BIGOTED FILM CENSORSHIP IN THE ARAB WORLD: AN IMPLICIT SUBTITLING
STRATEGY FOR IDEOLOGICAL ASYMMETRIES

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by

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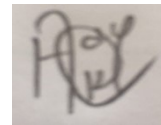
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II.   DEDICATION

This thesis is dedicated to my family and especially to my one true love, my father.

Thus, to all the Arab World's women who still are oppressed and battered everyday struggling, under an authoritarian patriarchal society, to breathe in a specimen of emancipation one day.

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AVT: Audio-Visual Translation

SL: Source Language

TL: Target Language

TS: Translation Studies

ST: Source Text

TT: Target Text

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BIGOTED FILM CENSORSHIP IN THE ARAB WORLD:
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Santha Halhoul Halloul

VI.   ABSTRACT

This thesis intends to examine the multi-faceted interplay between Censorship and Audio-visual Translation (AVT) in the Arab region and particularly in Lebanon, focusing on how censorship controls and regulates the English-Arabic subtitling process. An audio-visual script is only meaningful when it carries within its subtitled lines the original film's identity, culture and feel. This thesis will try to demonstrate how censorship policies can hinder the message conveyance and widen the cultural gap between the source language and target language. It will show the impact of these censorship policies on faithfulness and the 'Subtitlers' reliance on the Domestication strategy as a result, in order to conform to the target culture, no matter how weighty the informational and cultural loss would be. More specifically, the paper will go over the multiple subtitling techniques applied by translation agencies and companies with the aim of toning down or muting certain elements of the scripts' lines. Such techniques are used in major topics that censorship covers, ranging from beliefs systems and ideologies, to everything considered as Taboo in the region. The purpose of this thesis is to prove that censorship in the region is a morally-driven imperative that dictates a specific translation

methodology that is applied in function of the films/series genres. The negative impact of censorship on subtitling will be highlighted throughout the paper by addressing thereby all the taboo themes infringed by censorship entailing; feminism, racism, sexism, ageism, homosexism, sexual connotations, religion, swear words and politics. This research will focus solely on the main Films/Series genres and therefore, "Dubbing" and "Voice Over" records will be excluded.

VII. RÉSUMÉ/ ملخّص

تهدف هذه الأطروحة إلى دراسة التّفاعل المتعدّد الأوجه بين الرقابة والترجمة المرئية المسموعة في العالم العربي وبالأخص في لبنان، وتسلّط الضوء على كيفيّة قيام الرقابة بضبط وتنظيم عملية الترجمة من اللّغة الإنجليزية إلى اللّغة العربية. عندما يحمل السيناريو المرئي المسموع ضمن نصوصه المترجمة هويّة الفيلم وثقافته الأصلية، فقط يكون نصّاً ذا معنى، لذا ستبيّن هذه الأطروحة كيف لسياسات الرقابة أن تعيق نقل الرسالة الأساسيّة وتوسّع الفجوة الثقافية بين اللّغة المصدر واللّغة الهدف نتيجة ذلك، وسُتظهر تأثير هذه السّياسات على المصداقيّة في الترجمة واعتماد 'مترجمي الشاشة' على استراتيجية الإدماج من أجل التوافق مع الثقافة الهدف، بالرغم من مدى خطورة فقدانها لجوهرها الثقافي والمضموني. كما سيتناول، بدقّة، هذا البحث تقنيات الترجمة المتعدّدة التي تطبّقها وكالات وشركات الترجمة بهدف تخفيف حدة عناصر معيّنة من النصوص أوحتى إخفائها بشكل كامل إذا دعت الحاجة. تُستخدم مثل هذه الأساليب في الموضوعات الرئيسيّة التي تغطّيها الرقابة، بدءًا من أنظمة المعتقدات والإيديولوجيات، إلى كل ما يُعتبر من محرّمات في العالم العربي. كُتبث هذه الأطروحة بغرض إثبات حتميّة وأخلاقيّة الرقابة في هذه المنطقة، الأمر الذي يملي منهجية ترجمة محدّدة يتم تطبيقها في وظيفة أنواع الأفلام والمسلسلات. كما سيتم تسليط الضّوء على التأثير السلبي للرقابة على الترجمة خلال هذا البحث عن طريق معالجة جميع المواضيع المحظورة والمحرّمة التي تنتهكها الرقابة ألا وهي النسوية، العنصريّة، التمييز الجنسي، التمييز ضد المسنين، المثلية الجنسية، الدّلالات الجنسية، الدّين، الشتائم والسّياسة. لن يركّز هذا البحث سوى على أنواع الأفلام والمسلسلات الرئيسية، وبالتالي ستستبعد الدبلجة والتعليق الصّوتي

1. Introduction

From the very inception of language and writing, human species have unremittingly sought to enhance their approaches of communication that couldn't have possibly evolved until the onset of cinema dating back as far as 1890. Although the history of films is not clearly defined, the early outset of motion pictures was marked by the collaboration of Thomas Edison and his assistant Dickson who unveiled the "Kinetograph" known as the primitive motion picture camera, albeit after the Lumière Brothers and Louis Le Prince invention of movies in France. The industry of films came to light with the highest grossing films of the *City Lights* and *The Circus* directed by Charlie Chaplin when the industry knew one of the most unrivaled creative and aesthetic periods in history, the silent film era. Bestowing upon Jacob Smith (2005), "Long before they became a reality, projected moving images had a dynamic fictional life in the thoughts of their creators. Almost all dreams about the future of film featured sound, and almost all of them methodically evoked a certain audio model: the theater and opera notably." Thereupon, the release of the *Jazz singer* in the 1929 imprinted the birth of talking films in the American film industry marking the official switchover from silent films to talking pictures following a gradual transition on the technological level of development and adjustment between 1926 and 1930. Soon after, producers in America paved the way for developing "subtitling" and "dubbing" instead of "*Inter-titles*" or "*Title-Cards*" as the introduction of sound drove with the excess of the latter which were texts' boxes inserted between each two consecutive sequences added in the post-production. "Created subtitles appear at the bottom of the screen in a yellow, obtrusive

region, and lines cannot be centered or straightened in any manner." It was necessary to manually enter sufficient spaces for the words to roll into the second line in order to divide the text into two lines" (McLoughlin, 2009). Subtitles were made because of the cost involved with in any case altogether re-shooting a movie with foreign language or dubbing a voiceover being in sync with the original one. On the grounds that subtitles were created to keep pace with the newly-introduced audible dialogues and for the sake of reaching wider target audiences, they would show along the bottom section of the film or the screen in general so that foreign viewers would be automatically able to absorb what the translator is informing them within seconds. Shrewdly, producers back then, considered subtitles as the door for worldwide colossal sales as Hollywood began dominating the cinematic world which gave a new impetus for translators to join the audio-visual translation field and start improving subtitling for foreign markets. Whilst Hollywood was still in attempt for holding entirely the film industry, countries were stalling on adopting the subtitling technological program and on training their local translators by cause of lack of experts in this new field. The wait never took long until the emergence of technological innovations and thereby, the media have played an outstanding role in growing at an exponential rate over the last few decades. It has gradually become a vital part of our daily life combining together the cultural, educational and the entertaining sides of it. It has allowed people from all over the world to interact together sharing different cultures, traditions and languages. The media targets the large audience of each local country having as a core discipline creating and reflecting indirectly its culture to the foreign regions of the world. Significantly, the "screen" started being a popular medium entailing TV series, movies, talk shows and

news along with the marketing communication platform. "Audiovisual Translation (AVT) is included under the umbrella term multi-media translation because most AVTs are created and accessed via one or more electronic devices" (Chiaro, 2014). The spread of films gave rise to subtitling and dubbing and translators from all around the world were brought into this new field which was and still is one of the most complex types of translation as it converts the whole elements present in an audio-visual movie frame into a written format under specific rules and criteria. According to Cintas Diaz (2012): "With the increasing pervasiveness of audiovisual communication in all realms of private and public life, it is an undeniable fact that there has been a significant quantitative increase in recent years, both in the creation of audiovisual translation (AVT) and also in studies into this domain". From a sluggish start at first, subtitling has finally taken off with a remarkable growth by the end of the 20th century in virtue of "Due to the fertile ground supplied by the productive audiovisual industry in all of its manifestations – 'cinema', 'television', 'internet', 'DVD', 'Blu-ray', '3D – AVT' has emerged as a prominent, determined, and flourishing area of academic research within the broader discipline of Translation Studies (TS)" (Diaz, 2012). Subtitling and dubbing have interfered in every single film or series ever produced and the chemistry started to build up between the translator and the film. The unfortunate fact however, is when subtitlers found out that converting audio-visual scripts into written subtitles is a process full of linguistic hurdles, sentences' intricacies and cross-language complexities. The hardship in subtitling is present while translating any script of any source language (SL) into another target language (TL) considering the fact that the translation process passes through external complexities known by films genres and length, along with the internal complexities

entailing socio-cultural complexities, figures of speech, inferring text codes along with the obstacles' set of slangs, one liners and embedded connotations. Hence, the audio-visual translators have as a primary role to overcome the hardship of all films genres' scripts translation while staying credible and loyal to the writer's original story and this is what really matters. "Since the dawn of time, the ultimate purpose of translation has been international communication. Translation has provided a new lease on life to a variety of cultures, including Arab culture and Western European culture, to name a few. Until now, Arab interpreters worked as intermediaries between their culture and the cultures of Greece, Byzantium, and Persia" (Thawabteh, 2014). Cinema showed up in the Arab world as early as 1896 through Egypt while "Alexandria, on the other hand, got the first goal-built cinema in 1907. Leila, the very first Egyptian silent film, was released in 1927, and Children of the Rich, the first Egyptian talkie, was released in 1932. Several Arab cinemas emerged at various times later" (Gamal, 2007). In the Arab World, the English-Arabic subtitling process is the greatest model to show how a script translation undergoes not only external and internal complexities, however the case is beyond the bounds. Concomitantly, translation was never considered a censorship-free process chiefly in the case of subtitling in which you are mostly subjecting the target audience to a series of new idioms stemmed from a whole different culture. Censorship as defined by the Oxford dictionary is "Any aspects of literature, films, news, and so on... that are judged indecent, politically unacceptable, or a security threat are suppressed or prohibited." "In the Arab world, the AVT scene has shifted considerably. From a single satellite channel in 1990 to 300 channels in 2007, the situation now necessitates immediate investigations into the correlation between the text and the image '(the success story of Al Jazeera)', how the

Arabic language is being used on screen ('use of the colloquial variety, spread of dialects, and the use of classical Arabic in documentaries')" (Gamal, 2007). On the national level, censorship works along the general security of the country striving to ensure no damage or harm to any political figure, political party, military and filtering swear words through censoring scenes or lines that are considered "obscene" or "harmful" to the society in general by crossing them out of the film or by using the substitution method. According to Said Faiq (2004): "This may have an impact on the source text's meaning, which may be interpreted differently, and the translator's duty, which is to assist wear down hierarchies amongst cultures and peoples, becomes one of dominance and resistance". Likewise, each translation agency/company adopts a subtitling strategy but reciprocally and under no conditions, subtitlers of all companies translate according to the list of censored words issued and stipulated by the local Arab country censorship. Depending upon the latter, Arab translators became self-censored and subsequently, their subtitles are massively constrained within the circle of conservatism. Censorship in the Arab World as a whole was made for the sole reason of controlling over the Arab minds, thoughts and rituals and thereby to homogenize the Arab World culture. Therefore, subtitlers are considered hypocrites and unfaithful to the author and the original script, due to their adherence to the censorship given that when translating two languages of little cultural affinity such as the English-Arabic translation task, the subtitler must convey the message present in the audio-visual product to the target audience using the most close or equivalent terms in the target language in the manner that the latter could become familiar with the film culture, identity and language. On the contrary, censorship has ruined all the bridges that fill the gap between the two languages and Arab people

will never get the intended idea or message of the scriptwriter through the subtitles but what is of much more concern is that censorship is an ambiguous subtle tool that do not randomly regulate the translation of terms and expressions however, the censored list of words is wittingly centered around and categorized within conservatism themes ranging from; feminism, sexism, racism, ageism and homosexism to politics, religion, swear words and sexual connotations in function with the film genre. Through this implicit subtitling method, censorship is able to let Arab people watch any film of their choice, without being affected by any of the foreign habits, open-minded thoughts and unfamiliar actions, keeping the Arab World under high control narrowing down people's intellectual thoughts so that to preserve the Eastern doctrine and to propagate conservatism within the Arab youth minds.

The present thesis will aim at showing how these censorship policies that were forced over the translator, play a substantial role in rendering the latter to a hypocrite, unfaithful and betrayer "person" to the film while his/her only job is to be the "translator" of the audio-visual product. As a reason, the translator choses to rely on the "Domestication Strategy" rather than the "Foreignization Strategy' while subtitling foreign lines. The formers are two key concepts that have been commonly and broadly used in discussion threads on translation which is understandable given that they can be applied to many of the conventional and fundamental ways of conceiving the essential aspects of translation, including the relationship between the source and target texts, the translator's decisions, reader response, and conflicting cultural perspectives. Hannu Kemppanen, Marja Jänis & Alexandra Belikova (2012) stated that: "These notions had first been stated by German romanticism experts, but Lawrence Venuti popularized them in his publications from the

late 1990s. Venuti adopted the same predilection as his forerunners, favoring such translating techniques that drive readers in the direction of writers rather than the other way around". .

After decades of being widely ignored and neglected, screen translation was introduced as an important discipline in the translation studies and the research took its momentum. However, in the Arab world, control is being highly applied over this discipline causing changes between the screen translation studies at university and the real application in the Arab market. In this context, why do translators opt for the Domestication strategy rather than the Foreignization strategy and how is a translator becoming unfaithful to the original text? And how big is the size of the cultural loss between the original text and the translated?

This thesis will be exploring the various aspects of taboo terms that censorship interferes in its translation and controls it within a re-created group of equivalent translations. It will prove how censorship negatively affects the process of subtitling through manipulating the one-liners, jokes and all terms related to the nine aforementioned taboo themes. Thereby, the truth behind the manipulated, deleted or substituted subtitles will be revealed throughout the paper along with the reason behind each theme manipulation. Concomitantly, the effect of genres on subtitles will take a big part in proving, through a diagram, the odds of distortion of each genre after being subtitled by Arab translators. In other means, whenever the genre is of comedic, dramatic and romantic essence, the chances of the film being distorted when subtitled will rise and then will gradually drop for horror, thriller and action genres. The graph will be drawn upon the comparison of translation for each genre within each theme as the terms and lines for comedic, dramatic

and romantic genre are of much weighty connotations than horror, thriller and action genres. In this scope, the present thesis will detect 5 new taboo themes added to the 4 already existing themes (religion, politics, swear words and sexual connotation) that are being manipulated or avoided by the translators when subtitling entailing: Feminism, sexism, racism, ageism and homosexism. Besides proving an extended circle of themes embodied in a specific translation methodology, this thesis will go over the reason behind using specific subtitling techniques in the translation process.

