



**The Effects of the Netflix No-censorship Policy on  
Subtitling Taboo Language from English to Arabic:  
A Case Study based on Kuwait**

**Alanoud Faisal Alsharhan**

**Centre for Translation Studies (CenTraS) University College  
London**

**Affiliated with Kuwait University**

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**Supervisors**

**Prof. Mark Shuttleworth**

**Dr Louisa Desilla**

## Declaration

I, Alanoud Faisal Alsharhan, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Student ID number: XXXXXXXXXX

Date: 05/04/2022

## **Dedication**

I dedicate my work to my supportive mother, Wedad, my brave sister, Hussah, and to my guardian angels, my late father, Faisal, my late brothers, Abdullah and Mohammed.

## **Acknowledgements**

I would like to express my sincere gratitude to my supervisors, Prof. Mark Shuttleworth and Dr Louisa Desilla, for their assistance at every stage of this research project. Your insightful comments, intriguing suggestions, and generous feedback have steered me in the right direction, made me think outside the box, and helped me develop my research skills. Your endless support and continuous patience during the PhD process, which not only witnessed a global pandemic but also an unexpected personal hardship, are truly appreciated. I will be forever grateful.

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I want to say thank you to my family and friends. Mom, thank you for being my role model and for being so brave, breaking social norms and boundaries, to enable me to travel abroad at the age of 18 to chase my dreams. I know you were scared, but here I am. Friends, I am grateful for your presence, advice, and support when things were a little difficult.

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## **Abstract**

In recent years, the internet has revolutionised the way in which individuals watch television and has provided many people around the world with access to content they have never had access to before. Netflix, which has become available worldwide in over 190 countries, thrives on providing its audience with the freedom of choice when it comes to genres of audiovisual entertainment, devices that can be used, and the time and location of streaming. A core part of the company's aim is to eliminate outdated policies and restrictions that are applied on linear television locally and globally. Accordingly, individuals who have access to Netflix's content in a country such as Kuwait, where content on linear TV and cinemas is heavily scrutinised and censored, can watch uncensored audiovisual material, which includes subtitles. Subtitling uncensored audiovisual materials for Arabic-speaking audiences is a new phenomenon given the long history of using euphemisms and, most often, omission strategies. Creating Arabic subtitles under such a policy may indicate that this would have some effects on the subtitling strategies applied as well as on the reception of the target audience. Yet, this new trend has attracted limited attention so far within the field of audiovisual translation (AVT).

Therefore, in an attempt to occupy this research niche, this research study aims to closely examine these subtitles, particularly the instances that include taboo language. The methodological approach followed is descriptive-experimental, in which the former involves the translation strategies applied being identified, described, and analysed in terms of how successfully they maintain the functions of taboo language in the dialogue. Furthermore, the current subtitling strategies used for subtitling extralinguistic cultural references (ECRs) are modified in an attempt to establish a new taxonomy of strategies for subtitling taboo language that represents the two languages and cultures under analysis. The experimental part is conducted to serve the other objective, which is to investigate the target audience's reception of subtitled taboo language regarding maintaining the functions of characterisation, expressing emotions, and delivering humour. By following this methodological approach, this study aims to contribute to the field of AVT, particularly subtitling, because it investigates taboo language from a cultural perspective and examines the reasons for including it in the media, how it is subtitled into Arabic, and if the

subtitling strategies applied serve the same intended functions in the source language. It also addresses the issue of the scarcity of reception studies in AVT by including members of target audience in Kuwait to take part in the experiment.

The findings of the corpus analysis indicated that a variety of subtitling strategies are used to render taboo language into Arabic on Netflix shows. This has resulted in the modified taxonomy of taboo language subtitling strategies consisting of eight baseline strategies and two additional changes, euphemisms and a shift in register, which occur along with some subtitling strategies. The results of the experimental case study revealed that the role of the subtitling strategies is most prominent in delivering humour, while in the other two conditions, other semiotic codes may play a more significant role along with the subtitling strategy in maintaining the functions of the taboo language.

## **Impact Statement**

This research study contributes to some of the understudied areas within the field of audiovisual translation. It sheds light on the subtitling strategies applied to render taboo language from English into Arabic on Netflix, which is one of a few, if not the only platform that allows professional Arabic subtitles to be shown without any form of censorship. Given the novelty of this phenomenon, it has yet to attract more attention from researchers in the field, which is what this research study aims to do. The findings of this study allowed me to propose a taxonomy of subtitling strategies for taboo language that can be reused in futures studies, implemented in AVT curriculums and training programmes, and used as a reference by professional subtitlers working for different media outlets and platforms. Furthermore, this study focused on the target audience's reception of the subtitled taboo language instances and whether they maintained their intended functions in the dialogue. In AVT, reception studies, particularly reception studies of translated taboo language, are scarce, yet they are always encouraged and needed to inform academics and professionals in the field about the complex reality of audience reception and how significant it is to include the audience in AVT research. Even though the findings of this study are not meant to be generalised, they still highlight the important role a subtitling strategy can play in ensuring an authentic and enjoyable experience for the target audience.

The fact that Netflix has generated various reactions within Kuwaiti society, as evident on different social media platforms, is proof of the power that different media outlets can have over a society. A social conversation about whether people in Kuwait should have access to such taboo content and language, original or subtitled, is ongoing. Thus, an academic investigation into how such commercial companies carry out their subtitling work is important not only to explain to the general public why the translation looks the way it does, but to aid those companies to improve the quality of the subtitles according to how they are received by the target audience. Despite the small sample size, the fact that the findings of this study show that some members of the target audience are in favour of Netflix's uncensored subtitles is indicative of the need to conduct similar studies on a larger social scale to determine once and for all whether now is indeed the time to eliminate outdated censorship policies and restrictions.

## Table of Contents

<b>Declaration</b> .....	<b>2</b>
<b>Dedication</b> .....	<b>3</b>
<b>Acknowledgements</b> .....	<b>4</b>
<b>Abstract</b> .....	<b>5</b>
<b>Impact Statement</b> .....	<b>7</b>
<b>List of Abbreviations</b> .....	<b>13</b>
<b>List of Figures</b> .....	<b>14</b>
<b>List of Tables</b> .....	<b>16</b>
<b>Chapter One: Season Premiere</b> .....	<b>19</b>
1.1 Research Questions .....	21
1.2 Organisation of the Thesis .....	21
<b>Chapter Two: Taboo Language</b> .....	<b>25</b>
2.1 Definition.....	27
2.2 Factors Underlying Taboo Language.....	31
2.2.1 Neurological Factors.....	31
2.2.2 Psychological Factors.....	34
2.2.3 Socio-cultural Factors.....	37
2.3 Arabic Taboo Language.....	41
2.4 Taboo Language in the Media .....	44
2.5 Conclusion .....	48
<b>Chapter Three: Engaging the Audience</b> .....	<b>50</b>
3.1 Audience Types .....	50
3.1.1 Audience Research .....	51
3.2 Emotionally Engaging the Audience in Film and Television.....	53
3.2.1 Studies on Emotional Engagement in Film and Television.....	55
3.3 Dialogue as an Emotional Marker .....	57
3.3.1 Taboo Language as an Emotional Marker.....	59
3.3.2 Studies on Taboo Language in Film and Television .....	60
3.3.3 Studies on the Role of Taboo Language in Film and Television.....	61
3.4 Other Approaches to Investigating the Role of Taboo Language in Film and Television.....	63
3.5 Conclusion .....	66
<b>Chapter Four: Audiovisual Translation</b> .....	<b>67</b>
4.1 Definitions and Types of AVT .....	67



4.2 Theoretical Frameworks in AVT Research .....	68
4.2.1 Descriptive Translation Studies (DTS).....	69
4.2.2 DTS Research on AVT .....	71
4.2.3 Cultural and Demotic Turns in AVT .....	72
4.3 Translation Research Models in AVT .....	75
4.4 Subtitling Extralinguistic Cultural References (ECRs).....	78
4.4.1 Subtitling Taboo Language.....	81
4.5 Conclusion .....	84
<b>Chapter Five: Research Design and Methodology .....</b>	<b>85</b>
5.1 Research Questions .....	85
5.2 Methods .....	88
5.2.1 Case Study .....	88
5.3 Corpus-based Analysis .....	89
5.3.1 Type of Corpus and Selection of Texts.....	91
5.3.2 Unit of Data and Unit of Analysis .....	93
5.3.3 Proposed Modifications of the Current Taxonomies of Subtitling .....	94
Strategies for ECRs.....	94
5.3.4 Quantitative and Qualitative Corpus Analysis.....	99
5.4 Experimental Case Study .....	100
5.4.1 Obtaining Ethical Approval .....	102
5.4.2 Choosing the Excerpts .....	103
5.4.3 Designing Questionnaires for Each Excerpt .....	106
5.4.4 Designing the Pre-experimental Questionnaire for Recruitment.....	112
5.4.5 Procedure .....	113
5.4.6 Pilot testing.....	116
5.4.7 Participants of the Experimental Case Study .....	117
5.4.8 Data Collection .....	118
5.5 Methods of Data Analysis in the Experimental Case Study .....	119
5.6 Validity and Reliability of Methods .....	122
5.7 Conclusion .....	124
<b>Chapter Six: Corpus Analysis, Results, and Discussion .....</b>	<b>126</b>
6.1 Taboo Language Types .....	126
6.2 Pilot Study to Assess the Applicability of the Taxonomy of Subtitling .....	130
Strategies for ECRs .....	130
6.3 Taxonomy of Strategies for Subtitling Taboo Language from English into .....	136

Arabic .....	136
6.4 Quantitative Analysis and Discussion .....	162
6.5 Qualitative Analysis and Discussion .....	168
6.6 The Role of the Subtitles in Maintaining the Functions of Taboo Language .....	180
6.6.1 Characterisation .....	180
6.6.2 Adhering to Realism .....	181
6.6.3 Exploitation of the Resources of Language for Humorous Purposes .....	182
6.7 Conclusion .....	183
<b>Chapter Seven: Experimental Case Study .....</b>	<b>185</b>
7.1 Sampling Procedure .....	186
7.1.1 Variables and Conditions of the Experiment.....	187
7.2 Hypotheses.....	189
7.3 Independent Variables from the Pre-experimental Questionnaire .....	190
7.4 Results and Discussion.....	192
7.4.1 Characterisation .....	193
7.4.1.1 Context of Characterisation Excerpts .....	193
7.4.1.2 Quantitative Results and Discussion of Characterisation .....	199
Questionnaires .....	199
7.4.1.3 Qualitative Results and Discussion of Characterisation .....	208
7.4.2 Expressing Emotions.....	235
7.4.2.1 Context of Expressing Emotions Excerpts .....	235
7.4.2.2 Quantitative Results and Discussion regarding Expressing Emotions. ....	240
7.4.2.3 Qualitative Results and Discussion of Expressing Emotions.....	249
7.4.3 Delivering Humour.....	285
7.4.3.1 Context of Delivering Humour Excerpts .....	286
7.4.3.2 Quantitative Results and Discussion of Delivering Humour .....	290
7.4.3.3 Qualitative Results and Discussion of Delivering Humour.....	302
7.5 Conclusion .....	318
<b>Chapter Eight: Season Finale .....</b>	<b>321</b>
8.1 Contribution of the Study .....	324
8.2 Limitations of the Study.....	325
8.3 Directions for Future Research .....	327
<b>References.....</b>	<b>329</b>
<b>Appendices.....</b>	<b>341</b>
Appendix A .....	341

University College London Ethics Committee Approval.....	341
<b>Appendix B</b> .....	<b>343</b>
Kuwait University’s Approval for Using Facilities .....	343
<b>Appendix C</b> .....	<b>347</b>
English Information Sheet.....	347
<b>Appendix D</b> .....	<b>350</b>
Arabic Information Sheet .....	350
<b>Appendix E</b> .....	<b>352</b>
English Consent Form .....	352
<b>Appendix F</b> .....	<b>354</b>
Arabic Consent Form.....	354
<b>Appendix G</b> .....	<b>356</b>
English Pre-experimental Questionnaire .....	356
<b>Appendix H</b> .....	<b>357</b>
Arabic Pre-experimental Questionnaire .....	357
<b>Appendix I</b> .....	<b>358</b>
Extracted Taboo Language Instances .....	358
Disjointed Season One.....	358
Grace and Frankie Season One .....	383
Orange is the New Black Season One .....	403
The Good Place Season One.....	467
You, Me, Her Season One .....	482
<b>Appendix J</b> .....	<b>517</b>
Transcriptions of All Nine Excerpts .....	517
<b>Appendix K</b> .....	<b>528</b>
Nine English Experimental Case Study Questionnaires .....	528
Characterisation Excerpt One (CH 1).....	528
Characterisation Excerpt Two (CH 2).....	529
Characterisation Excerpt Three (CH 3) .....	530
Expressing Emotions Excerpt One (EM 1) .....	531
Expressing Emotions Excerpt Two (EM 2) .....	532
Expressing Emotions Excerpt Three (EM 3).....	533
Delivering Humour Excerpt One (HM 1) .....	534
Delivering Humour Excerpt Two (HM 2) .....	535
Delivering Humour Excerpt Three (HM 3) .....	536

<b>Appendix L</b> .....	<b>537</b>
Nine Arabic Experimental Case-study Questionnaires .....	537
Characterisation Excerpt One (CH 1) .....	537
Characterisation Excerpt Two (CH 2) .....	538
Characterisation Excerpt Three (CH 3) .....	539
Expressing Emotions Excerpt One (EM 1) .....	540
Expressing Emotions Excerpt Two (EM 2) .....	541
Expressing Emotions Excerpt Three (EM 3).....	542
Delivering Humour Excerpt One (HM 1) .....	543
Delivering Humour Excerpt Two (HM 2) .....	544
Delivering Humour Excerpt Three (HM 3) .....	545
<b>Appendix M</b> .....	<b>546</b>
Translated Participants' Questionnaires .....	546

## List of Abbreviations

AV	Audiovisual
AVT	Audiovisual translation
CAL	Calque
CH 1	Characterisation Excerpt One
CH 2	Characterisation Excerpt Two
CH 3	Characterisation Excerpt Three
DT	Direct Translation
EFT	Exposure to English Films and TV
ELP	English Language Proficiency Level
ESL	English as a Second Language
E (subtitling strategy)	Euphemised (subtitling strategy)
ECR	Extralinguistic Cultural References
EM 1	Expressing Emotions Excerpt One
EM 2	Expressing Emotions Excerpt Two
EM 3	Expressing Emotions Excerpt Three
GEN	Generalisation
HM 1	Delivering Humour Excerpt One
HM 2	Delivering Humour Excerpt Two
HM 3	Delivering Humour Excerpt Three
LT	Literal Translation
MSA	Modern Standard Arabic
NoS-EFT	Exposure to English Films and TV without Subtitles
OMS	Omission
OITNB	Orange is the New Black
PAR	Paraphrase
RAC	Reliance on Arabic Subtitles for Comprehension
RAS	Reading Arabic Subtitles
RET	Retention
SA	Source Audience
SC	Source Culture
SP	Specification
SP-A	Specification-Addition
SP-E	Specification-Explicitation
ST	Source Text
STAN	Standardisation
SUB	Substitution
(subtitling strategy) +	Subtitling strategy with a shift in register
TA	Target Audience
TC	Target Culture
TT	Target Text

## List of Figures

Figure 1 <i>Concept System of Taboo Language</i> .....	30
Figure 2 <i>Example of Organising Taboo Language Instances</i> .....	94
Figure 3 <i>Modified List of the Strategies Applied for Subtitling Taboo Language from English to Arabic on Netflix</i> .....	95
Figure 4 <i>Final Proposed Modified List of the Strategies Applied for Subtitling Taboo Language from English to Arabic on Netflix</i> .....	96
Figure 5 <i>Sample of One of the Characterisation Questionnaires</i> .....	107
Figure 6 <i>Sample of One of the Expressing Emotional State Questionnaires</i> .....	109
Figure 7 <i>Sample of One of the Delivering Humour Questionnaires</i> .....	111
Figure 8 <i>The Pre-experimental Questionnaire</i> .....	113
Figure 9 <i>Concept System of Taboo Language</i> .....	127
Figure 10 <i>Taxonomy of Strategies for Subtitling Taboo Language from English to Arabic</i> .....	136
Figure 11 <i>Selected Questionnaires from the Intermediate Group</i> .....	186
Figure 12 <i>Selected Questionnaires from the Advanced Group</i> .....	187
Figure 13 <i>Variables and Conditions of the Experiments</i> .....	189
Figure 14 <i>Questionnaire for CH 1</i> .....	198
Figure 15 <i>Questionnaire for CH 2</i> .....	198
Figure 16 <i>Questionnaire for CH 3</i> .....	199
Figure 17 <i>Themes that Arose from Describing Grace’s Character in the Responses to Question (1) of CH 1</i> .....	209
Figure 18 <i>Comparison between ELP Level and Knowledge of Retained Taboo Word “Vodka”</i> .....	212
Figure 19 <i>Themes of other Visual and Audial Elements that Arose from Answers to Question (3b) of CH 1</i> .....	213
Figure 20 <i>Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of CH 1</i> .....	215
Figure 21 <i>Themes that Arose from Describing Frankie’s Character in the Responses to Question (1) of CH 2</i> .....	219
Figure 22 <i>Comparison between ELP Level and Knowledge of the Retained Taboo Word “peyote”</i> .....	221
Figure 23 <i>Themes of other Visual and Audial Elements that Arose from Answers to Question (3b) of CH 2</i> .....	223
Figure 24 <i>Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of CH 2</i> .....	224
Figure 25 <i>Themes that Arose from Describing Mendez’s Character in the Responses to Question (1) of CH 3</i> .....	226
Figure 26 <i>Comparison between ELP Level and Knowledge of the Euphemised Generalisation of the Taboo Word “pussy”</i> .....	229
Figure 27 <i>Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of CH 3</i> .....	231
Figure 28 <i>Questionnaire for EM 1</i> .....	239
Figure 29 <i>Questionnaire for EM 2</i> .....	239

Figure 30 Questionnaire for EM 3 .....	240
Figure 31 Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 1 .....	251
Figure 32 Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 1 cont. ....	251
Figure 33 Themes Concerning Emotional Cues that Arose from Answers to Question (2) of EM 1 .....	254
Figure 34 Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of EM 1 .....	262
Figure 35 Themes that Arose from Describing the Received Emotions in Responses to Question (1) of EM 2 .....	264
Figure 36 Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 2 cont. ....	265
Figure 37 Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of EM 2 .....	273
Figure 38 Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 3 .....	275
Figure 39 Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 3 cont. ....	275
Figure 40 Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of EM 3 .....	282
Figure 41 Questionnaire for HM 1 .....	289
Figure 42 Questionnaire for HM 2 .....	289
Figure 43 Questionnaire for HM 3 .....	290

## List of Tables

Table 1 <i>Kozloff's (2000) Functions of Dialogue in Films</i> .....	57
Table 2 <i>Summary of Díaz-Cintas and Remael's (2007) Subtitling Strategies</i> .....	79
Table 3 <i>Summary of Pedersen's (2011) Subtitling Strategies for ECRs</i> .....	80
Table 4 <i>Initial List of Excerpts Used for Designing the Questionnaires</i> .....	103
Table 5 <i>List of Closed-ended Questions under each Condition and Types of Data Collected</i> .....	120
Table 6 <i>Taboo Language Type Categorisation System</i> .....	127
Table 7 <i>Summary of Frequencies of Taboo Language Types in the ST Data</i> .....	129
Table 8 <i>Summary of Frequencies of Taboo Language Types in the ST and TT Data</i> .....	129
Table 9 <i>McEney and Xiao's Category Scheme for Swearwords</i> .....	150
Table 10 <i>Summary of Subtitling Strategies Applied to Render Taboo Language into Arabic</i> .....	162
Table 11 <i>Summary of Subtitling Strategies Causing a Shift in Register</i> .....	166
Table 12 <i>Summary of Subtitling Strategies Causing Euphemisation</i> .....	167
Table 13 <i>Age Distribution of Participants</i> .....	188
Table 14 <i>Independent Variables and their Codes</i> .....	188
Table 15 <i>Descriptive Summary of Independent Variables Data</i> .....	191
Table 16 <i>Summary of Participants' Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires</i> .....	200
Table 17 <i>Association between Speaking ESL and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires</i> .....	201
Table 18 <i>Association between ELP Level and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires</i> .....	202
Table 19 <i>Association between EFT and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires</i> .....	203
Table 20 <i>Association between RAS and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires</i> .....	204
Table 21 <i>Association between RAC and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires</i> .....	205
Table 22 <i>Association between NoS-EFT and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires</i> .....	206
Table 23 <i>Summary of Participants' Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires</i> .....	241
Table 24 <i>Association between Speaking ESL and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires</i> .....	242
Table 25 <i>Association between ELP Level and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires</i> .....	243
Table 26 <i>Association between EFT and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires</i> .....	244
Table 27 <i>Association between RAS and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires</i> .....	245
Table 28 <i>Association between RAC and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires</i> .....	247
Table 29 <i>Association between NoS-EFT and Answers to Questions (3a) and (4a) in</i>	



<i>EM 1, EM 2, and EM 3 Questionnaires</i> .....	248
<i>Table 30 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2) of EM 1</i> .....	255
<i>Table 31 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3b) of EM 1</i> .....	259
<i>Table 32 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3c) in EM 1</i> .....	260
<i>Table 33 Examples from the Participants' Answers for the Themes that Arose in the Responses to Question (2) of EM 2</i> .....	266
<i>Table 34 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3b) of EM 2</i> .....	268
<i>Table 35 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3c) of EM 2</i> .....	270
<i>Table 36 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2) of EM 3</i> .....	277
<i>Table 37 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3b) of EM 3</i> .....	278
<i>Table 38 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3c) of EM 3</i> .....	280
<i>Table 39 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (4b) of EM 3</i> .....	283
<i>Table 40 Summary of Participants' Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3</i> .....	291
<i>Table 41 Association between Speaking ESL and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3</i> .....	293
<i>Table 42 Association between ELP Level and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3</i> .....	294
<i>Table 43 Association between EFT and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3</i> .....	296
<i>Table 44 Association between RAS and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3</i> .....	297
<i>Table 45 Association between RAC and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3</i> .....	299
<i>Table 46 Association between NoS-EFT and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3</i> .....	301
<i>Table 47 Examples of the Participants' Answers for the Themes that Arose in Describing the Intended Humour in the Responses to Question (1b) of HM 1</i> .....	304
<i>Table 48 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2b) of HM 1</i> .....	305
<i>Table 49 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (5b) of HM 1</i> .....	306
<i>Table 50 Examples of the Participants' Answers for the Themes that Arose in Describing the Intended Humour in the Responses to Question (1b) of HM 2</i> .....	308
<i>Table 51 Examples of the Participants' Answers for the Themes that Arose in the</i>	

<i>Responses to Question (2b) of HM 2 .....</i>	<i>309</i>
<i>Table 52 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (5b) of HM 2 .....</i>	<i>310</i>
<i>Table 53 Examples of the Participants' Answers for the Themes that Arose in Describing the Intended Humour in the Responses to Question (1b) of HM 3 .....</i>	<i>312</i>
<i>Table 54 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2b) of HM 3 .....</i>	<i>313</i>
<i>Table 55 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3) of HM 3 .....</i>	<i>314</i>
<i>Table 56 Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (5b) of HM 3 .....</i>	<i>315</i>
<i>Table 57 Examples of the Participants' Responses to the Final General Question</i>	<i>317</i>

## Chapter One: Season Premiere

Amid the Covid-19 global pandemic in 2020, social media users in Kuwait started a war against Netflix. On Twitter, for instance, they started hashtags such as “مقاطعة نتفلكس واجب ديني” and “مقاطعة نتفلكس للأبد”, which translates as “boycotting Netflix is a religious duty” and “boycotting Netflix forever”. The sudden wave of anger at this particular time was surprising especially because Netflix has been accessible in Kuwait since 2016. This anger was ignited by the popularity of certain Netflix films and shows in which the plots revolved around topics that are considered taboo in Kuwait, such as sex, homosexuality, extramarital affairs, drug and alcohol consumption, and so on. There was obvious disapproval from a large number of people of having access to such content in a country that has strict censorship rules for other mediums such as cinema and cable channels, yet some of these films and shows on Netflix containing taboos were rated in the top ten most watched in the country. Even though Netflix is notoriously famous for withholding statistical information and data about its consumers, they publicly display the top ten shows and movies for each country a person is accessing its content from. Thus, other websites have kept track of documenting such information online, and when comparing the most recent top ten films and shows at the time of writing with one of these websites, the list was the same. For example, the number one most watched Netflix film in 2020 in Kuwait was *365*, which is rated 18, and according to Netflix, it contains sex and sexual violence scenes. . In 2021, the show *Sex Life* was ranked eighth, which also contains plenty of sexual scenes, and the plot revolves around having extramarital affairs (TOP 10 on Streaming in Kuwait, 2022).

These rankings indicate that despite some people disapproving having access to such content, these shows were still very popular in the country and were consumed by many. People in Kuwait who believe in freedom of choice have certainly pushed back against those who were trying to ban access to Netflix, which resulted in this wave of anger slowly subsiding without any major consequences. Recently, however, this anger appeared to be resurfacing when Netflix released its first Netflix original Arabic film *Ashab Wala Aaz*, which is a remake of the Italian film *Perfect Strangers*. The film deals with topics that are considered taboo in most Middle Eastern countries, such as homosexuality, extramarital affairs, alcohol consumption, and premarital sex. In fact, this time around, it was reported that the

High Court in Kuwait received a lawsuit against the Ministry of Communication demanding a ban on Netflix (Nasrallah, 2022). In spite of this, since its release, the film has continued to be in the top 10 most-watched films on Netflix, and it has been praised by many because it sheds light on issues and topics that had been ignored for a long time.

This ambivalence between supporters and opponents in Kuwait, let alone in all Middle Eastern countries, is why conducting a study like this one is essential. The consumption of certain media content and the effects it has on the target audience and culture are in a way reflections of the reality of that culture. Members of the target audience who decide to access Netflix shows that include taboo topics and language would presumably expect to experience these shows in the way they were intended to be experienced by the source audience. However, subtitling taboo language into Arabic without censorship is a new phenomenon initiated by Netflix and reflects the increase in translation-related activities from and into Arabic; they have changed and complicated the reality of Arabic translation in the last few years. Hanna, El-Farahaty and Khalifa (2019) recognise the significance of such developments and encourage new scholars in Arabic translation to embrace

the double challenge of critically engaging with developments in the epistemology and methodology of translation studies and developing at the same time their own research tools and conceptual apparatuses that would effectively describe and theorize the unique and fast-evolving realities of Arabic translation. (Hanna, El-Farahaty, & Khalifa, 2019, p. 1)

Therefore, following their advice, the objectives of this study are to investigate the subtitling strategies applied to render taboo language in Netflix original shows, regarding which the translators working for Netflix are expected to abide by the company's no-censorship policy. The study is completed in an effort to determine if the current taxonomies of subtitling strategies for cultural references would be representative of the new reality of subtitling taboo language into Arabic, and if not, what modifications would be needed. Additionally, in an attempt to address a gap in AVT research, this study includes an experimental case study in which the reception of the functions of the subtitled taboo language by the target audience are investigated to explore the effects (if any) of these strategies on reception by the TA.

## **1.1 Research Questions**

There are two main questions that this study aims to answer. The first question is as follows:

- 1- What are the translation strategies applied by the Arabic subtitlers working for Netflix to translate taboo language instances when they abide by Netflix's no-censorship enforced policy?

In order to sufficiently answer this question, two further sub-questions should be addressed. First of all, to understand why the translations look the way they do, I ask the following question:

- 1a- Based on analysing the data, what are the possible causes underlying the choice of a particular translation strategy, and how does this choice serve characterisation, expressing emotions, and delivering humour in the plot?

Furthermore, to be able to categorise the subtitling strategies within a representative taxonomy of strategies for subtitling taboo language into Arabic, I attempt to investigate the following question:

- 1b- What modifications of the current taxonomies of subtitling strategies for ECRs may be needed so they are representative of translating taboo language from English into Arabic?

The second part of this study attempts to investigate the target audience reception of the functions of the subtitled taboo language in order to avoid basing the results on speculations or assumptions about an imaginary audience, which is one of the reoccurring issues that arise when other researchers have conducted AVT research. Thus, to avoid falling into a similar pattern, the second question is as follows:

- 2- Are the effects of the subtitles that contain taboo language and serve a purpose in characterisation, expressing emotions, and delivering humour on the target audience similar to those effects intended for the source audience? If not, are these effects in any way related to how these instances have been treated in the subtitles, as manifested by specific strategies?

## **1.2 Organisation of the Thesis**

This thesis is divided into eight chapters, including this introduction. Given the multidisciplinary nature of the research questions this study aims to answer, the literature review is divided into three chapters, in which each addresses concepts

from different fields that must be reviewed prior to answering the research questions. Chapter Two looks at the concept of taboo from a cultural perspective and explores the factors that shape the concept of taboo in our minds. It continues to focus more specifically on the concept of taboo language and its characteristics. The chapter explores the neurological, psychological, and sociocultural factors that affect the use of taboo language in real life. It then moves on to focus on Arabic taboo language and highlights the similarities and differences in what is considered taboo language in the source and target languages under investigation. The chapter concludes with a section on taboo language in the media and how it is purposefully utilised to serve certain functions in the dialogue of audiovisual material. The significance of including this chapter is to highlight the link between taboo language and culture, and the importance of investigating the translation of taboo language from a cultural perspective.

Chapter Three is concerned with research from film and television studies and how it relates to the current study. This is particularly important because it helps researchers understand the intentions of film and television writers and producers in including taboo language in the dialogue as well as the functions they serve in each line of the dialogue. Furthermore, it examines the types of audiences and the role they play in receiving audiovisual material. It also explores how the media emotionally engages the audience in its content and the cues utilised for continuous engagement. It reviews some of the studies that investigate emotional engagement in film and television studies and identifies the ways in which the findings of such studies would aid in the design and progress of this study.

Chapter Four presents an overview of audiovisual translation studies with a focus on conducting AVT research within the theoretical framework of descriptive translation studies (DTS), with a focus on subtitling. This chapter of the literature review is included to lay the foundation in answering the research questions of this study as it is mainly concerned with the subtitling strategies applied to render taboo language into Arabic. It also helps in designing the methodological approach of the study and analysing the findings of both the corpus analysis and the experiment. It starts by shedding light on the research turns in AVT, focusing on the concept of norms and their relevance to AVT research. The causal research model is then described in order to determine how it can be applied to answer the research

questions of this study by using established taxonomies of subtitling strategies in relation to culture-bound terms and ECRs as the starting point of the investigation in this study. Previous research studies that have established the applicability of using these taxonomies of subtitling strategies when investigating subtitling taboo language are reviewed to identify their strengths and weaknesses; this process informs how this study should be designed.

The methodological approach followed to answer the research questions of this study is presented in Chapter Five. A detailed description of the methods of eliciting and analysing data to answer each research question is provided. The methods used to answer the two main questions are presented separately, starting with a corpus analysis to answer all parts of the first research question. This is followed by a presentation of the second method followed to answer the second research question, which is an experimental case study. The design of the experiment and the procedure followed are presented in detail to justify the selection of certain methodological tools and materials. Samples of the materials used in this phase of the study are also included in this chapter.

Chapter Six presents and discusses the findings of the corpus analysis that was done to answer the first research question in its entirety. The results of the pilot study that is completed in an attempt to create a modified taxonomy of strategies for subtitling taboo language into Arabic are presented and examples are provided for each subtitling strategy included in this taxonomy. The quantitative results and the analysis of the corpus data are provided to describe how the taboo language instances were treated in the subtitles. The qualitative analysis and discussion are presented in an attempt to better understand and interpret the quantitative results as well as the causations and effects of the applied subtitling strategies.

Chapter Seven contextualises the results of the experimental case study by presenting the hypotheses this experiment aims to test. The variables and conditions of the experiment are initially explained. The experiment aims to investigate the reception of the subtitled taboo language in terms of how it serves three functions of dialogue, which are characterisation, expressing emotions, and delivering humour. Accordingly, the results of the quantitative and qualitative analyses and discussions for each function are presented separately. Contexts of the excerpts, samples of the

questionnaires, and examples from the participants' responses are all included in this chapter to present a detailed and complete analysis of the findings.

Chapter Eight summarises all of the chapters in this thesis and includes some concluding remarks pertaining to the findings of this study and how they helped me answer the research questions. It also takes into consideration some of the limitations I was faced with while embarking on this research project. Notwithstanding these limitations, the chapter provides some suggestions and directions for future research in the field.



## Chapter Two: Taboo Language

Some scholars would argue that understanding the concept of taboo is one way to understand human beings and their behaviour as it is a concept deeply rooted in our psyche (Kroeber, 1939). Taboo is shaped and reshaped in our minds based on several internal and external factors, such as beliefs, religion, and the society we live in. In every society, culture, or language, there are certain topics, actions, or words that are considered taboo, and the justification for their existence imposes significant challenges. Wundt describes taboo as “the oldest unwritten code of law of humanities” (as cited in Freud, 1919, p. 14) and suggests that it predates the eras of gods and religions. To him, the root of all that is considered taboo is attributed to fear of a higher power, which gradually becomes enforced by traditions and laws (Freud, 1919). In Freud’s counterargument to that of Wundt, he describes the term taboo as having two opposite meanings: sacred on the one hand and forbidden or unclean on the other, and he adds that taboo is ultimately a number of prohibitions and restrictions (1919). Freud then ingeniously, and in a way that highlights the significance of this research, explains why a word such as taboo has opposite, contradictory meanings. He suggests that the concept of taboo is based on ambivalence or having mixed, contradictory feelings about something and “that the taboo prohibition is to be explained as the result of an emotional ambivalence” (Freud, 1919, p. 36). Therefore, this suggests that even at the fundamental level there is a strong connection between taboo and emotions, a concept that will be discussed further in Chapter Three.

Taboos vary from one society or culture to another, but what is a given is that there is no culture in existence that does not have taboos. To play a little on irony, but of course with a particular point to make, in an encyclopaedic article discussing Freud’s book *Totem and Taboo*, the author states that to explain his viewpoint of the concept of taboo, Freud uses “the most universal of all taboos, the incest taboo” (Britannica, 2012). However, the two cultures being analysed in this research are clearly vastly different from one another, because incest is partially accepted in Muslim societies since first, second, or third cousins are allowed to form marital bonds and hence sexual relations. In fact, in Kuwaiti culture and in particular tribes, marrying someone within the family is strongly encouraged, if not the only option allowed, and doing otherwise could be considered taboo. On the other hand, alcohol

consumption and homosexuality are not usually taboo subjects in the majority of Western cultures, whereas in Kuwait, they are still considered major taboos and are even criminalised. Even though taboos differ from one culture to another, the concept of taboos is the same everywhere. The Oxford English Dictionary defines a taboo as “a social or religious custom prohibiting or restricting a particular practice or forbidding association with a particular person, place, or thing” (Stevenson, 2011). Taboos, however, are not exclusive to behaviours, people, places, and things; a major element of taboos is language. The language used to discuss taboos is taboo language, which is the main area of investigation in this study.

The concept of taboo language has been given many terms, including “taboo words” (Jay, 2009), “prohibited phonemic strings” (Foote & Woodward, 1973), “Bad Language Words (BLW)” (McEnery, 2006), “bad language” (Andersson & Trudgill, 1990), and a number of other names. In order to understand the common denominator between these terms, it is essential to identify the characteristics that make up the concept of taboo language. Basically, the question of why certain words or phrases are considered taboo should be answered. Terminology studies is a relevant field that could aid in tackling this question, particularly the idea of ‘concepts’ and ‘concept systems’, which are mental representations of objects or anything that can be conceptualised within a specialised context or field (Dubuc, 1997). Cabré goes into more detail when describing concepts and argues that the notion of concepts in terminology is in fact borrowed from the field of logic, where a process of characteristic abstraction is applied to different objects until a concept, or a class is determined (1999). This basically means that each concept has several essential characteristics that distinguish it from other concepts. Furthermore, these concepts form interrelated connections with each other, and they acquire their meaning through such connections, which can either be hierarchical or non-hierarchical. Hierarchical relationships are either generic, which means that concept X has a broader or narrower meaning than concept Z, or partitive, which means that concept X is a whole but concept Z is one part of the whole. On the other hand, a nonhierarchical relationship basically means that the concepts have some sort of connection or relationship, but not necessarily a hierarchical one; for instance, it can be a cause-and-effect relationship, an oppositional relationship, or can simply be related terms (Dubuc, 1997).

## 2.1 Definition

To start this concept system, the concept of taboo language should be examined first to determine what characteristics a word or a phrase should have in order to be considered taboo language. From the previous discussion of taboo, it can be seen that the characteristics include a) being about a prohibited or forbidden subject, b) being related to social or religious customs or aversions, c) being considered taboo at various levels of association, d) being considered offensive, e) differing from one culture to another, and f) being capable of causing emotional ambivalence. Additionally, Jay points out other characteristics that should be added to the concept of taboo language, including the idea that it could be restricted by both authoritative institutions, which could lead to punitive consequences if such restrictions are violated, and individuals, as well as the assumption that some harm will occur if taboo language is used (2009). To continue creating the concept system, some other concepts that have either hierarchical or non-hierarchical relationships with the concept taboo language should be examined, and they should share some of the characteristics of taboo language listed above. In his book *Why We Curse*, Jay gives readers a comprehensive list of what are considered types of taboo language, and he starts with the concept of cursing. The additional characteristic that could be added to the concept of cursing is the intention of invoking harm on someone by using certain words or phrases; for example, saying “damn you” to someone is considered a curse. It is important to note that he uses cursing as a general term that covers several other more specific concepts, which he lists as “swearing, obscenity, profanity, blasphemy, name calling, insulting, verbal aggression, taboo speech, ethnic–racial slurs, vulgarity, slang, and scatology” (Jay, 2000, p. 9).

To provide a more comprehensive concept system, those concepts should also be examined to determine their essential characteristics. Hughes describes swearing as a phenomenon that “draws upon such powerful and incongruous resonators as religion, sex, madness, excretion, and nationality, encompassing an extraordinary variety of attitudes including the violent, the amusing, the shocking, the absurd, the casual, and the impossible” (1998, p. 3). Hughes’ description suggests that swearing could cause or be the result of a multitude of emotions despite the common misconception that swearing is linked with anger or frustration only. Another researcher that has dissected the concept of swearing is Ljung, who considers

swearing to have four main features: 1) it uses taboo words, 2) taboo words are used in terms of their non-literal meaning, 3) most swearing is considered formulaic, and 4) swearing reflects the speaker's emotional state (Ljung, 2011). For instance, the utterance 'go fuck yourself' is considered swearing because it includes the taboo word 'fuck', but the meaning is not intended literally; on some level there would be lexical or syntactical constraints, and depending on the context, the emotional level should be reflected easily. Furthermore, one might consider obscenity to be a more specific type of swearing because it is more of a legal term that is used to protect the listener rather than to describe the act of the speaker (Jay, 1992). Thus, if words such as 'fuck' or 'cunt' are restricted from being used in the media, it is because they fall into the category of obscenity and may cause some harm or offence to the listener. Profanity is another concept which has a religious connotation, as in expressing something without abiding by religious boundaries or guidelines. This basically means using divine or holy figures in ignorant speech that does not fit the expected standards of discussing religion and is seen as profanity, such as saying "for Christ's sake, leave me alone". Blasphemy is slightly more offensive as it aims at insulting religious matters or holy figures (Jay, 1992). It is important to note here that in Kuwait, committing blasphemy is punishable by imprisonment, and those who do it could face some serious consequences. For example, expressing personal opinions about God, Islam, or any of the prophets without abiding by sharia law is a crime.

Moreover, name-calling and insulting people are somewhat similar in their characteristics, and Jay describes these actions as "verbal attacks on other people" (1992, p. 8) which indicate that a person has some degrading or offensive characteristics, such as calling someone a 'pig', 'bitch', or 'dumb'. Verbal aggression could be regarded as a substitute for physical aggression since such instances are mainly uttered out of frustration or anger. To elaborate, a person could shout out "fuck off" after having an argument or an altercation with someone instead of physically pushing him or her away. Another important concept is taboo speech, where the role of society and culture becomes more apparent. Jay states that "[t]he power of the taboo or the strength of the taboo is relative to the power of the controlling group to sanction or punish the perpetrator" (1992, p. 4). To explain this point further, let us compare two scenarios that could exemplify the two cultures being analysed in this research. Admitting to using recreational marijuana in

Colorado is perfectly fine and legal, whereas doing so in Kuwait is punishable by law. Similarly, talking about or engaging in polygamy in America is considered taboo and illegal, while in Kuwait it is legal, normal, and not taboo at all. Basically, discussing topics that are considered taboo in any particular culture falls under the category of taboo speech. Ethnic–racial slurs are derogatory words directed at individuals based on their ethnicity or race, like calling someone ‘redneck’. Another concept is vulgarity, which refers to street language, where no level of sophistication or education is shown, as in using words like ‘piss’ or ‘puke’ in conversation. Last but not least is scatology, which refers to using language that describes human waste products and processes as insults directed at people or to simply talk about such topics. For example, calling someone ‘shit face’ or saying ‘poop’ is a way of using scatology.

Jay (2009) points out that the most common taboos in American society are those concerned with either profanity or sexual references. Profanity has been briefly described above, but sexual references need to be discussed as a separate concept rather than randomly being a part or type of the other concepts, because, as Jay (2000) argues, many such concepts, like obscenity or name-calling, draw their language from sex. This could also be seen as the result of an earlier time when sexual activity other than for reproduction purposes was considered unholy or a sin (Allan & Burrige, 2006). Sexual references are not limited to the language used to describe sexual actions or ideas but also include talking about sexual body parts, effluvia, sexuality, gender, and so on. Male homosexuality and women having sexual relations outside marital bonds have been the strongest types of sexual taboos in most cultures (Allan & Burrige, 2006). Other types of taboo language that have been discussed in the literature include bad pronunciation, different accents, and incorrect grammar (Andersson & Trudgill, 1990), and although they are not the main concern of this research, a closer look at such concepts may become necessary in later chapters of this thesis. Finally, if a concept system of taboo language is to be drawn out based on the relevant concepts discussed above, it would look something like the following figure, which I constructed in a previous publication<sup>1</sup>.

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<sup>1</sup> See the work of Alsharhan (2020), in which some of the data from the corpus analysis is discussed in an article published in the *Journal of Audiovisual Translation*.

**Figure 1**

*Concept System of Taboo Language<sup>2</sup>*



Source: Alsharhan (2020).

This concept system is by no means final or rigid; it is dynamic and can be extended to other levels. Additionally, some taboo language instances could easily fit into more than one category, but at this stage, the system serves as a reliable reference for the data analysis phase, when categorical work regarding the taboo language instances in the corpus would be needed. So far, an attempt to understand the meaning of taboo language has been made, but understanding why, how, and when people use taboo language is just as necessary.

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<sup>2</sup> This concept map was created for the purposes of this research study and was based on the research conducted by Allan & Burridge (2006); Andersson & Trudgill (1990); Fgersten (2006); Hughes (1998, 2006, 2015); Jay (1992, 2000, 2009); A. McEnery & Xiao (2004); T. McEnery (2006).

## **2.2 Factors Underlying Taboo Language**

### **2.2.1 Neurological Factors**

Taboo language is as old as language itself; it is not a new phenomenon of any sort but rather an integrated part of language, society, culture, and identity. Therefore, after this overview of the types of taboo language that exist, it is now important to understand why, when, and how it is used, which will require looking at taboo language from a number of different perspectives. Because of his efforts to tackle and answer such fundamental questions, Jay proposed the neuro psychosocial (NPS) theory, with which he attempts to answer questions about why, when, and how people use taboo language. One of his fundamental discoveries is that its use is “never chaotic, meaningless, or random behaviour, but rather purposeful and rule-governed” (Jay, 2000, p. 22). Jay’s NPS theory is founded on the basis that three main systems could affect a human’s cursing behaviour, which are the neurological, psychological, and socio-cultural systems.

According to Jay (2000), a substantial amount of work has examined the psychological and socio-cultural factors associated with the use of taboo language, but very little attention has been paid to the neurological aspects of its usage. When Jay is explaining the neurological aspect of NPS theory, he suggests that the brain or a person’s nervous system partially controls the use of cursing, and such control could be understood as a line with two extreme ends. At one end, a person has no control at all over the use of cursing, which is what people with Tourette Syndrome experience, while at the other end, a person has complete control over when, why, and how they curse. Accordingly, a person who hits their not-so-funny ‘funny bone’ might scream “damn it!” or “oh fuck!”, and this reflexive response would fall somewhere near the uncontrollable end of this cursing-control line. After reviewing several studies that have looked at patients with right or left hemisphere damage, Jay concludes that language production and comprehension, which take place in the left hemisphere, must not be regarded as a separate phenomenon from the emotional aspects of language taking place in the right hemisphere (Jay, 2000). This again highlights the strong and clear connection emotions have with both language and taboo. Jay also points out that emotions have been neglected in the research

that aims at understanding how language works, which has led to a lack of a full understanding of the link between emotions and language. Cursing, for example, is one way to express emotions to oneself or to others and is used to represent different emotional states. It is also indicated that the more offensive the language, the stronger the emotion. Expressing one's emotions through cursing ranges from being reflexive and uncontrollable to being a fully planned and articulated way of cursing depending on the situation and context (Jay, 2000). For instance, quickly shouting the word 'fuck' in response to being startled is different from a delayed response of saying "the asshole scared the shit out of me". Another emotion that is commonly associated with cursing is anger, where a swearword or phrase is used as a form of verbal aggression. Verbal aggression is generally a response to something provocative, which stimulates a level of emotional instability due to being offended, bullied, humiliated, or anything else that could cause anger. Verbal aggression is calculated and processed through several stages; and several factors are taken into account such as participants, location, expectation, and so on (Jay, 2000).

All in all, the neurological aspects of cursing indicate that cursing moves along a spectrum of uncontrollable versus controllable cursing utterances, that emotions are strongly associated with cursing and charged language, and that anger is one of the most common emotions expressed by cursing or taboo language.

Even though there is a scarcity of practical research that studies the use of taboo language from a neurological perspective, a few research studies have shed some light on this topic, especially those conducted with patients with brain damage who have retained their cursing abilities. One of the fundamental research studies that touched on this area was conducted by John Hughlings Jackson (1958), who is considered one of the founders of neuroscience. Jackson visited what used to be called asylums, where people with a range of mental disorders and brain damage were imprisoned. He would study their behaviours to come up with reasons for such behaviours or some form of understanding of the human brain. By observing patients who suffered from epilepsy, he was able to prove that the human brain has two sides and that each side of the brain controls the opposite side of the body. Moreover, during these observations, he wrote some notes about patients who suffered from brain damage that led to their inability to speak, also known at the time as 'aphasics'. His fundamental breakthroughs from these observations included revealing the fact



that producing speech and understanding it are not the same thing and that these functions are located in different parts of the brain. Additionally, people with aphasia are able to express their emotions by uttering some swearwords or curses, which are generally fluent and comprehensible (Jackson, 1958). This latter observation indicates that emotional language is also located in a different part of brain, or at least some aspects of it are.

After Jackson's studies, the interest in examining the phenomenon of swearing in aphasic patients faded out, and research documenting these kinds of swearing episodes barely existed. Even about a decade later, when interest in such linguistic episodes picked up again, swearing episodes were generally neglected in documentation, perhaps because of the generally negative stigma associated with swearing. However, what many of these researchers failed to recognise is the significance of such swearing episodes in brain-damaged patients and the amount of information they communicate to others. Luckily, in the 1970s and 1980s, Van Lancker started examining and documenting such swearing utterances in brain damaged patients and comparing them with those of patients with other brain disorders such as Tourette Syndrome. For example, Van Lancker and Cummings (1999) note that some of the aphasic patients who had major difficulties producing speech and finding words to describe pictures and texts that were shown to them were able to produce taboo language utterances such as 'Jesus Christ', 'shit', 'fuck', or 'motherfucker' fluently and effortlessly. They also point out that when patients are frustrated or emotionally charged, they are able to swear but mostly with expletives, but this is still an indication of the relationship between emotion and language (Van Lancker & Cummings, 1999).

Later on, interest in investigating linguistic taboos from a cognitive perspective picked up again. Pizarro-Pedraza (2018) argues that "[l]inguistic taboo triggers interesting questions related with the processes of acquisition, processing and production of problematic concepts. Often the focus has been put on what makes them different from the rest of the concepts" (p.4). Thus, taboo language is more commonly investigated in association with cognitive concepts such as conceptual metaphor, metonymy, figurative language, dysphemism, and euphemism. For instance, Casas Gómez (2009, 2018) argues that euphemising taboo language should not be considered as a lexical substitution of a dispreferred expression, but

rather “as a cognitive process of the conceptualization of a forbidden reality” that results in the creation of a substitute (p.14). Another study that aimed to prove that processing linguistic taboos is cognitively different from neutral language was conducted by Hansen, McMahon, and Zubicaray (2019) who used functional magnetic resonance imaging to investigate the effects of seeing taboo words on spoken word production. Their results revealed that there were significant naming latencies for the taboo conditions when compared with neutral ones. Overall, the connection between taboo language and emotions, negative conditioning, and conceptualisation of taboos highlights the fact that it is cognitively different from neutral language.

### **2.2.2 Psychological Factors**

Neurological factors are not the only way to fully understand the use of taboo language; in fact, they are usually associated with other psychological and sociocultural factors. The first piece of information to understand about the psychological functions of cursing is that it is also related to emotions. A person’s knowledge of taboo language serves two main purposes: to express an internal emotional feeling or state and to understand other people’s emotions and states when they curse.

Thus, cursing gives away information not only about the speaker’s emotional state but also about the listener’s. Investigating a person’s cursing behaviour or their use of taboo language opens a big window that reveals the underlying psychological factors that are present, which in turn affect how a person uses cursing. Jay lists some such factors, which include language acquisition, acquired personal memories about cursing, level of religiosity, learned cursing habits, and a person’s sexual lexicon (2000). Therefore, it is inferred that a person’s usage of taboo language is an indication of many of these factors. For example, if a person overuses blasphemy by saying things like “oh my fucking God!” or “fuck Jesus!”, it could provide the listener with some information about the speaker’s level of religiosity. Therefore, how curse words are used reveals significant information about the user’s identity. This identity starts to take shape from childhood and continues throughout a person’s youth and adulthood. A child learns during childhood that cursing is associated with certain emotions, and this replaces other forms of expressing emotions such as shouting or crying (Jay, 2000). Furthermore, when children are acquiring their first language,

acquiring taboo language takes place simultaneously as it is not a separate phenomenon. However, acquiring taboo language includes one additional feature, which is associating emotions with such utterances, particularly by creating memories of how parents, teachers, or other people react to someone uttering such words and phrases (Jay, 1992). This ultimately determines how a person uses taboo language, along with other factors such as personality, context, participants, and so on. Jay (2000) believes that the two main personality-related factors that are strongly associated with taboo language are religiosity and sexual anxiety. If one or both of those factors are high, meaning if a person is very conservative and religious or not too comfortable with his or her sexuality, their tolerance to using and listening to taboo language would be very low. Sexuality in particular plays a significant role in a person's utilisation of taboo language because such language draws a lot of its content from sex and sexuality. Therefore, if a child grows up with parents who are sexually anxious, never discuss sexual topics, and punish their children for using sexual language, it is likely that the child will grow up restrained from using or tolerating sexual taboo language. All these psychological factors that start forming from childhood affect how a person may or may not use taboo language in daily conversations and with different participants. However, it is worth pointing out that if a person chooses not to use taboo language, this does not mean that they do not know how to use it or do not understand its meaning when someone else uses it. Acquiring taboo language is a connected part of acquiring language, and knowledge of its use and meaning exists in a person's psyche whether or not they use taboo language (Jay, 2000).

One of the earliest studies that sought to examine the use of taboo language was conducted by Foote and Woodward (1973). The study contained several objectives, which were as follows: a) to establish a set of taboo words that is considered obscene by the majority of the participants in order to utilise it in future research, b) to identify the behavioural experiences that such linguistic taboos are derived from, c) to determine if the mode of production (oral vs written) has any effect on the number of taboo language productions or the types of such productions, and d) to assess current and previous attitudes towards taboo language by the participants and the effects of their upbringing. Exactly 40 participants took part in this study, and they were divided equally in terms of gender and mode of production.

They were led to a room where they were given a piece of paper with instructions written on it, and they were left alone in the room. The instructions were very similar except some additional operational information was given to the participants using the tape recorders. The results indicated that some words were used by all participants, which allowed the researchers to compile a list of the 20 most frequently used taboo words. This list includes words such as 'fuck', 'shit', 'bastard', and 'motherfucker'; the words considered the obscenest were those that are derived from bodily processes, body products, or body parts. There was no significant difference between modes of production, while a significant difference was noted between the two genders, as men produced more taboo words than women. Furthermore, most participants who indicated that they restrained themselves from using taboo language, particularly in the presence of their parents, reported that they were verbally or physically punished during childhood for using taboo language (Foote & Woodward, 1973). Another study conducted by Jay (1992) aimed at investigating children's use of taboo language in an attempt to solve the mystery of when and how people acquire taboo language. He had six of his research assistants, who worked with children under the age of 12 in different places such as schools, nurseries, social programmes, and so on, record utterances of taboo language. Instead of using tape recorders, the research assistants used a notecard for each taboo language utterance to record it along with other important information. This information included the child's sex, age, presence of other participants, context information, and the emotional state associated with the utterance, for example finding something frustrating or amusing. The results indicated that children start producing taboo language as early as the age of two without significant differences between genders at that age. By year four, girls produce more taboo language than boys, but soon after that, from the age of five, boys overtake girls and start producing more taboo language. This phenomenon of boys overproducing taboo language continues throughout adulthood, and Jay notes that it is unknown yet whether males are overproducing taboo language or whether females are underproducing taboo language (1992). He also notes that some taboo words are commonly used by males and females, such as 'fuck' and 'shit', while others are exclusive to each gender (Jay, 1992).

### **2.2.3 Socio-cultural Factors**

In addition to the neurological and psychological factors associated with the use of taboo language, society and culture also play a significant role in how, why, and when people use taboo language. In fact, the use of taboo language is socially constructed, which means that “words and phrases in and of themselves are not inherently good or bad; they gain either legitimacy or taboo status through society’s reaction to them” (Cressman, Callister, Robinson, & Near, 2009, p. 119). Thus, the society and culture that each person grows up and lives in determine how, when, and why they use taboo language. This means that even though taboo language exists in all cultures and languages, what is considered taboo differs from one culture and language to another. There may be some similarities, but there is not universality when it comes to what is considered taboo or offensive in all cultures and languages. Furthermore, using taboo language is associated with identity building, social status, and interpersonal relationships. Jay discusses some of these social and cultural factors that affect taboo language usage, and they include pragmatics and cultural context, social power, gender identity, slang, and the elicitation of humour (2000). Pragmatics and cultural context are the two main factors that determine whether a person will curse or not. While the general meaning of pragmatics refers to the contribution of context in interpreting meaning, Jay (2000) describes pragmatics in a more specific way in which it is the immediate, physical context of the interaction, which involves the participants, the location, and the topic of discussion (Jay, 2000). For example, an employee talking to his boss during an office meeting is not very likely to use taboo language, whereas a person at a sports bar with some friends watching a football match is quite likely to use taboo language. Deciding on what is appropriate and what is offensive involves implicit knowledge that speakers acquire while acquiring taboo language and having different experiences with its usage. Moreover, the overall cultural context affects the use of taboo language because the culture predetermines what is considered taboo or offensive based on the particular society’s reactions and attitudes to certain words and topics (Jay, 2000). For instance, an American college student talking to her parents about going drinking with some friends is not considered taboo or offensive, but a girl from a typical Kuwaiti family would be in serious trouble if she talked about doing something similar. Andersson and Trudgill touched on this idea as well and

suggested that when an utterance or a behaviour is judged by others from within a culture as taboo or wrong, some information about this particular culture is revealed (1990). Going back to the previous example, it can be inferred that the culture in Kuwait is more conservative than American culture, that alcohol consumption is not allowed, and that females may have less freedom in terms of their actions. Another factor that is linked to the use of taboo language is power, where speakers have more or less power to use taboo language depending on who they are talking to, among other things. The more power a person has, the more likely they are to curse; in fact, taboo language is used to assert power, for example when bullying someone. Power within social classes also determines how people use taboo language and how they are judged and placed in a specific social class by their use of it. Middleclass individuals are cautious when using taboo language so as not to offend someone from a higher class (Fussell, 1992). Furthermore, the use of taboo language is frequently associated with lower-class people as it could be an indication of their inability to appropriate their speech. Taboo language is also used by different ethnic groups to assert power by producing insults and ethnic slurs. Not only that but asserting power through the use of taboo language also takes place in the workplace, where employers are more inclined to using taboo language than their employees. Moreover, age plays a role in using taboo language to gain power in that children and older people do not have as much power as adults and young adults in terms of using taboo language (Jay, 2000). Additionally, gender identity is associated with taboo language because not only do men and women use taboo language differently, but what they consider insulting or offensive also varies. Generally speaking, men tend to utilise taboo language more than women, which means that they curse more, use a wider range of taboo language, and use more offensive words (Jay, 2000). However, it is important to note that this is not set in stone and is always changing depending on the context and the participants in each study, because there are some studies which suggest that women use taboo language more than they used to (S. E. Hughes, 1992; Rassin & Muris, 2005). It should be noted that such studies are not always representative of all social and ethnic groups; for instance, black women are rarely included in such research, which means that the results should not be generalised (Jay, 2000).

Slang is another social phenomenon associated with taboo language; it is a collection of special vocabulary that is used amongst members of a specific group, such as drug users or prison inmates. It is a way for members of each group to identify each other as well as to identify non-members when they misuse the slang of that particular group. This latter function of slang is more similar to the functions of taboo language, because speakers use slang to point out to certain listeners that they are not part of their group and hence offend them by creating this social distance. Being part of a larger group by way of using its slang is linked to the development of a personal identity, which is dynamic and changes as a person grows older and joins different social groups along the way (Jay, 2000).

Another social function of using taboo language is to elicit humour, which is another aspect of social discourse that has not been thoroughly researched. Long and Graesser (1988) identify three types of humour, which are humour, jokes, and wit. Humour can be expressed physically or verbally and can intentionally or unintentionally elicit laughter or amusement, whereas jokes are deliberate and seek to elicit amusement. Furthermore, wit depends on the speaker's personality, the listeners' attitudes, and the context in general to successfully elicit humour. Humour containing taboo language is considered funny because it challenges norms and confronts the limits of what is generally acceptable; once taboo language is used, it creates an emotional reaction to the joke, but in this case a humorous one (Jay, 2000). There are several types of jokes, and some of them are more likely to include taboo language, for example sexual jokes, scatological jokes, and ethnicity-related jokes (Long & Graesser, 1988). The reason why such jokes are likely to contain taboo language is because the topics in and of themselves are considered taboos: sex, body products, and ethnicity-related insults. This ties in well with Jay's observation that cursing or taboo language takes its content from a small "semantic pool: religion, taboos, word magic, disgust, and legal opinions about words" (2000, p. 190). Throughout history, religious taboo words in particular have gained some emotional meaning because of the enforced belief that some form of harm will occur to the speaker or the listener. The intensity of this emotional meaning of course depends on the person's psychological status and upbringing, among other factors. Taboos, on the other hand, differ from one culture to another, and within each culture, taboos have different levels of severity. When it comes to taboo language

and legality, Jay suggests that the use of taboo language is mainly restricted by etiquette, which basically means behaving properly socially, but in some cases, it goes beyond that. Authoritative figures and institutions can enforce censorship laws and prosecute those who violate such laws. Political correctness is also a part of any society and culture, and people who are politically incorrect could suffer from inconvenient consequences, especially if they are public figures or if the public have access to the language they have used (Jay, 2000).

One study that investigated swearing from a sociolinguistic perspective is that conducted by McEnery (2006), in which he uses the Lancaster Corpus of Abuse (LCA)<sup>3</sup> to examine how people swear in British English according to three sociological variables: age, sex, and social class. One of his fundamental findings was that British people from all socioeconomic classes use taboo language despite the stereotypical, mythical idea that only uneducated people from lower socioeconomic classes swear. Although people from lower classes use taboo language more than those from other classes, usage of taboo language exists among all classes. Another significant finding in his research was that the frequency at which men and women use taboo language is very similar. However, men tend to use more vulgar and offensive words than women, who use milder varieties of taboo language, such as 'oh my God' and 'piss'. According to Fägersten (2006), the weak component of McEnery's work is highlighted in his failure to provide contextual information and his assumption that all taboo language is used with an offensive intention, which in such a large corpus is somewhat unlikely. Despite this, it is a significant piece of research that shed some light on everyday usage of taboo language amongst different members of the British society. He also looked at swearing from a historical perspective and points out that previous ideologies and beliefs have shaped our modern attitudes towards taboo language (McEnery, 2006).

Another recent study was conducted by Culpeper, Iganski, and Sweiry (2017), which aimed to identify some of the linguistic characteristics observed in hate crimes in the UK. The data consisted of records obtained from the Crown Prosecution Services in England and Wales and it is labelled as containing some form of offensive language produced by the defendants at the incident. The results not only

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<sup>3</sup> The LCA is a corpus of swearwords used in modern British English extracted from the British National Corpus and the Bank of English. For further reading, see T. McEnery (2006).



showed that insults were the most common type of utterances produced by the defendants, but that more than 50% of the utterances recorded contained some form of taboo language. In fact, when they compared the utterances in the data with the offence-ranking study conducted by Millward-Hargrave in collaboration with the BBC (Allan, 2018), they found that the utterances of the most offensive types, which included “fuck-related” words, took the lead (Culpeper et al., 2017, p. 21). They also pointed out that the use of taboo words had several functions in the defendants’ speech, such as to pose a threat, to express something negatively, and to dismiss listeners or targets (Culpeper et al., 2017). These three types of underlying factors of using taboo language help us better understand the purposes and functions of the different types of taboo language as well as make us better understand and rationalise people’s behaviours and attitudes towards taboo language in all languages and cultures.

### **2.3 Arabic Taboo Language**

The previous discussion of taboo language is primarily based on research that has been completed in reference to the English language, yet it can be argued that most of the ideas discussed up to this point are universal and applicable to all languages. However, it is necessary to narrow the scope of this discussion even further and examine the concept of taboo language in Arabic, which is the other main language in this research study, and within Arab culture. It should be noted that research conducted on Arabic taboo language is scarce, but a few researchers have broken the stigma and investigated this substantial area of research. The word ‘taboo’ translated into Arabic is ‘muharram’, which back translates to ‘unlawful, sinful, forbidden, or prohibited’, so the essential characteristics of the concept are similar in both languages.

Al-Khatib (1995) was one of the first few researchers that investigated Arabic taboo language, and his research was based in the Jordanian context. His investigation aimed to present an overview of linguistic taboos in Jordanian Arabic, as in its creation, development, and violation, and to identify the socio-cultural factors that affect the use of Arabic taboo language. He noted that like taboos in other languages, Arabic language taboos concern sexual matters, body products, and unpleasant matters, such as death and illness. When it comes to sexual taboos, he concluded that Jordanians avoid using sexual words “in order to avoid being subject

to a great deal of criticism by speech community members” (Al-Khatib, 1995, p. 447), and they generally use fewer offensive words. He reached a similar conclusion when examining linguistic taboos related to bodily functions and suggested that the more tabooed the body part is, the more likely a speaker is to use a non-taboo word to describe it because “the uttering of such words is forbidden and inadmissible” (1995, p. 448). Al-Khatib also suggested that education, age, setting, and topic are the socio-cultural factors that determine how, when, and why Jordanians use taboo language (1995). It should be noted that he did not indicate how the data was collected and what type of data was collected or if his conclusions were based on personal observations and assumptions; some of his statements seem to be too subjective and too general.

Qanbar, who investigated linguistic taboos in Yemeni society, puts forward a more specific definition of linguistic taboos in Arabic, which is “any word or a phrase or a topic that if mentioned in public causes embarrassment and feeling of shame or provokes a sense of shock, and it is offending to the hearer’s sensibilities or his beliefs” (2011, p. 88). While there are some clear similarities between how Qanbar (2011) and Allan and Burrige (1991) define linguistic taboos, Qanbar puts a stronger emphasis on the link between emotions and taboo language as noted in her use of words such as “embarrassment”, “feeling”, and “shame” (2011, p. 88). This could indicate that when norms are violated and taboo language is used in Arabic and within an Arab culture, the emotional reaction and sensitivity could be slightly higher than in Western cultures due to several factors such as the nature of Islam and its influence on Arab cultures or their overall conservative traditions and way of life. The aim of this study was to identify categories of taboo language that are specific to the Yemeni culture and to determine what sociocultural factors play a role in their existence and usage. The other objective was to identify mechanisms used by Yemenis to avoid using Arabic taboo language (Qanbar, 2011). Her research also lacked information about the data used for the research analysis, and it could be assumed that it was completed based on personal observations made as a member of Yemeni society. However, she proposed an insightful classification model of Arabic taboo language in Yemeni society. She divided taboo words into two main categories: context-specific and general words, which are then subcategorised into what she refers to as non-taboo words and words related to hearer defects under the

first category and unmentionable and mentionable words with minimisers under the latter (Qanbar, 2011). Non-taboo words, such as 'Jew' or 'pig', could be tabooed if used as swearwords or insults, which occurs because of the influence of both religion (pigs are considered dirty animals and eating them is forbidden in Islam) and tense political relations between Muslims and Jews. For the second category, she gives the example of talking about blindness in front of a blind person as a form of taboo language. Under the general category, the unmentionable words are divided into five subcategories, three of which are common and found in many other cultures: body parts and products, profanity and blasphemy, and historic or current political and religious figures. On the other hand, two subcategories are specific to Yemeni culture, which are mentioning the first name of female members of one's immediate family and discussing charity or help given to the needy. In some subcultures within Arab culture, exposing the first name of female relatives is considered taboo. Discussing or exposing information about any charity work should also be avoided and done in secret as it may cause embarrassment to the benefiting groups. This last-mentioned category is called mentionable words with minimisers; the mentionable includes three subcategories, which are words referring to dirty places or things, metaphysical things, and admired things. However, such topics should only be talked about with the use of minimizers, which are described as conventional phrases uttered with the taboo language, and they function as mitigators to lower the illocutionary force of the taboo language. For example, when Yemenis talk about shoes or toilets, which are generally considered unclean and dirty, they insert a minimiser that is targeted at the hearer, such as "azkum allah" which translates to "[m]ay God dignify you" to reduce the offence of discussing such topics (Qanbar, 2011, p. 95).

Another study duplicated Qanbar's (2011) work, with similar aims and objectives, but the context was Iraqi society (Al Dilaimy & K Omar, 2018). The work of the authors of this study seems to be more reliable because they provided information about the source data. They collected data regarding the spontaneous speech and interviews of people living in an area called Anbar in Iraq, and they limited the participants to those who share a common dialect. The sample consisted of only male speakers, which could restrict the generalisation of their results. The age of the participants ranged from 16 to 70 years old, meaning that age was well

represented in the sample for adult speakers. The categories found in their results were similar to those found in previous studies on Arabic and other languages and included insults, swearing, name-calling, obscene and sexual words, and so on. One interesting feature found in their work concerned name-calling and using different genitive constructions, such as “abu”, father of, “ibn”, son of, “ukh”, brother of, and “ukht”, sister of (Al Dilaimy & K Omar, 2018, p. 9). They also expanded on Qanbar’s (2011) classification by suggesting that non-taboo words can also be tabooed if they have other connotations or if they are used metaphorically (Al Dilaimy & K Omar, 2018).

Research conducted on taboo language in Arabic-speaking countries offers some invaluable information for the progression of this study despite the fact that the country being analysed is different. So far, the discussion has focused on taboo language in reality, which means in people’s normal, daily life in different parts of the world. This leads to clarifying the picture of how, why, and when taboo language is used in the media. Returning to Jay’s statement quoted earlier in this chapter, it is sensible to assume that the use of taboo language in the media is also “never chaotic, meaningless, or random behavior, but rather purposeful and rule-governed” (Jay, 2000, p. 22).

#### **2.4 Taboo Language in the Media**

One of the main reasons taboo language is prominent in the media context, mainly films and television programmes, is because the language used in films and TV is more often than not intended to resemble normal, daily conversations. Since the use of taboo language is an integrated aspect of language use in general, it only makes sense for it to be included in the dialogue of such mediums. However, some researchers would place language used in films and TV in a different category from spontaneous speech because it is originally a written form of speech, or more accurately a written form that is “to be spoken as if not written” (Gregory & Carroll, 1978, p. 47). Some researchers have also claimed that films and TV language does not resemble spontaneous conversations, but they do not provide any empirical evidence (Sinclair, 2004). Therefore, a study conducted by Forchini (2012) aimed to do exactly this; face-to-face conversations were compared with language in movies and television programmes to determine whether media language reflects general

language use. The results of her empirical research study indicated that films and TV dialogue shares many similar features with daily conversations: they both take place in a spoken medium, occur in or seem as if they occur in real time, share a context with other participants, and are “interactive, ongoing, and expressive of politeness, emotion, and attitudes” (Forchini, 2012, p. 37). This last feature is of significant importance to this study because one way to express politeness (or impoliteness), emotions, and attitudes is by utilising taboo language. Therefore, the presence of taboo language in different films and TV programmes is extremely common; in fact, television programmes and movies are often blamed for the spread and increased use of taboo language in societies (Azzaro, 2005). Others include music used in movies and television programmes as another form of mass media that is causing an increase in using taboo language (Sapolsky & Kaye, 2005).

