

THE OMISSION TECHNIQUE AND ITS EFFECT ON SUBTITLING TABOO TERMS, ANALYTICAL STUDY ON THE FILM “KNOCKED UP”

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Abstract

This research focuses on the translation analysis of taboo expressions and omission technique in the film “Knocked Up”. This study aims to find out the strategies employed by the translator to translate taboo expressions and the impact of the strategy on the accuracy and the acceptability of taboo expressions translation. This is analytical research.

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The source of data in this research is the dialogue of a movie entitled "Knocked Up" and its Arabic subtitle. The data in this research are taboo expressions in the dialogue of the movie and its Arabic subtitle. The result of the analysis of the translation strategies shows that there are many strategies used by the translator to translate taboo expressions in the movie "Knocked Up" The translation strategy which is more frequently used by the translator to render taboo expressions in the movie 'Knocked-Up' is the translation by omission. There are certain taboo words and expressions which can be omitted without lowering the quality of the translation even the most meaning loss in subtitling occurred mainly through omission.

Key words

- Subtitle - translation – omission- omission technique - taboo expressions – translation techniques – swearword - Knocked Up.

تقنية الحذف وأثرها على ترجمة المرئية للمصطلحات النابية، دراسة تحليلية على فيلم
"Knocked up"

الخلاصة

يركز هذا البحث على تحليل ترجمة التعبيرات النابية وتقنية الحذف في فيلم "Knocked Up". وتهدف هذه الدراسة إلى معرفة الاستراتيجيات التي يستخدمها المترجم لترجمة التعبيرات النابية وتأثيرات هذه الاستراتيجيات على دقة ومقبولية ترجمة التعبيرات النابية.

هذا البحث بحث تحليلي ومصدر البيانات في هذا البحث هو حوار فيلم بعنوان "Knocked Up" وترجمته العربية.

البيانات الواردة في هذا البحث هي تعبيرات النابية في حوار الفيلم وترجمتها العربية . تظهر نتيجة تحليل استراتيجيات الترجمة أن هناك العديد من الاستراتيجيات التي يستخدمها

المترجم لترجمة التعبيرات النابية في فيلم "Knocked Up" استراتيجية الترجمة التي يستخدمها المترجم بشكل متكرر لتقديم تعبيرات البديئة في الفيلم هي الترجمة عن طريق الحذف. هناك بعض الكلمات والتعابير النابية التي يمكن حذفها دون التقليل من جودة الترجمة برغم من أن أكثر فقدان للمعنى في ترجمة الأفلام يحدث بشكل رئيسي من خلال تقنية الحذف.

1.0. *Introduction:*

The rapid change of everyday lifestyle by information technology, the internet, and satellite made the world as a small village where many different people, cultures, and languages interact more frequently. Television in general and cinema in particular, where the subtitle is used as a way of interacting with other cultures, plays the main role of conveying cultural characteristics by subtitling movies and other programs. However, between the demand and supply of these films lies the aspect of language barriers created by the big variety of languages spoken by prospective audiences and consumers. Hence, if the demand for those films is to be met they have to be translated into other languages.

“Film translation is a mode of translation which takes place in four different forms: Voice-over, dubbing, surtitling, and subtitling. Voice-overs and dubbing forms of translation which involve translating speech into speech while forms like surtitling and subtitling have to represent the speech from the soundtrack of the film in writing, usually posted as captions at the bottom of the screen” (Hatim and Mason 2000:430).

The topic is poorly studied because of its sensitive nature which implies that it is not appropriate for academic study. And my concern will be on one cultural aspect in subtitling, which is taboo terms, and one technique, which is omission.

