either because they do not grasp the real meaning of the expression that the actor utters or they dodge to avoid the taboo or offensive connotations in the

Euphemizing Taboo Words (Negative → Positive) Strategy

Euphemism is one of the effective strategies adopted by Arab subtitlers because it rests upon replacing the taboo word by a more acceptable word. Almihrab (2020) deduces that euphemism is the most suitable translation strategy when dealing with taboo words because it wards off Muslim audience from hearing or reading taboo or obscene words when they watch American movies whose dialogues are subtitled into Arabic. Examples 7-8 below are illustrative for this point.

Examples (7-8):

Movies	Taboo word in movies	Equivalents in subtitles
<i>Riddick</i> (Professional subtitler)	You're <u>fuckin'</u> good just butch up.	انت تبلي بلاء حسن فقط كن شجاعاً.
<i>Skin in The Game</i> (Amateur subtitler)	You ain't got the <u>balls</u> .	ليس لديك الجرأة.

In example 7 above, the taboo word 'fuckin'' was euphemized by the professional subtitler because in the SL text it means (to have sex with somebody) [يُضاجع], but he subtitled it

odd and vague because it is not plausible to use such an ambiguous expression, in Arabic, it is not possible to describe the life as being square. He did that on purpose in order to dispense with the taboo word 'square-ass', which literally means fat ass [مؤخرة كبيرة/مربعة]. By so doing, both subtitlers have produced a TT which is friendly to the Arab recipients who are not familiar with the English taboo words used in the ST.

Metaphorization

Metaphor is a figure of speech that describes an object in a figurative or symbolic way. It is regarded as one of the euphemistic strategies that mitigate the taboo or offensive words. Warren (1992) considers it as a semantic feature of euphemism which she counts as a semantic innovation. So, metaphor is deemed as a type of euphemism whose task is to palliate the taboo expressions. Having a similar viewpoint of metaphors, Knowles and Moon (2006) maintain that "metaphor is euphemistic, which is a sinister way of avoiding direct statement" (p.6). For instance, in *Riddick* movie, the actor said "This is fuckin' crazy", which was translated by the professional subtitler into Arabic [هذا شيء يصعب تصديقه]. The taboo expression 'fuckin' crazy' was metaphorized in this

expression. Consider examples 9-10 below.

Examples (9-10):

Movies	Taboo word in movies	Equivalents in subtitles
<i>Riddick</i> (Professional subtitler)	You know why? because it sucks us.	هل تعلم لماذا لا تعجبني؟ لأنها <u>خطئة</u> <u>سينة</u> <u>وفاشلة!</u>
<i>Skin in The Game</i> (Amateur subtitler)	I'm not about this square – ass life.	لا أحب هذه <u>الحياة المربعة</u> .

In *Riddick*, the actor used the taboo expression 'it sucks us' but the professional subtitler duped the viewers when he translated this expression into TL as [خطئة سينة وفاشلة]. In this rendition, there is no matching between the SL text and TL text since the SL expression is obscene, while its TL equivalent expression is common. It appears that the subtitler opted for an ambiguous expression in order to cast off the obscenity subsistent in the SL text. Similarly, the amateur subtitler of *Skin in the Game* exploited the same strategy in order to eliminate the taboo expression 'square –ass life', which he translated into TL [الحياة المربعة]. This turns to be

negative word 'white house' was rendered by the amateur subtitler into [البيضاء] in Arabic, where the subtitler relied on the very white color of the actor's skin, hence he concluded that the speaker denoted the white skin of the girl.

As a type of metaphor, synecdoche, in which the part stands for the whole or vice versa, such as 'ass' denoting woman is also employed as a euphemism strategy. Sometimes actors use the taboo word 'ass' to stand for a woman or girl, hence the subtitler of this movie has toned down the word 'ass' [مؤخرة] by attenuating words as can be seen in the *Skin in the Game* movie (because they kicked your ass), which literally means [لأنهم طردوا مؤخرتك], but the subtitler utilized synecdoche and rendered it into [لأنهم طردوك]. The same thing occurs with (I can't afford your ass), which literally means [لا يمكنني تحمل مؤخرتك], which was rendered into Arabic as [لا يمكنني تحمل أكثر كلفتها أكثر], in reference to a woman referred to by the taboo word 'ass'.

Lexical Generalization

Lexical generalization is a type of semantic change, which is used by translators when they deal with film translation. Khalaf and Rashid (2017) define generalization as a process by

subtitling because literally it means [مجنون لعين], yet the proper translation is [هذا جنون]. Consider examples 11-12 taken from both movies' subtitles:

Examples (11-12):

Movies	Taboo word in movies	Equivalents in subtitles
<i>Riddick</i> (Professional subtitler)	You're a <u>shit storm</u> .	أنت جندي مذهل.
<i>Skin in The Game</i> (Amateur subtitler)	What the fuck is wrong with that <u>white house</u> ?	ما خطب تلك البيضاء؟