Furthermore, a study that sought to investigate the frequency of use of taboo language in movies targeted at teens has been conducted, and it also aimed to explore how the socio-cultural factors of age and gender were exploited in these movies in relations to the use of taboo language (Cressman et al., 2009). A total of 90 movies were analysed, 30 from each decade of the 1980s, 1990s, and 2000s, and more than 2,300 instances of taboo language were identified. The results indicated that the frequency of use of taboo language in films did not increase in those 30 years. Further analysis showed that over 69% of taboo language instances were produced by teenage characters compared with 31% produced by adults. When gender was examined, the male characters’ use of taboo language exceeded that of female characters, who produced less than one third of the total instances (Cressman et al., 2009). The studies presented thus far provide evidence that taboo language was and indeed still is used in different media, perhaps abundantly, and a question that should be raised is what motivations film and television show producers have that lead them to include taboo language in their content and at such a high frequency level. The common denominator that connects all the previously discussed concepts and is possibly the obvious answer to this question could be emotions.

Because there is a clear association between taboo language and emotion, in many cases, language used in films and TV programmes clearly includes taboo language to express emotions such as anger or frustration as well as to trigger emotions, and this plays a significant role in how the process of film and TV making

operates. One of the reasons why people watch a film or a television show and continue to watch it relates to emotions. Some stories make viewers cry, while some characters make them angry, sad, or happy. There is almost always a certain level of emotional engagement with the media content, so producers and filmmakers use this to create successful shows; such emotions keep the audience interested. In his book *Engaging the Moving Image*, Noel Carroll gives a list of emotions that filmmakers rely on to engage the audience on an emotional level, which he calls emotions proper; some of these emotions are “fear, anger, patriotism, horror, admiration, sorrow, indignation, pity, envy, jealousy, reverence, awe, hatred, love, anxiety, shame, embarrassment, humiliation, comic amusement, and so on” (2003, p. 60). He also states that these emotions “are central constituents of the film experience as we know it” (Carroll, 2003, p. 61).

One tool used by filmmakers to trigger emotions is dialogue, which is just as important as any other element that makes up a film or a programme. Kozloff (2000) argues that when a segment of film dialogue is analysed, a fundamental question must be asked, which seeks to uncover the purpose or function of each line in the dialogue and potentially asks what the intentions of filmmakers are regarding including each line. In her attempt to answer such questions, Kozloff divided the functions of dialogue into two groups: narrative and aesthetic functions (2000)<sup>4</sup>. Some of these functions are particularly relevant to the use of taboo language in films and TV programmes. Those functions include “anchorage of the diegesis and characters”, “character revelation”, “adherence to the code of realism”, “control of viewer evaluation and emotions”, and “exploitation of the resources of language” (Kozloff, 2000, p. 33). The first function occurs when dialogue is employed to help viewers understand essential parts of the plot such as the location, time, or particular circumstances. In terms of “character revelation”, Kozloff argues that each time a character speaks, viewers learn a lot of information about him or her, such as their social status and level of politeness. The third function listed above is related to realism; dialogues in films and TV programmes are expected to represent ordinary conversations taking place in people’s daily lives. The fourth function is explained in terms of how filmmakers use dialogue to control viewers’ perception and emotional state, for instance to intensify certain scenes or trigger specific emotions. Finally, and

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<sup>4</sup> These functions are discussed in more detail in Chapter Three.

relating to the fifth function, one way of exploiting language resources could entail using dialogue for humorous purposes (Kozloff, 2000).

To elaborate further on some of these narrative and aesthetic functions, one could infer that different types of taboo language are used to express or trigger different emotions. For example, swearing could trigger anger, hatred, or fear, sexual references could be used to express love or admiration, and derogatory racial words could trigger shame, embarrassment, or humiliation. This is not to say that there is a clear line between these emotions and types of taboo language that express them, but this simply illustrates how different film and TV producers could exploit this form of expressive language to their advantage and create an interesting experience for the audience. Another interesting point that is discussed in Carroll's book is that the audience's emotional engagement during the watching experience organises their perception and directs their attention (2003). To illustrate this point, if someone is watching a horror film, during which their emotion 'fear' is presumably engaged, any other sound or image would direct their attention to that part of the screen, and they would start speculating about what could be happening. This means that emotions keep the attention organised and prolonged.

However, it is important to note that films and TV programmes sometimes use taboo language in a specific way and to serve specific purposes that do not necessarily always correlate with how taboo language is used in everyday life. For instance, Jay (2009) points out that media reinforce certain myths about taboo language, particularly swearing; one such myth is that swearing is mainly used by uneducated or poor people, whereas in reality, swearing is used by all socioeconomic classes. This observation by Jay is indicative of why taboo language is used in some media platforms, which is mainly to portray a certain image or deliver a specific message. Therefore, when taboo language is used heavily in a TV show, it is used to serve specific purposes that are mainly to do with plots and building characters. The plot is the main part of the overall story of a film or a television show because it is not always revealed in full at all times to the viewers. Some parts of the overall story can be left out in the plot, giving the audience the chance to infer things and make up meaning from the information they are given. Thus, the story involves chunks of information that are strung together in time and in a specific location, and it

mainly involves a cause-and-effect string of events (Phillips, 2000). Thus, these three elements of time, causal events, and location play a significant role in the overall story and in the story dialogue. This means that the dialogue in a story taking place in a prison, such as in the show *Orange is the New Black*, would be very different from that taking place in Buckingham Palace, as in the show *The Crown*.

Other relevant functions of taboo language include building characters, which is essential to every story. Phillips distinguishes between character and characterisation, describing the latter as “a list of features that make up the person” (2000, p. 57). This means that a person whose characterisation features include anger would use taboo language extensively. However, language or dialogue is not the only way characters are built. In fact, filmmakers mainly use three elements to build characters, which are visuals, dialogue, and performance (Phillips, 2000). Accordingly, this re-emphasises the significant role that language and taboo language play in the experience of making and watching films and television programmes and highlights again the need to pay close attention to how such instances are translated in AV materials. The translations for the target audience who rely on them to access the content are just as important as the original dialogue to the source audience. Furthermore, a number of studies have investigated the effects of taboo language in the films and TV programmes on the viewers (Cressman et al., 2009; Synovate, 2010), and it is equally important to investigate the effects of translated taboo language on the target audience.

## **2.5 Conclusion**

In this chapter, the concepts of taboo and taboo language were explored to determine what is considered taboo language in both the source and the target language and culture. The underlying factors of using taboo language were examined as a way to investigate how taboo language is used in real life as well as in different media platforms, specifically films and TV programmes. Some research studies that examined Arabic taboo language were reviewed in order to highlight the differences and similarities between what is considered taboo language in both the source and the target languages. Additionally, studies that investigated the use of taboo of language in films and television were reviewed to gain a better



understanding of its frequency and purpose and the role it plays in achieving some of the functions of dialogue in film and television.

## **Chapter Three: Engaging the Audience**

Before we delve into the translation of taboo language in films and TV, it is important to first understand who the content is made for. All the different types of media, printed, audio, visual, audiovisual, and so on, are directed at certain groups of people, commonly known as audience members, but who are the audience members? Potentially, they include you and me and everyone else. It is safe to assume that most people have been, at some point in their lives, a member of an audience consuming some form of media content. The term 'audience' has nine different definitions in the Dictionary of Media and Communication, and the one most relevant to the type of audience this research is concerned with is as follows: "[t]hose viewing and/or listening to broadcast media—radio and/or television (mass-media audience)—or to a particular station, channel, programme, series, or advertisement" (Daniel Chandler & Rod Munday, 2011). However, this is a very basic explanation of what the concept of audience entails. In fact, researchers attempting to describe the concept of audience seem to have been caught in a high-speed chase because of its continuous changes and expansions, which are attributed to the changes in the types of media that have existed from the start. The type of audience this research intends to focus on is the type that is involved in consuming audiovisual materials produced by the online streaming service Netflix. Although there is a sufficient pool of research that examines film and television audiences, there is not much that specifically investigates online streaming audiences. Therefore, it would be a reasonable idea to understand the research conducted to describe the characteristics of film and television audiences and to determine whether it could be applicable to internet television audiences.

### **3.1 Audience Types**

In an attempt to tackle the concept of audience, Gorton suggests considering several categories in order to distinguish between different types of audiences, for instance the difference between cinema and theatre audiences versus television audiences, and those categories are "level of activity, space, time constraints, accessibility, interaction, proximity, and concentration" (2009, p. 12). She argues that cinema and theatre audiences have to be available at specific times to watch a movie or a performance, that there are more constraints in terms of comfort level and behaviour, and that they have to pay a significant amount of money to be audience

members of these platforms. Furthermore, such audiences are more likely to concentrate and focus because they have limited accessibility. On the other hand, television audiences have different choices at different times, so they are somewhat less constrained in terms of time. They can watch television in the comfort of their own home. Additionally, watching television is considerably cheaper, which means that more people are more likely to consume its content. Members of a television audience are not forced to concentrate the entire time and have more freedom to leave and come back as they please. Accordingly, Gorton suggests that these characteristics of being a television audience member make television a more desirable media platform (2009). Using the same categories presented by Gorton, the characteristics of being an internet audience member should be examined to identify what distinctions can be made between them and other types of audiences. First of all, internet audiences can watch the content at any time they desire because everything is streamed online, so if it is at five in the morning or five in the evening it does not matter. While television audiences can watch TV in the comfort of their own home, internet audiences can watch the media content anywhere they want to, including at home, in the office, on a train or plane, park, in a coffeeshop, etc., as long as they have internet access. Additionally, not only are internet audience members free to walk away from the content and come back to it, but they can do so without missing any important events in the programme they are watching due to the pausing, rewinding, and forwarding options. Furthermore, internet audiences can enjoy the entertainment services available on online platforms for a relatively cheap cost; for example, a Netflix subscription costs around 10 GBP a month compared to approximately 30 GBP a month for a TV license. Does this mean that internet media trumps television in terms of desirability and appeal? The debate is up for grabs.

### **3.1.1 Audience Research**

For a long time in the past, it was assumed that audience members are passive receivers of media content, and that ideas, feelings, knowledge, and other messages are simply sent and received from one end to another without any form of engagement with such messages (Adorno & Horkheimer, 1979). However, this assumption has been criticised and abandoned as a more informed understanding of the complexity and diversity of audience members and their involvement in the process of consuming media content has emerged. This has led to the development

of the active audience theory, which entails that audience members are not passive receivers of media messages and their intended meanings but are cognitively and emotionally involved in the process of constructing meaning out of the messages they receive. Construction of meaning relies on the activation of five different processes, which are perception, comprehension, interpretation, evaluation, and response (D Chandler & R Munday, 2011). There are two ways of describing the audience, which have influenced audience research up to the time of writing, so approaches to conducting research on audiences has leaned in one direction or the other. On one hand, the medium is considered more powerful, which means it has the bigger role in the media–audience interaction, but on the other hand, audience members are described as more powerful and involved, indicating that they are more in control of this interaction. Some researchers showcase this split when they suggest that research about audiences is divided into three phases: “effects”, “uses and gratification”, and “encoding/decoding” (Abercrombie & Longhurst, 1998, p. 4). The “effects” phase is concerned with the direct and indirect effects the medium has on the audience and assumes that the audience members have a passive role. The “uses and gratification” phase aims at understanding the role different media play in people’s lives and suggests that media consumption satisfies certain needs that audience members may have; those needs are identified by the producers of media content, allowing them to create and deliver their work on the basis of such needs. Moreover, the “encoding/decoding” phase suggests a more active role of audience members, because they do not simply receive the encoded messages but negotiate meaning based on their knowledge, ideology, culture, and several other factors. Other researchers have attributed this divide in audience research to the two separate approaches they are derived from. For Vorderer and Groeben, the effect studies and the uses and gratification approach are derived from social sciences, whereas literary criticism and cultural studies are derived from a humanistic approach (1992). They argue that a better way to conduct audience research is to bridge these two approaches and rely on both of their theories and methodologies, causing them to propose a fifth category, which they call “reception analysis” (Vorderer & Groeben, 1992, p. 362). One important point to take from this brief overview of audience research is that audience members who are watching films, television, and all other audiovisual materials are active and engaged during the

consumption process. An essential tool that is commonly utilised by film and television producers to ignite this engagement is emotions.

### **3.2 Emotionally Engaging the Audience in Film and Television**

In his book *The Wow Climax: Tracing the Emotional Impact of Popular Culture*, Jenkins states that “[m]ost popular culture is shaped by a logic of emotional intensification. It is less interested in making us think than it is in making us feel. Yet that distinction is too simple: popular culture, at its best, makes us think by making us feel” (2007, p. 3). This statement indicates that for audience members to be successfully emotionally engaged, the stimulus has to provoke viewers’ thoughts and feelings. One more element that is missing from Jenkins’ statement is the physiological responses. Thoughts, feelings, and physiological responses are the constituents of emotions, which are commonly only described as feelings, but they are clearly more complex than that. Ever since the question of what an emotion is has been asked, researchers have attempted to analyse and examine emotions, which has led to the development of several theories of emotions. One of the first is the James-Lange theory of emotion, which suggests that emotions are the results of physiological arousal. Thus, a specific stimulus leads to a physical response that results in an emotional state being identified (Lang, 1994). The James-Lang theory was questioned by Cannon, who proposed an alternative theory that became known as the Cannon-Bard theory of emotion. Cannon argued that it is possible for people to experience physiological responses without any emotional outcome and gave the example of exercising. He also speculated that emotional responses occur fairly quickly, suggesting that emotional and physical responses to a stimulus occur simultaneously (Cannon, 1927). Then there was the two-factor theory, which was based on the two previous theories. This was put forward by Schachter and Singer and suggests that a stimulus first causes a physical response, which goes on to cause a form of cognitive interpretation to rationalise such a physical response. These cognitive thoughts then lead to an emotional response (Schachter & Singer, 1962). The cognitive appraisal theory was developed by Lazarus, who introduced slight modifications to the Schachter-Singer theory. In this theory, it is argued that the cognitive response or the thought occurs right after the stimulus happens, which results in simultaneous physical and emotional responses (Lazarus & Folkman,

1984). According to these theories, one can conclude that emotions are a combination of feelings, thoughts, and physical responses following a stimulus. It is also important to note that emotions are experienced differently by different individuals depending on many biological, psychological, sociological, and cultural factors. For example, different people are likely to have different emotional reactions to an attempt to rob them; one person might feel afraid and run, but another could feel angry and try to fight back.

The question concerned with the ways in which film and television producers exploit emotions in order to engage their audiences must be readdressed. Gibbs argues that “[b]odies can catch feelings as easily as catch fire” (2001), which is great news for media producers. Since feelings and hence emotions are easily transferrable, then all that is needed is to identify some tools and strategies that intensify the emotional effects so that members of the audience can be emotionally engaged. Viewers need to feel something while watching a film or television programme, and this feeling should resemble the emotional status experienced by the characters or that of the plot. This emotional connection helps viewers understand, interpret, evaluate, and react to the messages sent to them through the screen. To form these emotional engagements, Carroll suggests that filmmakers use different tools to achieve this objective, which include camera position, editing, lighting, acting, and the script and narrative (2003). Smith labels the strategies used to elicit emotions “emotional markers” (1998, p. 171), and says that they function as cues to engage the viewers in a brief emotional moment and reinforce the emotions experienced continually. Some of those “emotional markers” include camera closeups, background music, and other visual and audio markers. In his study, he highlights an important point that magnifies the role of the audience in this interaction. He argues that “[f]ilms do not ‘make’ people feel. A better way to think of filmic emotions is that films extend an invitation to feel in particular ways” (Smith, 1998, p. 17). Therefore, via “emotional markers”, viewers are invited to be emotionally engaged and feel a certain way, but viewers also have the right to accept or reject this invitation to feel. If they accept it, however, it does not mean that everyone would experience the same emotions at the same level, just as you would not expect party guests to wear the same outfits and engage in the same activity during a party (Smith, 1998).

### 3.2.1 Studies on Emotional Engagement in Film and Television

To demonstrate how film and television producers apply such strategies to emotionally engage the audience, Smith (1998) examined two films directed by the same person and completed around the same time. He used his “mood-cue approach”, which suggests that reaching an emotional state is based on two main characteristics, which are mood and bodily arousal. By employing “emotional markers”, both mood and bodily arousals are triggered, leading to an emotional engagement. He states that “[t]he mood-cue approach is continuity-based because of the systematic tendency of emotions to maintain a consistent orientation” (Smith, 1998, p. 295), so a consistent emotional engagement is key to keeping viewers engaged. The two films he examined are *A Day in the Country* and *The Lower Depths* by Jean Renoir, and both were produced in the 1930s. He argues that the initial shot shown in the film, showing a man and a woman being affectionate cues the audience to identify the genre of this film as most likely a romance, but genre identification is not enough to keep audience members emotionally engaged. Therefore, the film includes other “emotional markers” such as the main character looking out of a window at the woman he loves, during which an emotional marker of close-ups of the female character’s body and the male character’s face are used. The sound of giggles and music is also used as another emotional marker. Additionally, Smith argues that the initial dialogue between the two male characters in the scene reveals some important personal characteristics. For example, one of the characters is portrayed as a player who is lusting over women and adventure by suggesting that people should have fun “without over-populating the world”, whereas the other character is depicted as a romantic who is identified as not seeking random adventures because he says, “I’m a family man” (Smith, 1998, p. 299).

Emotional engagement is not only observed in films but in television series as well, and Gorton (2009) examined three television series in order to demonstrate how the audience is emotionally drawn into continually watching these shows. The television shows she examined are *ER*, *State of Play*, and *The Sopranos*. Regarding *ER*, she argues that the quick shift between scenes from calm and casual to intense and dangerous heightens the viewers’ emotional engagement as they will speculate that some intense events are about to occur. Another visual example that is used as an emotional marker in one of the episodes is that of a clock indicating the long

period of time one of the doctors is spending in the operating room, which Gorton suggests could encourage the audience to feel empathy towards the doctor and sympathy towards the patient. In a scene where a doctor is about to inform a husband that his wife has died, a close-up and white silence are used as emotional markers. The close-up shows the audience the emotional state of the doctor, who is not being able to save the patient's life. The silence that starts when the doctor enters the room to deliver the news to the husband allows the audience to speculate and imagine the conversation taking place while also giving them additional cues, such as the husband crying, to intensify the emotions (Gorton, 2009). Gorton argues that in *The Sopranos*, the emotions are intensified by magnifying the emotional conflicts and ambivalence in the characters, particularly in the main character's wife. The main character is a member of the mafia, which causes the wife to develop emotional conflicts that are highlighted in her struggle to decide whether she should leave him. She is financially dependent on him, so she manipulates and uses him in order to get what she wants, putting herself and the audience in an emotional dilemma. Parts of the dialogue in the episodes also show this struggle reflected by the wife's mother, who indicates that she disapproves of her daughter's husband, and the wife's daughter argues with her and states that she does not want to be dragged into her parents' situation (Gorton, 2009).

While these studies are specific to traditional platforms of viewing TV shows and films as on cable channels, the emotional markers facilitated by content producers are arguably similar when it comes to online platforms such as Netflix. In fact, one could argue that the use of such emotional markers could be intensified in the production of contents exclusive to online platforms due to the more relaxed restrictions applied on them. In a study conducted to assess the factors that lead consumers to switch to streaming platforms over traditional cable channels, Mulla (2022) reviewed a total of 114 articles published between 2007 and 2021. He identified a total of 12 factors that cause consumers to favour streaming platforms, and among these that could be utilised by content producers to engage the audience are content, perceived enjoyment, desire to be freed from constraints, entertainment value, and cultural inclusion (Mulla, 2022). Therefore, content producers for streaming platforms could exploit some of such factors desired by the consumers to retain and attract new members. For instance, they could introduce more taboo



content and hence linguistic taboos as a way to emphasise that they are free from outdated restrictions or to introduce different audiences around the world to topics that are still taboo in their cultures but have been normalised in the source culture, such as content on LGBTQ+. Based on some of the examples above and others, Gorton (2009) suggests that dialogue is another important tool that has the power to stimulate emotions, particularly when the dialogue includes bad words, because they can bring back certain memories that provoke emotions. Additionally, several of the examples discussed by Smith (1998) and labelled as emotional markers are based on the dialogue between characters, which highlights the significant role that dialogue plays in emotionally engaging viewers.

### 3.3 Dialogue as an Emotional Marker

The functions of dialogue in film put forward by Kozloff (2000) have been briefly mentioned in Chapter Two in relation to taboo language. She divides the functions into two categories, which are functions related to communicating the narrative and functions related to aesthetic effects, ideological persuasion, and commercial appeal. The following table lists the functions in each category as presented in Kozloff's work (2000, p. 33).

**Table 1**

*Kozloff's (2000) Functions of Dialogue in Films*

Narrative functions	Aesthetic effect, ideological persuasion, and commercial appeal functions
1. anchorage of the diegesis and characters	7. exploitation of the resources of language
2. communication of narrative causality	8. thematic messages / authorial commentary / allegory
3. enactment of narrative events	9. opportunities for "star turns"
4. character revelation	
5. adherence to the code of realism	
6. control of viewer evaluation and emotions	

Source: Kozloff (2000).

These functions of dialogue in films have been adapted by Bednarek (2017), who studies the functions of dialogue in TV programmes and asserts that they offer a

reliable starting point for analysing the functions of dialogue in television series. However, Bednarek adds one more category, which includes an additional function. The category is “functions relating to the serial nature of TV narrative”, and the function is “creating TV continuity” (Bednarek, 2017, p. 132). To unpack the meanings of these functions, Kozloff’s (2000) and Bednarek’s (2017) exhaustive explanations are briefly summarised in what follows.

The first narrative function helps viewers access information about the plot, such as time and space, as well as introduces them to the characters. Bednarek adds one more role of this narrative function, which she describes as “anchorage of modality” (2017, p. 133). She argues that dialogue helps audiences understand whether the content they are watching is real or fictional. The second narrative function of the dialogue “is to communicate “why?” “how?” and “what next?” to the viewers” (Kozloff, 2000, p. 38), because through dialogue the sequence and causality of events can be understood. The third function indicates that through dialogue, important information can be passed on to the viewers, such as secrets, promises, and declarations. Character revelation is another significant function of dialogue, because every time a character speaks, some important information is revealed about this character’s personality traits, socioeconomic background, ideology, and so on. Furthermore, TV dialogue should resemble the real-life language of a particular culture at a particular time and in a particular space. Dialogue is also used to arouse viewers’ emotions and control how they interpret the events and characters.

On the other hand, the other category includes the function of exploiting language resources, and Kozloff lists as belonging to this category the poetic use of language, humour, irony, and on-screen storytelling, while Bednarek adds innovative language and intertextuality. The second function of dialogue in this category is concerned with sending moral or political messages either between characters or to the audience members; the latter is more difficult to establish unless the producers are asked, or some real events are re-enacted. The last function in Kozloff’s list is when dialogue is used to allow stars to show off their skills by allowing their dialogue to last longer, but Bednarek argues that length is not essential for a performance to be successful, especially in television series. The final category is added by Bednarek and is specifically related to TV; in this category, dialogue is used to

establish continuity in the plot, characters, and overall style of a TV show. Dialogue is clearly a tool that is frequently utilised by media producers to emotionally engage the audience. However, this study is mainly concerned with the effects of one emotional marker used in films and television shows to elicit emotional engagement, which is taboo language.

### **3.3.1 Taboo Language as an Emotional Marker**

The unfortunate truth is that there is a scarcity of studies that have investigated the role and effects of taboo language in emotional engagement. In fact, even taking this a step backwards, not much research has been conducted to investigate the motivations and rationale behind including taboo language in films and television programmes, in which scriptwriters, actors, and directors are involved in answering such a query. Does this suggest that including taboo language in media content is random and purposeless? Presumably not, but exploring the role and function such language plays in these programmes would be a good start. In *Cursing in America*, Jay (1992) gives an exhaustive overview of censorship laws and restrictions on the use of taboo language in motion pictures since the early days. The laws progressively changed from being overly strict to more relaxed with the implementation of various rating systems, allowing viewers to decide what they want and do not want to watch.

One of the earliest moves towards including taboo language in films while highlighting the significant role it plays was in the case of *Gone with The Wind*. In one dialogue in the film, a line included the word ‘damn’, which was not part of the originally approved version of the script; this was not received well by the administration. However, the film producer fought back “on the grounds that the word was not a profanity but merely a colloquialism which expressed a force of drama that was essential to the film” (Jay, 1992, p. 219). Describing the word as a colloquialism and indicating that it holds some force or power correlates with some of the underlying psychological and socio-cultural reasons for using taboo language discussed by Jay (2000).

Another rare case in which scriptwriters’ opinions about taboo language are expressed took place during an interview with the scriptwriter mostly known for his work *The Sopranos*, David Chase. He was asked whether the television rules about

language had affected his earlier work because it could not resemble real conversation. One can sense his frustration in the answer he gave; he said, “No, you can’t. You can’t. So a totally psychotic pimp will sound fairly much like the guy who runs the delicatessen” (Lawson, 2007, p. 201). Chase’s frustration was alleviated when he moved to work with HBO on *The Sopranos*, where he had more freedom to use taboo language. He clearly did not enjoy language rules and restrictions and expressed his opinion about using euphemisms in TV, such as ‘butt’ for ‘ass’ or ‘dirtbag’ for ‘scumbag’. He described them as “just terrible; they’re weak and they’re vague... [a]nd it makes you feel dirty that you’re doing that, that you’re not being true to the English language, not being true to humanity” (Lawson, 2007, p. 214). It is evident from Chase’s interview that taboo language plays a significant role in TV dialogue and is an important aspect of it, but why this is the case and what role it actually plays are some questions that should be further investigated. Examining the functions of dialogue in television should allow for a more informed investigation of the rationale behind the need to include taboo language in this medium. It should be determined whether such language partially serves the functions of the dialogue discussed by Kozloff and Bednarek. The factors underlying the reasons for using taboo language in real life should also be considered as they may also be reasons for using taboo language in films and television programmes.

### **3.3.2 Studies on Taboo Language in Film and Television**

Some research studies (e.g. Azzaro, 2005; Cressman, Callister, Robinson, & Near, 2009; Jay, 1992; Shafer & Kaye, 2015; Synovate, 2010) have been conducted to answer questions such as whether or not taboo language exists in film and TV, if so, in what frequencies, what type of taboo language is the most common, and so on. One of the first was Jay’s examination and analysis of 120 films from the 1960s until the 1980s, from which he concluded that films in the modern era use taboo language similarly to how it is used in everyday speech; this makes watching them a more real and authentic experience (Jay, 1992). Therefore, the presence of taboo language in film and television is an established fact, but as has been mentioned earlier, the reasons behind its presence have not been investigated sufficiently. While analysing the functions of dialogue in different film genres, Kozloff notes that obscene language is prevalent in gangster films, which commonly portray their

characters using informal language, but their use of taboo language is one way to assert power against their enemies (2000). She also suggests that in gangster films “obscenity indicates strong emotion; employing it also indicates that the speaker is willing or eager to break codes of parental admonishment, polite language, or religious taboo” (Kozloff, 2000, p. 208). Kozloff’s statement clearly shows how taboo language can serve to satisfy some of the functions of dialogue in film that she has introduced. Although her focus was not merely on taboo language, this could be considered one of the earliest attempts to determine the role that taboo language plays in films.

### **3.3.3 Studies on the Role of Taboo Language in Film and Television**

Very recently, two studies (Bram & Putra, 2019; Pritadewi, 2018) have been conducted that aim at investigating reasons behind the use of taboo language, specifically swearing, in film. The first uses the movie *Deadpool* as a source of data and asserts that the film has 148 instances of swearwords, which are divided into four types of swearing: epithets, profanity, vulgarity, and obscenity. The author then analyses those instances of swearwords to determine the reasons for the swearing and argues that there are four reasons swearing is used in the movie, which are expletive, abusive, humorous, and auxiliary swearing (Pritadewi, 2018). However, the categories suggested by the author as reasons for swearing are what Andersson and Trudgill (1990) present as types of swearing. Therefore, the analysis seems slightly superficial and does not offer more details about the role or functions these utterances in the dialogue play in the movie. Similarly, the other study was conducted to explore the reasons behind the presence of swearing in the film *The Wolf of Wall Street* (Bram & Putra, 2019). The authors focused mainly on swearing instances uttered by the main character in the film, Jordan Belfort, and concluded that there were 322 instances of swearing. Those instances are divided into five types of swearing: descriptive, idiomatic, cathartic, abusive, and emphatic swearing. Examples are then given to be used in a discussion about each type of swearing, where a hint of the functions of dialogue in film and TV (Bednarek, 2017; Kozloff, 2000) can be detected. For instance, when discussing descriptive swearing, the following example is given:

Flight attendant: *May I see your boarding passes, sir?*

Jordan: *We have the boarding passes. Jesus Christ, I want to **fuck** her.*  
(01:38:54–01:38:59) (Bram & Putra, 2019, p. 5, emphasis in original)

The authors categorise this instance as descriptive swearing because the meaning is literal; in that scene, Jordan has the desire to have a sexual relation with the flight attendant. After this, some of the reasons that led to Jordan's desire are listed, such as the fact that he had been drinking, taking drugs, and so on (Bram & Putra, 2019). If one is to examine how this instance of taboo language serves the dialogue functions, it could be argued that this taboo instance communicates narrative causality. The fact that Jordan had been intoxicated led to unfiltered, vulgar speech.

Another recent study (Bednarek, 2019) has been conducted in which the author is more specific when illustrating the role that taboo language plays in the functions of dialogue. Bednarek used the SydTV corpus, which contains scripts of 66 American TV series and was designed to represent TV dialogue in American TV series. After giving a brief quantitative analysis of the taboo language instances in the corpus, Bednarek (2019) continues to elaborate on the multifunctionality of swearwords and taboo language in the dialogue by referring to the functions of dialogue she adapted from Kozloff (2000). She argues that some of the functions of taboo language are creating realism, constructing settings and happenings, which is her take on Kozloff's anchorage of the diegesis and characters, characterisation, and exploitation of language. She notes that taboo language creates realism when characters use it in a normal, spontaneous way, such as expressing emotions or understanding others' emotions, reacting to certain events, and casually using it amongst characters who have close relationships because this is what people do in real life. She does not give an example from the corpus but refers to Chase's interview, mentioned above, highlighting the scriptwriter's emphasis on the realism that taboo language adds to the dialogue. The second function she discusses is constructing settings and happenings, in which taboo language is used to give information about time, location, and plot. The examples she gives are from two sci-fi series in which made up swearwords are used to indicate that the events take place at a different time and in a different space. In terms of plot, Bednarek uses an example from *Orange Is the New Black*, where the word 'fucking' is used by an inmate's son in front of his parents and leads to several other events that occur in the same and later episodes. Taboo language also plays a major role in

characterisation, and the author makes an important argument, which suggests that in TV series the use of taboo language reveals permanent and temporary personality traits of the characters. Similar to in real life, the use of taboo language in TV reveals information about the characters' identity, culture, background, and so on. For instance, by using the swearword 'bloody', viewers are able to infer that the speaker is from the UK. Taboo language can also be used as a catchphrase for a particular character, and one of the examples Bednarek gives is Jesse's use of the word 'bitch' in *Breaking Bad*. The final function discussed by the author is using taboo language to exploit language for the purpose of humour. She gives an example from the TV show *Lilyhammer*, where a conversation between a father and his infant child causes the child to say the words 'fuck' and 'goddamn', to which the father reacts enthusiastically. The humorous effect occurs due to the unexpected events of a baby using swearwords and a father appraising such behaviour (Bednarek, 2019).

### **3.4 Other Approaches to Investigating the Role of Taboo Language in Film and Television**

Another way to analyse the functions of taboo language in TV is to revisit the underlying psychological and socio-cultural factors of reasons for using taboo language in real life discussed by Jay (2000). It has been argued that language used in films and TV resembles language used in real life to a certain degree, but it is written with specific intended purposes, causing it to be exaggerated, exploited, and manipulated to achieve those purposes (Bednarek, 2011; Forchini, 2012; Jay, 2009; Kozloff, 2000). The psychological and socio-cultural factors behind using taboo language are more relevant than the neurological factors regarding why taboo language would be part of TV dialogue. Some examples from the corpus used in this research are presented below to illustrate how these factors are emphasised in TV. One of the main psychological reasons for using taboo language is to express the emotional state of the speaker and for the listener to understand the emotional state of others. Therefore, if an emotional state of one of the characters in a scene needs to be expressed to the viewers, taboo language would be one way to achieve this. For example, in the first episode of *Orange is the New Black* (OITNB), the main character, Chapman, is on her way to prison with her fiancé; because of the preceding scenes and conversations, it is clear to the audience that she is sad and worried about going in. After waiting for a few hours to be escorted in, her fiancé is

asked to take his mobile phone back to the car as they are not allowed in the waiting room. As soon as he leaves, a policewoman comes in to take Chapman into the facility. Chapman orders the policewoman to wait for her fiancé to come back so that she can say goodbye to him. The following dialogue takes place:

Policewoman: Chapman!

Chapman: Yes. Yes, that's me. But you have to wait.

Policewoman: You're telling me what I have to do? **Get your ass over here, Chapman,** now. Move it.

Chapman: He's, he's gonna be right back. We've been waiting here for two hours.

Policewoman: And the wait is over. Here's your temporary ID, you'll stick this on your uniform when we get to that. Now...

Fiancé: Here. I'm here. Here I am.

The policewoman, using some taboo language alongside her tone and facial expression, indicates that she is angry, frustrated, and perhaps taken by surprise that an inmate is giving her orders. A close-up on Chapman's face constantly and anxiously looking back at the door is also used to express her emotional state. The viewers feel the officer's anger because of her language while possibly empathising with Chapman's situation. Additionally, the scene is intensified by the officer continuing to give orders, because this indicates that time is running out. When the fiancé comes through the door, there is a sense of emotional release. How taboo language is used by a person offers listeners a glimpse of that person's psychological background, so taboo language is used for the same purpose in films and television programmes. To elaborate, in the show *The Good Place*, the main character, Eleanor, is dead and is transferred into 'the good place', which is basically a place that resembles the idea of heaven. During several conversations that she has with other characters, she constantly tries to use swearwords, but they come out of her mouth as censored alternatives. Her attempts to say 'fuck' comes out as 'fork', 'bitch' is 'bench', and so on. Her inability to swear makes her extremely annoyed and frustrated, which reveals one of Eleanor's personality traits before she died –she was someone who used taboo language frequently. This could raise some questions in the viewers' mind about her character and whether she should be in 'the good place' given the stigma associated with swearing. Taboo language is also used in films and TV programmes to communicate information about sexual identities. Therefore,



when the fiancé in *OITNB* is asked by Chapman's family members if he knew about her past and why she is going to jail, he says:

*Fiancé: No. No, no, I didn't. I mean, she told me how she travelled after college, but she failed to mention **the lesbian lover** who ran an international drug smuggling ring. Imagine my surprise.*

In this utterance, he reveals some significant information about Chapman's sexual identity – that she is someone who was sexually intimate with a female but is currently engaged to a male, so presumably she is bisexual. In another scene, Chapman and her fiancé are in bed being physically intimate and making out, but he notices that she has been crying. He asks if she was, and she answers, almost whispering, “*Shut up and fuck me*”, which intensifies the sexual intimacy between the characters.

The socio-cultural factors underlying the use of taboo language are also utilised in films and TV programmes. For instance, taboo language is used in accordance with how it is pragmatically and culturally used in real life. This means it is expected to be used in the same way people use it in their daily conversations, for instance when the characters are closer in age and have friendly relationships. However, depending on the purpose of including the taboo language instance, for example for humorous effects, this expectation can be violated. Moreover, taboo language is also a way to indicate speakers' power. In *OITNB*, the guards and prison employees use taboo language to assert their power over inmates, and it is one way for inmates to intimidate or bully each other. In *OITNB*, taboo language is used to exaggerate some characters' gender identities. As Jay notes (2000), different media use taboo language to reinforce certain ideas about it, one of which is that men use taboo language more than women. Therefore, some of the more stereotypically masculine female characters tend to use such language more frequently, whereas a transsexual female character is portrayed as having issues with her son using the word 'fuck'. This is perhaps one way to make the characters' gender identity more visible. Another important socio-cultural factor concerning taboo language in TV is the elicitation of humour via jokes and wit, which sometimes include taboo language. Finally, taboo language is used whenever taboo topics are part of the narrative, for example, *Grace and Frankie*, *OITNB*, and *You Me Her* include an abundance of sexual, homosexual, adultery-related, and infidelity-related content, which would

justifiably generate language with a similar content. Similarly, the plot of *Disjointed* is centred around recreational drugs, leading to a higher frequency of utterances mentioning drugs. *The Good Place* has religious connotations, which potentially leads to more instances of profanity and blasphemy.

### **3.5 Conclusion**

In this chapter, some significant concepts that are intrinsic to the research questions this thesis aims to answer have been reviewed. Types of audiences have been discussed, which led to the identification of some important characteristics that the audiences of internet TV may have. One crucial characteristic is that audience members are actively involved in the process of receiving content from AV materials; in this process, meaning is negotiated, and engagement is not always guaranteed. This causes TV producers to rely on various tools and strategies to emotionally engage their viewers and keep them intrigued. Dialogue is one of the tools commonly used to emotionally engage the audience by fulfilling various functions discussed in this chapter, including creating realism, revealing characters, and delivering humour. One part of dialogue that assists in achieving its functions is taboo language, which is often included in the dialogue for specific and purposeful reasons. One of those reasons, as described by Smith, is to “extend an invitation to feel in particular ways ... audiences can accept the invitation and experience some of the range of feelings proffered by the text, or they can reject the film’s invitation” (1998, p. 17). Therefore, if including taboo language in the dialogue is part of the invitation that is extended to the audience of the source language text, are the subtitles used to render taboo language the drunken uncle who could potentially ruin the party or are they an essential member of the party-planning team that will ensure that the experience goes as smoothly as possible for the audience of the target text? Even though there are few studies that analyse how emotional engagement through the use of taboo language in dialogue of film and TV is achieved, what is even more scarce are studies that investigate the effectiveness of the subtitling strategies used to render instances of taboo language for the target audience by involving them in the research process.

## Chapter Four: Audiovisual Translation

“There cannot be many people left on this planet whose life has not been, and continues to be, shaped by audiovisual texts” (Pérez-González, 2014, p. 1). If this statement holds any truth, it is only safe to assume that audiovisual translation (AVT) has contributed significantly to this life-shaping as it is the access point to the content of such audiovisual texts for many audience members around the world. In order to better understand AVT as a field of research, this chapter starts by defining AVT along with its types and modes, followed by a brief overview of theoretical frameworks applied in AVT and some of the studies that have applied them. It then discusses the translation research models and how they can and have been applied to AVT research studies in the past as well as to the current study. It continues to elaborate on subtitling extralinguistic cultural references (ECRs) in general and taboo language in particular as they relate to the objectives of this study by examining previous similar studies comparing various languages but focusing on those investigating subtitling taboo language into Arabic.

### 4.1 Definitions and Types of AVT

Chiaro (2009) describes AVT as “the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device” (2009, p. 141). While this definition gives a general idea of what AVT is, it is important to note that the concept of AVT has expanded to include intralingual methods of transfer, such as subtitling for people who are deaf or hard of hearing, respeaking, and audio description. In addition to these three methods of assistive forms of AVT, Pérez-González (2014) lists two more major methods of transfer, which are subtitling and revoicing. Revoicing includes a number of sub-methods, the most common of which is dubbing. Dubbing consists of “a replacement of the original track of a film containing the source language dialog, for another track on which translated dialogs in the target language are recorded” (Chaume-Varela, 2006, p. 6). Subtitling, which is what this research is focused on, is defined by Díaz-Cintas and Remael as

a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the

information that is contained on the soundtrack (songs, voices off). (Díaz-Cintas & Remael, 2007, p. 8)

In the past, there was an argument as to whether AVT is in fact a type of translation or a form of adaptation, mainly due to its space and time constraints. However, given the current status of AVT as an established subfield within translation studies, one can easily state that this is no longer an issue. The concept of translation itself has expanded to account for more types of translation, such as intralingual, interlingual, and inter-semiotic translations (Jackson, 1958). Translation is a practice that is flexible, dynamic, and always changing, which means having a rigid and static definition of what counts as a translation practice is not only risky but does not reflect the reality of the field nor the profession of translation (Díaz-Cintas & Remael, 2007). Furthermore, AVT is one of the most common and fastest-growing types of translation due to the continual development in communication technology and the immersion of new forms of audiovisual content (Chaume, 2018; Pérez-González, 2014). Therefore, considering AVT to be an inferior type of translation is no longer acceptable. Before reaching this point, research in AVT underwent several turns. As is the case with many young fields, there are some terminological differences when it comes to discussing these turns in AVT research. The early phase of conducting research in AVT is generally described as the descriptive translation studies (DTS) phase given that research during those years was heavily influenced by literary translation studies. The second turn of AVT is called the “cultural turn” by (Díaz-Cintas, 2012, p. 281), whereas Chaume believes that there was more than one turn in this second phase and calls them the “cultural turn” and the “sociological turn” (2018, p. 42). The other turn in AVT research is referred to as the “demotic turn” by (Pérez-González, 2014, p. 230) or the “cognitive and empirical turn” by (Chaume, 2018, p. 42). More recently, some AVT scholars appear to be introducing a new turn, which they call the “cloud turn” (Bolaños-García-Escribano & Díaz-Cintas, 2020).

#### **4.2 Theoretical Frameworks in AVT Research**

Pérez-González suggests that theories have a “maximum explanatory power” (2014, p. 97) and are tools that should help researchers understand certain phenomena. Chesterman defines theory as “a set of concepts and statements (claims, hypotheses) that provides a systematic perspective on something, a

perspective that allows us to understand it in some way, and hence perhaps to explain it” (2000, p. 124). In the late 1970s, two major scholars in the field of translation studies, Vermeer and Toury, separately and unaware of each other’s work (Toury, 2012), embarked on a challenging journey in search of a translation theory. The results of their momentous work led to the emergence of two main theoretical frameworks for translation studies. Vermeer’s work resulted in the emergence of Skopos theory, whereas Toury’s work led to the inception of descriptive translation studies (DTS). Skopos is the Greek word for purpose, and when describing Vermeer’s Skopos theory, Nord states that “the prime principle determining any translation process is the purpose (Skopos) of the overall translational action. This fits in with intentionality being part of the very definition of any action” (2018, p. 27). Thus, the core of Skopos theory is the purpose of the translation of the source text and the functions it would serve as a target text in the target culture.

#### **4.2.1 Descriptive Translation Studies (DTS)**

DTS may be defined as “a descriptive, empirical, interdisciplinary, and target-oriented approach to the study of translation, focusing especially on the role of translation in cultural history” (Rosa, 2016, p. 194). While DTS and Skopos theory share the principal idea of translation being target oriented, Toury elaborates on what differentiates them from one another. He states:

[M]ainstream *Skopos*-theorists still see the ultimate justification of the frame of reference they are busy establishing in developing a more true-to-life way of dealing with problems of an applied nature, the main object being to make “improvements” (i.e., changes!) in the world of our experience, my own endeavours have always been geared primarily towards the descriptive-explanatory goal of supplying exhaustive accounts of whatever has been presented/regarded as translational within a target culture, on the way to making some generalizations regarding translational behaviour. (Toury, 2012, p. 20)

Holmes’ (1988) basic ‘map’ of translation was the starting point of DTS as it currently stands within the field of translation studies after Toury’s (1980, 1995, 1998, 2012) continual efforts to develop this concept. The descriptive part of translation is divided in a way which allows the object of research to be product, process, or function oriented. However, this does not mean that the three approaches can or should be researched in isolation from one another, but rather that DTS allows for more

comprehensive research studies in which one approach is also touching upon the other two (Toury, 2012). Accordingly, DTS was based on the ideas of the polysystem theory (Even-Zohar, 1979), which helped the development of norm theory (Holmes, 1988; Toury, 1995, 1998, 2012) within DTS.

For Toury, developing the theory of norms in translation studies stemmed from his own PhD research, during which he struggled to explain certain translation phenomena. His research was based on the work of Even-Zohar (1979) on literary translation as a polysystem, which allowed him to think about the roles played by society, culture, and the agents involved in the translation process; hence, he saw a need to redefine and expand the boundaries of what counts as translation. Norms of any human behaviour come about after members of a society come to an agreement about certain actions, leading to the creation of acceptable conventions. However necessary conventions may be, though, “they are not specific and binding enough to serve as guidelines for (and/or a mechanism for the assessment of) instances of behaviour and their products” (Toury, 1998, p. 15). This led Toury to the idea of norms governing the action of translation. Norms are defined as being

the translation of general values or ideas shared by a group — as to what is conventionally right and wrong, adequate and inadequate — into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden, as well as what is tolerated and permitted in a certain behavioural dimension. (Toury, 1998, p. 15)

Norms fall on a continuum axis; on one end, some are considered more like suggestions, whereas on the other end, some are regarded as rules. They are dynamic and always changing depending on the time, culture, language, and other internal and external factors. It is important to note that norms are not the strategies used by translators, but they regulate the choice as well as the justification of the strategies applied. Toury (1998) acknowledges the fact that not all translators will abide by the norms of their group, but those who do not will have to face the consequences of doing so, whether they are positive or negative ones. This is a point that Chesterman (2006) also brings up when discussing norm theory, as he raises the question of what counts as evidence that norms are in fact followed by translators, and if they are not, then what sort of effects will that have; this is a question that he believes should be answered through empirical research. Despite

the fact that most norm-oriented research studies have been on literary translation, Toury (1995) emphasises that norms exist in all types of translation and insists that there is a need to conduct more norm-oriented studies on all the different types of translation, which by default includes AVT.

#### **4.2.2 DTS Research on AVT**

Along with the massive increase in producing and consuming audiovisual material, the scholarly research on AVT has witnessed a simultaneous increase as well (Chaume, 2018). For many years, research studies on AVT that claimed to follow the DTS framework were characterised as mere descriptions of the differences between translation modes and source text (ST) on one hand and target text (TT) equivalences on the other, or as how-to translation guides that were not based on empirical research but rather on conceptualised hypotheses and assumptions (Perego, 2016). Studies that focused on the linguistic part of the ST and the TT by comparing the linguistic equivalences did not do justice to the empirical significance of DTS on AVT research. But they did help to identify the characteristics of AVT as compared to other types of translations (Chaume, 2018; Díaz-Cintas, 2004b). Applying DTS as a theoretical framework while only examining one of its descriptive approaches, in this case the product, is exactly the trap that Toury (2012) warns scholars against falling into. Thus, descriptive AVT studies conducted in that way did not reflect the reality and complexity of AVT practices and research (Díaz-Cintas, 2004b).

Díaz-Cintas (2004a) acknowledges the fact that most studies that apply a DTS framework have been largely related to literary translation, but the concepts within DTS “are in essence operative and functional as heuristic tools in researching AVT” (Díaz-Cintas, 2004a, p. 22). With some adaptations of the concepts within DTS, this framework can offer more avenues of research within AVT (Díaz-Cintas, 2004a; Pym, 2001). Such research studies should investigate the translation object of research while taking into account the product, process, and function within the target culture. This can be achieved by examining the norms that led to the application of certain strategies and translation methods. Researchers can also investigate the causes behind the way in which AV materials are presented to and received by the public target audience (Chaume, 2004, 2014; Díaz-Cintas, 2004a).

For example, Lambert (1990) investigated the characteristics of subtitles beyond their technological process in that they follow certain norms and conventions depending on the time, languages, and cultures within the translation process. Furthermore, Gottlieb's (1994) work discussed the complex and diagonal nature of subtitling, and he emphasises that a subtitler needs to possess multiple translation skills in order to complete a subtitling job successfully. He argues that subtitles should go beyond linguistic equivalence and consider aesthetics as well as technological issues while also considering the film's dialogue and the target viewers (Gottlieb, 1994). Díaz-Cintas's (1997; 2001, 2004a) work also went beyond the linguistic aspects of AVT, and he investigated the exploitation of AVT in foreign language learning and teaching, analysed subtitles in different film genres, and emphasised the significance of researching AVT within the context of the target culture. Last but not least, Karamitroglou (2000), in his thesis, investigated norms in AVT, which allowed him to put forward and apply a model of analysis to determine whether dubbing or subtitling was the favoured type of AVT for programmes intended for children in Greece. Karamitroglou's work was praised by some scholars (Díaz-Cintas, 2004b; Pérez-González, 2014) because it was one of the first studies to demonstrate the applicability of this theoretical framework in AVT research. The introduction of using the DTS framework in conducting AVT research coincided with what came to be known as the cultural turn and may have arguably caused the demotic turn in AVT as well. While many studies that adopted the DTS framework when conducting AVT research focused on describing and explaining the norms, the cultural turn called into question the motivations behind the presence of such translation norms.

#### **4.2.3 Cultural and Demotic Turns in AVT**

The main shift during the cultural turn was in investigating the roles played by different cultural concepts in AVT research, such as ideology, power, censorship, gender, and so on (Chaume, 2018). Delabastita (1989) ignited this shift by offering new avenues of research that consider the role that culture plays in developing certain norms and translation behaviours. His work was mainly based on Toury's (1980) ideas on the relationship between competence, norms, and performance in translations. In his study, he emphasised the characteristics that distinguish the translation of film and television from other types of translations, such as the



significance of visual and audial semiotics, the transfer from one mode to another, and the time and space constraints. Delabastita provided new researchers with a list of questions to consider if they are going to conduct norm-oriented AVT research. These questions pertain to the position of the target and source culture, the role of the target audience, genres, translation techniques and strategies, and so on (1989). Similar to Delabastita's work, Lambert's (1989) work focused on the role played by the translation of films from and into different languages and cultures in distributing power between societies with the help of mass media. Furthermore, Kovačič (1996) emphasised the need for new subtitlers to consider the translation of AV material within the context of culture, social attitudes, and functions of language and communication in order to be able to establish and discover new norms specific to AVT. Research on AVT witnessed another turn, which sheds light on the important roles played by the different agents involved in the translation process.

The demotic turn started to take shape in the last 20 years or so, during which time the research focus shifted from the texts involved in the translation process to the different agents taking part in the translation, including the translators, translating agencies, original content creators, and audience members. This turn witnessed a shift in the type of research being conducted and the methods of data collection being used, which led to the emergence of empirical research in AVT via the use of surveys, questionnaires, interviews, observation, eye-tracking devices, and biometric sensors (Chaume, 2018). Another point that signified this turn is the shift of power from the media industry to the consumers of the media. Pérez-González states that “[a]udiovisual translation emerged, developed and remained under the tight regulatory grip of media companies until the mid-2000s, when the spread of networked digital technologies brought the hegemony of industrial practices to an end” (2014, p. 233). This means that audience members are no longer passive consumers but active producers, such as in the cases of fansubbing and fandubbing. This is a phenomenon termed “prosumers” (Denison, 2011, p. 456), indicating that the consumers are becoming active producers of AVT for a number of reasons, one of which is their refusal to accept enforced translation policies and restrictions.

One of the research studies that contributed significantly to initiating this turn is Ivarsson and Carroll's (1998) book *Subtitling*, which considers subtitling from a professional perspective, highlighting the technical challenges subtitlers are faced

with, as well as providing a holistic overview of what the profession of subtitling entails. Gambier (2003, 2006) is another prominent researcher who has stressed the complexity and multimodality of AVT and the skills translators need to acquire to complete this type of translation efficiently and successfully. He is also one of the first researchers to discuss the need for more reception studies that take into account the role played by audience members who, he notes, “are often not directly addressed but are nevertheless constantly present” (Gambier, 2003, p. 184). In Fuentes-Luque’s (2003) paper, which is based on his doctoral thesis, he analyses the reception of humour in subtitled and dubbed versions of a Marx Brothers film by designing an experiment that included three methods of data collection: observation of the participants, a questionnaire, and interviews. After this new trend of research in AVT had been ignited, many research studies came to fruition following it; once again, the lists of publications that follow are by no means exhaustive, but they highlight some of the significant research that has been contributed by a number of scholars in the field. For example, research studies that investigated the role played by different agents and their ideologies when conducting AVT include those of Díaz-Cintas (2012), Hatim and Mason (2005), and Kruger (2012). Other researchers investigated the active role of consumers in AVT by focusing on amateur translation, fansubs, and fandubs, including Denison (2011), Díaz-Cintas and Muñoz Sánchez (2006), Dwyer (2019), and González (2007). Studies on audience perception and reception in AVT received considerable attention, with researchers using a variety of methodological approaches to assess reading speed, disruptive subtitles, the functionality of subtitling strategies, and more; some examples of such studies are those of Antonini and Chiaro (2009), Caffrey (2009), Desilla (2014), and Gambier (2009).

The emergence of the cultural and demotic turns does not necessarily indicate the insufficiency of DTS but rather that they are complementary to the DTS approach. As Toury (2012) emphasises, if researchers are to apply the DTS framework correctly, they must approach the object of research from all three orientations: product, process, and function. In order to achieve this, concepts from the cultural and demotic turns should be investigated to understand the causes that lead translators to behave in a certain way, resulting in the translation product

looking the way it does. Additionally, the effects of the product of translation on the target audience should be addressed within the target culture. For the objectives of this study, following a DTS theoretical framework appears to be the most appropriate research approach. To do this successfully, Chesterman's (2000) causal research model is followed.

### **4.3 Translation Research Models in AVT**

Theories and models share some aspects that concern helping researchers understand or explain certain translation phenomena, "but models are usually less abstract; they are often understood as being intermediate constructions, between theory and data. A model typically illustrates a theory, or a part of a theory" (Chesterman, 2000, p. 124). Thus, models are tools that help researchers assess, inform, or construct theories in their fields, and to that end, three models of translation are introduced, namely the comparative model, the process model, and the causal model (Chesterman, 2000; Williams & Chesterman, 2002).

The comparative model is the oldest model of translation, and it focuses on the level of equivalence between the ST and the TT. It can be used to compare different texts that are each written in a different language, and more recently it has been used to compare translated and non-translated texts within the same genres (Chesterman, 2000). However, when applied to AVT research, the scope of the comparative model is somewhat expanded to include the comparison of AVT types, such as subtitling versus dubbing (Karamitroglou, 2000) or to establish typologies of translation strategies applied to AVT by comparing STs and TTs within an AV context (Díaz-Cintas & Remael, 2007). Pérez-González (2014) introduced two other types of shifts that can be investigated by applying the comparative model in AVT, which are "multimodal shifts, involving the redistribution of meaning across semiotic channels and codes during the translation process; and adaptations of filmic narratives oriented to satisfy the rhetorical preferences of target audiences" (Pérez-González, 2014, p. 120). While the comparative model focuses on the product of translation, the process model, as the name suggests, focuses on the process of translation (Chesterman, 2000). It takes into account what happens during the transfer from the ST to the TT by investigating the work of the translators as well as any other agents involved in the translation process. Chesterman (2000) and Pérez-González (2014) point out that these two translation models can be interpreted in a

causal context, but the causality is not explicit or central. For example, in the comparative model, one could argue that the presence of a certain term or language feature in the ST causes the presence of its equivalent in the TT, or that once reasons are assigned to a translator's actions or decisions in the process model, causality would then be implied (Chesterman, 2000). However, in the causal model, causality is more overt.

The causal model is linked to AVT theoretical frameworks discussed above and is best described in Chesterman's words:

Causality (cause and effect) has already entered translation studies implicitly, in several ways. Nida's dynamic equivalence includes the idea of achieving the same effect. Skopos theory foregrounds one kind of cause, i.e. the final cause (intention), and skopos itself could be defined as intended effect. The polysystem approach and scholars of the "cultural turn" use causal concepts such as norms, in both source and target cultures, to explain translation causes and effects; they also build in other causal constraints such as patronage and ideology. (Chesterman, 2000, p. 127)

The main question asked in the causal model is 'why', as in why the translation looks the way it does and what sort of effects will it have on the TT and the TA. Furthermore, any attempt to assess or evaluate a translation is indicative of the presence of effects. In translation, certain causes lead the translation to look a certain way, which in turn produces effects caused by the translated product. Chesterman (2000) lists three types of causes, among others, that can have an influence on translations, which are cognitive, situational, and socio-cultural causes. Many of the studies presented above have explicitly or implicitly adopted a causal model of translation. For example, Delabastita's (1989) list of questions ultimately investigates the causes that can emerge from the positions of the source and target culture, restrictions in the target culture or from the TA, the status of the genre within the target culture, and so on<sup>5</sup>. Similarly, Karamitroglou (2000) investigated the causes that led to the audience's preference for subtitling rather than dubbing in Greece. These studies are mostly product or process oriented, and function-oriented studies in AVT are somewhat limited.

This scarcity of function-oriented AVT studies could be due to several reasons, one of which is the limited number of reception studies in AVT to begin with

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<sup>5</sup> For a summary of the list of questions presented in Delabastita (1989), see Pérez-González (2014, p. 122).

(Díaz-Cintas, 2004b; Gambier, 2003). If researchers are to investigate the function of a TT of a particular film or TV programme, they need to include a representative sample of the target audience members and empirically assess whether or not the TT is successful in the TC. Furthermore, the complexity and multi-semiotic nature of AVT poses several challenges to conducting such studies because researchers would have to consider all the semiotics involved in the ST, the intention of the ST, the function of the ST, and the function of the TT. Nord (2001) makes a distinction between 'intention' and 'function', in which the former is defined from the viewpoint of the sender (ST), whereas the latter is defined from the viewpoint of the receiver (TT). She adds that this is important in translation because "the sender and receiver by definition belong to different cultural and situational settings. Because of this separation of sender and receiver, intention and function may have to be analysed from two different angles" (Nord, 2001, p. 28). This may add to the complexity of conducting such studies as different agents would have to be consulted to establish the intentionality versus the functionality. If access to such information is limited, turning to film and TV studies (Culpeper, 2014; Gorton, 2009; Kozloff, 2000; Phillips, 2000), where intentionality of the ST as a whole and functions of the dialogue could be noted, would be a viable option to facilitate conducting such studies.

Function-oriented research is challenging but not impossible, which is why some researchers in AVT, mainly through PhD theses, have attempted to do so. One study was conducted by Alkadi (2010), in which he emphasises that translators need to first and foremost determine the function of the TT by reflecting on the genre of the AV material that is to be translated. This, he suggests, would give them a better understanding of the intentions and functions of the ST and TT, leading to a better translated product (Alkadi, 2010). In one part of his study, Alkadi conducted an experiment in which he modified the Arabic subtitles of the film *London to Brighton*; the original translation had a high number of deleted instances of swearwords, while the modified version had some of them reinserted. He argues that swearwords could be maintained in the TT while still maintaining its purpose. He hypothesises that the TA would find the modified subtitles to be more enjoyable as they were more representative of the ST, but his results indicated otherwise. After conducting interviews with 10 participants, he concluded that the TA found the original

translation to be better and thus it served its intended function within the sociocultural context of the TT (Alkadi, 2010).

It is important to note that because of the research questions of this study and the theoretical and methodological approach followed, the aim is not to assess the theories discussed above, nor is it to create new AVT theories, but rather it is to inform the existing theories and suggest further research in this area to achieve more generalisable results. For instance, norm theory would play a pivotal role in the data analysis phase because if censoring taboo language is in fact a norm in AV Arabic translation, it would be important to consider how Netflix's no-censorship policy would affect these already established norms. Would it lead to the creation of new norms, and would the subtitlers adopt these new norms? If so, how would that affect the subtitling strategies applied to render taboo language, and how would that affect the functions of the TT for the TA? Since the first point of investigation is to establish the subtitling strategies applied by Netflix translators to render taboo language instances, there is a need to adapt an established taxonomy of subtitling strategies as a starting point. As discussed in Chapter Two, taboo language is culture specific, which is why this investigation should start by following the subtitling strategies of cultural-bound terms put forward by Díaz-Cintas and Remael (2007) and Pedersen's (2011) extralinguistic cultural references (ECRs) to determine their applicability when rendering taboo language into Arabic subtitles.

#### **4.4 Subtitling Extralinguistic Cultural References (ECRs)**

Taboo language is a complicated topic, yet it is an integral part of one's identity, society, and language. This subject only gets more complicated when it comes to translating taboo language, and Díaz-Cintas expresses this well when he says that translating taboo language is "one of the most delicate issues" (2001, p. 51). While translating taboo language in audiovisual material, other factors come into play, including but not limited to the transfer from one mode to another, one language to another, and one culture to another. When working with taboo language, it is often considered to be part of the culture and is dealt with according to the social norms of that culture. This is why several research studies, including but not limited to those of Abdelaal (2019), J. Ávila-Cabrera (2015), José Ávila-Cabrera (2016), Billiani (2007), Díaz-Cintas (2001), Midjord (2013), Thawabteh (2017), Valdeon (2015), and Yuan (2015), have adopted the subtitling strategies of cultural-bound

terms put forward by Díaz-Cintas and Remael (2007) and Pedersen's (2011) extralinguistic cultural references (ECRs) as they serve a reliable starting point for creating a taxonomy of strategies for subtitling taboo language.

Díaz-Cintas and Remael describe cultural-bound terms as “extralinguistic references to items that are tied up with a country’s culture, history, or geography, and tend therefore to pose serious translation challenges” (2007, p. 200). The volume of AV material that is distributed around the world and the speed at which this is done at the present time, particularly with the help of the internet, present the translators with many challenging translation problems when it comes to ECRs. Therefore, many scholars have created taxonomies for subtitling ECRs in an attempt to help translators, particularly subtitlers, apply these strategies to any translation problem they may face. Table 2 sets out a summary of Díaz-Cintas and Remael’s (2007) subtitling strategies regarding culture-bound terms.

**Table 2**  
*Summary of Díaz-Cintas and Remael’s (2007) Subtitling Strategies*

<b>Strategy</b>	<b>Explanation</b>
<b>Loan</b>	A word or phrase in the ST is borrowed in the TT because a translation does not exist or both languages use the same word.
<b>Calque</b>	A literal translation from the ST to the TT takes place with varied levels of idiomaticity.
<b>Explicitation</b>	This involves the use of a more general translation (hypernym) or a more specific one (hyponym) to make the source text more accessible.
<b>Substitution</b>	It is similar to explicitation but is used when there are space and time constraints.
<b>Transposition</b>	A cultural concept in the ST is substituted with a cultural concept that exists in the TC.
<b>Lexical recreation</b>	The creation of new words or neologism in the TT when a neologism is used in the ST.
<b>Compensation</b>	A faithful translation is not possible in one place but could be compensated for in another location.
<b>Omission</b>	The deletion of a translation problem.
<b>Addition</b>	Adding information to solve any comprehension problems.

Source: Díaz-Cintas and Remael (2007).

Pedersen (2011) also conducted an exhaustive review of taxonomies of translation strategies used in translation studies in general and AVT in particular. Based on this review as well as on his own empirical research, he concluded that

“taxonomies may be more or less complex, but if they are to be successful as models of the options available to translators, they need a baseline of categories” (Pedersen, 2011, p. 73). He argues that these baseline strategies can be further generalised or specified according to the objectives of each study. Pedersen’s (2011) baseline strategies are retention, specification, direct translation, generalisation, substitution, and omission. One more strategy is added to this baseline when dealing with ECRs, which he calls official equivalent (Pedersen, 2011). Table 3 shows a summary of Pedersen’s taxonomy of subtitling strategies.

**Table 3**

*Summary of Pedersen’s (2011) Subtitling Strategies for ECRs*

<b>Strategy</b>	<b>Explanation</b>
<b>Retention</b>	The foreign word or phrase is retained in the TT.
<b>Specification</b>	The TT translation includes more information, making it more specific than the ST word or phrase.
<b>Direct translation</b>	The translation is completed by keeping all features of the ST but changing the language.
<b>Generalisation</b>	The TT uses a more general term or phrase.
<b>Substitution</b>	The ECR in the ST is substituted with an ECR that is more common in the SC or a similar one in the TC.
<b>Omission</b>	The ECR is deleted in the TT.
<b>Official equivalent</b>	The TT is a common translation or is enforced by an administrative authority.

Source: Pedersen (2011).

Díaz-Cintas and Remael (2007) list prohibition as one example of a sociocultural reference, which is one of the classifications that is included in the general term ECRs. Prohibition would certainly include taboo topics and hence taboo language, which should therefore be subtitled by adopting the strategies for dealing with ECRs. Pedersen (2011) argues that the more specific the topic of research is, the easier it is to apply or investigate these strategies while also keeping in mind that there is room for generalising or specifying the taxonomy of the subtitling strategies. Since the topic of investigation in this study is subtitling taboo language, one can assume that some modifications to the current taxonomies will be deemed necessary. Therefore, next there is a brief review of the studies that have investigated subtitling taboo language in AV material.



#### 4.4.1 Subtitling Taboo Language

While discussing the functionality of language in the subtitling of ECRs, including swearwords and taboo language, Gambier raises some important questions when he asks:

How can we describe AV communication and the functions of language in this type of communication? The answers to these questions have an impact on what will be translated and on the translation strategies. For instance, in subtitling, since one needs to condense and select the linguistic material, would one translate or omit terms of address, swear words, cultural items, etc? It all depends on their function at a given time, in a specific shot, in relation to other semiotic signs. The answer cannot be that terms of address must always be omitted! (Gambier, 2013, p. 47)

The same rule should be applied to swearwords and taboo language where determining the functions they play in an AV text is essential prior to making the subtitling decision. This is a point that is also discussed by Díaz-Cintas and Remael (2007); they argue that swearwords have specific functions in the AV dialogue, be it to express emotions, refer to taboo topics, or denote specific situations or groups within a community. Thus, they state that “[s]ubtitlers must therefore first identify and evaluate the impact and emotional value of a given word or expression in the source culture, and then translate it into a target culture equivalent that is deemed appropriate in the context” (Díaz-Cintas & Remael, 2007, p. 196). Moreover, they highlight the significance of rendering taboo language when it is linked to characterisation or the overall theme of the AV content, which returns to the centrality of (Kozloff, 2000) and (Bednarek, 2011, 2017, 2019) the functions of dialogue in film and television discussed in Chapter Two and how they should be utilised within the AVT context.

There are a number of studies that have investigated the rendition of taboo language within an AVT context, and many of them have adopted a basic descriptive approach in which the effects of the subtitling strategies are speculated about without any empirical evidence. Díaz-Cintas (2001) conducted an analysis of the Spanish film *The Flower of My Secret* in which he examined sexual references in the film that had been subtitled from Spanish into English, applying the hypothesis that the only reason for deletion and naturalisation of sexual references and taboo expressions would be time and space constraints. However, this is not his conclusion; in fact, his results were inconclusive due to inconsistencies in the

strategies applied by the subtitlers, and cases of using euphemisms and deletions were noted in the video version more than in the TV version, which also counteracted his hypothesis. He argues that in the video version, where a large amount of sanitisation was applied, some essential details of the characters were lost and so the target audience did not necessarily experience the movie as intended. Another study was conducted to examine the English subtitles of the Danish show *The Killing*, and it was motivated by how it was received by the members of the audience, who thought that there was an excessive use of the word 'fuck' in the subtitles. However, the researcher's analysis indicated that there was a 70% reduction of swearwords from the original in the subtitles, and the strategy that was applied the most was omission (Midjord, 2013). Moreover, Mattsson (2006) conducted a study on subtitling profanity from English into Swedish in the American film *Nurse Betty*, comparing three different translations that were completed for different channels and DVDs. Her results showed that the percentage of swearwords found in the ST was drastically reduced in all three TT translations, with insignificant differences between them. Even more intriguingly, the results indicated that the subtitled instances were those that fell under the category of 'religion' rather than 'sex', even though swearwords in the 'sex' category were the highest in the ST. Another study looked at offensive and taboo language in the film *Pulp Fiction* subtitled into Spanish, and similarly there was a significant percentage of deleted instances. The researcher concluded that 49.1% of the instances were ignored in the subtitles and only 21.3% of those could be justified by time and space constraints (J. Ávila-Cabrera, 2015).