The film was chosen for the following reasons. First being a recent, widely-distributed, full-length feature film, the quality of subtitling is high. Second, Its enrichment of taboo terms uttered by all actors in the film. Taboo terms were spoken between wife and husband, sisters, friends, and bad street boys in addition to children. Third *an English film to be subtitled into Arabic, because the translators who translate into their first language perform well even without the help of dictionaries because they are more aware of the lexical aspect of their native language than that of a second language. In addition, they are fully equipped with the lexical knowledge of their first language which will help them match correct lexical items in both the source language and the target language. By this knowledge, for example, they can decide what verbs collocate with what nouns, what adjectives collocate with what nouns, what adverbs to use before what adjectives, what tense to use, and whether a feminine, masculine, singular, or plural should be used, and other important lexical information. Roman Jakobson (2001:116)*

A subtitle is defined as "A printed translation of the dialogue of a foreign-language film shown at the bottom of the screen" www.thefreedictionary.com/subtitle.

Gottlieb (2001: 244) defines subtitle as transcriptions of film or TV dialogue, presented simultaneously on the screen. Subtitle usually consist of one or two lines of an average maximum length of 35 characters, placed at the bottom of the picture and either centered or left-aligned (right-aligned in Arabic case).

Translation method and translation techniques:

Translation method refers to the way a particular translation process is done according to the translator's objective, as Lucía Molina, and Amparo Hurtado Albir argue. Several translation methods may be

chosen, depending on the aim of the translation: interpretative-communicative (translation of the sense), literal (linguistic transcodification), free (modification of semiotic and communicative categories), and philological (academic or critical translation) (2002:508).

“Some of the strategies and techniques available to the subtitler are Direct Translation, Generalization, Substitution, Omission or the use of an Official Equivalent. One of the most revealing translation crisis points is when some reference to the Source Culture is made, and there is no obvious official equivalent. The translation crisis point caused by a cultural reference reveals the workings of many norms, such as domestication vs. foreignization”. (Jan Pedersen 2005:1)

Omission

An omission is made when a word, expression, or whole sentence of the original text is excluded from the translation. Omissions are changes that are more serious than additions because omission makes the text semantically poorer and may therefore hurt the flow of information (Ingo 1995:255). On the other hand, omissions have advantages, because it produces text which becomes smoother and more easily read. Omission should nevertheless only be made as a last resort, although they spare the reader from lengthy explanation (Baker 1992:40-42).

The omission is a valid translation technique, and it simply means replacing the ST with nothing. There are circumstances that make Omission is the only option we have, but it may also be opted for out of laziness. As Leppihalme puts it: "a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to

save him/herself the trouble of looking up something s/he does not know” (1994: 93).

Many people are shocked by taboos. Taboo words are considered to be offensive, rude, insulting, inappropriate, or even "bad language." The reason behind this is that these words refer to things that are not to be talked about in public (usually unmentionable).

In this study, the researcher proposes to put forward a model for analyzing how Taboo Terms as one of the cultural references are rendered in subtitling, at the same time when the translators become self-censors by being unaware of sexual connotations, puns on words, taboo elements, swearword. Or when, despite being aware of them, they still decide to change them to protect the audience. Actually, there is a wide range of censoring activities, from deleting a scene to changing the language to a non-vulgar one to omitting references or directly changing the whole plot. Gambier, Y. (1994).

Filmer, Denise, and Anne (2011) Defined linguistic taboo as that which is ineffably sacred or unspeakably vile. This formulation has, of course, a religious overtone, since profanity historically forms the first major area of taboo. The emphasis on sexual depravity or extreme vulgarity is basically modern interpretations dating back from the eighteenth century. Prior to that period, publications were policed by the courts. However, in the last two centuries, taboos have moved from religious to sexual and racial areas, thus putting different pressures on dictionaries.

The following are the types of verbal taboos in detail.

Context-specific Taboo Words

a- Non-taboo words: words that are neutral in meaning in everyday speech such as (pig, dog, Jew, etc.), but become taboos in certain contexts when used as swear words. Religion has also played a role in tabooing these words. The animals mentioned above are associated with impurity and uncleanness (dog and pig). Jews are associated with treachery and meanness due to the nature of the relationship between the Muslims and the Jews throughout history.

b- Words with connotations to the hearer representing for him/her a physical or social defect like mentioning *divorce* in front of a divorced woman, or *blindness* in front of a blind man.