2   Literature Review

Since its onset, the film industry has always triggered altercation globally. The distribution and the popularization of Hollywood films worldwide were significant steps towards desirable interconnection throughout the world. Motion pictures were introduced in the Arab World long before the latter began producing films in the 1920s in its many countries (Egypt, Lebanon, Syria, Iran and etc.…) but even so (Gamal, 2007). American films and series remained of acclaimed Hollywood productions that overwhelmed the Arab states with its new touch of dazzling style, culture and direction. According to André Gaudreault & Timothy Barnard (2013): "Following the substitution of "*Inter-titles*" or "*Title-cards*" with subtitles, it has come to the attention of the Arab translators that English-Arabic film translation is of much more difficulty than other translation types. Following the introduction of subtitling, the wait was never long until they added the subtitling subject to the field of translation studies". Once introduced to the Arab World, subtitling was brought before the media censorship laws in the region and the latter has created forthwith its regulations that control the subtitling process and ban any

use of offensive terms entailing swear words, sexual connotations, anti-religious expressions and any word that harms the military or politics of the Arab region. As Mohammad Thawabteh (2014) puts it: "The purpose of this prohibition is to keep the Arab region under the conventional intolerance on the basis of ethnicity, religion, politics and so that to preserve their conservatism, their current populations' ones and constantly invading the new generations' minds creating tenets and fear of sins".

Recently, various authors such as Frederick Chaume (2004), Yves Gambier (2018), Van Doorlslaer (2007) and others have conducted studies centered on the topic of translation from foreign languages to local languages in the realm of the audiovisual. In recent decades, subtitling has evolved with the pervasiveness of audio-visual communication field and the increase in film production demands which have pushed translation studies into the academics' circle and since then, based on Jeremy Munday (2016), "a large number of researchers have been investigating in the topic of translation types entailing the so-called Subtitling type". Studies were undergone mainly to create specific methods and strategies for subtitling; however, the latter has never become heavily based on a theory neither a methodology. Worldwide, subtitling was and still is a free way to express through the foreign lines its closest familiar version in local lines. Whereas in the Arab World, subtitling loses its freedom to become an English-Arabic translation –orchestrated technique–within the smallest existing circle of censorship. Researchers have therefore conducted many studies trying to identify the nature of censorship, its impact on the subtitles and on the audience along with attempting to understand how censorship functions and why. But what I found crucial to discuss and prove, is that censorship functions remotely through its translators to serve the Arabian mentality satisfaction. By

other means, the censoring process is chained to the many threads of taboo and conservatives in a way that each anti-societal term is being censored in function with a variety of censorship taboo sub-categories.

A comparative study conducted by Gabriela Scandura (2004) deals with "censorship and subtitled television programs" in which the writer divides the article into three parts mainly centered on the reasons for censorship, the types of censorship and the audience awareness of subtitling censorship. The author focuses upon how the government and politics affect the translators and how the latter become self-censors by becoming unaware of the puns and connotations and if aware, they still modify aiming at protecting the audience. Likewise, the study highlights the main reasons for censorship which are according to the writer, pertained to politics, politically correctness, religion and self-censorship. In addition, she explains the types of censorship which she represented by "Changing the name of the title/subtitles of a program", "Changing the plot" and "Toning down strong language" bestowing upon Ian Roffe and David Thorne (1994) and Yves Gambier (2018) arguing that "…This is why offensive language is downplayed, and while I agree that really unpleasant language should be avoided, which does not imply we must negate and cleanse every filthy term, as doing so would have the unintended consequence of creating a comical effect." The author has finally given more importance to people interested in subtitling instead of dubbing adding that "It's crazy to censor the language but not the images, and banning the content of the episodes can be deemed an offense by the public, because they don't seem to realize that the characters' facial expression cannot oppose to their words."

Another study elaborated by Cintas Diaz (2012) offers "a critical and methodological approach concerning the subject of manipulation and translation in the realm of audiovisual". The writer argues that the cultural values in an audiovisual content are translated based on power, dominance and ideology putting forward a distinction between technical and ideological manipulation aiming at local empowerment. Cintas claims that, like the director, the translator is susceptible to subjectivity and bias "influenced by the socio-cultural milieu and the regulations controlling the era in which they function." Thus, the author also provides a quite accurate statement through marking the role of 'The role of audiovisual media in the expression of cultural aspects such as womanhood, manhood, ethnicity, and queerness' that serve in preserving the outdated models. The writer points out that the technical constraints in subtitling do really exist in some cases however, they should not be an excuse for toning down certain elements or deleting controversial expressions. Hence, the author reaffirms the difference between technical manipulation and ideological manipulation defining the former by "altering the source text to accommodate lip-sync dub or a specific subtitle" whereas the latter is considered a literal manipulation for all terms and expressions that are deemed to be controversial or sensitive elements.

In their article, Sabariah Rashid and Abed Shahooth (2016) tackle the strategies adopted by 'Arab amateur subtitlers' to attenuate swear words in English films. According to Rashid and Khalaf: "The study revealed that deletion, alteration of semantic domains, frequency shift and the usage of idiomatic phrases, employing euphemistic expressions,

generalizations and verbal replacements, and opacity are common tactics employed to minimize the indecency of swearwords." The writers shed light in this article on the cultural asymmetries and how Arab translators deal with this obstacle considering the fact that they become self-censored and under the government censorship however, both writers did not put weight on proving how censorship works but how translators censor their translation. Throughout the study, a table entitled "Categorization of semantic fields of English and Arabic swear words in Alpha Dog" was displayed in the category of swear words in which they labeled and analyzed 8 types of swear words entailing the religious, prostitution, organs and acts of sex and etc. Consequently, they compared the number of occurrences of the latter in English and in Arabic concluding through the heavy inclination in numbers from English to Arabic, the serious mitigation of the obscenity for the target audience. Nevertheless, Rashid and Khalaf did not put forward the issue of censorship placed atop of amateur subtitlers neither the censorship aspects of conservatism but they solely focused on adopted strategies and swear words.

Abe Mark Nornes (1999) highlighted the case of incompetent subtitles. "We've all left a movie theater wanting to murder the translator at some point." The author clarifies his statement through a textual analysis of a foreign movie which he already experienced its translation. "However, when it pertains to subtitles, nothing is straightforward; every phraseology, every punctuation, and every choice the translator undertakes, has ramifications for the foreign audience's cinema experience." The author described the usual feedback of the spectators after watching a movie which is always portrayed by the expressions that the subtitles killed the movie especially in comedy films which lead to

the notion of "death of translation". The author made clear that based on his own experience, subtitling is not an easy task however, it passes through many complexities. He based his research on the author Philip E. Lewis who developed the method of the freedom and divergence while subtitling a movie in order to transfer the real writer's vision and reach the audience understanding. Likewise, he introduced the term "abusive subtitling" originally generated by Lewis explaining it as a free translation that renders the original dialogue into a free real translation that fits with the target audience culture. "The goal is to find a translation's strength in its flaws." Where such an original text stretches language by tying it up in knots thick with meaning, a translation does the same to the target language. Crooked subtitlers deny the subtitle's violence, whereas abusive translators exult in it."

Similarly, Samad Amer Al-Adwan (2015) examines the use of euphemisation by Arab subtitilers while translating the series "Friends" from English to Arabic. Al-Adwan analyzes to what extent this strategy of politeness used in Arab countries could be productive and works in function with the audio-visual field. In his article, the writer used a specific model for "reflecting recurring euphemism tactics used by Arab subtitlers in handling a variety of face-threatening activities, including sexual content and words relating to certain disagreeable issues like deaths, illnesses, and body functions". Concomitantly, the author subdivided the euphemisms into categories entailing widening, borrowing and etc. while displaying the Arab version of some extracted English lines, re-translating the Arab version into a new English version aiming at comparing and

clarifying to non-Arab people how the Arabic version was filtered and then rendered into a euphemized line.

After conducting thorough research, it is noticeable that the aforementioned studies carried out on subtitling a movie from a foreign language mainly the English language into a local language also mainly the Arabic language, had different purposes in the field. In other words, the reviewed studies were mostly pertained to the strategies adopted by Arab translators to technically tone down foreign lines, also to the theories of subtitling and how it becomes distorted after the filtering process and how solely swear words, religious, and body parts are affected by this process. However, these studies have not in any way attempted to look in a wider eye at the deepest subtle circle of themes that translation is being functioning accordingly. What was more important in my study is to prove to the Arab audience that what they are reading is highly filtered and censored prohibiting them not only from being exposed to harmful expressions but most importantly to open-minded expressions, concepts and theories that I assume they will not accept. Therefore, this thesis is conducted from another perspective than the one used by other authors who relied on several approaches including the awareness of the audience, the types or censorship, the amateurish way in translating, freedom, divergence, euphemization and the subject of manipulation and translation in the audiovisual field which are all definitely important to shed light on but from a foreigner point of view and not an Arab translator/writer. In this context, censorship regulations and themes in the Arab world constitute a quite heavy topic to shift our eyes towards it among other topics. The present thesis divides the translation process of English movies/series into Arab

movies/series into subcategories each entitled after a specific taboo existing in the Arab World and how each term or line is rendered under censorship and specific 'isms' policies. Hence, the Filmography will be formed by movies and series of all main genres for the sake of analyzing how each was distorted and to what extent subtitling is able to affect each of them.

3   Methodology

This study attempts to demonstrate how censorship in English-Arabic subtitling highly affects audio-visual productions of films and series in light of the Arab tenets and conservatism. The principal method I will be employing is qualitative analysis.

According to Jane Sutton and Zubin Austin (2015), "Qualitative research can assist researchers in gaining access to research subjects' ideas and feelings, allowing for the creation of a better appreciation and understanding that people attribute to their experiences." Sutton and Austin make it clear that qualitative researches are used to specific types of papers and majors and they added that "In order to provide context and insight for readers, qualitative work necessitates thought on the part of researchers both before and throughout the study process." As such, they elucidated a pivotal point for my thesis by saying: "Reflexivity requires researchers to reflect on and effectively communicate their stance and social identities (view of the world, perceptions, biases) so that reader can easily acknowledge the filtration within which questions were raised, data were collected and processed, and observations were reported," Therefore, employing a qualitative analysis denotes that the researcher is engaged in his/her analysis which is quite well catchy for the readers and passionate for the writer. This study conducts a qualitative analysis of the Arab World's censorship system in films and series subtitling and therefore other audiovisual productions are excluded along with dubbing and voice over. In my study, I will be tackling the censorship laws in the Arab World, how they are commonly known to be merely conservative whereas the case is strikingly more thorough yet related to a system of conservatism. This research will be based on the functional

approach of Skopos theory by Katharina Reiss and Hans Vermeer (1984) and on the "Domestication strategy" by Lawrence Venuti (1992, 1995) adopted in subtitling. The study therefore will provide a detailed introduction about my topic concerning the censorship in English-Arabic subtitling, an introduction to the film industry and media along with the main problem of censorship in the Arab World. The first chapter however, will go over foreign film production, main film genres, language and culture as a solid background of the audiovisual world. All English-Arabic subtitling complexities and intricacies will be treated in this chapter and the Arab World language and taboo will take a big part. While in the second chapter, I will be offering an introduction to film censorship in the Arab World along with providing the list of conservatives' themes that were noticed while watching several movies/series and reading the Arabic subtitles. By the conservatives' themes its meant that the terms that will be extracted from the film or the series in my thesis, will be divided into categories of various isms or taboos. It will include therefore 9 sections, each representing an Arab taboo entailing feminism, sexism, ageism, racism, homosexism, sexual connotations, swear words, religion and politics. In each section, I will be displaying all related lines extracted from films and series of all main genres. To show so, each extracted term or line will be accompanied with its Arabic subtitle and the subtitling technique that was used, will be identified varying between omissions or deletion technique, modification technique and replacement technique which are used to euphemize the line so as to meet or match with the society's ideologies. The number of occurrences of taboo words and expressions will be counted for each film genres as for the second part, it will be centered on the effect of film genres on subtitling by means of distortion of the latter. A histogram will be drawn up so as to show how

respectively film genres distort the subtitles according to each genre's different style of lines and language. The body will be divided into sections entitled according to the system of conservatives that I discussed above. For each category, it will be shown the films or series' related subtitled lines, the genre, the employed subtitling techniques and the number of occurrences. This study though will look at how these films and series were distorted after being subtitled through widening the cultural gap rather than narrowing it. Consequently, it will demonstrate how Arab translators follow an implicit system of conservatives concealed with the explicit sexual, religion, politics and swear words translating system. The analysis will be proving that the Arab translators' minds are divided into a system through which they manipulate and convert the English script, according to the categories previously mentioned, into a less "offensive" Arabic script that matches the doctrines and tenets of the region. The selected movies are as follows:

Comedy: Bad Teacher

Drama: Dallas Buyers Club

Romance: A Walk to Remember

Horror: Carrie

Action: Taken

Thriller: Black Swan

4   Arab World Culture and Language

The Arab world, stretching across 22 countries in the Middle East and North Africa, is home to nearly 200 million individuals who share a common background, beliefs, language, and culture. It is widely acknowledged that language and culture are inextricably linked. Wilhelm von Humboldt (1999) noticed that "Language is a part of culture, and culture is a part of language; the couple are intimately entwined to the point that anyone can differentiate between the two without destroying the meaning of anything at all." This intimacy and closeness are strongly more present in the case of Arabic language and culture.

In Arab culture, the religious faith is very powerful. Not only it is the religion of the overwhelming majority of Arabs, but it also has its own implications in terms of governing and controlling how they think, interact, behave, dress, and perceive the world. Although Arab states may impose law in different degrees, they all share a common set of cultural guidelines and value systems entailing absolute reverence for the sacred, modesty, and, to a certain degree, a socially conservative way of life. As this study will show, such principles have ramifications in the field of translation in the Arab world. Some might claim that the Arab world is undergoing a significant cultural and perspective shift which would have an impact on the translation domain. Throughout the course of the turbulent "Arab Spring," it is reasonable to wonder whether Arab cultures, as well as new authorities in power, would view intercultural communication and taboo translation differently. So perhaps need to go for a more liberal and less conservative approach. As a result, taking into account the target audience's cultural, moral, and

ideological tendencies and behaviors is critical for translators and has a significant influence on their translation strategies.

4.1   Taboo Definition, Ramifications and Translation

The controversy about Censorship and Euphemism in an English–Arabic translation emerged from the discussion of taboo translation. It is reasonable to assume that if an English text was devoid of all moral, ideological and religious taboos, it would reach Arab readers without being neither euphemized nor censored. As a result, a detailed definition of the term "taboo" from the perspective of translation studies is needed in order to address censorship and euphemism in Arabic translations. Bestowing upon Ilaria Parini (2013) study entitled "Taboo and Translation in Audiovisual Works" in which she provides an extensive definition of Taboo claiming that:

> *Every country does have its own taboos, or facts that members of that community refuse to accept. The attitudinal tabooization of realities, or the global refuse to mention tabooed truths and conditions, is the source of language tabooization. However, the 11 contradicting requirements to identify something that cannot be named result in two linguistic manifestations: euphemism and dysphemism.*

Stephan Gramley and Kurt-Michael Patzold (1992) list various common basic taboos shared among most societies. They claim that taboos stem mostly from topics that are viewed by a general public as "unpleasant" or "unsafe." Gramley and Patzold argue that: "Traditionally, these domains have included the living organism, mortality, criminality, sexuality, warfare, wealth, and politics. They now include members of ethnic and

marginalized people." While there is no scholarly valid source that outlines all of the taboo topics in Arabic culture, reviewing various English–Arabic translations shows a similar set of typical euphemized or censored areas. These entails 'human body', 'sex', 'profanity', 'blasphemy', and anti-religious references. In line with this assertion, Douglas Ronbison (1996) delves deep into the human mind in order to comprehend translators' "compliance" with a society's understanding of taboos. He claims that in order to retain their "membership" in a community, translators must adopt a set of social guidelines. He calls this "adherence" a kind of "obsession," claiming that translators are "obsession paranoids and abusers who adhere to [..] 'ethics,' 'social standards,' or 'guidelines' in a futile endeavor not really for social stability, though clutching does have some effect, but for bodily comfort." As a result, taboo may be seen as another aspect of a society's identity and a shared set of taboos, like a common language, determines a culture. Hence, the non-ubiquity of certain taboos is what creates trouble for Arab translators. The inclusion of certain "foreign" cultural and ideological elements in the Source Language (SL), which the target culture can interpret as taboo, puts the Arab translator in a tricky situation, forcing him or her to choose between euphemizing the "taboo" term or omitting it entirely.