When it comes to subtitling taboo language into Arabic, it should be noted that there is a significant scarcity in the literature on this topic. This lack of research is very surprising given that works subtitled into Arabic reaches a high number of viewers all around the Middle East and that Arab audiences are very much in favour of subtitled works rather than dubbed ones, particularly when the source language is English. This means that there is an abundance of data, but very little research has been conducted to investigate the subtitling process, the product, and its reception by the TA. One of the researchers who has examined taboo language that is subtitled into Arabic is Khuddro (2000), who is a scholar and a professional Arabic subtitler, and he argues that swearwords are commonly omitted from being subtitled

or that the issue is resolved by the use of dynamic equivalents, rationalising this by suggesting that Arab audiences have zero tolerance for taboo language. He draws such conclusions based on his professional work, so his argument has a solid foundation given that such strategies have been applied by him and other professionals in the field. However, he does not seem to provide the reader with satisfactory explanations as to why such strategies are commonly applied but offers more general assumptions without any practical evidence. Another study was conducted by Mazid (2006), who investigated strategies applied to subtitling swearwords into Arabic in the films *Tempted*, *Big Daddy* and *Lizzie McGuire*. He was seeking to identify problematic patterns in Arabic subtitles and to improve the quality of Arabic subtitles by providing readers with subtitling guidelines. He finds that using Modern Standard Arabic (MSA) as a strategy for euphemising taboo language or using literal translations is common when subtitling taboo language, but he suggests that in many of these cases omission of the taboo words would be a better option because if a colloquial equivalent is used, the mainstream media in Arab countries would not permit such subtitles to be shown unless they have been censored. One might suggest that a limitation of Mazid's research study is neglecting the audiences' feedback. Additionally, his assumption that the intonation of certain taboo words in the ST dialogue would convey the emotions to the target audience is mere speculation. Furthermore, Al-Adwan proposed a model of euphemisation for subtitling into Arabic, and it includes seven strategies that are all categorised within "a politeness theory-oriented model of euphemisation" (2015, p. 11). Those strategies are 1) widening, 2) implication, 3) metonyms, 4) demetaphorisation, 5) borrowing, 6) semantic misrepresentation, and 7) omission (Al-Adwan, 2015). Al-Adwan's model fundamentally assumes that all instances containing taboo language are euphemised when they are subtitled into Arabic, which is not always the case. More recently, Thawabteh (2017) conducted a study on three American films, *Crash*, *John Tucker Must Die* and *Face Off*, shown on public channels. His objective was to investigate how censorship laws affect subtitling strategies, and he introduced a censorship taxonomy based on the data, which consists of the following: "(1) hardcore sex; (2) kinship; (3) religious people; (4) ethnic base; (5) mythological references; and (6) drinks" (2017, p. 564). The analysis revealed that the strategies mostly applied are deletion of the original ST instances and toning them down in the

subtitles of the TT (2017). Abdelaal (2019) added two subtitling strategies for ECRs to his taxonomy, which is based on Pedersen's (2011) taxonomy of subtitling strategies for ECRs. The added strategies were "translation using euphemistic expression" (Abdelaal, 2019, p. 11), particularly in relation to taboo language, and "rendering informal language formal" (Abdelaal, 2019, p. 19). Although some of the studies presented above have briefly discussed the functions of taboo language in AV material, for instance Díaz-Cintas (2001) discusses the role that taboo language plays in characterisation, and Abdelaal (2019) adopts a quality assessment model to evaluate the subtitling strategies applied, they still lack the aspect of the TA reception. What they have in common is the lack of a thorough investigation into the functions of the taboo language instances within the TC context and an examination of whether these functions have been maintained in the subtitles for the TA. This is the research gap that this study aims to fill.

#### **4.5 Conclusion**

This chapter provided an overview of AVT as an established subfield within translation studies. It started by defining the concept of AVT and providing a brief summary of the most commonly practised types of AVT, focusing mainly on subtitling. An overview of DTS and how it has been and should be applied to AVT research was presented, and some other theoretical frameworks that simultaneously or subsequently emerged during the cultural and demotic turns were also briefly discussed. How the causal research model with a DTS framework can be applied in AVT research was presented, and some research studies that did so either explicitly or implicitly were reviewed and discussed. Some of the established taxonomies of subtitling strategies for ECRs were presented next as a starting point for conducting this empirical study on investigating and creating a modified taxonomy of strategies for subtitling taboo language from English into Arabic.

## **Chapter Five: Research Design and Methodology**

Before proceeding to identify and describe the research questions of this project, it is important to start by determining what type of research this aims to be, which is a fundamental issue that determines the methodological approach to be followed. Scholars in Translation Studies (TS) have identified several types of research and have pointed out that the line between them is not always clear. The two main types are empirical research and conceptual research, where the former deals with new data and information that help researchers come up with answers or evidence to research questions and hypotheses, and the latter helps in understanding or reshaping our understanding of certain concepts and ideas (Williams & Chesterman, 2002). Other scholars have used different terms to refer to those types of research, namely basic and applied research (Saldanha & O'Brien, 2013). Williams and Chesterman divide empirical research into two types: naturalistic and experimental (2002), whereas Saldanha and O'Brien divide applied research into experimental, explorative, evaluative, ethnographic, and action research (2013). The objectives of the present research project include analysing new data to answer a number of research questions, which is conducted by examining taboo language instances and the subtitling strategies used to translate them. Additionally, it explores the target audience reception of these subtitling strategies and their efficacy in maintaining their intended functions. Therefore, the methodological approach used is by default empirical, and it adopts some aspects of the comparative model and some of the causal model introduced by Chesterman because the latter is more comprehensive and flexible and is applicable to all the research questions (Chesterman, 2000).

### **5.1 Research Questions**

Research questions can be categorised as being from one domain or in some cases from more than one research domain because, similar to research types, the lines between these categories can be blurred (Williams & Chesterman, 2002). Therefore, it could be said that the first research question in this project is a descriptive one which asks the following question:

- 1- What are the translation strategies applied by the Arabic subtitlers to translate taboo language instances when they abide by Netflix's nocensorship enforced policy?

As previously mentioned, a core part of the company's aim is to eliminate outdated policies and restrictions that are applied on linear television locally and globally. Accordingly, translators working for Netflix are obligated to subtitle taboo language without any form of censorship, which is not a common practice when it comes to working with Arabic given the long history of using euphemisms and, most often, omission strategies, as noted in Chapter Four. Therefore, let us go back to the theoretical framework, particularly to the concept of 'norms', defined in Chapter Four, and apply it to this research question. Chesterman (2006) argues that norms have a causal aspect, which means that norms lead translators to behave in a particular way, and he adds that for a phenomenon to be considered a norm, it must have three elements. It must be regularly done by a specific group, the group thinks that it should be done, and, finally, if it is not done, the group may be subject to criticism. To elaborate further, one could argue that using strategies that involve using euphemisms to subtitle taboo language into Arabic is in fact a norm because it is a regular practice carried out by Arabic subtitlers (Al-Adwan, 2015), the subtitlers think it is necessary to sanitise taboo language, and they could be criticised by the audience or other authoritative institutions if they do not sanitise taboo language (Khuddro, 2000). The new phenomenon in this data is the company's enforced nocensorship policy, which presumably causes the subtitlers to apply different translation strategies.

If norms do in fact exist in subtitling taboo language into Arabic, abiding by Netflix's policy would be considered 'norm-breaking'. According to Chesterman (1998), conforming, or not conforming, to norms could be one of the possible causes that could help researchers understand why a translation looks the way it does. This leads us to the next explorative sub-questions.

1a- Based on analysing the data, what are the possible causes underlying the choice of a particular translation strategy, and how does this choice serve characterisation, expressing emotions, and delivering humour in the plot?

1b- What modifications of the current taxonomies of subtitling strategies for ECRs may be needed so they are representative of translating taboo language from English into Arabic?

Keeping the concepts of the polysystem theory and norms in mind, question 1a could be answered by examining several elements involved in this interaction. Language and culture are the obvious ones, but just as important is considering the AV material that is to be translated, for example the genre. Another element to consider is the intended AV platform, which in this case is online streaming services. The audience members should be considered as well as the translators themselves (Pérez-González, 2014). These elements are examined closely while analysing the subtitling strategies, and the results are corroborated by involving members of the audience to assess their reception of the subtitling strategies used to translate taboo language instances to answer the last research question. This means that research from film and television studies will be considered in the analysis of the data. For question 1b, a comparison between the taboo language instances and the taxonomies of the subtitling strategies available will be drawn in order to assess the need for any modification to make them representative of subtitling taboo language into Arabic.

One might consider the nature of the second research question as being on the border between explorative and evaluative since it attempts to investigate and measure the effects of the uncensored subtitles on the target audience and how characterisation, expressing emotions, and delivering humour are served by the subtitling strategies. Because subtitles are meant to be subtle and not at all disruptive, they should not trigger any sort of reaction besides those intended to be experienced via the AV material. Their goal is to provide the target audience with an enjoyable experience that is similar to the one experienced by the source audience. However, if norms are broken, different effects may occur. As discussed in Chapter Four, effect is broadly defined by Chesterman as “a change of mental state (emotional, cognitive...) in the reader” (1998, p. 113), and he discusses four main parameters of effect. The parameters are “intended and unintended effect”, “the effect of the translation *de re* as opposed to the effect *de dicto*”, the “desirable to undesirable effect”, and “the notion of sameness or similarity” (1998, p. 116-117). Thus, in an effort to measure the effects of the subtitled taboo language instances on the target audience while considering Chesterman’s (1998) parameters of effect, the second research question is as follows:

2- Are the effects of the subtitles that contain taboo language and serve a purpose in characterisation, expressing emotions, and delivering humour on the target audience similar to those effects intended for the source audience? If not, are these effects in any way related to how these instances have been treated in the subtitles, as manifested by specific strategies?

Having elaborated on the objectives of this research, the next section discusses the methods that are adopted to answer all the research questions.

## **5.2 Methods**

### **5.2.1 Case Study**

As noted at the beginning of the previous section, the methodological approach taken in this project is empirical, in which both a descriptive and experimental approaches are followed. This novel approach in conducting AVT research in which a combination of descriptive and experimental approaches is followed is considered a way to bridge the gap between descriptive and empirical research as encouraged by several researchers discussed in Chapter Four. To conduct AVT research within a DTS framework, researchers such as (Toury, 2012), (Díaz-Cintas, 2004a), and (Pym, 2001) have all emphasised that researching an object of translation should be process, product, and function oriented where one is complementary to the other. While the descriptive part is expected to yield interesting findings about the process of rendering taboo language into Arabic in the subtitles and the causes leading to the translation product looking the way it does, investigating the functions of the translation product within the TC is an attempt to make the findings of this study more cohesive. The fact that the pilot experiment is conducted on a small, homogenous sample should not deter from the value the findings could offer current and future researchers in the field, particularly because studies such as this are scarce to begin with.

Unlike methodology, which describes the overall approach adopted in a piece of research, methods refer to the particular research techniques adopted to elicit and analyse data (Saldanha & O'Brien, 2013). To answer all the research questions, a case study method was adopted given the need to use a number of sub-methods. A



case study in the field of translation studies is defined as “a unit of translation or interpreting related activity, product, person, etc.

in real life, which can only be studied or understood in the context in which it is embedded” (Susam-Sarajeva, 2009, p. 40). Susam-Sarajeva (2009) also emphasises the connection between ‘why’ and ‘how’ research questions and choosing a case study as a research method. Despite the different wording, this research is ultimately asking how taboo language instances are subtitled into Arabic, why are they subtitled in this way, and how are the subtitles received by the target audience. Additionally, having access to subtitles containing uncensored taboo language is a new phenomenon for audience members in Kuwait, as noted in previous chapters, which is one of the rationales Susam-Sarajeva lists as justification for opting for a single-case study as it could potentially “stimulate further research into an unexplored area” (2009, p. 44).

Another reason for choosing a case study is that it allows for triangulation, which means analysing the data by using a minimum of two methods. Pérez-González suggests that doing so “is meant to facilitate validation of the findings derived from the application of each method and to account for the complexity of multimodal communication in a more meaningful manner” (2014, p. 174). In this research, I analysed the data by applying two methods. The first is corpus-based analysis, where taboo language instances are extracted from a parallel corpus, subtitling strategies are investigated, current taxonomies of strategies used for subtitling ECRs are modified to account for taboo language, and functions of taboo language in subtitled audiovisual materials are analysed and discussed. The second method is an experimental case study that involves the target text audience watching a number of excerpts and answering related questionnaires to investigate their reception of the functions of the subtitled taboo language instances. Including audience reception-oriented research in AVT is encouraged, and the lack of it is recognised by different researchers in AVT, such as Díaz-Cintas and Szarkowska (2020), Fuentes Luque (2003), Perego (2016), and Pérez-González (2014).

### **5.3 Corpus-based Analysis**

In order to sufficiently answer all parts of the first research question, a corpus-based method is adopted. A corpus is “a large collection of computer-held texts,

using powerful processing software” (Pérez-González, 2014, p. 165). Generally, two types of corpora are used in TS; a parallel corpus contains original texts and their translations, whereas a comparable corpus includes translated and non-translated texts from within the same field. Corpora are mainly used for product-oriented research, where a comparative model is followed to explore or evaluate adequacy between the source and the target texts (Saldanha & O’Brien, 2013; Williams & Chesterman, 2002). They are also primarily used for quantitative analysis in translation studies research. However, qualitative analysis of corpora can also be carried out depending on each specific research objective. In fact, using a corpus is not exclusively used to compare source and target texts; it can also be used to provide insights into why the translation looks the way it does and what effects it has, meaning that the analysis of the results could be drawn from the causal model introduced by Chesterman (Chesterman, 2000).

Adopting a corpus-based method has been a common practice when conducting AVT research. Pérez-González (2014) summarises how corpora-based research is operationalised within the field of audiovisual translation by putting forward a number of essential criteria for using corpora in AVT research. These include having unmodified texts, selecting texts carefully and with specific purposes, enabling data-sorting, and being able to exploit the data using different search features (Pérez-González, 2014). The main aim of corpora-based models is to “systemize the differences between original and translated texts” (Pérez-González, 2014, p. 111). As this is represented in the objectives of this research study, compiling a corpus is essential to answer the research questions of this study since the focus is on one specific type of language, taboo language. Thus, extracting such instances from a corpus is mandatory.

The application of the corpus used in this study is complex and serves multiple purposes, so describing such purposes at this point seems beneficial. The corpus serves as a source for the data analysed in this research, which consists of the taboo language instances. These instances are extracted from the corpus to examine how the Arabic subtitlers dealt with them given Netflix’s no-censorship policy. One could argue, then, that this research is corpus-based because the first research question is based on the hypothesis that this policy will lead the subtitlers to opt to use different subtitling strategies from those commonly applied to render taboo

language into Arabic. This is true to a certain degree, but it could also be argued that this investigation is corpus driven since the second sub-question seeks to determine whether any modifications to the current taxonomies of subtitling strategies put forward by Díaz-Cintas and Remael (2007) and Pedersen (2011) are needed. This can only be determined after examining the taboo language instances and the subtitles that represent them from the corpus. Additionally, even though this corpus was not compiled using multimodal software, it still enables easier and quicker access to the exact location or time of appearance and source of the taboo language instance, allowing for a more thorough analysis of not only the text but all other semiotics involved. This is significant as the analysis of the taboo language instances takes into account the role played by other audial and visual semiotics.

### **5.3.1 Type of Corpus and Selection of Texts**

For this research, a small parallel corpus was compiled using the English and Arabic subtitles of the first five episodes of the first seasons of five Netflix original shows: *Orange is the New Black* (Kohan & Trim, 2013), *You Me Her* (Shepherd & Ganatra, 2016), *The Good Place* (Schur & Goddard, 2016), *Grace and Frankie* (Kauffman, Morris & Taylor, 2015), and *Disjointed* (Javerbaum, Lorre & Burrows, 2017). The sampling method that led to the inclusion of these five shows in the corpus was “purposive sampling” (Saldanha & O’Brien, 2013, p. 34), which means the samples were selected based on predetermined criteria. First of all, these shows are all Netflix originals, which means the subtitlers were recruited for the subtitling jobs via Netflix, meaning they would have to abide by Netflix’s subtitling guidelines and policies. The second criterion is the overall plot and topics of the shows; to a large extent, they revolve around taboo topics, such as adultery, homosexuality, and religion and God, as well as alcohol and drug consumption. Considering the objectives of this research, I thought that this would allow for a variety and abundance of taboo language instances, leading to a more fruitful analysis and discussion. These shows are rated for adults; hence the source text should not fall under any censorship regulations. Last but not least, including the first seasons and early episodes is mainly due to the functions of dialogue in film and TV discussed in Chapter Two, particularly those pertaining to building characters and (Kozloff, 2000) “creating TV continuity” (Bednarek, 2017, p. 132).

*Orange Is the New Black (OITNB)* is a comedy-drama series that premiered on Netflix in 2013, and the plot is based on a woman's experience in a minimum-security prison. The show contains many homosexual scenes, such as lesbian sex scenes, leading to many instances of taboo language since such topics are deemed to be extremely taboo subjects in the Arab world. Similarly, *You Me Her* is a story that revolves around a romantic and sexual relationship between three people, a married couple and an escort. The relationship starts between the husband and the escort, but when the wife finds out she becomes involved in it as well. The storyline again lends itself to taboo language and sexual references throughout the season. *Grace and Frankie* is another show in which the story involves homosexuality and sexual references. Two women in their 70s find out that their husbands have been romantically involved for the past 20 years and have decided to finally come out to their wives, divorce them, and get married to one another. *The Good Place* has a somewhat different theme because the taboo language is of a religious nature. The show is about a place that people go to after they die, presumably a representation of heaven. As the story develops, the good place turns out to be the bad place (or hell) and the individuals try to negotiate with the divine figures, hoping to move to the good place. Mocking or ridiculing concepts about religion, God, life and death, and heaven and hell are also considered taboo in the Arab world, particularly amongst Muslims. The last show is called *Disjointed*, and it is about a mother who runs a marijuana dispensary in California and faces some challenges involving corrupt police officers and citizens who oppose her business. Marijuana and all other illegal drugs are considered taboo topics as well, so such instances are analysed and discussed.

The English and Arabic subtitles were extracted using some free online tools, including Google Chrome, Netflix's subtitles feature, Python, and Github, but the Arabic subtitles were extracted as images, which then had to be converted into SRT files. All English and Arabic files were aligned using MemoQ; a translation memory file was created and exported into Sketch Engine for the purpose of determining the size of the parallel corpus. The English corpus contained 125,275 tokens and 91,476 words, whereas the Arabic corpus was made up of 101,739 tokens and 79,179 words. However, the corpus was analysed using the aligned files on MemoQ, because unlike common practices adopted when using corpora in AVT, the

extraction of taboo language instances was completed manually for a number of reasons. Primarily, this decision was based on the type of taboo language instances that this research aims to investigate. The goal is not to look for specific swearwords, such as four-letter words, but for all varieties of taboo language, which means an automated word search was not feasible. Additionally, in some instances, the taboo language is not explicit in the ST dialogue but is subtitled in an explicit way in the TT. In other cases, the analysis needed to go beyond lexical meaning, because the intended meanings found in figurative language, such as idioms and metaphors, could also be considered taboo language instances. Therefore, in order not to miss any taboo language instances, it was thought that manual extraction would offer the best results.

### **5.3.2 Unit of Data and Unit of Analysis**

The reasons for choosing manual extraction of taboo language instances, discussed above, should provide some insights into what the units of data and analysis for this research are. When discussing operationalising research in translation studies, Saldanha and O'Brien (2013) distinguish two types of data units, which are macro-level and micro-level data. They describe macro-level data as "collected, for example, from organizations, countries, systems and social entities, while micro-level data are at the level of the individual, word, or text" (Saldanha & O'Brien, 2013, p. 23). In this case, taboo language instances extracted from a parallel corpus of subtitles would be considered text but would also reflect the multi-semiotic nature of text in an AVT context. This means that the unit of data in this research is on the micro-level. On the other hand, the unit of analysis is concerned with how to measure the data in the text, which the authors suggest could be "broken down into measurable concepts such as lexical items, sentences, clauses, phrases, collocations and so on" (Saldanha & O'Brien, 2013, p. 24). As the focus of this research is taboo language instances, all such measurable concepts in the ST dialogue and TT subtitles, whether explicit or implicit, are considered to be units of analysis. The decision to extract such instances and analyse them is based on the literature review of taboo language as well as on the taboo language concept map presented in Chapter Two. The starting point for the subtitling strategies was based on the strategies put forward by Díaz-Cintas and Remael (2007) and Pedersen (2011), which were discussed in Chapter Four. The back translation was completed

by the researcher. Taboo language tables were then created for each instance, which included the ST, the TT, the back translation, the taboo language type, the subtitling strategy, and the source of the data, such as in the example presented in Figure 2. A total of 870 instances were extracted and analysed.

**Figure 2**

*Example of Organising Taboo Language Instances*

Source Text	Target Text	Back Translation	Taboo Lang Type	Subtitling Strategy
You do know that vodka is made from potatoes.	تعلمي الفودكا من نوة م البطاطس	You do know that vodka is made from potatoes.	Drugs & alcohol	RET
Alcohol has its own rules.	البطاطس لها واد الة	Alcohol has its special rules.		
Source	Grace and Frankie – S1 E1 – 14			

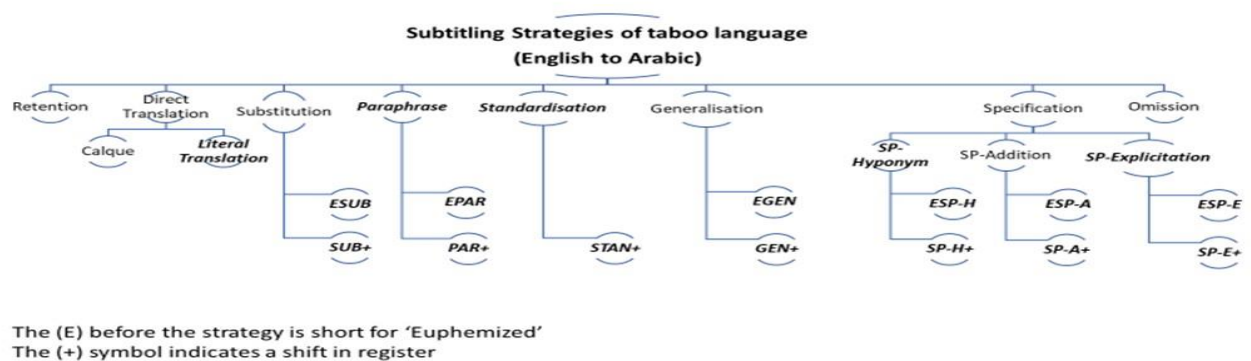
### 5.3.3 Proposed Modifications of the Current Taxonomies of Subtitling Strategies for ECRs

Before analysing the taboo language instances, Pedersen’s (2011) suggestion of starting with the six baseline strategies for subtitling ECRs was followed. Thus, the initial list included retention, specification, direct translation, generalisation, substitution, and omission. However, it quickly became apparent after conducting a pilot study that when working with subtitling taboo language in this language pair and according to the Netflix no-censorship policy, some modifications were needed. The six strategies were not enough to represent how the subtitlers rendered taboo language instances in the data. Therefore, following Pedersen’s (2011) advice, the list was expanded to serve the objective of this research. The initial proposed modified list of subtitling strategies that was used when analysing and discussing the data in the pilot study (Alsharhan, 2020) is presented in Figure 3 and consisted of eight strategies. The subtitling strategies are retention, direct translation, substitution, paraphrase, standardisation, generalisation, specification, and omission. Not all of Pedersen’s sub-strategies were adopted because of the type of ECRs being dealt with in this research, but some were needed for direct

translation and specification. The former was divided into calque and literal translation, and the latter was divided into hyponym, addition, and explicitation. There were other significant changes that were needed in this modified list, which were the addition of using euphemisms and a shift in register as features that occurred along with the subtitling strategies in some cases.

**Figure 3**

*Modified List of the Strategies Applied for Subtitling Taboo Language from English to Arabic on Netflix*

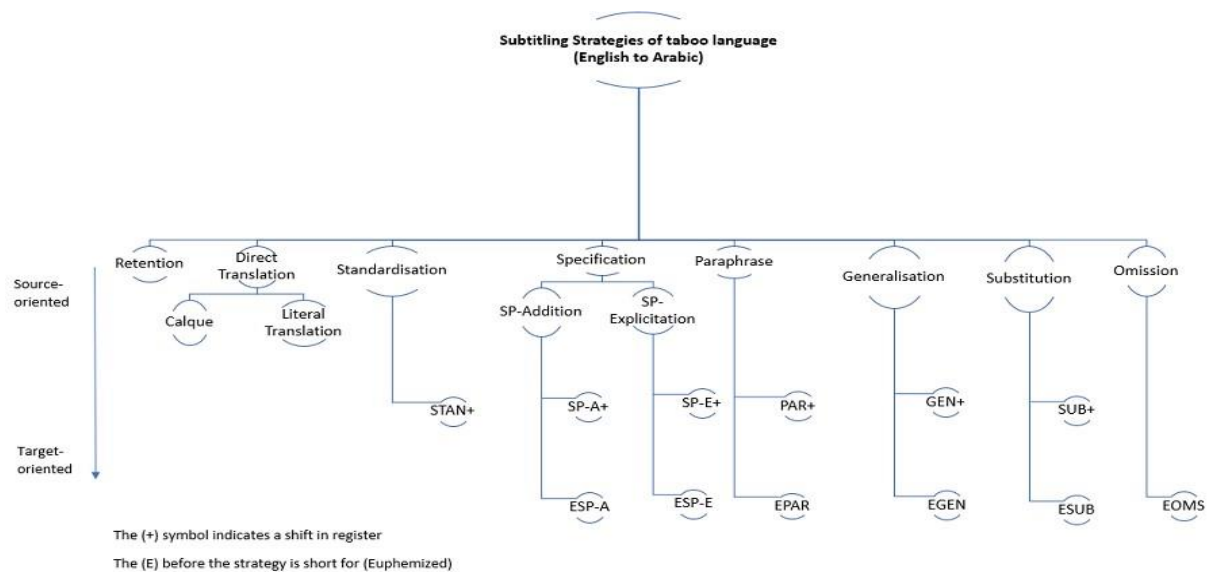


Source: Alsharhan (2020).

This initial proposed modified list of taboo language subtitling strategies as presented in the work of Alsharhan (2020) was missing the direction of the subtitling strategies as in which strategies are considered source-oriented and which are target-oriented. These subtitling strategies could not be divided into source-oriented ones and target-oriented ones, as presented in Pedersen's (2011) taxonomy going from left to right. This is because any strategy applied to translating taboo language into Arabic would be considered source oriented since this phenomenon is considered to be new to the target audience. All of these subtitling strategies, except for Omission, are considered to be source oriented. However, the addition of using euphemisms is considered target oriented, as shown by the data and discussion presented in Chapter Six. Accordingly, the direction of source-oriented to target oriented strategies was added to the final proposed modified taxonomy, going from top to bottom. Another modification of the initial list is the elimination of the sub strategy specification-hyponym for lack of sufficient number of examples in the data and as such instances could be categorised under specification-explicitation due to how the latter is described in the modified taxonomy. Figure 4 is the final proposed modified taxonomy that is used for analysing the data in this research study.

**Figure 4**

*Final Proposed Modified List of the Strategies Applied for Subtitling Taboo Language from English to Arabic on Netflix*



Previous research studies dealing with subtitling from English to Arabic, such as those of Al-Adwan (2015), Alkadi (2010), and Khuddro (2000), have concluded that using euphemisms is a common way of producing Arabic subtitles. This is understandable given the conservative nature of Arab cultures and the enforced censorship policies in most Arab countries. One definition that sufficiently explains euphemism in an AVT context is put forward by Allan and Burridge; “a euphemism is used as an alternative to a dispreferred expression, in order to avoid possible loss of face: either one’s own face or, through giving offence, that of the audience, or of some third party” (1991, p. 11). In AVT, one such dispreferred expression is taboo language presented in AV material, and translators tend to apply euphemising subtitling strategies for Arab audiences. As noted in Chapter Four, Al-Adwan’s (2015) proposed model of euphemisation for subtitling into Arabic, which is made up of seven euphemisation subtitling strategies, fundamentally assumes that all instances containing taboo language are euphemised when subtitled into Arabic. This assumption cannot be made when investigating subtitling taboo language into Arabic on Netflix, which enforces a no-censorship policy, meaning that applying Al-Adwan’s model would not be feasible. Similarly, Abdelaal’s (2019) proposed list of subtitling strategies for ECRs, which included the addition of “translation using euphemistic expression” (2019, p. 11) and “rendering informal language formal”



(2019, p. 19) indicates that euphemisation and a shift in register are applied as independent strategies and implies that taboo language subtitled into Arabic should always be euphemised. However, one could argue that such changes do not occur independently of a subtitling strategy but as additional features to a strategy, which is how I dealt with them in this research study. Indeed, such an approach seems to do more justice to the complexity of taboo language as a phenomenon and to pertinent translation decisions.

The other important feature that was added to the subtitling strategies is a shift in register. Register is a sociolinguistic concept that has been investigated by many scholars but primarily by Halliday and Hasan (1976). Halliday and Hasan define register as “the set of meanings, the configurations of semantic patterns, that are typically drawn upon under the specified conditions, along with the words and structures that are used in realization of these meanings” (Halliday & Hasan, 1976, p. 23). Register includes different components that allow meaning to be configured, and these are field, mode, and tenor. Field is defined as “the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject-matter as one element in it” (Halliday & Hasan, 1976, p. 22). Mode is defined as “the function of the text in the event, including therefore both the channel taken by the language – spoken or written, extempore or prepared – and its [genre], or rhetorical mode, as narrative, didactic, persuasive, ‘phatic communion’ and so on” (Halliday & Hasan, 1976, p. 22). Tenor refers to “the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved” (Halliday & Hasan, 1976, p. 22).

If translators are to produce high-quality translations, they should ensure that there is a match in the register to the most appropriate level. Husni and Neman warn against neglecting the role of register and emphasise that it is “a crucial component in natural idiomatic speech and getting it wrong can lead to pragmatic mismatches, shifts in meaning, as well as unwanted comical effects if it doesn’t fit the text type, character, and context” (2015, p. 57). Given the fact that the data being analysed in this research consists of subtitles, there is always a shift in mode from spoken to written. Additionally, because the subtitles are written using Modern Standard Arabic, which is considered a formal or academic language and rarely used for

conversational purposes, it could be argued that escaping a shift in register is nearly impossible. However, putting those two facts aside, any additional shifts in the components of a register are represented in the data by adding a plus symbol (+) to the subtitling strategy. The plus symbol represents the presence of a shift from one register to another rather than the presence of a register, which is why the decision not to include minuses was made. If there is no shift in register, this means the register stays the same in the subtitles, which is not to be confused with a lack of register, which is arguably not possible. A shift in register was not categorised as being source oriented or target oriented because one could argue that it is an undesirable or unwanted shift that is caused by the particular subtitling strategy that is applied.

A number of challenges arose when a modified taxonomy of strategies for subtitling taboo language from English into Arabic was being drafted. For example, the way in which some of the subtitling strategies were defined in the literature had to be slightly amended to account for how they were applied to the taboo language instances in the data. With Substitution, for instance, it was not always a case of replacing a taboo word with a more common one in the SL or TL because an equivalent does not exist in the TL; this was sometimes done because the equivalent is not commonly used as a swearword. Another challenge was related to terminology; Pedersen (2011) uses paraphrase as a sub-strategy of the strategy of generalisation. However, in this study the subtitling strategy I call paraphrase was only applied when the taboo language instance contained a form of figurative language. It was difficult to categorise some examples as being suitable to be dealt with by only one subtitling strategy, because more than one could be appropriate due to the nature of the SL and the TL. For instance, when a taboo word such as 'breast' was used in the SL and subtitled as 'صدر' in the TL, which back translates to 'chest' in the SL, it was difficult to decide whether to categorise it under LT or Generalisation. This was because the Arabic word 'صدر' is commonly used as an equivalent for 'breast' but it is also the word for 'chest'. Therefore, categorising the taboo language instances had to be completed cautiously in view of other similar examples and the whole semiotics of the text.

### 5.3.4 Quantitative and Qualitative Corpus Analysis

After establishing the modified taxonomy of the subtitling strategies, a quantitative analysis was conducted to determine the distribution of the subtitling strategies applied to translate the uncensored taboo language from English into Arabic. Furthermore, an analysis of the instances that were euphemised as well as those with a shift in register was completed to determine whether the subtitlers working for Netflix have followed Netflix's no-censorship policy. Once the quantitative analysis was completed, a qualitative analysis of the taboo language instances, and their subtitles followed. To do so, Chesterman's causal model was drawn upon as the questions asked for this part of the analysis included why the subtitles look the way they do and what sort of effects they could have in the AVT context and on the target audience (Chesterman, 2000). The analysis also relied on the concept of norms introduced by Toury (1995). As previously mentioned, Netflix has a no-censorship policy, which could be considered "norm-breaking" (Chesterman, 2006, p. 189), leading to certain effects. The qualitative analysis did not consider all 870 instances, and the decision to qualitatively analyse some but not all of the taboo language instances was based on two reasons. First, taboo language in audiovisual materials is used to serve several functions, as discussed in Chapter Three, but for the purpose of conducting a concise analysis, this research focused on only three functions of employing taboo language in the data. These are characterisation, expressing emotional states, and humorous effects. Taboo language can be used in film and television to highlight certain traits in characters, for example to indicate that a character is racist, sexual, consumes drugs and alcohol, is disrespectful, grumpy, and so on. In most cases, dialogue in film and TV is written to resemble normal conversation, and an integral aspect of this is expressing emotional states. If a character is angry, frustrated, shocked, or even happy, they may tend to use taboo language. Taboo language is commonly used in humorous contexts where jokes, sarcasm, and name-calling are part of the dialogue. Therefore, the instances when taboo language is used to serve these three functions of dialogue in the shows are qualitatively analysed to determine whether similar functions have been achieved by the subtitling strategies. It is important to note that up to this point the analysis was not conducted in an evaluative manner but was more exploratory. Second, this part of the analysis was essential for informing the design of the second part of this

research study, in which questionnaires were to be created and given to members of the target audience to investigate their reception of the functions of subtitled taboo language instances. Therefore, qualitatively analysing the functions of all 870 taboo language instances is simply beyond the scope of this study and narrowing the focus to only three functions would offer a more feasible analysis of the data in the experimental case study.

#### **5.4 Experimental Case Study**

In an effort to recognise the scarcity of research studies in AVT that take into account the perspective and feedback of the target audience on the quality of the subtitles (Chaume, 2016; Díaz-Cintas, 2004; Díaz-Cintas & Remael, 2007; Gambier, 2003, 2013; Pérez-González, 2014), the second research instrument was targeted towards filling this research gap. Terminating this research at the stage of the researcher's analysis of the corpus would mean that this study would fall into the trap of having an imagined/hypothetical audience. The drawbacks of such an audience have been described as follows:

[T]ranslators can only aim at a potential target audience whose profile they inevitably construct on the basis of their own stereotypes and prejudices; they further have to proceed on the assumption that their own individual social and cognitive environment is also that of the "average" viewer. (Gambier, 2003, p. 186)

Therefore, if the translators working for Netflix were in fact basing their subtitling choices on an imagined audience, analysing the target audience reception of the functions of these subtitles is necessary in order to verify or falsify the hypotheses of this experiment. However, it is important to note that since this was a case study concerned with only the Kuwaiti target audience, replicating this research on various target audiences would be needed before any generalisation of the results would be appropriate.

Excerpts and questionnaires were used in the experimental case study as the data elicitation methods. Questionnaires are used as research instruments for collecting data in translation studies and are becoming more popular in AVT research (Pérez-González, 2014). Questionnaires consist of a list of questions that are set out in a structured and standardised manner to elicit specific information from

the respondents (Saldanha & O'Brien, 2013) and can be administered without the need to alter or change any aspects of the data researched. They are considered “effective means of measuring the behaviour, attitudes, preferences, opinions and intentions of relatively large numbers of subjects more cheaply and quickly than other methods” (McLeod, 2018, para. 5). Moreover, questionnaires allow researchers to conduct both quantitative and qualitative analysis via the implementation of both closed and open questions. Closed questions have a limited number of answers and are mainly used for eliciting factual or scalable information, whereas open questions allow participants to write more freely about their opinions or explain their answers (Saldanha & O'Brien, 2013). Having a combination of both types of questions is considered the most appropriate, and it allows for a more in-depth analysis.

The most important question for the researcher to ask before designing the experiment in a way that ensures the validity and reliability of methods is whether the data elicitation methods help to answer the research questions of the study (Saldanha & O'Brien, 2013). Based on the literature review and the analysis of the corpus that were completed prior to designing the experiment, it was evident that taboo language in the corpus was not used randomly but to serve specific functions. Assessing all the functions of taboo language used in the corpus is beyond the scope of this research study. Therefore, the functions were limited to only three, which were the most prominent in the data. The three functions for which taboo language instances were used are characterisation, expressing the emotional state of characters, and delivering humour.

The role that taboo language plays in serving these functions is supported and discussed in the literature, mainly by Baines (2015), Bednarek (2011, 2017, 2019), Culpeper (2014), Culpeper, Iganski, and Sweiry (2017), and Kozloff (2000). Bednarek, for instance, argues that swearwords and taboo language “function to construct character traits and character relationships” (2019, p. 13) and “can also establish personality traits” (2019, p. 14). Two examples she uses from her corpus are the use of word ‘bloody’ to indicate a character’s nationality and the use of the word ‘ass’ as a pronoun that could indicate a particular regional dialect (Bednarek, 2019). Culpeper also argues that a character’s use of words such as ‘bloody’ and

'hell' "contributed to an explanation of some of the character descriptors informants supplied, such as 'grumpy' and 'irritable', and, particularly, 'prone to swearing mildly' (x 2), 'offensive', 'aggressive', and 'gruff'" (2014, p. 191). This relates to the second function of using taboo language, which is to express emotional states of the characters, and this function has been discussed as being part of characterisation and as adhering to realism. Bednarek (2019) argues that using swearwords and taboo language in a dialogue signals a casual and informal exchange between characters, which in turn creates realism, and part of this creation is depicting characters "reacting to events in realistic and 'spontaneous' (i.e. designed to appear spontaneous) ways" (Price, 2015, p. 58 as cited in Bednarek, 2019, p. 12). The last function of using taboo language is delivering humour, which is discussed by Kozloff (2000) as a subcategory of the function of exploiting language resources. In terms of taboo language, this was evident in the data through the abundant use of taboo language in a figurative sense and as wordplay. Bednarek (2019) also points out that taboo language and swearwords are used for humorous purposes when there is incompatibility between the characters and the taboo language used as well as when there is "registerial mismatch" (2019, p. 15). Validity and reliability were thus established in the data elicitation methods that were going to be used in the experiment, but to sufficiently complete the experimental case study, several phases had to be completed prior to commencing collection of data, which were as follows:

- 1- Obtaining ethical approval
- 2- Choosing the excerpts
- 3- Designing questionnaires for each excerpt
- 4- Designing the pre-experimental questionnaire

#### **5.4.1 Obtaining Ethical Approval**

Because this experimental case study involves human participants, University College London's regulations require approval to be obtained from the Ethics Committee. Therefore, in the early stages of conducting this study, a document which answered all of the committee's questions about the phases of this research was completed, submitted, and approved by UCL Ethics Committee (see Appendix A). This document also included samples of questionnaires, the consent form, and the information sheet that were to be distributed to the participants before they took part in the study (see Appendices C–H). Additionally, approval from Kuwait

University was obtained to use their campus as the location for recruitment, showing the excerpts, and distributing the questionnaires for data collection.

#### 5.4.2 Choosing the Excerpts

As indicated in the second research question, this experimental case study was designed to investigate the TA reception of the subtitled taboo language instances regarding maintaining three functions only. The functions were limited to characterisation, expressing emotional state, and delivering humour only for reasons of feasibility and due to the limited scope of this study. Accordingly, the first step was to look through the taboo language instance tables to identify those instances that appear to be serving one of the three functions. The instances were then crosschecked with the video excerpts on Netflix to confirm or disconfirm the initial hypotheses. Next, 12 excerpts were chosen in which taboo language is clearly used to serve one of these functions. Four excerpts use taboo language for characterisation, four for expressing emotional state, and four for delivering humour were chosen, and they are listed in Table 4. The duration of the excerpts ranged from a little over one minute to about four minutes.

**Table 4**

*Initial List of Excerpts Used for Designing the Questionnaires*

Function of Taboo Language	Source			
Characterisation	Excerpt 1 Grace & Frankie S1 E1	Excerpt 2 Grace & Frankie S1 E1	Excerpt 3 The Good Place S1 E1	Excerpt 4 OITNB S1 E3
Expressing emotional state	Excerpt 1 Grace & Frankie S1 E1	Excerpt 2 Grace & Frankie S1 E3	Excerpt 3 OITNB S1 E4	Excerpt 4 OITNB S1 E5
Delivering humour	Excerpt 1 Disjointed S1 E1	Excerpt 2 Disjointed S1 E2	Excerpt 3 Grace & Frankie S1 E1	Excerpt 4 Grace & Frankie S1 E1

The subtitling strategies applied had little to do with the decision to use the excerpts but played a role in the type of questions asked in the questionnaire, as will be noted later. To demonstrate the thinking process behind choosing the excerpts that were used in the questionnaires, excerpt four, in which the taboo language is

used for characterisation, is used as the first example. This excerpt is from the show *Orange Is the New Black*, and the character which the participants would be asked about is Mendez, a correctional officer who works at the prison. The dialogue is between Mendez, Bennett, who is another officer, and Burset, a transgender inmate. The following is a transcription of the dialogue.

#### **Example 1: Characterisation, Excerpt 4**

[Mendez and Bennett looking at the inmates through a glass window]  
Mendez: That's a fucking waste right there, black girl, with a white girl booty. I mean, what's the point? Watch out for this one man. She looks real good you know? She opens her mouth she's got those snaggly fucking Gargamel teeth uhh. Fucking meth heads! You know that right there is a whole different species, my friend. Hey! Burset! Come over here. Smell that. Smell good to you?  
Burset: McDies?  
Mendez: How long's it been since you had one of these?  
Burset: Long time. You offering me a taste.  
Mendez: You can suck it outta my dick.  
Burset: I don't do sausage in my breakfast sandwich.  
Mendez: The fuck are you doing inside a CO bubble? Your foot is over the line Burset you better get back or I'll give you a shot. Bennett: Shit is wild right? Freaky. Freaky deaky, freaktown. Mendez: Cyborg pussy. I bet it's fucking perfect Bennett: Don't tell me you'd hit that?  
Mendez: I live in the present not in the past. Besides she used to have a dick, so she knows what it likes. What did you guys do about pussy in Iraq anyway? Did you fuck camels?

In this short dialogue, some of Mendez's most prominent characteristics or personality traits become clear, such as how he objectifies women by judging their personal appearance, how he verbally and mentally abuses the inmates, how he talks about his sexual desires and ideas, how he reduces women to their genital areas, and so on. All of this becomes clear via his usage of taboo language in the ST, and if he did not use such taboo language, it would be very difficult to infer these characteristics of his. The taboo language instances were subtitled using different strategies, and in the following section, designing the questionnaires for the excerpts, it would become clearer how the strategies helped to form the questions.

Similarly, Excerpt 1 with the function of expressing an emotional state is from the show *Grace and Frankie*, and during this dialogue, the husbands come out to



their wives about their sexual orientation and their long-lasting infidelity. The acting plays an important role in highlighting their emotional state, but so does the dialogue, which goes like this:

### **Example 2: Expressing Emotional State, Excerpt 1**

[Grace, Frankie, Sol, and Robert sitting around a restaurant's dinner table]

Sol: The next chapter of our lives.

Grace: You're leaving me?

Robert: Yes.

Grace: Who is she?

Robert: It's not what you think. It's a he.

Grace: Excuse me?

Robert: And it's Sol I'm in love with Sol. Sol and I are in love.

Frankie: My Sol?

Sol: Your Sol.

Frankie: You mean you're gay. And this is who you're gay with.

Sol: This is who I'm in love with.

Grace: God!

Frankie: No, this makes no sense. You're business partners. You're not lovers. Friends.

Frankie: How long has this been going on?

Sol: Well, it's been, I don't know, exact... Robert:  
20 years.

Grace: [gasp].

Frankie: You don't think there was a better time to tell us this. Like, say, any time over the last two decades.

Grace: I'm gonna throw up.

Sol: I'm so sorry.

Frankie: Why now?

Sol: We want to get married.

Grace: Married!

Robert: Because we can do that now.

Frankie: I know. I hosted that fundraiser.

Grace: Oh, my God. This is why you brought us here. You didn't want me to make a scene. Did you, Robert? You thought this place would protect you. You spineless, chickenish...

Robert: Don't do that.

Grace: Sorry are people looking. You want a scene? I'll give you a scene.

Robert: No, actually I didn't want a scene.

Frankie: I can't believe this is happening.

Sol: Breathe... one, two, three.

Frankie: Get your fucking hand off my sternum.

Robert: Please!

The topic of homosexuality is still a major taboo in Kuwait, which makes this excerpt a good example of the TA accessing uncensored content. As mentioned earlier, expressing an emotional state is linked to creating realism in the dialogue of films and TV programmes, so given the circumstances in this excerpt, using swearwords and name-calling would be expected because of the wives' state of anger and shock. In the final category, delivering humour, the excerpts were also chosen based on how taboo language was used to serve this function. In Excerpt 1 from the show *Disjointed*, taboo language was used in a way that caused a mismatch in register; the topic discussed among the characters revolves around legal information, but the speaker uses an unexpected example, which takes the other person by surprise, as the following transcript shows.

### **Example 3: Delivering Humour, Excerpt 1**

[Tae Kwon in Ruth's marijuana dispensary]

Tae Kwon: Look, families are the backbone of our businesses here, and when families come here and see people snarfing doobs. It's bad. Do you understand that?

Ruth: Look, Tae Kwon, I understand your position, but it's established case law that a store owner is not liable for a customer's misuse of a product in an adjacent parking lot. And I would refer you to 2005, Los Angeles County versus Hectors dildoes. That was where three men were caught in a parking lot. Repeatedly...

Tae Kwon: Spare me your dildoes! Look, I've come here to notify you that in concert with four other stores and two thirds of our kiosks, I have presented the landlord with a formal complaint.

Ruth: Oh, no. Not just a complaint, a formal complaint. Oh, this is it. It's the big one.

Once the excerpts<sup>6</sup> had been chosen, it was time to design the questionnaires that would be used as the data elicitation method to investigate the target audience reception of the functions of the subtitled taboo language instances.

#### **5.4.3 Designing Questionnaires for Each Excerpt**

Saldanha and O'Brien (2013) provide researchers with a list of recommendations to consider before designing a questionnaire, for example deciding whether to include open, closed, or a combination of both types of

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<sup>6</sup> For the transcriptions of all the excerpts used in the experimental case study, please see Appendix J.

questions, keeping the language as clear and as short as possible, avoiding ambiguity, avoiding leading questions and assumptions, and avoiding having multiple questions in one question (Saldanha & O'Brien, 2013). For these questionnaires, a combination of both open and closed-ended questions was used. The number of questions relating to each excerpt ranged between 6-8, including sub-questions, depending on the function of the taboo language in question. For the sake of consistency, the questions that were used in relation to the excerpts discussed in the previous sections are used as examples to explain and justify the decisions made concerning the designing of the questionnaire. The participants were asked to answer the questions set out in Figure 5 regarding Excerpt 4 with the function of characterisation.

### Figure 5

#### *Sample of One of the Characterisation Questionnaires*

- 1) From the excerpt you have just watched, how would you describe Mendez's character? You may wish to refer to his physical, social, psychological or any other characteristics you may think of.

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- 2) What do you think Mendez is referring to when he said "pussy"?

- 3) a) Besides the dialogue, are there any other images or sounds that make you form an idea about Mendez's character?

a) Yes                                  b) No

b) If you answered (yes), could you give some examples?

- 4) a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in enabling you to form an idea about Mendez's character.

Very unsuccessful    1   2   3   4   5   Very Successful

b) Please provide an explanation to your answer

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Question (1) is designed to be general and to enable the participants to generally think about the information that is sought after by the researcher, which was a description of their understanding of the character based on the short excerpt they viewed. They were given the freedom to write whatever came into their mind regardless of whether they had gathered those ideas from the visual or the audial cues. The second question is more specific and is concerned with one of the taboo

language instances used in the excerpt. In some cases, more than one instance is used in an excerpt, and the decision to ask about any particular one was either because it was the one that was most relevant to the function being asked about or one that was noted as one that could potentially cause comprehension problems or translation-loss problems for the TA in the corpus analysis phase. In some cases, the taboo language instance fitted both of these descriptions. It is also important to point out that the questionnaires were distributed in Arabic, which will be discussed later, so question 2 above did not actually include the word 'pussy' but how it was subtitled in the excerpt, which in this case was "women problems". Question (3) was asked to determine the extent to which the dialogue and the subtitles played a role in forming an idea about the character, or whether it was mainly based on visual cues.

The other part of that question was provided for the participants to elaborate further on their answer. The last question was mainly asked to compare questions 2 and 3 with how the participants rated the quality of the subtitles and to investigate whether there was a correlation between their understanding of the subtitles and thus the content of the excerpt and how high or low they rated the subtitles. Participants were also given the chance to elaborate further on their score so the researcher would have a better understanding of their decision. The other three questionnaires that were used with the characterisation excerpts followed a similar pattern, with the only exception being that question (2) was modified based on each excerpt.

The questions about the second function of taboo language, expressing emotions, were related to how this function is part of the aim of the on-screen dialogue resembling real-life dialogue. Thus, Question (1), as shown in Figure 6, was included to allow the participants to write down the emotions and feelings they think the character(s) is experiencing. To elicit more concise answers, the participants were asked to describe these emotions by listing them as adjectives. Question (2) was included to determine how much of each participant's answer to question (1) was based on the dialogue and hence the subtitles, and not on the visuals of the acting. Many of the emotionally charged scenes in which characters are expressing strong emotions, whether these consist of anger, frustration, or anything else, are accompanied by expressive acting, such as using facial expressions, gestures, a loud voice, violence, and so on. Therefore, it was thought that this question would help the researcher understand how much the dialogue, including the subtitles

concerning the taboo language, helped to transport these emotions to the TA. The third question was included to link the function of expressing emotions with the more general function of resembling realism. Given the fact that the subtitles are created using Modern Standard Arabic, it will be particularly important to investigate how realistic such subtitles are when dealing with plenty of swearwords and name-calling. It will be interesting to determine whether the participants notice the awkwardness, or one might argue the unrealistic use of MSA, in an emotionally charged situation or whether using MSA in subtitles has become an established norm to the extent that this would go unnoticed by the TA. The decision to separate the actions from the dialogue was made again to enable the participants to think about the dialogue represented in the subtitles and not to focus merely on the acting.

### Figure 6

#### Sample of One of the Expressing Emotional State Questionnaires

##### Emotions

##### Excerpt 1: Grace and Frankie Season 1 Episode 1

- 1) In this excerpt, could you list some of the emotions you think Grace and Frankie are experiencing by describing them using adjective if you can?

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- 2) What makes you think that Grace and Frankie are experiencing the emotions you listed in question 1? Please be as specific as you can.

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- 3) a) Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life? Please explain your answer.

a) Yes    b) No    c) Maybe

b) Dialogue: \_\_\_\_\_

c) Actions: \_\_\_\_\_

- 4) a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters.

Very unsuccessful      1    2    3    4    5    Very Successful

b) Please provide an explanation to your answer

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Question (4a) serves a similar function to question (4a) in the previous questionnaire sample, where participants are asked to rate the subtitles in terms of how they helped them to feel or understand the emotional state of the characters in the excerpts and to provide an explanation for their score. It should be noted that participants were not asked about one taboo language instance in these four excerpts for a couple of reasons. The nature of taboo language instances used to

serve the function of expressing emotions were mostly for emphasis, such as in Excerpt 1, at “*get your fucking hand off my sternum*”, so the aim was to assess the overall rendition of these scattered uses of taboo language in the subtitles for expressing the characters’ emotional state. The other reason, as mentioned earlier, was to examine how the participants received emotionally charged subtitles written in MSA.

The third function of using taboo language in films and television is to deliver humour. The excerpts chosen included some form of humour that was caused by using taboo language in the ST, so this needed to be subtitled using the most appropriate strategy that would help to transfer the humorous effects to the TA. Following Saldanha and O’Brien’s (2013) advice not to ask leading questions, the first question in the questionnaire concerning delivering humour, as shown in Figure 7, asked if the participants thought the excerpt was funny as a way to avoid assuming they thought it was funny and not to lead them to think that humour was definitely included. If they answered question 1 affirmatively, they were given the chance to explain what they thought the humour was. In some of the excerpts, canned laughter is used, which is why the option ‘I’m not sure’ was included, as it may have led the participants to assume the presence of humour without fully understanding it. The second question was also asked to distinguish between the role played by the dialogue and that played by the visuals in delivering the humour.

## Figure 7

### Sample of One of the Delivering Humour Questionnaires

#### Humour

##### Excerpt 1: Disjointed S1 E2

1) a) Do you think there is any intended humour in the dialogue of excerpt you have just watched?

a) Yes

b) No

c) I'm not sure

b) If you answered (yes) or (I'm not sure), please provide further explanation of what you think the humour is or what makes you not sure.

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2) a) Besides the dialogue, are there any other images or sounds that make you think there is intended humour in this excerpt?

a) Yes

b) No

b) If you answered yes, could you give some examples?

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3) What does "Hector's Dildos" mean? If you do not know, you can simply write down "I don't know".

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4) Do you think the example Ruth gave to Douglas is humorous?

a) Yes

b) No

c) I'm not sure

5) a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation "Hector's Dildos" in enabling you to understand this excerpt.

Very unsuccessful    1    2    3    4    5    Very Successful

b) Please provide an explanation to your answer

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Question (3) asked about the meaning of the particular taboo language instance that was used as the source of the joke as rendered in the subtitles; in this case, it was retention 'هكتورز ديلدوز'. Question (4) was added to establish whether the actual joke in the ST was received by the TA in the same way it was intended for the SA in case the participants alluded a different humorous part in answering question (1b).

Similarly to in the questionnaires just discussed, the last question asked the participants to rate the subtitles according to how well they helped them understand the excerpt. At the very end of the questionnaire, the participants were asked if they had any further comments about the subtitles of the excerpts, since this is recommended as good practice (Saldanha & O'Brien, 2013). Once all 12

questionnaires were finalised, they were translated into Arabic by the researcher to be administered after recruiting the participants from Kuwait University.

#### **5.4.4 Designing the Pre-experimental Questionnaire for Recruitment**

The criteria used to recruit participants needed to be considered because they relate to the variables that would be analysed later. Since the location for recruiting participants was already determined in the process of submitting the ethical forms to University College London as the campus of Kuwait University, some variables were decided on earlier to determine what role they would play during the data analysis phase. These variables were the participants' age, gender, English language proficiency level, and an estimated level of reliance on the Arabic subtitles to access media content in English. Figure 8 shows the pre-questionnaire that was given to the participants. Questions (1) and (2) were asked to determine the participants' gender and age; question (3) was asked to determine whether the participants speak English as a foreign language. Given the fact that all Kuwaiti students take English as a second language classes from grade one, it is very unlikely that someone would indicate that they do not, but this question was mainly asked for confirmation. The following question was asked to enable the participants to estimate their English language proficiency level, as it would be expected that their levels would vary depending on their educational and demographical background. The description of the language proficiency levels was adapted from the self-assessment grid of the Common European Framework of Reference for Languages<sup>7</sup>. Four levels were included: beginner, intermediate, advanced, and near-native speaker. The last level was included in order to eliminate those who are near-native speakers as it would be highly unlikely that they would rely on the Arabic subtitles to understand the content. The second part of this pre-questionnaire was included to have a better understanding of how much the participants read and rely on Arabic subtitles to understand media content in English. The first question was included to eliminate those who never watch films and TV shows in English because the subtitles would be a completely new phenomenon for them, and they would be struggling with

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<sup>7</sup> For more information, click on English in the following link: <https://www.coe.int/en/web/common-european-framework-reference-languages/table-2-cefr-3.3-common-reference-levels-self-assessment-grid>



getting used to the subtitles let alone considering the role played by the subtitles in serving the functions of taboo language.

## Figure 8

### *The Pre-experimental Questionnaire*

#### **Pre-experiment Questionnaire**

Please answer ALL the following questions when prompted by the researcher to do so.

- 1- What is your gender?
  - a) Male
  - b) Female
- 2- How old are you? \_\_\_\_\_
- 3- Do you speak English as a foreign language?
  - a. Yes
  - b. No
- 4- If you could place yourself in one of the following levels regarding your use of English, which would you choose?
  - a. Beginner  
This means that you understand and use basic phrases in English, such as "good morning", "how are you", "how much is this", and so on. You can introduce yourself, communicate, and understand others during simple small talks.
  - b. Intermediate  
This means that you understand main topics, ideas, or points in different circumstances, for example, in a school lecture or work meeting. You are also able to handle different situations where only English is used, for instance when travelling or when interacting with a native speaker of English. You can understand the main points of different radio or TV programs.
  - c. Advanced  
This means that you can understand and use a range of complicated phrases and sentences and easily participate in various conversations. You can understand and use the language in different settings, including social, academic, or professional. You can understand a variety of TV shows and films effortlessly.
  - d. Near-native Speaker  
This means that you use mostly English in your daily interactions at home, school, or work. You have no difficulty understanding any kind of spoken language live or broadcast. You have a good familiarity and can easily understand and use idiomatic expressions and colloquialism such as those used by native speakers of English.

#### **Reading Subtitles**

- 1- Do you watch films, television shows, or online shows in English?
  - a. Yes
  - b. No
- 2- When you watch audiovisual content in English, do you read the Arabic subtitles?  
Please rate your answer  
I never read the Arabic subtitles 1 2 3 4 5 I always read the Arabic subtitles
- 3- How much do you think you rely on the subtitles in order to understand a film or TV series episode?
  - a. 75% - 100%
  - b. 50% - 75%
  - c. 25% - 50%
  - d. 0% - 25%
- 4- Do you think you can fully understand an audiovisual content that is not subtitled?
  - a. Yes, I have done that before, and I understood everything
  - b. No, I have done that before but could not fully understand
  - c. I'm not sure because I've never watched a show without Arabic subtitles

Questions 2 and 3 were asked to estimate the participants' reliance on the subtitles for accessing the content and how familiar they are with reading Arabic subtitles. The last question was added to determine whether the participants' familiarity with film and TV language in general plays a role in how they answer the questionnaire in regard to the subtitling strategies applied.

### 5.4.5 Procedure

A six-week study leave was requested and approved by UCL to travel to Kuwait to carry out the data collection since the target population is adult audience

members from Kuwait who rely on Arabic subtitles to access media content in English. The questionnaires needed to be administered in person rather than online or via email for ethical reasons relating to not violating any copyright issues by distributing Netflix content to individuals who may not have a subscription with the company. This meant that the researcher would be present while the participants answered the questionnaire; this research involves only one researcher and very limited resources were available. This has advantages and disadvantages; some would argue that the researcher's presence might put some restriction on the participants' liberty and openness in answering the questions due to power relations, while others might think that it could help participants understand the questions better because the researcher could answer any queries they may have. The researcher intended to have as little interaction as possible with participants other than making any needed clarifications.

Convenience sampling, which means that "participants are selected purely on the basis of easy accessibility to the researcher" (Saldanha & O'Brien, 2013, p. 164), was going to be used for data collection in this study. Perhaps it is not the most recommended method of sampling, but it is one of the most commonly used in translation studies research because there is limited time and funding. Convenience sampling becomes problematic when the results are generalised as being representative of the whole population. However, given that this study is to the best of my knowledge the first of its kind, in that it assesses the TA reception of the Arabic subtitles regarding maintaining the functions of taboo language, generalising the results is not the current ultimate objective. Instead, it is to examine the applicability of the subtitling strategies used and to identify any problematic issues the participants point out so as to be able to come up with new hypotheses and ideas for further future research. The sample size that is appropriate for using questionnaires as a method of data collection in AVT research varies depending on several factors. It depends on whether the research is conducted for academic purposes or by industries and governments. Generally, academic research uses a smaller sample size due to limited finances, time, and resources. In academic research, it also depends on whether the questionnaires are distributed electronically, which means a larger sample could be reached, or manually (Caffrey, 2009). Another issue that should be considered is the type of analysis the researcher aims to conduct. If the

questionnaires include open-ended questions, which generally take a significantly longer time to analyse, researchers should ensure that their sample size would enable them to analyse their data within a feasible time. Previous academic research on AVT in which questionnaires were used and distributed manually has generally used a sample size of 35 or less. For example, Fuentes Luque (2003), studying translated humour, had a sample size of 30 participants, and Antonini's (2005) sample size was 32. Caffrey (2009), while studying abusive subtitling procedures, used the answers of 20 participants in his analysis. In Desilla's (2014) study on the comprehension of implicatures in film dialogue, she had a total of 18 participants answering the questionnaires. Therefore, following the path of previous scholars, while also considering the design of this experimental case study and the methods used for the data analysis, the minimum sample size to aim for was set at 30 participants. It was thought that this should provide the researcher with a sufficient number for basic quantitative analysis but would also allow for a considerable amount of qualitative data for a fruitful analysis.

During the first two weeks of the study leave, I was in contact with the administration office so that a classroom with the equipment needed to administer the questionnaire could be reserved. Unfortunately, a number of obstacles were encountered that prevented this. Several colleges had recently moved to a new campus, and not all of the rooms were ready and equipped for the objectives of my study. It was also the start of the final examination period, so classrooms were already scarce. Given the fact that I had a very limited amount of time, I had to find another solution to finding a room because I needed to recruit participants as fast as possible. I was advised to contact lecturers and ask them to allow me into their lectures so I could recruit participants. Therefore, I reached out to several lecturers, and one of them who teaches at the college of education agreed to let me into the last ten minutes of three different subjects that she taught. She had between 25 and 35 students in each class, which seemed sufficient for my target number of 30 participants. She also suggested that I use her classroom as one of the classes was right before the university's lunch break. The duration of the break was about 1 hour and 15 minutes, during which time the classroom would not be used by anyone. The classes were given two days a week, which also put some restriction on the flexibility of administering the questionnaires. During the third week, I went into all three

lectures and talked briefly to the students about my research objectives and distributed copies of the information sheet so they could take it home and read it thoroughly to make an informed decision. I also informed them of the time and location of the data collection so that if they wished to participate, all they had to do was show up in the classroom indicated. I asked for at least six volunteers to take part in a pilot test that would take place two days later so any final revisions could be made beforehand. Nine students agreed to take part in answering the pilot questionnaire, which included one excerpt and one questionnaire about each function.

#### **5.4.6 Pilot testing**

Piloting of a questionnaire is an essential step so that the researcher is able to adjust any issues in the wording, time required to answer the questions, whether or not the questions help elicit the information needed to answer the research questions, and so on (Saldanha & O'Brien, 2013). Thus, pilot testing in this study enabled me to make sure the questions were clear enough for the participants. It also helped me to explain and answer any questions that arose from the information sheet and the consent form. Moreover, it was important to estimate the time participants needed to answer each questionnaire, which was about five minutes. Briefly going over the information sheet to answer questions and sign the consent form took about 15 minutes. The 12 excerpts took about 26 minutes in total to watch, and if 5 minutes was needed per questionnaire, this indicated that participants would need at least 1 hour to answer all 12 questionnaires comfortably. This meant that I needed at least 1 hour and 45 minutes to go through all the phases of administering the questionnaire. As mentioned earlier, I was only allowed one hour and 15 minutes to use the classroom. Accordingly, the pilot study enabled me to make the decision to eliminate three excerpts and questionnaires, one relating to each function, from the initial list and to use a total of nine excerpts and questionnaires. As shown earlier in Table 4, Excerpt 3 in relation to characterisation, Excerpt 4 regarding expressing emotional state, and Excerpt 3 regarding humour, along with their respective questionnaires, were randomly eliminated. The questions the participants were asked were as follows:

- Are the questions clear?
- Is there anything confusing?

- Is watching the excerpt one time enough for you to answer the questions?
- Do you think five minutes is enough time to answer the questions?
- Do you think there is anything in the excerpt or the questionnaire that participants should be warned about in the information sheet and consent form?
- Are there any questions that you do not think you should answer?

Some of the points they brought up included whether they could answer the questions using Kuwaiti dialect, English, or MSA; it was confirmed to the participants of the pilot study that they could answer the questions in any one of those languages. This was made clear to all the participants later on. Another issue was the wording of question 3 in the expressing emotional state questionnaire as they were not sure what they were being asked to write about regarding dialogue and actions. This was amended by re-asking the question as “Do you think the dialogue is realistic?” and “Do you think the actions are realistic?”. The participants also asked if they could repeat their answers, particularly for the last question of each questionnaire; they were told that they could but advised to provide as much detail as possible. Their answers to the questionnaires, which are discussed in more detail in Chapter Seven, seemed to be in the right direction, so no further changes were made.

#### **5.4.7 Participants of the Experimental Case Study**

During the initial three visits to the lecturer’s classes, the students were informed about the time and location of the study. This was to take place over three sessions, two days during the fourth week and one day during the fifth week. This was done to ensure that at least 30 participants volunteered to participate, with the ability to add more days if needed. At that point, it was brought to my attention that the college of education, which was where these classes were held, is a segregated campus and the lecturer taught female-only classes. Therefore, all of the participants ended up being women, which was a double-edged sword. On the one hand, it limited the representativeness of the sample because it didn’t include both genders. On the other hand, given the conservative nature of the target culture and the type of sensitive content and taboo language used in the excerpts and questionnaires, female participants would have been very uncomfortable taking part in the presence of male participants and vice versa, which could have significantly reduced the

number of participants willing to take part. Those who wanted to participate were informed that they needed to thoroughly read the information sheet and make an informed decision about whether or not they should participate before coming to the session. They were also asked to bring along any questions they may needed to be answered prior to making a decision. Over the three sessions, a total of 66 female participants decided to volunteer to watch the excerpts and answer the questionnaires; their age ranged between 18 and 40 years old.

#### **5.4.8 Data Collection**

Prior to the participants' arrival, three items were placed on each chair in the first two rows of the classroom; the first two rows were chosen so that they could easily see the excerpts and read the subtitles. The items were a pamphlet, a consent form I had signed, and a pencil; the pamphlet included a copy of the signed consent form for me to keep, the pre-questionnaire, which aimed to gather background information, and the nine questionnaires that participants were expected to answer after watching each excerpt. All excerpts were also uploaded on the computer so that they could be projected onto a large whiteboard. The speakers were also turned on and set at a reasonable volume. Upon the participants' arrival, I briefly went over the information sheet, reminding them that they were about to watch uncensored content that includes taboo language and culturally sensitive topics and that they were free to withdraw at any point if they wished to do so. I then answered questions asked by participants and informed them that if they wished to participate, they needed to initial and sign both copies of the consent form and keep one for themselves. After that, the participants were asked to write down their answers in the prequestionnaire, presented in Figure 8. The briefing and completing of the prequestionnaire took roughly 15 minutes. Subsequently, the participants were informed that they were about to start watching the first excerpt, after which they would need to provide their answers to the first questionnaire. Regarding questions that were asking about a particular character, I gave the participants some clues as to which character they were to be asked about, such as 'the blonde lady', or 'the guy with the moustache', and so on. For each questionnaire, the participants were given five minutes to write down their answers. This was repeated nine times, going through all the excerpts and questionnaires. Upon completion, the participants were

thanked for their time and participation and all pamphlets were collected. This whole procedure was repeated in the second and third sessions.

### **5.5 Methods of Data Analysis in the Experimental Case Study**

Since the method of data collection used in this part of the study was questionnaires containing both closed- and open-ended questions to which the responses were expected to be concise and restricted, nonparametric tests appeared to be the most appropriate choice for analysing the data of the closed-ended questions and measuring the value of significance between the variables, and thematic analysis was applied to analyse the results of the open-ended questions. The characterisation questionnaires included a total of six questions, which were numbered 1, 2, 3a, 3b, 4a, and 4b. Questions 1, 2, 3b, and 4b were open-ended questions, whereas questions 3a and 4a were closed-ended questions. The expressing emotions questionnaires included a total of seven questions that were numbered 1, 2, 3a, 3b, 3c, 4a, and 4b; 1, 2, 3b, 3c, and 4b were open-ended and 3a and 4a were close-ended questions. The delivering humour questionnaires included a total of eight questions, which were numbered 1a, 1b, 2a, 2b, 3, 4, 5a, and 5b; 1a, 2a, 4, 5a were closed-ended questions, whereas 1b, 2b, 3, and 5b were open-ended questions.

There are several factors that determine which statistical tests to use for the quantitative analysis, which include the sample size, the type of data collected, as in numerical, categorical, or ordinal, and the total number of groups that are to be compared. The sample size in this experiment is relatively small, and the type of data collected is either categorial or ordinal; the latter uses a Likert scale. The following table shows a summary of the closed-ended questions and the type of data they relate to, which determined the statistical tests that had to be applied to analyse the quantitative results.