General Taboos

This can be further divided into two subcategories as shown :

a- Absolutely forbidden words which are referred to as (the unmentionable)

The absolute forbidden words (Unmentionable) are divided into the following subcategories:

1- Words or terms referring to the private organs of the human body and their functions.

2- Words or terms referring to religion (blasphemy) or words against religious figures and symbols;

3- Words or terms referring to national or historical or present political figures or political systems;

4- The given names of one's female members of the family mentioned in public;

b- Permissible or mentionable with minimizers which include words that are to be mentioned along with other fixed conventional

expressions. This category includes words and phrases that are considered taboos and shocking if mentioned unaccompanied with certain fixed conventional phrases. The function of these phrases is to mitigate and minimize the illocutionary force of the tabooed item and make it acceptable. (*Nada Qanbar 2011:92,93*)

1.2.Statement of the problem

Subtitling taboo terms, which are deeply – rooted in culture, into Arabic is a very challenging job. When it comes to techniques, one has to be very careful because some taboos in one culture are not in the other and taking into consideration the sociocultural differences, politeness, and the plot of the subtitled material.

This research is intended to answer the following questions:

-Does the Arabic subtitler use omission techniques as self-censorship?

-Does the omission technique affect the plot of the subtitled material?

-Does the omission technique overcome problems facing Arabic subtitlers when translating taboo terms?

1.3.- Hypothesis

The researcher in this study hypothesizes that the Arabic screen translators would rely on the usage of omission technique in translating swearwords and taboo terms from English into Arabic, because the use of taboo words in western countries does not have the same strength as it is in the Arabic world and protect the audience of bad language, and this may lead to the spread of subtitled films.

1.4.Aims and objectives of the study.

This study aims at:

- finding out the strategies employed by the translator to translate taboo expressions and the impacts of the strategy on the accuracy and the acceptability of taboo expressions translation.
- Seeing whether the translator manages or fails to convey the precise meaning of taboo terms he translates while using the omission technique.

1.5. Significance of the study

At first, this study attempts to investigate and analyze the techniques used in translating taboo terms in the film entitled "Knocked up". This film is chosen because it contains dialogues full of swearwords and taboos.

Second, it attempts to discuss and analyze the use of the omission technique and its effect on conveying the meaning of the subtitled material. The result will be useful to those who work in the field of screen translation and translation students, by giving them a clear idea about techniques used in subtitling taboo terms in general and the usage of omission technique in specific.

1.6.Study limitations

This study limits itself to the study of the omission technique and its effect on translation quality in the film Knocked Up and its subtitle. Directed by [Judd Apatow](#) and subtitled by an Arabic translator from Kuwait, he has subtitled six films, in addition, to knocked up. Thus the research will be limited to what is important and significant to the title of the research.

1.7. Data collection

The data of this study are the taboo terms from a well-known movie entitled "Knocked up" Written and directed by [Judd Apatow](#)1997 and The Arabic subtitle of the film.

1.8. Methodology

An analytical approach will be adopted in this study. The researcher will point out all the swearwords and taboo terms in the film "Knocked up" which was translated (subtitled) into Arabic and analyze the way subtitler adopted for conveying taboos into Arabic and find out the effect of omission on the translation quality.

1.9. Literature Review

The following is a review of some studies which were available in the library, internet, or from previous studies the research collected while studying abroad. These studies are related to my research at least in one field such as Subtitling, Translation techniques, or Omission.

Gottlieb (1992:162) defines subtitle as a (1) written, (2) additive (i.e. new verbal material is added in the form of subtitles), (3) immediate (4) synchronous, (5) poly medial (i.e. at least two channels are employed) forms of translation. From a linguistic point of view, subtitle can be divided into two types; intralingual subtitle (within one language) and interlingual subtitling (between two languages). Technically, subtitle can be either open (not optional, I.e. shown with the film) or closed (optional(i.e. shown via Teletext) (Jakobson, 1992:163).