In example 11 above, the taboo expression 'shit storm' was rendered into Arabic metaphorically into [جندي مذهل], although its literal equivalent is [عاصفة هراء] or [عاصفة من القرف]. However, the professional subtitler benefited from the context of situation. He resorted to the metaphorization strategy in order to obviate the taboo word 'shit', whilst the word 'storm' [عاصفة] was metaphorized into [جندي]. This, in fact, complies with the intent of metaphor which is based on saying something in terms of another thing or that one thing is another thing. Additionally, in *Skin in the Game*, the

generalized expression for the same word ‘fuck’. Although each subtitler pursued a different way of generalizing some specific words, both sought to get rid of the obscenity embodied in the word ‘fuck’. They managed to euphemize this swearword. Other examples of the same strategy are illustrated below:

Examples (15-16):

Movies	Taboo word in movies	Equivalents in subtitles
<i>Riddick</i> (Professional subtitler)	What the <u>fuck</u> ?	ما هذا <u>بحق</u> <u>الجحيم</u> ؟
<i>Skin in The Game</i> (Amateur subtitler)	<u>Fuck</u> that.	تَباً لذلِك.

These are additional examples of the lexical generalization strategy, and there are more of these kinds, but in the movie *Skin in the Game*, the subtitler sometimes adopted the deletion strategy and sometimes used the lexical generalization. For instance, the subtitler rendered the phrase (What the fuck so funny?) into Arabic [ما هو المضحك؟] by deleting the SL taboo word ‘fuck’ and got along without generalization strategy. The subtitler of *Riddick* almost leaned to adopting deletion strategy, and was less

which “the subtitler replaced a more specific swearword in the source text with a more general less offensive one in the subtitles” (p. 305). The subtitlers of both movies employed the process of lexical generalization in their TL texts, but there is a difference in their way of dealing with this process because each one opted for his own way of subtitling as shown below. Examples 13-14 further illustrate this strategy.

Examples (13-14):

Movies	Taboo word in movies	Equivalents in subtitles
<i>Riddick</i> (Professional subtitler)	<u>Fuck</u> you Lina.	تَباً لِك لينا.
<i>Skin in The Game</i> (Amateur subtitler)	What the <u>fuck</u> do you want man?	ماذا تُريد <u>بحق</u> <u>الجحيم</u> يا رجل؟

In the examples above, each subtitler chose the generalized word in order to euphemize a certain a taboo word in the ST that has very specific denotation. For instance, the professional subtitler of *Riddick* adopted the word [تَباً] as a lexical generalization for the obscene word ‘fuck’, which literally means [يضاجع]. On the other hand, the amateur subtitler of *Skin in the Game* adopted the TL expression [بحق الجحيم] as a

Examples (17-18):

Movies	Taboo word in movies	Equivalents in subtitles
<i>Riddick</i> (Professional subtitler)	X	X
<i>Skin in The Game</i> (Amateur subtitler)	Well, I'm a <u>user</u> .	أنا حسنًا، مستعملة
<i>Skin in The Game</i> (Amateur subtitler)	How are you doing <u>peanut</u> ?	كيف بينات؟ حالك

As examples 17-18 above show, it seems that the subtitler of *Riddick* movie has never adopted this strategy, contrarily, the subtitler of *Skin in the Game* movie has implemented this strategy. According to Merriam-Webster Online Dictionary (2022), the term 'user' means "a person who started out as a user and is now a drug dealer as well". So, precisely it means a drug addict, but the subtitler translated it literally to avoid the reference to this negative word. In the second sentence, the subtitler transliterated the word 'peanut' without giving its real meaning which is taboo. 'Peanut' is an American term which means mentally retarded man and its

inclined to generalization strategy. This can be noticed in his translation of the SL expression (Don't **fuckin'** open it) into TL [لا تفتحها], by utilizing the deletion strategy. To sum up, both subtitlers adopted lexical generalization and deletion, but the subtitler of *Skin in the Game* used the lexical generalization strategy more than the subtitler of *Riddick* because the latter avoided embarrassment of rendering the word 'fuck' literally.

Literal Translation and Transliteration

Some film subtitlers manipulate literal translation or transliteration of specific words from the SL text to the TL text in order to get rid of the taboo words that hurt the feelings of the recipients factually subtitled. Also, the subtitlers might use transliteration as a strategy for euphemizing taboo or offensive words as such the recipient will read this transliterated taboo word, and he will understand its real meaning yet the purpose of the subtitler is to keep the recipient's attention away from its negative meaning. For illustration, consider examples 17-18 below.

Riddick movie. The word ‘ball’, which is a sexual human body part, was used twice which subtitler translated it (What **balls** on this fuckin’ guy) into Arabic [إنها] جرأة كبيرة من هذا الرجل ‘balls’ literally means [الخصيتان; الأثنان]. But the word ‘balls’ in the sentence (I’m gonna go **balls** deep into with (Doll) was rendered into Arabic differently [سأمارس] (الجنس مع دال)]. Seemingly, the subtitler utilized the context in translating the word ‘balls’ from SL text to TL text. However, the other taboo words like ass, suck, and goddamned have got the lesser frequency and percentage (%2.22).