**Table 5***List of Closed-ended Questions under each Condition and Types of Data Collected*

Conditions	Questions	Type of Data
1. Characterisation	3a	Categorical
	4a	Likert scale
2. Expressing emotional state	3a	Categorical
	4a	Likert scale
3. Delivering Humour	1a	Categorical
	2a	Categorical
	3	Categorical
	4a	Likert scale

Therefore, nonparametric tests appeared to be the most appropriate choice for analysing the data and measuring the value of significance between the variables. When the association between two variables that include two or more independent groups needs to be measured, a chi-square test appears to be the best option. However, one of the assumptions regarding using a chi-square test and receiving reliable results is that the total value of the expected cells should be at least 5 for 80% of the time. According to McHugh, “[t]his assumption is most likely to be met if the sample size equals at least the number of cells multiplied by 5” (2013, p. 4). In several of the data’s contingency tables this was not the case, and the sample size was smaller than that total. A more appropriate option to use to solve this issue was Fisher’s Exact test, which is most commonly used for a 2x2 contingency table. However, this test can still be applied to contingency tables with groups larger than 2, if the sample size does not exceed 30 (Zaiontz, 2021), which is the sample size of this experiment. A Mann–Whitney U test is used when the association to be measured is between one categorical variable that is relevant to two independent groups and one ordinal variable, as in a Likert scale. However, a Mann–Whitney U test can only measure the association between an ordinal variable and a categorical variable that includes only two independent groups. Thus, a Kruskal–Wallis H test was used to measure the association between an ordinal variable and a categorical variable with more than two groups.



Furthermore, thematic analysis was opted for as the approach to use to conduct the qualitative analysis (Saldanha & O'Brien, 2013). In order to avoid the risk of bias during the analysis, I needed to be mindful of the types of bias that are most associated with this type of analysis. Two types of bias, confirmation bias and elite bias, were identified as possibilities (Saldanha & O'Brien, 2013). While it is nearly impossible to approach this type of analysis without having some preconceived ideas of what is expected to appear in the responses, the data was approached with this bias in mind in order not to avoid any unexpected codes and themes in the responses. Elite bias was also a risk because the participants' SL proficiency level, exposure to TV shows in English, and reliance on the subtitles were examined variables. This meant that receiving more informed and detailed responses from some participants would be expected. Therefore, I ensured that the same level of effort and attention to detail was paid to the responses from all the participants.

When describing thematic analysis, Matthews and Ross state that it is a "process of working with raw data to identify and interpret key ideas or themes" (2010, p. 373). To identify the themes, the responses of the participants were coded to group the common ideas into themes that could be discussed further. In the first question relating to characterisation, there were not any predetermined codes or themes, and they were created by merely relying on the data provided by the participants. These were general questions in which the participants were asked to describe the character as general or specific as the description needed to be based on the excerpts they had watched. In the second question, the situation was slightly different as the participants were asked if they understood the meaning of the subtitled taboo language instance that was used to serve the function of characterisation. The participants were informed that they could write "I do not know" if they did not understand the subtitled taboo language instance. Saldanha and O'Brien state that "there are very legitimate cases where participants might be unsure about a response, but large-scale 'don't know' values are quite uninformative for the researcher and should be avoided" (2013, p. 196). However, this research study is considered to be one of those legitimate cases for the participants as well as

the researcher regarding “I do not know” answers. This is because such an answer reveals important information about the subtitling strategy applied and whether it had an effect on how the TA received the characters. Therefore, the themes for the second questions were, in a way, predetermined, that is, the meaning was understood correctly or incorrectly, or no knowledge was gained about the meaning from the subtitles. This was carried out while keeping an open mind about the possibility of any unexpected codes or themes emerging from the data. Similarly, question 3 was divided into two parts. In the first part, the participants were asked if there were any other visual or audial elements that helped them form an idea about the characters, and the second part was for those who had answered yes so that they could provide some examples of such elements. Therefore, it was expected that the codes would enable the creation of themes that are either visual or audial. For the last question, the participants were asked to explain or elaborate on the rating they had given to the subtitles. The codes and themes were created based on the data provided by the participants.

## **5.6 Validity and Reliability of Methods**

As described earlier, this study adopts a single-case study method to answer its research questions by applying two sub-methods: corpus analysis and questionnaires. Reliability and validity issues concerning the case study method have been discussed by many researchers in the social sciences in general (Drost, 2011; Yin, 2003b) and translation studies in particular (Saldanha & O'Brien, 2013; Susam-Sarajeva, 2009). It was important to address how these issues were considered while designing the research in an attempt to make this study more rigorous. Saldanha and O'Brien state that “[r]eliability refers to the extent to which other researchers (or the researcher herself) could generate the same results, or come to the same conclusion, if investigating the same question, using the same data and methods at a different time” (2013, p. 35). They provide researchers with some suggestions to increase the level of reliability, which are mainly concerned with dependability, transparency, and credibility (Saldanha & O'Brien, 2013). I considered the issue of dependability in this study by elaborating as clearly as possible on the process of data collection, starting with building the parallel corpus. The source texts

used in the corpus along with the justification for their inclusion have been clearly laid out. The tools used for extracting the subtitles, the criteria applied to extract taboo language instances, and the theoretical framework followed to categorise the instances into different subtitling strategies were thoroughly explained. In terms of the questionnaires, the process of operationalising, designing, piloting, and administering the questionnaire were also exhaustively discussed. This transparency in all the phases of the case study should increase the reliability and thus the credibility of the research methods, enabling future replication of this study by other researchers.

Drost argues that “[v]alidity is concerned with the meaningfulness of research components. When researchers measure behaviours, they are concerned with whether they are measuring what they intended to measure” (2011, p. 114). This means that a research method(s), including data collection and analysis, is considered valid if the findings help the researcher answer the research questions. The five research components that Yin (2003b) argues must be considered are research questions, propositions, units of analysis, the logical link between the data and the propositions, and interpretation of the findings. The methods used in this case study were carefully chosen to elicit the data needed to answer the research questions. To answer the question of how the subtitlers working for Netflix rendered taboo language instances into Arabic without any form of censorship, a pool of examples to examine was needed. A carefully compiled parallel corpus that was created by applying purposive sampling when deciding on the source and target texts to be included, as well as including multiple sources (five different shows) would help me to answer the first research question. Additionally, completing the analysis of the corpus both quantitatively and qualitatively beforehand informed the design and structure of the questionnaire to be given to the participants. The questions were cautiously designed to ensure maximum validity, and leading, ambiguous, confusing, complicated questions were avoided. Each function was tested three times using different excerpts to multiply the sources and elicit as much information as possible for a more stimulating analysis. Furthermore, using two submethods is considered triangulation, another way to boost the validity of the study, in which “the two sets of data can reinforce and shed further light on each other” (Pérez-González, 2014, p. 175).

Following the steps that are recommended to increase the reliability and validity of the methods used in a case study raises the question of how generalisable the findings of this case study are. Susam-Sarajeva (2009) provides new researchers in translation studies adopting a case study method with an overview of the issue of generalisability from three different schools of thoughts: naturalistic generalisation and transfer, analytic induction and logical inference, and conventional generalisation. Because this case study investigates a new phenomenon, subtitling taboo language into Arabic without any form of censorship and how it affects the target audience in Kuwait, it would make more sense to follow the second school of thought. Researchers who are advocates of this view (Mitchell, 1983; Yin, 2003a) argue that the generalisation of a case study's findings should be analytic rather than statistical, meaning "that the process of inference or induction from case studies is not statistical, but logical, causal or analytic" (Susam-Sarajeva, 2009, p. 49). The methods used for the data collection and the analysis of the results leading to the findings should be meticulous enough to justify any inferences that could be made from the study (Saldanha & O'Brien, 2013). Thus, the purpose of the findings is not to be generalised, but to inform the theoretical framework on which they are based. Ultimately, it is hoped that the findings from this case study will be rigorous enough to inform new hypotheses and create new parameters of research to build on, leading to more sound, informed, and potentially generalisable future studies.

## **5.7 Conclusion**

In this chapter, the methodological approach used in this study was presented and discussed, as were the research questions this study aims to answer. The subtitling strategies applied by Netflix's translators to render taboo language instances from English into Arabic were examined, and the causes and effects of the applied subtitling strategies were analysed and discussed. The data allowed for the proposal of a modified taxonomy based on Pedersen's (2011) taxonomy of strategies for subtitling ECRs to account for how the taboo language instances were treated in the subtitles. The final list included a total of eight baseline strategies along with two additional changes, which were a shift in register and using euphemisms. The second main question is concerned with the effects of the subtitling strategies on the target audience and whether the strategies achieved the intended functions of

characterisation, expressing emotions, and delivering humour. A case-study approach was followed in which a corpus analysis and an experimental case study were used as methods of collecting data. The validity and reliability of following these methods were also discussed to justify the decision to use them in this case study. The following chapter discusses the data analysis of the taboo language instances extracted from the parallel corpus to answer the first research question and its two sub-questions.

## Chapter Six: Corpus Analysis, Results, and Discussion

This chapter presents the results of the analysis of the corpus and the discussions from the first part of this study to answer the first research question, which consists of three parts. It starts with an overview of the corpus data and the process of extracting and organising the taboo language instances according to their types. This is followed by presenting and discussing the results of the pilot study, which was carried out to determine the applicability of the taxonomies of subtitling strategies put forward by Díaz-Cintas and Remael (2007) and Pedersen (2011) on the extracted taboo instances from the corpus. These taxonomies of subtitling strategies for ECRs were used as a starting point to determine whether any modifications were needed to create a more representative taxonomy of strategies for subtitling taboo language from English into Arabic. All the subtitling strategies that were included in the modified taxonomy are then explained and discussed, and examples of each strategy are presented to justify their inclusion. The quantitative results of the application of the subtitling strategies are then presented and discussed. This is followed by the qualitative analysis of the subtitling strategies that were applied and an explanation of the applied strategies as they relate to Chesterman's (2000) causal laws and the laws and parameters of effect. The chapter concludes with a brief summary of the findings.

### 6.1 Taboo Language Types

As mentioned in the Methodology chapter, the parallel corpus used in this study included the transcription of the source English dialogue and the Arabic subtitles of the first five episodes of the first season of five Netflix original shows, *Orange is the New Black*, *You Me Her*, *The Good Place*, *Grace and Frankie*, and *Disjointed*. A total of 870 taboo language instances were extracted from the corpus<sup>8</sup>, and the decision to categorise these instances as taboo language was based on the concept map system that was created in Alsharhan (2020) and discussed in Chapter Two. The concept map is presented again in this chapter in Figure 9. Any expression that fell into one of these categories was extracted and considered taboo language to examine how it was dealt with in the Arabic subtitles. Each taboo language instance was organised into individual tables with a number of categories, including

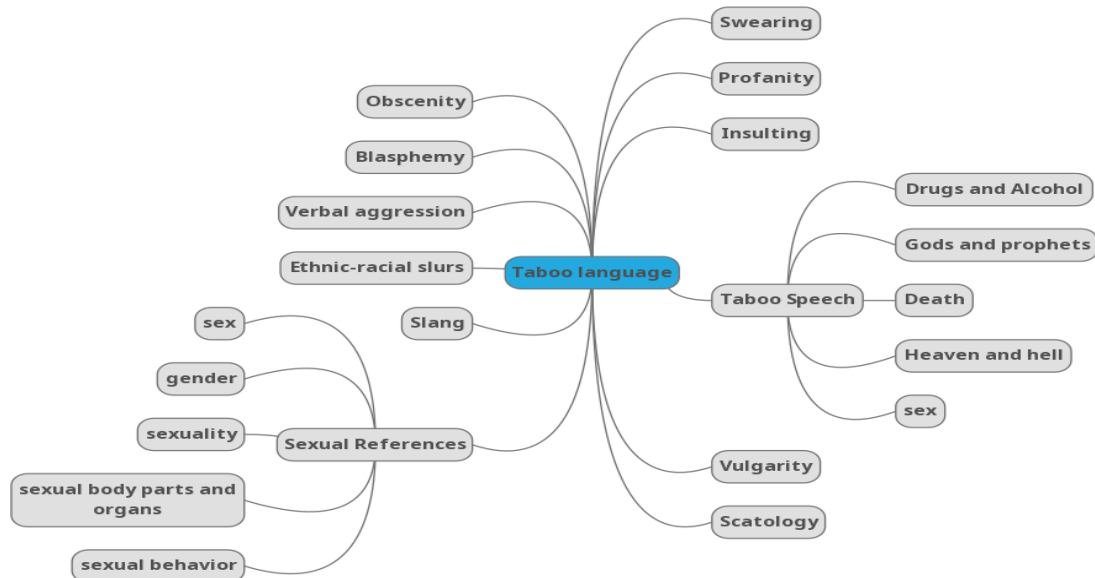
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<sup>8</sup> For the full list of all the taboo instances extracted from the corpus, please see Appendix I.

the ST, TT, back translation, taboo language type, subtitling strategy, and the source from which it was extracted. In some tables, there is more than one taboo language instance, and those were counted separately. I produced the back translations of the taboo language instances extracted from the corpus used in this study.

**Figure 9**

*Concept System of Taboo Language*



Source: Alsharhan (2020).

For the purpose of producing a more concise analysis and based on the data found in the corpus, a categorisation system based on the concept system map in Figure 9 was created, which includes five taboo language types. These were profanity, blasphemy, drugs and alcohol, sexual references, and scatology. The following table is a summary of the subcategories that were included under each category along with some examples from the data to further elaborate on this categorisation system.

**Table 6**  
*Taboo Language Type Categorisation System*

Taboo Language Type	Subcategories	Examples
Profanity	a. Profane language b. Swearwords c. Insults d. Ethnic & racial slurs	a. What the fuck/this is fucked up b. Bitch/son of a bitch/prick

	e. Verbal aggression	c. Fuck you! The monkey can dance d. Fucking coconut/cracker e. How the fuck did you survive infancy? You're the morons people point to when they say...
Blasphemy	a. References to God and other religious figures b. Heaven and hell c. Cursing	a. For God's sake/Jesus Christ b. For heaven's sake/what the hell c. Damn you!
Drugs and Alcohol	a. Names of drugs and alcoholic drinks b. References to being under the influence of drugs and alcohol	a. Vodka/marijuana/weed b. Stoned/high/drunk
Sexual References	a. Sexual behaviours b. Sexual orientation and homosexuality c. Sexual body parts	a. Have sex/get laid/blow job b. Gay/lesbian/tranny c. Asshole/dick/pussy/tits
Scatology	References to excrement and excretion	a. Shit/bullshit/poop/I gotta pee/bloody tampon

It is important to point out that although the taboo language instances were categorised into the types they can be described as, the purpose for which they were used was not part of the categorisation; one type of taboo language can be used to serve the function of a different type. This means that a word describing a sexual body part, such as 'dick', can be used to insult someone, as in 'you're being a dick'. At this stage of the analysis, the categorisation was not done based on the purpose of the taboo language word or phrase but on the type of taboo language they belong to. Table 7 shows a summary of the frequencies with which taboo language types are found in the ST of the corpus data.



**Table 7***Summary of Frequencies of Taboo Language Types in the ST Data*

Taboo Language Type	Number	Percentage
Profanity	229	26.32%
Blasphemy	32	3.68%
Drugs and Alcohol	120	14.02%
Sexual References	373	42.76%
Scatology	116	13.22%
Total	870	100%

In order to determine whether the taboo language type remained the same or changed in the TT, the euphemised and omitted instances were removed from the calculations, which was a total of 302 taboo language instances out of 870. The remaining 568 taboo language instances were further examined to determine whether the type was changed in the TT. Table 8 is a summary of the taboo language types in the ST minus the euphemised and omitted instances and how many times they remained the same or changed in the TT.

**Table 8***Summary of Frequencies of Taboo Language Types in the ST and TT Data*

Taboo Language Type	Number	Remained the same in TT	
		Yes	No
Profanity	112	68	44
Blasphemy	17	16	1
Drugs and Alcohol	114	114	0
Sexual References	287	268	19
Scatology	38	28	10
Total	568	494	74

Table 8 shows that almost 86% of the taboo language instances that were retained in the TT subtitles did not change in type and only 13% of them did change. Upon closer examination of the instances in which the taboo language type changed,

it appeared that in most of these instances, the change in type was unavoidable. For example, some of them related to the untransferable uses of the word 'fuck', where the subtitlers substituted the profanity with blasphemy, using words and phrases such as 'damn' or 'for heaven's sake'. In other cases, a word for a sexual body part or a scatological reference used as a swearword or an insult, such as 'asshole' or 'shithead', which is described as belonging to the sexual references or scatology categories of taboo language type, was changed by subtitlers to the profanity type by using other insults, such as 'idiot' or 'fool'. These findings indicate that where taboo language was retained in the TT, there was a clear effort on the subtitlers' part to maintain the same taboo language type in the TT.

## **6.2 Pilot Study to Assess the Applicability of the Taxonomy of Subtitling Strategies for ECRs**

In order to answer the first research question, which involves identifying the subtitling strategies applied by the Arabic subtitlers working for Netflix while, presumably, abiding by its no-censorship policy, it was first necessary to determine whether the current taxonomies of strategies for subtitling ECRs used as the starting point of this part of the study were sufficient to represent the type of language and the two languages and cultures examined here. Therefore, it was determined that a pilot study would serve a good purpose at this stage, in which a smaller sample would be examined against Díaz-Cintas and Remael's (2007) and Pedersen's (2011) taxonomies of strategies for subtitling ECRs. During this pilot study, the taboo language instances extracted from the show *Orange is the New Black* were the only ones examined because this show had the highest number of instances and therefore could provide a variety of examples that could be tested against the subtitling strategies. Dealing with Díaz-Cintas and Remael's (2007) subtitling strategies first, their first strategy is 'loan'; they describe the action for this strategy as follows: "the source text word or phrase is incorporated into the target language and text, because no translation is possible and both languages use the exact same word" (2007, p. 202). This description did not fully apply to all cases where the source text word or phrase was kept in the target text, particularly when it came to the reason being attributed to the impossibility of translation, as shown in Example 1, where one character is calling another character names. Note that the heading

'English subtitle' is used for simplification purposes as technically it does not refer to subtitles but to a transcription of the source language dialogue.

(1) *Orange is the New Black S1 E2*

English subtitle

Not with **Crazy Eyes**. Rough morning?

Arabic subtitle

وليس مع " كريسبي آيز ". أكان صباحا شاقا؟

Back translation

Not with **Crazy Eyes**. Was it a tiring morning?

The phrase "crazy eyes" could easily be translated into Arabic, but the subtitler decided to use a transliteration of the English phrase in the Arabic subtitles. Thus, Díaz-Cintas and Remael's (2007) loan strategy would not sufficiently apply to such cases. Their second strategy is 'calque'; they state that "calque is a literal translation" (2007, p. 202), but they go on to give examples indicating that 'calque' has a foreignising effect. This means that when 'calque' is applied, the target text becomes less idiomatic or foreign. However, this description seems to neglect the cases of literal translation in which the target text is perfectly idiomatic and does not have a foreignising effect, as in Example 2 below. In order for this subtitling strategy to apply, there seemed to be a need to distinguish between less idiomatic and idiomatic literal translation.

(2) *Orange is the New Black S1 E2*

English subtitle

You are still a **lesbian**.

Arabic subtitle

ما زلت سحاقية!

Back translation

You are still a **lesbian**.

In terms of their third strategy 'explicitation', under which they include cases of both specification and generalisation, it seems too general to describe the process of applying specification and generalisation in the Arabic subtitles. It would be more

appropriate to deal with these two strategies as separate ones, as the examples in section 6.3 will demonstrate. The next strategy is 'substitution', which is described as another form of explicitation but is only applied when there are space constraints that hinder the use of specification and generalisation (Díaz-Cintas & Remael, 2007). The way in which this strategy is explained also limits its applicability when it comes to subtitling taboo language from English into Arabic, as the data in the pilot study has indicated. For instance, swearwords such as 'fuck' and 'crap' are commonly substituted with the word اللعنة or 'damn' in English. There were no space constraints that led to such substitutions, which means that the description of this strategy needed to be slightly expanded to include such instances. In relation to taboo language, the fifth strategy, 'transposition', is not really applicable because it indicates substituting a cultural concept with another from the target culture. The examples given by Díaz-Cintas and Remael include names of well-known stores, measurements and currencies, and names of local celebrities. There were no taboo language instances in the pilot study data that suggested a need to use this strategy, which is most likely due to the characteristics of taboo language. 'Lexical recreation' is the sixth strategy, in which a new word is invented and used in the source text, and although there were no instances of neologism in the pilot study data, this strategy could be implemented in the taxonomy of strategies for subtitling taboo language if neologisms were to be found in the data extracted from the entire corpus. The next strategy is 'compensation', which "means making up for a translation loss in one exchange by over translating or adding something in another" (Díaz-Cintas & Remael, 2007, p. 206). As with the previous strategy, such instances were not found during the pilot study. However, the authors indicated that such a strategy is commonly used for humorous effects, which is also a common function of using taboo language, and this strategy could also be found in the larger corpus. 'Omission' is one of the most commonly used strategies when subtitling taboo language into Arabic (Khuddro, 2000), and Díaz-Cintas and Remael (2007) argue that there are two reasons for using omission. The first is time and space constraints, and the second is a lack of an equivalent term in the target language. However, the data found in the pilot study suggests that omission was applied when subtitling taboo language into Arabic without the presence of either of those two reasons, as is the case in Example 3.

(3) *Orange is the New Black S1 E1*

English subtitle

**Get your ass over here**, Chapman, now.

Arabic subtitle

تعالى هنا يا "تشابمان"

Back translation

Come here Chapman.

This subtitle appears on the screen as the second line of a two-liner, with the previous sentence being spoken by the same speaker. Díaz-Cintas and Remael (2007) recommend between 34 to 36 characters per line for languages such as Arabic and a total of six seconds for a two-liner to appear on the screen. Netflix have published their own subtitling guidelines for Arabic, which suggest a maximum of 42 characters per line and a duration of 1 second per 20 characters for adult programmes (Netflix, 2021). The first line consists of 27 characters, whereas the second line includes 23 characters. The two lines appear on the screen for 3.295 seconds, which clearly indicates that there were no space or time constraints. Additionally, “get your ass” is a phrase that could be translated or rendered in the Arabic subtitles in various ways while maintaining the taboo language, so a lack of an equivalent was not a justification for omission either. Therefore, when an application of this strategy is found in the data, the assumption that it was applied due to the two previously mentioned reasons should not be made. The last strategy in Díaz-Cintas and Remael’s (2007) list is ‘addition’, which they also consider to be a type of explicitation because it adds information in the TT subtitles to help viewers understand any problematic references. Examples of applying this strategy were found in the pilot study data, as shown in Example 4, in which the word “shoes” was added to clarify the meaning.

(4) *Orange is the New Black S1 E3*

English subtitle

-Those are cool.

**-Those are gay.** I like the Lebrons.

Arabic subtitle

- إنه رائع

- إنه حذاء للمثليين يعجبني حذاء البيرون

Back translation

-Those are great.

-Those are **shoes for gays**. I like the Lebrons.

After examining the data from the pilot study while trying to adopt Díaz-Cintas and Remael's (2007) taxonomy of strategies for subtitling culture-bound terms, the decision was made to use this taxonomy as a reference when needed, but not as the taxonomy that would be used to categorise the Arabic subtitles of the taboo language instances. Clearly, some examples of these subtitling strategies were found in the pilot data, but a certain level of modification regarding how these strategies were described by the authors was needed. Furthermore, some instances in the data could not be categorised under any of Díaz-Cintas and Remael's (2007) strategies in the list, indicating the need for more strategies to explain how these instances were rendered. Accordingly, Pedersen's (2011) taxonomy was examined next to determine its sufficiency for representing the strategies used for subtitling taboo language into Arabic.

Pedersen's stronger point is his argument that for taxonomies "to be successful as models of the options available to translators, they need a baseline of categories" (2011, p. 73). These taxonomies can be expanded and specified based on the objective of each study. He reached this conclusion after conducting an overview of the translation strategies presented in the translation literature in general and AVT in particular by many researchers in the field, including but not limited to Newmark (1988), Chesterman (1997), Vinay and Darbelnet (2000), Gottlieb (2009), and Gambier (2010). This baseline of strategies consists of retention, specification, direct translation, generalisation, substitution, and omission (Pedersen, 2011). According to Pedersen's description of these strategies and by applying them to subtitling taboo language, retention would be when the ST taboo word or phrase is retained in the TT without any changes, so Example 1 above would be considered an application of retention. Specification is when extra information is added to make the taboo language instance more specific in the TT, such as subtitling 'meth' as 'methamphetamine'. In direct translation, the meaning of the taboo language remains the same in the TT as in the ST. Generalisation is when the taboo language instance is rendered by using a more superordinate term. Substitution is replacing the taboo

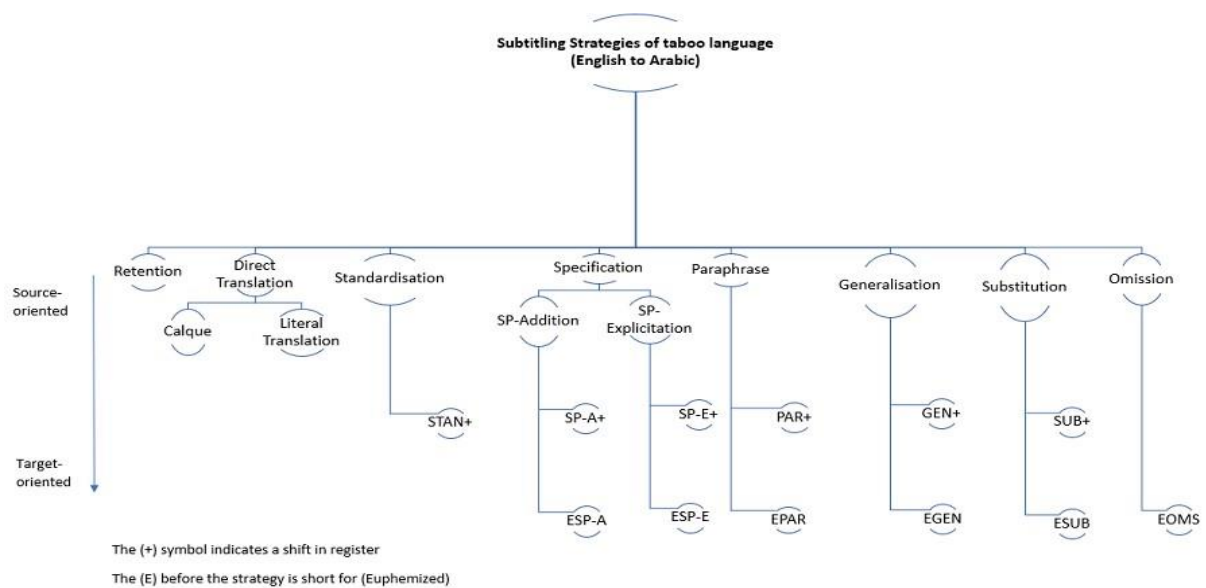
language word or phrase in the ST with another that is more common in the target culture. Finally, omission is when the taboo word or phrase is deleted in the TT.

As mentioned in the Methodology chapter, this phase of the analysis is not only corpus based but corpus driven. This means that if Pedersen's (2011) suggestion about specifying the current taxonomy according to the objective of each particular study is followed in this study, the taboo language instances found in the data would drive the creation of the additional categories and subcategories needed. Therefore, based on the data found in the pilot study, it was determined that two additional strategies were needed as baseline strategies and a further four subcategories were needed. The two baseline strategies are standardisation and paraphrase; the two subcategories are calque and literal translation, which come under direct translation, specification using explicitation, and specification using addition under the baseline strategy specification.

Two additional changes were noticed in the Arabic subtitles relating to taboo language that were not discussed in either Pedersen's (2011) or Díaz-Cintas and Remael's (2007) taxonomies, which is perhaps due to the established norms of subtitling into Arabic for the target Arab cultures. These were a shift of register and using euphemisms. The last modification that was needed for the current taxonomy is the orientation of the subtitling strategies. Pedersen states that "[t]he general trend when constructing this sort of taxonomy is to arrange the strategies along an axis of source- to target-orientation" (2011, p. 71). In his model of the taxonomy, he arranges the source-oriented strategies to the left, whereas the target-oriented strategies are to the right; the former category consists of the strategies retention, specification, and direct translation, and the latter category includes generalisation, substitution, and omission (Pedersen, 2011). However, a slightly different argument is presented in this study. Because subtitling taboo language into Arabic is a new phenomenon for both the Arabic subtitlers and the Arabic-speaking viewers, it is argued that any attempt to render the taboo language in the Arabic subtitles is source oriented, whereas moving towards using the euphemised strategies is target oriented. Therefore, the orientation axis is represented in Figure 10 vertically: the strategies at the top are source oriented and the ones at the bottom are target oriented.

**Figure 10**

*Taxonomy of Strategies for Subtitling Taboo Language from English to Arabic*



A more detailed description of each of the subtitling strategies along with some examples from the corpus to justify their inclusion in this taxonomy and to explain how the taboo language instances were categorised using this taxonomy is provided in the next section.

### 6.3 Taxonomy of Strategies for Subtitling Taboo Language from English into Arabic

#### A. Retention (RET)

Using Pedersen's (2011) description of this strategy, retention in this taxonomy is defined as keeping the taboo language word or phrase found in the ST in the TT. Given that English and Arabic have different writing systems and different alphabets, it is very uncommon for the taboo language word in the original dialogue to be retained in the Arabic subtitles in English. Thus, all cases of retention of taboo language found in the corpus are kept in the subtitles by transliterating the word or phrase using the Arabic alphabet, as in Example 5.

(5) *Grace and Frankie S1 E3*

English subtitles

- **Bourbon.**
- **Scotch**, please.

Arabic subtitles



- بربون

- سكوتش من فضلك

Back translation -

**Bourbon.**

- **Scotch**, please.

Similar to Pedersen's (2011) findings, some of the foreign taboo words that are retained in the Arabic subtitles but use different punctuation marks, such as in Example 1 above, where the retention of "crazy eyes" as "كريزي ايز" was placed in quotation marks. However, there does not seem to be a clear pattern as to when and why subtitlers decide to mark the foreign elements, which could lead one to assume that it is perhaps a subtitler preference. In some cases, the foreign taboo word is slightly adapted to fit the syntax of the target language, as in Example 6, where an article is used. However, because these changes are not significant in terms of answering this study's research questions, and for the sake of having a simple yet representative taxonomy, the decision not to include any sub-strategies for the retention strategy was made.

(6) *Orange is the New Black S1 E4*

English subtitle

Yeah, well, Piper loves **tequila**.

Arabic subtitle

ولكن "بايبر" تحب التكيلا

Back translation

But Piper loves (**the**) **tequila**.

In the corpus used in this study, retention was mostly applied to render the names of alcoholic drinks as well as some pharmaceutical and recreational drugs. However, the application of this strategy was not consistent, meaning that in some cases the names of drugs were rendered using different strategies, while in other cases retention was used to render different types of taboo language, as shown in Example 7.

(7) *Disjointed S1 E2*

English subtitle

And I would refer you to 2005's Los Angeles County v. **Hector's Dildos**. That was where three men were caught in a parking lot repeatedly...

#### Arabic subtitle

وسأذكر لك القضية بي مقاطعة "لوس نجلوس" و "هيكترز ديلدوز" سنة 2005 حيث كا هناك ثلاثة رجال  
ضبطوا في مو ف سيارات مراراً وتكرار

#### Back translation

I would mention to you the case between Los Angeles county and **Hector's  
Dildos** in 2005, where three men were caught in a parking lot repeatedly...

In this example, retention was used to render a name of a store that presumably sells adult sex toys. Pedersen (2011) argues that even though retention is a common strategy used to render ECRs, it is not always the most appropriate strategy as it offers minimal guidance to the TT viewers. This could potentially cause comprehension problems for the TA, which is further discussed in section 6.5.

#### B. Direct Translation (DT)

The second strategy in this taxonomy is direct translation, and as noted by Pedersen (2011), it seems that there is some terminological ambiguity when it comes to this strategy. For example, Pedersen includes two sub-strategies under the direct translation strategy, which are calque and shifted direct translation. He describes the former as a "stringent literal translation that may appear exotic to the TT audience" (2011, p. 84). Shifted direct translation is when the subtitler adjusts the target text slightly to make it less exotic to the TT audience (Pedersen, 2011). As noted above, Díaz-Cintas and Remael (2007) argue that calque is a literal translation with varying degrees of transparency. Vinay and Darbelnet (2000) and Chesterman (1997) use the strategies literal translation and calque, in which the former "has the status of a default value" (Chesterman, 1997, p. 92) and the only reason for a different strategy to be applied is if literal translation does not work in the TT. They describe calque as a loan translation in which terms are translated into the TT syllable by syllable.

For this taxonomy and based on the data found in the corpus, it seemed that the best sub-strategies to include in the direct translation strategy would be calque (CAL) and literal translation (LT). The definition of calque is based on Pedersen's (2011) definition, whereas the definition of literal translation is based on that of Chesterman (1997). The main difference that needed to be highlighted and represented in this taxonomy relates to how idiomatic the TT is for the TA. Thus, calque is defined as the literal rendering of the taboo word or phrase, in which the TT is exotic for the TA, whereas literal translation is a word-for-word translation of the

taboo language, where the TT is both grammatical and idiomatic in the TL. Example 8 shows how the strategy calque was applied in the corpus.

(8) *Grace and Frankie S1 E4*

English subtitle

We're going to be going to Robert and Sol's **coming out party**.

Arabic subtitle

سنذهب إلى حفل خروج "روبرت" و"سول"

Back translation

We're going to be going to Robert and Sol's **coming out party**.

Calque was not a very prevalent strategy in the data, which could indicate that the translators were opting for strategies that would result in a more natural rendering. However, as shown in Example 8, this translation is considered less idiomatic in Arabic because the concept of “coming out” to other people about one’s sexual orientation is not common in the culture, let alone having a “coming out party”. Therefore, the Arabic word “روج” basically means coming out of a physical location, which does not immediately indicate publicly announcing one’s sexual orientation. On the other hand, when literal translation was applied, the subtitler stayed as close as possible to the ST, and the resulting translation was idiomatic in the TT, such as in Example 9.

(9) *Grace and Frankie S1 E1*

English subtitle

- Oh, my God. What am I gonna tell my kids?
- Why don't you start with, "**Do you know where poop comes from?**"

Arabic subtitle

- يا إلهي ماذا سأقول لأطفالي؟
- لم لا تبدي ب: "أتعلمون من أين يأتي البراز؟"

Back translation

- Oh, my God. What am I going to tell my kids?
- Why don't you start with, "**Do you know where poop comes from?**"

In cases where the subtitlers made slight syntactical changes to make the Arabic subtitles read more smoothly and grammatically, such as in Example 10, these changes were categorised as arising from the literal translation strategy being used,

as there was no significant need to have an additional strategy for those instances that would serve the objectives of this study.

(10) *Grace and Frankie S1 E1*

English subtitle

How **the hell** do you turn this thing off?

Arabic subtitle

كيف يطفأ هذا الشيء بحق الجحيم؟

Back translation

How do you turn this thing off **for hell's sake**?

Furthermore, in cases where a word is polysemous, which means it has more than one meaning, and where one of the meanings is considered taboo, the categorisation was done based on the intended meaning rather than on any other meanings. Therefore, the taboo word in Example 11 was categorised as Literal Translation.

(11) *Orange is the New Black S1 E3*

English subtitle

You want me to shove 'em up my **ass**? Take 'em out in the bathroom?

Arabic subtitle

تريدنى أن اقحمها فى مؤخرتى ثم اخرجها فى الحمام؟

Back translation

You want me to shove them in my **ass** then take them out in the bathroom?

The word 'ass' refers to a mammal, namely a donkey, but for centuries this word has been used, particularly in American English, to refer to the bottom, or the buttock area, of a human's body. The intended meaning of "ass" in Example 11 is clearly the latter, so the subtitling strategy applied here was considered to be LT. Another taboo word that has a similar status to that of 'ass' is the word 'bitch', which can refer to a female dog but is commonly used as a derogatory term to describe women as vile, immoral, or unpleasant. Thus, whenever this word was used with this intended meaning and was translated into Arabic with taboo words that carry a similar semantic meaning, such as in *ساسة* (lowlife) or *اهرة* (whore), the subtitling strategies of these instances were also categorised as LT.

### C. Standardisation (STAN)

Standardisation is the third subtitling strategy in this taxonomy, and it is one of the strategies that was added as a baseline strategy. At first glance, it might seem slightly counterintuitive given the fact that the target text is Modern Standard Arabic (MSA), where the subtitles are inevitably standardised, but it is nonetheless a needed strategy for a reason. Standardisation is replacing informal, casual, and mostly colloquial taboo words with the standardised form. While the referent or the concept remains the same in both the ST and the TT, there is a degree of reduced vulgarity in rendering taboo words in their standardised version that would not be accounted for if such instances were labelled literal translation. Even though the number of these standardised taboo expressions in the data was not huge, my aim is that this taxonomy of subtitling strategies for taboo language will be recycled and used again in future studies, so including it was essential. Example 12 illustrates how this strategy was applied in the data.

(12) *Orange is the New Black S1 E1*

English subtitle

I give you that, **high-tits**.

Arabic subtitle

اعترف لك بهذا يا ذات النهدين المرتفعي

Back translation

I confess that to you, **the one with the high breasts**.

In this example, two prison inmates are having a conversation in the bathroom after taking a shower, during which one inmate decides to nickname the other “high-tits” after seeing her naked. It seemed that there was a level of exaggerated standardisation in the way the subtitler decided to render this expression. Another example that demonstrates this strategy is presented below, in which one inmate is clearly speaking in an African American dialect; this is represented phonetically in the English subtitles, but the taboo word is rendered in a standardised way.

(13) *Orange is the New Black S1 E3*

English subtitle

Man, new bunkie’s trying to lay down all these rules and shit. “Dis go here. Dat go there. Dis how you be wipin’ your **bunghole**.”

Arabic subtitle

أكره السجناء الجدد اللاتي يحاولون وضع القواعد هذا يوضع هنا وذاك يوضع هناك، وهذه الطريقة التي  
ستمسحون بها شرجك

Back translation

I hate new inmates who are trying to lay down all these rules. "This go here. that go there. This is the way you will wipe your **anus**."

#### D. Specification (SP)

The fourth subtitling strategy in this taxonomy is specification, which is commonly considered a form of explicitation, as in the work of Chesterman (1997) and Díaz-Cintas and Remael (2007). However, according to Pedersen (2011) and the indications of the pilot study data, it seemed that having specification as a baseline strategy would be more representative given the fact that it was one of the most commonly used strategies in the corpus. Specification was used in a variety of different ways, so there was a need for two more sub-strategies within the specification strategy. The first sub-strategy is specification by using addition (SP-A), in which Pedersen's (2011) definition of specification is slightly adapted. Specification-addition is defined as keeping the taboo language word or phrase in the TT by using either retention or direct translation and adding more information to make the meaning more specific. Example 14 shows how SP-A was used by retaining the taboo language word and adding the word "glass" to indicate that it is a type of drink.

(14) *Orange is the New Black S1 E3*

English subtitle

Can I have a **margarita** then?

Arabic subtitle

هل لي بكأس مارغريتا إذا ؟

Back translation

Can I have a **glass of margarita** then?

The next example shows how specification-addition was used by translating the taboo word using LT and adding the word "sex" to indicate that it is a sexual act.

(15) *You Me Her S1 E4*

English subtitle

So, you think Ava and Lori assume a young woman visiting our house automatically means we're having **a three-way?**

Arabic subtitle

إذاً انت تعتقد ان "أفا" و"لوري" تفترضان ان زيارة شابة لمنزلنا تعني تلقائياً اننا نمارس جنسا ثلاثياً؟

Back translation

So, you think Ava and Lori assume a young woman visiting our house automatically means we're having **three-way sex?**

The second sub-strategy in the specification strategy is specification-explicitation (SP-E). It should be noted that the terminology used in this strategy might cause some confusion as specification is usually dealt with as a type of explicitation, but in this taxonomy, it is used the other way around. Explicitation seemed to be the most appropriate term to describe all the instances in which the taboo language word or phrase was explicitly specified in the TT. The subtitled taboo language in the TT is more explicit than that in the ST. This means that this strategy covers all instances where an acronym or abbreviation is spelled out completely in the TT. It also covers the instances that had the short form of taboo words that were rendered in their full form in Arabic. The following two examples illustrate how SP-E was used in the corpus to render such instances.

(16) *You Me Her S1 E1*

English subtitle

Seriously, arms were flailing, and breath was stinking. We should've filmed it for **an abstinence PSA.**

Arabic subtitle

في الحقيقة، كانت اذرعنا تتحبط ورائحة انفاسنا كريهة كان يجب ان نصور هذا كإعلان خدمة عامة لامتناع عن الجنس.

Back translation

Truthfully, our arms were flailing, and our breath was stinking. We should've filmed it as **a Public Service Announcement for abstention from sex.**

(17) *Orange is the New Black S1 E2*

English subtitle

I think you mean **coke**.

Arabic subtitle

اظنك تقصد الكوكايين المسحوق

Back translation

I think you mean **crushed cocaine**.

Another way in which specification-explicitation was used in the corpus was when the taboo word or phrase in the ST is considered slang or colloquial, whereas in the TT the intended meaning is explicitly specified. There might be a thin line between this type of specification-explicitation and standardisation, but the difference between the two is that the intended meaning or the referent is not immediately available in the ST, but it is in the TT, as in the following two examples. Note that in Example 18, there are two instances of taboo language, but only the first is an example of SP-E.

(18) *You Me Her S1 E1*

English subtitle

Oh, no. The less you **get it on**, the more you jack off.

Arabic subtitle

كلما قلت ممارسة الجنس، ازداد الاستمنااء

Back translation

The less you **have sex**, the more you masturbate.

(19) *Disjointed S1 E5*

English subtitle

Why don't you and I just **smoke a fatty**, and then call your mom together?

Arabic subtitle

لماذا لا ندخن الماريجوانا ثم نتصل بوالدتك معا؟

Back translation

Why don't we **smoke marijuana**, then call your mother together?

Furthermore, this sub-strategy was also used when the taboo word in the ST is made up or borrowed from a different language but the meaning is explicitly rendered in the TT, as shown in Examples 20 and 21. In the first example, the taboo word in the ST is made up by creating a verb using the first syllable of the word 'lesbian' and



adding the verb-forming suffix (-ate), whereas in the second example, the taboo word is borrowed from Yiddish.

(20) *You Me Her S1 E3*

English subtitle

Listen, you wear that, I will totally **lezinate** you.

Arabic subtitle

اسمعي، ارتدي هذا، وسوف أمارس المثلية معك

Back translation

Listen, wear that and I will **practice homosexuality** with you.

(21) *Disjointed S1 E4*

English subtitle

I mean, are you **schtupping** Olivia?

Arabic subtitle

اعني، هل تمارس الجنس مع " وليفيا"

Back translation

I mean, are you **having sex** with Olivia?

Other uses of SP-E are illustrated in Examples 22 and 23, where the taboo language is not explicitly present in the ST but implied using pronouns, whereas the TT subtitles contain the implied taboo words.

(22) *You Me Her S1 E2*

English subtitle

We did **it** on the kitchen floor...

Arabic subtitle

مارسنا الجنس على ارضية المطبخ

Back translation

We **had sex** on the kitchen floor...

(23) *You Me Her S1 E2*

English subtitle

Any chance I'm gonna **get some**?

Arabic subtitle

وهل توجد اية فرصة أن أحصل على بعض الجنس؟

Back translation

Is there any chance I'm going to **get some sex**?

The last application of this sub-strategy that was found in the corpus is perhaps related to the plot of one particular show. In the show *The Good Place*, the characters have passed on to the afterlife and are living in 'the good place', which is a place that resembles heaven. In this place, the characters are physically unable to utter any swearwords, and any attempts to do so are automatically replaced with a non-swearword that is phonetically similar. Thus, when a character attempts to utter swearwords such as 'fuck' or 'bitch', they are replaced in the ST dialogue with the words 'fork' and 'bench' respectively. These instances were subtitled in the TT according to their intended meaning rather than the actual words uttered in the ST dialogue, as shown in Example 24.

(24) *The Good Place S1 E1*

English subtitle

Tahani, what a condescending **bench**.

Arabic subtitle

"تهاني"، يا لها من عاهرة متعالية

Back translation

Tahani, what a condescending **bitch**.

#### E. Paraphrase (PAR)

The other strategy that was added to the baseline subtitling strategies of this taxonomy is paraphrase, which is included in Pedersen's (2011) taxonomy as a sub-strategy of generalisation. Pedersen argues that paraphrase is used when the ECR is reduced to its sense by using a generalised rewording, and he notes that this strategy is applied "for solving ECR crisis points" (Pedersen, 2011, p. 88). Baker (2011) also discusses paraphrase as a solution to solve general translation problems rather than those limited to ECRs. She states that when some lexical items are not lexicalised or when idioms do not have an equivalent in the TL, translators commonly use paraphrase to solve such issues (Baker, 2011). The data in the corpus suggests that this strategy was mainly used when the taboo word or phrase was used in figurative and metaphorical speech. Jay states that "curse words are frequently employed in figurative language and metaphors associated with emotions" (2000, p. 137), yet they are not commonly discussed when metaphors are researched. Thus, paraphrase is defined as replacing a taboo word or phrase that is used figuratively in the ST with a non-figurative word or phrase in the TT while keeping its overall

meaning. Taboo language was used in the corpus in different forms of figurative language, including simile, metaphors, idioms, and so on. Example 25 illustrates how taboo language was used as a simile in which two different concepts were compared using the connector 'as'.

(25) *Disjointed S1 E4*

English subtitle

And I am **as high as a giraffe's nuts**.

Arabic subtitle

و أنا واقعة تحت تأثيرا المخدرات لدرجة كبيرة

Back translation

I'm **under the influence of drugs to a maximum level**.

Other examples show how taboo language was used metaphorically. "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 2008, p. 16). For instance, a common way of insulting someone's intelligence is by considering their brain, which is located in the head, as an entity that could be replaced with other worthless things, as in calling someone 'shithead'. This insult does not literally mean that this person's brain is made of shit, but it is a metaphor for being stupid or thoughtless.

In the next example, the metaphor lies in the experience of having interracial children, whose skin is described as being the colour of butterscotch. The most conventional way of procreating children is through having sexual intercourse. Thus, the subtitler unpacked the metaphorical essence by rendering it as "having sex". There is no doubt that some of the metaphorical essence was lost in the translation.

(26) *Disjointed S1 E2*

English subtitle

Yeah, but I'm **not trying to make butterscotch babies with this one**.

Arabic subtitle

لكنني لا أحاول ممارسة الجنس مع هذا الرجل

Back translation

But I'm **not trying to have sex with this man**.

Another type of metaphor is personification, in which "the physical object is further specified as being a person" (Lakoff & Johnson, 2008, p. 44). Example 27 contains a taboo language instance in which personification is used.

(27) *Disjointed S1 E2*

English subtitle

It's the emotional intimacy that can only come when **genitals hold hands**.

Arabic subtitle

إنها المؤانسة العاطفية التي تستطيع أن تحصل عند التقاء الأعضاء التناسلية

Back translation

It's the emotional intimacy that can only come when **genitals converge**.

Idioms are another type of figurative language, which “belong to the category of nonliteral or figurative language that also includes metaphors, similes, and proverbs. These forms of language are difficult to understand and learn because they do not mean what they literally state” (Cooper, 1998, p. 255). There are some common English idioms whose meaning is considered taboo, as in the following two examples.

(28) *Grace and Frankie S1 E1*

English subtitle

And the whole time... you know, they were doing **blow jobs**.

Arabic subtitle

...وطوال هذا الوقت اتعلم، كانا يمصان قضيبى أحدهما الآخر

Back translation

And the whole time, you know, they were **sucking off each other's penises**.

(29) *You Me Her S1 E2*

English subtitle

No possibility of flaking or turning it into some sloppy **booty call**.

Arabic subtitle

كي لا تنسحبي فجأة، أو تحويليه إلى اتصال لممارسة الجنس فقط

Back translation

So you don't suddenly withdraw or turn it into just **a call to have sex**.

#### F. Generalisation (GEN)

The sixth subtitling strategy in this taxonomy is generalisation, which is defined here as replacing the taboo word or phrase with another taboo word or phrase that is superordinate or more general. Generalisation was applied in the corpus mainly by using a hypernym and was done by replacing a specific word with a more general one from within the same semantic field. Generalisation was also

applied using a superordinate instead of a meronym, which denotes a part for whole relationship. However, there were no instances of this type of generalisation where the taboo language remained in the TT subtitles, so an example of this type will be given when euphemisation is discussed below. Furthermore, because generalisation was not applied in the corpus using a paraphrase, there was no need to have any further sub-strategies for generalisation. The following are two examples that demonstrate how generalisation was applied.

(30) *Orange is the New Black* S1 E3

English subtitle

These girls don't realize I'm here to provide food, not **dildos**.

Arabic subtitle

هؤلاء الفتيات لا يدركن اننى هنا الأوفر الطعام، وليس الأدوات الجنسية

Back translation

These girls don't realize I'm here to provide food, not **sex tools**.

(31) *Disjointed* S1 E2

English subtitle

It's my favourite **indica**. Very relaxing.

Arabic subtitle

إنها **حشيشتي** المفضلة وهي مريحة جداً

Back translation

It's my favourite **hashish** and it's very relaxing.

Example 31 is an interesting one because the Arabic word 'حشيش' is literally translated as 'hashish' or 'grass', and 'hash', which is the short form in English, is a specific type of cannabis, whereas 'grass' is a slang word for cannabis. Both words in English are specific, but in Arabic 'حشيش' is the most general word used to refer to all types of smokable recreational drugs, so in Arabic the word is more general even though the back translation may not immediately show that.

#### G. Substitution (SUB)

The next subtitling strategy is substitution, which was very commonly applied in the corpus, yet perhaps the most challenging strategy to define. As noted in section 6.2, Díaz-Cintas and Remael's (2007) definition of substitution is too specific to cultural-bound terms and may not always explain how substitution was applied to render taboo language in the corpus. Pedersen, on the other hand, divides substitution into subcategories, which he calls "cultural substitution" and "situational

substitution” (2011, p. 89). Cultural substitution involves replacing the ST ECR with another ECR that is more common in either the SC or the TC, whereas situational substitution is replacing the ECR with something else that is not necessarily relevant in meaning but fits the situation (Pedersen, 2011). When attempting to apply these subcategories while subtitling taboo language into Arabic, one could face some challenges. First of all, these subtitles are created using MSA and are aimed at all Arabic-speaking audiences, who come from a variety of cultures. Although these cultures are very similar, they are not identical, which sometimes makes it difficult to ascertain whether the substitution is in fact more acceptable in any particular culture. Furthermore, when it comes to substituting taboo words and phrases, it is not necessarily that the substitution is more common in the target culture but that it is more common in the target language of the subtitling, in this case MSA. In other cases in which substitution was applied, it was not done for reasons relating to commonality or to fit the situation better but was done for no immediately apparent reason, which again makes defining this strategy somewhat challenging. Thus, substitution in this taxonomy is described as replacing the taboo word or phrase in the ST with another that is more common in the TC or the TL, that fits the situation better, or as being done for any other reason determined by the subtitler (the reason is not always clear in this corpus). Some examples from the corpus should make this argument clearer.

If we consider the English taboo word ‘fuck’ in its most basic meaning, which is the action of having sexual intercourse or the concept of sexual intercourse, it has an equivalent in Arabic, and rendering it in that sense should not pose any challenges. However, the word ‘fuck’ is not as versatile in Arabic as it is in English. In fact, McEnery and Xiao (2004) identify at least nine uses of the English word ‘fuck’, which was done by analysing how it was used in the British National Corpus (BNC). Table 9 demonstrates the versatile uses of this word as stated in their study.

**Table 9**  
*McEnery and Xiao’s Category Scheme for Swearwords*

<i>Code</i>	<i>Description</i>	<i>Examples</i>
G	General expletive	(Oh) fuck!

P	Personal insult referring to defined entity	You fuck!/that fuck
C	Cursing expletive	Fuck you!/me!/him!/it!
D	Destinational usage	Fuck off!/he fucked off
L	Literal usage denoting taboo referent	He fucked her
E	Emphatic intensifier	Fucking marvellous!/in the fucking car
O	'Pronominal' form	Like fuck/fat as fuck
I	Idiomatic 'set phrase'	Fuck all/give a fuck/thank fuck
X	Metalinguistic or unclassified due to insufficient context	The use of the word "fuck"/you never fucking

Source: McEnery & Xiao (2004, p. 257).

Another use that could be added to this list is when the word 'fuck' is used as an infix, such as 'abso-fucking-lutely'. Not all these English uses of the word 'fuck' are immediately transferable into Arabic, so when they were present in the corpus, the subtitlers in some cases substituted them with another taboo word that is more commonly used for each case, as noted in the next examples. It is important to note, however, that substitution was not the only strategy applied to such uses of the word 'fuck'.

(32) *Orange is the New Black S1 E2*

English subtitle

She's issued a **fucking** fatwa against me.

Arabic subtitle

لقد اصدرت فتوى لعينة ضدي

Back translation

She's issued a **damn** fatwa against me.

(33) *Grace and Frankie S1 E1*

English subtitle

**Fuck you!**

Arabic subtitle

عليك اللعنة

Back translation

**Damn you!**

There are other swearwords in the English subtitles in which a literal translation is available in Arabic but it is not commonly used as a swearword or an insult, as noted in Examples 34 and 35.

(34) *Orange is the New Black S1 E1*

English subtitle

Oh! You **asshole!**

Arabic subtitle

ايها النذل!

Back translation

Oh! You **scoundrel!**

(35) *You Me Her S1 E3*

English subtitle

It's my phone, **jackass!**

Arabic subtitle

إنه هاتفي يا ايها الغبية

Back translation

It's my phone you **idiot!**

In the next example, the substitution in the TT is not necessarily relevant in meaning to that of the ST but it fits in the situation. One character whose personality is depicted as malicious and condescending and who usually looks down on people calls a group of people 'nerds', intended as an insult. There is not a word in MSA that carries the same semantic meaning of a person who lacks social skills and prefers studying and learning. However, since it was intended as an insult, the subtitler substituted it with another insult.

(36) *The Good Place S1 E2*

English subtitle

I can't believe all these people are passing on flying to pick up garbage all day.  
Have fun, **nerds.**

Arabic subtitle

لا اصدق ان هؤلاء الناس يرفضون تعلم الطيران على حساب جمع القمامة طوال اليوم. استمتعوا بوقتكم يا

حمقى



Back translation

I can't believe all these people are refusing to learn flying to pick up garbage all day. Enjoy your time **idiots**.

In the next two examples, the reason for substitution was not particularly clear and occurred when taboo language, such as “what the hell is going on” and “for heaven's/God's sake” were substituted. These could simply be rendered, using LT, as “ماذا يجري بحق الجحيم” and “بحق السماء/ الله” respectively, which are generally common in Arabic subtitles. However, the subtitler decided to substitute the instance in example 37 with “for heaven's sake” instead. The interesting part is that when “for heaven's sake” was used in the ST in the same show, it was substituted with something else, again for no apparent reason, as noted in example 38.

(37) *Orange is the New Black S1 E4*

English subtitle

What **the hell** is going on?

Arabic subtitle

ماذا يجري بحق السماء؟

Back translation

What in **heaven's sake** is going on?

(38) *Orange is the New Black S1 E1*

English subtitle

Oh, Piper, for **heaven's sake**!

Arabic subtitle

"بايير" بربك!

Back translation

Piper, for **God's sake**!

H. Omission (OMS)

The last strategy in this taxonomy is omission, which, prior to being used on Netflix, used to be one of the most common strategies used when professionally subtitling taboo language into Arabic, but this was not the case in this corpus. Omission is simply defined as deleting the ST taboo word or phrase from the TT. Omission should only be applied for justifiable reasons, such as time and space constraints, or when all other alternative strategies fail to convey the meaning of the

ST (Díaz-Cintas & Remael, 2007; Leppihalme, 1997; Pedersen, 2011). Additionally, one would hope that the deleted instances do not change the intentions and functions of the ST, which could cause the TA to have a different experience from that of the SA. However, despite these recommendations, omission continues to be a fairly common strategy, and in some cases without any obvious reasons. In the case of subtitling taboo language into Arabic, using omission could be a case of self-censorship on the translators' part or it could be caused by the influence of the norms of subtitling into Arabic. In the next example, the omission is arguably justified due to the way in which the first instance is worded.

(39) *Grace and Frankie S1 E2*

English subtitle

Just because **we're out** now doesn't mean we're going to be **gay** with a vengeance.

Arabic subtitle

مجرد كشفنا عن ميولنا الجنسية لا يعني ننا سنسعى للانتقام

Back translation

Just because we **revealed our sexual orientation** doesn't mean we're seeking vengeance.

As can be noted, the word "gay" was deleted in the TT, but the figurative speech "we're out" was rendered using a paraphrase that indicates the characters' sexual orientation. Therefore, there was not a persistent need to render that again. Also, the way this sentence reads in Arabic is more natural than if the word "gay" had been translated. The following two examples are related to the above discussion of the various uses of the word 'fuck'. One could argue that because these instances do not have an equivalent in Arabic, deleting them is justified, but other strategies could have been used to maintain the vulgarity of the taboo language, particularly because there were no time and space constraints.

(40) *Disjointed S1 E2*

English subtitle

Shut **the fuck** up!

Arabic subtitle

اصمت

Back translation

Shut up!

(41) *Disjointed S1 E2*

English subtitle

They're Japanese noodles, you ignorant **fuck**.

Arabic subtitle

إنه نودل ياباني ايتها الجاهلة

Back translation

They're Japanese noodles, you ignorant (woman).

In the back translation of Example 41, the word “woman” is added in parentheses because the Arabic word for “ignorant” has a suffix that indicates this adjective is referring to a feminine subject. In other cases, the taboo words or phrases were deleted in the TT without any obvious justification, as in the following two examples.

(42) *Orange is the New Black S1 E2*

English subtitle

Check this **shit** out.

Arabic subtitle

انظري إلى هذا

Back translation

Look at this.

(43) *You Me Her S1 E2*

English subtitle

Or you could just stop being a selfish **cunt**.

Arabic subtitle

و يمكنك مجرد التوقف عن كونك أنانية

Back translation

Or you could just stop being selfish.

#### I. Shift in register and using euphemisms

As discussed in the Methodology chapter, two additional changes that were found in the corpus were accounted for in this modified taxonomy of strategies for subtitling taboo language into Arabic. These two changes are a shift in register and using euphemisms. As previously mentioned, they do not occur as independent strategies but as added elements to the existing subtitling strategies. It is clear that a

shift in register in this corpus is inevitable given the shift in mode from spoken to written language and because the subtitles are created using MSA, which is already a language with a higher register. Nowadays, MSA is very rarely used for daily conversation and is limited to formal speeches and written texts. Despite these facts, the way the subtitles were handled in some cases caused an exaggerated shift in register, particularly when the shift occurs in the other components of register, namely the field and the tenor. Similarly, using euphemisms is another element that sometimes occurs when subtitling strategies are used, and it is marked when the vulgarity of the taboo word or phrase is no longer present in the Arabic subtitles.

It is important to point out that these changes do not occur with all the subtitling strategies, as can be noted in Figure 10. For example, these two elements cannot be added to the retention and direct translation strategies because if the taboo language was retained or directly translated in the TT, the register should by default remain the same, and euphemising the taboo language would not be an option. Furthermore, with standardisation, only a shift in register is possible, and in fact it is automatic since this strategy indicates a shift from a colloquial, informal taboo word to a standardised, formal taboo word. However, because the referent or the concept remains the same, it would not be considered an attempt to tone down and euphemise the taboo language. With omission, if justifiable reasons for the deletion were not identified, and because interviews with subtitlers were beyond the scope of this study, the only option available was to assume that these deletions were applied for euphemising purposes. All euphemised instances were considered to also have a shift in register but not vice versa. Thus, if the taboo word or phrase was deleted for euphemistic purposes, there would be a shift in register in those instances, but there would not be an omission with a shift in register only. Accordingly, the subtitling strategies that can have a shift in register added to them are standardisation, specification, paraphrase, generalisation, and substitution. Those that can occur as euphemising subtitling strategies are specification, paraphrase, generalisation, substitution, and omission.

As discussed in Chapter Five, register is an important factor in the translation process, and it should be transferred into the TT accurately. Failing to do so could result in “pragmatic mismatches, shifts in meaning, as well as unwanted comical effects if it doesn’t fit the text type, character, and context” (Husni & Newman, 2015,

p. 57). In Example 12 above, under the subheading standardisation, the character that is speaking continues to say, “I give you that, **high-tits**, now get the fuck out of the way”. There is a shift in register here, specifically a shift in tenor because the interaction is between prison inmates, during which the speaker is trying to intimidate the other character by giving her a silly nickname. However, the way it was rendered indicated a shift in power in the relationship between the characters, as if the speaker is admiring or complimenting the other character. Furthermore, the strategy applied in the next example was labelled specification-explicitation with a shift in register (SP-E+).

(44) *Orange is the New Black S1 E2*

English subtitle

No **boob job** costs \$60,000.

Arabic subtitle

لا توجد عملية تكبير الثديين تكلف 60 ألف دولار

Back translation

There is no **breast augmentation surgery** that costs \$60,000.

In example 44, one could argue that there was a shift in field because the speaker was being sarcastic, and the purpose of her utterance was to undermine the integrity of the piece of information she had just received. Additionally, using the formal and specialised medical term for this surgery indicates a shift in the subject matter to medicine or surgeries. In Example 45, the strategy applied was a combination of both paraphrase and retention, with the Paraphrase causing the shift in register (PAR+).

(45) *Grace and Frankie S1 E3*

English subtitle

I was on a **cocktail of tequila, cocaine** and non-stick cooking spray.

Arabic subtitle

كنت مخدرا بخليط من التيكويلا والكوكايين ورذاذ الطبخ المانع للالتصاق

Back translation

I was **drugged with a mix of tequila, cocaine**, and non-stick cooking spray.

The shift in register here is due to a shift in tenor because the speaking character is depicted in the show as someone who was a drug addict but has recently stopped taking them. He was interacting with another character to whom he

did a stupid thing while he was under the influence of drugs, but he cannot remember doing it. The line in example 45 in the dialogue is used as an excuse or an apology to justify his actions in a self-criticising manner, since he took these drugs voluntarily. However, the way it was rendered may indicate that taking these drugs was not his fault and that someone else had drugged him, hence the relationship in the interaction changes from the speaker being apologetic to blaming someone else for his actions. The subtitling strategy in Example 46 was labelled generalisation with a shift in register (GEN+).

(46) *Orange is the New Black S1 E3*

English subtitle

You afraid you're gonna end up with your **rocka-lezzie** girlfriend?

Arabic subtitle

اتخشين ان تجدين نفسك مع رفيقتك السحاقية؟

Back translation

Are you afraid you'll find yourself with your **lesbian** girlfriend?

In this example, “rocka-lezzie” is a made-up word and is a play on the word rockabilly, a type of rock and roll music. The character they are referring to has tattoos all over her body and wears thick eyeliner, which are considered characteristics of rock and roll musicians and fans. Thus, generalising this word to “lesbian” caused a shift in field because the reference to the subject of rock and roll is lost in the TT. The next example is of substitution with a shift in register (SUB+); there are two taboo instances in this example, but only the second one is labelled SUB+.

(47) *Orange is the New Black S1 E3*

English subtitle

But, like, I was free to **smoke a bowl** and **fuck off** for the rest of my life.

Arabic subtitle

ولكن انا كنت املك حرية تدخين الماريغوانا والاستمناء لبقية حياتي

Back translation

But I had the freedom to **smoke marijuana** and **masturbate** for the rest of my life.

In this example, substituting “fuck off” with “masturbate” was probably done by mistake or due to misunderstanding the ST. The speaker is talking about a past

experience during which he had the freedom to smoke recreational drugs easily, so “fuck off” in this context is referring to getting high and not caring about anything else. Thus, replacing this with “masturbate” completely changes the subject matter and could cause some comprehension problems for the TA.

As discussed in Chapters Four and Five, researchers who have examined subtitling taboo language into Arabic either created a taxonomy that was entirely based on using euphemisms (Al-Adwan, 2015) or added using euphemisms to their taxonomy as a separate strategy (Abdelaal, 2019). However, the data in this corpus indicates that using euphemisms does not occur as an independent strategy but as an added element to the subtitling strategies that can be euphemised. This means that subtitlers would use a subtitling strategy such as paraphrase or generalisation, but they would euphemise the language by eliminating the taboo word or phrase, so the strategies become a euphemised paraphrase (EPAR) strategy or a euphemised generalisation (EGEN) strategy and so on. The following are some examples of how euphemisation was applied in the corpus.

(48) *Orange is the New Black S1 E5*

English subtitle

Answer the question. Is he **fucking around**?

Arabic subtitle

أجيبني السؤال هل يخونني؟

Back translation

Answer the question. Is he **cheating** on me?

This instance was labelled euphemised specification-explicitation (ESP-E) because “fucking around” could mean anything and is not specific. However, since the character speaking is asking her daughter if her boyfriend is cheating on her with other women while she was in prison, the subtitler chose to specify that in the subtitles. The word chosen to specify the meaning is not vulgar or taboo, hence it is an ESP-E.

(49) *Grace and Frankie S1 E1*

English subtitle

But you may want to make sure your sponsor is available, because this will **kick you in the balls**.

Arabic subtitle

لكن ربما تحتاج للتأكد من تواجد راعيك لأن هذا الحديث سيكون صادما

Back translation

But you may want to make sure your sponsor is available, because this **talk will be shocking**.

Example 49 is a euphemised paraphrase (EPAR) because the subtitler unpacked the meaning of the metaphor without retaining the taboo reference. In Example 50, the taboo language word was subtitled using a euphemised generalisation (EGEN) since the subtitler used a superordinate term that is not considered taboo.

(50) *Orange is the New Black S1 E2*

English subtitle

They couldn't have dropped him on his **dick**?

Arabic subtitle

لم يستطيعوا ان يسقطوه على **عضوه الذكري**؟

Back translation

They couldn't have dropped him on his **male organ**?

A euphemised substitution (ESUB) was used in the next example since the taboo word was substituted with another non-taboo word.

(51) *Disjointed S1 E3*

English subtitle

Gee, I'd like to **fuck** those two.

Arabic subtitle

كم اود ان **أستلذ** بهذين

Back translation

Oh how I'd like to **enjoy** those two.

Lastly, as previously discussed, when omission was applied without any justifications for its application, such instances were labelled euphemised omission (EOMS), as illustrated in Example 52.

(52) *Disjointed S1 E4*

English subtitle

Yeah, we didn't know what **the hell** this was.

Arabic subtitle

لم نكن نعلم ماذا تعني هذه الخريطة



## Back translation

We didn't know what this map means.

The discussion so far has involved answering the first question of this study, which concerns identifying the subtitling strategies applied to translate taboo language in the corpus and to determine whether modifications to the current strategies for subtitling ECRs and cultural-bound terms (Díaz-Cintas & Remael, 2007; Pedersen, 2011) were needed to represent subtitling taboo language into Arabic, and, if so, what they are. The pilot study indicated that some modifications were indeed needed, which resulted in the creation of a modified taxonomy for subtitling taboo language into Arabic, as depicted in Figure 10. The examples given above are meant to be illustrative regarding how the taboo language instances were categorised into this taxonomy of subtitling strategies for taboo language. These examples were also intended to justify the inclusion of the subtitling strategies in the taxonomy and how they are defined and described in this study<sup>9</sup>. This discussion should by no means indicate that categorising the subtitling of the taboo language instances was always straight forward as there were some challenges along the way. For example, when taboo words such as 'tits', 'titties', 'boobs', 'boobies', and 'breast' in the ST are all rendered as 'breast' in the TT, or 'cock', 'dick', and 'penis' in the ST are all rendered as 'penis' in the TT, where do you draw the line between what is labelled LT and what is labelled STAN? Another challenge was when a taboo word such as 'shit' was used to refer to something that is portrayed visually, as in "this shit got way too complicated" from the show *Disjointed*, which refers to a board game; the subtitler used the word "game" in the TT. This could be either the ESP-E or the ESUB strategy, because the intended meaning is made more specific in the subtitles but also the taboo word was replaced by a word that is irrelevant in terms of its meaning, but it fits the situation. Additionally, when a very vulgar insult used in the ST, such as 'asshole' or 'motherfucker', was substituted with another insult but a much milder one in the TT, such as 'idiot' or 'stupid', it was difficult to ascertain whether this should be considered euphemisation or not. This was challenging because the insult is still present in the TT but its vulgarity is toned down. Thus, some decisions needed to be made based on each individual case and the overall context in which the taboo instances occurred. The discussion up to this point has

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<sup>9</sup> See Appendix I for a full list of the taboo language instances.

answered one part of the first question, and the following quantitative analysis and discussion will answer the other part of it.

#### 6.4 Quantitative Analysis and Discussion

One of the main findings of this phase of the study was that the Arabic subtitlers working for Netflix applied all the subtitling strategies included in the taxonomy. This means that they attempted to abide by the Netflix no-censorship policy despite the common norms of subtitling taboo language into Arabic. Previous studies (Abdelaal, 2019; Al-Adwan, 2015; Khuddro, 2000) concluded that when taboo language instances are subtitled into Arabic they are generally toned down, euphemised, or deleted. However, the way in which the Arabic subtitlers working for Netflix handled them suggests norm-breaking and perhaps pushing the boundaries of what is considered acceptable and what is not. One of the effects of breaking old norms is enabling this study to create a new modified taxonomy of strategies for subtitling taboo language into Arabic with the intention of it being reused and recycled in future similar studies. The following table summarises how many times each subtitling strategy was used in the 870 taboo language instances that were extracted from the corpus.