4.2   Censorship

Censorship as defined by the Collins English dictionary is "the process of censoring literature, plays, movies, or articles, often by government authorities, because they are deemed unethical or secretive in some way." In other words, censorship is a policy

adopted by governments to hold power over their people by prohibiting the public from viewing data considered by the government or the constitution as holding the possibility to actuate a rebellion. The majority of countries in the Middle East censor the media, including Lebanon, Bahrain, Egypt, Iran, Saudi Arabia, Syria, Turkey, the United Arab Emirates, and Turkmenistan. Turkmenistan runs the third most rigid control program in the world. The public authority claims all types of media and just reports uplifting news or promulgation. In 2013, Turkmenistan prohibited every unfamiliar publication and nongovernmental libraries.

> *The Directorate General of General Security is now in charge of censorship measures regarding 'literary' and 'artistic' works and publishing in 'the Arab World and particularly' in Lebanon. General Security has been tasked with the job of licensing, supervising, and filtering original output within specified legislation. Within this realm, General Security has some authority and leeway, allowing it to decide when or how much liberty will be granted, increasing or decreasing limitations in response to changing political conditions and the dictates of diverse political and religious groups and forces.* (Saghieh, Nizar; Saghieh, Rana; Geagea, Nayla;, 2010)

With regard to Censorship of films, the strategy is complicatedly as follows;

The first procedure of censoring is applied on shooting films; Security General exercises prior censorship based on internal decrees and it is applied to short films, documentaries, series and feature films. The former might censor scenes or lines by crossing them out of the film's scenario and demanding the director or the producer to sign on the

modifications and edits as an evidence of his/her approval. The main idea and reason behind the filming permit is that to avoid causing any damage to the country regarding the political and military interests. "In addition, General Security may ask that film makers seek extra permits from other official and unofficial agencies, including the Army, Internal Security Forces, regional governors, and other political figures."

Thence, the underlying principle clearly works on banning the freedom of expression in a very subtle strategy having as a main pretext respecting the country or the Arab World as whole mentalities and doctrines. "Furthermore, General Security appears to actively weigh the views and values of religious and sect organizations, as well as political group leaders, in its decision-making mechanism." Concomitantly, what needs to be clarified is that all these executed laws have no legal foundation in most of the Arab countries. However, the case is very sensitive when it comes to the religion and sections of the Arab leaders who are highly impressed and bounded by sectarian and religious mentalities.

The relation between Censorship and translation is classified as a closely linked one due to the fact that subtitling in the Arab World is constrained by the laws of religion, politics, military and anti-mentality laws registered/unregistered in the censorship department. Screen Translation is always constrained by a set of rules that prohibit the subtitler from using unethical terms that aren't on the agency's list of swear words and curse words. When dubbing and subtitling hide the erasure or substitution of pornographic, vulgar, or inconvenient lines, puns, or references in media translation, censorship occurs (Scandura, 2004). In view to respect the audience and particularly kids, the censorship in the Arab world has put some lists of sexual words, swearing and cursing

to be avoided. However, the skilled subtitler became aware and censored to these words in the sense that when he/she encounters such words that are unlisted in the chart, he/she automatically avoids its use and search for another good or in another way a euphemized equivalent of it. Not only direct swear words are included, however slang and one liner sometimes contain the sexual or vulgar connotations in it. In this case, the translator has to know and understand the meaning based on his level of skills in the foreign language in order to follow the rules of the censorship. Hence, Scandura also clarified the reasons behind censorship naming them as "politics, politically correctness, Religion and self-censorship". Politics and religion are not, under any circumstances, one of the most important grounds for the censoring of films in order to "protect the public. "On the other hand, censorship is not a normal issue in translating however it causes the obstacle of lost and because of the translator's lack of idioms or knowledge of the other culture, there is a risk of mistranslation or even under translation; as a result, the translator becomes self-censored (Jung, 1998). For instance, if the translators in some cases need to change a specific word in respect to censorship, they might face several problems represented by the change in meaning and lines in addition to the dilemma of untranslatability. The aim of censorship in the Arab World as they seek to let us believe is that they exercise censoring on subtitling for the simple reason of respecting the audience and so to preserve the Arabs minds, mentalities and decency. Whereas, the present thesis will be attempting to prove that censorship applies a subtle strategy of censoring lines that entail any word having a 1% risk of breaking the rooted doctrine in the Arabs concerning homosexual people, black people, women in general and of all ages, indecent terminology, anti-religion and anti-political terms.

5   Translation in the Audiovisual Field

Translation's definitive goal has emphatically been intercultural communication since days of yore. Translation has given a few societies a renewed perspective similar to the case with Arab culture, Western Europe's way of life, among numerous others. The Arab translators up to this point filled in as arbiters between their culture and Greek, Byzantine and Persian societies. Likewise, several countries in both the East and the West have prospered as a result of the incorporation of subtitling and interpreters into everyday life as cited in (Hermans, 1999). Translation is one of the few domains that can endure and persist due to its blunt and clear interference in all fields of studies (e.g. sociology, economy, film studies and so on) and most importantly, its nature as a "chameleon like" discipline.

5.1   Subtitling

For the sake of this present study, we will be addressing only subtitling in Audiovisual Translation (AVT) or in other terms, Dubbing and voice over will be excluded from the development which in the words of Henrik Gottlieb (2004) is defined as " 'Diasemiotic' translation in 'Polysemiotic' media (such as films, television, video, and DVD) in the format of one or even more lines of textual content projected on the screen in synchronization with the original conversation." Narrowly, "the subtitles are located at the bottom of the screen, with nothing but an average full limit of 35 characters

and an upper and lower limits duration of two and seven seconds" (Hatim & Mason, 1997). Subtitles shown in the bottom area of the screen shall represent a written translation of the foreign audio lines existing in the foreign script of each shot or scene. Whereas, these subtitles shall be a simplified version of the foreign lines meaning that some words must be altered in the target language so that the audience would be able to absorb the lines rapidly avoiding complicated words in the target language which is the Arabic Language in the present study. Whenever the translator encounters foreign terms and expressions that are linguistically and officially translated into a specific complicated term, the former must edit the translation into a more simplified version without changing neither the sense nor the nuances. Subtitlers shall have translation skills in this specific sub-mode of translation in the manner that subtitling is a harder segment in the field having its own specifications and strategies. A subtitler therefore is a creator of the new version, culture and language of each film, series or any audio-visual product. Ralph Kruger (2008) points out: The distinction between subtitling talents and those necessary for translating, proofreading, or interpreting rests in the technical parts of subtitling. The author added that subtitling necessitates all or most of the skills which other methods necessitate in terms of content analyzation, subject expert knowledge, language, context awareness, quality management, and so on, but it also presupposes the subtitler's ability to implement those very same skills within very strict barriers of time, while adhering to specific quantity and form conventions. It takes a long time to master and apply these skills. The whole process of translation depends not only on the external complex factors but also and more importantly on the internal verbal and extra-linguistic function of any foreign film's dialogue. On this level, the translator has to go into a deep fathoming of the

story, dissociate the codes of the dialogues and solve the implicit lines of the source language. According to Nataliia Matkivska (2014), "Audiovisual translation is usually a translation of the video's verbal component. The coordination of verbal and non - verbal components is its key distinguishing trait. When working with an audiovisual product, translators are not just dealing with text, but also with other polyphonic parts of media art. As a result, they work with the video's dialogues/comments, sound effects, visual, and mood." Meaning that, a subtitler passes through the whole phenomena of detecting the different levels of verbal manipulations, style of communication and mood. The hardship while subtitling a film appears from its beginning to its ending in the form of linguistic peculiarities where the translator has to be skillful enough and familiar with the foreign language aiming at meeting the recipient expectations. Therefore, dealing properly with the internal ambiguities of the dialogue is the professional solution to reach the equivalent and discernible translation.

5.2   Subtitling English Movies' Titles

Movie Titles are the essence of the movie. A title can itself either attract the reader to become a viewer or it creates a long distance towards him that can never be shortened. Subtitling English movie titles consist of subtitling at first the whole movie which generally passes through different stages and then after getting the whole idea behind the movie, the subtitler can start thinking of the hurdle of title. the characteristics of the English movie titles as it was introduced by Zhihong Bai (2018), defining them by "'Brevity Quality', 'Cultural quality', 'artistic quality' and 'commercial quality'". Almost all the time, a title is chosen on purpose: it is either a summarizing word or sentence of

the whole film or a hook-word or sentence that is slightly related to a line from the movie. In this manner, Bai stressed on the artistic and commercial quality because this is one of the most used techniques while choosing a title and he added that "In addition to focusing on the title's art, a subtitler should maintain faithfulness, depend on an artistic value, and commercial worthwhile translating a title." A movie title translation can normally be translated by using one of the three techniques: Literal translation, free translation or Transliteration. The subtitler has to carefully study the most efficient technique to the specific movie title that he/she is in charge of.

5.3   The Emotional Statement Alteration

This part tackles the influence of emotions on translators while subtitling and also dubbing any film genre. Expressing emotions is considered a complicated and intricate process which depends on a person's mood, culture and situation. According to Hubscher Davidson and Séverine Emmanuelle (2009), "Language and sentiments are intricately intertwined, because emotional components are inherent in the dynamics of multiple discourses, and language shapes the emotional landscape of individuals." A complex and dynamic image arises from studies, emotions, and languages." The author was the first to introduce the psychological perspective of translation and emotion in which she links all the external elements around the translator in addition to the content of the source and the translator's personal state of mind and his/her own interaction with the foreign culture and the movie itself, to the process of translation. In order to prompt the exact and familiar translation, Jean Anderson (2005) claims that the only solution is: "at the level of one's personality, the willingness to open oneself to the 'foreignness' of another

language". Screen translators are the most considered in this perspective, as they are facing a more challenging process. Unlike, literary translators who can rely sometimes on their own imagination in order to deliver a well- written text in the foreign language, screen translators are highly restricted to the image pace and tone. When translating, the subtitler must release any sort of compressed emotions from his system and must have a clear state of mind so that his/her emotional statement does not reflect on any scene being under translation. Therefore, neutral and relaxed emotions are the compulsory element to the pre-process of translation in order to stimulate the right emotions for every scene being under translation. However, for the dubber, the case is different as the process is not to be written but spoken. Frederic Chaume (2004) argued that: "When dubbing kinetic signs, the translator must pay attention to the motions of the characters in the story so that the new version conforms to the traditional meaning conveyed by these signals." Dubbers however must go through what the original actors went through while performing and delivering their lines. Hence, they have to vocally hit the right emotions while expressing and being faithful to the mood and the atmosphere of the scene.

5.4   Translation under Skopos Theory

The translation is an action, having itself a source text that is based on and a target text which is the aim or purpose of this particular technique. With a view to have a successful translation, many theories are found and adopted but the highly rated one is the Skopos theory which is known among translators by its unique function "The end justifies the means". Katharina Reiss and Hans Vermeer (1989) were the first to invent

this theory in the 1970s stating that "The Skopos theory is a generic rule, and the purpose and intended function of the target text define translation techniques and approaches." Vermeer stresses on the importance of the target audience in the process of translation, as they have their own culture, background and style of communication and this is the reason why the present thesis relies on the Skopos theory as theoretical framework. Skopos theory is primarily known for its focus on the content and function rather on the form of the translation. "Different genres of movies and TV shows aim for the audience to experience diverse emotions in response to various facts. When it comes to different types of movies or distinct personalities of movie characters, Skopos translators frequently use diverse techniques" (Lv, , Zhu, & Ning , 2014). Building on their opinion, Skopos theory has to be applied while subtitling and dubbing in the sense that the translator focusses on the function of the dialogue and its content rather than its foreign structure and form. The subtitling and dubbing of a film are closely linked to the film genres according to the Skopos theory which highlight the importance of altering the technique simultaneously with the variation of film genres. In consonant with the modifiers of the Skopos, MA Ying (2017) added that: "Translators should determine the fundamental goal of the foreign text and interpret the subtitle out from standpoint of the Skopos Theory," he said, adding that when subtitling under Skopos, the translator should apply a variety of tactics, including the "Domesticating Strategy." "Colloquial Translation," "Reduction" and etc., aiming at creating a new well-structured and short coherent subtitle in the target language.

5.5 Domestication and Foreignization

The field of translation studies had a boom in discussions in the late 1990s that contrasted domesticating and foreignizing translations. However, similar ideas were advanced at the same time and in fact even earlier by francophone scholars like Antoine Berman. Lawrence Venuti (e.g 1995, 1998), an American literary translator and professor, is without a doubt the most prominent figure and the one most frequently quoted in the context. These contributions brought German romanticism back into the forefront of translation studies, bringing the reader to the writer (Foreignizing translation) rather than the writer to the reader (Domesticating strategy). Domestication and foreignization are often regarded as two contrasting poles of an axis, in which set of translation strategies substitutes all foreign elements with domestic variants to assist the reader approach a certain text easily and with familiarity, and the other one closely follows the original text, disregarding any potential barriers to reception or difficulties in comprehension. A foreignizing method, an ethnodeviant pressure on those values to regi ster the linguistic and cultural difference on the foreign text, sending the reader abroad. A domesticating method, an ethnocentric reduction of the foreign text to target language cu ltural values, bringing the author back home.

6   Film Genres and Subtitling

The visual media is divided into different sorts of genres that are mainly defined as the basic core of the film. Generally, lots of people in the audio-visual field speculate that

there are a large variety of genres ranging from drama, romance, comedy, action/fantasy, crime/ real life event to horror, musical dramas and musical comedies plus animation. However, the essential roots of genres are comedy and drama since all of the other genres must include a touch of drama or comedy. The genre represents the film's identity and categorizes it in a very defined and accurate way followed by a clear vision of how the fiction should be executed. According to Zoe Pettit (2018), "The genre establishes a certain manner of expression, which influences how the translator transcribes the original language if consistency is to be achieved between the actor we perceive and what s(he) is supposedly stating in the translation." The film genre shapes the story, dialogue, characters and image strictly from the beginning of the film till its end. Concomitantly, the dialogue is profoundly restricted to the genre through the characters' choice of words and the overall narrative of the film. The translator should primarily classify the film in the genres list in order to find the function of the story that should be faithfully translated. The subtitling varies from one genre to another which forms the general external challenge to the translator. Daniel Chandler and Rod Munday (2016) claim that: "Various genres have multiple functions, delights, markets, forms of engagement, interpreting styles, and interactions between text and reader." In the following part, solely main film genres will be explored (Drama, romance, horror, action, comedy and thriller) and therefore, the aforementioned genres will be excluded from the study as it does not really belong to the adopted main genres however, they are stemmed from it.