Also in this regard, Delabastita (1989:200) points out that one of the most important aspects to be considered is the amount of reduction that subtitling presupposes. This is due to the fact that the number of visual/verbal signs on the screen is restricted by the space and time

available. The constraints of space and time lead to a problem of selection as the translator has to analyze the source text material carefully to decide what should be transferred to the target text and what can or must be left out.

Jan Pedersen in his paper (How is Culture Rendered in Subtitles?) investigates the translation problem, or crisis point, which may be caused by an Extralinguistic Culture-bound Reference, with a particular focus on subtitling. A model is proposed, wherein all strategies available to the subtitler are listed. These are Retention, Specification, Direct Translation, Generalization, Substitution, Omission, or the use of an Official Equivalent.

Ingo Argues that an omission is made when a word, expression, or a whole sentence of the original text is excluded in the translation. Omissions are changes that are more serious than additions because omission makes the text semantically poorer and may therefore have a negative effect on the flow of information (1995:255). On the other hand, omissions have advantages, because it produces text which becomes smoother and more easily read. Omission should nevertheless only be made as a last resort, although they spare the reader from lengthy explanation (Baker 1992:40-42).

MA Wits (2007) mentioned that the application of the theory on politeness has taken into account the theory governing subtitling. According to the subtitling theory, the subtitler must consider constraints of time, space, and synchrony, which govern the subtitler's task in the production process. Texts must appear on screen within a particular time limit; usually, 1-5 seconds, between 1-3 lines, and the subtitles must match the action on screen to facilitate the audience's understanding as

paralinguistic features constitute about 93% of conveyed meaning in a text (Hay 1998:132-133, Low 2002:101-104).

Constraints of this nature force subtitlers to reduce the meaning values of the original film dialogue as they translate, with the hope that the audience will.

In the article “Why is the translation into the mother tongue more successful than into a second language?” the writer argues that one of the cultural elements which merit consideration with regard to translation is sworn words. As a matter of fact, swear words or taboos are common features permeating all languages and cultures. Native speakers of a certain language can both identify taboo words and use them correctly, unlike nonnative speakers of that language whose lack of such knowledge deprives them of such an advantage. These so-called taboos are not easy to translate because their meaning is culture-bound. Besides, what is seen as taboo in the Islamic world may not be regarded as such in another culture.

More importantly, the variation of swear words along with their elusive nature makes their translation into the translator's first language much easier than into the translator's second language. Those who translate taboos into their native language and culture will find proper equivalents to these taboos in their own culture because they are instinctively familiar with the various aspects of their own culture. In addition, their innate knowledge of what might, or might not, be accepted in their culture will enable them to make up culturally appropriate equivalents to some swear words that originally have no equivalents in their native culture. In contrast, those who translate taboos into a foreign language culture will not be able to provide culturally proper equivalents for these taboos because those translators lack the intuitive knowledge of

the foreign culture in which they carry out translation. Sited in <http://blacktwhite.com>

1.10. Study construction.

This study consisted of four chapters:

1- The introduction includes a statement of the study, Hypothesis, Aims, the significance of the study, study limitation, data collection, methodology, literature review, and study construction.

2- History of subtitle.

3- Data analysis.

4- Findings and conclusion.

2.1. introduction.

This chapter will look at the history of subtitling. Definitions will be provided of the main types and an explanation of the general theory behind subtitling will be given.

2.2. History of subtitling

In black and white silent films appeared something new called intertitle, which inserting some written information between scenes to tell the audience what had happened. Subtitles directly followed intertitles As maintained by Ivarsson. Success came in 1933 when chemical subtitling was invented in Hungary and Sweden (although the first subtitled film ever was shown in Copenhagen as early as 1929). Other techniques of transferring the translated subtitles to film followed (mechanical and thermal, photochemical, optical, laser) (7).