**Table 10**  
*Summary of Subtitling Strategies Applied to Render Taboo Language into Arabic*

Subtitling Strategy	Number	Percentage
Retention	25	2.87%
Direct Translation		
a. Calque	7	0.8%
b. Literal Translation	193	22.18%
Standardisation	42	4.83%
Specification		
a. Specification-Addition	26	3%
b. Specification-Explicitation	61	7.01%
Paraphrase	176	20.23%
Generalisation	61	7.01%
Substitution	198	22.76%

Omission	81	9.31%
Total	870	100%

These numbers reveal some interesting information about the taboo language instances in the ST and how they were handled in the TT. Retention was not a prevalent subtitling strategy, and it was used 25 times only. This finding sheds some light on the significance of similarities and differences between the ST and the TT as well as the SC and the TC. Given that the two languages, namely American English and MSA, and cultures, American culture and Middle Eastern cultures, are vastly different, it would be challenging to retain or transfer some of these taboo language instances into Arabic without facing some serious comprehension problems. In fact, this strategy was mainly applied to render names of alcoholic drinks and recreational drugs, which have arguably become common in the TL and TC due to the dominance of American films and TV shows that are being exported worldwide as well as because English is the lingua franca. It would not be wrong to assume that most Arabic speakers know that ‘vodka’ and ‘whiskey’ are types of alcoholic drinks, but when the names become more technical, such as ‘Chianti’, a subtitler should start to think whether retention would be the most appropriate strategy to apply. Furthermore, when retention was used to render a taboo word that did not relate to drugs or alcohol, which did not happen in many cases, it raised some questions about the acceptability of its application.

Direct translation and particularly literal translation were used abundantly in the corpus. While discussing translation in general, Chesterman (1997) argues that LT should be the default strategy whenever possible. Even though he was not referring to subtitling strategies, the results in the data indicated that LT was indeed one of the most common strategies applied by Netflix subtitlers. In his useful analysis of laws of effect, Chesterman (1998) offers a number of parameters that should be considered when attempting to investigate the effects of translation. These parameters are intentionality of effect, the effect of the message and the form of the message, the desirability of effect, and the similarity of effect (Chesterman, 1998). Indeed, all instances in which LT was used demonstrated a straightforward transfer of an effect involving the subtitled taboo language revealing a presumed transfer of the intended effect where the message and the form of the message are readable,

understandable, desirable, and similar to that received by the source audience. Those that might flag unintended or undesirable effects were categorised as being Calque, which was where the subtitles were somewhat exotic and less idiomatic in the TT. Standardisation was also not a common strategy in the corpus even though there is a sense of standardisation in all the instances, given the nature of the TL. However, this label was only given to those instances that were too colloquial in that categorising them as LT would not do justice to the taboo word in the ST. The relatively high number of these instances reflects the fact that many of them were repetitions of the same taboo word; for instance, 'tits' and 'boobs' account for more than 10 of the 42.

Specification was frequently used in the corpus, which also highlighted the differences between the SL and the SC and the TL and the TC in that the subtitlers attempted to help the TA understand the references. The fact that rendering taboo language into Arabic is a new phenomenon probably encouraged the subtitlers to assist the viewers in the way they subtitled some of these challenging instances. For example, in Example 4 above, the word "gay" is used, and it is fairly common in American English and culture to refer to objects as "gay", meaning that they are mainly used by gay people. However, if this instance were rendered using LT without adding the word "shoes", the form of the message could cause some unwanted effects because it would not sound right in the TL; hence, the subtitler used SP-A to help clarify the intended meaning.

Paraphrase was one of the most commonly used strategies in the corpus, and as a reminder, paraphrase was only used when the ST taboo word or phrase was in the form of figurative speech. The abundance of taboo language used figuratively or metaphorically in the ST supports Jay's (2000) observation that taboo language is in fact used frequently in figurative speech, and this emphasises the need to shed some light on this understudied area of figurative speech in language and in translation. In fact, some of these taboo idioms and metaphors have become so embedded into daily English language that it is easy to forget that they are in fact used figuratively. For example, idioms such as 'bullshit', 'hangover', 'blow job', and 'booty call' are so integrated within English terminology that it is easy to miss their figurative reference. The subtitlers attempted to unpack the meaning of the figurative taboo words and phrases by paraphrasing them into non-figurative speech.

Generalisation was presumably used to help the TA understand some of the references by simplifying them using a more general or superordinate word or phrase. While it did not raise issues in some cases, as in rendering different types of names for cannabis, like 'indica' or 'pot', as 'hashish', in other cases, this simplification came at the expense of losing some of the essence of the ST taboo word or phrase. Some of these applications could have been avoided by using a different strategy. Another frequently used strategy was substitution, which was mainly used to replace a less common swearword in the ST with another more common one in the TT, which reinforces the idea that taboo language is used differently in different languages and cultures and highlights the complexity of this type of language in general. Unlike past practices of subtitling taboo language into Arabic, omission was not one of the most used strategies, and this finding helps to acknowledge the subtitlers' efforts and creativity in subtitling taboo language into Arabic. In fact, many of the unjustified omitted instances belonged to untransferable uses of the word 'fuck', discussed above.

In many cases, the subtitling strategies applied to render taboo language caused a shift in register, which is not always a welcomed shift because register has to be maintained or at least transferred responsibly between the ST and the TT. A shift in register was not noted as resulting from the shift in mode from spoken to written language, as this is inevitable when dealing with subtitles, but it was noted when there was a shift in field, tenor, or both. There was always a shift in register associated with standardisation because of its nature, where the language moves from very colloquial to a formal type of language. Similarly, omission did not occur with a shift in register alone, but the euphemised instances automatically indicate a shift in register; for instance, if a character is trying to insult another character, and this was deleted in the TT, there would be a shift in tenor due to a change in the overall context, a change in power relations, or a shift in field because the object is no longer to insult someone. Therefore, the euphemised omission instances are included in the quantitative results presented in Table 12. Furthermore, the numbers and percentages in the table were calculated based on the total number of instances, which is 870, and not only on those strategies that could cause a shift in register. Thus, retention and direct translation were included in the calculations so that the final results are representative of all of the data. This should result in a better

understanding of how a shift in register affected the subtitles as a whole. Table 11 summarises how many times these subtitling strategies caused a shift in register.

**Table 11**  
*Summary of Subtitling Strategies Causing a Shift in Register*

Subtitling Strategy	Number	Percentage
Retention	0	0%
Direct Translation	0	0%
Standardisation	42	4.83%
Specification	32	3.68%
Paraphrase	135	15.52%
Generalisation	33	3.8%
Substitution	125	14.38%
Omission	44	5.96%
Total	411	47.24%

A shift in register occurred in over 47% of the instances. Many of these shifts were indeed caused by euphemisation, but some were not. In the cases where the shift in register was not caused by euphemisation, the shift was not always detrimental to the quality of the subtitles and how they were dealt with. One could argue that due to the multimodal nature of AVT, there would be enough visual and audial elements associated with the subtitles that would compensate for the shift in register. For instance, looking at Example 12 above, the character's tone, facial expression, the location of the scene being in a prison's shower room, and the images of the characters being almost naked should reduce the awkwardness or indeed increase the humorous rendition of "high-tits" in the TT.

Many of the shifts in register were caused by euphemisation, but euphemising the taboo language in the TT arguably led to more undesirable and unintended effects. Euphemisation could have caused a loss of humour, reduced the effects of intense emotions, or compromised understanding the personality traits of some characters. In some cases, the subtitlers attempted to tone down the taboo word or phrase; for example, they subtitled swearwords such as 'asshole' or 'motherfucker' as 'idiot' or 'fool'. While there is a clear attempt to tone down the vulgarity of

swearwords, these instances were not labelled as euphemisation because there was some attempt, although one with a much-reduced effect, to maintain the insult in the TT. Euphemisation was only caused by a subtitling strategy when there was no attempt whatsoever to keep the taboo word or phrase in the TT regardless of the subtitling strategy applied. Note that there were not any instances of euphemised standardisation because even though the form of language is different in the TT, the concept remained the same in the TT. The following table summarises how many times euphemisation was applied in the data.

**Table 12**  
*Summary of Subtitling Strategies Causing Euphemisation*

Subtitling Strategy	Number	Percentage
Retention	0	0%
Direct Translation	0	0%
Standardisation	0	0%
Specification	11	1.26%
Paraphrase	89	10.23%
Generalisation	22	2.53%
Substitution	99	11.38%
Omission	44	5.06%
Total	265	30.34%

Over 30% of the taboo language instances were euphemised in the TT, which is a significantly large percentage given Netflix's no-censorship policy. However, considering how relatively new subtitling taboo language into Arabic is, almost 70% of the taboo language instances were maintained in the TT subtitles, which is also a significant percentage. It is important to point out that some of these euphemisation attempts were clearly not necessary and inconsistent. For example, in the show *Orange is the New Black*, the word 'penis' was sometimes subtitled by applying LT using the word 'قضييب', 'penis' in Arabic, while in other cases it was subtitled using EGEN through the phrase 'عضو ذكري', meaning 'male organ'. One could attribute this to subtitlers' preference or to self-censorship, as many of the episodes included in the corpus were subtitled by different translators. However, both a euphemised and a

non-euphemised rendition of this particular example appeared in one episode, episode three of the show. The reasons for euphemisation were not always clear, especially when the subtitlers were given the freedom not to censor the taboo language.

## **6.5 Qualitative Analysis and Discussion**

As discussed in Chapter Three, dialogue plays an essential role in film and television, and Kozloff (2000) puts forward an important list of the functions of dialogue in film, which is built on by Bednarek (2017) to make the functions applicable to television series. Kozloff (2000) argues that each line in a dialogue is included to serve specific functions, and to understand these functions, one should ask why each line has been included or what purpose these lines serve. This might ultimately mean that questions will be raised about the intentions of screenwriters and producers. While one cannot be fully certain about these intentions unless the screenwriters are included in a research study, some inferences about these intentions can be made to a certain degree. However, what is even more important is the functions played by the lines of dialogue in the final product and how they are received by the viewers (Kozloff, 2000). An overview of the functions of dialogue, as discussed by Kozloff (2000) and Bednarek (2017), is presented in section 3.3 of Chapter Three, while in the next section, these functions are examined to determine which of them can be served by the use of taboo language. Furthermore, a discussion of how significant it is to maintain these functions in the TT subtitles along with some examples in which maintaining these functions is put into question is presented. Echoing Kozloff's (2000) views, some of these lines can serve multiple functions simultaneously, so the examples provided are for the purpose of illustration and discussion only.

### **A. Anchorage of the diegesis and characters**

The purpose the dialogue serves in relation to this function is to introduce the viewers to the location, time, and characters in the scenes (Kozloff, 2000). Bednarek (2017) adds that it also informs the viewers whether the plot resembles reality or fiction. Kozloff (2000) points out that dialogue is not necessarily the main element that is used to give the viewers information about the location and time because the images on the screen take on a large portion of that role; dialogue is still used as a



tool to reveal such information, however. It might be challenging for taboo language to reveal this information without the viewers already having some idea due to the visuals. However, it is important to emphasise certain aspects of the location. For example, in *Orange is the New Black*, most of the scenes take place in a minimum-security women's prison, which means that is not only expected but essential that the inmates use taboo language. It would be extremely awkward if the characters spoke in standard, clean language, which indicates that the subtitles should maintain a high level of the taboo language instances found in the ST so they have similar effects on the TA. Regarding Bednarek's (2017) point about reality versus fiction, in the show *The Good Place*, the character Eleanor, early in the first episode, attempts to utter the taboo word 'fuck', which comes out of her mouth as 'fork' even after several attempts to do so. This seems to puzzle her, and she wonders why she cannot say this word. Because it is impossible for a healthy person to suddenly lose the ability to say certain words, this line in the dialogue helps to inform the viewers that the plot is fictional. However, this and several other instances, including 'bullshirt' for 'bullshit', 'bench' for 'bitch', and 'ash-hole' for 'asshole', were all rendered in the TT subtitles using SP-E or SUB, in which the intended swearwords were used in the TT. Such renditions take away from the role played by these taboo words and the information they should reveal to the TA, which brings into question the parameter of the intentionality of effect because the subtitles may cause some unintended effects on the TA. Not only that, but in some instances, the rendition can be confusing for the TA, as the following example shows.

(53) *The Good Place S1 E1*

English subtitle

-I mean, somebody royally **forked up**. Somebody **forked up**. Why can't I say "fork"?

-If you're trying to curse, you can't here.

Arabic subtitle

- اخطأ احدهم جدا. اخطأ احدهم. لما لا يمكنني قول " لعين "؟  
-إذا كنت تحاولين السباب فلا يمكنك ذلك هنا.

Back translation

-Somebody really made a mistake. Somebody made a mistake. Why can't I say "**damn**"?

-If you're trying to curse, you can't here.

While the first two instances were euphemised in the TT, the third one was specified using the curse 'damn'. The confusing part in the TT subtitles is when the character wonders why she cannot say the word 'damn', but this word was not previously rendered in the subtitle. The fact that she is asking why she cannot say the word, while the word is rendered in the subtitle is also confusing. Furthermore, in the first episode of the show *Disjointed*, some important information about the character Ruth is revealed using taboo language when she says "I'm Ruth Whitefeather Feldman. **Cannabis lawyer, cannabis activist**, and just before I opened the door, **cannabis user**". The information revealed in this line is that this character supports and uses cannabis, and the overall context reveals that she is the owner of a marijuana dispensary. However, her last description of herself in this line, "cannabis user", was substituted in the TT subtitles with "cannabis addict". This could potentially lead to a slightly different impression of this character being given to the TA from that revealed to the SA. While the anchorage of the diegesis is not the most prominent function of taboo language, taboo language can certainly serve some aspects of this function, which should be maintained and rendered carefully in the TT.

#### B. Communication of narrative causality

When describing this function, Kozloff states that "[n]arratives unfold through a series of events, linked together by succession and causality" (2000, p. 37), and that dialogue is the medium used by characters to reveal these sequences of events in which questions such as why, how, and what is next are answered (Kozloff, 2000). Taboo language being part of the dialogue can contribute to revealing such information to the viewers. For instance, in Example 54 from the first episode of *Orange is the New Black*, the viewers would know that the character Piper is going to prison, but they would not know why until this information is revealed using some taboo language. In this scene, when she is sitting with her fiancé and some family members to announce that she will be going to prison, her fiancé says as follows:

(54) *Orange is the New Black S1 E1*

English subtitle

I mean, she told me how she travelled after college, but she failed to mention the **lesbian lover who ran an international drug smuggling ring.**

Arabic Subtitle

اعنى انها قالت لى انها سافرت بعد الجامعة ولكنها لم تذكر لي حبيبته السحاقية التي كانت تدير شبكة تهريب مخدرات دولية

Back Translation

I mean, she told me how she travelled after college, but she failed to mention the lesbian lover who ran an international drug smuggling ring.

Thus, the question of why she is going to prison is answered in this line using taboo language. The viewers now have the information which explains that this character was romantically involved with another female who potentially caused her to go to prison for drug-dealing. Furthermore, the viewers can anticipate the next events, such as the possibility of this character running into her ex-girlfriend in prison since the latter was running the drug-dealing ring.

Another example is from the show *You Me Her* in which the first episode begins with a couple sitting in what appears to be a therapist's office, but the viewers do not know why the characters are seeking therapy. This information is revealed when the therapist asks a question that includes taboo language, saying, "How often are you **having sex?**", which the characters answer by giving embarrassed justifications of or explanations about their lack of intimacy. The characters use figurative language that could be ambiguous to the TA, such as "We've been off our game" and "We're not reaching our potential".

(55) *You Me Her S1 E1*

English subtitle

**We've been off our game a little bit lately... we're not reaching our potential.**

Arabic subtitle

لم نمارس الجنس بهذا القدر مؤخرا ... عدم ممارستنا للجنس بالمعدل المتوقع

Back translation

We haven't had sex that much lately... we're not having sex in the expected average.

Because the information revealed in these lines is essential for the viewers to understand the reasons for the characters' marital problems, the TT needs to be less ambiguous, which was achieved by using paraphrase as the subtitling strategy. These lines could also spark the viewers' curiosity as to what the characters will do next to solve these issues.

In the show *The Good Place*, the character Eleanor is talking to a divine figure who informs her that she has died and moved to "the good place", a location that resembles the idea of heaven. However, after she is given this information, they show flashbacks of her life before she died, during which she is insulting a charity worker by throwing garbage at him and saying as follows:

(56) *The Good Place S1 E1*

English subtitle

Do you have a second **to eat my farts**? You missed. Pick it up if you're **so horny for the environment**.

Arabic subtitle

الديك ثانية لتأكل غازاتي؟ اخفقت إصابتها التقطها أنت إن كنت تحب البيئة بهذا القدر

Back translation

Do you have a second to eat my gases? You missed hitting it. Pick it up if you love the environment that much.

These instances were subtitled using GEN and EPAR, but certain traits of her character are revealed using taboo language, so the viewers will be suspicious about how she ended up in heaven and why since she is clearly portrayed as not a very good person. These suspicions enable the viewers to anticipate a possible plot twist in which secrets are revealed to explain how this character ended up in heaven. The taboo language used in these lines to show causality and the sequencing of events indicates that it is important for the subtitling strategies applied to render taboo language to be as close as possible to the ST for the TA to understand and answer important questions about the relevant events. Using literal translation would be ideal, but where it was not possible to do so, the subtitlers appeared to be making an effort to clarify the meaning to the best of their ability.

### C. Enactment of narrative events

This function is about the actions performed through dialogue by using speech acts such as promises, requests, warnings, declarations, and apologies, and they can be essential to the storyline. Kozloff argues that “the most common event is the disclosure of a secret or of crucial information, information vital to the plot, whose revelation poses some risk or jeopardy” (2000, p. 41). The data in the corpus shows that taboo language was used to serve this function, particularly to reveal secrets. For example, in the first episode of *Grace and Frankie*, a very important secret, on which the whole story is based, is revealed. Robert and Sol decide to come clean to their wives and reveal to them that they have been romantically involved in a homosexual relationship for the past 20 years. While the four of them are sitting in a restaurant, the interaction goes as follows:

Robert: I'm in love with Sol. Sol and I are in love. Frankie: My Sol? Sol: Your Sol.

Frankie: You mean you're gay! And this is who you're gay with! Sol: This is who I'm in love with.

The secret revealed in these lines using taboo language is pivotal to the rest of the events in this series, meaning that the TA must understand the message in these lines otherwise the rest of the events will not make any sense. Another example is from the show *You Me Her*, and during this scene the couple is sitting with their therapist to discuss their past relationships because the wife, Emma, told her husband that she had a relationship with a female before she met him. While Emma is describing to the therapist how she met this woman, Jack is getting irritated and uncomfortable with the situation. To stop his wife from talking, he reveals a secret of his own and says “I almost fucked Izzy. Yeah, as long as we're unlocking secrets. I almost fucked Izzy”, which changes the course of the conversation. In *Orange is the New Black*, a threat speech act is used when two inmates, one working as a hairdresser and the other a customer, are arguing about the hairstyle that was done, which the customer keeps referring to as “shit”. The hairdresser threatens her by saying “if you call it ‘shit’ one more time, you can take your ass down to Danita”. Therefore, as seen from these few examples, taboo language can be used as part of speech acts that continues actions, and in some cases the

subtitlers appear to be evaluating the significance of these actions and rendering them accordingly by using subtitling strategies such as SP-A and LT.

#### D. Character revelation

Revealing characters is perhaps one of the functions that can utilise taboo language the most. Kozloff (2000) notes that characters are not revealed to the viewers in one line or one shot, but they continue to be revealed through the film, or in this case the TV series. In various lines of the dialogue something is revealed about the characters' background, ideology, personality traits, and so on. Taboo language can be used to reveal some of these aspects of the characters. In *Grace and Frankie*, the character Grace is portrayed as a heavy drinker who relies on alcohol to deal with her problems, whereas Frankie is depicted as a hippie who smokes marijuana and drinks hallucinatory teas. Thus, whenever references to these personality traits are included, it is important for the TA to understand them to be able to form an idea about these characters. Similarly, the prison guard Mendez in *Orange is the New Black* is depicted as a misogynistic, unethical man who objectifies women in the prison and continually harasses them verbally and sexually. When talking or referring to women, he says things like "you can suck it out of my dick", "what did you guys do about pussy in Iraq?", and "some of these bitches will suck it for half a cigarette". These lines reveal some information about his ideology and personality traits that it is important for the viewers to grasp. Another character from the same show is transexual, so references about her past as a male and her current status are also important for the viewers to understand her background. Other characters in the shows are portrayed as homosexual or bisexual, so whenever this information is revealed in the dialogue using taboo language, the viewers should be able to understand such information about the characters' sexual identity. Most of the characters in *Disjointed* smoke recreational drugs regularly, which also reveals information about their ideologies, personality traits, and behaviours.

#### E. Adhering to the code of realism

Language used in films and television shows is intended to resemble authentic daily conversation to a certain degree (Forchini, 2012). It is meant to resemble the language used in the culture, place, and time of the film and TV shows to be plausible and acceptable to the viewers (Kozloff, 2000). Some would argue that this is difficult to achieve with Arabic subtitles because the language used, MSA, is

not representative of daily conversation, so it is difficult to adhere to realism using a type of language that is rarely used in real-life conversations. However, taboo language could be one way of bridging the gap between realism and the use of MSA because it is an integral part of everyday language. Thus, maintaining a certain level of taboo language in the subtitles should help the TA relate more to the language used, especially when the scenes require emotional states to be expressed. This means that when characters are angry, frustrated, shocked, disgusted, sexually aroused, or even excited, they are likely to resort to using taboo language to express these emotions in a way that resembles real life. In the same scene in *Grace and Frankie* mentioned above, after the husbands reveal their secret, the wives are clearly shocked and angry to learn about this betrayal that had been going on for many years. It is only normal for someone in that situation to react in an emotional way, which they did by screaming, swearing, and insulting their husbands. While the acting plays a major role in showing these emotions, the use of taboo language certainly adds to the intensity of the emotions expressed. In *Orange is the New Black*, when an inmate is falsely accused of stealing a screwdriver, she expresses her anger and frustration by using the taboo word “fucking” repeatedly, calling the other inmates “bitches”, and insulting the guard by calling him “motherfucker”. In another scene from the same show, the dialogue plays a bigger role than the acting when Piper’s fiancé gets a call from her from prison when he is sexually aroused and attempts to have phone sex with her. It would be difficult to show these emotions in the acting, so the dialogue does the job by using taboo language when he says, “my cock is hard and I’m rubbing it against your ass”. Therefore, using taboo language is one way to adhere to the code of realism, particularly when there is a need for emotional expressions, which should be reflected in the subtitles as one way to make the Arabic subtitles more realistic.

#### F. Control of viewers’ evaluations and emotions

Dialogue is used in this function to guide the viewers throughout a film or a TV Show by pacing the events, bringing their attention to certain information, guiding their interpretations of the visual images, and controlling their emotional states (Kozloff, 2000). Taboo language can be used to play a similar role; for example, in *Orange is the New Black*, when Mendez, a prison officer, is asked by another officer whether he has sexual intercourse with the inmates, he says “Fuck ’em? Hell, no! but

some of these bitches would suck it for half a cigarette". Thus, it is brought to the viewers' attention that he sexually harasses the inmates, which is a way to evaluate his character throughout the show. In *You Me Her*, when Emma decides to schedule a date with the escort whom her husband saw previously, Izzy, the escort, starts flirting with her and they end up having a sexual encounter under the table. This is not visually accessible to the viewers, but the taboo language in the dialogue guides their interpretation when Izzy says "can you be cool?... because you look like somebody who's getting a foot job under the table". In *Grace and Frankie*, the four children of the couples are invited to dinner with the fathers after the secret that they are gay was revealed to everyone. There is a sense of awkwardness around the dinner table, but they are all pretending to be fine with the situation until two of them, Brianna and Nwabudike go to the kitchen. Brianna expresses her frustration about the situation and asks Nwabudike, who is emphasising that he was fine with it, if he would be fine if they had been cheating on their mothers with other women for the past 20 years. When they go back to the dinner table, tension starts to build up when their fathers condemn them for not informing their mothers about where they were. The viewers can sense this tension building up between the children and their fathers, which ends with Nwabudike saying to his father "and I'm not even allowed to be mad... because you're gay! If you had been fucking around with women for the last 20 years, we wouldn't even be here eating cake!". Thus, taboo language plays a role in controlling viewers' evaluations and emotions, and so should the way it is subtitled into the TT.

#### G. Exploitation of the resources of the language

Kozloff (2000) argues that there are four ways in which dialogue is used to exploit language resources, which are poetry, humour, irony, and storytelling. The one most relevant to the use of taboo language is humour, because in many cases taboo language is used as the way to deliver humour to the viewers. This is one of the levels at which film and TV shows' communication unfolds, because when the communication takes place between filmmakers and the audience, the communication is operating on the vertical level (Desilla, 2012). It is easier to spot the lines that are intended to be humorous when the TV show is filmed in front of a live audience because viewers can hear the laughter of the audience. In this corpus,



only *Disjointed* was filmed in front of a live audience, and taboo language is used in it for humorous purposes. As can be noted in Example 7 above, when Tae Kwon Doug, an owner of a store near the marijuana dispensary, complains about Ruth's clients smoking marijuana in the parking lot of the plaza, she responds to him by referring him to a court case using some legal jargon. However, her response suddenly takes a humorous turn when the viewers realise that the case is about two men using sex toys in the parking lot, and the audience responds to this line with laughter. In a different scene, Ruth and one of her employees are shooting a video to advertise a new marijuana product, which they called "Eve's bush". The viewers in the following lines can infer that this name is used metaphorically to imply similarities between the marijuana product and a woman's vaginal area. The characters go on to say that "Eve's Bush is the only strain of marijuana guaranteed to never have been touched by male hands. From seed to pipe, no creature with a Y chromosome has ever penetrated the horticultural hymen of this bud". The humour here can only be understood if the viewers are able to make the metaphorical connection between the name of the product and how it is described. Even when there is no audience laughing or canned laughter, it is not difficult to spot when taboo language is used for humour. In some cases, the viewer will respond to a line by laughing, and in other cases, the characters laugh with each other, which operates on the "horizontal level" of film communication (Vanoye, 1985, p. 99), and this can also be an indication of humour. In *Grace and Frankie*, when the daughters of Grace and Rob find out about their father's long term homosexual relationship, Mallory starts panicking about what to tell her children. Brianna sarcastically answers, "Why don't you start with do you know where poop comes from?", which is considered a funny response given the tense atmosphere. In another scene, Grace and Frankie are taking a moment to absorb what their husbands did to them, during which Frankie pulls an object out of her purse and shows it to Grace. This object turns out to be Sol's erectile dysfunction pills, which she stole from him, and they end up laughing hysterically.

#### H. Thematic messages / authorial commentary / allegory

This function poses a challenge when it comes to investigating the role that taboo language plays in serving it, for a number of reasons. First of all, TV series are different from films in that they go on for many seasons over many years and highlight different issues and topics. Without interviewing the series creators or producers, it would be difficult to assert that there are indeed thematic messages or

what they are exactly. Even if these messages were to be assumed by the viewers, the interpretations of these messages would certainly be different from one culture to another. To elaborate on this point, consider *Orange is the New Black*, which is based on true events adapted from a memoir of the same name by Piper Kerman, who shares her experience in a women's prison. While the source audience might assume that the thematic messages include bringing attention to the corrupt justice system in America, highlighting issues such as abuse of power, assault, and harassment, or highlighting the racial discrimination in these institutions, these issues would be irrelevant to a target audience such as the Kuwaiti one. This could be due to their lack of knowledge about American culture, systems, and history, or simply because they view such shows from within their own cultural parameters and background knowledge. The fact that content viewed on Netflix initiated a national conversation in Kuwait, in which those resisting access to Netflix argued that the company is attempting to plant immoral ideas in the minds of the youth, normalise homosexuality, and encourage the consumption of alcohol and the use of recreational drugs, is a strong indication that thematic messages will be interpreted differently by the SA and the TA. While shows such as *Grace and Frankie* and *Disjointed* may carry thematic messages that celebrate LGBTQ rights and support freedom of choice regarding using medicinal or recreational drugs, homosexuality is still a punishable crime in Kuwait and so is consuming alcohol and using drugs. Therefore, taboo language certainly plays a role in helping viewers infer some thematic messages in TV series, but they will be interpreted differently by viewers. This means that various agents would need to be involved in investigating how taboo language serves this function further, which is beyond the scope of this research study.

#### I. Opportunities for "star-turn"

Kozloff argues that this function is limited to a specific category of films, during which stars are given a longer dialogue so that they can "show off" (2000, p. 60). When discussing this function in relation to TV series, Bednarek (2017) questions these limitations regarding the type of film and length of dialogue as criteria that serve this function. She argues that in TV series, dialogue may be used to shift the focus onto particular stars to show off their performance, in which they generally use exaggerated emotional expressions, and the dialogue does not necessarily need to

be long (Bednarek, 2017). The way in which taboo language can serve this function could be through the need to exaggerate the emotional expressions in the characters' performances. For example, in *Orange is the New Black*, flashbacks of the life stories of some of the inmates and how they ended up in prison shift from one inmate to another throughout the episodes. In Episode 4, the viewers do not yet know the full background story of Watson, who is an African American inmate, but in one particular scene, viewers can infer from her lines in the dialogue that she has some anger issues regarding racial inequality. This leads to her defending her race and speaking up about any racial slurs and unfair treatment because she is black. When she is asked by a guard to do electrical work, she refuses, saying "I ain't picking cotton", and she is given another job that requires minimum effort. The guard ends up calling her "monkey", which clearly infuriates her, and then he accuses her of losing a screwdriver. She uses taboo language in this scene as a way to express her anger and frustration, calling the guard "cracker", threatening to throw "shit" at him and refusing to let guards search her by announcing "no man-guard is patting me down and coppin' a feel". She also calls the guard out in front of the other officers about him drinking on the job, saying "yo, motherfucker is a drunk! yo, smell his breath!" while being dragged to the security housing unit. In this scene, she was clearly the star, and her performance was intensified by the use of taboo language. One can only assume that the viewers sensed her anger and understood some parts of her struggle with racial inequality.

#### J. Creation of TV continuity

Bednarek (2017) adds a tenth function to Kozloff's (2000) nine functions of dialogue in films that is specifically related to the nature of TV series.

She states:

It is crucial for dialogue in TV series to create continuity across episodes and seasons. This includes characters, plot, and the general style of a show. As a TV series progresses, its dialogue should remain in line with what audiences have come to expect of the series (e.g. in terms of humour, wittiness, literary and aesthetic qualities) and of the characters (the way each character speaks and how they interact). (Bednarek, 2017, p. 15)

One way in which TV continuity can be achieved through dialogue, according to Bednarek (2017), is through the use of catchphrases. While there were no taboo

catchphrases in the corpus used for this study, other ways of establishing TV continuity through taboo language were noted. For instance, in *Orange is the New Black*, insulting nicknames are used throughout the episodes, such as “crazy-eyes”, “butch”, “pornstach”, and so on. In *The Good Place*, Eleanor continually uttering swearwords like “fuck”, “bitch”, and “asshole” as “fork”, “bench”, and “ash-hole” is another way to establish TV continuity.

This discussion of the role played by taboo language in serving the functions of dialogue in TV series indicates that taboo language is a significant part of the dialogue, which means that subtitlers should evaluate its level of importance before deciding which subtitling strategy to apply. If the subtitling strategy compromises the intended function of the taboo language, this could affect the target audience’s experience due to misunderstanding or confusion. While the discussion thus far demonstrates that taboo language is used to serve all ten functions, the corpus suggests that it is particularly significant in serving the functions of characterisation, adhering to realism in expressing emotions, and when used for humorous purposes. Therefore, in the next section, a preliminary investigation of the role played by the subtitles in maintaining these three functions of taboo language in the dialogue is presented to pave the way for designing the experimental case study presented in the next chapter.

## **6.6 The Role of the Subtitles in Maintaining the Functions of Taboo Language**

As noted in the previous section, taboo language in dialogue can play a major role in serving the functions of characterisation, adhering to realism, and delivering humour. Therefore, it is important for such instances to be subtitled in a way that maintains their functions and enables the TA to understand them. If these functions are examined in association with the types of taboo language presented above in Table 6, we can begin to understand how taboo language can serve the functions of dialogue.

### **6.6.1 Characterisation**

References to drugs and alcohol can be utilised to highlight certain characteristics, personality traits, and behaviours that will help the audience form a better image of the characters. In *Grace and Frankie*, Grace’s character is a heavy drinker, which is a reoccurring theme of her character both visually and through

dialogue. She is repeatedly seen drinking, looking for alcohol, and talking about her need to drink whenever she is stressed or overwhelmed. Her choice of drink is generally vodka, which means that it is important for the TA to understand that vodka is an alcoholic drink. The word “vodka” in the ST was subtitled using retention via the Arabic word “فودكا”, which is presumably a strategy that it is hoped would not cause any unintended or undesirable effects due to the commonality of this English word for Arabic speakers. The majority of the TA should understand that the retained word is an alcoholic drink, and thus would understand the aspect of her character just described. Similarly, Frankie is portrayed as a hippie who smokes marijuana and drinks hallucinatory teas, and in one episode, she mentions the name of the hallucinatory tea she is drinking, “peyote”. The subtitler chose to apply retention for “peyote” too, using “شاي البيوتي”, which is arguably not the best strategy to apply in this case because it might lead to some unintended effects. Understanding the effects of drinking this type of tea would not be immediate for some of the TA by using retention. However, other visual and audial semiotics may offer some information for the TA, particularly when the effects of drinking this tea are shown on the screen. Another type of taboo language that can serve characterisation is sexual references. For example, in *Orange is the New Black*, many characters have a homosexual or bisexual orientation which is an important aspect of their characters. Thus, references to their sexual identity and orientation should be made clear in the subtitles for the TA. In many of these cases, the subtitlers applied strategies such as LT, SP, and GEN, which should not lead to undesirable effects, but in other cases, euphemisation may have compromised the TA’s overall reception of the characters. To mention just a few other examples, sexual references could be used to highlight Mendez’s (from *OITNB*) behaviours and personality traits as a sexual harasser and abuser. Profanity could be used to reveal Elanor’s (from *The Good Place*) characteristics as an impolite, mean, and selfish character.

### **6.6.2 Adhering to Realism**

When taboo language is used to express emotional states, which is one way of adhering to realism, the intensity of the dialogue should remain the same in the TT. For example, in *OITNB*, an inmate causes severe damage to the ceiling of the prison’s chapel because she was trying to hang a massive cross up, even though she was warned not to. This infuriates Mendez, a prison guard, and he starts

screaming and swearing at her, and to offend her even more, resorts to using blasphemy. He says, “I want to fuck Jesus in his hand-hole”, which was rendered in the subtitles using LT. This strategy appears to have maintained the intensity of the interaction and shows the level of anger he has reached. His overall performance, facial expressions, and voice tone also offer the TA more information through which to feel and interpret his emotional state. In another example, from *Grace and Frankie*, when the wives first learn about their respective husband’s infidelity and double life, Grace starts screaming at Robert and asks him whether his decision to confess at a restaurant was made to avoid her making a scene. She then starts throwing food at him and insulting him, saying “You spineless, chickenish...”, which was rendered using a euphemised paraphrase that back translates to “you lack courage”. The other semiotics in this scene play a significant role in revealing the character’s emotional state for the audience, such as when she throws food at Robert, raises her voice with complete disregard for the other customers at the restaurant, and her shocked and angry facial expressions. How the insults are subtitled may reduce the role of the taboo words in adhering to realism while they are expressing a significant emotional reaction to such a major secret.

### **6.6.3 Exploitation of the Resources of Language for Humorous Purposes**

When taboo language is used for humorous purposes, the subtitles should be completed in a way that maintains the intended humorous effects for the TA. One of the examples that was mentioned above is from *Grace and Frankie*, during which the sisters are trying to absorb the shocking new information about their father’s hidden sexuality and how to explain such information to his young grandchildren. The humour lies in Brianna’s unexpected response to her sister’s inquiry about what to tell her kids, because she is implying that her sister should explain anal sex to her children, which is generally not a topic that is discussed with children. Brianna says “Why don’t you start with do you know where poop comes from?”, which was subtitled by applying LT. This strategy presumably maintains the intended humorous effects for the TA. Another example from the same show is when Frankie pulls out Sol’s “Cialis” from her purse and declares that it belongs to Sol, which makes both her and Grace start laughing hysterically. This instance was subtitled using specification-explicitation, via the words “erectile dysfunction pills”, which again is applied to maintain the intended humorous effects and aid the TA by supplying more

information to understand the humour. In other cases, specifically in Example 7 presented above, from *Disjointed*, where retention is applied to subtitle the taboo word “dildos”, this decision may cause some unintended and undesirable effects because it offers minimal guidance for the TA. This taboo word is not considered common in Arabic, yet it is essential in this interaction for the humour to be understood; thus, retaining it without offering more information for the TA may take away from them experiencing the humour as intended. The fact that this product is sold in that store enables the audience to understand what these two men were doing in the parking lot, which is what the humour is based on.

These examples and many more from the corpus show that taboo language plays a significant role in serving the functions of dialogue; hence, the subtitles relating to the taboo language instances should play a similar role. The brief discussion of how these instances were treated in the subtitles indicates that some of the applied strategies appear to be maintaining these functions while others do not. However, these are mere speculations based on the descriptive analysis carried out. Accordingly, in order not to provide conclusions to this research study that are partly based on assumptions concerning the potential effects of the subtitles on the target audience, I set out to answer the second research question of this study by conducting an experimental case study, which is presented and discussed in Chapter Seven.

## **6.7 Conclusion**

This chapter aimed to identify the subtitling strategies applied to render taboo language into Arabic while abiding by Netflix’s no-censorship policy. A small parallel corpus of five Netflix shows was created, from which 870 taboo language instances were extracted and analysed. The initial pilot study allowed the researcher to create a modified taxonomy of subtitling strategies applied to taboo language, which was mainly based on Pedersen’s (2011) taxonomy of strategies for subtitling ECRs. The modified taxonomy included a total of eight strategies; six of these were Pedersen’s (2011) baseline strategies, and the other two, standardisation and paraphrase, were added to them. Two additional shifts were accounted for in this taxonomy, which were a shift in register and euphemisation. The quantitative results indicated that the subtitlers used a variety of subtitling strategies in an attempt to maintain the taboo language in the subtitles, which was different from previous common practices.

However, the results also revealed that approximately 30% of the taboo language instances were still euphemised in the Arabic subtitles despite the company's no-censorship policy, and more than 47% of the subtitled instances caused a shift in register. Additionally, the results showed that in most instances, the taboo language type remained the same in the Arabic subtitles.

The qualitative analysis indicated that taboo language used in the dialogue serves significant functions, and it is included in the dialogue for specific purposes and in a meaningful way. Thus, the functions served by the use of taboo language should be transferred into the TT so that the TA can experience the shows in a way similar to that intended for the SA. When these functions are compromised due to the way in which taboo language is handled in the subtitles, this can result in unintended and undesirable effects on the TA. However, up until this point, these unwanted effects on the TA have only been hypothesised. Therefore, to confirm or refute the hypothesis that subtitling strategies applied to render taboo language could cause unintended effects, the next chapter presents an experiment, which includes participants from the TA in Kuwait viewing some excerpts from the shows and answering questionnaires to investigate this matter further and answer the second research question of this study.



## Chapter Seven: Experimental Case Study

This chapter presents the results, analysis, and discussion of the experimental case study, during which participants from Kuwait were recruited to watch nine excerpts<sup>10</sup> chosen from the corpus and answer questionnaires investigating their reception of the subtitled taboo language regarding whether it maintained its intended functions of characterisation, expressing emotions, and delivering humour. The chapter starts with an overview of the sampling procedure as the number of participants who took part in the experiment was higher than the maximum number that was previously aimed for. This is followed by an overview of the variables and the conditions of the experiment along with the hypotheses tested. For each condition, an overview of the context of each excerpt is presented to allow for a better understanding of the questions included in the questionnaires and how they were answered. This is followed by a presentation of the quantitative results of the data, which were elicited from the closed-ended questions, and a discussion of these results. After that, the qualitative results elicited from the open-ended questions are presented, discussed, and linked to the quantitative results, thus offering a more comprehensive understanding of the results. The chapter concludes with an overall summary of the interpretation of the quantitative and qualitative results and how the experimental case study helped to answer the second research question of this research study.

The experiment was conducted to answer the second research question of this study, which is as follows:

Are the effects of the subtitles that contain taboo language and serve the functions of characterisation, expressing emotions, and delivering humour on the target audience similar to those effects intended for the source audience? If not, are these effects in any way related to how these instances have been treated in the subtitles, as manifested by specific strategies?

In order to answer this question, nine excerpts were chosen from the corpus, three for each function, for the participants to watch, followed by the development of nine questionnaires, one for each excerpt, for them to answer. A total of 66 participants took part in the experiment, which is significantly higher than the number previously

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<sup>10</sup> For the transcriptions of all nine excerpts, see Appendix J.

aimed for, 30 participants. Therefore, for a more concise analysis and due to the variables considered in the analysis, a random sampling procedure was followed to choose 30 participants for the analysis phase.

## 7.1 Sampling Procedure

Given that English language proficiency was one of the variables to be considered in the data analysis, the 66 participants were divided into three groups: beginners, intermediate, and advanced based on the information provided in the preexperiment questionnaire. There was a total of 11 beginners, 41 intermediate, and 14 advanced, which suggested that choosing 10 from each group would be the most efficient strategy, giving the researcher a total of 30 questionnaires to analyse. One participant from the beginners group indicated that she was 17 years old, which is under the minimum age of 18 set by the researcher and approved by UCL's ethical committee. Thus, she was excluded from the sample, decreasing the number of the questionnaires for the beginners to 10. Random sampling was conducted using a freely available online random number generator<sup>11</sup> for the other two groups. The questionnaires were assigned numbers such as Q1beg – Q10beg, Q1inter – Q41inter, and Q1adv – Q14adv, and the numbers were uploaded into the software to generate one set of 10 random numbers. The numbers shown in Figures 11 and 12 were selected for the analysis.

### Figure 11

*Selected Questionnaires from the Intermediate Group*

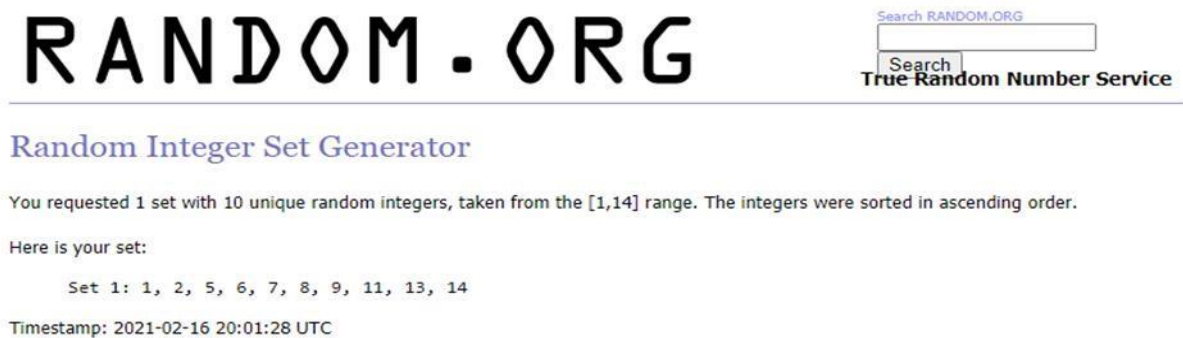


The screenshot shows the RANDOM.ORG website interface. At the top, the logo "RANDOM.ORG" is displayed in large, bold, black letters. To the right, there is a search bar with the text "Search RANDOM.ORG" and a "Search" button. Below the search bar, the text "True Random Number Service" is visible. The main content area features the heading "Random Integer Set Generator" in blue. Below this, a message states: "You requested 1 set with 10 unique random integers, taken from the [1,41] range. The integers were sorted in ascending order." This is followed by the text "Here is your set:" and the resulting set of numbers: "Set 1: 3, 4, 6, 9, 14, 19, 20, 26, 31, 39". At the bottom, the timestamp "Timestamp: 2021-02-17 14:36:09 UTC" is shown.

<sup>11</sup> [www.random.org](http://www.random.org)

**Figure 12**

*Selected Questionnaires from the Advanced Group*



### **7.1.1 Variables and Conditions of the Experiment**

Variables are divided into two types, dependent and independent variables, and they are mostly used in quantitative approaches to research, but qualitative research uses them as well. Saldanha and O'Brien state that

[t]he **dependent variable** is the core concept we are trying to assess in our research question. We expect it to change when it is exposed to varying treatment. The **independent variables**, on the other hand, are things that we manipulate in order to see what the effect is on our dependent variable. (Saldanha & O'Brien, 2013, p. 25, emphasis in original)

In this experiment, the core concept that is being investigated is how the target audience receives the functions of taboo language from the Arabic subtitles and whether the intended functions in the source text were maintained in the Arabic subtitles. To study reception in AVT, researchers need “to investigate the way(s) in which AV products/performances are processed, consumed, absorbed, accepted, appreciated, interpreted, understood and remembered by the viewers” (Gambier, 2018, p. 56). In order to successfully do so, Gambier (2018) states that

different variables related to viewers are to be taken into consideration if and when reception is to be studied: age, sex, education background, reading skill, reading habits, reading rate, oral and reading comprehension in one's mother tongue, frequency and volume of AVT consumption, AVT habits (opinion and preference), command of foreign languages, degree of hearing loss, age of onset of hearing loss, type of language of daily use, etc. (Gambier, 2018, p. 53)

In order to put Gambier's (2018) list into practical use for the purpose of conducting empirical research, an initial list that consisted of eight independent variables was compiled. The independent variables were to be collected from the pre-experiment questionnaire and included the participants' gender and age, whether they speak English as a second language, their English language proficiency level, their exposure to English films and TV shows, how often they read Arabic subtitles, how much they rely on the Arabic subtitles for comprehension, and finally their exposure to English films and TV shows that are not subtitled into Arabic. However, because the participants ended up being all females, gender was excluded from the analysis because a comparison between the two genders was not possible. Additionally, as can be noted in Table 13, the majority of the participants were similar in age; even those in their 20s were in their early 20s. Therefore, the age of the participants was not distributed normally, which could have led to skewed results if this independent variable had been included in the analysis, causing it to be eliminated as well. The independent variables were then reduced to a total of six, as presented in Table 14, and certain codes were assigned to each independent variable for a more concise presentation in the results and analysis sections.

**Table 13**  
*Age Distribution of Participants*

<b>Age</b>	<b>18–19</b>	<b>20s</b>	<b>30s</b>	<b>40s</b>
<b>Total</b>	21	5	3	1

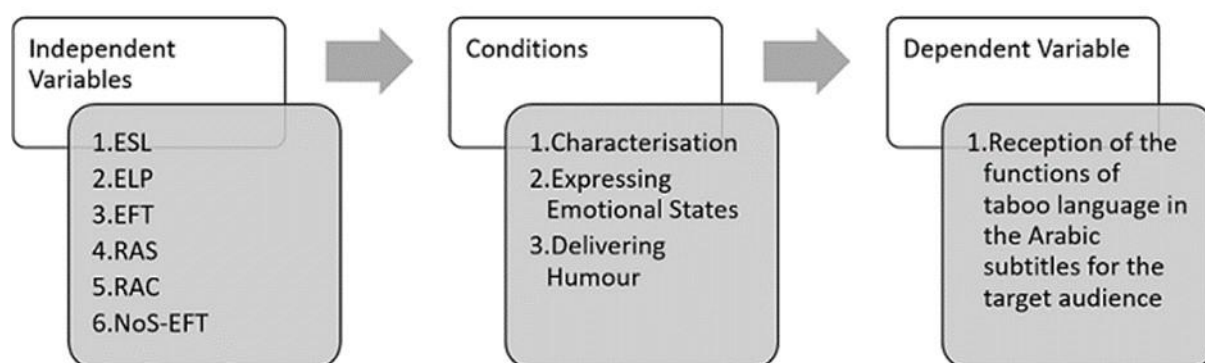
**Table 14**  
*Independent Variables and their Codes*

<b>Independent Variables</b>	<b>Codes</b>
<b>Speaking English as a Second Language</b>	ESL
<b>English Language Proficiency Level</b>	ELP
<b>Exposure to English Films and TV</b>	EFT
<b>Reading Arabic Subtitles</b>	RAS
<b>Reliance on Arabic Subtitles for Comprehension</b>	RAC

The conditions of the experiment are also known as the treatments, and they are generally varied in order to measure the effects or the influences of the independent variables on the dependent variable. In this experiment, the three conditions were determined based on the corpus analysis discussed in Chapter Six, which led to the identification of three main functions of using taboo language. The conditions that were identified and chosen are characterisation, expressing emotions, and delivering humour. Figure 13 is a representation of the variables and the conditions in the experiment.

**Figure 13**

*Variables and Conditions of the Experiments*



## **7.2 Hypotheses**

This experiment was conducted based on the hypothesis that the independent variables in these three conditions would have some effects on how the target audience receive the functions of the taboo language instances in the Arabic subtitles. To illustrate this point further, it could be hypothesised that the participants who speak English as a second language in their daily life and/or consider themselves to be advanced English speakers may be able to receive the humour in which taboo language is used despite the subtitling strategy used. On the other hand, the participants who indicate that they are beginner English speakers and do not speak English as second language daily may receive the taboo language used

for humour more clearly when it is subtitled using generalisation rather than retention. In a different scenario, the participants who indicate that they watch films and television shows in English would receive the subtitled taboo language used to reveal certain personality traits of the characters more clearly than those who do not watch films and television shows in English, possibly due to more exposure to the SC through media content. The questionnaires used in the experiment were designed to include both open- and closed-ended questions that would be analysed both quantitatively and qualitatively. Therefore, the null and the alternative hypotheses can be expressed as follows:

Null hypothesis: The independent variables in the three conditions would have no effects on the reception of the subtitled taboo language instances by the target audience.

Alternative hypothesis: The independent variables in the three conditions would have some effects on the reception of the subtitled taboo language instances by the target audience.

In the following section, the quantitative and qualitative results from the questionnaire data for each condition are presented and discussed.

### **7.3 Independent Variables from the Pre-experimental Questionnaire**

This section starts by presenting more details regarding the independent variables as provided by the participants prior to watching the excerpts and answering the questionnaires. This is followed by a brief description of the types of closed-ended questions that were included in the questionnaires as well as an overview of the statistical tests that were used to analyse them. The participants were asked to answer a pre-experimental questionnaire to collect information about the independent variables; their effects on the dependent variable are tested. Table 15 is a descriptive summary of the data collected from the participants.

**Table 15***Descriptive Summary of Independent Variables Data*

	<b>[ALL] N=30</b>	<b>N</b>
Do you speak English as a second language (ESL):		30
No	8 (26.7%)	
Yes	22 (73.3%)	
English language proficiency level (ELP):		30
Advanced	10 (33.3%)	
Beginners	10 (33.3%)	
Intermediate	10 (33.3%)	
Exposure to English Films and TV (EFT):		30
No	7 (23.3%)	
Yes	23 (76.7%)	
Reading Arabic Subtitles (RAS):	3.80 (1.21)	30
Reliance on Arabic Subtitles for Comprehension (RAC):		30
0% - 25%	6 (20.0%)	
25% - 50%	6 (20.0%)	
50% - 75%	7 (23.3%)	
75% - 100%	11 (36.7%)	
Exposure to English Films and TV without Subtitles (NoS-EFT):		30
Never watch without subtitles	10 (33.3%)	
I do not understand without subtitles	5 (16.7%)	
I understand without subtitles	15 (50.0%)	

During the first session of the experiment, one issue was brought to the researcher's attention regarding the first and second questions in the pre-experimental questionnaire. There seemed to be some level of ambiguity when participants were asked if they speak English as a second language and were given two options: yes and no. They asked the researcher how they could rate their English language proficiency in the second question if they answered no to the first question. This was a valid point and perhaps indicated that the wording of the first

question was somewhat general. The purpose of the first question was to elicit information about their use of English in their daily life as a second language and not whether they know or understand English, since the answer to such question is, by default, yes. The participants were all students at Kuwait University, and prior to their university admission, they must have studied English as a second language in school for a minimum of 8 years and a maximum of 12 years depending on their age. Thus, having no knowledge of English was simply impossible. Since this issue was not brought up in the pilot study and was only mentioned in the first session of the experiment, the wording was not changed for the purpose of consistency. However, the intended meaning was made clear to the participants in the first and all the following sessions concerning data collection. As indicated in Table 15, 22 out of the 30 participants stated that they speak English in their daily life.

Since the English language proficiency variable was chosen as a way to reduce the number of questionnaires to be analysed to 30, the data included ten participants from each group, bringing the total to 30. Over 75% of the participants indicated that they watch films and television shows in English, which is not surprising given the popularity and dominance of American films and TV shows around the world. The participants were then asked to rate, on a scale from one to five, how often they read the Arabic subtitles when they watch films and TV shows in English, and their answers resulted in a mean of 3.80 and a standard deviation of 1.21. More than half the participants indicated that they rely on the Arabic subtitles for comprehension purposes at least 50% of the time when they are watching a film or a show in English. This emphasises the importance of the subtitles for the TA for understanding the content of what they watch. Lastly, half the participants indicated that they are able to understand films and TV shows in English without Arabic subtitles, ten stated that they never watch content that is not subtitled, and five said that when they do, they do not understand the content if it is not subtitled.

#### **7.4 Results and Discussion**

The following sections present the results and discussion of the quantitative and qualitative data for each condition. The results and discussion for each condition are presented separately, starting with characterisation, followed by expressing emotional states, and ending with delivering humour. For each condition, a brief



overview of the contexts of the excerpts used for each condition is provided, allowing for a more comprehensive understanding of the excerpts. These sections are concluded with figures presenting a modified version of the questionnaires to be used as a reference and for a more reader-friendly presentation<sup>12</sup> of the questions included in the questionnaires. After that, the quantitative results and discussion are presented, which are based on the analysis of the closed-ended questions only. The aim of this section is to determine whether there are any significant associations between the independent variables and the reception of the Arabic subtitles for each condition. To better understand the quantitative results and to fully interpret them in terms of intended and unintended effects, the qualitative results and discussion of the open-ended questions are presented next.

#### **7.4.1 Characterisation**

As noted in Chapter Five, a total of three excerpts were used for characterisation; the first two were extracted from the show *Grace and Frankie*, while the third one was from the show *Orange is the New Black*. The participants were given five minutes after viewing each excerpt to answer the questionnaire related to each excerpt. The following is a brief overview of the context of each of the characterisation excerpts.

##### **7.4.1.1 Context of Characterisation Excerpts**

**Characterisation Excerpt One (CH1).** The first excerpt watched by the participants is about a minute and half long, and it is the very first scene of the first episode of the season. It starts with Grace entering a top-level restaurant and greeting the host by her first name, which suggests she is a regular customer. Frankie is already in the restaurant sitting at one of the dining tables, and as soon as she sees Grace, the camera shifts to a close-up of her while she is on her phone sending a text message to her son that says “Call at 9. Say the cat has seizure”. This is a visual-verbal sign informing the viewers that Frankie is not particularly thrilled to be in this social setting. Grace and Frankie greet each other, and then Grace calls

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<sup>12</sup> For the actual questionnaires used in the experiment, see Appendices K and L.

the waiter and gives him the breadbasket, saying, “We won’t be needing this anymore”, to which Frankie objects, and she grabs a piece of bread from the basket, asking Grace how else she will eat the sauce. Grace responds in a condescending and almost disgusted way, saying “I don’t eat sauce”. In the next few lines, taboo language is used to bring the viewers’ attention to a certain trait or characteristic Grace has. The viewers have a glimpse of Grace’s relationship with alcohol, which is a reoccurring theme in the show. As discussed in Chapter Five, one of the functions of dialogue in TV shows is to establish TV continuity, so it could be assumed that this was one way to characterise Grace so that the viewers can understand her future behaviour regarding drinking alcohol. Grace orders a specific drink, saying “I’d like a **vodka martini**, straight up, very dry please with two olives on the side”, to which Frankie says, “You do know that **vodka** is made out of potatoes”. Frankie is pointing out the contradiction in sending back the breadbasket and ordering a drink that is made of another carbohydrate source. To answer the question, Grace says, “**Alcohol** has its own rules”, which to some could indicate that she is more keen to consume alcohol than consume food without concerning herself with the effect it has on her body. The scene concludes with them exchanging a few lines, wondering about the reason their husbands have invited them to this dinner.

Two subtitling strategies were used to render the taboo language instances in this dialogue. Retention was used for “vodka martini” and “vodka”; most names of alcoholic drinks and drugs do not have a precise translation into Arabic, and retention would be one of the appropriate strategies to opt for. The word “alcohol” was subtitled using literal translation. In this excerpt, the viewers do not see Grace consuming alcohol nor behaving in way that shows she is under the influence of alcohol. This means that if they are to infer this aspect of her character, they would have to rely mainly on the dialogue and how these taboo instances are subtitled.

**Characterisation Excerpts Two (CH2).** The second excerpt viewed by the participants is about four minutes long and starts with Frankie sitting on a beach in a circle made of rocks and a firepit in the middle. Frankie is seen using a few musical

instruments, such as a hand drum, a singing bowl, and a flute, in a way that indicates she is playing a 'hippie' style of music. The frame shifts between Frankie and Grace, who is seen indoors sitting with her legs curled up underneath her on a chair and looking depressed. Frankie is seen videotaping herself using her phone and saying: "I drank, I vomited, it's not kicking in, it's not kicking in", which indicates that she consumed a beverage that should be having some effect on her. She is also behaving abnormally, waving and talking to someone who is not there. All of a sudden, Frankie appears to be in pain and starts swearing; she calls Grace and asks her to bring her medication. When Grace asks her about her location, she appears to be confused, saying, "I'm in the desert, but there is water". Grace brings Frankie her pills and asks what they are for, and she is informed that they are muscle relaxants, which Grace seems to be excited about and ends up taking one. After she takes the pill, she drinks from Frankie's beverage thinking it is iced tea, but she is revolted by the taste of it. The bad taste of the tea makes Grace ask Frankie about its content, to which Frankie says, "It's peyote". Grace seems to be concerned and worried that she took a muscle relaxant and mixed it with peyote. Shortly after, the effects of this mixture become visible in Grace as she starts vomiting, claiming that she can smell colours, and asking Frankie to stop dancing when she is not. The excerpt ends with Grace scolding Frankie about her reckless behaviour and pushing her to be angry with her husband for humiliating and abandoning her, and Frankie is seen defending and justifying his behaviour.

The taboo language instance that is used to serve the function of characterisation is the mention of the hallucinogenic plant "peyote" that is consumed willingly by Frankie and unknowingly by Grace. The subtitling strategy that was applied to render it is retention, which means that there no additional information was given in the subtitles provided to the TA to access its meaning. Information about the effects of this plant may not be immediately available for everyone from the SA based on its name, let alone the TA. However, this particular excerpt could be one in which the TA would be able to infer the meaning from "the wealth of details provided by setting, props, casting, costumes, etc." (Díaz-Cintas & Remael, 2007, p. 49);

other audial elements could help the viewers as well. It could be argued that the subtitle applied retention to this instance because there were other visual and audial elements in this excerpt that provide the TA with the information they need to form an idea about its meaning.

**Characterisation Excerpt Three (CH3).** The third excerpt is about two minutes long, during which two prison guards are talking about the women in the prison. Out of the three excerpts, this one contains the highest number of taboo language instances that are used to serve the function of characterisation. The two officers are sitting in a room that has a glass window looking out over the inmates. Mendez, whom the participants were asked about, is talking about the women in a way that objectifies them; he talks about their physical appearance and sexual body parts, and he says things which indicate that he sexually harasses them. The excerpt starts with Mendez talking to Bennett about the girls in front of him, and he starts with “That's a fucking waste right there, black girl, with a white girl booty. I mean, what's the point?”. He goes on talking about another woman who is a drug abuser, calling her names and making fun of her physical appearance. Then the camera turns to Burset, who is a transgender inmate, who appears in front of them, which seems to excite Mendez. He goes to the door and calls out her name, asking her to come to him; he was eating a breakfast sandwich, which he teases her with and suggests that if she wants a taste, she can have some if she has oral sex with him. When Burset rejects him, he starts shouting and threatening her; he then appears to be lusting over her, saying, “Cyborg pussy. I bet it's fucking perfect”. Bennett appears to be confused by Mendez's statement and asks him if he would in fact have sexual relations with a transgender person. Mendez does not seem to be bothered by the idea, as he says, “I live in the present not in the past. Besides she used to have a dick, so she knows what it likes”. The excerpt ends with Mendez asking Bennett about his past in the army, about when he was sent to Iraq and whether they were able to have sexual relations with women; he says, “What did you guys do about pussy in Iraq anyway? Did you fuck camels?”.

There are many taboo language instances in the dialogue that are used to reveal essential information about the characteristics of Mendez in this excerpt. There are also some other visual and audial elements that help with characterisation, such as his facial expressions, the way he looks at the women, the shift in tone and attitude, and his gestures. However, the dialogue carries the heavier role in this excerpt in characterising Mendez and revealing some of his personality traits with the help of the taboo language. In this excerpt, some taboo words were used more than once, but were rendered differently each time. For example, the words “dick” and “pussy” were each used twice in the dialogue, but a different subtitling strategy was applied each time. They were both rendered using a literal translation for their first appearance and a euphemised generalisation the second time they were uttered. The participants were asked in this questionnaire about the second use of the word “pussy”, when Mendez asked Bennett “What did you guys do about pussy in Iraq anyway? Did you fuck camels?”. The way he uses this word reveals some important information about the way he thinks about women, reducing them to their genital area and limiting them to the role of taking part in sexual intercourse. What he says after this about whether the men had sexual relations with camels is an elaboration on his implied meaning, because, as noted earlier, this taboo instance was rendered using euphemised generalisation. The subtitler chose to render this instance as “women problem”, so the subtitles back translate to “What did you guys do about the women problem in Iraq? Did you fuck camels?”. In order to determine whether the subtitling strategies applied in these excerpts had an effect on how the TA received characterisation, quantitative and qualitative analyses of the questionnaires<sup>13</sup> were conducted and are presented in the next sections. Prior to that, the figures that follow each present a modified version of the questionnaires and can be used to refer to when considering the quantitative and qualitative analyses.

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<sup>13</sup> See Appendices K and L for the three characterisation questionnaires.



## Figure 16

### Questionnaire for CH 3

Excerpt 3: Orange is the New Black S1 E3

- 1) From the excerpt you have just watched, how would you describe Mendez's character? You may wish to refer to his physical, social, psychological or any other characteristics you think of.
- 2) What do you think Mendez is referring to when he said "pussy"?
- 3a) Besides the dialogue, are there any other images or sounds that make you form an idea about Mendez's character?
  - a) Yes
  - b) No
- 3b) If you answered (yes), could you give some examples?
- 4a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in enabling you to form an idea about Mendez's character.

Very unsuccessful    1    2    3    4    5    Very Successful
- 4b) Please provide an explanation to your answer

#### 7.4.1.2 Quantitative Results and Discussion of Characterisation Questionnaires

The participants were asked about one particular character in each excerpt: Grace from *Grace and Frankie* in the first excerpt, Frankie from the same show in the second, and Mendez from *Orange is the New Black* in the third. The questions moved from general to specific and those analysed quantitatively came third and fourth. They came after the participants were asked to describe the character based on the excerpt they had watched, and after that they were asked whether they knew the meaning of a specific taboo language instance. There were several taboo language instances in each excerpt, but the participants were asked about only one of them that was used to highlight a certain characteristic or personality trait of the characters. Question (3a) aimed at investigating whether there were any other visual or audial elements that helped the participants to form their ideas about the characters to compare this with how they actually described the character and how much the subtitles relating to the taboo language instances helped them to form

those ideas. In question (4a), they were asked to rate how successful the subtitles were in helping them form ideas about the characters. The following table is an overall summary of the participants' answers to questions (3a) and (4a) in all three characterisation questionnaires.

**Table 16**

*Summary of Participants' Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires*

	<b>[ALL] N=30</b>	<b>N</b>
CH 1 (3a)		30
No	17 (56.7%)	
Yes	13 (43.3%)	
CH 1 (4a)	4.13 (0.90)	30
CH 2 (3a)		30
No	12 (40.0%)	
Yes	18 (60.0%)	
CH 2 (4a)	4.07 (1.11)	30
CH 3 (3a)		30
No	15 (50.0%)	
Yes	15 (50.0%)	
CH 3 (4a)	4.23 (1.17)	30
CH	4.14 (0.81)	30

The number of participants who indicated that there were other visual or audial elements that helped them form ideas about the characters was slightly lower in CH 1 from *Grace and Frankie*, while the opposite was indicated for CH 2, with 60% of the participants stating that elements besides the subtitles played a role in characterisation. In CH 3, the numbers were split exactly in half. Another outcome in this summary is the mean of the subtitle rates regarding helping the participants form ideas about the characters. The mean values of the rates in all three excerpts were above 4, indicating that the majority of the participants considered the subtitles to be successful. The next six tables show the results of the nonparametric tests in investigating whether significant associations were found between the independent variables and how the participants answered the closed-ended questions. These



tests show the associations between the variables and whether they are significant or not for the participants' reception of subtitled taboo language, but they do not show causation, which is why the qualitative analysis is essential in explaining these associations and differences.

**Table 17**

*Association between Speaking ESL and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires*

	<b>No N=8</b>	<b>Yes N=22</b>	<b>p-value</b>	<b>N</b>
CH 1 (3a)			0.004	30
No	8 (100%)	9 (40.9%)		
Yes	0 (0.00%)	13 (59.1%)		
CH 1 (4a)	5.00 [3.75;5.00]	4.00 [3.25;5.00]	0.342	30
CH 2 (3a)			0.210	30
No	5 (62.5%)	7 (31.8%)		
Yes	3 (37.5%)	15 (68.2%)		
CH 2 (4a)	5.00 [4.75; 5.00]	4.00 [3.00; 5.00]	0.049	30
CH 3 (3a)			0.682	30
No	3 (37.5%)	12 (54.5%)		
Yes	5 (62.5%)	10 (45.5%)		
CH 3 (4a)	5.00 [4.75; 5.00]	5.00 [4.00; 5.00]	0.351	30
CH	5.00 [4.25; 5.00]	4.00 [3.67; 4.83]	0.081	30

The significance value was set at 0.05, which means that values < 0.05 indicate a significant association between the variables, and anything larger than 0.05 suggests the opposite. In this case, two significant associations were found: one in question (3a) in CH 1 and another in question (4a) in CH 2. Another observation shown in Table 17 is that those who indicated that they do not speak English as a second language consistently gave higher ratings for the subtitles in all three excerpts. This meant a closer examination of this observation was needed to determine whether this was a repeated result under all three conditions and to discuss its implications further. In the next table, the results of the association between the participants' English language proficiency level and the questions are presented.

**Table 18**

*Association between ELP Level and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires*

	<b>Advanced N=10</b>	<b>Beginners N=10</b>	<b>Intermediate N=10</b>	<b>p-value</b>	<b>N</b>
CH 1 (3a)				0.046	30
No	4 (40.0%)	9 (90.0%)	4 (40.0%)		
Yes	6 (60.0%)	1 (10.0%)	6 (60.0%)		
CH 1 (4a)	4.00 [3.00; 5.00]	4.00 [3.25; 5.00]	4.50 [4.00; 5.00]	0.584	30
CH 2 (3a)				0.111	30
No	2 (20.0%)	7 (70.0%)	3 (30.0%)		
Yes	8 (80.0%)	3 (30.0%)	7 (70.0%)		
CH 2 (4a)	3.00 [2.00; 4.75]	5.00 [4.25; 5.00]	4.50 [3.25; 5.00]	0.038	30
CH 3 (3a)				0.670	30
No	6 (60.0%)	5 (50.0%)	4 (40.0%)		
Yes	4 (40.0%)	5 (50.0%)	6 (60.0%)		
CH 3 (4a)	4.00 [3.25; 5.00]	5.00 [4.25; 5.00]	5.00 [4.25; 5.00]	0.413	30
CH	3.83 [3.08; 4.25]	4.33 [4.00; 5.00]	4.50 [4.00; 5.00]	0.225	30

The participants were divided into three groups of proficiency levels: beginners, intermediate, and advanced, with an equal number in each group. In Table 18, similar to in Table 17, significant associations were only found in question (3a) of CH 1 and question (4a) of CH 2. In a similar yet opposite way, it can be observed that the advanced participants consistently gave the subtitles lower ratings than the other two groups. This could indicate that the advanced group might have noticed some inconsistencies between the source language and the target language, leading them to rate the subtitles low. These assumptions are further investigated in the qualitative analysis section. The association between exposure to films and TV shows in English and how the participants answered the characterisation questions is presented in Table 19.