6.1 Drama

The first genre to be examined is one of the most important and awarded genre in the industry which is represented by Drama. Dramatic films are one of the largest film genres with many subsets. They are serious films entailing profound character developments, depth and life situations along with plot-driven representations. The dialogue in a dramatic film is full of tragedy expressions and calculated lines that serve the atmosphere of the story. According to Gang Zhou (2016), "Drama is among the most movies that has a large number of metaphors, puns, and slang instances, prompting the translator to seek out the best appropriate translation in the target language." While translating a dramatic film, the subtitler has to be aware of the dramatic tonality of each frame and the way it is delivered by the character in the sense that his/her choice of Arabic words should be consistently dramatic and on tone. Şirin Okyayuz (2016) states that: "Scripted stylized conversations including historical and rhetorical qualities to accomplish historical distance to set the story in a specific time period" is how historical drama's narrative is described. Faithfulness here lies in selecting words in the Arabic language that have the same impact on the Arab audience just as the foreign words had its impact on their audience.

6.2 Romance

The second genre is romance which is an extension to the dramatic genre but with an exponential amount of romance in it. Usually, this genre is characterized by more sexual connotations and inferred romantic flattering lines which are usually written for

the antagonist in the film. Jan Pederson (2011) wrote that: "Romantic dramas, particularly character-driven then instead of action-driven dramas, appear to have very little relationship with the outside environment." "The challenge in these movies is that the players have extra-linguistic societal allusions in their lines, although it is a natural relation," he continued. Therefore, the translator has to differentiate between the protagonist and antagonist in order to separate the good tonality and beautiful lines of the former from the mannered and calculated tonality of the latter.

6.3   Horror

The third genre that will be tackled in this paper is the horror genre which is considered to be a type-favorite for a huge audience. The horror film is known for its terrifying story and its mysterious plot; here comes the complexity for the translator because he/she can unintentionally reveal the killer's identity through the choice of words. Jan Pederson (2011) claims that "Horror films are one of the warmest to Extra lingual cultural allusions since they are classified as introvert in the sense that they build their unique world to some extent." In other words, the translator has to be very specific while subtitling every character's line and to stick to the original idea of the dialogue so that the audience can be kept tricked and on the edge of their seats throughout the whole film without getting any hint of neither who the killer could be nor where the situation is leading the spectators.

6.4   Action

The fourth genre is the Action which is a very free genre especially for the writer of the film since he/she is allowed to use his full imagination when writing the story and the dialogue. Most of the time, the characters in this genre are written to be over the top with their actions and their lines. When translating the film, the subtitler must opt for the right equivalent for every similar rich word put in the film by the writer. However, Andrew Ali Ibbi (2014) bestowed upon the fact that when subtitling an action movie, the translator must design a more condensed line in the target culture so that the spectator does not skip the action taking on screen.

6.5   Comedy

The fifth genre is Comedy, which is listed on the top of the hardest genres in the field. The writer tends in this genre to select comedic and funny lines since the physical comedy is not always the case to steal a laugh from the audience. Here is why, translators should be carefully treating lines so as to fully preserve the humor for a full experience. As Rémy Peyroux (2011) points out that, "Translating comedy necessitates a great deal of flexibility and inventiveness on the part of translators" which means that translating a comedy film requires a skillful subtitler that has a sense of humor and the capability of understanding each joke and one liner that was meant to be delivered. Nevertheless, the foreign writer targets the audience based on their culture and traditions. Frederic Chaume (2004) gave an example in this context saying that, "If a translator is confronted with a play on words about guns that is also showed on the screen with a symbol portraying a

gun, his or her puns in the translation must certainly have to come to terms with guns as well, which may not be as troublesome as when trying to translate literary material that may enable a properly functioning translation of the pun". What makes a good translation is the conversion of the cultural jokes, one liners and puns to another type of audience having a complete different mentality without losing the comedic touch of the film. Therefore, subtitlers have to carefully select the adequate linguistic elements in the target language which makes them torn between the literal translation and the adaptation. Romantic comedies are also a genre stemming from Romance and comedy also known as chick flicks. Worldwide, this genre is the most popular among all movie goers as well as the most successful at the box office since it is appealing to all ages and genders. Romantic comedies are basically an extension stemming from comedy, and humor is its main mood. "Language involves decisions made at the phonetic, phonology, morphophonemic, morphology, lexicon, syntax, semantics, and pragmatic levels, all of which influence the joke's overall structure" (Attardo & V, 1991) .

6.6 Thriller

Thriller is a fiction genre with many sometimes-overlapping subgenres. Thrillers are defined and known by the emotions they evoke in the audience while watching, which mainly include the elements of surprise, suspense, expectation, excitement, and anxiety. Thriller' is a broad phrase that can refer to both crime and a period of time, notably the nineteenth century in the 'American Old West'. Films are based on true occurrences, but they include a "what if" scenario. A thriller movie however is known to be famous for its tensed and well-developed climax, thrillers usually keep the audience

on the "edge of their seats." The essence of a thriller movie is the hidden information and the discrete manipulative character being either a secret or a cover-up character. Plot twists in a thriller movie are the basic narration elements as a thriller stands solely on an exciting development of characters, story and actions. A thriller is often a villain-driven plot, in which the antagonist presents obstacles for the protagonist to overcome. Such a genre forms a challenge for the translator as he/she must carefully tackle the plot, its twist and its hidden keys. Therefore, the subtitled version shall preserve what the writer intended to cover until it has been decided to be revealed. The target translation as well must carry the same manipulative words and one liner that are present in a thriller. Thus, the terms and expressions of suspense or anxiety must be well equivalently re-created in the Arabic language so as to let the Arab audience similarly have the feel, sensation and face reactions.

7   Colloquial Language

A double-entendre is an expression that is devised to have a double-meaning in it or a double-interpretation of it. A double-entendre is a figure of speech or a way of wording that can be understood in several ways. Figures of speech are usually challenging for the subtitlers to translate in a film as he/she has to rely on the film, context and plot to interpret the meaning behind it which can be in some cases story-related puns. The following double-entendres are the four main ones that repeatedly recur in a film and are hardly understood by a translator with no background and familiarity with the foreign language.

7.1   Slang

The manipulation of words appears in different shapes in the original language in a view to give the dialogue either a humor nature or a cultural value represented by their own slang, connotations, puns and swearing words. The use of these words gives the familiarity and belonging of their domestic viewers to the movie. As defined by the Oxford dictionary, slang is "A sort of language made up of very informal words and expressions that are more popular in conversation than writing and are usually limited to a certain setting or group of individuals." When present in the source dialogue, the foreign viewers feel the culture of their countries and find it as they are not only watching but communicating within their groups, however the burden falls on the translator to let his/her groups feel it too. At first, translators have to understand the exact meaning of the slang, dissociate the line and search for the background needed within the context. Then, the translators check for the translatability of the word, and if they find it eligible to be automatically translated, they process the mission. However, if they find it untranslatable, translators have to move around the word, circulate around it in a linguistic shape and create the new similar version of it in the Arabic language that brings the same emotion to the viewer. As Loreta Ulvydiene and Brigita Abramovaite (2012) noted: "Because there are no fixed guidelines for translating slang terms and idioms, it is up to the translator to prioritize and select the best translation technique". In this manner, it became clear how slang translation is a very hard task for the Subtitler.

7.2   One liner:

From the other implicit connotations existing in a dialogue are the "one liner" which are considered the unforgettable lines from any movie and in some cases, they become "Cults." Slangs and "one liner" are discernibly linked since no classy character throws one liners but only the characters that are considered over the top, antagonists and indecent. According to the Cambridge English Dictionary, "a one-liner is a humor, joke, or comedic remark that is typically one sentence long." In the common sense, Street language is the informal language from which are the slangs and "one Liner" ramified.

7.3   Sexual Connotations

On the level of implicit meanings and extra-linguistic functions, it also exists the sexual connotations usually used by the writer to enhance and magnetize the audience. These connotations are mainly used for seductive characters which are often the mistress, femme fatale, the manipulative and the homosexual. Sexual references and profane language are contents that always form challenges in translation since taboo words in relation to sex, body parts, bodily functions, death and dying, should not be discussed openly (Morni, Johari, Ahmad, & Jusoff, 2009).

7.4   Swear Words

In this section, swear words will be discussed along with the censorship imposed on subtitlers and dubbers. Swearing words are commonly used words in our daily life

among people of all classes and educational levels. Therefore, subtitling swear words to the Arabic version is still under specific constraints in accordance with Han Chong and Wang Kenny (2014), who identified four reasons behind swear words having tone-down tendency which they represented by having no equivalence in the other language as it is a "culture-specific" at first, then the swear which has solely a filling function should be omitted as the plot is needless, after then they noted that some swear words in the source language became normal words in the target because they don't represent any taboo and finally they noticed that the change of mode is what makes the word more offensive.

Ultimately, each genre has its specific and peculiar features ranging from the external nature to the internal verbal function of the film. The translator struggles as pertained to the distinctive films' paradigms having each specific sort of lines, verbal issues, dialects and wordplays. In this manner, a subtitled version from the English version to the Arabic Version will be offered in the second section of the present paper for a thorough fathoming of the hardship of subtitling into the Arabic language which is commonly and widely known as one of the most complex languages holding sold and intractable structure of sentences. Hence, converting from English as a source language to Arabic as a target language is a task filled with a series of ruthless difficulties standing on the levels of non-existing idioms, different Arabic structure of lines and the obstacle of vernacular and standard dialogues.

8 Films Analyses

8.1 Domesticating and Subtitling Techniques

The translator is free to select between a domesticating strategy to send the author home and a foreignizing method to send the reader abroad when it comes to interpreting cultural specificity. Frequently, the foreignizing method typically inhibits immediate understanding despite allowing readers to experience the other in the target culture intelligibility by the use of stylistic quirks including the use of various registers, styles, wordplay, polysemy and obscure archaisms, which makes it difficult for the intended audience to understand. We should keep in mind that the audience response to a funny line is significantly more crucial than any literal fidelity to the original sense in subtitling because it, like most audiovisual translation techniques, is largely receptor-centered and emphasizes viewers' reactions as it was put by (Whitman, 2001). Skopos theory, which maintains that a translation "need not necessarily be retroactively "equal" to a source-text interpretation, but should be prospectively "sufficient" to a target-text Skopos," is immediately relevant in this case and explains this deviation from the ST (Vermeer, 1996). Such a Skopos is consistent with domesticating strategy, which places attention on the goal text as well as how it is received by a diverse audience. Therefore, the primary concept of conveying a cultural reference in subtitles should be domesticated, with functional and social qualities (Qinhua Ji, 2021)

The techniques that translators can employ are typically constrained by the translation modality. Many authors proposed techniques to translate terms such as Nedergaard-Larsen (1993) who proposed erbatim transfer, culturally neutral explicitation, paraphrase,

target language adaptation. In parallel, Tomaszkiewicz T (1993) as quoted in (Pettit, 2009) highlighted eight techniques used in movie subtitling to translate challenging terms and which I relied on as the main techniques in the present thesis:

Techniques	Definitions
Omission	The cultural connotation is completely omitted
Literal Translation	The target text's answer comes the closest to the original.
Borrowing	The target text incorporates original terms from the source text.
Equivalence	Similar meanings and purposes are served by translation in the target culture.
Adaptation	The target language and culture are taken into account when translating in an effort to convey the same meanings as the original. In a strict sense, this qualifies as an equivalence.
Replacement of the cultural term with deictic	especially when reinforced by a gesture or visual cue on television
Generalization	the original's neutralization
Explication	a brief explanation of the term's cultural context

Table 1: Eight Techniques in Film Subtitling

When it comes to film subtitling, multiple techniques may be in use at once. Of the eight ways, some are source-oriented while others are target-oriented, and both are seen as examples of adaptation. The adaptation strategy (see strategy 5) is completely consistent

with the domesticating method in terms of cultural transfer. According to Tomaszkiewicz's definition, equivalence refers to a translation that has a similar meaning and function in the target culture, whereas adaptation can be seen of as a type of equivalence. For Tomaszkiewicz's adaptation, it is necessary to adapt the translation to the target language and culture in an effort to conjure the same meanings as the original, firmly grounding the subtitles in the target culture. The same goes for Jan Pederson (2005, 2017), who suggests the translation techniques of official equivalent, retention, specification, explicitation, addition, direct translation, generalization, substitution, and omission. In the present thesis however, only limited techniques were found to be used by the translators. In the following section, we will go over six movies that have been carefully selected to fit in this study represented by: Dallas Buyers Club, Bad Teacher, Taken, Carrie, Black Swan, A Walk to Remember) respectively from six main genres (Drama, Comedy, Action, Horror, Thriller and Romance). Each movie will be accompanied by a synopsis from the official website of IMDb and its date of release. Therefore, this section will be exploring and carefully analyzing each movie's original plot, how it has been translated to the audience and the scale of losses caused by the subtitling process or more specifically the censorship's hand on subtitling, along with highlighting all the implicit tricks made by the subtitler that played a role in manipulating the audience and shifting the story to suit the Arab world's doctrine. A table will then be drawn for each movie genre in which we have extracted specific lines from the original script along with the subtitled lines in order to compare and analyze the process of translation of sentences or terms considered as taboos according to the aforementioned list of conservatives and show the adopted subtitling technique for each. Following each

table, an analysis of the translation will be provided that will be indicating how each genre and movie has been distorted due to the process of subtitling. At the end of the analysis, a diagram will be drawn in which we show, based on the analysis, the odds of distortion of each genre after being filtered by censorship. A brief conclusion at the end of this section will be provided by then, for that this section forms a major part in this study but more specifically, displaying the losses of information, ideas and original script's message before the eyes of the audience is the core of this study aiming at stopping this farce immediately and let the teenagers get to know the other world's cultures and respect it instead.

8.2 Taboos Criteria

Based on the following criteria, subtitled lines from the studied films were extracted:

According to the World Health Organization (WHO), **"Ageism"** refers to the stereotypes 'how we think', prejudice 'how we feel' and discrimination 'how we act' towards others or oneself based on age. Ageism affects everything, including ourselves, relationships, and institutions. Ageism can be seen, for instance, in practices that restrict younger people's ability to participate in workplace decision-making, in policies that support healthcare rationing based on age, in patronizing behavior used in interactions with both older and younger people, and in self-limiting behavior, which can result from internalized stereotypes about what a person of a certain age can or cannot do. Ageism is mostly seen in commercials, films, series, marketing and technology and it is worth mentioning that older women are not respected and given all their rights like older men who are seen as noble and experienced. Therefore, all words that are selected in the

Arabic version out of context aimed at diminishing or degrading old women and praising old men are considered ageism.

As interpreted via social theories and political activism, **"Feminism"** is an interdisciplinary approach to issues of equality and equity based on gender, gender expression, gender identity, sex, and sexuality. Feminism has historically progressed from being a critical study of gender inequity to a more nuanced analysis of the social and performative constructions of gender and sexuality. The current focus of feminist theory is to examine inequalities and injustices along the intersections of ability, class, gender, racism, sex, and sexuality. Feminists also work to change the situations where these intersections result in power imbalances. Our students are able to leave the classroom cognizant of injustices and prepared to change unfavorable dynamics in any situation by engaging in intellectual and academic discussion of these imbalances. Political activism by feminists focuses on problems including equal pay, sexual harassment and discrimination at work, family medical leave, domestic violence, fairness, and social justice. A feminist issue arises if there are discriminatory practices, objectification, violations of human rights, or intersectional oppression. Subsequently, any word selected in the Arabic version that has any relation with women degrading, devaluating or oppressing that is out of context, is considered violation of feminism.