Later stages of subtitling history are described by Ivarsson and Carroll. As a turning point came in the 1980s. Advances in computer technology and new subtitling programs allowed translators to carry out

the whole process of subtitling (timing, translation, revision, and production) on their own. They had the film on a video cassette and thus only needed a video recorder connected to their personal computer. Even that is now history, as films are now stored on DVDs which can be inserted directly into the computer and subtitling software can do all the job even the translation itself now can be done by connecting to the internet. The software sends the script of the ST to Google translation site and the translation will be sent back to the software directly. Nowadays someone can have even the timing, which is the hardest job for a subtitler to do, for any film from the internet and just applies the translation needed on it. This leads us to something new called Fake Subtitle and it will be mentioned later.

2.3. Types of subtitling.

The types of subtitling available can be divided into two categories: intralingual and interlingual subtitling

2.3.1 Intralingual subtitling

Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners.

2.3.2 Interlingual subtitling

Interlingual subtitling, on the other hand, refers to both a change in mode and language, going ‘from one language into another language, and from spoken dialogue into a written, condensed translation which appears on the screen.’³ Therefore, for the purposes of this work, “subtitling” will refer to the interlingual subtitling described above.

2.4. Fake subtitles.

Fake subtitles are those which can be found on the internet. They are produced by movie fans and usually serve to those who have a fake copy of the film. The films themselves can be downloaded from the internet. Users can download whatever they want for free; in return, they only have to share programs, films, music, etc. The quality of such subtitles varies widely as they are usually produced by people who not only have no knowledge of translation and subtitling theory, but even their knowledge of English is sometimes very poor.

Research data analyses

3.1. Introduction

In this chapter the researcher will analyze the film entitled “Knocked up”, it is a 2007 American [romantic comedy drama film](#) co-produced, written, and directed by [Judd Apatow](#). Starring [Seth Rogen](#), [Katherine Heigl](#), [Paul Rudd](#), and [Leslie Mann](#), the film follows the repercussions of a drunken [one-night stand](#) between Rogen's slacker character and Heigl's just-promoted media personality that results in an unintended pregnancy.

The film was chosen for the following reasons. First being a recent, widely-distributed, full-length feature film, the quality of subtitling is high. Second, Its enrichment of taboo terms uttered by all actors in the film. Taboo terms were spoken between wife and husband, sisters, friends, and bad street guys in addition to children.

The film was subtitled seven times and the researcher chose [Aziz](#) subtitle because it was number one downloaded among other seven translations, all the reviews were praising it, the translator used omission technique so frequently in addition to other techniques.

As we can see, Taboo is used to point out a certain concept, idea, situation, object or action that is somehow uncomfortable or shameful rather than simply prohibited, in a certain context.

“To say that a certain area of life is taboo is not to say that is altogether forbidden, but that it is regulated by conscious or unconscious rules. It is certainly not forbidden or improper to have sex, given the right time, place, person and maybe even the right motivation” (Trudgill 1992: 55-56).

Gabriela I. Scandura :(2004)In her “Sex, Lies and TV: Censorship and Subtitling” paper argued that censorship is sometimes present when subtitling mask the deletion, replacement of erotic, vulgar or in convenient sentences, allusions or references. But the most interesting aspect of censorship is perhaps the fact that it takes place not only when external sources like organization, governments, distribution companies or TV station force a show or movie to change something or translators to replace certain parts of their subtitle in order to obey what they consider correct, but also when translators become self-censors by being unaware of sexual connotations, puns on words, taboo elements, etc. or when, in spite of being aware of them, they still decide to modify them to protect the audience.

Censorship is defined by the Cambridge International Dictionary of English as *“the practice of examining books, films, etc. and removing anything considered being offensive, morally harmful, or politically dangerous.”* - <http://dictionary.cambridge.org/>

In the source text of the film (the film script) there were about 177 term that can be considered as a taboo, and swearwords. The result of the analyses of the film script and the Arabic subtitle shows that the translator

tried many strategies and techniques to convey the exact meaning (to some extent) of taboo terms of the film dialogue to the Arabic viewers.