**Table 19**

*Association between EFT and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires*

	<b>No N=7</b>	<b>Yes N=23</b>	<b>p-value</b>	<b>N</b>
CH 1 (3a)			0.010	30
No	7 (100%)	10 (43.5%)		
Yes	0 (0.00%)	13 (56.5%)		
CH 1 (4a)	4.00 [3.00; 4.50]	4.00 [4.00; 5.00]	0.308	30
CH 2 (3a)			0.084	30
No	5 (71.4%)	7 (30.4%)		
Yes	2 (28.6%)	16 (69.6%)		
CH 2 (4a)	5.00 [4.00; 5.00]	4.00 [3.00; 5.00]	0.561	30
CH 3 (3a)			0.390	30
No	5 (71.4%)	10 (43.5%)		
Yes	2 (28.6%)	13 (56.5%)		
CH 3 (4a)	4.00 [3.00; 5.00]	5.00 [4.00; 5.00]	0.290	30
CH	4.00 [3.33; 4.67]	4.00 [3.83; 5.00]	0.560	30

Only one significant association is shown in Table 19, and it was again in question (3a) of CH 1. An interesting outcome shown in this table is that more than 70% of the group that indicated minimal exposure to films and TV shows in English repeatedly stated that no other visual or audial elements helped them with characterisation. On the other hand, the percentage of those who were exposed to such media content and answered 'yes' was higher than those who answered 'no' in all three excerpts. Arguably, this was an expected outcome given that those who were not familiar with watching subtitled content might be keener to focus on the subtitles rather than anything else to have a better understanding of the content they were watching. Table 20 presents the association between how often participants read the Arabic subtitles and how they answered the characterisation questions.

**Table 20**

*Association between RAS and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires*

	1 Never N=2	2 N=1	3 N=10	4 N=5	5 Always N=12	p- value	N
CH 1 (3a)						0.051	30
No	0 (0.00%)	1 (100%)	4 (40.0%)	2 (40.0%)	10 (83.3%)		
Yes	2 (100%)	0 (0.00%)	6 (60.0%)	3 (60.0%)	2 (16.7%)		
CH 1 (4a)	4.50 [4.25;4.75]	4.00 [4.00;4.00]	4.00 [3.25;5.00]	3.00 [3.00;5.00]	4.50 [4.00;5.00]	0.757	30
CH 2 (3a)						0.212	30
No	0 (0.00%)	1 (100%)	2 (20.0%)	3 (60.0%)	6 (50.0%)		
Yes	2 (100%)	0 (0.00%)	8 (80.0%)	2 (40.0%)	6 (50.0%)		
CH 2 (4a)	4.00 [3.50;4.50]	4.00 [4.00;4.00]	3.00 [2.25;4.75]	5.00 [4.00;5.00]	5.00 [4.00;5.00]	0.235	30
CH 3 (3a)						0.838	30
No	1 (50.0%)	1 (100%)	6 (60.0%)	2 (40.0%)	5 (41.7%)		
Yes	1 (50.0%)	0 (0.00%)	4 (40.0%)	3 (60.0%)	7 (58.3%)		
CH 3 (4a)	5.00 [5.00;5.00]	5.00 [5.00;5.00]	4.00 [3.25;5.00]	5.00 [5.00;5.00]	5.00 [4.00;5.00]	0.464	30
CH	4.50 [4.25;4.75]	4.33 [4.33;4.33]	3.83 [3.08;4.25]	4.00 [4.00;5.00]	4.67 [3.92;5.00]	0.523	30

One thing to note in Table 20 is that two participants indicated that they do not read the Arabic subtitles in subtitled content. One could argue that in a study investigating the reception of subtitles, these participants should be eliminated from the analysis. However, d'Ydewalle, Praet, Verfaillie, and Rensbergen (1991) claim that despite familiarity with reading subtitles or knowledge of the foreign language, reading subtitles is an automatic behaviour. Additionally, Gottlieb (2005) argues that viewers who are bilingual or multilingual process the subtitles and the ST simultaneously, using

the subtitles as a supplement rather than a substitute, and they may use “the original dialogue to evaluate, and criticize, the subtitles” (Gottlieb, 2005, p. 6). Thus, the decision to keep the two participants in the analysis was made to examine if there was a relationship between their declaration that they never read the subtitles and how they answered the questionnaires. There were no significant associations in this table, but one interesting observation was that those who fell in the middle of the rating scale, overall gave the lowest ratings of the subtitles for characterisation. Table 21 presents the results of the association between how much the participants rely on the Arabic subtitles for comprehension and their answers to the questions.

**Table 21**  
*Association between RAC and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires*

	0%–25% N=6	25%–50% N=6	50%–75% N=7	75%–100% N=11	p-value	N
CH 1 (3a)					0.059	30
No	1 (16.7%)	4 (66.7%)	3 (42.9%)	9 (81.8%)		
Yes	5 (83.3%)	2 (33.3%)	4 (57.1%)	2 (18.2%)		
CH 1 (4a)	4.00 [3.25;4.75]	3.50 [3.00;4.00]	5.00 [4.50;5.00]	5.00 [4.00;5.00]	0.114	30
CH 2 (3a)					0.112	30
No	0 (0.00%)	2 (33.3%)	4 (57.1%)	6 (54.5%)		
Yes	6 (100%)	4 (66.7%)	3 (42.9%)	5 (45.5%)		
CH 2 (4a)	4.00 [3.00;5.00]	3.00 [2.25;3.75]	5.00 [4.00;5.00]	5.00 [4.50;5.00]	0.027	30
CH 3 (3a)					0.322	30
No	4 (66.7%)	4 (66.7%)	4 (57.1%)	3 (27.3%)		
Yes	2 (33.3%)	2 (33.3%)	3 (42.9%)	8 (72.7%)		
CH 3 (4a)	4.00 [2.25;5.00]	4.50 [4.00;5.00]	5.00 [4.00;5.00]	5.00 [4.50;5.00]	0.580	30
CH	3.83 [2.83;4.83]	3.50 [3.00;4.00]	4.00 [4.00;5.00]	5.00 [4.00;5.00]	0.109	30

A significant association was yet again found in question (4a) of CH 2, and it was the only one, as shown in this table. Another interesting observation that similarly sheds light on the role of the participants' familiarity with the source language was that those who indicated they rely on the subtitles for comprehension 50% of the time or less gave the lowest ratings for the subtitles in all three excerpts. This could be another finding which confirms the notion that participants familiar with the SL were able to spot problematic subtitling strategies, leading to lower ratings. This assumption could only be confirmed or refuted once the overall quantitative and qualitative analyses were completed. Table 22 shows the results of the association between the participants' exposure to and ability to understand films and TV shows in English without subtitles and how they answered the characterisation questions.

**Table 22**

*Association between NoS-EFT and Answers to Questions (3a) and (4a) in CH 1, CH 2, and CH 3 Questionnaires*

	<b>Never N=10</b>	<b>I don't understand N=5</b>	<b>I understand N=15</b>	<b>p-value</b>	<b>N</b>
CH 1 (3a)				0.049	30
No	8 (80.0%)	4 (80.0%)	5 (33.3%)		
Yes	2 (20.0%)	1 (20.0%)	10 (66.7%)		
CH 1 (4a)	4.00 [3.25; 5.00]	4.00 [4.00; 5.00]	4.00 [3.50; 5.00]	0.973	30
CH 2 (3a)				0.005	30
No	4 (40.0%)	5 (100%)	3 (20.0%)		
Yes	6 (60.0%)	0 (0.00%)	12 (80.0%)		
CH 2 (4a)	4.50 [3.25; 5.00]	5.00 [4.00; 5.00]	4.00 [3.00; 5.00]	0.603	30
CH 3 (3a)				0.617	30
No	4 (40.0%)	2 (40.0%)	9 (60.0%)		
Yes	6 (60.0%)	3 (60.0%)	6 (40.0%)		
CH 3 (4a)	5.00 [4.00; 5.00]	5.00 [4.00; 5.00]	5.00 [3.00; 5.00]	0.854	30
CH	4.17 [3.67; 5.00]	4.33 [4.00; 5.00]	4.00 [3.50; 5.00]	0.606	30

Two significant associations were found, as shown in Table 22, which were in question (3a) of CH 1 and CH 2. There were no significant associations between the participants' exposure to and ability to understand films and TV shows without subtitles and how they rated the subtitles in the characterisation excerpts, but, once again, familiarity with the source language seems to play a role. Overall, those who indicated they are able to understand content without Arabic subtitles gave the lowest ratings for the subtitles. A median of 4.00 is still a high rating that indicates the subtitles were successful overall, but the question that keeps on surfacing is whether this is a pattern and if so what sort of implications could this have.

From the tables presented above, it can be seen that significant associations were mainly found in CH 1 and CH 2, but there were not any clear patterns or repeated associations. If anything, this highlights the complexity of researching the reception of subtitles and points to the fact that it should not be analysed in isolation. This emphasises the multi-semiotic nature of subtitling and the role played by other signs in the whole text. Delabastita was one of the first scholars to argue for the importance of including all the filmic signs when studying AVT, and he organised these signs into four categories, which are as follows:

- a. Visual presentation – verbal signs
- b. Visual presentation – non-verbal signs
- c. Acoustic presentation – verbal signs
- d. Acoustic presentation – non-verbal signs (Delabastita, 1989, p. 199)

In order to maximise the role of the subtitles in facilitating comprehension for the TA, they need to interact with the film semiotics at varying degrees to make use of their narrative functions in the most unobtrusive way possible (Díaz-Cintas & Remael, 2007). The role played by the visual and acoustic signs could only be determined if the whole text of the three excerpts was examined. Each of the characterisation excerpts was examined while considering the filmic signs to better interpret the quantitative results as well as to pave the way for a more

precise qualitative analysis of the open-ended questions concerning characterisation.

#### **7.4.1.3 Qualitative Results and Discussion of Characterisation**

This section presents the results of the thematic analysis of the open-ended questions in the characterisation questionnaires. Each excerpt is presented separately and the emerging themes from the participants' responses are presented and discussed. Examples that led to the emergence of the themes in each question are provided to support the outcome of the analysis. This is completed to further understand and better interpret the inconsistencies in the quantitative analysis and the occurrence of significant relationships in some excerpts but not others, which highlighted the fact that some other factors may be at play in how the TA received characterisation using taboo language. The quantitative analysis alone did not provide enough information about the causality of the associations between the variables because statistical analysis is not used to explain the causal relationship between variables. Saldanha and O'Brien argue that "this is where the qualitative analysis of open-ended responses or the use of other explanatory instruments is vital in order for the researcher to reach a more complete understanding of the factors at play" (2013, p. 201).

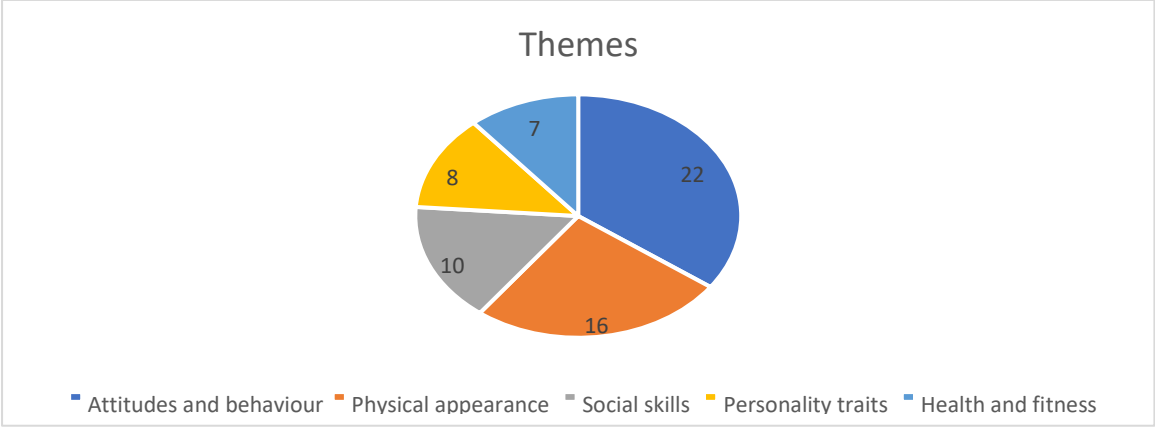
**Characterisation Excerpt One (CH 1).** In the first questionnaire pertaining to characterisation, participants were asked to describe Grace's character in response to the excerpt they had watched. Five themes emerged from their responses, as presented in Figure 17. Regarding the question of what counts as a theme, Braun and Clarke state that "[a] theme captures something important about the data in relation to the research question and represents some level of patterned response or meaning within the data set" (2006, p. 82). Thus, to determine how the subtitling strategies were applied to render taboo language instances in a way that served the function of characterisation, themes were created based on patterned descriptions of the characters. The themes that emerged from descriptions of Grace's character were attitude and behaviour, physical appearance, social skills, personality traits, and health and fitness. To better understand how the themes were identified based on



the data, it was necessary to provide a description of each theme. In this context, the theme attitude and behaviour is described as the character’s way of thinking and feeling about other people, things, events, actions, etc., and how such internal thoughts and feelings are transferred into expressed physical or verbal behaviour. Physical appearance is described as referencing features of the character’s body that are visually visible, including clothes, hair, skin, and so on, and referencing the character’s overall look. Social skills refer to how the character appears to be interacting and communicating with others in the scenes. The next theme is personality traits, which “reflect people’s characteristic patterns of thoughts, feelings, and behaviours. Personality traits imply consistency and stability” (Diener & Lucas, 2021, p. 1). Within this context, the character portraying or implying consistent patterns of thoughts, feelings, and behaviours would be categorised as having personality traits. The last theme, as the name implies, is described as referencing the character’s habits as they relate to health and fitness. Note that in all the following figures the numbers presented in the charts are not correlated with the number of participants but represent the number of times participants gave an answer that was coded under each theme. For example, in one response a participant could have given an answer that was coded as belonging to two or more themes.

**Figure 17**

*Themes that Arose from Describing Grace’s Character in the Responses to Question (1) of CH 1*



The most common theme that arose from answers to this question was attitude and behaviour, which occurred 22 times in the participants' responses. They mainly received her attitude and behaviour to be negative, describing her character as "arrogant", "egotistic", "controlling", "dominating", and so on. It was not always clear whether the participants reached such impressions of the character based on the dialogue or the visuals, as in many cases they simply listed several adjectives describing her. However, it was probably a combination of both, as evident in some of the participants' responses. For example, two participants used similar words in describing Grace; one said: "She is a strong character who forces her opinion on others", and another wrote "I can see that she has money, arrogant, and she is bold in her speech, which means it's possible for her to force her opinions on others". There is one scene in which Grace could be perceived as forcing her opinion on Frankie. This is when she gives the breadbasket to the waiter and says, "We won't be needing this anymore", depriving Frankie of enjoying her meal, and then proceeding to order an alcoholic drink that is made from carbohydrates. Both the image of her giving back the breadbasket and the lines in the dialogue could have led the participants to perceive her as controlling and dominating. The second most common theme, reoccurring 16 times, was physical appearance, regarding which the participants mostly relied on the visuals, stating things such as "she takes care of her physical appearance", "stylish", "elegant", and "she looks young". The references to her physical appearance were mostly positive except in a few cases in which the participants' responses had a negative connotation, such as "she is old but acts as if she was young and a teenager", and "she thinks she is beautiful and attractive". References to her social skills were somewhat interesting because there was a divide in how the participants perceived her social skills. Some participants described her social skills in a positive way, stating that she is "sociable", "practical", "honest", and "courteous", while others perceived her social skills negatively, saying that she is "unsociable", "serious", "mean", "distracted", and "careless". This was interesting, because Grace's social skills change over the course of the show, shifting from being negative to more positive. The least common theme was health and

fitness; participants wrote that “she has a fit body”, “takes care of her health”, and that “she hates meals that have a large quantity of fat and sugar”.

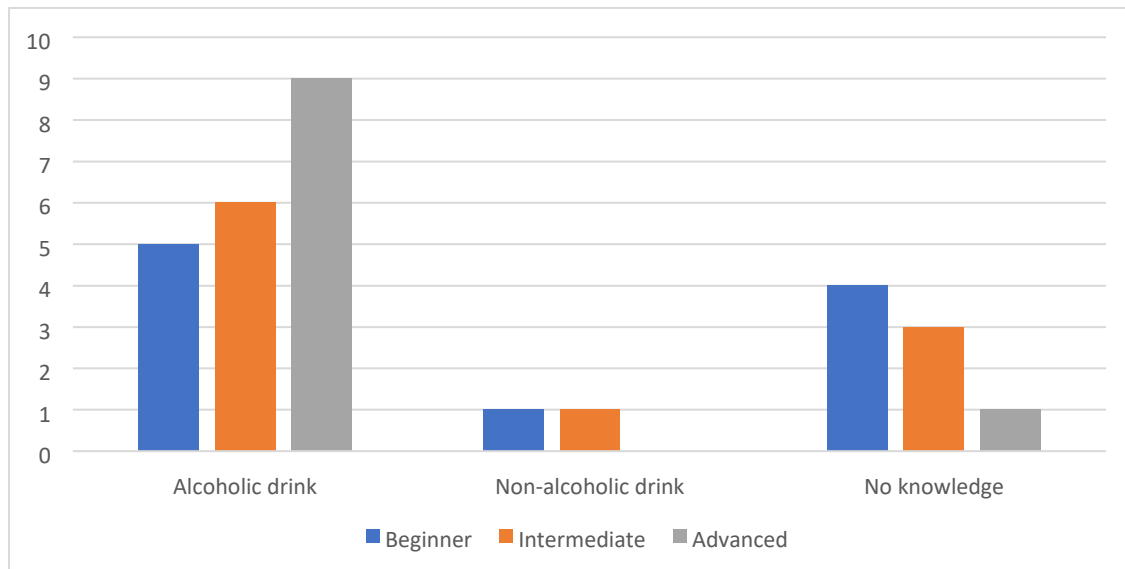
The taboo language instance was used to highlight one of Grace’s personality traits; a recurrent pattern of her personal choices is her alcohol drinking habits. While some participants referred to her other personality traits, stating that “she is confident”, “selective”, and “particular” about the things she likes and that “she acts as if she has money”, only three participants picked up on her drinking habits. Those participants said, “she likes alcohol”, “she has rules about drinking vodka”, and she “likes to drink vodka”. The low number of participants noting her drinking habits led to speculation that this could be due to the subtitling strategy applied, which was retention. Perhaps the English word “vodka” is not as widely known to Arabic speakers as one might have anticipated. However, an analysis of the second question suggested that this was not the case. To investigate this further, information provided by the participants for the independent variables was revisited to determine whether there were any common grounds among those three participants. Surprisingly, there were not; the English proficiency level was different for each participant, and the beginner indicated that she does not speak English as a second language, while the other two do. Their reliance on the Arabic subtitles and their exposure to English TV shows differed as well. While all the themes emerging from the data were all possible outcomes of the participants’ reception of the characterisation of Grace, the low number of those who noted the pattern of drinking alcohol as a personality trait was not expected. Thus, the answers to the second question were analysed to find out what sort of insight they would provide.

The second question simply asked the participants if they knew the meaning of the word “vodka”, which was retained in the subtitles using the Arabic transliteration “فودكا”. Contrary to the assumption made after analysing the answers to the first question, a high number of participants, more than 66%, understood that

“vodka” is an alcoholic drink. Since the subtitling strategy used was retention, their knowledge of the meaning was compared with their English language proficiency level, as presented in Figure 18.

**Figure 18**

*Comparison between ELP Level and Knowledge of Retained Taboo Word “Vodka”*

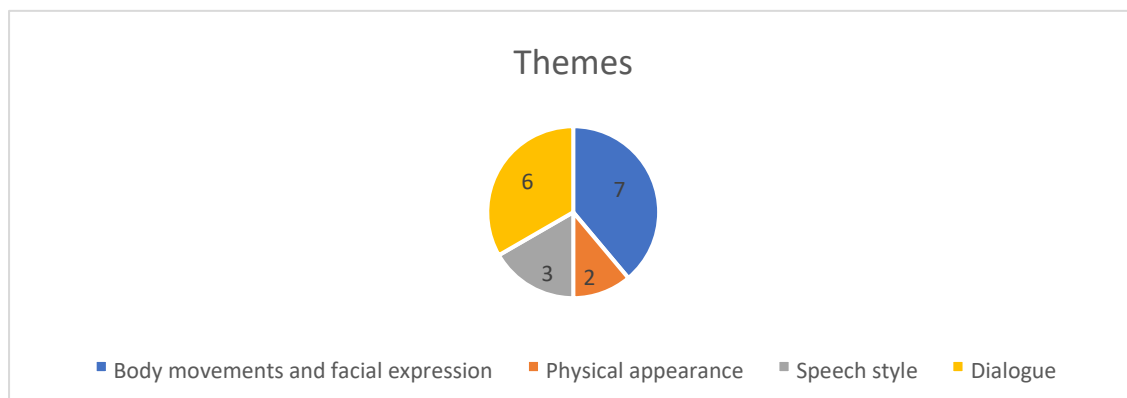


It can be noted from the chart above that the number of participants who understood that “vodka” is an alcoholic drink increased with each proficiency level, with the beginners accounting for half their total, 6 intermediates, and 9 advanced. This pattern was reversed regarding those indicating they did not know the meaning of the taboo word, with the beginners making up the highest number, 4, decreasing to 3 intermediates and only 1 advanced. The participants’ answers from which the theme non-alcoholic drink emerged both wrote that it is a drink made from potatoes; this information was presumably gained from the subtitles. Interestingly, after Frankie gives Grace this piece of information, Grace responds by saying “alcohol has its own rules”, in which “alcohol” was rendered using literal translation, revealing to the TA that vodka is indeed an alcoholic drink. However, these two participants apparently did not receive this information and nor did those stating that they did not know the meaning of “vodka”.

When participants were asked if there were any other visual or audial elements that helped them form an idea about Grace’s character, 13 out of 30 participants answered “yes” and elaborated on their answer by giving some examples. Coding their responses led to four themes, which were body movement and facial expression, physical appearance, speech style, and dialogue. The first two themes are considered visual elements, whereas the speech style is an audial element. Dialogue, which was the second most common theme, emerged because a number of participants were in fact giving examples from the dialogue despite the first words in the question asking for examples “beside dialogue”. Figure 19 presents how common each theme was in the participants’ responses.

**Figure 19**

*Themes of other Visual and Audial Elements that Arose from Answers to Question (3b) of CH 1*



Body movement and facial expressions are self-explanatory as this simply means references to the character’s body movement and gestures, as well as looks and gazes. Therefore, participants’ statements such as “the way she looked at the waiter”, “Grace’s movements”, and “how she sat down” were categorised under this theme. Physical appearance is described in the same way it was described in the first question. The following two responses resulted in having physical appearance as another visual theme: “the way she takes care of her physical appearance” and “her elegant look”. The main difference between speech style and dialogue is that in the former, the participants referred to how the character spoke, whereas in the latter,

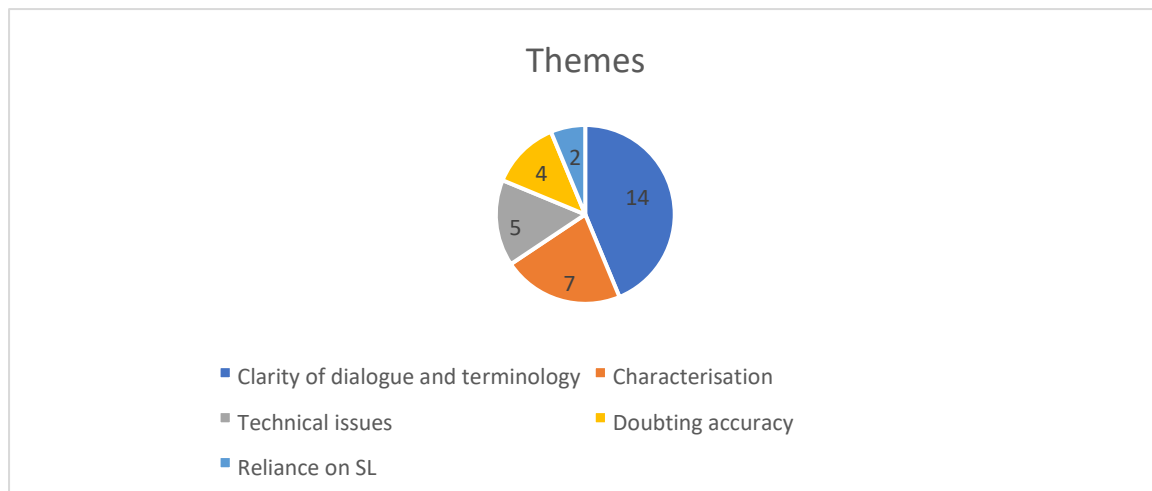
they referred to what the character said. Thus, examples from the data on speech style included “the way she talked” and “her voice tone is sharp and serious”. Dialogue was one of the common themes in the participants’ responses, which was not surprising given that audiovisual material is generally experienced as a whole text rather than as individual elements, and it is not easy to separate these elements from one another. Even though some participants thought that they were forming an idea about Grace’s character from other visual or aural elements, they were still referring to elements of the dialogue. Some of these inferences were derived from how the participants worded their response, such as “when she asked the manager” or “when she made the order”, whereas other inferences were made simply because the examples given by the participants were provided in the dialogue only, such as “her love for vodka” and “her order from the waiter”.

The last question asked the participants to rate the subtitles on a scale from 1 to 5 in terms of how successful they were in aiding them to understand Grace’s character. As observed in the quantitative analysis, the overall mean of the rating was 4.13, indicating that most of the participants considered the subtitles to be successful. The participants were then asked to explain and elaborate on the rating they gave the subtitles. Four participants did not write anything to elaborate on their rating score, but all four rated the subtitles as 5, which indicated that they considered them to be successful translations. The themes emerged from the data that was provided by the remaining 26 participants. Five themes were arrived at from coding their responses, which were clarity of dialogue and terminology, characterisation, technical issues, doubting accuracy, and reliance on SL. The first and most common theme, presented in Figure 20, means there were references to how the subtitles clarified the dialogue and how the terminology used in the dialogue facilitated participants’ understanding. The theme of characterisation refers to when the subtitles helped the participants understand or form an idea about the character. Some participants noted the timing, location, and length of the subtitles, which led to the theme technical issues. Doubting accuracy means that some participants had doubts about the preciseness of the

subtitles. The last theme, as indicated by its name, means stating that there was minimal or no reliance on the subtitles for comprehension.

### Figure 20

*Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of CH 1*



Most participants said that the subtitles clarified or helped them understand the dialogue and the terms within it better; for instance, one participant wrote “it clarifies the dialogue”. Another said, “the translation helps us understand what she is saying without any confusion”, while others specifically mentioned terminology, suggesting that “it clarified some words and synonyms” and “it explains the terms accurately”. The second most common theme was characterisation in that participants made a connection between the subtitles and how they received the character. Their comments included the following: “it helped a lot in understanding the character more”, “it described the character in the desired way”, and “it gives us an impression about Grace’s character”. Additionally, several participants mentioned the timing, speed, and location of the subtitles, which led to having the theme technical issues. For instance, one participant wrote that “the translation disappeared quickly”, and another wrote “because I’m a little slow at reading and the translation does not last long”. Others praised the technical aspects of these subtitles, saying that “the translation is fast and correct” and “there was an accurate timing balance between

the dialogue and the appearance of the translation". The participant who commented on the positioning of the subtitles wrote "it made me somewhat dizzy because it moves up and down", which was due to the choice of that particular excerpt. It was extracted from the beginning of the episode, in which name captioning was still appearing on the screen. Therefore, the subtitles appeared at the top of the screen momentarily at the beginning of the dialogue, but it was not a constant issue. In fact, such a choice adheres to mainstream subtitling conventions. The fact that several participants mentioned technical issues relating to the subtitles raised the question of whether this played a role in how they received the taboo word "vodka". To elaborate on this speculation further, Figure 18 shows that 8 participants indicated that they did not know the meaning of "vodka", and when the answers of those four participants was cross-checked with their answers to question (4b), half of them did in fact describe the technical issues negatively. This could explain why those four did not know the meaning of the word "vodka" even though an elaboration of what it means was provided in the subtitles a couple of lines later. The second-to-last theme was doubting accuracy, which was an interesting theme because the responses given that led to it could have been merged with characterisation or reliance on SL. For example, some participants doubted that the translation accurately helped them understand the character, as shown in the following two responses: "the translation does not give the required clarification of the character" and "I understood the character a little bit from the scene but I'm not sure if it is true". Other participants mentioned that they had doubts about how accurate the subtitles were. This could indicate that they were comparing the TL presented in the subtitles with the original SL in the dialogue, since they said that "the dialogue is close but not exact" or "sort of clear but not precise". This phenomenon is discussed by Díaz-Cintas and Remael (2007) and is known as the 'feedback effect', during which the subtitles are often compared with the original dialogue in the SL because they appear with the SL dialogue simultaneously. Because this theme could be pulled in either direction, the decision to have a separate theme for it was made. Only two responses led to the last theme; although this is a low number, it was included in



case it reappeared in other questionnaires. One participant clearly stated that she mainly relied on the SL, saying “I did not pay much attention to the translation”, while the other one said that “a person who knows about these things (homosexuality) would understand what is intended in the translation”. This last comment was somewhat puzzling given that this was the first excerpt viewed by the participants, and the secret of the husbands’ homosexuality had not yet been revealed or mentioned in this excerpt, leading to one possible presumption, which is that this participant was already familiar with the show.

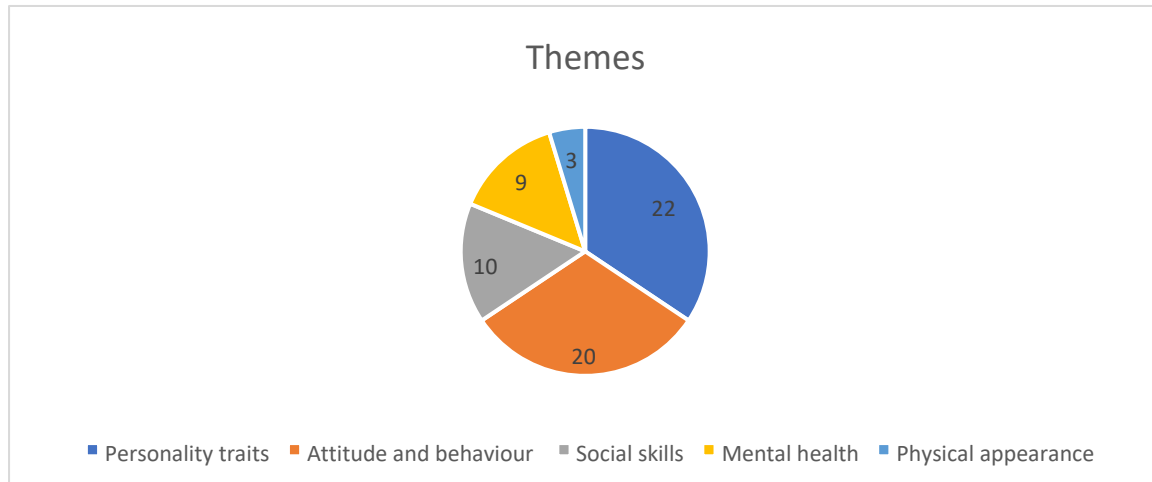
What this first excerpt revealed is that while the participants could make an accurate interpretation of Grace’s character, the one personality trait which taboo language was used to identify was recognised the least by the participants. This was not due to how the taboo language instance was treated in the subtitles, as shown by the analysis of question 2, which revealed that more than 66% of the participants understood the meaning of the taboo word. Accordingly, such findings could be interpreted in several ways. As discussed in Chapter Two, taboos are cultural-specific, and because alcohol consumption is considered taboo in the TC, illegal in the Kuwaiti society, and forbidden in Islam, which is the religion of the TA, the concept of alcohol consumption along with the behaviours it may lead to are the problematic concepts in the ideologies of the TC. Therefore, one could argue that because in this scene Grace is not shown consuming alcohol, behaving drunk, or losing control of her speech and actions, the link between the meaning of the taboo word and the taboo concepts it refers to was not immediately transparent for the TA (Pizarro-Pedraza, 2018). Another interpretation that could be drawn from the findings in CH 1 is based on the discussion in Chapter Three and the corpus analysis in Chapter Six about character revelation in film and television shows. Characters are not revealed in one line or one shot, but they continue to be revealed to the viewers through different scenes and lines in the dialogue (Kozloff, 2000). Since this excerpt is extracted from the first episode of the first season, it could be argued that the makers of the show are introducing this trait of Grace’s character through these few lines in the dialogue as a way to establish TV continuity and for the audience to

recognise her future behaviours and relationship with alcohol. Therefore, the fact that the majority of the participants were able to interpret the meaning of the retained taboo word 'vodka' accurately could indicate that if they watch more episodes of this show, they would be able to associate this personality trait with Grace's character. Some participants relied on both the visual and audial elements to form an idea of the character, but many of them were consciously or subconsciously relying on the dialogue as well. Because the majority of the participants had, to a large extent, reached an accurate general interpretation of Grace's character and were able to interpret the meaning of the taboo word, they ended up rating the subtitles fairly high.

**Characterisation Excerpt Two (CH 2).** Similar themes emerged from the participants' responses regarding describing Frankie's character to those that arose when they were describing Grace's character, except for one theme. In response to the first excerpt, the participants referred to Grace's physical health and fitness, whereas when asked about Frankie, the participants made references to her mental health. Mental health is defined as "a state of well-being in which an individual realizes his or her own abilities, can cope with the normal stresses of life, can work productively and is able to make a contribution to his or her community" (World Health Organization, 2018, p. 2). Therefore, when references were made to Frankie's mental well-being and how she was coping with life problems, these were categorised under the mental health theme. The other four themes are described the same way they were described in response to excerpt one, but they appeared at different frequencies, as presented in Figure 21. Personality traits and attitude and behaviour were the two most common themes and appeared in similar frequencies in the data, followed by social skills and mental health, which were also similar in frequency. The least common theme that emerged from the responses was physical appearance.

## Figure 21

*Themes that Arose from Describing Frankie's Character in the Responses to Question (1) of CH 2*



It was interesting to note that the most common theme was personality traits because the taboo language word that the participants were asked about was used to highlight one personality trait of Frankie's character. This was her relaxed approach to using drugs for meditative purposes, which involved her taking "peyote" to go on an enlightenment journey. Many participants received this information from the excerpt, but some of the responses had a more negative undertone, such as "she is a drug abuser", "she is an addict", "takes drugs to hallucinate", and "she is superstitious". Some of these types of comments appeared in combination with the second theme by associating this personality trait with the character's behaviour. For example, some other comments were "she is reckless and a drug abuser", "irresponsible and reckless", a "careless character who is an addict", and "a reckless character who believes in science of energy and superstitions". Other negative personality traits that were noted by the participants include her being "weak", "not confident", "weird", and "alcoholic". The alcoholic references were interesting because alcohol did not appear and was not referenced in this excerpt, which indicated that the participants were perhaps confused. Some of the comments that were made about

this also associated it with Frankie's behaviour, such as "her body movements show that she is under the influence of alcohol" and describing her as "alcoholic and reckless", "reckless, abuses drugs and does not have a drinking limit", and that she "loves to drink alcohol very much".

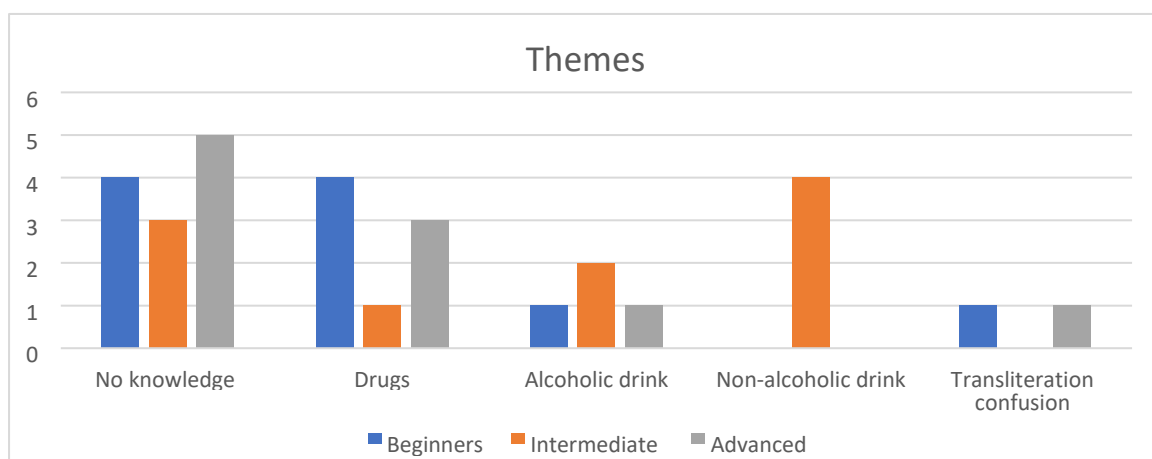
The responses coded as belonging to the social skills theme were similar to the responses to the first excerpt in that some were negative, and others were positive. Examples of the negative ones included "she is socially unstable", "a fraud", and "a deceptive woman" and "she does not have many social relationships but only one friend", "needs others to help her", and is "a loner". Some of the positive comments that were made about her social skills were that she is "an entertaining character who wants to live her life to the fullest", "she wants to have fun in her life and cares about the moment", and that she is "a lively character and kind of comedic". One reoccurring reference that was made under the mental health theme pointed to how the TA received Frankie's ability to deal with life stresses and her most recent problematic experience of finding out about her husband's infidelity and homosexuality. The comments made were also intertwined with comments about Frankie's behaviours and personality traits. For instance, one participant wrote "she is mentally tired and affected by what happened to her. She tries to kick out the thoughts from her head, but she clearly failed and is drastically affected". Similarly, another wrote that "Frankie is an old reckless woman who uses drugs, substances that make you brainless, to forget her surroundings. I think she suffers from burdens and problems and wants to escape reality by using drugs and sitting on the beach". Other comments about her mental health included "she is mentally unstable", "she is trying to harm herself", and "she runs from her problems by drinking alcohol and taking drugs". Physical appearance was the least common theme in which a few comments were made about the uniqueness of how Frankie dresses, such as "she dresses strangely", in a "hippie style", and is "not elegant".

The second question asked the participants whether they knew the meaning of the taboo word "peyote", which was used to highlight Frankie's use of drugs. This

word was also rendered in the subtitles using retention by transliterating it into Arabic. The results of answers to the first question, with many participants commenting on this personality trait when describing Frankie’s character and the behaviour she portrayed, led to the assumption that they were able to infer the meaning from the context given that “peyote” is not a very common word. However, this was not the reason, since 12 participants said that they did not know the meaning of “peyote”. Only 8 participants, accounting for 26.6%, said that it is a type of drug, and 3 out of the 8 indicated uncertainty in their answer by using the phrase “I think”. Four participants thought it meant an alcoholic drink, which explains the references to “alcoholic” in the previous question, and another four said that it is a non-alcoholic drink, writing “tea” or “a drink”. The remaining two participants were clearly confused by the subtling strategy. As previously mentioned, the retention of the taboo word “peyote” was achieved by transliterating it into Arabic, which does not have the phonetic sound [p]. Therefore, the retention was phonetically adjusted by substituting the [p] sound with the [b], resulting in the word “بيوتي”. This Arabic transliteration could be phonetically read as [bju:ti], which phonetically is similar to the word “beauty”. These two participants thought that the meaning of the taboo word “peyote” is “beauty”. Figure 22 shows the distribution of these five themes when compared with the participants’ ELP levels.

**Figure 22**

*Comparison between ELP Level and Knowledge of the Retained Taboo Word “peyote”*

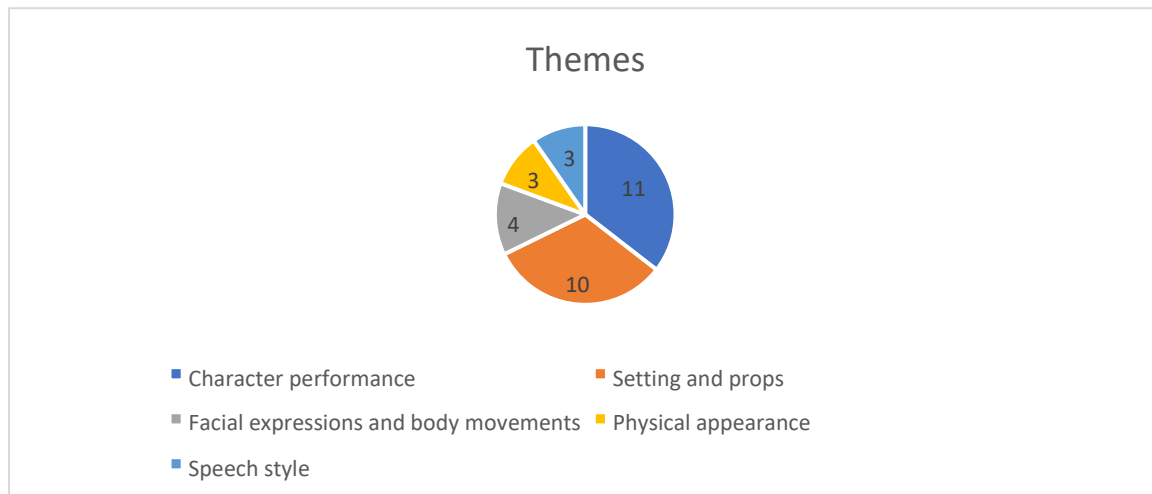


There are no clear patterns in this chart, and the only conclusion derived from it is that relying on the SL for comprehension is not always feasible, particularly when retention is applied to render taboo language that is not common or prevalent in the SL. As noted in the chart and contrary to the hypothesis, more advanced participants indicated that they had no knowledge of the meaning, while more beginner participants were able to derive the correct meaning.

Similar to in the first questionnaire, participants were asked next about the role of other elements in helping them form an idea of the character. As noted in the quantitative analysis, 60% of the participants answered “yes” to question (3a). One intriguing result from the examples they gave in response to question (3b) was the absence of the theme dialogue, highlighting the more prominent role of other visual and audial elements in describing the character in CH 2. Three themes arising from the first excerpt reappeared in the analysis of the second excerpt, which were facial expressions and body movement, physical appearance, and speech style. However, two new themes, the most frequent ones, were drawn from this excerpt; they were character performance and setting and props. The former is described in accordance with how Phillips (2000) discussed construing characters in film texts. He argues that performance is how the actors reveal a character to the audience by the actions they choose to do or not do (Phillips, 2000). The significance of setting and props is discussed by Díaz-Cintas and Remael (2007), who argue that there is a wealth of information and details that are provided to the audience by the setting and props. The frequencies of all five themes are presented in Figure 23.

### Figure 23

*Themes of other Visual and Audial Elements that Arose from Answers to Question (3b) of CH 2*



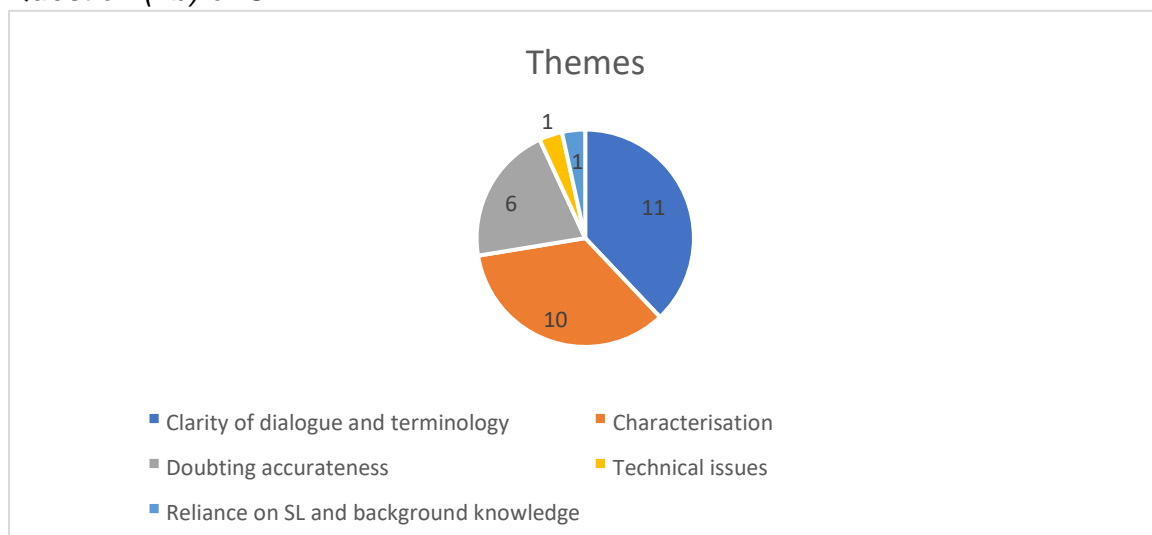
Examples of character performance that were given by the participants included “taking the pills without water”, “she went to the beach by herself”, and “the way she was sitting by herself, talking, and thinking out loud”. Some references to character performance were accompanied by references to the setting and props that were used in this excerpt. For instance, one participant wrote “the way she plays the instrument shows that she is in agony”, and another said that “she was holding something in her hand as if she was crazy”. Other references to setting and props were “the stick she was holding indicates that she is a spiritual person or follows a particular faith”, “the drums and other musical instruments”, and “the location where she is at, the rocks, and the fire”. A few mostly general comments were made about Frankie’s facial expressions and body language, such as “her facial expressions” and “her body movements”, and one slightly more detailed comment, which was “her facial expressions show that she is sad”. Some participants made references to Frankie’s physical appearance, referring to “the clothes and her overall look”, “the way she is dressed and her hair”, and “her messy hair”. All the examples given of the elements that helped the participants form an idea of Frankie’s character have been visual elements up to this point. References made to the sounds of the musical

instruments played by Frankie could be considered aural, and more obvious aural elements involved references to her voice, such as saying that “her voice tone seems exhausted” or “she has an annoying voice”.

The same themes emerged from the participants’ elaboration on how they rated the subtitles, and, as for the first excerpt, clarity of dialogue and terminology along with characterisation were the most common themes. Unlike for the first excerpt, more participants indicated uncertainty about the accuracy of the subtitles. Only one participant mentioned technical issues, and another commented on reliance on the SL, as shown in Figure 24.

**Figure 24**

*Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of CH 2*



Many participants mentioned that the subtitles helped them understand the dialogue and clarified some terms for them, saying that the subtitling “provided synonyms to some words that I did not know”, “it explains the terms”, and “it is correct”. Several participants also highlighted the role of the subtitles in enabling them to understand the character. For example, they said the subtitling “helped a lot in understanding the character more”, that “from the translation, I understood what Frankie wants, what she means, and what she desires”, and “it made me understand what Frankie is doing and how she's behaving”. The subtitling strategy applied to the taboo word “peyote” did not provide a lot of information for



some participants, who indicated that they did not know its meaning or were confused by it. This resulted in several of them doubting the accuracy of the subtitles, because they wrote “question 2 made me doubt the translation because I don't know why she said it is beauty” and “some words are not clear and not accurate in the translation”. The participant who commented on the technical issues rated the subtitles 5 “because it is fast”, which means she thought the speed of the subtitles was satisfactory. One participant indicated that she did not rely on the subtitles for comprehension because the SL dialogue was simple enough for her to understand.

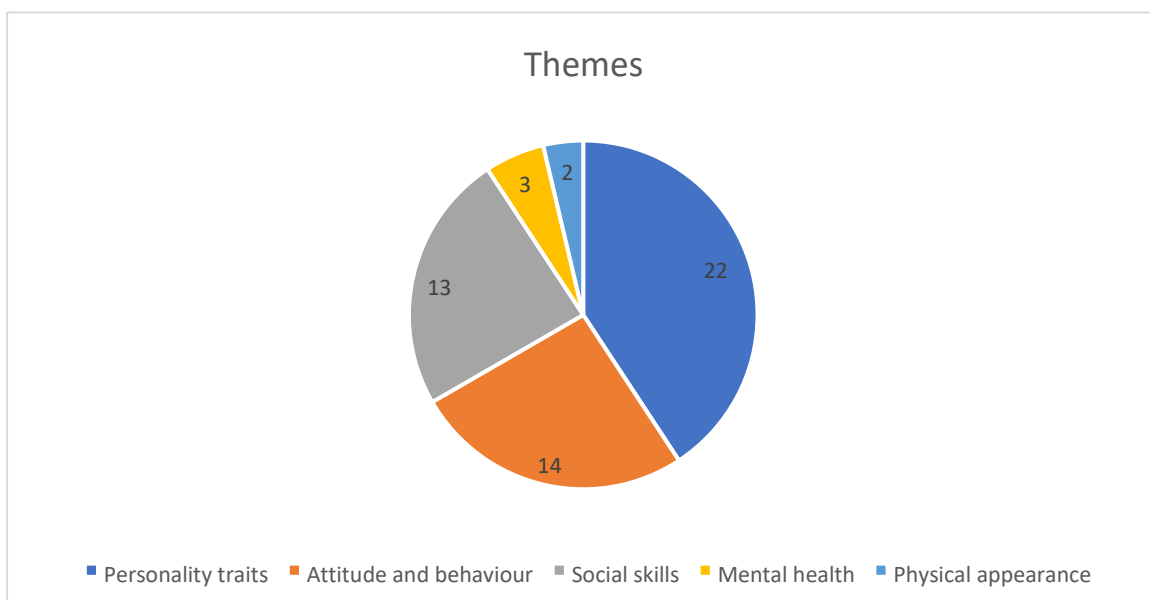
The results from the responses to the questions about the second excerpt highlighted the significance of analysing the text as a whole, because while the subtitled dialogue carries some weight in revealing characters, other visual and audial elements could compensate for any challenging subtitled text. The results suggested that not understanding or misinterpreting the taboo word used to serve characterisation does not necessarily mean that this characteristic would not be revealed to the TA, because other factors come into play. These findings show the flipped side of the coin when it comes to the role taboo language in the dialogue plays in characterisation because it should not be assumed that all speakers of the SL know the meaning of ‘peyote’ or the effects of its consumption let alone speakers of other languages. Thus, it could be argued that in this scene there was an effort to reveal Frankie’s characters by utilising other visual and audial semiotics, as in her performance being under the influence of drugs, saying lines indicative of her confusion and hallucination, and using props in a strange way. The results in CH 2 showed that most of the participants indicated that other semiotics helped them characterise Frankie with the absence of the theme dialogue in the question that followed. This proves that Frankie’s relaxed attitude towards drug consumption was mainly revealed to the viewers through the actor’s performance (Phillips, 2000) and the use of setting and props (Díaz-Cintas & Remael, 2007). Additionally, the participants’ interpretation of the taboo word is not necessarily associated with how they rated the subtitles, because despite the fact that only 26% of the participants

accurately interpreted the taboo word “peyote”, the majority of them rated the subtitles 4 or higher.

**Characterisation Excerpt Three (CH 3).** As mentioned earlier, this excerpt had the highest number of taboo language instances of all three characterisation excerpts, and they were subtitled using various and inconsistent strategies. Many of these instances were used to highlight some aspects of Mendez’s personality as a sexual harasser and his misogynistic attitude towards women. The responses to the first question led to the same themes emerging from the second excerpt and in a similar order of frequency, with personality traits being the highest and physical appearance the lowest, as shown in Figure 25. Many references were made to his attitude and behaviour as well as his to social skills; few comments were made about his mental health.

**Figure 25**

*Themes that Arose from Describing Mendez’s Character in the Responses to Question (1) of CH 3*



The participants noted several personality traits of Mendez’s character; the main ones were his obsession with sex and women, his abuse of power, and his lack of work ethics. Some of the comments they made were “obsessed with sex to the

point that he wants to have sex with a transgender”, “he takes advantage of the inmates for his own desires and to satisfy his instincts”, and “he is bargaining with food for personal sexual favours”. The character’s misogynistic and sexist attitude that leads to his perverted behaviour was commented on by the participants as well. Some described him as a “sexist pig” or “pervert” or as someone who “does not have control over his behaviour”. Others even mentioned the language he uses by stating that “the way he talks is always inappropriate” and “his words are ill-mannered”. Other descriptions of his attitude and behaviour included “malicious”, “arrogant”, and “racist”. References to his social skills were predominantly negative, with descriptions of his interaction with others being “disrespectful”, “rude” and “impolite”, and he is called “a hated character”. The participants’ responses relating to Mendez’s mental health did not refer to his ability to deal with stress and problems but rather to how they understood his mental state of mind. Therefore, the examples that were coded as belonging to the mental health them included calling him a “sociopath” and suggesting that he is “mentally ill” and “suffers from psychological illnesses”. References to his physical appearance were not necessarily seen as part of his characteristics but were more like general descriptions of his looks, such as saying that he is “white”, “tall”, or “attractive”.

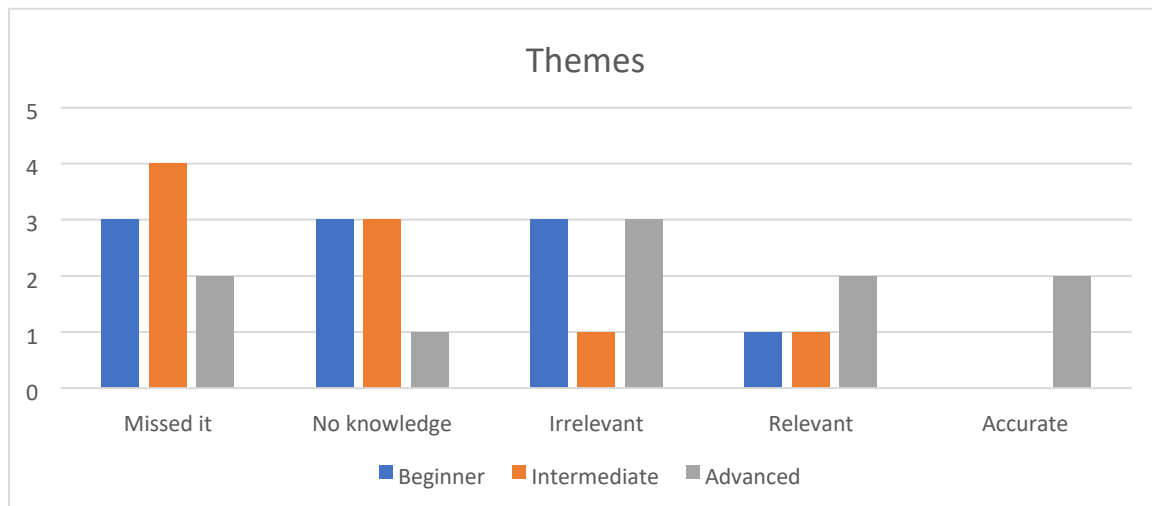
The taboo word that the participants were asked about in this excerpt was rendered differently in this excerpt in comparison with the other two. They were asked about the word “pussy”, which appears at the end of the excerpt when Mendez asks the other officer “What did you guys do about pussy in Iraq, did you fuck camels?”. This word was rendered using a euphemised generalisation and appeared in the Arabic subtitles as the back translation of “women problems”. The second taboo word in this line was rendered using literal translation, which could provide the target viewers with some information about what the first taboo word is referring to. Additionally, the taboo word “pussy” is uttered twice in this excerpt and was rendered using literal translation the first time. Because the subtitles for this taboo instance include general, simple words, the participants were not asked about the meaning

but about the reference, that is, what they thought Mendez is referring to when he says “women problems”. The way in which the participants described Mendez’s character, the literal translation of the first appearance of this taboo word, and the literal translation of the second taboo word in this line led to the presumption that the TA had enough information to infer the intended reference. Surprisingly, this was not the case.

What was particularly interesting in the participants’ responses was that 9 out of 30 participants said that they had not seen “women problems” in the subtitles, but it was there. Such a response did not appear in relation to the other two excerpts. This could be caused by technical issues, such as subtitles’ speed. Alternatively, this could suggest that when foreign words are retained in the subtitles, they are more likely to be noticed by viewers, whereas when a euphemism is used, causing the taboo words to be reduced to common general words, they might go unnoticed by the TA. However, further investigation is needed to confirm or refute this assumption. Seven participants said that they did not know what Mendez was referring to when he says this. Another seven participants interpreted the intended meaning in a completely irrelevant way, which means they drew inferences that the show producers did not intend them to draw. For example, some of the comments were: “I read it in the translation as women problems in Iraq in terms of the explosions”, “women problems are increasing in Iraq”, or “their menstrual cycle messes up their mood”. Some responses were relevant but not exact, such as “that women in the middle east are conservative”, and “he meant shameless things referring to women”. Only two participants interpreted the intended meaning accurately, where one answered “sex” and another wrote that “women in Iraq are conservative which causes a problem for foreign men as they cannot commit adultery with them”. One participant did not respond to this question, which had also not occurred in the previous questionnaires regarding this question. Therefore, the themes emerging from this question were as follows: missed it, no knowledge, inaccurate, partly accurate, and accurate, as presented Figure 26, which compares them to the participants’ ELP level.

**Figure 26**

*Comparison between ELP Level and Knowledge of the Euphemised Generalisation of the Taboo Word “pussy”*



It can be noted Figure 26 that the two participants who interpreted the intended meaning accurately belonged to the advanced English language proficiency level group. This could indicate that they relied on their knowledge of the source language to infer the meaning rather than relying on the subtitles, since no other participants from the other groups got the meaning correct. However, this does not explain why the rest of the participants with an advanced language proficiency level did not interpret it correctly. Even though the number of participants who accurately interpreted of the taboo word was very low, this did not deter them from describing Mendez’s sexual personality and his attitude and behaviour towards women. This could be attributed to the high number of taboo language instances used in this excerpt and how they were subtitled, since euphemisms were not used for all taboo instances in this excerpt.

When asked whether other elements besides the dialogue helped them form an idea about Mendez’s character, 50% of the participants answered “yes”. Four themes emerged from their responses, starting with the most frequent one, which was character performance, followed by facial expressions and body language, dialogue, and physical appearance. Examples of character performance provide by the

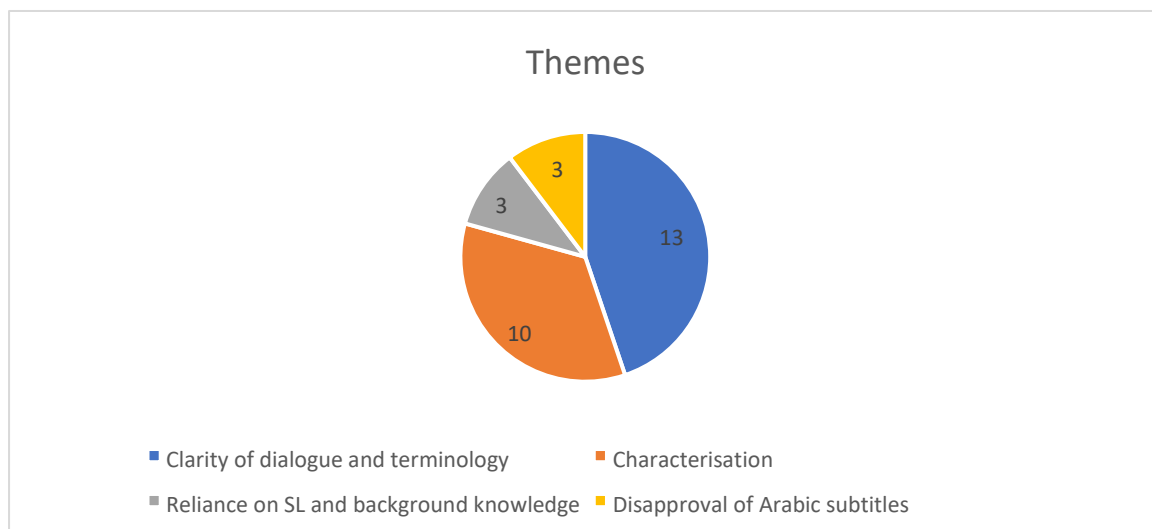
participants included “how he treated the one he called”, “how he ate”, “the way he stood was sarcastic”, and “his rude behaviour”. References to the character’s facial expressions and body language were “his eyes are leering, looking at everyone without exceptions”, “the way he looks at the girls”, “his body language and gazes”, and “his facial expressions indicate that he is weak when it comes to looking at women”. In some cases, references to dialogue were clear and straightforward, such as one participant saying, “because of using foul words”, but in other cases, it was difficult to ascertain the role of dialogue in their examples, for instance when one participant wrote of Mendez that “he is trying to influence his friend but the other one does not like it”. The action of influencing the other character is mainly achieved through dialogue as part of the performance. It is mostly the things he says rather than the actions he performs that would be considered a way of trying to influence others. Another participant wrote “he is disrespectful”, and while that could be due to character performance, it is difficult to say that dialogue does not play a role in characterising Mendez as disrespectful. There were not many references to physical appearance, and these included one participant simply writing “his physical appearance” and another noting “the way he dresses and his moustache”. All the elements the participants referred to besides the dialogue were visual elements. The lack of examples about Mendez’s tone was interesting since it is used to highlight his abusive and inappropriate behaviour. He lowers his voice when he is acting inappropriately with the inmate by suggesting oral sex, and when she rejects him, he starts shouting and threatening her. However, this was not noted by the participants.

The participants’ justification for how they rated the subtitles led to two interesting findings. While this was the only excerpt out of the three characterisation ones in response to which many participants indicated that they missed the subtitled taboo language instance, there was no mention of technical issues in relation to how they justified rating the subtitles. In a way, this eliminates subtitles’ speed as a rationale behind the ratings. In the other two excerpts, doubting accuracy was one of the themes that arose out of the answers to this question, but in response to this excerpt, the participants did not necessarily indicate uncertainty about how accurate

the subtitles were. There was a sense of criticism of the Arabic subtitles, as the examples below demonstrate. Six participants did not respond to this question, the highest number for all three excerpts. The themes that emerged from the responses to this question are presented in Figure 27.

### Figure 27

*Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of CH 3*



Some of the participants' responses about clarity of dialogue and terminology included "it made some words that I could not understand easier", "it explains the terms", and "the translation explained what he is saying in detail". When the participants explained how the subtitles helped them understand Mendez's character, they specifically referred to his use of taboo language, which highlighted his sexual and disrespectful behaviour. For instance, they said, "it provided the sexual side and a clear image about his character", "it helped in knowing how rude the character is", and "it clarified Mendez's character, style, and his bad way of talking about some topics". Two participants rated the subtitles as (2) and indicated that they compared the SL dialogue with the subtitles and found some disagreements, which means that their reliance on the SL caused them to rate it low. They wrote that "the audio was different from the translation" and that there were

“disagreements between the dialogue and the translation”. Another said that she did not read the translation much, indicating her reliance on the SL dialogue as well. The last theme is assessing the quality of the Arabic subtitles, regarding which the participants’ responses suggested disapproval of the subtitling strategies applied. One participant rated the subtitles (1), and she justified this by saying that they “contained some really bad words”. As mentioned earlier, this excerpt contained the highest number of taboo language instances and perhaps the most vulgar out of the three. Yet the responses from two other participants, who rated the subtitles 3 or higher, indicated their disapproval of the Arabic subtitles because they were not specific enough. They explained this by saying it was “because of using the term women problem” and “there were some things that should have been clarified in the subtitles, so the words should be changed to better ones”.

The results of CH 3 indicated that most participants were able to characterise Mendez as a sexual harasser, misogynistic character who abuses his power in the prison over the women inmates, which could be attributed to the high number of taboo language instances in the dialogue that are rendered without euphemisation. The one instance the participants were asked about is euphemised in the subtitles, which could be explained as a form of self-censorship exerted by the subtitler. Even though Díaz-Cintas and Remael (2021) argue that “it is rather difficult – if not impossible – to demonstrate which manipulative changes that surface in the translation are due to translators’ self-censorship or were imposed by other agents” (p. 192), this case is more indicative of self-censorship. This is because the same taboo words appeared in the same excerpt and were rendered without any form of euphemisation in other lines, which could mean the subtitler is making an effort to tone down the vulgarity of the overall dialogue in this excerpt. However, it is important to evaluate each taboo word separately to decide on the subtitling strategy because while the first appearance of the word “pussy” refers to the actual body part, the second has an implicit meaning referring to having sexual intercourse. As revealed in the results, euphemising the second instance caused some participants to be confused, which is why when taboo words “contribute to characterization or when



they fulfil a thematic function in a film” it is important to evaluate each instance separately (Díaz-Cintas & Remael, 2021, p. 191).

The findings from the quantitative and qualitative analyses of the characterisation questionnaires highlighted the complexity of studying the functions of subtitled taboo language in terms of how the TA receives characterisation. The research question I aimed to answer in these characterisation questionnaires was how the subtitling strategies applied to render taboo language maintained the intended functions of the ST regarding serving characterisation and, if the functions are not maintained, what are the effects manifested by the subtitling strategies applied on the TA. The results revealed that when the subtitling strategy applied to render taboo language is considered successful, that is, when the majority of the participants interpreted the meaning of the subtitled taboo language accurately, this was not directly associated with the characteristics highlighted by that taboo word serving characterisation and vice versa. This disassociation between the subtitled taboo language and characterisation is not always attributed to the subtitling strategies applied nor to the independent variables measured but often to the significant role of other semiotics at play in each excerpt. While taboo language can be used to serve the function of characterisation, it does not achieve this purpose in isolation from the other semiotics that are at play simultaneously. Moreover, the role of the dialogue versus that of the other visual and audial elements in characterisation appears to be a dynamic one that changes in every scene. The findings did not provide sufficient evidence to reject the null hypothesis, which means that for characterisation, the independent variables examined did not necessarily affect how the TA received the functions of the subtitled taboo language.

To elaborate further, in the first excerpt, more than 66% of the participants understood the meaning of the retained taboo language, but only 10% of the participants saw it as being linked to one of Grace’s characteristics. The fact that the majority of the participants noted her elegant, youthful, and self-care characteristics that are presented visually or acoustically might have distracted them from noticing

her frequent alcohol consumption, which is emphasised in the dialogue. Furthermore, these physical appearance characteristics are not commonly associated with someone who is a frequent consumer of alcohol. The opposite effect happened in relation to the second excerpt, with less than 17% of the participants being certain that the taboo word retained is a type of drug, yet the majority of them characterised Frankie as someone who takes drugs and consumes alcohol and that this causes her reckless and strange behaviour. Again, this could be due to the wealth of information given to the TA by the setting and props, as well as the character portraying odd behaviour such as talking to herself and not knowing where she is. Not only that, but how the TA received Frankie's character could be due to how Grace reveals some of Frankie's characteristics in the dialogue. As stated by Phillips, "a character may either tell us how to respond to another character or speak our own response" (2000, p. 70). In one part of this excerpt, Grace angrily says to Frankie, "This is why I hate being around you! You're reckless! You leave drugs around, and your hippy-dippy attitude...". Interestingly enough, "reckless" was one of the most common words used by the participants to describe Frankie's character.

While the way the TA received Frankie's character was plausible to a certain extent, they did view her character from a more negative perspective due to the combination of taboo language, visual and audial elements, and how she is revealed in the dialogue by the other character. This may have led the participants to overlook her positive characteristics which are revealed in the dialogue, where she is portrayed as a compassionate, loving, and forgiving person. In the third excerpt, the taboo word in the line "what did you guys do about pussy in Iraq" is used in a more specific sense, referring to having sexual intercourse with women. The subtitler might have thought that using literal translation to render this taboo word would make the meaning inaccessible to the TA, but instead of making the meaning more specific, the subtitler applied euphemised generalisation by using the phrase "women problem". The subtitler might have decided to do so because the next taboo word in the following line, "did you fuck camels", was rendered using literal translation, providing the TA with more access to the intended meaning of the first taboo word. However, as noted in the

analysis above, this rendition not only caused a lot of confusion for the TA but also led to many of the participants missing it in the subtitles. Despite the fact that only 2 participants interpreted the intended meaning accurately, this character was the most accurately received, as evident in the TA responses in the questionnaire. This could be the result of how some of the other taboo language instances in the dialogue were subtitled by mainly applying literal translation. One final finding from the analyses of characterisation was that having no knowledge of the taboo words did not always lead to a lower rating of the subtitles. In all three excerpts, a total of 27 participants indicated that they had no knowledge of the meaning of the subtitled taboo words; 20 out of 27 still rated the subtitles 4 or higher, whereas the remaining 7 rated the subtitles 3 or lower.

#### **7.4.2 Expressing Emotions**

Just like for the characterisation analysis, the participants viewed a total of three excerpts<sup>14</sup> in which taboo language was used to express the emotions of the characters as one way of serving the function of adhering to realism. The first and second excerpts were extracted from the show *Grace and Frankie*, while the third excerpt was taken from the show *Orange is the New Black*. In the following section, an overview of the context of all three excerpts is provided for a better understanding of how the taboo language instances were used in the dialogue and subtitles as well as how they were addressed in the questions. This is followed by the quantitative results and a discussion of the closed-ended questions, which is then followed by the qualitative results and a discussion to fully address how the reception of the subtitled taboo language instances serves the function of expressing emotions.