"**Sexism**" is bias or discrimination against someone based on their gender or sex. Although it can affect anybody, sexism particularly harms women and young girls. The idea that one sex or gender is inherently superior to another has been connected to stereotypes and gender roles. Sexual harassment, rape, and other types of sexual violence may be encouraged by extreme sexism. Sexism may be included in gender

discrimination. This phrase refers to treating individuals unfairly due to their gender identity, gender, or sex disparities. Inequality at employment serves as a particularly important definition of gender discrimination. It could result from societal or cultural norms and traditions. Consequently, any word selected in the Arabic version that tend to show inequality between sexes, out of context, is deemed to sexism.

"Racism" is the idea that certain communities have distinct behavioral features related to genetic characteristics and can be classified according to the superiority of one race over another. It may also refer to hostility, prejudice, or discrimination against others who are of a different race or ethnicity. Racism nowadays frequently takes its roots in social conceptions of biological variances among populations. These viewpoints might manifest in social behaviors, religious convictions, or governmental structures that rate certain racial groups as intrinsically superior or inferior to one another based on a variety of presumptive inherited characteristics. There have been endeavors to use science, such as scientific racism, to support racist attitudes, but these efforts have largely been demonstrated to be baseless. Racist ideology may contain linked social elements such as nativism, xenophobia, otherness, segregation, hierarchical ranking, and supremacism in political regimes (such as apartheid) that enable the manifestation of prejudice or aversion in discriminatory actions or laws. Therefore, words like negro, slave, niggas, chocolate and etc., are all considered racism.

Romantic interest, sexual attraction, or sexual conduct between people of the same sex or gender is referred to as "**homosexuality**". The definition of homosexuality as a sexual orientation is "a lasting pattern of emotional, romantic, and/or sexual attractions" to individuals of the same sex. "It also refers to a person's sense of identity based on those

attractions, related behaviors, and membership in a group of people who share those interests". Lesbian for females and gay for males are the most frequently used descriptors for homosexuals, however both genders are frequently referred to as gay. For a variety of reasons, including the fact that many gay and lesbian people do not openly identify as such due to prejudice or discrimination like homophobia and heterosexism, it is difficult for researchers to estimate the percentage of people who are gay or lesbian and the proportion of people who are in same-sex romantic relationships or have had same-sex sexual experiences. Numerous non-human animal species have also been shown to exhibit gay behavior, while homosexual inclination is not frequently seen in other animals. Therefore, any translation in the Arabic version, that attempts to picture these people, out of context, as sick, faggots, psycho, abnormal, feminine for males and tomboy for females, etc., are all considered homosexism.

"Sexual connotations" are words or expressions characterized by sex or sexuality. In other words, if an expression suggests a sexual meaning that is hidden by the explicit meaning of it is considered a sexual connotation. Therefore, any play on word or joke that is related to sex, sexuality, sex positions, body parts and sexual organs is considered a sexual connotation.

"Swear words" are simply offensive words used between persons and characters to express angriness and shame. Any word of curse or shame is considered subsequently a swear word.

"Slang" a linguistic style made comprised of words and expressions that are highly informal, more frequently used in speech than in writing, and usually only used in certain situations or with certain persons.

"Politics" is a category of activities that are related to group decision-making or other types of power dynamics between people, such as the allocation of resources or status. Political science is the name of the area of social science that focuses on politics and governance. Although term frequently has a negative connotation, it may be used constructively in the sense of a "political solution" that is reasonable and nonviolent or descriptively as "the art or science of governing." The term has been defined in a number of ways, and diverse methods have fundamentally different ideas about how broadly or narrowly, empirically or normatively, and how important conflict or cooperation is to the concept. A political system is a framework that outlines socially accepted political practices. For this reason, any word that was censored due to political constraints is deemed to be anti-political.

8.3   Drama: Dallas Buyers Club (2013)

8.3.1   Film Synopsis (IMDb)

"In 1985 Dallas, electrician and hustler Ron Woodroof works around the system to help AIDS patients get the medication they need after he is diagnosed with the disease".

8.3.2   Film Treatment

In 1985, a man named Ron Woodroof residing in Texas, is a true alpha male who uses drugs, drinks, and sleeps with women. He is taken to the hospital after suffering an injury at work, where a blood test is performed. When the results are in, he is informed that he has the HIV virus, which causes AIDS. They advise him that he has 30 days to organize his affairs. Like most others at the time, he doesn't believe them since he believes only gays are susceptible to the illness. As his condition worsens, he finds out about the disease-treating medicine AZT. But since the general public cannot access it, he locates a lab employee and pays him to give it to him. However, when he informs Woodroof that he can no longer obtain it, he provides Woodroof with the name of a doctor in Mexico who treats AIDS patients. Woodroof visits there and locates the physician who attends to him. Woodroof is finally doing better. The doctor advises him to utilize his own treatments instead of AZT because it simply makes matters worse. The medical community rejects Woodroof's decision to offer the prescription medications to doctors in the US. He discovers customers, and business is thriving. The government eventually tries to stop him, but he manages to get around them.

8.3.3   Table 1: Dallas Buyers Club

The table below shows all extracted lines in the original script and subtitled lines. Each line is written in the segment of Taboo themes that it belongs to along with detecting the specific technique that has been adopted by the subtitler to attain his/her manipulative goal of conservatism.

Table 2: Drama (Dallas Buyers Club)

Taboo Theme	Foreign Line	Subtitled Line	Adopted Technique
Feminism	- All that fine Hollywood pussies, just'll being wasted on an asshole who smokes his friends (L1.1) - A hundred-dollar girl! (L3)	-إنّ جميع حسناوات هوليوود يقضن بعض الوقت مع هذا الرّجل الذي ينقل المرض لأصدقائه -سوف تحظى عاهرة رخيصة للغاية	Substitution Substitution
Sexism	-All that fine Hollywood pussy, just'll being wasted on an asshole who smokes his friends (L1.2) -You're starting to sound like your goddamn old man (L5.1)	-إنّ جميع حسناوات هوليوود يقضن بعض الوقت مع هذا الرّجل الذي ينقل المرض لأصدقائه -بدأت تشبه والدك	Substitution Substitution and Omission
Ageism	-You're starting to sound like your goddamn old man (L5.2)	-بدأت تشبه والدك	Substitution and Omission
Racism	- I guess you're white trash, dumb, kinda way (a homosexual guy	-أظنّ أنّك رجل وسيم و فقير إلى حدّ ما	Substitution and Omission

	telling a straight guy) (L21.2)		Substitution
	-What do you wanna work for a buncha sand blacks anyway? (L31)	‑لماذا تودّ الذهاب إلى العمل من أجل مجموعة من زنوج الصحراء بأيّ حال؟	
Homosexism	-Did ya hear Rock Hudson was a gay? (L2)	‑هل سمعت أنّ (روك هادسون) شخص شاذّ؟	Generalization
	-Im like that fucking Rock cock-sucking Hudson bullshit? (L9)	‑تخبرني إنه نفس ذلك المرض الذي تعرّض له المخنّث (روك هادسون)؟	Generalization
	-Have you ever engaged in homosexual conduct? (L10)	‑هل خطيت بممارسة الجنس الشاذّ مع شخص آخر؟	Generalization
	-Homo? Did you say Homo? (L11)	‑الشاذّ؟ هل قلت الشاذّ؟	Generalization
	-I aint no faggot (L12)	‑أنا لست شاذّ	Generalization
	- I don't even know no fucking faggots (L13)	‑أنني لا أعرف عن أمور الشواذّ	Generalization
	-Calling me a faggot (L14)	‑إنّك تنعتني بالشاذّ اللّعين	Generalization and Addition
	-Shit, I heard you get	‑سحقا, إفهم من ذلك إنّك	

that just by touching someone, or that queers get it (L15)	تتعرّض لهذا عندم تلامس شخص شاذّ أو ما شابه	Substitution
-I know you got a pussy addiction (L16)	-أعلم أنّك شخص مدمن على ممارسة الجنس مع النساء و حتما ليس الرجال	Substitution and Addition
- "Written on the screen": Groups at highest risk of acquiring AIDS continue to be homosexual and bisexual men and intravenous drug users. (L17)	-"مكتوب على الشاشة": الأشخاص الأكثر عرضة للمرضو الشواذ و تعاطي العقاقير عن طريق الوريد	Generalization and Omission
-Grab me a beer, sweetheart (man) (L18)	-أيمكنك أن تجلب لي جعة أخرى يا عزيزتي؟	Substitution
-Grab me a cold one, sugarcake (L19)	-قلت أحضر لي مشروب بارد, أيها المخنّث	Substitution
- I guess you're white trash, dumb, kinda way (a homosexual guy telling a straight guy) (L21.1)	-أظنّ أنّك رجل وسيم و فقير إلى حدّ ما	Addition and Omission
-Alright Miss man	-حسنا أيها	

	(L22)	المخنّث	Substitution
	-Jesus Christ, Im straight (L22.1)	-تبّاً, أنا طبيعي	Substitution
	-I'm looking for AZT (L23)	-إنّي أبحث عن دواء القذارة	Substitution and Addition
	-Look at this place, Chinks, homos and herbs (L24)	-إنه يحتوي على الأغواد, الشواذ و مدمنين المخدرات	Generalization
	- You homophobic asshole (L25)	-أيها المصاب بهلع الشواذّ	Omission
	- Jesus, fucking faggots everywhere (L26.1)	-سحقا, الشواذ في كل مكان	Generalization
Religion	- Fuck that! (L4.1)	- يا إلهي	Substitution
	- That shit is purer than a preacher daughter's pussy (L6)	-هذه المخدّرات أنقى من مهبل بنت الكاهن	Substitution
	-Jesus, get me down and catch my breath (L20)	-يسوع الوغد فقد أعطني الوقت لكيّ ألتقط أنفاسي	Addition
	-Jesus Christ, Im straight (L22.2)	-تبّاً, أنا طبيعي	Substitution
	-Jesus Christ, you fucking idiot (L25)	-سحقا, يا لك من أبله	Substitution
		-سحقا, الشواذ في كل مكان	Generalization

	- Jesus, fucking faggots everywhere (L26.1) -Quit acting like a little girl (L27) -That's my favorite drink (Alcohol) (L28.1) -Oh! Jesus (L30) -Fuck, God! (L32)	-لا تتصرّف كالعاهرة -إنّه عصير العنب المفضّل لدي -يا للهول -تبا لك أيها المسيح	Substitution Substitution and Addition Substitution Substitution
Sexual Connotations	- They got hot ass over there? (L7.1) - Looking for a hot date (L29)	-هل لديهم فتيات مثيرات هناك؟ -للبحث عن مواعدة ساخنة	Substitution Substitution
Swear Words	- Fuck that! (L4.2) - All sentences including the words (Fuck and bullshit) also belong to this segment, however the main target of this study is setting these words based on the manipulation of the whole sentence, in its	- يا إلهي	Substitution

	real implicit places such as Homosexism.		
Politics	- They got hot ass over there (in Saudi Arabia) (L7.2) - I don't use drugs (L8)	‎-هل لديهم فتيات مثيرات هناك؟ ‎-لا أتعاطى العقاقير	Substitution Substitution

8.3.4   Table 1 Analysis

Therefore, based on the table below, we can clearly notice how all "homosexual" words have been subtitled into the Arabic language using a pejorative term or hypernym in the latter such as (شاذّ) which obviously denotes that the subtitler is a homophobic person trying to diminish the image of homosexuals in the Arab world and avoid spreading homosexuality among Arabs making it sound as sick and irregular. Yucheng Sheng, Xiaohui Gao, Honglei Ma, Yaorui Zhuang (2019) argue tha: "the Skopos theory, the translator should consider the readers' reactions in addition to the target language and culture in a way that the audience's understanding really matters especially that the story stands with homosexuals in the original script". Whereas using the word (يا للهول) as an equivalent for the word "Jesus" is not accepted at all as the former does not mean Jesus, however it also denotes the religious background of the subtitler. Racism therefore has been detected twice in the subtitles while translating "Blacks" into (زنوج) which means "Negros" instead of "blacks", and another example is when the subtitler has translated a

"white trash man" to (رجل وسيم) which means "a handsome man" in Arabic and not "a white trash man". In addition, anti-feminism has been shown twice in the subtitles and it was clearly shown in the line 1.1 "just'll being wasted on an asshole who smokes his friends" which was translated into Arabic by saying "a man" instead of "an asshole". In other words, a man in the Arab world is still able to do whatever he wants and be called a wise good man for the reason that we still live in a patriarchal system. Plus, two lines have shown some sexism and ageism such as when the subtitler has translated "your goddamn old man" into (أباك) which means "your father" and it is not the case here, but instead the father was a bad old man which will not be told in our culture as to respect old men and not old women which are always described as antagonists or simply bad in a film. Thus, swear words were in every sentence but the main purpose of this study is not on the latter as it can't be for real translated into Arabic, however some were listed due to its inferring translated meaning to other taboo themes. Finally, we have enlisted in the politics segment the words related to drugs, alcohol and girls especially the sentence saying "hot asses in here" in which the actor is asking his fellow if they got any hot asses in Saudi-Arabia and which is highly against the culture of the country and its beliefs so it got translated simply into "Nice girls". It is worth mentioning that Dallas Buyers Club movie has been nominated to the Oscars and it has made high income and popularity around the world, and this fact forms the main reason why the Arab subtitler shall not manipulate such a movie into a familiarized copy but translate with literal expressions when needed so as to gain the same popularity and spread the same vibe and feel among the Arab audience who should never get affected by subtitles not restrict themselves to it in practical life.

8.4   Comedy: Bad Teacher (2011)

8.4.1   Film Synopsis (IMDb)

"A lazy, incompetent middle school teacher who hates her job, her students, and her co-workers is forced to return to teaching to make enough money for breast implants after her wealthy fiancé dumps her".

8.4.2   Film Treatment

The gold digger in anticipation of being married to her affluent fiancé, Elizabeth Halsey leaves her position as a teacher at JAM High School. But he backs out of their engagement, and Elizabeth goes back to school. Elizabeth is careless, inept, and a pothead who doesn't pay attention to her coworkers or the pupils while simultaneously showing movies to her students during class. Elizabeth is estranged from Amy Squirrel, the jealous teacher, and she despises her. Elizabeth learns that Scott Delacorte, the substitute instructor, is extremely wealthy and starts to flirt with him. She also discovers that Scott enjoys large breasts, so she decides to get silicone implant surgery. She finds out that the teacher who performs the best on the state exam will receive a bonus of US$ 5,700.00, and she must raise US$ 10,000.00 for the breast implant. Elizabeth modifies her attitude and instructs her pupils on how to get ready for the tests. Elizabeth, however,

employs unethical tactics to win the contest, and Amy looks for evidence to support Elizabeth's exam-cheating claim.

8.4.3 Table 2: Bad Teacher

The table below shows all extracted lines in the original script and subtitled lines. Each line is written in the segment of Taboo themes that it belongs to along with detecting the specific technique that has been adopted by the subtitler to attain his/her manipulative goal of conservatism.