Table (2): Frequency and Percentage of Taboos in *Skin in the Game* Movie

No.	Taboos	Classification	Frequency	Percentage
1	fuck	Obscenity	31	%45.58
2	shit	Vulgarity	7	%10.29
3	balls	Obscenity	1	%1.47
4	ass	Obscenity	7	%10.29
5	bitch	Epithet	12	%17.64
6	goddamned	Profanity	2	%2.94
7	motherfucker	Epithet	2	%2.94
8	hell	Vulgarity	2	%2.94
9	insane	Vulgarity	1	%1.47

The frequency of taboo words in *Skin in the Game* movie was notably different from the ones used in *Riddick*. The word ‘fuck’ for example was used (31) times among the total number of taboo words (68) and rated (%68.88), which is the highest percentage in both movies. It is an indicator to the level of obscenity in the actors’ dialogue, and on the other

Arabic equivalent term is [متخلف عقلياً]. Thus, the subtitler adopted the transliteration strategy in order to euphemize the taboo expressions.

Frequency of Taboo Words in *Riddick* and *Skin in the Game*

The following tables show the frequency and percentage of the taboo words used in both movies. The total number of taboo words in *Riddick* is (45), while *Skin in the Game* contained (68) taboo words. Taboo words are also classified according to sociolinguistic terminology following Husda, Saragih, and Mulyadi (2021) who treat taboo from sociolinguistic perspectives.

Table (1): Frequency and Percentage of Taboos in *Riddick* Movie

No.	Taboos	Classification	Frequency	Percentage
1	fuck	Obscenity	29	%66.44
2	shit	Vulgarity	7	%31.50
3	Balls	Obscenity	2	%4.44
4	ass	Obscenity	1	%2.22
5	suck	Obscenity	1	%2.22
6	goddamned	Profanity	1	%2.22

The taboo word ‘fuck’ was the most frequent taboo word used by actors, which is an obvious obscene word whose percentage amounted to (%66.44), registering the highest rate among the other words. ‘Shit’, which is a vulgar word, occupied the second rank (7) with a rate of (%31.50) among the total number of the taboo words used in the

of their obscenity. The analysis shows that the amateur subtitler is as attentive as the professional subtitler in fostering euphemistic strategies with the aim of avoiding subtitling the taboo words, but still there are some differences between the amateur and professional subtitlers in euphemizing the taboo words. As a result, this proves that both subtitlers are bound to their Arabic social and religious principles. Specifically, they are influenced by cultural and religious norms that make them avoid the popularized taboo expressions in the SL text and replace them by attenuating equivalent expressions in the TL.

Deletion, semantic shift, register shift, ambiguous expressions, euphemization, metaphorization strategies were practically employed by both subtitlers, but there are some notable differences between these subtitlers in using the strategies in question. For instance, the amateur subtitler of the *Skin in the Game* is mostly inclined to adopt the deletion strategy in subtitling the word 'fuck', while the professional subtitler of *Riddick* adopts both deletion and generalization. In *Skin in the Game*, the subtitler adopts the literal translation and transliteration strategy for some conventional expressions as seen in the word 'user' which caused lexical

hand a proof to the euphemistic strategies adopted by subtitlers who attenuated the obscenity degree of this word. 'Bitch' was used (7) times and rated (%17.64), which comes in the second rank of the frequent taboo words. Both 'shit' and 'ass' were employed (7) times and rated (%10.29). Goddamned, motherfucker, and hell each used twice with a percentage (%2.94), whereas 'balls' and 'insane' each was used one time and rated (%1.47). The subtitler of this movie followed two strategies in subtitling the word 'motherfucker' which was used twice. This, in fact, affirms that the subtitler skips in his euphemistic strategies in the sense that he translated 'motherfucker' once [وغد] where he shifted the semantic field of this word, as he rendered it into Arabic in other situation[شخص], which he lexically generalized this word. Such a procedure of jumping off in subtitling is deemed negative because it misleads the movie's viewers.

Conclusions

The primary objective of this study was to identify the euphemistic strategies adopted by the professional subtitler of *Riddick* movie and amateur subtitler of *Skin in the Game* movie to eliminate the taboo words or at least reduce the degree

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ambiguity to the viewers. Besides, he subtitles some words literally, which have less cussing denotations. Some words were transliterated by the subtitler, which also caused lexical ambiguity to the viewers who did not grasp what the actor says implicitly. But this strategy was never adopted by the professional subtitler of *Riddick*. It is worth mentioning that the amateur subtitler of *Skin in the Game* tends to invest metaphorization more than the professional subtitler of *Riddick*, and this was lucidly manipulated in hiring synecdoche and metaphor on different occasions.

There is another difference in rendering the word 'fucking' when it is used as a modifier preceding the noun. The professional subtitler of *Riddick* subtitles it into Arabic without resorting to the licentious denotations, and sometimes deletes it, but the amateur subtitler of *Skin in the Game* adopts the deletion strategy to omit this word completely when it is positioned as a premodifier. Despite the differences between the professional and amateur subtitlers in the level of euphemization, they were felicitous in attenuating the taboo words that should not be read by Arab viewers due to social and religious considerations.

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