##### **7.4.2.1 Context of Expressing Emotions Excerpts**

**Expressing Emotions Excerpt One (EM 1).** The first excerpt is from the first episode of *Grace and Frankie*; in fact, the scenes in this excerpt follow the ones that were used for the CH 1 excerpt. The location is still the restaurant, but after the arrival of the husbands, so a total of four characters are interacting in this excerpt: Robert,

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<sup>14</sup> For the transcription of the expressing emotions excerpts, see Appendix K and L.

Sol, Grace, and Frankie. They are all sitting around the dinner table, and the excerpt starts after Robert has informed Grace and Frankie that he and Sol are leaving them to start a new chapter of their lives. Grace reacts to this information in a confused way and presumes that other women are the reason behind this decision.

However, this confusion is clarified by Robert when he reveals his and Sol's secret homosexual affair. The wives then appear to be in shock and completely taken by surprise, during which a taboo language instance is used by Frankie, who is in shock, and asks, "You mean you're gay, and this is who you're gay with?". Robert and Sol continue to reveal more information about them being in love, that the affair has been going on for 20 years, and that they are planning to get married. The wives are in denial while processing all this information, and they are gradually getting angrier as they are taking in this news. Grace then recognises the cowardice of Robert in deciding to reveal such a devastating secret in a public place to avoid confrontation and anyone making a scene, to which she reacts by giving him what he was trying to avoid. She starts by throwing food at him and raising her voice while name-calling him using taboo words: "You spineless, chickenish..." and "You son of a bitch". Frankie is then seen having what appears to be an asthma attack as she takes out her inhaler and struggles to breathe. Sol, Frankie's husband, tries to calm her down by putting his hand on her chest and instructing her to breathe slowly, which seems to aggravate Frankie, because she says, "Get your fucking hand off my sternum". A variety of subtitling strategies were used to render the taboo language instances, including LT, SP-A, EPAR, and SUB.

**Expressing Emotions Excerpt Two (EM 2).** The second excerpt is also from the show *Grace and Frankie*, but it was extracted from episode three. This excerpt has the least number of taboo language instances, but there is a good emotional build up that leads to the characters' use of them. Six characters interact in this excerpt: Robert and Sol, Mallory and Brianna, who are Robert and Grace's biological daughters, and Coyote and Nwabudike, who are Sol and Frankie's adopted sons. They are all sitting around a dining table in what has become Robert and Sol's house having cake and coffee. There seems to be some tension and awkwardness among

the characters, which slowly escalates when Coyote points out that the cake they are eating is his mother's favourite, and he sarcastically asks his father "You remember mom?". Sol appears to be taken aback by this question, after which Brianna adds fuel to the fire by making another sarcastic comment: "I remember my mom; she used to live here". Sol then realises that the children are feeling something that needs to be expressed and assumes that it is because their mothers are upset about this gathering. The children then reveal to their fathers that they all lied to their mothers about their whereabouts and express their frustration about having to do so. Robert and Sol condemn the children's lies in a scolding tone and suggest that they should have been honest with their mothers. This frustrates the children even more, as Coyote points out the irony in his father's suggestion when he himself has not been honest with his wife all these years. Sol responds to this in a choked-up voice by acknowledging that he has hurt his wife and says that the children lying to their mothers is not ideal because "they have been through enough". Nwabudike then quickly and angrily reacts to this by pointing at the fathers and saying, "Because of you! I lied to my mother for the first time in my adult life because of you, and I'm not even allowed to be mad". He explains why he feels as if he is not allowed to be mad by saying, "Because you're gay! If you had been fucking around with women for the last 20 years, we wouldn't even be here eating cake!", and he takes the cake away and leaves the dining table. This is the only line in this excerpt that includes taboo language instances, and they were rendered using LT and euphemised specification-explicitation (ESP-E).

**Expressing Emotions Excerpt Three (EM 3).** The third excerpt is from the fourth episode of the show *Orange is the New Black*, and it contains the highest number of taboo language instances out of the three. The scenes in this excerpt take place in the prison and particularly in a workshop, where the inmates work on fixing appliances using tools. Watson, one of the inmates, is assigned the job of handing in the tools to the inmates in exchange for a chit, which is a piece of paper handed in by the inmates in exchange for the tool given to them. The excerpt starts with the guard in charge realising that a screwdriver is missing, and he furiously and loudly asks

Watson about the missing screwdriver, to which she somewhat calmly informs him that she does not know where it is. He then blames her for not doing her job correctly because she did not write the names of the inmates down when they handed in their chits. She responds to this accusation with a little more anger in her tone, saying, “You did not tell me that. You told me to take the chit, give the tool, get the tool back, give back the chit. I fucking did that”. The guard shouts in her face “who the hell has it?”, and she again informs him that she does not know. He then shouts the expletives “God!, Fuck!” and presses the alarm button, which leads the inmates to drop down onto the floor. The scene shifts to all the inmates standing up, with more guards in the room, and Caputo, the corrections officer, is talking to them about the severity of the situation. He informs them that a screwdriver is considered a weapon and that possessing it could lead to an additional 5 years of imprisonment. Watson takes that as a direct threat to her and informs him that she does not like being threatened for something she has not done. The guard in charge points out that it was her responsibility and that she has not performed her job correctly, to which she says, “Yo, don’t be trying to pass the buck on me, it’s your fuckin’ job! -I’m just a monkey in a cage, remember?”. The taboo reference “monkey” is a racial slur, and he called her this in a prior scene too. Caputo asks the guards, who are all males, to search the inmates, to which Watson objects, fearing physical harassment, and she says, “I don’t know about these other bitches, but no man-guard is patting me down and copping a feel”. Caputo responds to this objection by ordering one of the guards to take her to solitary confinement. She angrily resists the guard, who forcibly takes her away, by kicking her legs in the air and pointing out the irresponsible behaviour of the officer in charge because he is drinking alcohol on the job. She says, “your motherfucker is a drunk! Yo, smell his breath! Your motherfucker is a drunk!”. The taboo language instances in this excerpt were rendered using many subtitling strategies, including Substitution (SUB), Literal Translation (LT), Omission (OMS), Euphemised Omission (EOMS), and Paraphrase (PAR). The following three figures present the questionnaires used for this condition.

## Figure 28

### Questionnaire for EM 1

Excerpt 1: Grace and Frankie S1 E1

- 1) In this excerpt, could you list some of the emotions you think Grace and Frankie are experiencing by describing them using adjective if you can?
- 2) What makes you think that Grace and Frankie are experiencing the emotions you listed in question 1? Please be as specific as you can.
- 3a) Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life?  
a) Yes                                      b) No                                      c) Maybe
- 3b) What do you think makes the dialogue realistic or unrealistic?
- 3c) What do you think makes the action realistic or unrealistic?
- 4a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters  
Very unsuccessful    1    2    3    4    5    Very Successful
- 4b) Please provide an explanation to your answer

## Figure 29

### Questionnaire for EM 2

Excerpt 2: Grace and Frankie S1 E3

- 1) In this excerpt, could you list some of the emotions you think the characters are experiencing by describing them using adjectives if you can?
- 2) What makes you think that the characters are experiencing the emotions you listed in question 1? Please be as specific as you can.
- 3a) Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life?  
a) Yes                                      b) No                                      c) Maybe    3b) What do  
you think makes the dialogue realistic or unrealistic?
- 3c) What do you think makes the action realistic or unrealistic?
- 4a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters  
Very unsuccessful    1    2    3    4    5    Very Successful
- 4b) Please provide an explanation to your answer

## Figure 30

### Questionnaire for EM 3

Excerpt 3: Orange is the New Black S1 E4

- 1) In this excerpt, could you list some of the emotions you think Watson is experiencing by describing them using adjectives if you can?
- 2) What makes you think that Watson is experiencing the emotions you listed in question 1? Please be as specific as you can.
- 3a) Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life?
  - a) Yes
  - b) No
  - c) Maybe
  - 3b)

What do you think makes the dialogue realistic or unrealistic?

3c) What do you think makes the action realistic or unrealistic?

4a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters

Very unsuccessful    1    2    3    4    5    Very Successful

4b) Please provide an explanation to your answer

#### 7.4.2.2 Quantitative Results and Discussion regarding Expressing Emotions.

Similarly to when the participants were answering the characterisation questionnaires, they were given five minutes after watching each excerpt to answer the relevant questionnaire. The questions moved from general to specific and concluded by asking them to rate the subtitles in terms of how much they helped them receive the emotions expressed by the characters. Because the taboo language instances were used by different characters and at varying levels to express certain emotions and due to the taboo language instances being mostly swearwords and expletives, the participants were not asked about the meaning of a specific taboo word or phrase. Instead, the questions were designed in a way that would help to elicit information about how much of a role the taboo language in the subtitles played in the participants' reception of the characters' emotions. The first question asked the participants to list the emotions and feelings they think the characters are experiencing in the excerpts to have a general idea about the emotions received by the TA. In the second question, the participants were asked what made them think that the characters are experiencing such emotions, and they were asked to be as



detailed as they could. From the responses to question two, the researcher would be able to determine whether and if so to what extent the dialogue and particularly the taboo language instances in the dialogue contributed to expressing the emotions of the characters and how they were received by the TA. The third question was included to establish the connection between adhering to realism in dialogue and expressing emotions. As previously discussed, one way of adhering to realism is when characters are portraying emotions such as anger, frustration, surprise, disappointment or even excitement and joy, they make use of taboo language, just as people are expected to do in real life. Therefore, the participants were asked if they thought the excerpts were realistic, and they were given three choices: yes, no, and maybe. They were then asked to elaborate further on their response by describing what exactly made the dialogue realistic and what made the actions realistic. They were asked to make this distinction in an attempt to get more detailed responses about the function of taboo language in the dialogue. At the end of the questionnaires, the participants were asked to rate the subtitles in terms of how well they engaged with the emotions expressed by the characters in each excerpt and to explain why they gave such ratings. Two questions in the expressing emotions questionnaires were closed-ended questions, (3a) and (4a), and they were analysed quantitatively to determine whether there were any significant associations between the independent variables and how the participants responded to the questions. Table 23 is a summary of all of the participants' responses to all three questionnaires.

**Table 23**  
*Summary of Participants' Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires*

	<b>[ALL] N=30</b>	<b>N</b>
EM 1 (3a)		30
Maybe	14 (46.7%)	
No	3 (10.0%)	
Yes	13 (43.3%)	
EM 1 (4a)	4.17 (1.05)	30
EM 2 (3a)		30

Maybe	5 (16.7%)	
No	11 (36.7%)	
Yes	14 (46.7%)	
EM 2 (4a)	4.40 (0.89)	30
EM 3 (3a)		30
Maybe	4 (13.3%)	
No	1 (3.33%)	
Yes	25 (83.3%)	
EM 3 (4a)	4.40 (0.89)	30
EM	4.32 (0.81)	30

A few things can be noted in the summary presented in Table 23; the first is that there is a clear difference among the three excerpts regarding whether the participants considered them to be realistic or not. In relation to the first excerpt, the participants were divided between those who answered “maybe” and those who answered “yes”, whereas in relation to the second, they were more or less divided between those who answered “no” and those who answered “yes”. The case slightly changed for the third excerpt, as the majority of the participants, more than 83%, indicated it was realistic. Interestingly, the third excerpt contains the largest number of taboo language instances out of the three, which could have contributed to this result, but the qualitative analysis should provide further information about this point. Another finding was that like the analysis of the responses to this question for the characterisation condition, the Arabic subtitles were rated high, with a mean larger than 4 for the subtitles in all three excerpts. Table 24 presents the associations between whether the participants spoke English as a second language and their answers to the closed-ended questions about how the subtitles helped them receive the characters’ expressed emotions.

**Table 24**

*Association between Speaking ESL and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires*

	No N=8	Yes N=22	p-value	N
EM 1 (3a)			0.853	30
Maybe	3 (37.5%)	11 (50.0%)		

No	1 (12.5%)	2 (9.09%)		
Yes	4 (50.0%)	9 (40.9%)		
EM 1 (4a)	5.00 [5.00; 5.00]	4.00 [3.00; 5.00]	0.069	30
EM 2 (3a)			0.859	30
Maybe	2 (25.0%)	3 (13.6%)		
No	3 (37.5%)	8 (36.4%)		
Yes	3 (37.5%)	11 (50.0%)		
EM 2 (4a)	5.00 [5.00; 5.00]	5.00 [4.00; 5.00]	0.140	30
EM 3 (3a)			0.184	30
Maybe	0 (0.00%)	4 (18.2%)		
No	1 (12.5%)	0 (0.00%)		
Yes	7 (87.5%)	18 (81.8%)		
EM 3 (4a)	5.00 [5.00; 5.00]	4.50 [3.25; 5.00]	0.016	30
EM	5.00 [5.00; 5.00]	4.33 [3.67; 5.00]	0.024	30

One significant association was found in this comparison, which concerns rating the subtitles of EM 3. Even though there were no other significant associations, it was observed that participants who do not speak English as a second language consistently gave the subtitles a high rate, with a median of 5 in relation to all three excerpts. The comparison of the overall ratings of the subtitles in these two groups was also significant, with the speakers of English as a second language giving lower overall ratings for the subtitles. A comparison between the participants' English proficiency levels and their responses to the questions is presented in the next table.

**Table 25**

*Association between ELP Level and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires*

	<b>Advanced N=10</b>	<b>Beginners N=10</b>	<b>Intermediate N=10</b>	<b>p-value</b>	<b>N</b>
EM 1 (3a)				0.406	30
Maybe	4 (40.0%)	3 (30.0%)	7 (70.0%)		
No	1 (10.0%)	2 (20.0%)	0 (0.00%)		
Yes	5 (50.0%)	5 (50.0%)	3 (30.0%)		
EM 1 (4a)	3.50 [3.00; 4.75]	5.00 [4.25; 5.00]	5.00 [4.00; 5.00]	0.116	30
EM 2 (3a)				0.615	30
Maybe	2 (20.0%)	1 (10.0%)	2 (20.0%)		
No	2 (20.0%)	4 (40.0%)	5 (50.0%)		

Yes	6 (60.0%)	5 (50.0%)	3 (30.0%)		
EM 2 (4a)	4.00 [3.25; 5.00]	5.00 [5.00; 5.00]	5.00 [4.25; 5.00]	0.177	30
EM 3 (3a)				0.286	30
Maybe	3 (30.0%)	0 (0.00%)	1 (10.0%)		
No	0 (0.00%)	1 (10.0%)	0 (0.00%)		
Yes	7 (70.0%)	9 (90.0%)	9 (90.0%)		
EM 3 (4a)	3.50 [3.00; 5.00]	5.00 [5.00; 5.00]	5.00 [4.00; 5.00]	0.034	30
EM	3.67 [2.75; 4.92]	5.00 [4.50; 5.00]	4.33 [4.08; 5.00]	0.072	30

Just like in the first comparison, a significant association was only found in question (4a) from EM 3. The results of this question showed that the advanced group gave the lowest ratings for the subtitles, with a median value of (3.50). While the intermediate and the beginner groups gave the same median value, the intermediate group had a lower first quartile, which suggests that overall, the intermediate group rated the subtitles lower than the beginner group. This order of the advanced group giving the lowest rating, followed by the intermediate and then the beginner groups was a repeated pattern in relation to all three excerpts despite the lack of significant associations in the other two excerpts. Another observation was that the number of participants in the advanced and beginner groups who said the excerpts were realistic was consistently higher in relation to all three excerpts than those who answered “no” or “maybe”. However, this was not the case for the intermediate group, as the highest number was different in relation to each excerpt.

Table 26 shows a comparison between the participants’ exposure to film and TV shows in English and their responses.

**Table 26**

*Association between EFT and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires*

	No N=7	Yes N=23	p-value	N
EM 1 (3a)			0.191	30
Maybe	2 (28.6%)	12 (52.2%)		
No	2 (28.6%)	1 (4.35%)		
Yes	3 (42.9%)	10 (43.5%)		
EM 1 (4a)	5.00 [3.00; 5.00]	5.00 [3.50; 5.00]	0.872	30
EM 2 (3a)			0.390	30

Maybe	0 (0.00%)	5 (21.7%)		
No	4 (57.1%)	7 (30.4%)		
Yes	3 (42.9%)	11 (47.8%)		
EM 2 (4a)	5.00 [4.00; 5.00]	5.00 [4.00; 5.00]	0.797	30
EM 3 (3a)			0.155	30
Maybe	0 (0.00%)	4 (17.4%)		
No	1 (14.3%)	0 (0.00%)		
Yes	6 (85.7%)	19 (82.6%)		
EM 3 (4a)	5.00 [4.50; 5.00]	5.00 [4.00; 5.00]	0.588	30
EM	5.00 [3.83; 5.00]	4.33 [3.83; 5.00]	0.775	30

No significant associations were found in this comparison, but it was noted that the two groups had the same median value regarding rating the subtitles in all three excerpts. From the previous three comparisons, it was observed that the one participant who thought the third excerpt was unrealistic did not speak English as a second language, belonged to the beginner group, and did not watch film and TV shows in English. Therefore, her responses were closely examined in the qualitative analysis phase to investigate further what made her the only participant to state that the third excerpt was unrealistic. After that, a comparison was made between how often the participants read the Arabic subtitles and their reception of the characters' expressed emotions.

**Table 27**

*Association between RAS and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires*

	1 (Never) N=2	2 N=1	3 N=10	4 N=5	5 (always) N=12	p- value	N
EM 1 (3a):						1.000	30
maybe	1 (50.0%)	1 (100%)	5 (50.0%)	2 (40.0%)	5 (41.7%)		
no	0 (0.00%)	0 (0.00%)	1 (10.0%)	0 (0.00%)	2 (16.7%)		
yes	1 (50.0%)	0 (0.00%)	4 (40.0%)	3 (60.0%)	5 (41.7%)		
EM 1 (4a):	4.50 [4.25;4.75]	5.00 [5.00;5.00]	3.00 [3.00;4.75]	4.00 [4.00;5.00]	5.00 [4.75;5.00]	0.156	30
EM 2 (3a):						0.803	30

	1 (Never) N=2	2 N=1	3 N=10	4 N=5	5 (always) N=12	p- value	N
maybe	1 (50.0%)	0 (0.00%)	2 (20.0%)	0 (0.00%)	2 (16.7%)		
no	0 (0.00%)	1 (100%)	3 (30.0%)	3 (60.0%)	4 (33.3%)		
yes	1 (50.0%)	0 (0.00%)	5 (50.0%)	2 (40.0%)	6 (50.0%)		
EM 2 (4a):	5.00 [5.00;5.00]	5.00 [5.00;5.00]	4.50 [3.25;5.00]	4.00 [4.00;5.00]	5.00 [4.75;5.00]	0.443	30
EM 3 (3a):						0.161	30
maybe	0 (0.00%)	0 (0.00%)	4 (40.0%)	0 (0.00%)	0 (0.00%)		
no	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)	1 (8.33%)		
yes	2 (100%)	1 (100%)	6 (60.0%)	5 (100%)	11 (91.7%)		
EM 3 (4a):	4.50 [4.25;4.75]	5.00 [5.00;5.00]	3.50 [3.00;5.00]	5.00 [4.00;5.00]	5.00 [5.00;5.00]	0.155	30
EM	4.67 [4.50;4.83]	5.00 [5.00;5.00]	3.67 [2.75;4.92]	4.33 [4.00;4.33]	5.00 [4.33;5.00]	0.161	30

Again, no significant associations were found in this comparison either. However, it was observed that the group who indicated that they always read the Arabic subtitles, which was also the group with the highest number of participants, generally gave the subtitles the highest ratings. While Table 27 shows the results for the examination of how often the participants read the Arabic subtitles, In Table 28, the comparison involves examining how often the participants relied on the Arabic subtitles for comprehension in relation to how they received the emotions in the excerpts.

**Table 28**

*Association between RAC and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires*

	0% - 25% N=6	25% - 50% N=6	50% - 75% N=7	75% - 100% N=11	p-value	N
EM 1 (3a):					0.974	30
maybe	3 (50.0%)	3 (50.0%)	3 (42.9%)	5 (45.5%)		
no	1 (16.7%)	1 (16.7%)	0 (0.00%)	1 (9.09%)		
yes	2 (33.3%)	2 (33.3%)	4 (57.1%)	5 (45.5%)		
EM 1 (4a):	4.00 [3.25;4.75]	3.00 [2.25;3.75]	5.00 [4.00;5.00]	5.00 [5.00;5.00]	0.033	30
EM 2 (3a):					0.492	30
maybe	0 (0.00%)	2 (33.3%)	1 (14.3%)	2 (18.2%)		
no	1 (16.7%)	3 (50.0%)	3 (42.9%)	4 (36.4%)		
yes	5 (83.3%)	1 (16.7%)	3 (42.9%)	5 (45.5%)		
EM 2 (4a):	5.00 [4.25;5.00]	3.50 [3.00;4.75]	5.00 [4.00;5.00]	5.00 [5.00;5.00]	0.226	30
EM 3 (3a):					0.102	30
maybe	1 (16.7%)	2 (33.3%)	1 (14.3%)	0 (0.00%)		
no	0 (0.00%)	1 (16.7%)	0 (0.00%)	0 (0.00%)		
yes	5 (83.3%)	3 (50.0%)	6 (85.7%)	11 (100%)		
EM 3 (4a):	4.00 [3.00;5.00]	4.00 [3.25;4.75]	5.00 [4.50;5.00]	5.00 [5.00;5.00]	0.172	30
EM	4.17 [3.67;4.92]	3.50 [2.83;4.17]	5.00 [4.17;5.00]	5.00 [4.33;5.00]	0.076	30

There was one significant association in the answers to question (4a) of EM 1, which means that those who rely on the subtitles 50% of the time or more rated the subtitles significantly higher than those who rely on them 50% of the time or less. This was generally the case in relation to all the excerpts but without any significant associations. From the comparisons that have been done up until this point in the characterisation and expressing emotions questionnaires, there seems to be some sort of a pattern regarding how the participants rated the subtitles. It looks as though

the less familiar the participants are with the source language, meaning if they do not speak English as a second language, if they are beginners, if they always read the subtitles, or if they rely more on the subtitles for comprehension, they tend to rate the subtitles higher than those who are more familiar with the source language.

However, further investigation of this observation was needed after the completion of the entire analysis. The final comparison in relation to this condition was done between the participants' ability to understand films and TV shows in English without Arabic subtitles and their reception of the characters' emotional states.

**Table 29**

*Association between NoS-EFT and Answers to Questions (3a) and (4a) in EM 1, EM 2, and EM 3 Questionnaires*

	<b>never N=10</b>	<b>I don't understand N=5</b>	<b>I understand N=15</b>	<b>p-value</b>	<b>N</b>
EM 1 (3a):				1.000	30
Maybe	5 (50.0%)	3 (60.0%)	6 (40.0%)		
No	1 (10.0%)	0 (0.00%)	2 (13.3%)		
Yes	4 (40.0%)	2 (40.0%)	7 (46.7%)		
EM 1 (4a):	5.00 [3.25;5.00]	5.00 [5.00;5.00]	4.00 [3.00;5.00]	0.256	30
EM 2 (3a):				0.687	30
Maybe	1 (10.0%)	0 (0.00%)	4 (26.7%)		
No	4 (40.0%)	3 (60.0%)	4 (26.7%)		
Yes	5 (50.0%)	2 (40.0%)	7 (46.7%)		
EM 2 (4a)	5.00 [3.00;5.00]	5.00 [5.00;5.00]	5.00 [4.00;5.00]	0.525	30
EM 3 (3a):				0.818	30
Maybe	1 (10.0%)	0 (0.00%)	3 (20.0%)		
No	0 (0.00%)	0 (0.00%)	1 (6.67%)		
Yes	9 (90.0%)	5 (100%)	11 (73.3%)		
EM 3 (4a):	5.00 [4.00;5.00]	5.00 [5.00;5.00]	5.00 [3.50;5.00]	0.595	30
EM	4.33 [4.08;5.00]	5.00 [5.00;5.00]	4.33 [3.67;5.00]	0.308	30

Yet again, no significant associations were found in this comparison. Overall, fewer significant associations were found for the condition of expressing emotions than that of characterisation, which is likely to constitute stronger evidence that the null hypothesis cannot be rejected. This means that the independent variables



investigated in this experiment do not necessarily have an effect on the participants' reception of taboo language that functions to serve characterisation and the expression of emotional states. The qualitative analysis of characterisation highlighted the role of other visual and audial elements, as well as the role of other lines in the dialogue, including other taboo language instances, in how the participants received characterisation. The following qualitative analysis of the expressing emotions questionnaires was completed to investigate the participants' reception of the characters' emotions and the role played by the subtitled taboo language and other semiotics.

#### **7.4.2.3 Qualitative Results and Discussion of Expressing Emotions**

In order to sufficiently analyse the participants' responses to the questionnaires concerning this condition, it would be beneficial to revisit some of the key points of film and television studies previously discussed in Chapter Three. In his book *Film Structure and the Emotion System* Smith argues that “[f]ilms offer invitations to feel. Film audiences can accept the invitation and experience some of the range of feelings proffered by the text, or they can reject the film's invitations” (G. M. Smith, 2003, p. 12). He goes on to argue that such invitations are extended to the audience through the use of various filmic cues, which include “facial expression, figure movement, dialogue, vocal expression and tone, costume, sound, music, lighting, *mise-en-scène*, set design, editing, camera (angle, distance, movement), depth of field, character qualities and histories, and narrative situations” (G. M. Smith, 2003, p. 42). If the audiences accept the invitation to feel through these filmic cues, they will be able to engage with and relate to the emotions experienced by the characters. Murray Smith explains this process further when he notes:

Observing the behaviour of a person in a certain situation about which we have limited knowledge – as is often the case with a character in fiction – we imaginatively project ourselves into their situation, and hypothesize as to the emotion(s) they are experiencing. (M. Smith, 1995, p. 97)

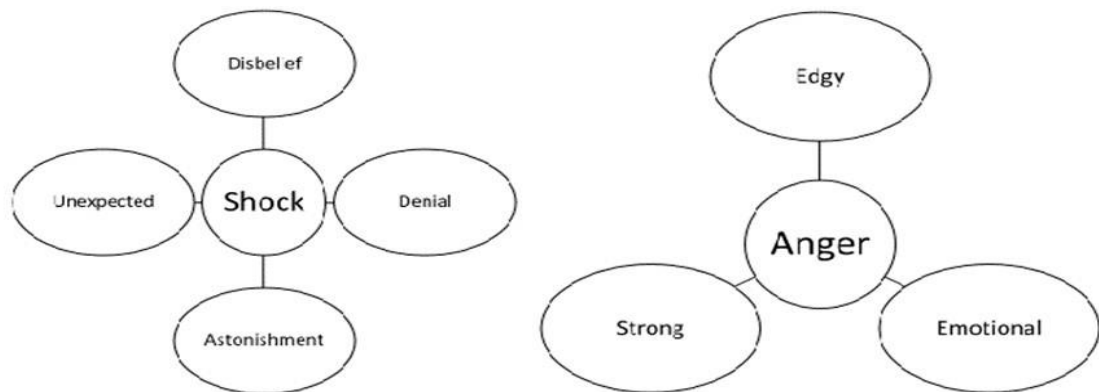
The participants' responses to the first question in these questionnaires should reveal whether the target viewers were able to relate to the emotions experienced by

the characters using different combinations of the filmic cues, since they are used similarly in television shows. Their responses to the second question were aimed at revealing the specific cues that helped the participants emotionally engage and to determine whether taboo language in the subtitles played a role in this engagement. Taboo language used in the dialogue of television shows has the power to stimulate emotions (Gorton, 2009) and is used to create realism through such emotions (Bednarek, 2019). Therefore, the participants' responses to the third question were used to investigate whether these functions of taboo language were indeed achieved in the subtitles. In the final question, the participants were asked to rate how well the subtitles helped them relate to and engage with the emotions expressed by the characters.

**Expressing Emotions Excerpt One (EM 1).** The target viewers' descriptions of the emotions expressed by the characters were highly accurate, as indicated by the themes that emerged from the qualitative analysis. Five major themes concerning emotions were identified from the participants' responses to question (1) in EM 1, which are ordered from the most common to the least common: shock, anger, sadness, disgust, and fear. Because the participants' responses to this question were basically a list of words that signified a combination of these emotions e.g., "disappointment, shock, disgust, and betrayal", it would be redundant and unnecessary to list different examples given by the participants. However, the concept maps presented in Figures 31 and 32 are used to illustrate the way in which the participants described the emotions expressed by the characters as they relate to each of the themes.

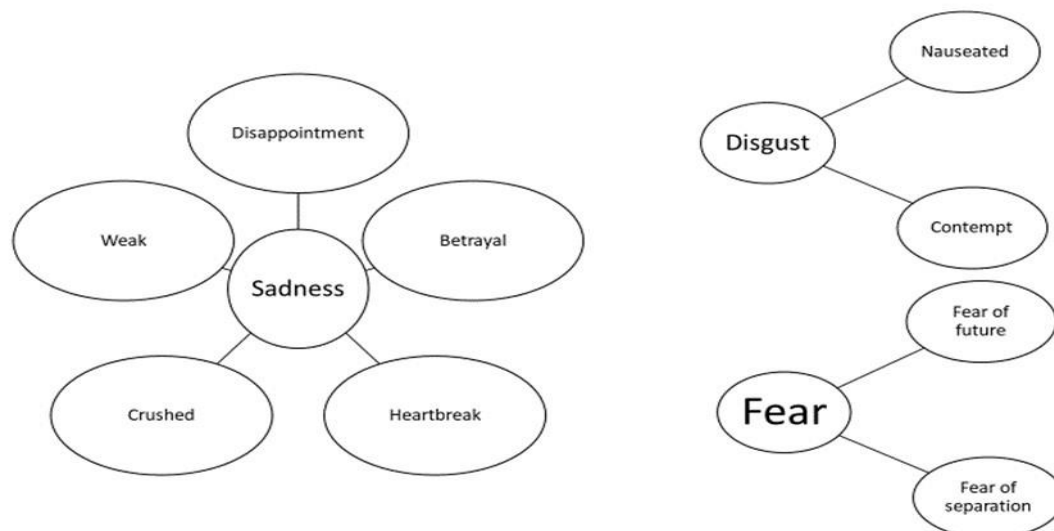
**Figure 31**

*Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 1*



**Figure 32**

*Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 1 cont.*



Taboo language was not used to express or stimulate all these emotions, but it played a role in some of them. For instance, when Frankie asks, “You mean you are gay and this is who you are gay with?”, the taboo word “gay”, the tone of her voice, and her facial expressions imply that she is surprised and shocked. Even the odd structure and uncommon combination of words in her question are used to

signify this shock and confusion. Generally, people would not describe a homosexual relationship by saying, for example, “I’m gay with someone”. Therefore, one could argue that this strange way of asking the question is added intentionally in the dialogue to emphasise her inability to form the right question, as this tends to happen when people are experiencing intense emotions. The taboo word in this line was rendered using LT for the first instance and SP-A for the second one. The oddness in the question’s structure was not transferred into the Arabic subtitles. Instead, the meaning was clarified by adding the word “practicing”, so the line back translates to “This is who you are practicing your gayness with”. Additionally, Grace calling Robert names and swearing at him and Frankie using the expletive “fucking” while pushing Sol’s hand away show their anger and contempt toward their husbands.

Another theme emerged from the participants’ responses that is not necessarily an emotion. It is already known that members of the audience are rarely passive receivers of media content; rather, they are active because they engage with, interact with, and interpret the emotions and the information being delivered to them through the screen. Gorton suggests that “emotion is used to create empathy between characters and viewers which facilitates their understanding and interpretation of the programme” (Gorton, 2009, p. 90). Therefore, this theme emerged as a result of the participants immersing themselves in the scenes and sharing their emotional engagement and interpretation by giving their own opinions about certain events in the excerpts, showing sympathy and empathy towards the characters or forming ideas about what they expected to happen to the characters in future episodes. This theme is called personal emotional engagement. One of the examples given by the participants that led to this theme is a description of “shock, disappointment, and disgust *because it is nasty when sexual things happen between men*” in which the participant was stating her own opinion about homosexuality. Another example that signified a participant empathising with the characters was “they felt nauseated, *and I honestly cannot blame them*”, while another example indicated some future expectations, saying, “*I expect Grace and Frankie to become very strong after this shock*”. Statements such as these are evidence of the viewers’

immersion in and emotional engagement with the interaction between them and the characters on the screen and are proof of what Murry Smith (1995), quoted above, says in relation to the viewers putting themselves in the characters' place to interpret and react to the emotions they express.

In the second question, the participants were asked to give information about or examples showing why they thought the characters were experiencing the emotions they had listed in response to question (1). Evidently, the majority of the examples provided by the participants could align with Smith's (2003) list of filmic cues. It is important to note that these cues are not all the cues utilised by TV show makers and producers, but, rather, are the cues the target viewers interacted with the most to engage with the emotions experienced by the characters on the screen. One cue that was repeatedly referred to by the participants and is not part of Smith's (2003) list is given the name shift of emotions; here, comments were made about the characters shifting from one emotion to another, such as from disbelief to denial to anger. The themes that emerged from the responses to question (2) were basically coded based on how and where the information and the examples listed were revealed by the participants. For instance, if one participant said, "because one of them was about to vomit", this response would be categorised as information revealed in the dialogue. There are no visuals or performances of Grace vomiting, but there is a line in the dialogue, in which she says, "I'm gonna throw up", meaning the only way for the participant to have this information is through the dialogue.

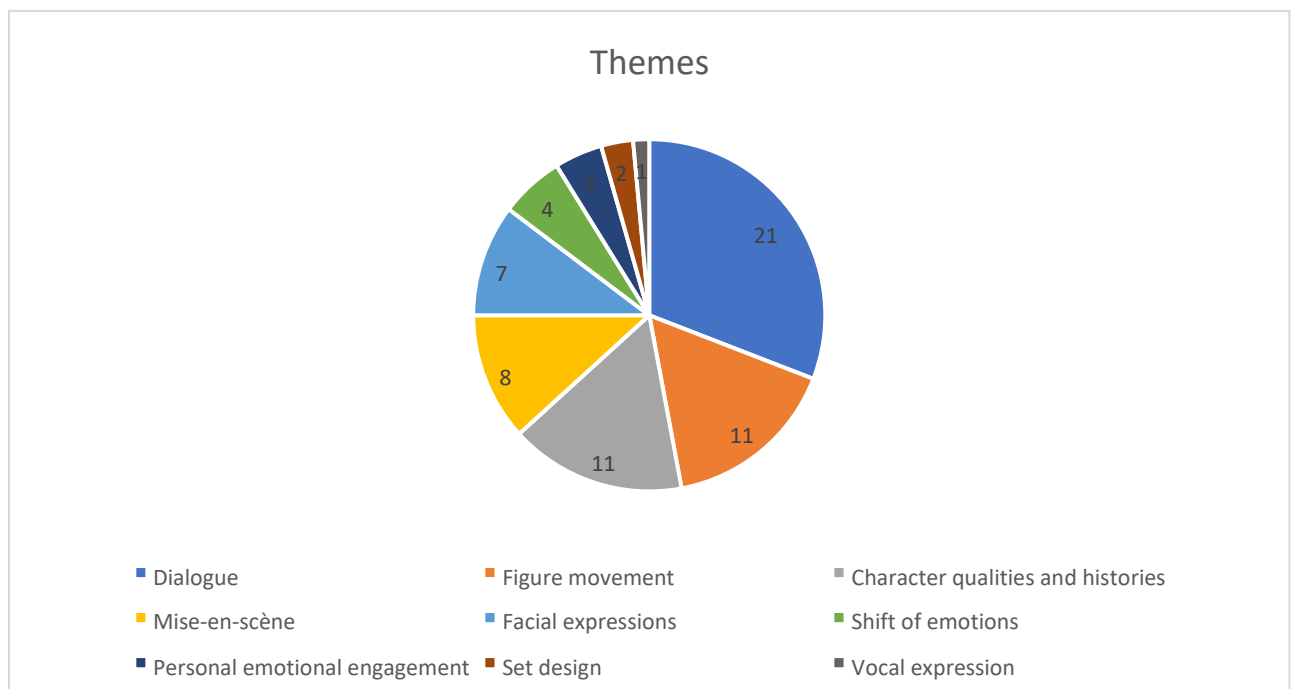
The themes that emerged based on the revelation of information, listed in order, starting from the most common to the least common, are dialogue, figure movement, character qualities and histories, *mise-en-scène*, facial expressions, shift of emotions, set design, and vocal expression. Similar to the responses to the first question, the theme personal emotional engagement emerged from the responses here as well, in which the participants were not referring to cues from the excerpt but to their own interpretation of and engagement with the emotions expressed by the characters. Joining this theme to the above list to show its frequency would mean

adding it after shift of emotions but before set design and vocal expression. The majority of these themes are self-explanatory, and the examples that will be given shortly should clarify them further. However, one point that should be made here relates to character qualities and histories. This theme was used when the participants referred either to the character’s emotional qualities in this particular excerpt, such as saying, “because Grace was shocked and angry”, or when they referred to the characters’ overall history, for example “because of the long-time of the homosexual relationship without sensing anything”. Needless to say, an example like the last one would be categorised as both dialogue and character qualities and histories, since this piece of information is revealed in the dialogue, but the participant was also interacting with the fact that through this entire time Grace and Frankie do not have any idea about this infidelity. Figure 33 is a visual representation of how common the themes were in the responses, followed by Table 30, which lists some examples of the participants’ responses within each theme.

**Figure 33**

*Themes Concerning Emotional Cues that Arose from Answers to Question (2) of EM*

1



**Table 30**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2) of EM 1*

Dialogue	Figure movement	Character qualities and histories
<p>“The lies about the relationship that lasted for 20 years.”</p> <p>“Confessing that they're gay caused them to be in denial.”</p> <p>“Then they were suspicious of their husbands asking who the other women were.”</p>	<p>“Frankie's need to use the inhaler, and Grace hitting her husband with food.”</p> <p>“Frankie's suffocation... how Grace acted in front of the world hitting her husband.” “From the body language...”</p>	<p>“They are broken and disgusted from the thing that's happening because the relationship happened a long time ago and they didn't notice.”</p> <p>“Grace reacted emotionally and was very angry.” “After the long time they spent in the marriage and all the giving, their husbands asked them for a divorce, which shocked them.”</p>
<i>Mise-en-scène</i>	Facial expressions	Shift of emotions
<p>“Frankie's need to use the inhaler, and Grace hitting her husband with food.”</p> <p>“Throwing food.”</p> <p>“She started to throw things at him expressing her anger.”</p>	<p>“The changes in her facial expressions.” “From the facial expressions, and the reactions they performed.”</p> <p>“Their expressions in the scene clearly show that they were shocked.”</p>	<p>“Because initially they laughed out of shock as if they're not realising the story and thinking it was a joke. But then when they realised it, they started to get angry, and she started to throw things at him expressing her anger.”</p>
Personal emotional engagement	Set design	Vocal expression

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“Because he used her over 20 years of marriage, and he made her look stupid.”

“It’s only natural for them to have such feelings, and to be cheated on with another man is unnatural and disgusting.”

“How they treated their husbands with edginess, which grabbed the attention of others at the restaurant.”

“The voice and the facial expressions.”

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While dialogue was the most common theme in the responses to question (2), none of the participants explicitly mentioned taboo language in the dialogue or in the subtitles. This could be attributed to the way taboo language instances were rendered in the subtitles, because some of them were euphemised in a way which meant the taboo word was not kept in the subtitles, while others were not completely euphemised but toned down. For example, the instances that arose when Grace is calling Robert names while throwing food at him and saying, “You spineless, chickenish...” were rendered using euphemised paraphrase, resulting in the back translation “You lack courage, coward”. Name-calling is when someone names another person using a term that attaches negative and derogatory connotations to the other person (Jensen, 1997). In this case, Grace was using “spineless” figuratively to attach connotations relating to invertebrate animals, which have no backbone and are characterised as weak. Similarly, calling someone a “chicken” is an established idiom that implies cowardice. These figurative taboo words carry a higher-level insult than how they were rendered in the subtitles implies, because their figurative references have been removed. The other two instances, “son of a bitch” and “fucking”, were rendered using the substitutions “son of a dirty woman” and “damn” respectively. While a hint of vulgarity remains, the Arabic subtitles were toned down and not as vulgar as the English taboo words. However, even the few participants who indicated in previous questionnaires that they relied on the SL did not mention taboo words as one of the emotional cues. This suggested another possibility for the minimal role played by the taboo words: it could be due to the more prominent roles of the other visual emotional cues.



In relation to the figure movement theme, the participants were mainly talking about the characters' body language and gestures. This theme was commonly connected to the theme *mise-en-scène* because, in many cases, when participants gave examples of movements and gestures, they also gave examples of the props used, such as the food items and the inhaler, hence the repeated examples given for both themes. The examples of character qualities and histories revolved around the emotions expressed by the characters in the excerpt, as well as the characters' long past life together as married couples. The examples given for the theme facial expressions were mainly focused on the characters' reactions as expressed on their faces or in the way they looked at each other. The theme shift of emotions was included because the participants commenting on it were engaged with each specific emotion and how it changes or escalates from one scene to another as more information is revealed. The answers of those participants who implied their own opinions or showed empathy with the characters led to theme personal emotional engagement. The comments about the other people at the restaurant and how they were looking and laughing at the characters indicated the role of the set design as an emotional cue. Finally, one participant mentioned Grace's voice, presumably meaning how she raises her voice the angrier she gets. The next question was designed to elicit information about the more specific role of taboo language as it relates to establishing realism in TV.

In the third question, the participants were asked if they thought the excerpt was realistic or not and given three choices: yes, no, and maybe. Then they were asked to elaborate further on their response by indicating what aspects of the dialogue made it realistic or unrealistic and what aspects of the actions made them realistic or unrealistic. It was clarified to the participants that the meaning of 'actions' was anything else they saw or heard in the excerpt besides the dialogue. This was a challenging question to analyse for several reasons. Not only does the reality of the TA drastically differ from that of the SA, but within the reality of the TA, many other factors come into play, including cultural background, ideologies, personal opinions, experiences, and so on. Accordingly, their responses were varied and different from

one another, which made the process of coding and creating themes somewhat of a challenge. The challenge did not reside in creating the themes, because they commented on similar overall themes, but in the difference of opinions in the participants' elaborations on these themes, since not all of them thought the excerpt was realistic. For instance, one of the themes that emerged from question (3b) was emotions, as in the emotions carried through the dialogue. Some of the participants who thought the excerpt was realistic attributed this to the intense emotions expressed by the characters, while those who did not think it was realistic indicated that the characters were too calm and accepted their situation rather easily. Others thought that the characters were being overdramatic and too emotional. This difference of opinion happened with almost all the themes in this question, as the examples below will illustrate.

A total of seven themes emerged from the responses to question (3b), which asked them what aspects of the dialogue made it realistic or unrealistic. The two most common themes were character performance and emotions, followed by taboo language and comparison between source culture and target culture. These were followed by plot, and the last two, which were the least common, were speech style and natural language. Character performance is defined in a similar way to how it was defined earlier by Phillips (2000), meaning the participants were referring to the actions performed by the characters, that is, how they acted and reacted in the excerpt. The emotions' theme applied when the participants pointed out certain emotions, such as anger and shock, as reasons for the realism or unrealism of the dialogue. Examples of taboo language, like swearwords and foul language, were also aspects that made some participants associate the dialogue with being realistic or not. In the theme comparison between source culture and target culture, the participants either distanced themselves from the source culture by indicating that such situations could be realistic in Western societies, where homosexuality is common, or they indicated that the excerpt is unrealistic by comparing the situations with their own culture and reality. The latter group thought the dialogue was unrealistic because from their perspective, which of course does not reflect the reality

of the target culture as a whole, homosexuality does not exist within the target culture. The plot theme was relevant when the participants made references to scenes or events in the excerpt as reasons for how realistic the dialogue was. The speech style theme related to comments about the characters' overall way of speaking, including their voice and tone. Finally, the natural language theme was included because some participants compared the dialogue in the excerpt to real-life dialogue and described it as natural and expected. Table 31 includes examples that were coded under each theme, and they are divided according to how the participants answered question (3a).

**Table 31**  
*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3b) of EM 1*

Character performance			Emotions		
Yes	No	Maybe	Yes	No	Maybe
<p>"Grace and Frankie's reactions made the dialogue realistic."</p> <p>"Their reaction, throwing the food, and Frankie having difficulty breathing."</p>	<p>"Over dramatic."</p> <p>"Staying calm, accepting and surrendering to this reality is not realistic."</p>	<p>"The women's reactions."</p> <p>"Grace started the argument quickly and the acting of the husbands was not convincing."</p>	<p>"The sadness, and the shock."</p> <p>"The scene is considered very realistic because being overtaken by anger and sadness resembles reality."</p>	-	<p>"I don't think they were angry enough."</p> <p>"It's realistic when they show their angry feelings."</p>
Taboo language			Comparison between SC and TC		
Yes	No	Maybe	Yes	No	Maybe
<p>"The swearing"</p> <p>"The tone and the swearing are realistic."</p>	-	<p>"The foul words and the swearing"</p> <p>"The dialogue is realistic and more than this could occur"</p>	<p>"Maybe this happens a lot in western societies because their countries support and encourage"</p>	<p>"Because it is impossible for something like this to happen here, and even if it did, the reaction"</p>	<p>"Unrealistic because most gays in Kuwait don't come out."</p> <p>"It's unrealistic because what"</p>

		as in more swearing.”	the idea of homosexuality that's why it happens there frequently and easily.”	would not be like this at all.”	happened doesn't occur in our society.”
	Plot			Speech Style	
Yes	No	Maybe	Yes	No	Maybe
“Realistic because the topic was not normal, so the dialogue was like that”	-	“Their realization of wasting their time and life for nothing.”	“The way they spoke.” “The tone and the swearing are realistic.”	-	-
Natural language					
Yes		No		Maybe	
“Realistic because she asked common sense questions such as when did it start, how, and with whom.”	-			“There was no exaggeration in the dialogue and it's realistic because it's natural and common.”	

In question (3c), the participants were asked what aspects of the actions in this excerpt made it realistic or not. The most dominant theme in their responses was character performance, followed by the much less frequent themes of plot and emotions. Personal emotional engagement occurred in a few comments, where opinions and empathies were expressed. A couple of comments were also made in which the SC and TC were compared. as shown in the examples given in Table 32.

**Table 32**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3c) in EM 1*

Character performance		
Yes	No	Maybe

<p>“Their reactions, the hitting, and the loud voice.”</p> <p>“Realistic because sometimes when people are feeling angry, they attack the other person to release the anger, and when they are shocked, they feel suffocated.”</p>	<p>“It is unrealistic when they pretend.”</p>	<p>“The hitting and throwing food out of shock.”</p> <p>“Unrealistic because of how cold the reaction was. If it was realistic the reaction would be much stronger.”</p>
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Plot			Emotions		
Yes	No	Maybe	Yes	No	Maybe
<p>“The shock of not preparing them for this topic.”</p>	<p>“It would be realistic if there was no comedy.”</p> <p>“The occurrence of very shocking situations.”</p>	<p>“Realistic because they were gays for a long time.”</p> <p>“The lack of questions, and not giving and taking on the subject made it unrealistic.”</p>	<p>“The reactions were realistic because they were emotional.”</p> <p>“I think the actions were realistic because anger makes one react emotionally.”</p>	-	<p>“Realistic because when Grace realized why she was at the restaurant and was forced to be silent, she did the opposite by breaking her silence and exploding.”</p>

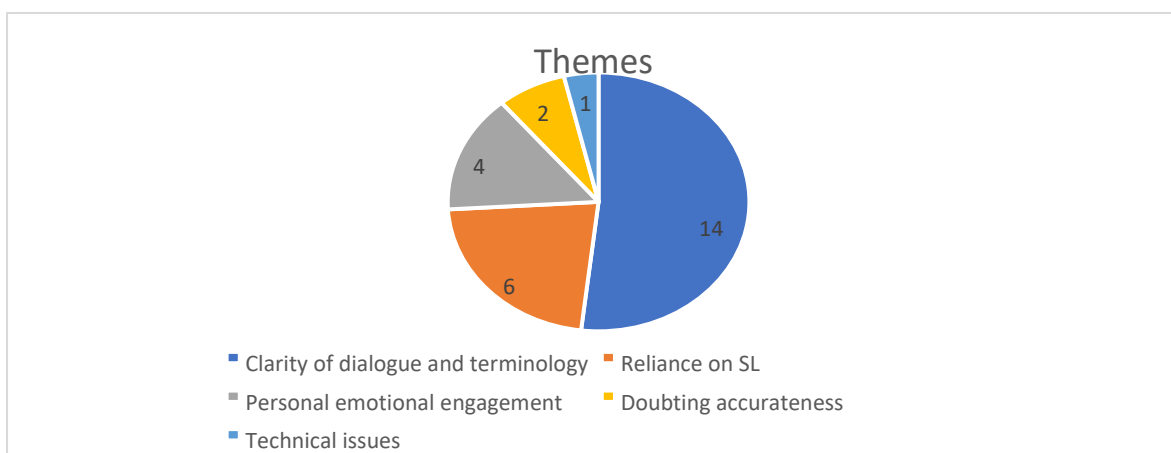
Personal emotional engagement			Comparison between SC and TC		
Yes	No	Maybe	Yes	No	Maybe
<p>“What's realistic is the logical reaction that took place and made us think back to our previous experiences or the experiences of others. Anything that is believable is realistic.”</p>	-	<p>“The actions were realistic; the hitting was the least thing they deserved.”</p> <p>“The actions are realistic because it is natural to beat them up.”</p>	<p>“Realistic because their society supports the idea of homosexuality. They help and support them and give them the right to live together and get married.”</p>	-	<p>“Religion, society, and traditions.”</p>

It should be obvious from some of the examples in Tables 31 and 32 above that they would be categorised as belonging to more than one theme. This means that within one response, participants could be referring to both taboo language and speech style or character performance and emotions and so on. It can be noted from Table 31 that while taboo language was not mentioned as a reason for the participants' emotional engagement with the emotions expressed by the characters, it was frequently mentioned as a reason for the participants thinking that the dialogue is realistic or the minimal use of it as a reason for the participants thinking that the dialogue is unrealistic. The fact that some of the taboo instances in this excerpt were either euphemised or toned down in terms of vulgarity could be why some participants considered the dialogue to be unrealistic or not intense enough.

In the last question, participants were asked to rate how successful the subtitles were in helping them understand and feel the emotions expressed by the characters and to elaborate on their rating. A total of eight participants did not elaborate on their rating, which means that the emerging themes were based on the responses of the remaining 22 participants. The themes, in the order of the most frequent to the least frequent, were clarity of dialogue and terminology, reliance on SL, personal emotional engagement, doubting accuracy, and technical issues, as presented in Figure 34.

**Figure 34**

*Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of EM 1*



The majority of the participants said that the Arabic subtitling was clear and helped them understand the dialogue, that is, “it clarified the meaning in more detail”, “the translation makes us understand better”, and “because it shows the reactions of both Grace and Frankie through the movements, gestures, and words used”. One intriguing finding from the answers to this question about the condition of expressing emotions was that the number of participants who expressed their reliance on the source language was much higher than it was for characterisation. For example, some participants said something like “in this scene, I did not look at the translation” “because I was listening and watching the reactions more”, or “I did not pay much attention to the translation”. This phenomenon could indicate that when intense emotions are expressed, it is easier to engage with such emotions without the need to rely completely on the subtitles, but the next two excerpts should reveal more information about this assumption. Under the theme of personal emotional engagement, the participants highlighted the role of the subtitles in helping them engage with and feel the emotions expressed, saying, “I understood everything to the point that I felt their shock, their feelings, and the nausea they felt”, and “It helped me understand the emotions and feelings of the characters”; but one participant who rated the subtitles slightly low attributed her lack of personal emotional engagement to the subtitles and said, “I did not understand all the feelings shown”. A couple of comments were made in which the accuracy of the subtitles was questioned: “because some details were not translated; for example, some people do not know the meaning of homosexual, so they should put the meaning too” and “I felt that the translation did not fit the situation”. Finally, only one participant commented on technical issues; she felt the subtitles were shown too fast.

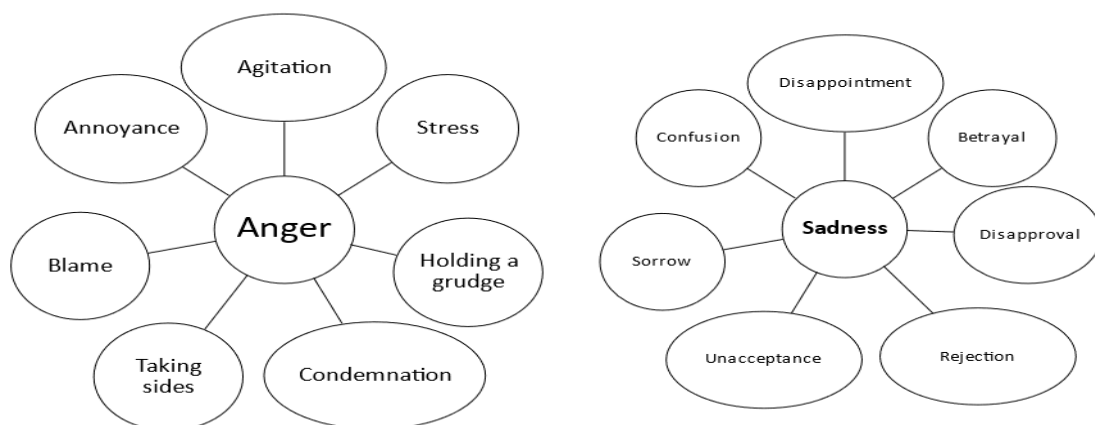
The analysis of the responses in EM 1 indicate that the role played by the subtitled taboo language in serving the function of expressing emotions varied across the participants. While the majority of the participants were able to accurately receive the expressed emotions by the characters, due to a combination of visual and audial emotional cues, taboo language was barely mentioned as a reason for why they

received such emotions. This could be because several of the taboo language instances in this excerpt were euphemised or toned down, which reduces their emotional impact and significance to the storyline (Díaz-Cintas & Remael, 2021). This could also explain why nearly half the participants were uncertain whether to consider this excerpt realistic; the secret being revealed is major and fundamental to the storyline, and if the dialogue is to resemble reality, more emotionally charged language is expected by the viewers.

**Expressing Emotions Excerpt Two (EM 2).** From the responses to question 1 in EM 2, similar emotional themes to that of the EM 1 emerged. However, the way in which these emotions were described was slightly different. The most frequent theme was anger, followed by sadness, shame, shock, and disgust. Like in EM 1, personal emotional engagement was also spotted in some of the responses. Because the responses to this question were also a list of words and descriptions of emotions that belong to each of these subordinate themes, concept maps are used again to illustrate how the participants described and received these expressed emotions.

**Figure 35**

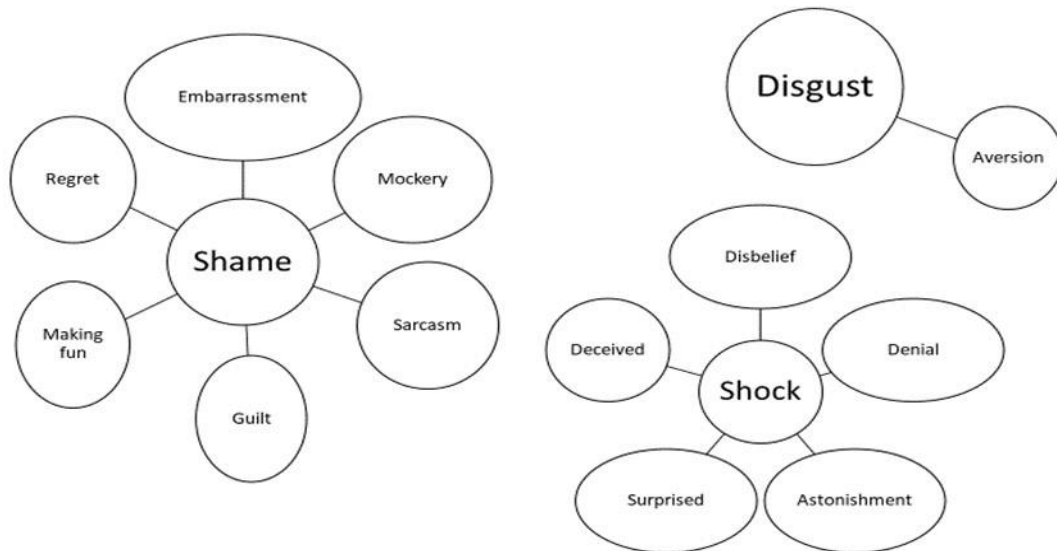
*Themes that Arose from Describing the Received Emotions in Responses to Question (1) of EM 2*





### Figure 36

*Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 2 cont.*



As mentioned earlier, taboo language was used minimally in this excerpt, but this was potentially done purposefully. One could presume that there was a lack of taboo language instances to highlight the emotional ambivalence the children are going through, that is, they are making an intense attempt to act normally and pretend that they are not taking sides, but in fact they are. They are angry, frustrated, and confused but are trying to hide these emotions in front of their fathers, which is signified in the awkwardness that can be seen as existing between the characters. However, when the fathers start to condemn the children for lying to their mothers, Nwabudike has finally had enough and uses taboo language to express his anger, which is shared by all the other children, and to guilt and shame the fathers for what they did to their mothers. Using taboo language at the end of this excerpt, along with other emotional cues, reveals the intense emotional build-up in the character so that viewers can relate to and engage with these emotions. The taboo language instances were rendered using LT for “gay” and ESP-E for “fucking around with women”, which back translates to “cheating with women”. It seems, though, that this euphemism did not take away from the target viewers’ reception of the emotions expressed, as anger

was the most common theme in the responses. The next question should reveal whether the taboo language in the dialogue triggered this emotional engagement.

Similar but fewer themes emerged from the responses to question (2), and almost all of them were from Smith’s (2003) list of emotional cues. The most frequent ones were dialogue and character qualities and histories, followed by figure movement, facial expressions, vocal expression, personal emotional engagement, *mise-en-scène*, and set design. While many participants referred to lines from the dialogue as reasons for engaging with the emotions expressed, almost none of them mentioned the taboo instance “fucking around with women”, except for one participant. However, even that one comment was ambiguous because it was difficult to ascertain whether the participant misunderstood that line or was expressing her own opinion on the matter. She started by saying that the children were trying to make their fathers accountable for the affair that lasted for 20 years and then said, “If it was with women, it would be better than men”. The line used in the dialogue implies the opposite meaning to how she interpreted it. The children’s frustration stems from the idea that they had to be nice and be accepting because the fathers finally had the courage to come out and live their true life, but if the fathers had been having affairs with women, the children would not have accepted such a scenario. Table 33 includes some examples from the participants’ responses that fall under each theme.

**Table 33**

*Examples from the Participants’ Answers for the Themes that Arose in the Responses to Question (2) of EM 2*

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Dialogue	Character qualities and histories	Figure movement	Facial expressions
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<p>“When they said we won’t be eating cake.”</p> <p>“Because they attacked them with words.”</p> <p>“It is inappropriate and that is why they did not tell their mothers so that they do not make them sad.”</p>	<p>“Because the fathers hid this secret from them for a very long time, so they were not accepting this idea.”</p> <p>“Feeling shocked from the fathers and not expecting this to happen caused the children to be angry at their fathers.”</p>	<p>“When he held his hand even though everyone was against them.”</p> <p>“He took the cake and said we will not be eating it together.” “The way of eating, the way of looking, intense and loud voice, and body language.”</p>	<p>“The way of eating, the way of looking, intense and loud voice, and body language.” “Their facial expressions.” “From the facial expressions and behaviours.”</p>
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Vocal expression	Personal emotional engagement	<i>Mise-en-scène</i>	Set design
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<p>“The way of eating, the way of looking, intense and loud voice, and body language.” “Because one of them was shouting and agitated.” “Their loud voices.”</p>	<p>“Those emotions would occur for any normal person going through the same problem.”</p> <p>“This is a very difficult thing for the whole world let alone the children.”</p>	<p>“He took the cake and said we will not be eating it together.” “When they refused to eat cake.”</p>	<p>“The way they were sitting.”</p>
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As noted earlier in the quantitative analysis shown in Table 23, more participants considered this excerpt to be unrealistic than the other two excerpts. While there was barely any mention of taboo language in the participants’ responses to question (3a) as it was minimally used in this excerpt, there was a prevalent inclination to justify their choice of the dialogue being unrealistic by describing this

excerpt as cold, the characters as not being angry enough, and their reactions as not being strong enough. This could be due to the euphemism used for the one taboo instance that was used in the SL dialogue to serve as an intense emotional cue, or the overall, presumably intended, minimal use of taboo language. The themes that emerged from question (3b) were identical to those in EM 1 but were in a different order. The most frequent theme was emotions, followed by character performance, plot, natural language, speech style, comparison between SC and TC, personal emotional engagement, and taboo language. Table 34 contains some examples from the participants' responses that fall under each theme, and they are organised in the same way as they are in Table 31 regarding EM 1.

**Table 34**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3b) of EM 2*

Emotions			Character performance		
Yes	No	Maybe	Yes	No	Maybe
“The anger and the shock.”	“Maybe because of the fear of facing their children since they are wrong.”	“Their anger.” “It would be possible for the anger to be more than this.”	“Their unacceptance and persistence on their opinion is realistic.” “Realistic because the more someone holds back but cannot anymore, they become confrontational in front everyone.”	“Their reaction should be stronger than this.” “The reaction is cold.” “The dialogue would be more intense and not as cold as their acting.”	“What's realistic is the fathers' attempt to make the children accept the truth. What's unrealistic is how fast they accepted it, sitting for dinner to celebrate the father and his husband.”
Speech Style			Plot		
Yes	No	Maybe	Yes	No	Maybe
“The style of	“The	“To me, the	“The way of	“Because	“What's

the dialogue and the words.”	dialogue would be more intense.”	dialogue is supposed to be more hurtful because the shock is great.”	the conversation and the dialogue and making them accountable for their past mistakes.”	they did not accept and completely rejected the situation. They did not stand with the fathers and stood beside their mothers.”	unrealistic is how fast the sons and daughters accepted it.”
“the way of the conversation and the dialogue.”	“Sort of realistic because in reality, swearing and angry tones would occur.”		“The argument that took place.”		

Natural reaction			Comparison between SC and TC		
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Yes	No	Maybe	Yes	No	Maybe
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“Because I see it as a normal reaction.”	“There was no exaggeration in the dialogue, and it is realistic because it is natural and common.”	“Because it was kind of realistic and not exaggerated.”	“For sure realistic. Their dialogue is justified and realistic because nowadays this phenomenon is common in western societies, but no one is accepting it.”	“Not realistic because we do not have gays.”	-
“There was not a sentence that is impossible to say.”				“Their religion allows them to be like this.”	

Personal emotional engagement			Taboo language		
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Yes	No	Maybe	Yes	No	Maybe
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-	“Unrealistic because it is impossible to speak to the fathers after knowing that they are gay.”	-	-	“Sort of realistic because in reality, swearing and angry tones would occur.”	-
	“Because children would not go.”				

Some of the interesting comments that were made about the previous two excerpts, in which the plot mainly revolves around homosexuality, and that can be categorised under the theme comparison between source culture and target culture reflect the status of homosexuality within the target culture. Some participants denied the existence of homosexual people in the TC, stating that they would not dare to come out in public, or expressed the necessity to end all relationships with homosexual people, even if they were their parents. It is highly doubtful that these participants completely believe these statements, because homosexual people do exist in the Kuwaiti society, but there was a strong sense of disengaging from and denying such a reality even if the engagement was only with a fictional TV show.

When participants were asked about the aspects EM 2 that made the actions realistic or not realistic in question (3c), similar themes occurred to those that arose from the question about dialogue, (3b), which were character performance, emotions, natural reaction, plot, speech style, comparison between SC and TC, and personal emotional engagement. Table 35 contains some examples from the participants' responses to question (3c).

**Table 35**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3c) of EM 2*

Character performance		
Yes	No	Maybe
<p>"Hitting the table."</p> <p>"The reaction, the cake sentence, and his actions point at his anger."</p> <p>"Standing up and leaving."</p> <p>"Over exaggerating their feelings and leaving the table."</p>	<p>"The reactions and facial expressions."</p> <p>"No exaggeration in the reactions."</p> <p>"Unrealistic because it is not natural to sit on the table and eat cake."</p> <p>"The actions are not realistic."</p>	<p>"The way they sat on the same table eating cake is unrealistic."</p> <p>"Holding the hand is realistic because it entails not letting go and persistence."</p> <p>"No actions to be mentioned other than the cake, which I do not think is realistic."</p>

Emotions			Natural reaction		
Yes	No	Maybe	Yes	No	Maybe
<p>“Anger and reacting by justifying it.”</p> <p>“His actions point at his anger.”</p> <p>“Their reaction was out of shock.”</p>	-	-	<p>“This is not strange to do.”</p> <p>“If it is believable, then it is realistic and logical.”</p> <p>“Realistic because during angry moments, random behaviours come out of which you do not understand the meaning.”</p>	<p>“Unrealistic because it is not natural to sit on the table and eat cake.”</p> <p>“There was an attempt to make it natural.”</p>	<p>“It was not exaggerated.”</p>
Plot			Speech style		
Yes	No	Maybe	Yes	No	Maybe
<p>“Justifying lying to their mothers to see their fathers.”</p> <p>“The situation itself.”</p>	<p>“Unrealistic because the children accepted the father's invitation, and they were eating cake with them. They only partially disagreed with them.”</p> <p>“Unrealistic because the fathers did not dare to talk to their children this way and</p>	-	<p>“The tone shifting to shouting is realistic.”</p>	<p>“The way they talked to their fathers.”</p>	<p>“Realistic because of the reaction and speech style.”</p>

share the news of their homosexuality with them.”					
Comparison between SC and TC			Personal emotional engagement		
Yes	No	Maybe	Yes	No	Maybe
-	<p>“We do not have gays.”</p> <p>“These things are not allowed in our society and religion.”</p>	-	<p>“They wish to hit them so they can wake up.”</p>	<p>“Sort of realistic because it is possible for hitting to occur.”</p>	-

Similar to the responses to EM 1, the most frequent theme was character performance, which is expected given that the actions are mostly carried out by the actors and their performance determines how much it resembles reality. In these examples, there was a sense of rejecting the scenes in this excerpt outright, meaning the idea of socialising with the fathers was mostly rejected and considered unrealistic and not natural, which is why many participants considered this excerpt unrealistic. There was also a sense of wanting more intense emotions from the characters, particularly from the examples given under the personal emotional engagement theme, in which the participants hinted at the possibility of a physical altercation while neglecting the fact that the fathers, who are in their 70s, are involved in this interaction. Again, this reflects the reality from which the participants were viewing this excerpt. The TC still, to the time of writing, considers homosexuality to be a criminal offence in that anyone who takes part in sexual acts is subject to punishment and imprisonment, so the idea of having a normal social dinner with homosexual fathers was simply unacceptable to some of the participants.

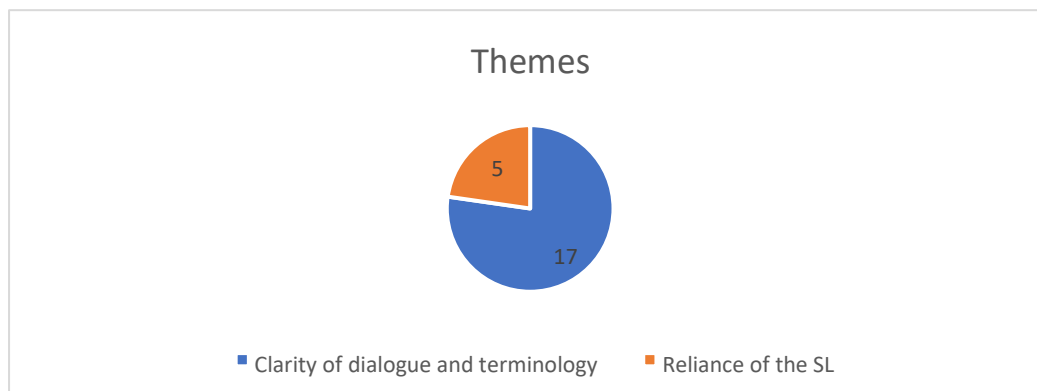
When participants were asked to justify the rating they gave to the subtitles in the last question, one interesting finding was noted. Only two themes emerged from the participants’ responses, which were clarity of dialogue and terminology and



reliance on the SL, as presented in Figure 37. This was interesting because this excerpt was the first in which taboo language was minimally used in the dialogue. Therefore, one could argue that the reasons for these two themes emerging, regarding which the participants were doubting the accuracy of the subtitles or were evaluating the Arabic subtitles, were mainly due to how the taboo language instances were rendered. There was a general agreement that the subtitles were clear and that they helped the participants understand the emotions expressed by the characters. Only a few participants indicated that they relied on the source language for comprehension. (new avenues of research sociolinguistic / cognitive processing of foreign taboo concepts / not language but rejection of overall context / distancing / wanting more intense and charged reactions)

### Figure 37

*Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of EM 2*



The results of EM 2 prove that the TA process foreign taboo concepts based on their own cultural background and ideologies. Smith's (1995) quote at the beginning of the qualitative analysis of this condition suggests that viewers generally project themselves into the characters' situation and attempt to relate to the emotions they are experiencing. However, in this excerpt, the participants' responses revealed that they were having a hard time relating to the characters' situation because of how different it is from their own culture and beliefs, which also explains the emergence of the theme comparison between SC and TC. There was clear evidence to reject this context as a

whole or in some cases to distance themselves from the situation and emotions experienced by the characters. Moreover, the fact that many participants found this excerpt to be unrealistic is not only due to euphemising the taboo language instance but to the lack of taboo language in the ST to begin with as evident in the responses where the TA indicated that they want or expect more taboo language to occur. This also proves that taboo language is an important aspect to create realism in the dialogue where intense emotions are expressed as suggested by Bednarek (2017, 2019).