If we consider that censorship can prohibit the rendering of swear words and taboos, however, it could also be the subtitler's own personal desire to tone down the bad language used in the film. The problem that comes up, if strong language is toned down, due to translator's judgment by trying to impose some politeness¹ on the plot. There are many situations in the film in which the actors use strong language, and in fact, the more swear words they use the more aggressive they are shown. So, by omitting this effect by softening the language in the subtitles, the behavior of the character changed, in fact, we are making them appear less threatening and evil than they are intended to be. As we can

English script	Arabic Subtitle
'Cause I want to rip your fucking head off because you're so fucking stupid!	لأنني اريد قطع رأسك انت غبي للغاية

3.2. Techniques and strategies used in the film.

After analyzing the film the researcher found that the subtitler used many techniques while translating the film. All techniques will be mentioned below with examples.

3.2.1 Translation using non taboo expressions with similar expressive meaning.

For instance, as we can see in the extract 2 the translator used non taboo words to convey the same expressive meaning taking into consideration the viewers and their sensitivity to taboo words.

English script	Arabic subtitle
I just want to get shit-faced ² tonight, though, you know.	اريد فقط ان اكون ثمل الليلة ، تعرف

Shit-faces is the point at which you have consumed so much alcohol, that you are incoherent, and have difficulty remembering simple things i.e where you live, how old you are, how ugly you are. Being 'shit-faced' is usually an experience you only want to try once, and never again. <http://www.urbandictionary.com>

3.2.2. Translation using taboo expressions with less expressive meaning.

In the case of using a taboo expression with less expressive meaning instead of a taboo, the translator carries the meaning and keeping the strength of the expression and does not affect the meaning in the dialogue.

English script	Arabic subtitle
Fuck off. What?	أعربي عن وجهي ماذا؟
Taboo with less meaning	

3.2.3. Translation by swearing words.

Sometimes swearing words are more accepted than taboos. In some Arab countries, swearwords are used and they do not have the same

impact on the hearer as they do in others. As in the first sentence when the actor says “I got fucking, water in my mouth!” it was translated as ”
دخل الماء اللعين في فمي

English script	Arabic subtitle
I got fucking, water in my mouth!	دخل الماء اللعين في فمي”
Translation by swearword	

In this way, the translator replaced a taboo term with a swearword making it more acceptable and suitable to the audience.

3.2.4. Translation by explanation.

Translation by explanation is rarely used in subtitle because of two main factors restrict the subtitling process which time and space:

3.2.4.1 Time

As we know the subtitler has only a few seconds when the subtitle appears on the screen, he has to resynchronize the uttered dialogue with subtitle appearance. It becomes a problematic to manage that if he adds some explanation about an expression or a word.

3.2.4.2 Space

Usually the subtitler is allowed to use up to thirty five words in two lines on the screen for a short time and when he uses an explanation he may need more space than the allowed. In addition to the space problem, the audience will be engaged for some time in reading rather than

watching the film, which leads to one of two things, either missing the translation or missing a part of the story of the film.

In fact, the subtitler must put into consideration factors such as viewing time, good readability, synchronization, and also the audience's reading skills, which in turn depend on its age and its linguistic and cultural background, and the balance between length and information provided in the subtitle (cf. Caimi and Perego 2002).

English script	Arabic subtitle
Was it weird when you changed your name from Cat Stevens to Yusuf Islam?	هل كان غريب عندما غيرت اسمك من كات ستيفن الى يوسف اسلام "هذا كان مغني وتحول للاسلام واصبح منشد وغير اسمه
Explanation	

00:13:02,882 --> 00:13:05,908

هل كان غريب عندما غيرت اسمك من كات ستيفن الى يوسف اسلام
"هذا كان مغني وتحول للاسلام واصبح منشد وغير اسمه"

In this snapshot, the subtitler used the explanation to make the viewer closer to the meaning by giving some historical information about Youssef Islam. But putting two long lines with about twenty-one words in a short time "about three seconds", makes it problematic for the viewer to read the subtitle and follow the film's actions.