Table 3: Comedy (Bad Teacher)

Taboo Theme	Foreign Line	Subtitled Line	Adopted Technique
Feminism	-Really hate her fucking guts (L8)	يكرهنوها تماما-	Substitution
	-She's a lesbian, she hates cock (L9.2)		Omission
	- I hate that she is a smart woman (L23)	أكرهها-	Omission
Sexism			

	-She's a lesbian, she hates cock (L9.3)		Omission
	-Good dicking (L10)	‫شابًا‬-	Substitution and Transposition
	-You, Chubs (L11)	‫أنت يا كبير‬-	Substitution
	-Your Chubby girl (L24)	‫إبنتك البدينة‬-	Literal Translation
	-She is an old woman (L27.2)	‫إنها عجوز‬-	Generalization
Ageism	-She is an old woman (L27.1)	‫إنها عجوز‬-	Generalization
Racism	-He is a man of color (L28)	‫إنه زنجي‬-	Substitution
Homosexism	-She's a lesbian, she hates cock (L9)		Omission
	-Faggot (L15)	‫فاشل‬-	Generalization

	-Are you gay? (L25)	ـهل أنت شاذّ	Generalization
Religion	-Jesus Christ (L14)		Omission
	-Oh! Jesus (L21)	ـيا للهول	Substitution
Sexual Connotations	-Get yourself hard, cause Im gonna suck your dick like Im mad at it (L3)	ـأطلق العنان لذكورتك لأني سأضاجعك بقوّة	Adaptation
	-Baby doll (L2)	ـعزيزي	Substitution
	-I was gonna suck his dick (L4)		Omission
	-Did you know I walked in on him trying to fuck his dog (L5)	ـأتعرف أنه كان يفضّل كلبته	Adaptation
	-Peanut butter		Omission

	everywhere (L6)		
	-Get your ass over to those cowboys (L10)	‑إذهبي إلى هؤلاء	Omission and Substitution
	-Hey, what do you think of me with Jessica's simpson's tits? (L12)		Omission
	-What do you think of me with Pamela Anderson's tits? (L13)		Omission
	-What turns you on? (L16)	‑ما الذي يثيرك؟	Substitution
	- I wanna fuck you against the desk (L17)	‑أريدك على المكتب	Omission and Adaptation

	-Marjorie, Im gonna rock your vagina (L18)	سأجعلك ترقصين-	Substitution
	-Hello titties (L19)	مرحبا بالعملية التجميلية-	Addition and Substitution
	-She was jerking him off (L22)	كانت تستميله-	Adaptation
Swear Words	-Bitches (L1)	السفلة-	Adaptation
	-Thanks dude (L20)	شكرا-	Substitution and Omission
Politics	-Im high as fuck (L6)		Omission
	-Give me a nug (L7)	أعطني قطعة-	Adaptation
	- I want a drink (L26)	أريد العصير-	Adaptation

8.4.4 Table 2 Analysis

Skopos theory places a high emphasis on its central tenet, which states that general translation behaviors are influenced by the primary translation-related elements. The primary goal of the subtitle translation process is to ensure that the target audience can comprehend the conversation in the movie through the translation of the subtitles (Nord, 2001). Due to cultural differences, dialogues in foreign films frequently reference cultural concepts that the target audience does not comprehend, making it challenging to decipher the humor present in the lines. As a result, when translating subtitles, the translator should keep in mind the intended audience and translate the subtitles in a way that is appropriate and understandable for that audience. After having carefully extracted the lines related to the nine studied themes of the ongoing thesis, we have clearly detected how the original script has been heavily distorted after being subject to the subtitling process. Starting with feminism, the line "I hate that she is a smart woman" just like other feminism related lines, has been exposed to both substitution and omission techniques which have heavily and definitely changed the meaning. The reason behind this whole trick is to not give women more value and power than men neither to give them the characteristics that men has been enjoying all along such as smartness. The "fidelity rule" in Skopos theory describes the scenario that the target text must be true to the original text. The fidelity rule stipulates that, in contrast to some traditional translation theories like the principle of faithfulness, the degree of fidelity and forms must depend on the Skopos of the translation. However, we can clearly notice that the translator hasn't been true nor loyal to the original text while he/she should have been so in order to deliver fidelity in target lines. Whereas, the expression "She's a lesbian…" has been totally omitted for the sake of not giving her a single thought that she, as an Arab woman, could

one day discover or change her gender/sexual orientation. Ageism as well was present in the movie subtitles through the line "She is an old woman" which was subtitled into Arabic as "إنّها عجوز", which is not the real neutral equivalent. However, it must have been translated into "إمرأة كبيرة في السّن" which is exactly the Arabic equivalent with no diminishing intention in nuances. We focused on this specific line for the sole reason that if the case was for a man, then the subtitles would have been exactly the correct equivalent that do not diminish the value of any person of age. Likewise, racism has been found in the line "He is a man of color" which denotes a black man but in even a better nuance has been translated into a harmful expression as it has been previously explained. Homosexism has as well entailed the line "She's a Lesbian…" which we discussed already, but for more clarification, the line has been put in both themes as it has been omitted as for to avoid Arab women of reading such a line and get open-minded to this topic of sexual orientation and in the sexism theme for if it was "a gay" instead of "a lesbian", it would have been translated and never omitted based on the table. In a patriarchal society, even though controllers are against homosexual people, but a homo man is always better than even a straight woman. In the religion theme, two lines were detected in which the word "Jesus" is available and which has been once omitted and once substituted. Thus, as a comedic movie, the existence of sexual connotations is crucial for the Americans but useless for the Arabs and here is why some were omitted and others were substituted or even been added to in order to change and euphemize the meaning. Swear words as well were present throughout the film just like any other American movies that could not be devoid of it as the Hollywood style is always aiming at looking similar to real life events and as well, it has been substituted. In the politics

theme, we always include drugs and alcohol related expressions that have been either omitted or translated respectively into a chemical solution and juices in the Arabic languages.

8.5   Action: Taken (2008)

8.5.1   Film Synopsis (IMDb)

"A retired CIA agent travels across Europe and relies on his old skills to save his estranged daughter, who has been kidnapped while on a trip to Paris".

8.5.2   Film Treatment

Kim, who is seventeen years old, is Bryan Mills' pride and happiness. Bryan, a retired CIA operative, left the organization to be close to Kim in California. Kim resides with Lenore, her mother, and Stuart, her affluent stepfather. Kim is able to persuade her reticent father to give her permission to visit Paris with her friend Amanda. The girls ride in a cab along with a stranger named Peter when they first get to Paris, and Amanda casually mentions that they are traveling alone. An Albanian human trafficking ring abducts the girls using this information. Kim hardly had time to phone her dad and alert him of the situation. In a brief conversation with one of the abductors, her father makes the threat to kill the abductors if they do not release his daughter. Bryan Mills leaves for Paris to look for his daughter and her companion after the kidnapper tells him "good luck."

8.5.3 Table 3: Taken

The table below shows all extracted lines in the original script and subtitled lines. Each line is written in the segment of Taboo themes that it belongs to along with detecting the specific technique that has been adopted by the subtitler to attain his/her manipulative goal of conservatism.

Table 4: Action (Taken)

Taboo Theme	Foreign Line	Subtitled Line	Adopted Technique
	-Something about new products doing them problems (L4)	-الأمر يتعلّق بفتيات جديدة تسبّب لهم المتاعب	Translation Error
Feminism	-The last item, as usual we save the best for last (L7)	-الفتاة الأخيرة كالعادة, نحن نحتفظ بأفضل للنهاية	Translation Error
	-You can collect your purchases directly (L8)	-يمكنكم إستلام الفتيات فوراً	Translation Error

Sexism			
Ageism			
Racism			
Homosexism			
Religion	-Oh! My God (L3)	يا للهول-	Substitution
Sexual Connotations			
Swear Words			
Politics	-Red meat, red wine? (L1)	لحم و شراب عنب أحمر-	Adaptation
	-Once smuggled, they'd addict them to drugs and turn them into prostitutes (L2)	بعد تهريبهنّ, كانوا- يجعلونهنّ مدمنات عقاقير و قبيحات	Adaptation

	-Of which charge would you like to be arrested? Drugs? Kidnapping? Prostitution? (L5)	بأيّ تهمة تريدون أن نعتقلكم؟ ممنوعات؟ خطف؟ أعمال قذرة؟-	Substitution
	-Your champagne sir (L6)	-الشراب سيّدي	Adaptation

8.5.4   Table 3 Analysis

Subtiling is limited by space and time and therefore it should not be too long especially in action movies as mentioned above. The length of the source text and the subtitle translation should be kept consistent by subtitle translators. According to Vermeer, every text is really "an offer of information," from which readers choose the information they find compelling and significant (Nord, 2001). As a result, it is vital to remove unnecessary details in order to make the translation clearer and easier to read, which is a goal that Skopos theory constantly strives for. Based on the table above, we can obviously notice how the subtitler has manipulated the translation which has negatively affected the storyline of the film. In other words, the subtitler has revealed some of the implicit actions that have been occurring through translating the expressions

including (items and products) to "فتيات" which means (girls) in the English language and in which, the subtitler has been revealing and changing the expression of the writer disrespecting the rule of faithfulness and fidelity in Skopos theory leading to a huge reveal for the audience. This case was mostly present in the feminism segment as in this way, the subtitler is being degrading women while revealing the intention of the writer. Whereas, in the religion segment, the expression (OH! My God) has been translated to " يا للهول" which does not mean (God) but it is used in the Arabic language to show an element of surprise. Likewise, the politics segment in which we write all the lines related to drugs, alcohol and anti-societal aspects, we have found many related lines such as (Red meat, red wine?) which has been translated into "لحم و شراب عنب أحمر" or what means in English (Red meat and red grape juice). Other expressions have been found however which include prostitution, but the translator has used "قبيحات" instead, which means (Ugly) in English. Other taboo themes like sexism, ageism, racism, homosexism, swear words and sexual connotations were not detected throughout the film.

8.6   Horror: Carrie (2002)

8.6.1   Film Synopsis (IMDb)

"Carrie White is a lonely and painfully shy teenage girl with telekinetic powers who is slowly pushed to the edge of insanity by frequent bullying from both her classmates and her domineering, religious mother".

8.6.2   Film Treatment

Carrie White is a shy, troubled teen who has the unwelcome and frequently uncontrollable ability to telepathically move any item with the power of thought. Carrie's strong emotional states of fury or terror can cause this at any time. Carrie experiences constant bullying at her high school from affluent and snobby classmates, and she experiences far more at home from her insane, Christian fundamentalist fanatical mother Margaret. One of Carrie's classmates, Sue Snell, who has sympathy for her, begs her boyfriend Tommy Ross to ask her to the senior prom. A cruel prank involving a bucket of pig's blood is planned against Carrie at the prom by Chris Hargenson, another classmate who is excluded from attending, pushing the already unstable Carrie over the edge and causing her to use her telekinetic abilities to turn the prom into her own bloodbath.

8.6.3   Table 4: Carrie

The table below shows all extracted lines in the original script and subtitled lines. Each line is written in the segment of Taboo themes that it belongs to along with detecting the specific technique that has been adopted by the subtitler to attain his/her manipulative goal of conservatism.

Table 5: Horror (Carrie)

Taboo Theme	Foreign Line	Subtitled Line	Adopted Technique
Feminism	-You guys are really annoying (L1.1)	يا رفاق إنّها مزعجة-	Substitution
	-I prayed. I prayed the curse would never happen to you (L4.1)	طلبت من الرّب ألاّ- تصابي بلعنة حوّاء	Substitution and Addition
	-And God made Eve from the rib of Adam (L5.1)	خلق الله حوّاء من ضلع- أعوج من آدم	Addition
	-And Eve was weak (L6.1)	و كانت حوّاء الأضعف-	Substitution
	-I can see your sin as surely as God can (L8) (Mother talking to Daughter)	لا يمكنني أن أرى- خطاياك كما يراها الله	Substitution
Sexism	-You Guys are really annoying (L1.2)	يا رغاق إنّها مزعجة-	Substitution
	-I prayed. I prayed the curse would never happen to you (L4.2)	طلبت من الرّب ألاّ- تصابي بلعنة حوّاء	Substitution and Addition
	-And God made Eve from the rib of Adam (L5.2)	خلق الله حوّاء من ضلع- أعوج من آدم	Addition
	-And Eve was weak (L6.2)	و كانت حوّاء الأضعف-	Substitution
	-Unfortunately, our administration is	إدارتنا تعمل بالكامل من- قبل رجال	Omission

	staffed entirely by men (L11)		
Ageism			
Racism			
Homosexism	-Now who is gay, right? (L14)	‑الآن من هو الشّاذ؟	Generalization
Religion	-Creepy religious people (L2)	‑الناس المتديّنة	Omission
	-Jesus watches from the wall (L9)	‑عيسى يشاهد من وراء الجدار	Substitution
	-Jesus looks sad (L10)	‑عيسى يبدو حزيناً	Substitution
	-It is in the Bible (L13)	‑إنّها في الكتاب	Substitution
Sexual Connotations	-Suck it you cow (L3)	‑... أيّتها البقرة	Adaptation and Omission
	-And the first sin was intercourse (L7)	‑و الخطيئة الأولى كانت الإتّصال	Translation Error
Swear Words			
Politics	-Are you high? (L12)	‑هل تمازحينني	Translation Error
	-You know, these traditional glazed …are like heroin- highly addictive (L15) (talking about donuts)	‑كم تعلمين, إنّها إدمان	Adaptation and Omission

8.6.4   Table 4 Analysis

According to the table drawn above, we can easily notice how the taboo lines have been mistranslated by the subtitler by using the three different techniques that have allowed him to manipulate the story in order to be understood decently by the Arab audience. Beginning with feminism, the line (And God made Eve from the rib of Adam) was translated into "خلق الله حوّاء من ضلع أعوج من آدم" which adds the word (Flawed) before (Rib) and which is a very degrading expression for women as the original line is widely common in the old testament and cannot in anyway be added to nor substituted. Therefore, the feminism section has been filled with many lines due to the subtitler anti-feminist beliefs and doctrine. Whereas, sexism was found in many lines, for instance the line (Unfortunately, our administration is staffed entirely by men) which has been translated into the Arabic language literally but with omitting the word (Unfortunately) aiming at not diminishing the men's position in the Arab world and culture. The subtitler has shown in this case that he is absolutely an Arab man translator and not a woman and how patriarchal and committed to his Arab culture he is. Similarly, homosexism was found in the line (Now who's gay, right?) in which the word (Gay) has been substituted into "شاذّ" that is widely used by Arab subtitlers and which is a very degrading word that denotes a person that is non-conforming to the society. Likewise, religious manipulation has been also detected in the subtitles through the line (Jesus looks sad) in which (Jesus) has been translated into "عيسى" that denotes that the translator is of another religion than Christianity because Jesus in Christianity is "يسوع". Not to reject such manipulation, but a translator shall not involve his/her identity and beliefs in a movie translation but shall

translate the meaning with no extra information neither less. In addition, sexual connotations have been also found throughout the film and one example is (Suck it, you cow) which has been translated into the Arabic language as "...أيّتها البقرة" which obviously indicates how the subtitler has omitted an expression and replaced it with 3 points saying that yes, we have omitted something. The subtitler has removed the expression (Suck it) leaving the line with only (You cow) in which he has been hypocrite to the script and to the film itself. We can see here that the translator hasn't obeyed neither to the fidelity rule nor to the coherence rule of Skopos theory. In the same context but slightly different, politics have been found in two lines from which we mention the line (Are you high?) that has been translated into "هل تمازيحنني" which means in the English version (Are you kidding me?) and which is totally not the case. However, no manipulation in ageism, racism and swear words have been detected in the film's subtitles.

8.7 Thriller: Black Swan

8.7.1 Film Synopsis (IMDb)

"A committed dancer struggles to maintain her sanity after winning the lead role in a production of Tchaikovsky's 'Swan Lake'".