Basil Hatim and Ian Mason argue that the requirement of matching the visual image and subtitle is inseparable in film and, in translating, coherence is required between the subtitled text and the moving image itself. Thus, matching the subtitle to what is actually visible on screen may at times create an additional constraint.(2000:340)

Here is another example but shorter which gives a good chance for the audience to read the subtitle easily.

English script	Arabic subtitle
We don't have the heart to tell him it's herpes..	ليس لدينا الشجاعة لنخبره انه المرض هو هيربيز "مرض يأتي عن طريق الجنس"
Translation by explanation	

In this example another technique can be implemented which translation non-taboo with taboo if we consider the word 'الجنس' as a taboo when it was not mentioned in the source dialogue.

3.2.5. Translation by more general words.

Here the subtitler managed in giving the expressive meaning using a general word such as Halloween, which is familiar to some extent to Arab viewers. From another hand, this is what we call foreignization, where the subtitle readers will be carried away from their language and find themselves in front of words, which carry specific cultural elements. I wonder why did not the translator used (عيد الحب) instead of (عيد الهلويين) which will be understandable and familiar to the Arab viewers. The words were uttered have a specific cultural meaning and activity which we as Muslims do not have them in our culture.

English script	Arabic subtitle
Well, I'll skip their houses when we're trick-or-treating. ²	حسنا ، سوف اتجاوز بيوتهم عند طلب الحلوى في عيد الهلويين
Foreignization	

Trick-or-treating or "Guising", is a [customary practice](#) for [children](#) on [Halloween](#) in many countries. Children in [costumes](#) travel from [house](#) to house in order to ask for treats such as [candy](#) (or, in some cultures, [money](#)) with the question "Trick or treat?". The "trick" is a (usually idle) threat to perform mischief on the homeowners or their property if no treat is given. <http://en.wikipedia.org>

3.2.6. Translation using non-taboo expressions with less expressive meaning.

Exchanging a taboo expression with a non-taboo term with less expressive meaning can be considered as one of the best ways to deal with taboos in Arabic culture where taboos are seen as a big language barrier.

English script	Arabic subtitle
Will you tell him he's an asshole to me? No.	هل تستطيعين اخباره انه احمق لا
Non-taboo with less expressive meaning	

Here the translator used one of the most suitable techniques in translation which domestication, and it is intended by the translator to avoid embarrassment by conveying the meaning of being foolish in a polite way, but this may affect the actor's character and makes the viewer thinks he is actually not nasty as he is in the film.

[Jwadierl](#)(2010) argues that Domestication is the key to success if it is applied in Arabic language translation Whether to use Domestication or Foreignization would always be under debate. As far as Arabic is concerned, native translators of Arabic would use Domestication most of the time when they translate into Arabic and would use Foreignization when they translate from Arabic especially when they translate the Quran. [A-E-D](#) Cited in <http://www.proz.com>.

"Domestication and Foreignization is a wild field to be studied. It has been found that a majority of translators prefer domestication because it makes the translated documents reader friendly. However, since the values of the SL are somewhat altered, the author or owners of the original documents prefer foreignization".
<http://www.tomedes.com/English-to-Arabic-translation.php>

3.2.7. Translation using taboo expressions with expressive meaning.

Here the taboo remains as it is in both languages, and even the translator used taboo terms but not with the same strength which intended to carry the same expression meaning.

English script	Arabic subtitle
Don't drink and bone! Wow.	لا تشرب وتضاجع! واو
Translating using taboo	

Another problem that exists, however, in this context relates to the acceptability of taboos in western countries and the implications of their use. For example, in English, swear words and taboos are more frequently used than in Arabic and, have far less impact on the viewer than its Arabic equivalent. Also, because the strength of different taboos varies, it may be difficult for the subtitler to measure and therefore, the equivalent chosen may reflect either a stronger or weaker version of the original, again, affecting the overall impression for the viewer. And this can be seen in the following example.

English script	Arabic Subtitle
Fuck off. What?	أغربي عن وجهي ماذا؟

3.2.8. Translation by omission

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translations where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility of the receptor. For example, Arab translators usually omit English taboo words such as ‘fuck off’ and ‘shit’, while translating films into Arabic, just for the sake of respecting the Arab receptors, who may not tolerate the use of these words because of their culture.

For instance, large-scale omissions often involve changes of segmentation as well, especially if the omitted portions have no clear boundaries, or textual linguistic standing, i.e., if they are not integral sentences for instance the translator omitted the whole sentence. Lawrence Venuti (2002:203)

3.2.8.1 Omission of one word

Omission of one word is done where there is only one taboo word in the sentence and it can be omitted without touching the dialogue meaning as in the following example .

English script	Arabic subtitle
She's, like, naked that whole fucking movie.	طوال عارية كأنها الفيلم ذلك

3.2.8.1 Omission of a phrase or a sentence:

“This strategy may sound rather drastic, but in fact, it does not harm to omit translating a word or expression in some contexts if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with a lengthy explanation, translators can and often do simply omit translating the word or expression in question” Baker M.(1992: 52)

The following two examples show the omission of a complete sentence, both sentences were omitted, did not affect the meaning in general. Here the subtitler sees that the omission of these two sentences is not very important in the plot and will not change the meaning, or maybe he made the omission intentionally to save time because the speaking average was very fast.

English script	Arabic subtitle
You should get a shma-shmortion at the shma-shmortion clinic.	
Omission of all utterance	

English script	Arabic subtitle
The flesh of the Stars just got an e-mail. Really?	لقد وصلنا ايميل حقا
Omission of a phrase	

There are circumstances that make Omission is the only available option, but it may also be opted or out of laziness.

As Leppihalme (1994: 93). puts it: "a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/herself the trouble of looking up something s/he does not know" Cited in (MuTra 2005). But I think this will not be possible if we are translating a legal dialogue into a film; Omission of the text and linguistic elements of the legal dialogue is a matter of suspicion and mistrust in the viewers of the translation. So it must be emphasized here that the omission does not extend to legal information, but the words of a cultural or religious value in the source language culture.

3.2.9. Translation by loan word.

Mona Baker argues that translation by loan words is particularly common in dealing with cultural-specific items, modern concepts, and buzz words. (1992:46)

Translation by using loan words, sometimes make the meaning more understandable to the audience especially if the loan word is supported by the image in the film.

English script	Arabic subtitle
You can't jump on trampolines.	لايمكنك القفز على جهاز الترامبولين
Loan words	

Conclusion and Findings:

First of all, the researcher found through the analytical study of the movie "Knocked up" that the translation strategy which is more

frequently used by the translator to render taboo expressions, is translation by omission, in addition to some other techniques.

The second finding leads to the conclusion that most meaning lost in subtitling occurred mainly through omission. The omission was by word, phrase, and sentence, and meaning loss varies according to the use of the taboos themselves. In some cases, the taboo is used in place of a verb and when it is omitted in translation, a big loss of meaning occurred.

Third translators should be aware of the fact that any change they made as censorship is actually robbing the audience of their chance of understanding and even learning about other cultures, other lifestyles, and other realities. But we should leave a small margin for subtitlers to impose when they see things that touch our Islamic main rules or harm the audience, especially when translating for TV where most of the family members watch together.

Forth There are certain taboo words and expressions which can be omitted without lowering the quality of the translation

Based on the above mentioned conclusion of this study the following recommendation is suggested

- 1- In order to have good subtitles, translators should understand the context and culture of the ST.
- 2- Due to the importance of subtitle in bridging the gap between different cultures, great emphasis should be put on subtitling which allows the viewers to experience other cultures.

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