8.7.2 Film Treatment

Like other dancers in her line of work, Nina (Portman) is a ballerina in a New York City ballet company whose life is fully occupied by dancing. She resides with her controlling

former ballerina mother Erica (Hershey), who has an obsession with her. Nina is the first person that artistic director Thomas Leroy (Cassel) chooses to replace prima ballerina Beth MacIntyre (Ryder) for the Swan Lake premiere of their new season. However, Nina faces competition from a new dancer named Lily (Kunis), who also wins Leroy over. Swan Lake calls for a dancer who can portray both the Black Swan, who stands for charm and sensuality, and the White Swan, who exudes innocence and grace. Lily is the image of the Black Swan, while Nina is the ideal White Swan. Nina starts to become more in touch with her dark side—a wildness that might perhaps ruin her—as the two teenage dancers turn their competition into a strange relationship.

8.7.3 Table 5: Black Swan

The table below shows all extracted lines in the original script and subtitled lines. Each line is written in the segment of Taboo themes that it belongs to along with detecting the specific technique that has been adopted by the subtitler to attain his/her manipulative goal of conservatism.

Table 6: Thriller (Black Swan)

Taboo Theme	Foreign Line	Subtitled Line	Adopted Technique
Feminism	-Her lustful twin, the black swan, tricks and seduces	‑تقوم توأمها الشريرة (البجعة السوداء) بخداعه	Omission and Substitution

	him (L2)		
	-Seduce us (L3)	‫أبهرينا-‬	Substitution
	-Otherwise, what are you doing here, all dolled up? (L4)	‫و إلاّ فلمدا أتيت إلى هنا‬ ‫هكذا؟‬	Substitution and Omission
Sexism	-You got a boyfriend? (L9)	‫هل لديك صديق مميّز؟-‬	Transposition
	-Unless your name is Tom and you got a dick (L18)	‫إلاّ إذا كان اسمك طوم و‬ ‫كنت رجلاً‬	Adaptation
Ageism	-Like someone who's not approaching menopause (L1)	‫كامرأة لم تشخ بعد-‬	Substitution
Racism			
Homosexism	-You know, Tom and Jerry here are gay lovers (L16)	‫في الواقع، طوم و جيري-‬ ‫شاذان‬	Generalization
Religion	-Jesus Christ (L12)	‫يا للهول-‬	Substitution
Sexual Connotations	-A minute more of ass-kissing (L5)	‫دقيقة أخرى من التّملّق-‬	Substitution

	-Did you suck his cock? (L6)	هل صادقته؟-	Adaptation
	-And you enjoy making love? (L10)	ما رأيك في الحبّ؟	Adaptation
	-Come on. Sex. (L11)	بحقّك. العلاقات.-	Substitution
	-Go home and touch yourself (L13)	إذهبي إلى المنزل و- المسي نفسك	Literal Translation
	-Honestly, would you fuck that girl? (L14)	حقّاً, هل تثيرك هذه- الفتاة؟	Substitution
	-You just got to let him lick your pussy (L15)		Omission
	-Unless your name is Tom and you got a dick (L18)	إلاّ إذا كان اسمك طوم و- كنت رجلاً	Substitution
Swear Words	-You fucking whore (L7)	أيّتها السافلة الوقحة-	Substitution
Politics	-I think you're drunk (L8)	أنت لست في وعيك-	Adaptation

	-You put something in my drink (L17)	ـلقد وضعت شيئاً في عصيري	Adaptation

8.7.4 Table 5 Analysis

In the table above, the extracted lines have shown that almost all taboo themes were present in the film through the subtitles. Beginning with feminism, the line (Seduce us) was translated into the Arabic language as "أبهرينا" which means (dazzle us) and not a single meaning related to seduction. Anti-Feminism was shown in this subtitled line as the subtitler has no open-mindedness in anyway and has translated seduction into a totally decent expression which is not what is meant here. The subtitler therefore is trying to keep Arab women under full control and conservatism so that she will always be decent when going out and never trying indecent clothes on, that intend to seduce in any way. Whereas, sexism was found in the line (You got a boyfriend) that was translated into "هل لديك صديق مميّز" which means (Do you have a special friend). The subtitler in this line, has tried not to open ways for girls to date or go out with man as in the Arab world, engagement is considered more decent than just dating and clearly the translator has disobeyed the rule of fidelity and coherence while having slightly used the equivalence rule. Thus, we still live in a culture that do not believe in friendships between men and women and that's why a special friend is understood by the audience as boyfriend. The task of translators is to justify their choice of a particular Skopos in a given translational situation. The Skopos of a particular translation task may require a 'free' or 'faithful' translation. Making a decision depends on the purpose for which the translation is

intended (Nord, 2001). Accordingly, the role of translators is essential especially in making the purpose of translating a text clear. In this case, the translator has opted with self-censorship for specific terms that match the Arab society protecting him/herself from any opposition. On the other hand, ageism was found in translation through the extracted line (Like someone who's not approaching menopause) which was translated as follows "إنها لم تشخ بعد" which means (She is not old yet). The translation here might sound classy in English however the word used in Arabic has no exact equivalent but to clarify it, the word "تشخ" means not only growing old but older than 70 and menopause could start at 40 in some cases but as men consider it in the Arab world when menopause starts, women become no longer useful as they cannot anymore deliver children. Homosexism was found as well in the line (You know, Tom and Jerry here are gay lovers) in which (lovers) was omitted and gay was translated as "شاذّ" which we previously and severally discussed its meaning as degrading in the Arab language. Furthermore, religious manipulation was found once in the subtitled line (Jesus Christ) when translated into " يا للهول" which denotes again a non-Christian subtitler because Christians would translate it literally, but in this case the Arabic word used only denotes an element of surprise. Moreover, sexual connotations were found in the subtitles through many extracted lines from which we take as an example the line (Did you suck his cock) and it was translated into "هل صادقته" which means (did you befriend him) and its totally different. Additionally, swear words mistranslation was found in the film through the line (You fucking whore) and it was translated as "أيتها السافلة الوقحة" in which the subtitler has manipulated the word (whore) in Arabic to (scum) besides adding to the expression the word "وقحة" which means (Rude) and subsequently, the expression become (You scum

rude) which is not the original. Finally, politics was found in the subtitles through two lines from which we take the line (I think your drunk) as an example which was translated into (أنت لست في وعيك) or in English version (You are out of conscience) while it is supposed to be "أنت ثمل" or any other literal equivalent. Racism however was not detected in the subtitles and therefore, the section was empty.

8.8   Romance: A Walk to Remember (2002)

8.8.1   Film Synopsis (IMDb)

"The story of two North Carolina teens, Landon Carter and Jamie Sullivan, who are thrown together after Landon gets into trouble and is made to do community service".

8.8.2   Film treatment

A practical joke on a student in North Carolina, goes bad and lands him in a clinic. Carter, a well-known kid with no future ambitions, is held accountable and made to participate in after-school community service activities, which includes playing the lead in the school play. Jamie Sullivan, the reverend's daughter, who has high aspirations and nothing in common with Landon, is also taking part in these activities. Landon approaches Jamie for assistance and starts to spend most of his time with her when he decides he wants to take his activities seriously. He doesn't expect to like her, yet he does. They dated, much to the displeasure of Jamie's strict reverend father and Landon's old, popular friends. But Landon and Jamie only understand the true meaning of love and fate when a heartbreaking truth that puts their relationship to the test is revealed.

8.8.3   Table 6: A Walk to Remember

The table below shows all extracted lines in the original script and subtitled lines. Each line is written in the segment of Taboo themes that it belongs to along with detecting the specific technique that has been adopted by the subtitler to attain his/her manipulative goal of conservatism.

Table 7: Romance (A Walk to Remember)

Taboo Theme	Foreign Line	Subtitled Line	Adopted Technique
Feminism	-I am not allowed to date (L12.1)	‫لا أسمح بالتَّأريخ-‬	Inaccuracy
	-I can' t believe you asked permission (L14.1)	‫لا أصدّق أنّك طلبت-‬ ‫رخصة‬	Inaccuracy
	-That's Dolly Parton. I always thought she was smart (L20)	‫إنها دولي بارتن. اعتقدت-‬ ‫دائما بأنّها كانت أنيقة.‬	Substitution
Sexism	-Sending a check once a month doesn't exactly make him a father (L11)	‫زيارة كل شهر تجعله-‬ ‫أب!‬	Substitution and Omission
	-I am not allowed to date (L12.2)	‫لا أسمح بالتَّأريخ-‬	Inaccuracy
	-It's my girlfriend (L18)	‫إنها صديقتي-‬	Transposition
Ageism			
Racism			

Homosexism			
	-Oh! My God (L3)	ـآه, اللّعنة	Substitution
	-Feeling Christian? (L5)	ـممكن توصيلة؟	Inaccuracy
	-Get a tattoo (L6.1)		Omission
	-Her Bible-hugging (L9)	ـمعانقة التّوراة	Substitution
	-I am not allowed to date (L12.3)	ـلا أسمح بالتّأريخ	Inaccuracy
Religion	-I am asking you for the same thing you teach us every day in Church (L13)	ـأسألك نفس الشّيء... أنت تعلّمنا كل يوم في المعبد	Substitution
	-I can't believe you asked permission (L14.2)	ـلا أصدّق أنك طلبت رخصة	Inaccuracy
	-I do not need a reason to be angry with God (L17)	ـلا أريد أن أغضب ربّي	Substitution
	-Don't worry, its		

	not a Bible (L19)	‪-لا تقلق إنه ليس التّوراة‬	Substitution
Sexual Connotations	-All you gotta do is sit up, beg, roll over and shake that booty (L2)	‪-كل ما عليك فعله أن تقضي و تستجدي‬	Substitution and Omission
	-Get that nice big-booty girl from Selena (L4)	‪-خذ تلك البنت اللطيفة من سيلينا‬	Adaptation
	-Where those legs been hiding? (L8)		Omission
	-… You got Belinda thinking that little lip action… between you and Jamie was kind of real (L10)	‪-فهمت تفكير بليندا... ذلك بدافع الشّقّة على جايمي‬	Substitution
	-Why? Are you seducible (L15)	‪-لمذا؟ أهناك إعتراض‬	Inaccuracy
Swear Words	-What the hell? (L7)	‪-ما هذا؟‬	Substitution
Politics	-I gotta take a massive piss (L1)	‪-يجب أن آخذ حمّام‬	Substitution

	-Get a tattoo (L6.2)		Omission
	-I can't believe you asked permission (L14.3)	‫-لا أصدّق أنك طلبت رخصة‬	Inaccuracy
	-I was so drunk, I don't remember anything (L16)	‫-شربت, لذا أنا لا أتذكّر أي شيء‬	Adaptation

8.8.4   Table 6 Analysis

The table above shows how the film "A walk to remember" has been subject to censorship and self-censored subtitlers of the Arab world. Skopos theory places a strong emphasis on the goal of translation, which dictates the techniques and tactics that should be used to produce a functionally appropriate output (Nord, 2001). Hans Vermeer (1991) refers to the outcome as TT, or translatum. Therefore, it is essential for the translator to understand why SL needs to be translated as well as what purpose TT will serve. However, the anti-feminist subtitler or censorship has been shown subsequently in the following line "That's Dolly Parton. I always thought she was smart" which has been translated into the Arabic language as (‫إنها دولي بارتن. اعتقدت دائما بأنّها كانت أنيقة‬) or which means in English "That's Dolly Parton. I always thought she was elegant". This manipulative act shows the anti-feminist and sexist intention from either the subtitler or censorship as it degrades Dolly Parton as a woman but also every Arab woman is being touched in this line by replacing "smart" with "elegant" leading to the aforementioned fact that Arab people will never free women of the constraints created by men, will never

provide them with decent positions but more importantly, men will never let women be characterized by their intelligence and positions, but on the contrary, they want them shaped as dolls, decent housewives and obedient workers. Consequently, sexism was found in the line "Sending a check once a month doesn't exactly make him a father" which has been translated into (زيارة كل شهر تجعله أب!) which means in English (One visit per month makes him a father) and it is completely the opposite. In this substitution, the translator is attempting to repair the father figure in the Arab world aiming at keeping men's image respected and in particular, fathers. Moreover, religious manipulation has been found in several lines such as "Don't worry, it is not a Bible" that has been translated into (لا تقلق إنه ليس التّوراة) which means "Don't worry, it is not the Torah" while in the Christianity, the word Torah is not used and here it is being talked about "Bible" and not the "Quran". As for the sexual connotations, the line "Where those legs been hiding?" has not been translated but completely omitted. Likewise, other sexual connotations have been found substituted in the translation mainly ones who included expressions like "big booty girl" which has been translated into "sweet girl" or "cutie girl". One Swear word however has been detected in the film "What the hell" and it has been translated into "ما هذا"or "What is that" in the English language. Finally, many expressions have been politically substituted or omitted in the translation such as "Get a tattoo" which forms a taboo, a sin and a Haram as well in the Arabic culture and therefore the expression has been omitted just like it is forbidden in the Arab world. Hence, ageism, racism and homosexism expressions were not found in the film.

8.9   Histogram: The Odds of Distortion of Genres
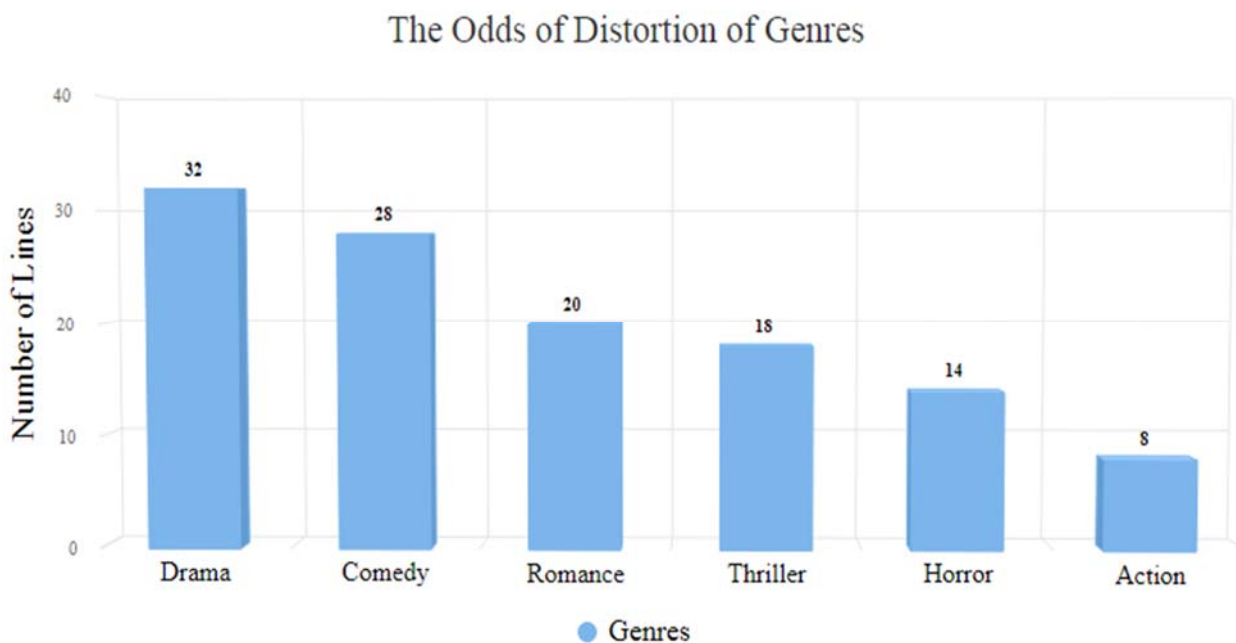
The Odds of Distortion of Genres

Figure 1: The Odds of Distortion of Genres

8.9.1   Histogram Analysis

Having regard to this histogram, we can manifestly detect and perceive the distortion of film genres after getting imposed to censored subtitling. It is worth mentioning prior to the analysis conclusion that all selected films are all of taboo types or in other terms, the selected films are telling stories related implicitly or explicitly to what is considered as taboos in the Arab world. In a direct and fathomed manner, the drama film genre has been the highest affected genre by English-Arabic subtitling and censorship. As shown above, the selected drama film has been imposed to bad translation in 32 lines of its script due to the fact that dramatic films have a wider range of sensitive

substance that could affect some of the Arab translators themselves if taken personal and subsequently lead to an overlap of the stories' ideas. Not to forget that dramatic films have a wider spectrum of emotions that needs to be felt properly and be translated properly to the audience as visuals are approximately 50% effective emotionally in foreign countries. Concomitantly, the comedy film genre has been imposed to bad translation in 28 lines of its script even though it could in some cases even surpass the drama film genre depending on the number of jokes, idioms and one-liner present in the original story. The main cause behind this large number of extracted lines is due to the misinterpretation of funny sexual connotations and other jokes related to taboo themes inserted in the original script. Whereas, the romance film genre is deemed to be an extension of the main two genres drama and comedy, and here is why it came as third because it depends on which of the original genre was dominant in this romantic universe. In this context, 20 lines were extracted from the romantic film since the film selected was mainly dramatic with romance in the air. Furthermore, thriller films are widely known to be of a dramatic core so this dramatic taboo is usually twisted and dressed as a thriller. The selected thriller movie has entailed 18 lines that were subject to mistranslation or intended bad translation in order to conform with the target audience. On the other hand, horror films are usually of less dense material so the main story in a horror film rely on a less controversial topic and as a matter of fact, the lines extracted did not exceed the number of 14. However, the film chosen for this genre "Carrie" is widely known as a feminist horror film and here is why the number is higher than usual compared with other horror films. Finally, action films are known to be visual films rather than films with weighty substance so the plot is usually of less dense material and

that's why the genre is called *Popcorn film.* Consequently, the audience is often more attracted to what they are watching rather than what they are taking in. As a matter of fact, the selected film "Taken" has been subject to manipulated translation in only 8 lines even though it has been tackling in its story trafficking in women, yet it remained less heavy compared with other genres and which makes it thereby the less distorted film among genres.

8.10 Analyses Conclusion

To sum up the analysis, we can clearly notice how the subtitler has manipulated the lines in the process of translation by using different techniques including *Adaptation, Substitution, Omission, Transposition and Literal Translation* in addition to translation errors, mistakes and inaccuracy that were found throughout. As it has been mentioned previously in the study, the aim of the Arabs' subtitlers is to keep the translation and the movie under much control in the manner that filtering words and sometimes a hole sentence would be the best solution for them to keep the Arab audience away from any anti-societal lines that do not conform with the Arab culture. Here is why, the subtitler has been carefully reading the original script, defragmenting each line and understanding the idea behind it in order to attain an exact decent equivalent for each. The general aim as also mentioned previously is to homogenize the Arab world as an Arabic culture that do not use any harmful word neither spreading an open-minded culture among Arab countries. As a result, the tables and histogram have shown accurately how film genres have been distorted after being subtitled by Arab translators which has led to a loss of information and connotations of the film's story and sometimes, a main idea can be lost

due to the translator's adopted technique. The histogram therefore has shown that films are distorted gradually ranging from drama, comedy, romance to thriller, horror and action.

9   Conclusion

The purpose of this study is to gain insight on the regularly occurring phenomenon of subtitling taboos from the English language into the Arabic language through euphemism and censorship, and perhaps to provide a thorough overview of relevant theoretical works in order to get a clearer understanding of the underlying reasons, ramifications, and consequences along with examining the extent to which censorship is being used in translation. We were able to derive some findings from the theoretical background and data analysis that may be useful in furthering the discussion on subtitling taboo into Arabic.

The Skopos theory, one of the most significant translation theories, views translation as a communicative activity and a human action. The targeted readers of the translated version of certain works are given a significant deal of importance by the Skopos theory, which emerged from modern functionalism in translation study. In order to better understand Skopos theory, we will look at its history, including how it came to be, as well as the guiding principles that underpin it, in the following. "Skopos, a technical term for the goal of a translation and the act of translating, is a Greek word for 'aim' or 'purpose,' and it was incorporated into translation theory by Vermeer" (Munday, 2001).

As mentioned above, the term "Skopos theory" was developed by the German scholar Han J. Vermeer in 1978. He holds that any translation process should be guided by the Skopos, or goal, of the whole translation operation. However, in the Arab world, translators are not really able but they also don't want to rely on Skopos so that they can manipulate freely.

After carefully studying the subtitling of several films in the Arab world, we can clearly notice how Arab translators have relied on the Domestication strategy rather than the Foreignization strategy. In short, Arab translators always aim at bringing the audience home especially in screen translation, however their techniques are being beyond domestication. They follow the strategy blindly unaware that some words, expressions, puns and linguistics have to be preserved most of the time in order to deliver the author's message, but they censor, re-create, filter and simplify all the lines bringing the audience to their own drawn home surrounded by conservatism, racism, sexism and etc…

 For Arab translators, translating ideologically-charged English texts forms indeed a challenge. This complication is not attributable to the ST's vagueness and ambiguities, a struggle understanding Western ideological aspects, or the Arabic language's deficiency in "equivalence." Conversely, the intricacy originates from ideological differences between the translator or the target audience and the original text's author. In most circumstances, censored terms have an Arabic equivalent that would be used in everyday spoken Arabic, particularly when it comes to swearwords and obscenities. The struggle Arab translators have in dealing with taboos in the ST arises primarily from a desire to control the boundaries of cultural interchange in hopes of avoiding offending their audience or provoking their rulers' resentment.

Translation agents engage with and affect Arab translators in manners that have an impact on the translation strategy applied. Agents of translation, as well as socio-cultural considerations, play a critical influence in shaping the translator's euphemism or censorship translation techniques. Agents of translation may be unseen or unnoticed, but they are an essential part of the translators' environment. Nonetheless, when a translated work is prohibited or a translator faces retaliation for deviating from the standard, the role of agents of translation becomes clear and noticeable. Such repression serves as a deterrent to individuals who might consider defying the political establishment.

Therefore, and based on the data analysis, the filtering procedure appears to involve Arab translators. The censorship subsequently becomes undetectable, in the sense that a reader cannot tell whether the translator's techniques were dictated by the translator's agent or selected freely by the translators themselves.

On the whole, this thesis has achieved the goal of showing that screen translators rely on the Domestication strategy while censoring expressions in the TT. However, these subtitlers are relying on this specific strategy for the sole reason that it works for the sake of audience or in others words, it brings the text to the reader. Consequently, and after conducting this research, it has been shown that these subtitlers are being "Unfaithful" to the original text and the author's intended message. Likewise, "Equivalence" is not being taken into consideration and if we were to asses such a translation quality on the old mode, it is deemed to be unsuccessful. In this context, the root of functionalist translation theory is the Skopos theory, which was introduced by Hans J. Vermeer. It offers a fresh way of looking at translation that is not constrained by traditional source-text-oriented viewpoints. Vermeer discovers that since translation is an activity and every action,

according to action theory, has a purpose, it too must have a purpose. Every translation is given a purpose by way of a commission. Skopos theory somewhat makes up for the shortcomings of traditional translation theories. There is no such thing as right or wrong, faithfulness or unfaithfulness in the Skopos theoretical framework, and Skopos translation determines the translation process. Skopos theory takes into account various tactics in various circumstances where the source material is not applicable. Above all, the Skopos rule implies that a translational action's is only determined by its Skopos, or in other words, "the end justifies the means" (Reiss and Vermeer, 1984).

As a result, in the Arab world, the lines between authority or official censorship and self-censorship are blurred, or at least invisible to the Arabic readers. In this regard, the arguments of Gabriela Scandura (2004) are very pertinent to the study on the impact of censorship on translation in the Arab world. These authors focus on how the government and politics influence translators, and how they become self-censors as they become ignorant of puns, connotations and overtones and even if they are cognizant, they still alter in place to protect the audience. In addition, the authors Roffee & Thorne (1994) and Gambier (2018) bestowed upon the fact that toning down and euphemizing in some cases is acceptable but they were completely opposing to translators who are euphemizing each vulgar word saying that it could cause sometimes a laughable effect.

In this study, the various main film genres ranging from drama, comedy, romance to thriller, horror and action were explored throughout the study in order to get a basic understanding of each. In other terms, the section of film genres and subtitling has elucidated the characteristics of each genre, its features and identity for the sake of knowing how to protect each from getting distorted while translating. Besides the

commonly known challenges of subtitling that will be discussed in the following, it is worth mentioning that there are many keys and folded secrets present sometimes in a story and that shall not be revealed by the translator in any way. Whereas, it happens sometimes to read in the subtitles some pre-actions or a hidden hint simply revealed by the subtitler that could be done unintentionally and by mistake in some cases. On the other hand, based on the discussion in previous sections, we have found that many elements could constitute obstacles for the translator to overcome including idioms, simple jokes and puns. In this matter, it is worth saying that a translator should have a solid background in the English language so as he/she could find the right equivalent of the expression or sentence in the Arabic language. In addition, some expressions in English have no specific equivalent in the Arabic language and therefore, when having strong familiarity with English, the translator can re-create the terms in Arabic using his/her own creativity in a way that the sentence would be transmitted to Arabic carrying the same tone, effect and charge especially if the film is of comedic genre. Not to degrade other genres, but a comedy film should be well translated in the manner that the impact of a joke on the foreign audience should be the same on the target audience. In this regard, translators must be aware of each film genre characteristics that shall be preserved in the subtitling process otherwise, a film can lose its identity and get distorted. Additionally, double-entendre do look like other intricate expressions to translate whereas however they are known for the intricate double-meaning rather than single-meaning like jokes. Double-entendre in subtitling include slang, one-liner, sexual connotations and swear words which form a great challenge for the translator as he/she must not miss any one the two meanings present in a double-entendre expression. Its hurdle mainly lies in not

finding any equivalent in Arabic but it is mandatory to create the translator's own equivalent in which there is a higher risk of not being neutral. However, this study has focused upon only two double-entendres with seven other taboo themes including feminism, sexism, racism, ageism, politics, religion and homosexism. This research therefore intended to show how the subtitling process gets filtered under censorship but in terms of swear words and religion as it is widely known however, this study has proved that censorship is way more smarter than the Educated Arab audience who thinks that these are the sole expressions to be manipulated in the translation process. In the analyses, six films were selected, each from different genre aiming at showing to which extent a film can be distorted after being subtitled and what genres have higher risks than others. Likewise, for each extracted line from the script, the technique used for euphemizing each line has been mentioned next to each respectively in the fourth column of the table (Adopted Technique) right after the taboo themes, foreign line and subtitled line. Before rewording the analyses, it is worth mentioning that film genres were selected based on their topics as it all tackles issues that are considered taboos in the Arab world. According to the histogram drawn at the end of the analyses, the drama genre in which we analyzed the film *Dallas Buyers Club* has been at the highest risk of being distorted as 32 lines of its script such as the line 23 (I'm looking for AZT) which was translated to. (إني أبحث عن دواء القذارة) This strategy of manipulation for instance is the reason behind the highest distortion among others. The second film that has been put for analysis is of a comedic genre *Bad Teacher* which has had the second higher risk for being distorted with 28 extracted lines containing translation manipulations related to the nine taboo themes. For instance, the line 26 (I want a drink) which was translated into (أريد العصير)using the

domestication strategy and crossing the limit to meet the target mentality. The third film that has been analyzed is *Taken* which represents the action film genre and which the is lowest film genre at risk of being distorted with only 8 manipulated lines in translation as its lines were mostly pertained to action such as the line 8 (You can collect your purchases directly) which was translated into (يمكنكم استلام الفتيات فورا). The translation errors, mistakes and calque were clearly dominant in the adopted techniques. The fourth analyzed film is *Carrie* for the horror film genre in which 14 lines have been extracted making it the second lowest film at risk of distortion. Among the examples, we had the line 6 which was saying that (And Eve was weak) and it was translated into (و كانت حوّاء الأضعف) which shows clearly an Arab pen involved in the subtitling process. The fifth film analyzed is *Black Swan* and which represents the thriller genre from which it has been extracted 18 lines which is quite a good number but still makes it the third lowest film at risk. One interesting example was the line 9 (You got a boyfriend?) which was translated into (هل لديك صديق مميّز) clearly showing the transposition technique adopted to domesticate the line for the target audience as the boyfriend trend is not really accepted. Finally, the sixth film is *A Walk to Remember* for the romance film genre and from which 20 lines were extracted as manipulated subtitled lines and which therefore makes it the third film at highest risk of distortion. Among the extracted lines, we witnessed an intended translation error or inaccuracy in the line 12 (I'm not allowed to date) which was translated into (لا أسمح بالتأريخ). As it has been aforementioned, each genre has its own characteristics, specifications and style of script, and the fact why drama was at the highest risk is because a dramatic film will definitely contain the strongest substance, most complicated plot and heavy speeches. Although a comedic film is known to be more

at danger however it was found that a comedy film stands on humor substance which makes jokes, swear words and sexual connotations the hardest to translate with fewer isms to be found. Whereas for the thriller and action film genres, it is known that these two genres are driven by suspense and actions rather than by speeches and heavy materials. Furthermore, romance is known to be based on romantic expressions, connotations and differences between both main characters which could stems from religious differences or political differences and that's what usually makes a romantic film heavier, so here is why taboos can be more found in such genre as it is always plotted to be differences between protagonists lifestyle, background and beliefs. Finally, for the horror genre, it has been detected a small number of manipulated lines due to the fact that horror films are based on intimidating actions rather than valued words except if it was of psychological horror genre that might contain verbal abuse, profanities and obscenities and which is the case in the selected film for this study as it is of semi-psychological horror nature.

As for techniques to translate to Arabic, three techniques *substitution, omission and adaptation* were mainly the most ones to be used by the translators throughout the whole analyses. Moreover, the substitution and adaptation techniques were the most used techniques in which the sentence was fully substituted in order to conform to the target audience beliefs and doctrines whereas the omission technique was sometimes used to omit one word usually related to sexual connotations and swear words but sometimes used to omit a whole so-called vulgar sentence or expression. Finally, the addition technique was used in many cases especially in the cases of sugar-coating and lifting men's image in the subtitles through adding ameliorative adjectives to push up men.

Thus, literal translation and transposition were occasionally used so as to easily preserve the full meaning with the former and to familiarize a concept with the latter.

One could claim that the ST is censored since a taboo term was simply deleted, but it is preferable looking at the line as a whole and compare the meanings of ST and TT. This seems to be more like the concept of euphemism if the information was conveyed without employing a taboo term. Euphemism and censorship in subtitles might be indeed motivated by religious, cultural, isms or other factors, but the effect on the process of translation is typically the same: it is deforeignized and negated from any religious, cultural or isms references, and displayed as if it were part of the literary tradition and doctrine of the target audience. Without a doubt, censoring taboos is not limited to Arabic translation; the fact is that such techniques exist in every language since taboos abound in every culture. However, religions' influence on Arabic culture has been significant. It would be interesting though to see the future trends of how taboos will be translated from English into Arabic. I can picture two opposing scenarios: the first would allow for an unrestricted influx of foreign ideas and perspectives, while the second would place greater focus on the target audience's oriental values and thereby allowing for religionized translations.

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