**Expressing Emotions Excerpt Three (EM 3).** When answering the first question after watching the third excerpt relating to this condition, the participants did not always list the emotions expressed by the character whom they were asked about. In many cases, they were describing the reasons that caused the character to feel a certain way or the behaviours that resulted from such feelings. For example, when the participants indicated that the character is feeling a sense of injustice because she is falsely accused and is defending herself, the initial coding was sense of injustice and defensiveness, which was then categorised as belonging under the emotional theme anger. Therefore, in cases where the emotions were not explicitly listed, the coding process concerning the participants' responses led to a more superordinate emotion as the theme. Two dominating themes arose from the participants' responses, which were anger and courage. A few comments led to the inclusion of sadness, fear, and shame as additional themes. Another finding was the scarcity of comments indicating personal emotional engagement in the responses to this question. This could be because the participants did not know whether the character was in fact falsely accused of stealing the screwdriver or not since this information was not revealed in the excerpt they watched. Only one participant expressed her opinion in her response, but there was a sense of emotional ambivalence in her engagement, as she wrote, "I cannot pinpoint my feelings towards her. I feel she is lying and planning something, but I also feel she is a poor thing who's being targeted". In the other two excerpts, factual information was revealed to the viewers, which made it easier for them to form an opinion and empathise with the

characters, but in this excerpt, the viewers do not know for sure who took the screwdriver, possibly making it more difficult to emotionally engage with the character. The following figures represent the themes that emerged from the participants' answers to question (1) in terms of how they received the emotions expressed in this excerpt.

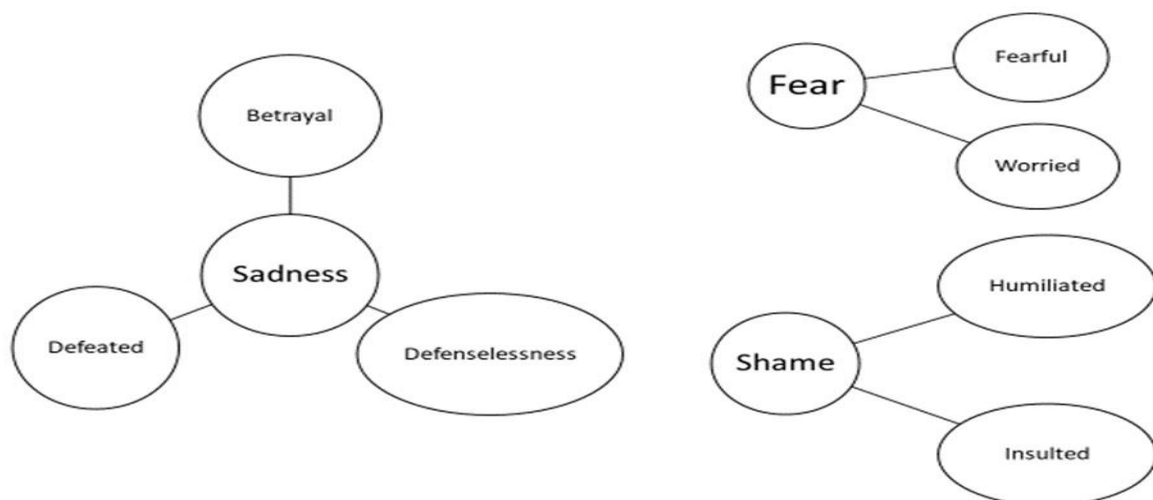
**Figure 38**

*Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 3*



**Figure 39**

*Themes that Arose from Describing the Received Emotions in the Responses to Question (1) of EM 3 cont.*



These are all plausible emotions that could be interpreted as being present in the excerpt, particularly anger and courage, since the character is accused of stealing by the guard and the prison officer, and she does not let their more powerful position intimidate her; she fearlessly defends herself. The character and the viewers also recognise that she is in a powerless position because she is an inmate, causing her to feel defeated and defenceless. When the prison officer announces that possessing a screwdriver could lead to an additional sentence being added to the inmate's prison time, a sense of fearfulness and worry is expressed when she indicates that she feels threatened. When she says that it is not her responsibility because she is "just a monkey in a cage", she is referring to a racial insult directed at her by the guard; ordering the guards to physically search the inmates is seen by her as a form of humiliation. Many of the emotional cues in this excerpt are utilised by the character Watson, and this was recognised in the participants' responses to question (2).

When the participants were asked what made them think Watson was experiencing these emotions, the most common theme that arose was character qualities and histories, because they were referring to her characteristics or to the information they gathered about her from the excerpt. The second most common theme was dialogue, because there were references to lines in the dialogue or generally comments on what was said in the dialogue. This excerpt had several taboo language instances that were not always euphemised, toned down, or omitted, but in their answers to this question, the participants did not mention the use of taboo language as an emotional cue. This was a similar finding to that in EM 2, but unlike in relation to the second excerpt, taboo language instances were indeed used several times as emotional cues in this excerpt. A few comments were made which indicate that the participants might have been thinking about the taboo language instances, but they were not explicit. For instance, the comments "she verbally attacked the officer", "she said he smells drunk", and "screaming and defamation" suggest that the participants were referring to lines

in the dialogue in which taboo language instances are used. Dialogue was followed by vocal expression, *mise-enscène*, figure movement, facial expressions, and one comment that suggests personal emotional engagement. Table 36 contains some examples from each theme arising from the participants' responses to question (2).

**Table 36**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2) of EM 3*

Character qualities and histories	Dialogue	Vocal expression	
<p>"She felt the injustice because she is innocent, so she couldn't control herself, got angry, and reacted."</p> <p>"The emotional reactions in the scene, and her inability to defend herself."</p> <p>"She was angry because no one believed, but she was wronged."</p> <p>"Because she knows that she is not responsible and not to be blamed."</p>	<p>"Repeating it's not with me and insisting on it."</p> <p>"She knows what type of characters the officers are because she said he smells drunk."</p> <p>"She verbally attacked the officer and the other inmates."</p> <p>"Her reaction, screaming, and defamation."</p>	<p>"Her voice tone started to change, but she kept her calm and strength."</p> <p>"Her shouting, anger, and violence."</p> <p>"Because when she was arguing, her voice was loud, which indicates that she was strongly confident that she was right."</p> <p>"From her voice tone; she was serious."</p>	
<i>Mise-en-scène</i>	Figure movement	Facial expressions	Personal emotional engagement
<p>"The emotional reactions in the scene and her inability to defend herself because of the injustice she received from the officer."</p> <p>"Locking her up in the SHU and the officer screaming at her."</p> <p>"Because of the way</p>	<p>"She is trying to avoid the body search by the male guards, but they cornered her without a way to escape."</p> <p>"I think from her body language."</p> <p>"The gestures and facial expressions."</p>	<p>"The gestures and facial expressions."</p> <p>"Her actions and facial expressions described her emotions."</p>	<p>"I don't know, but I feel like she is doubting herself."</p>

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she dealt with the officer.”

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Next, participants were asked about the realism of the excerpt, and as indicated earlier, there was strong agreement among the participants that the dialogue and the actions in this excerpt were realistic. It was mentioned previously that only one participant thought that this excerpt was unrealistic, and to save space in the table of examples, her response is discussed separately. Her response to being asked about aspects of dialogue that make it realistic or not was categorised as coming under personal emotional engagement, because she clearly did not separate herself from the excerpt and answered the questions according to what she would do or what she thought others should do if they were in a similar position. She said that “some people might stay calm so that others do not become suspicious of them when they are innocent”. Furthermore, in her response to being asked about what made the actions realistic or not, she indicated that the actions were realistic because she wrote that “her reaction was realistic through her anger and the way she spoke”. This suggests that her response would be better categorised as a “maybe” rather than a “no”, but for the sake of transparency it is presented as reported. The themes that emerged from the rest of the responses were, first, character performance, followed by emotions, speech style, and plot, which appeared at similar frequencies, personal emotional engagement, natural language, and taboo language, as the examples in Table 37 demonstrate.

**Table 37**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3b) of EM 3*

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Character performance	
Yes	Maybe
“She refused that the officers search the women and feel them up”.	“What's realistic is that some people keep their principles despite the circumstances, such as her saying that doesn't want to be searched by the guard. what's unrealistic I
“Perhaps defending herself. The direct	

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reaction is realistic".		feel that her reaction was exaggerated because she's supposed to show how angry she was, so they understand that she didn't take it".	
"A very normal reaction because there are things provoking her".			
Emotions		Speech style	
Yes	Maybe	Yes	Maybe
"The anger and fearlessness".	-	"From the speech style".	"She was talking without any hesitation and responding to both the guard and the officer".
"Defending herself and her emotional reaction".		"She shouted and became angry".	
"Realistic because she is angry and does not realize the words coming out of her".		"Her anger and responding in a loud voice".	
Plot		Personal emotional engagement	
Yes	Maybe	Yes	Maybe
"Realistic because it's based on previous experiences".	"I do not know whether they wanted evidence, or they just wanted to show their strength".	"Women should not be touched by men".	"Realistic because some people think that honesty and self-defence are above everything".
"Because she was wronged and has the right to defend herself".		"Because silence in the scene would lead to not knowing the truth while we want to know it".	
Natural language		Taboo language	
Yes	Maybe	Yes	Maybe
"Anyone who's accused of something would say these things".	-	"Defamation and swearing".	-
"There was no exaggeration in the dialogue, and it is realistic because it is natural and			

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common”.

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Surprisingly, taboo language was barely mentioned as an aspect of realistic dialogue in the participants’ responses, but it was mentioned slightly more frequently in response to question (3c) as one of the aspects that made the actions realistic. In their responses to (3b), the participants were mainly focused on the plot and the character performance for emotional cues, but the fact that taboo language was barely mentioned as an aspect of realism and a way to express Watson’s anger and frustration was unexpected. It was particularly so considering her powerless position as an inmate yet her courage and fearlessness when defending herself by calling the guard “a drunk motherfucker”, using expletives such as “fucking”, accusing the guards of sexual harassment by suggesting they would be “copping a feel”, calling the other inmates “bitches”, and so on. None of the taboo language instances uttered by her were omitted or completely euphemised, causing the participants’ responses to be unexpected outcomes. The most common theme arising from answers to question (3c) was character performance, followed by personal emotional engagement, natural reaction, speech style, and plot, all appearing at similar frequencies, and so did emotions and taboo language. Table 38 includes some the examples of the participants’ answers to question (3c).

**Table 38**

*Examples of the Participants’ Answers for the Themes that Arose in the Responses to Question (3c) of EM 3*

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Character performance	
Yes	Maybe

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<p>“She would defend herself and keep them away from her and this is normal whether she is guilty or not”.</p> <p>“The hitting”.</p> <p>“She did not allow them to search her and agreed to go to the SHU”. “The movements, body language, and her resisting the officer taking her to the SHU signifies her anger”.</p>	<p>“Her reaction to the accusations made it realistic”.</p> <p>“The actions and the talks are realistic”.</p> <p>“The exaggeration”.</p>
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Personal emotional engagement		Natural reaction	
Yes	Maybe	Yes	Maybe
<p>“No one wants to be treated this way”.</p> <p>“Realistic when it becomes about manners, upbringing, and honour. People do more than this”.</p> <p>“It is realistic because a person could react more depending on their character”.</p>	-	<p>“Realistic because everything was clear, and nothing was mysterious”. “The reactions are normal”.</p> <p>“No exaggeration in the reactions and the attempt to make it natural”.</p>	-

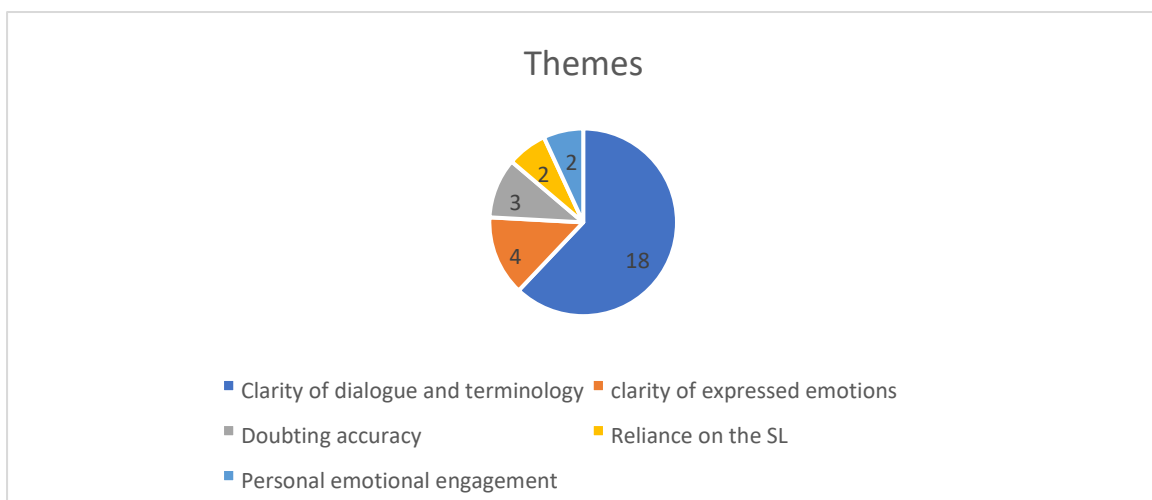
Speech style		Plot	
Yes	Maybe	Yes	Maybe
<p>“Her screams and swearing”.</p> <p>“Screaming and swearing”. “Her reaction was realistic through her anger and the way she spoke”.</p>	-	<p>“Realistic because she wants to prove her innocence”. “Not stirring up a controversy makes it realistic”.</p>	<p>“Realistic because she does not want anything, so she said what happened to her friends”.</p>

Emotions		Taboo language	
Yes	Maybe	Yes	Maybe
<p>“The movements, - body language, and her resisting the officer taking her to the SHU signifies her anger”. “The swearing, crying, and the anger”.</p>		<p>“The swearing, - crying, and the anger”. “Her screams and swearing”. “Screaming and swearing”.</p>	

When participants were asked to justify their rating of the subtitles, five themes resulted from their responses. The most common one was clarity of dialogue and terminology, followed by clarity of expressed emotion, doubting accuracy, reliance on the SL, and personal emotional engagement, as presented in Figure 40, followed by some of the participants’ responses to question (4b) in EM 3 in Table 39.

**Figure 40**

*Themes that Arose from Explaining the Rate of the Subtitles in Responses to Question (4b) of EM 3*



**Table 39**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (4b) of EM 3*

Clarity of dialogue and terminology		Clarity of expressed emotions
"It was perfect".		"It helped me in understanding the character's fearlessness".
"I understood some of the expressions".		"It clarified the feelings".
"I understood the situation from the translation. If there was no translation, it would be possible for me to not understand it".		"It clarified her feelings, facial expressions, and reactions".
Doubting accuracy	Reliance on the SL	Personal emotional engagement
"Some sentences were not literal, but they were sentences used metaphorically".	"I did not use the translation because I know the terms".	"I understood, and I felt them".
"Some sentences were not accurate".	"The translation sort of fits the audio".	"It helped me in understanding the character's fearlessness and believing that she is not lying".

The results of EM 3 indicate that when taboo language is used frequently in the dialogue to express emotions, it is received as more realistic since there was a clear agreement amongst the participants as to how realistic this excerpt is. The use of taboo language serves the function of creating realism when the characters are expressing their emotions and "reacting to events in realistic and 'spontaneous' (i.e. designed to appear spontaneous) ways" (Price, 2015, p. 58). Therefore, Watson, the character who is uttering most of the taboo language instances, is falsely accused, so she is angry, frustrated, scared, and resisting the consequences by exposing the drunk officer and socially distancing herself from the other inmates who agreed to be physically searched. There were many opportunities to utilise taboo language to create realism which the writers have taken. If taboo language was not used as such in this excerpt, I doubt the participants' responses about the realism of this excerpt

would be the same because “[r]ealism is challenged when particular characters do *not* use swear/taboo words in a naturalistic way, for example when police officers or criminals use euphemistic expressions such as *butt* instead of *ass*, or *freaking* instead of *fucking*, which is something scriptwriters explicitly criticize” (Bednarek, 2019, p. 12, emphasis in original). As mentioned earlier, several subtitling strategies were used to render the taboo language instances, in which some were euphemised or substituted with toned down alternatives. These applied subtitling strategies could explain why taboo language was not consistently mentioned by the participants as a reason for the realism of dialogue and emphasise that visual and audial semiotics work together as emotional cues because the subtitles did not deter the participants from receiving the expressed emotions accurately nor categorising this excerpt as realistic.

In all the three excerpts that came under the condition of expressing emotions, the participants were able to receive and interpret the expressed emotions accurately and sufficiently, but the role of the taboo language instances differed in each excerpt. In EM 1, in which some of the taboo language instances were euphemised and toned down, the participants seemed to notice them and associate them with realism of the dialogue. In fact, some of them mentioned that more swearing would make the dialogue even more realistic. In EM 2, taboo language was minimally used, but that did not affect the participants’ reception of the expressed emotions. This highlights the other emotional cues utilised by the show makers and the characters that come into play when emotional engagement with the viewers is needed. However, this excerpt and particularly the dialogue were labelled by many participants as unrealistic, and they attributed that to a lack of intense emotions such as anger and disapproval, for which taboo language could be used as a method of intensifying such emotions. Surprisingly, regarding EM 3, which includes the highest number of taboo language instances and was labelled as the most realistic out of the three by the participants, they barely mentioned the taboo language instances used as examples of emotional cues or as aspects confirming the realism of the excerpt. One of the possible explanations for such findings could be that the main topic of the

excerpts, because EM 1 and EM 2 revolve around the topic of homosexuality, which is a major taboo topic for the target viewers and within the target culture. Therefore, it is possible that the participants' own ideologies around homosexuality caused them to be more emotionally engaged with the first two excerpts, craving more intense emotions and taboo language because they could not relate to such circumstances that are vastly different from their own. This is particularly relevant because in those two excerpts, there were clearly more comparisons between the source and target cultures as well as an emphasis on the idea that homosexuality is part of the source culture and not the target culture.

### **7.4.3 Delivering Humour**

It should be stressed at this point that one of the functions of taboo language in the dialogue is to deliver humour, which was the third and last condition to be examined in this experimental case study. Rendering humour in translation and more specifically in AVT has been investigated in recent decades by several researchers in the field, including Bucaria (2017), Chiaro (2000, 2003, 2004, 2005, 2007), and Zabalbeascoa (1996, 2020). However, investigating the function of taboo language that serves humour is a neglected part of AVT, as noted by Bucaria (2017). She argues that there has been a proliferation of the use of taboo language in the media, especially in Anglo-American film and TV products, which was not necessarily the case in the past when taboo language was limited to certain genres, such as standup comedy and roasts (Bucaria, 2017). This increased use of taboo language in the media "begs the question of how humour of such ilk will be mediated when said audiovisual products are exported to different lingua-cultural contexts that do not necessarily share a penchant for controversial or taboo comedy" (Bucaria, 2017, p. 438). Both Zabalbeascoa (2012) and Bucaria (2017) emphasise the importance of investigating the translation of humour in AVT from an interdisciplinary and a macrolevel perspective, in which research from cultural and communication studies as well as film and television studies is taken into account, which is one of the aims of this research study.

Continuing the same pattern, the sections below begin with a brief overview of the context of the three excerpts<sup>15</sup> used for the condition of delivering humour. The first two excerpts were extracted from the show *Disjointed*, whereas the third one is from the show *Grace and Frankie*. In this overview, a description of how taboo language was used in the ST to deliver humour as well as how it was rendered in the Arabic subtitles is provided. This is followed by the quantitative and qualitative results and the discussion of the questionnaires. Like questions relating to the other two conditions, the questions move from general to specific, starting by asking the participants whether they thought there was humour or a joke in the dialogue of the excerpt they had watched and giving them three answer choices: yes, no, or I do not know. The second part of the first question asks those who answered “yes” to briefly explain what they thought the humour was. This was asked to determine whether they picked up on the humour that uses taboo language or whether they thought that something else in the excerpt was also humorous. Then they were asked whether other audial or visual elements made them think that there was intended humour in the excerpt and to provide examples of such elements, mainly to investigate the role of other semiotics in delivering the intended humour. In the third question, they were specifically asked about the meaning of the subtitled taboo language instance that was used to serve the function of delivering humour. The fourth question asked them whether they thought that the line of the dialogue that uses taboo language was humorous, and they were given three choices: yes, no, or I do not know. Finally, they were asked to rate the subtitled taboo language regarding how much it helped them understand the humour in the dialogue and to justify their rating. Overall, there were four closed-ended questions for each excerpt that were analysed quantitatively and four open-ended questions that were analysed qualitatively.

#### **7.4.3.1 Context of Delivering Humour Excerpts**

**Delivering Humour Excerpt One (HM 1).** The first excerpt was extracted from the show *Disjointed*, in which the plot mainly revolves around using recreational

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<sup>15</sup> For transcriptions of all three excerpts regarding delivering humour, see Appendices K and L.

drugs. The excerpt begins with Ruth, who owns a marijuana dispensary, having a conflict with one of her store neighbours Tae Kwon, who owns a taekwondo studio in the same plaza. He seems to have some issues with Ruth's customers smoking her products in the parking lot and is threatening her with filing a complaint to the landlord. She is clearly not intimidated by him and does not take him seriously, but she tries to go along with him and informs him that she is not legally responsible for how and where her customers choose to use her products. To make her point, she refers him to a previous legal case between Los Angeles County and a store that sells sex toys called "Hectors dildoes". Her point is that the customers of that store were using the products in the parking lot, but the store was not found legally responsible for the customers' irresponsible use of the products. The name of the store is the taboo language instance that is used to deliver the humour because it reveals the type of product that was misused by the customers and draws the image of the three men using it in the parking lot, so rendering this taboo language instance in an accessible way is essential for the TA to receive the humour. The subtitling strategy applied to this instance was retention, which again provides a minimal comprehension aid to the TA, particularly if they do not know the meaning of the word in the SL.

**Delivering Humour Excerpt Two (HM 2).** In the second excerpt, which is from the same show, Ruth and her employee Jenny are recording a video to advertise a new marijuana strain. The name of the strain is not considered taboo, but its metaphorical reference is. Thus, the whole description of the strain in which other taboo language instances and references occur depend on understanding the metaphorical taboo reference in the name of the strain. The strain is called "Eve's bush", which is a reference to the colloquial use of the word "bush" to mean women's hairy pubic region. As the name is announced, a visual image of the marijuana strain appears on the screen, resembling pubic hair. The plant is supposedly produced by a group of lesbian entrepreneurs, and Ruth is carrying their product as a way of empowering women. Ruth and Jenny continue to describe the product using several sexual references that can only be interpreted correctly if the metaphorical taboo

reference of the name is understood. For example, they say “No creature with a Y chromosome has ever penetrated the horticultural hymen of this bud”, “just scissor with your bestie”, and “Eve's Bush. Put your mouth on it”. The subtitling strategy used to render the name of the strain was also retention, which could be problematic for TA because knowledge of the source language is possibly not enough since the cultural taboo reference would not be immediately accessible to the TA.

**Delivering Humour Excerpt Three (HM 3).** The third excerpt is from the show *Grace and Frankie* and the situation takes place after the excerpt used in answering the questionnaire for CH 2 in which the ladies are having an experience with peyote. They are still sitting on the beach but it's morning and the effects of the drugs have clearly worn off. They start talking to each other about the devastating situation their husbands have put them in, and then Frankie starts talking to a flying bird and saying things that indicate her disappointment with and anger at her husband. They start walking back to the house and sit next to each other, silently absorbing their messy reality. Frankie then pulls an item out of her purse, which appears to be a bottle of medication, and gives it to Grace. Grace then reads the name of the medication in a questioning tone, saying “Cialis?”, and Frankie responds “Sol's”, to which they start laughing hysterically. The name of the medication is not necessarily taboo itself, but the reference is considered taboo because these pills are used by those suffering from erectile dysfunction. Frankie took Sol's medication as a way of taking revenge so that he would not be able to have sexual relations with his new partner. The name of the pills was rendered using SP-E that back translates to “erectile dysfunction pills”, and this should provide the TA with enough information to understand the humour in what Frankie did. The following three figures present the questionnaires used in relation to this condition.





## Figure 43

### Questionnaire for HM 3

Excerpt 3: Grace and Frankie S1 E1

1a) Do you think there is any intended humour in the dialogue of the excerpt you have just watched?

a) Yes

b) No

c) I'm not sure

1b) If you answered (yes) or (I'm not sure), please provide further explanation of what you think the humour is or what makes you not sure.

2a) Besides the dialogue, are there any other images or sounds that make you think there is intended humour in this excerpt?

a) Yes

b) No

2b) If you answered yes, could you give some examples?

3) Why do you think Frankie took Sol's "Cialis"?

4) Do you think what Frankie did is humorous?

a) Yes

b) No

c) I'm not sure

5a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation "Cialis" in enabling you to understand this excerpt.

Very unsuccessful    1    2    3    4    5    Very Successful

5b) Please provide an explanation to your answer

### 7.4.3.2 Quantitative Results and Discussion of Delivering Humour

It goes without saying that the three excerpts were chosen based on the presence of intended humour that uses taboo language to deliver this humorous effect for the audience. However, it can be noted from Table 40 that not all of the participants received the humour as intended, because in all three excerpts, there was a number of participants who either answered "no" or said they were not sure. Additionally, other audial and visual elements besides the taboo language in the dialogue clearly played a role in delivering the intended humour, which was investigated further in the qualitative analysis. Looking at the overall numbers, not all the participants found that the lines in which taboo language was used had a humorous effect on them. Furthermore, it can be observed, particularly regarding the first two excerpts, that the participants gave an overall lower rating to the subtitles

than previously seen concerning the other two conditions. The mean was generally above 4 for the other two conditions, whereas in relation to this condition, the mean of the ratings for the first two excerpts was slightly above 3. This resulted in an overall lower rating for the subtitles in this condition, with a mean value of 3.60.

**Table 40**  
*Summary of Participants' Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3*

	<b>[ALL] N=30</b>	<b>N</b>
HM 1 (1a):		30
maybe	7 (23.3%)	
no	13 (43.3%)	
yes	10 (33.3%)	
HM 1 (2a):		30
no	14 (46.7%)	
yes	16 (53.3%)	
HM 1 (4a):		30
maybe	12 (40.0%)	
no	13 (43.3%)	
yes	5 (16.7%)	
HM 1 (5a):	3.20 (1.65)	30
HM 2 (1a):		30
maybe	8 (26.7%)	
no	12 (40.0%)	
yes	10 (33.3%)	
HM 2 (2a):		30
no	11 (36.7%)	
yes	19 (63.3%)	
HM 2 (4a):		30
maybe	10 (33.3%)	
no	8 (26.7%)	
yes	12 (40.0%)	
HM 2 (5a)	3.40 (1.69)	30
HM 3 (1a):		30
maybe	10 (33.3%)	
no	7 (23.3%)	
yes	13 (43.3%)	

	<b>[ALL] N=30</b>	<b>N</b>
HM 3 (2a):		30
no	20 (66.7%)	
yes	10 (33.3%)	
HM 3 (4a):		30
maybe	9 (30.0%)	
no	5 (16.7%)	
yes	16 (53.3%)	
HM 3 (5a):	4.20 (1.16)	30
HM	3.60 (1.19)	30

When a comparison was made to see if there were any significant associations between whether participants speak English as a second language and their answers to the questionnaires, two significant associations were found. The first one arose in response to question (5a), the rating question in HM 1, in which those who speak English as a second language rated how much the translation of the taboo language instance helped them understand the humour significantly lower than those who do not speak English as second language. The second significant association was found in answers to question (4a) in HM 3, where all non-speakers of English found the line that used the taboo language instance humorous. This was an interesting finding because the subtitling strategy used in HM 3 to render the taboo language instance was different from the strategy used in the first two excerpts. In HM 1 and HM 2, the subtitling strategy applied was retention, which, as noted earlier, does not provide the TA with much comprehension help or immediate access to the intended meaning. However, in HM 3, the subtitling strategy applied was specification-explicitation, where the meaning was specified and made explicit for the TA. Thus, it was important to determine whether there was a pattern of differences in the participants' responses. It was observed that speakers of English as a second language constantly rated the subtitles lower than the other group, as seen in Table 41.

**Table 41**

*Association between Speaking ESL and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3*

	<b>no N=8</b>	<b>yes N=22</b>	<b>p-value</b>	<b>N</b>
HM 1 (1a):			0.877	30
maybe	2 (25.0%)	5 (22.7%)		
no	4 (50.0%)	9 (40.9%)		
yes	2 (25.0%)	8 (36.4%)		
HM 1 (2a):			0.226	30
no	2 (25.0%)	12 (54.5%)		
yes	6 (75.0%)	10 (45.5%)		
HM 1 (4a):			0.637	30
maybe	2 (25.0%)	10 (45.5%)		
no	4 (50.0%)	9 (40.9%)		
yes	2 (25.0%)	3 (13.6%)		
HM 1 (5a)	5.00 [4.50;5.00]	2.50 [1.25;4.00]	0.031	30
HM 2 (1a):			0.386	30
maybe	1 (12.5%)	7 (31.8%)		
no	5 (62.5%)	7 (31.8%)		
yes	2 (25.0%)	8 (36.4%)		
HM 2 (2a):			0.672	30
no	2 (25.0%)	9 (40.9%)		
yes	6 (75.0%)	13 (59.1%)		
HM 2 (4a):			0.143	30
maybe	4 (50.0%)	6 (27.3%)		
no	0 (0.00%)	8 (36.4%)		
yes	4 (50.0%)	8 (36.4%)		
HM 2 (5a):	5.00 [4.00;5.00]	3.00 [1.25;5.00]	0.151	30
HM 3 (1a):			0.510	30
maybe	2 (25.0%)	8 (36.4%)		
no	1 (12.5%)	6 (27.3%)		
yes	5 (62.5%)	8 (36.4%)		
HM 3 (2a):			0.682	30
no	6 (75.0%)	14 (63.6%)		
yes	2 (25.0%)	8 (36.4%)		
HM 3 (4a):			0.009	30
maybe	0 (0.00%)	9 (40.9%)		
no	0 (0.00%)	5 (22.7%)		

	<b>no N=8</b>	<b>yes N=22</b>	<b>p-value</b>	<b>N</b>
yes	8 (100%)	8 (36.4%)		
HM 3 (5a):	5.00 [5.00;5.00]	4.50 [3.00;5.00]	0.123	30
HM	5.00 [4.33;5.00]	3.33 [2.67;3.92]	0.072	30

A comparison was then made between the participants' English language proficiency level and their answers, and only one significant association was found, which was also in response to question (4a) in HM 3. The results in Table 42 show that 70% of the beginner group found the taboo line in the third excerpt humorous compared with 30% of the advanced and 60% of the intermediate group. It was important to investigate the reasons that caused the more advanced participants to indicate that they identified a lack of humorous effects when a subtitling strategy that aimed to provide more access to meaning was applied. While there were no other significant associations in this comparison, it was noted that the advanced group gave the lowest rating for the subtitles in all three excerpts.

**Table 42**

*Association between ELP Level and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3*

	<b>Advance N=10</b>	<b>Beginners N=10</b>	<b>Intermediate N=10</b>	<b>p-value</b>	<b>N</b>
HM 1 (1a):				0.291	30
maybe	3 (30.0%)	2 (20.0%)	2 (20.0%)		
no	3 (30.0%)	7 (70.0%)	3 (30.0%)		
yes	4 (40.0%)	1 (10.0%)	5 (50.0%)		
HM 1 (2a):				1.000	30
no	5 (50.0%)	5 (50.0%)	4 (40.0%)		
yes	5 (50.0%)	5 (50.0%)	6 (60.0%)		
HM 1 (4a):				0.255	30
maybe	5 (50.0%)	3 (30.0%)	4 (40.0%)		
no	3 (30.0%)	7 (70.0%)	3 (30.0%)		
yes	2 (20.0%)	0 (0.00%)	3 (30.0%)		
HM 1 (5a):	2.00 [1.00;3.75]	5.00 [3.00;5.00]	3.50 [2.00;5.00]	0.097	30
HM 2 (1a):				0.239	30

	<b>Advance N=10</b>	<b>Beginners N=10</b>	<b>Intermediate N=10</b>	<b>p-value</b>	<b>N</b>
maybe	4 (40.0%)	1 (10.0%)	3 (30.0%)		
no	2 (20.0%)	7 (70.0%)	3 (30.0%)		
yes	4 (40.0%)	2 (20.0%)	4 (40.0%)		
HM 2 (2a):				0.249	30
no	6 (60.0%)	3 (30.0%)	2 (20.0%)		
yes	4 (40.0%)	7 (70.0%)	8 (80.0%)		
HM 2 (4a):				0.410	30
maybe	4 (40.0%)	5 (50.0%)	1 (10.0%)		
no	2 (20.0%)	2 (20.0%)	4 (40.0%)		
yes	4 (40.0%)	3 (30.0%)	5 (50.0%)		
HM 2 (5a):	3.00 [1.25;4.00]	5.00 [3.25;5.00]	4.00 [1.50;5.00]	0.341	30
HM 3 (1a):				0.089	30
maybe	5 (50.0%)	2 (20.0%)	3 (30.0%)		
no	3 (30.0%)	4 (40.0%)	0 (0.00%)		
yes	2 (20.0%)	4 (40.0%)	7 (70.0%)		
HM 3 (2a):				1.000	30
no	6 (60.0%)	7 (70.0%)	7 (70.0%)		
yes	4 (40.0%)	3 (30.0%)	3 (30.0%)		
HM 3 (4a):				0.034	30
maybe	5 (50.0%)	0 (0.00%)	4 (40.0%)		
no	2 (20.0%)	3 (30.0%)	0 (0.00%)		
yes	3 (30.0%)	7 (70.0%)	6 (60.0%)		
HM 3 (5a):	4.00 [3.00;5.00]	5.00 [5.00;5.00]	5.00 [3.25;5.00]	0.196	30
HM	3.00 [2.42;3.58]	5.00 [3.42;5.00]	3.50 [2.75;5.00]	0.113	30

Similarly, when the participants' exposure to films and TV shows in English was compared with how they answered the questionnaires, a significant association was only found in their answers to question (4a) in HM 3. The same results occurred when the participants' reliance on the Arabic subtitles was compared with their answers, with only one significant association found regarding the same question and excerpt, as can be observed in the following two tables. This clearly indicated that how the taboo language instance was rendered in the subtitles caused these

significant associations, and the qualitative analysis should reveal more information about the causality of these results.

**Table 43**

*Association between EFT and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3*

	<b>no N=7</b>	<b>yes N=23</b>	<b>p-value</b>	<b>N</b>
HM 1 (1a):			0.542	30
maybe	2 (28.6%)	5 (21.7%)		
no	4 (57.1%)	9 (39.1%)		
yes	1 (14.3%)	9 (39.1%)		
HM 1 (2a):			0.675	30
no	4 (57.1%)	10 (43.5%)		
yes	3 (42.9%)	13 (56.5%)		
HM 1 (4a):			0.311	30
maybe	1 (14.3%)	11 (47.8%)		
no	4 (57.1%)	9 (39.1%)		
yes	2 (28.6%)	3 (13.0%)		
HM 1 (5a):	5.00 [3.50;5.00]	3.00 [1.00;5.00]	0.084	30
HM 2 (1a):			0.651	30
maybe	1 (14.3%)	7 (30.4%)		
no	4 (57.1%)	8 (34.8%)		
yes	2 (28.6%)	8 (34.8%)		
HM 2 (2a):			0.372	30
no	4 (57.1%)	7 (30.4%)		
yes	3 (42.9%)	16 (69.6%)		
HM 2 (4a):			0.193	30
maybe	3 (42.9%)	7 (30.4%)		
no	0 (0.00%)	8 (34.8%)		
yes	4 (57.1%)	8 (34.8%)		
HM 2 (5a):	5.00 [3.50;5.00]	3.00 [1.00;5.00]	0.300	30
HM 3 (1a):			1.000	30
maybe	2 (28.6%)	8 (34.8%)		
no	2 (28.6%)	5 (21.7%)		
yes	3 (42.9%)	10 (43.5%)		
HM 3 (2a):			0.372	30
no	6 (85.7%)	14 (60.9%)		
yes	1 (14.3%)	9 (39.1%)		



	<b>no N=7</b>	<b>yes N=23</b>	<b>p-value</b>	<b>N</b>
HM 3 (4a):			0.041	30
maybe	0 (0.00%)	9 (39.1%)		
no	3 (42.9%)	2 (8.70%)		
yes	4 (57.1%)	12 (52.2%)		
HM 3 (5a):	5.00 [4.50;5.00]	5.00 [3.00;5.00]	0.505	30
HM	5.00 [3.67;5.00]	3.33 [2.50;4.67]	0.127	30

**Table 44**

*Association between RAS and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3*

	<b>1 (Never) N=2</b>	<b>2 N=1</b>	<b>3 N=10</b>	<b>4 N=5</b>	<b>5 (Always) N=12</b>	<b>p- value</b>	<b>N</b>
HM 1 (1a):						0.550	30
maybe	0 (0.00%)	0 (0.00%)	3 (30.0%)	1 (20.0%)	3 (25.0%)		
no	0 (0.00%)	1 (100%)	3 (30.0%)	2 (40.0%)	7 (58.3%)		
yes	2 (100%)	0 (0.00%)	4 (40.0%)	2 (40.0%)	2 (16.7%)		
HM 1 (2a):						0.968	30
no	1 (50.0%)	1 (100%)	5 (50.0%)	2 (40.0%)	5 (41.7%)		
yes	1 (50.0%)	0 (0.00%)	5 (50.0%)	3 (60.0%)	7 (58.3%)		
HM 1 (4a):						0.771	30
maybe	0 (0.00%)	0 (0.00%)	5 (50.0%)	3 (60.0%)	4 (33.3%)		
no	1 (50.0%)	1 (100%)	3 (30.0%)	2 (40.0%)	6 (50.0%)		
yes	1 (50.0%)	0 (0.00%)	2 (20.0%)	0 (0.00%)	2 (16.7%)		
HM 1 (5a):	3.00 [2.00;4.00]	5.00 [5.00;5.00]	2.00 [1.25;3.75]	3.00 [3.00;5.00]	4.50 [2.00;5.00]	0.405	30
HM 2 (1a):						0.358	30
maybe	0 (0.00%)	0 (0.00%)	5 (50.0%)	1 (20.0%)	2 (16.7%)		
no	1 (50.0%)	1 (100%)	1 (10.0%)	3 (60.0%)	6 (50.0%)		
yes	1 (50.0%)	0 (0.00%)	4 (40.0%)	1 (20.0%)	4 (33.3%)		

	1 (Never) N=2	2 N=1	3 N=10	4 N=5	5 (Always) N=12	p- value	N
HM 2 (2a):						0.196	30
no	1 (50.0%)	1 (100%)	5 (50.0%)	0 (0.00%)	4 (33.3%)		
yes	1 (50.0%)	0 (0.00%)	5 (50.0%)	5 (100%)	8 (66.7%)		
HM 2 (4a):						0.148	30
maybe	0 (0.00%)	1 (100%)	3 (30.0%)	1 (20.0%)	5 (41.7%)		
no	2 (100%)	0 (0.00%)	2 (20.0%)	3 (60.0%)	1 (8.33%)		
yes	0 (0.00%)	0 (0.00%)	5 (50.0%)	1 (20.0%)	6 (50.0%)		
HM 2 (5a):	1.50 [1.25;1.75]	5.00 [5.00;5.00]	3.50 [3.00;4.75]	3.00 [3.00;5.00]	5.00 [1.00;5.00]	0.461	30
HM 3 (1a):						0.481	30
maybe	1 (50.0%)	0 (0.00%)	5 (50.0%)	1 (20.0%)	3 (25.0%)		
no	1 (50.0%)	1 (100%)	2 (20.0%)	1 (20.0%)	2 (16.7%)		
yes	0 (0.00%)	0 (0.00%)	3 (30.0%)	3 (60.0%)	7 (58.3%)		
HM 3 (2a):						0.302	30
no	0 (0.00%)	1 (100%)	8 (80.0%)	3 (60.0%)	8 (66.7%)		
yes	2 (100%)	0 (0.00%)	2 (20.0%)	2 (40.0%)	4 (33.3%)		
HM 3 (4a):						0.001	30
maybe	0 (0.00%)	0 (0.00%)	6 (60.0%)	3 (60.0%)	0 (0.00%)		
no	0 (0.00%)	1 (100%)	2 (20.0%)	1 (20.0%)	1 (8.33%)		
yes	2 (100%)	0 (0.00%)	2 (20.0%)	1 (20.0%)	11 (91.7%)		
HM 3 (5a):	4.00 [3.50;4.50]	5.00 [5.00;5.00]	4.00 [3.00;5.00]	4.00 [3.00;5.00]	5.00 [5.00;5.00]	0.255	30
HM	2.83 [2.25;3.42]	5.00 [5.00;5.00]	3.00 [2.67;3.58]	3.33 [3.00;5.00]	4.33 [3.08;5.00]	0.398	30

The next comparison was made between how often the participants read the Arabic subtitles and their answers to the humour questionnaires, in which three significant associations were found. The first was in the responses to question (4a) in

HM 1, and the other two were in the answers to questions (4a) and (5a) in HM 3. Question (4a) asked whether the lines in which the taboo language instances were used were humorous or not, and question (5a) was about rating the subtitles in terms of how well they delivered the humour. It can be observed in Table 45 that more participants did not find the intended humour conveyed via the taboo language reference in HM 1 humorous or funny, whereas the opposite result can be noted in relation to HM 3. The number of those who answered “maybe” was in the middle regarding both excerpts. In terms of rating the subtitles in HM 3, the results indicated that those who rely on Arabic subtitles 50% of the time or less rated the subtitles lower than those who rely on them 50% of the time or more.

**Table 45**

*Association between RAC and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3*

	0% - 25% N=6	25% - 50% N=6	50% - 75% N=7	75% - 100% N=11	p-value	N
HM 1 (1a):					0.051	30
maybe	3 (50.0%)	1 (16.7%)	1 (14.3%)	2 (18.2%)		
no	0 (0.00%)	2 (33.3%)	6 (85.7%)	5 (45.5%)		
yes	3 (50.0%)	3 (50.0%)	0 (0.00%)	4 (36.4%)		
HM 1 (2a):					0.207	30
no	2 (33.3%)	4 (66.7%)	5 (71.4%)	3 (27.3%)		
yes	4 (66.7%)	2 (33.3%)	2 (28.6%)	8 (72.7%)		
HM 1 (4a):					0.043	30
maybe	4 (66.7%)	0 (0.00%)	4 (57.1%)	4 (36.4%)		
no	0 (0.00%)	5 (83.3%)	3 (42.9%)	5 (45.5%)		
yes	2 (33.3%)	1 (16.7%)	0 (0.00%)	2 (18.2%)		
HM 1 (5a):	2.50 [1.25;3.75]	2.50 [1.25;3.75]	2.00 [1.50;4.00]	5.00 [3.50;5.00]	0.158	30
HM 2 (1a):					0.636	30
maybe	2 (33.3%)	1 (16.7%)	3 (42.9%)	2 (18.2%)		

	<b>0% - 25%</b> <b>N=6</b>	<b>25% - 50%</b> <b>N=6</b>	<b>50% - 75%</b> <b>N=7</b>	<b>75% - 100%</b> <b>N=11</b>	<b>p-value</b>	<b>N</b>
no	1 (16.7%)	2 (33.3%)	3 (42.9%)	6 (54.5%)		
yes	3 (50.0%)	3 (50.0%)	1 (14.3%)	3 (27.3%)		
HM 2 (2a):					0.455	30
no	2 (33.3%)	4 (66.7%)	2 (28.6%)	3 (27.3%)		
yes	4 (66.7%)	2 (33.3%)	5 (71.4%)	8 (72.7%)		
HM 2 (4a):					0.438	30
maybe	2 (33.3%)	3 (50.0%)	1 (14.3%)	4 (36.4%)		
no	3 (50.0%)	1 (16.7%)	3 (42.9%)	1 (9.09%)		
yes	1 (16.7%)	2 (33.3%)	3 (42.9%)	6 (54.5%)		
HM 2 (5a):	3.00 [2.25;3.75]	3.50 [1.50;4.75]	3.00 [1.00;5.00]	5.00 [3.50;5.00]	0.468	30
HM 3 (1a):					0.959	30
maybe	3 (50.0%)	2 (33.3%)	2 (28.6%)	3 (27.3%)		
no	1 (16.7%)	2 (33.3%)	2 (28.6%)	2 (18.2%)		
yes	2 (33.3%)	2 (33.3%)	3 (42.9%)	6 (54.5%)		
HM 3 (2a):					0.307	30
no	2 (33.3%)	4 (66.7%)	5 (71.4%)	9 (81.8%)		
yes	4 (66.7%)	2 (33.3%)	2 (28.6%)	2 (18.2%)		
HM 3 (4a):					0.028	30
maybe	5 (83.3%)	1 (16.7%)	1 (14.3%)	2 (18.2%)		
no	0 (0.00%)	3 (50.0%)	1 (14.3%)	1 (9.09%)		
yes	1 (16.7%)	2 (33.3%)	5 (71.4%)	8 (72.7%)		
HM 3 (5a):	3.00 [2.25;4.50]	3.50 [3.00;4.00]	5.00 [4.50;5.00]	5.00 [5.00;5.00]	0.009	30
HM	2.83 [2.42;3.75]	3.17 [2.25;3.58]	3.33 [2.50;4.33]	5.00 [3.50;5.00]	0.087	30

The last comparison was made between the participants' exposure to films and TV shows in English and how they answered the questionnaires, and only one

significant association was found, which was in responses to question (1a) in HM 2. Generally, those who have no problem watching films and TV shows in English without Arabic subtitles rated the subtitles lower than those who do not understand the content without subtitles and have never watched English content without subtitles. Whatever the participants' level of exposure to English content without subtitles is, the results in Table 46 indicate that in relation to all three excerpts, some participants faced some challenges in understanding the intended humour that relied on the use of taboo language in the dialogue.

**Table 46**

*Association between NoS-EFT and Answers to Questions (1a), (2a), (4a), and (5a) in HM 1, HM 2, and HM 3*

	<b>Never N=10</b>	<b>I don't understand N=5</b>	<b>I understand N=15</b>	<b>p-value</b>	<b>N</b>
HM 1 (1a):				0.248	30
maybe	1 (10.0%)	1 (20.0%)	5 (33.3%)		
no	4 (40.0%)	4 (80.0%)	5 (33.3%)		
yes	5 (50.0%)	0 (0.00%)	5 (33.3%)		
HM 1 (2a):				0.231	30
no	3 (30.0%)	4 (80.0%)	7 (46.7%)		
yes	7 (70.0%)	1 (20.0%)	8 (53.3%)		
HM 1 (4a):				0.366	30
maybe	3 (30.0%)	1 (20.0%)	8 (53.3%)		
no	4 (40.0%)	4 (80.0%)	5 (33.3%)		
yes	3 (30.0%)	0 (0.00%)	2 (13.3%)		
HM 1 (5a):	4.00 [2.25;5.00]	5.00 [5.00;5.00]	2.00 [1.00;3.50]	0.051	30
HM 2 (1a):				0.048	30
maybe	2 (20.0%)	0 (0.00%)	6 (40.0%)		
no	4 (40.0%)	5 (100%)	3 (20.0%)		
yes	4 (40.0%)	0 (0.00%)	6 (40.0%)		
HM 2 (2a):				0.472	30
no	5 (50.0%)	2 (40.0%)	4 (26.7%)		
yes	5 (50.0%)	3 (60.0%)	11 (73.3%)		
HM 2 (4a):				0.638	30
maybe	4 (40.0%)	2 (40.0%)	4 (26.7%)		
no	1 (10.0%)	2 (40.0%)	5 (33.3%)		

	Never N=10	I don't understand N=5	I understand N=15	p-value	N
yes	5 (50.0%)	1 (20.0%)	6 (40.0%)		
HM 2 (5a):	4.00 [3.00;5.00]	5.00 [5.00;5.00]	3.00 [1.00;5.00]	0.303	30
HM 3 (1a):				0.456	30
maybe	3 (30.0%)	1 (20.0%)	6 (40.0%)		
no	1 (10.0%)	1 (20.0%)	5 (33.3%)		
yes	6 (60.0%)	3 (60.0%)	4 (26.7%)		
HM 3 (2a):				0.393	30
no	8 (80.0%)	4 (80.0%)	8 (53.3%)		
yes	2 (20.0%)	1 (20.0%)	7 (46.7%)		
HM 3 (4a):				0.588	30
maybe	3 (30.0%)	0 (0.00%)	6 (40.0%)		
no	2 (20.0%)	1 (20.0%)	2 (13.3%)		
yes	5 (50.0%)	4 (80.0%)	7 (46.7%)		
HM 3 (5a):	5.00 [4.25;5.00]	5.00 [5.00;5.00]	4.00 [3.00;5.00]	0.197	30
HM	3.67 [3.08;5.00]	5.00 [5.00;5.00]	3.00 [2.33;3.83]	0.061	30

While the quantitative results concerning this condition once again did not allow for a rejection of the null hypothesis, they clearly highlighted the challenges regarding the reception of humour by the TA. If the TA received the humour as intended for the SA, the majority of them would have answered questions (1a) and (4a) with a yes, but this was clearly not the case. Moreover, the overall rating for the subtitles was lower in this condition, with a mean of 3.60 compared with the other two conditions where the mean was 4.14 for characterisation and 4.32 for expressing emotions. Therefore, the qualitative analysis that is discussed next should provide some explanations and reveal some of the causations of these findings.

#### 7.4.3.3 Qualitative Results and Discussion of Delivering Humour

Bucaria (2017) raises some significant questions pertaining to the emergence of new media platforms such as Netflix and how the translators deal with the increasing numbers of taboo-breaking films and TV comedies on such platforms. She asks,

How—if any—has the launch of new platforms such as Netflix impacted already established practices in the translation of humorous filmic content? Are considerations on the niche character of Netflix's audience going to change the ways in which controversial humor is manipulated/censored in dubbed and subtitled products? Will taboo humor possibly become more acceptable in certain cultures because of these changes? (Bucaria, 2017, p. 440)

One of the impacts that has already been addressed in this research study is the company's no-censorship policy that forced the translators to adopt new subtitling strategies to render taboo language into Arabic; these are considered norm-breaking strategies. More importantly, this experiment sheds some light on a much-neglected part of the whole media consumption process, which is the involvement of the target audience in investigating their reception of the subtitled humour that uses taboo language references. The results of the quantitative analysis revealed some important implications pertaining to the fundamental question of whether the TA received the intended humour that uses taboo language from the Arabic subtitles. While significant associations were not always found, there are some likely causes for these differences among the three excerpts, one of which is how they were rendered in the Arabic subtitles. The following qualitative analysis of each excerpt presents the themes identified from the responses to the open-ended questions and discusses the possible implications of the results.

**Delivering Humour Excerpt One (HM 1).** Only 10 participants thought that there was intended humour in HM 1. Eight out of the ten participants referred to a different part of the excerpt, indicating where they thought the intended humour was. One of the remaining two participants indicated that she was confused because there seemed to be intended humour, but she could not interpret it correctly. The other participant knew that the line in which the taboo language instance was used was humorous, but she did not receive the entire joke as intended. Therefore, the themes that emerged from the responses of these ten participants were different scene, uncertainty, and humour partly received, as presented in Table 47.

**Table 47**

*Examples of the Participants' Answers for the Themes that Arose in Describing the Intended Humour in the Responses to Question (1b) of HM 1*

Different scenes	Uncertainty	Humour partly received
<p>"She made me laugh when she pretended that she is scared, while in fact she doesn't care because it's legal". "She was being silly and pretending that she is serious and scared".</p> <p>"Because she said that's the striking hit; the big one".</p>	<p>"She was clearly joking but the meaning of the joke wasn't clear".</p>	<p>"When she said the name Hector's dildos, and the word dildos is close to the pronunciation of the word that means artificial penis".</p>

When the participants were asked if there were any other elements that made them think there was intended humour, 16 out of the 30 answered yes, which means that 6 participants who did not think there was intended humour may have been confused by other elements that indicated the presence of something humorous. The most common theme that emerged from their responses was an audial element, which is the canned laughter used in the excerpt. This was followed by visual elements, mainly character performance, which included examples of figure movements, gestures, and facial expressions. A few participants mentioned speech style, and one participant's response resulted in the theme props. The examples given in Table 48 below are presented to justify the inclusion of these four themes.



**Table 48**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2b) of HM 1*

Canned laughter	Character Performance	Speech style	Props
<p>"The laughing noises". "The canned laughter made me think that there is something funny, but I didn't find it". "The laughing noises in the background".</p>	<p>"When she fearfully placed her hands over her heart".</p> <p>"Her gestures in her reaction and putting her hand on her chest. There were signs of annoyance or sadness on her face".</p> <p>"When she pretended to have a heart attack".</p>	<p>"From her reaction and her speech style in the scene".</p> <p>"The voice tone".</p>	<p>"The man was wearing a karate uniform".</p>

In question (3), the participants were asked about the meaning of the taboo language instance that was used in the dialogue to deliver the humour, which in this excerpt was "Hector's dildos". The subtitling strategy applied was retention, so in the questionnaire, the same Arabic transliteration that was used in the subtitles was used when forming the question. More than 86% of the 30 participants answered "I do not know", indicating that they were unable to interpret the meaning from the retained taboo language instance in the TT. Two participants answered with an inaccurate interpretation of the retained taboo language instance, while the remaining two interpreted it accurately. Both participants who gave an inaccurate interpretation of "Hector's dildos" thought that it was a type of hashish. The participants who received the correct meaning wrote "artificial penis" and "I know dildos, but I do not know Hector. Dildo is an artificial penis". One of the participants who interpreted the meaning correctly was the same participant who partly received the intended humour asked about in question (1), while the other participant, despite her understanding of the taboo language instance, did not understand the humorous part that used taboo language. When answering question four, the two participants who interpreted the

meaning of the taboo language instance correctly did not find that line to be humorous, because one answered “no” and the other “maybe”, and they both rated the subtitles as (1), indicating that to they thought the subtitles were very unsuccessful.

Despite the fact that none of the participants received the intended humour that used taboo language correctly and barely understood the meaning of the retained taboo language instance, many of them still gave the subtitles a high rating, which was an unanticipated finding. The fact that most of the participants who rated the subtitles high and commented that they were clear while also indicating their lack of knowledge about what “Hector’s dildos” means was indeed contradictory. However, while justifying their rating of the subtitles in question (5b), some participants clearly pointed to the subtitles’ failure to help them understand the intended humour. The examples in Table 49 are good illustrations of how they clearly referenced the unsuccessful nature of the subtitles in delivering humour. The most common theme that emerged from the participants’ responses to question (5b) was lack of understanding, followed by clarity of dialogue and terminology; the themes’ reliance on the SL, doubting accuracy, and technical issues appeared at similar frequencies.

**Table 49**

*Examples of the Participants’ Answers for the Themes that Arose in the Responses to Question (5b) of HM 1*

Lack of understanding		Clarity of dialogue and terminology
“I didn’t understand”.		“It makes us understand the meaning”.
“Unsuccessful because the translation didn’t clarify what she said, and I didn’t understand the sentence”.		“Everything was clear”.
“I didn’t understand the translation, and the meaning was not written”.		“From the translation, I understood the topic they were discussing”.
“I didn’t understand the whole scene”.		“It translated some of the words and humour that were not clear”.
Reliance on the SL	Doubting accuracy	Technical issues

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<p>“It was successful, but there were some foreign expressions that should be translated”.</p>	<p>“It is considered sort of unsuccessful. The translation didn't cover the whole dialogue”.</p>	<p>“I couldn't read the translation because of how fast it was”.</p>
<p>“The words were clear, so I didn't use the translation”.</p>	<p>“Things were not clear. Some words were not clear, and I didn't understand their translation and the meaning was not written”.</p>	<p>“Instable because they were once up and once down. They should be in a set place”.</p>

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The results of HM 1 reveal how problematic a subtitling strategy such as retention can be when the taboo language instance used serves the function of delivering humour. Taboo language is used to serve the function of humour through incongruity (Bednarek, 2019), which was the case in this excerpt. Ruth tries to support her case by using some legal jargon and then gives an unexpected example of men using dildos, taking the other character by surprise, and he immediately interrupts her. Other than the canned laughter, there are not any other visual or audial cues that could help the viewers access the intended meaning. Therefore, using retention to render a taboo word that is not common in the TL is risky as the findings revealed. None of the participants were able to receive the humour accurately despite their proficiency in the SL. These findings prove Pedersen's (2011) argument that retention offers minimal guidance for the TA and may cause comprehension problems. Such problems were intensified by the participants' confusion by the canned laughter and their inability to receive the intended humour.

**Delivering Humour Excerpt Two (HM 2).** Similar to the answers relating to HM 1, only ten participants answered “yes” regarding whether they thought there was intended humour in HM 2, but in their description of the humorous part, six of them only partly understood the humour because they did not make the connection between the name of the plant and how it was described in the dialogue by the characters. Their answers showed that they understood the humour to be discriminating against men or marketing the plant for lesbians or women only, which is partly where the humour is. The answers of three participants showed that they interpreted the humour correctly, but one of those three participants wrote “I do not know how to explain it”; her answer was coded as accurate interpretation of the

intended humour based on how she answered the rest of the questions. Another participant indicated that the humour was based on the performance of the characters. Table 50 includes some examples of the participants' responses for each theme.

**Table 50**

*Examples of the Participants' Answers for the Themes that Arose in Describing the Intended Humour in the Responses to Question (1b) of HM 2*

Humour partly received	Accurate interpretation of humour	Character performance
<p>“By describing the hashish as never been touched by a man”. “They are discriminating against men because the hashish they are selling has never been touched by men”.</p>	<p>“I think they mean the hashish is like a vagina and that no man has touched it”.</p> <p>“Marketing the hashish for the lesbian women and calling it Eve's bush referring to women's sensitive area”.</p>	<p>“Their explanations, their gazes, and their reactions prove that it is a funny topic”.</p>
<p>“The hashish was never touched by men and that is why it is better”.</p>		
<p>“They want to reach women by saying that it was never touched by a man, or that it is from a farm where only women plant it”.</p>		

Four themes emerged in the participants' responses to being asked whether there were other audial or visual elements that helped them understand the intended humour, which were canned laughter, the visual image of the plant, dialogue, and character performance. Two out of the three participants who interpreted the intended humour accurately mentioned the visual image of the plant as another element that helped them understand the humour. The following table includes some of the examples they gave in their responses. It can be noted in the last example under the character performance theme that while the participant thought there was intended humour, she did not necessarily find it humorous.

**Table 51**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2b) of HM 2*

Canned laughter	Visual image of the plant	Dialogue	Character performance
"Laughing noises". "The audience's laughter noises". "The laughing noises in the background".	"The way they placed the plant acting on it". "The look of the plant resembles women's private parts". "The look of the hashish they are marketing for".	"The style of the dialogue, the terms used, and the facial expressions are funny". "Fooling women to buy the hashish".	"The style of the dialogue, the terms used, and the facial expressions are funny". "Their movements while talking, but there is nothing humorous about it".

When the participants were asked if they knew the meaning of the retained taboo language instance "Eve's bush", nearly half of them stated that they had no knowledge of the meaning. Thirteen participants understood that "Eve's bush" is a type of marijuana or a marijuana plant, but their inability to make the connection to the metaphorical taboo reference led to the categorisation of their responses under the theme partly accurate interpretation. Only two participants interpreted the meaning accurately as they understood the metaphorical taboo reference, while one participant interpreted the meaning inaccurately. Therefore, the emerging themes were no knowledge, partly accurate interpretation, accurate interpretation, and inaccurate interpretation. The answers that came under the theme no knowledge were simply "I do not know", while those categorised as partly accurate interpretation wrote "a type of marijuana", "a type of hashish", or just "marijuana". The two participants with the correct interpretation said, "Eve is Hawa'a, and bush is pubic hair" and "Eve's (Hawa'a) plant, and I think she means the female organ". The name "Hawa'a" is the equivalent of Eve in Arabic. The one participant who interpreted the meaning inaccurately thought it meant cigarettes.

The contradiction between some of the participants' reception of the intended humour and their interpretation of the subtitled taboo language instance and how high they rated the subtitles continued in relation to this excerpt as well. However, once again some participants clearly stated that the subtitles did not help them understand the intended humour. The themes that emerged from their responses, in order of the most common to least common, were clarity of dialogue and terminology, lack of understanding, doubting accuracy, and reliance on the SL. Interestingly, none of the participants commented on technical issues even though the first two excerpts were extracted from the same show. Some examples of their responses are presented in Table 52.

**Table 52**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (5b) of HM 2*

Clarity of dialogue and terminology	Lack of understanding
"It was very clear".	"Not clear".
"It explains the meaning". "Because the meanings and the synonyms are clear".	"I did not understand if it was funny or not". "I did not understand the meaning of the word, and the translation did not help me understand it".
"It helped me understand the type of hashish, which is Eve's bush".	"They are supposed to translate the word into Arabic because we are already listening to the word so why would they write it in Arabic again".
Doubting accuracy	Reliance on the SL
"There was a better explanation to the unknown word".	"I did not read how they translated it".
"The translation should be more accurate".	"Most sentences are not accurate".

Even though the same subtitling strategy, retention, was used to render the taboo language instance used to serve the function of humour, the results here show that more participants were able to either partly or accurately receive the intended humour. Such findings resulted from a combination of other visual and audial cues used in this excerpt that may have helped the participants access the meaning of the intended humour. Bednarek (2019) suggests that humour could be served using taboo language in innovative word play such as sound similarity and ambiguity; the results in HM 2 allow me to suggest that word play could be used with visual similarity as well. The visual similarity between the marijuana strain eve's bush and the figurative meaning of the taboo language instance eve's bush could be seen as an innovative word play, which was supported by several other taboo language instances used in the dialogue that help the viewers make the connection between the figurative name of the strain and its description. While the reception of the intended humour was slightly better in HM 2 than HM 1, it does not mean the applied subtitling strategy maintained the intended function of delivering humour because most participants did not receive the humour accurately, which again supports Díaz-Cintas and Remael's (2007, 2021) suggestion that each instance of taboo language should be evaluated separately before deciding on the subtitling strategy to use.

**Delivering Humour Excerpt Three (HM 3).** The participants' responses in this questionnaire were different from those in the first two because the number of those who thought there was intended humour was slightly higher. In fact, more participants knew where the intended humour was in the excerpt and interpreted it more accurately, so the themes that emerged from their responses were accurate interpretation, different scene, and inaccurate interpretation. The inaccurate interpretation occurred when the participants located or discussed the lines in the dialogue in which taboo language was used for the purpose of humour but misunderstood what the humour was. One interesting finding in the participants' responses to the first question was that most of the participants who indicated that their ELP level is advanced did not think that there was intended humour, and those

who did were unable to interpret it accurately. Table 53 contains some examples from their responses to question (1b).

**Table 53**

*Examples of the Participants' Answers for the Themes that Arose in Describing the Intended Humour in the Responses to Question (1b) of HM 3*

Accurate interpretation	Different scene	Inaccurate interpretation
<p>"He is incapable of having sex".</p> <p>"When she gave her the erectile dysfunction pills". "The end of the scene when she gave her the pills".</p> <p>"The joke about the erectile dysfunction pills".</p>	<p>"When she told the bird don't trust men because of what happened with her, so she doesn't want the bird to be disappointed".</p> <p>"When she said I peed a little".</p> <p>"When she warned the bird".</p>	<p>"The cheating is because of the dysfunction". "She took the erectile dysfunction pills to excite herself, but from the fear or excitement she wet herself".</p> <p>"The mispronunciation of the name of the pills made them laugh, but I don't know the meaning of Sol's".</p>

The participants who indicated that there were other audiovisual elements that made them think there was intended humour mainly referred to the character performance, lines in the dialogue, and some of the props used in HM 3. As mentioned earlier, at the very end of the scene after the humour is delivered, Grace and Frankie start to laugh loudly. Some participants picked up on that as a combination of audial and visual cues performed by the characters for purpose of the intended humour. The theme dialogue emerged because several participants referred to lines in the dialogue despite the question starting with "beside the dialogue". Several participants also mentioned the bottle of medicine and the chair with a picture of Ryan Gosling's face on it as other cues for the intended humour, as the examples in Table 54 show.



**Table 54**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (2b) of HM 3*

Character performance	Dialogue	Props
"Their laughter".	"Mentioning Ryan Gosling".	"The erectile dysfunction pills".
"Laughing hysterically". "How Grace moved her body".	"When she was advising the birds while knowing they do not understand her and do not know of her".	"Grace's movement and vibration on the chair".
"Her inability to stand, the way they moved the chairs".	"Frankie's words".	

Because the taboo language word "Cialis" was subtitled using the subtitling strategy specification-explicitation, which back translates to "erectile dysfunction pills", it would not have made sense to ask the participants what it means since the meaning is obvious. Therefore, question 3 in HM 3 was worded in a slightly different way. In order to investigate the participants' interpretation of the humour, the question asks, "Why do you think Frankie took her husband's erectile dysfunction pills?". The results revealed that 50% of the participants did not know why this was done, and the responses of the other 50% led to the following three themes: inaccurate interpretation, accurate interpretation, and partly accurate interpretation. As the examples in Table 55 show, some of the participants who interpreted the humour inaccurately appeared to be confused about who uses these pills and what exactly they are used for, which is arguably an issue relating to the participants' lack of knowledge on the subject rather than a subtitling issue. The examples regarding partly accurate interpretation show that they thought about how Sol would react to Frankie's actions, but they did not explicitly mention the purpose of taking away his pills.

**Table 55**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (3) of HM 3*

No knowledge	Inaccurate interpretation	Accurate interpretation	Partly accurate interpretation
"I do not know".	<p>"So that he brings back his masculinity on the other one".</p> <p>"So that he becomes a man again, hahaha! And so that she does not miss him". "I think she realised the truth that he will not come back to her and maybe to control her desire".</p> <p>"To make fun of her".</p>	<p>"So that he loses his ability and gets stuck".</p> <p>"I think so that he does not have sex with the other one because he cannot without the pills".</p> <p>"So that he cannot pursue his new life, which is homosexuality". "To take revenge on him".</p>	<p>"To make fun of him".</p> <p>"So that he is not cured".</p> <p>"To annoy him I think".</p>

The responses to the last question clearly show that there was an overall approval of how the taboo language instance was rendered in the subtitles because the majority of those who answered this question indicated that the subtitles were clear and helped them understand the intended humour. Several participants indicated their lack of understanding, and a few doubted the accuracy of the subtitles. None of the participants commented on their reliance on the SL, which was unexpected because, as indicated earlier when discussing the responses to question (1b), none of the participants with an advanced level of English interpreted the intended humour accurately. Initially, this was rationalised by noting the possible reliance on the SL, in which the SL word "Cialis" was not accessible to them, leading to their inaccurate interpretation. However, the responses to this last question revealed that this was not the case, so the mystery remains. Table 56 includes some examples of the participants' responses to question (5b).

**Table 56**

*Examples of the Participants' Answers for the Themes that Arose in the Responses to Question (5b) of HM 3*

Clarity of dialogue and terminology	Lack of understanding	Doubting accuracy
"I understood what she meant. They basically ruined it for them".	"I did not understand the intended meaning".	"There were some vague words that were not clear".
"It helped in understanding the joke". "I understood that these pills are for the erectile dysfunction because of the translation".	"I did not understand". "Literal translation that did not deliver the intended meaning, so I did not understand the joke".	"Because it might not be clear for some".
"It explains the terms".		

The subtitling strategy applied to render the taboo language instance in HM 3 aimed at proving the TA with more access to the meaning because the name of pill was subtitled by specifying what it is used for. This led more participants to find an intended humour in this excerpt, more accurate or partly accurate reception of the humour, and overall higher approval rates of the subtitles. It is important to note that the intended humour in this excerpt had a connotative rather than a denotative meaning that could only be received if the viewers had the world knowledge that would enable them to interpret the meaning (Díaz-Cintas & Remael, 2021). Given that the connotative meaning requires knowledge about sexual relationships, it is not surprising that many participants still did not receive the intended humour due to their socio-cultural background, in which sex education does not exist and sexual relations outside a marital bond is forbidden. Furthermore, it seems that those who were relying on the SL had a difficult time receiving the intended humour because general knowledge of English would not be enough since a specific medical brand name was used that is specific to the SC.

The results of the qualitative analysis regarding the delivering humour condition revealed first and foremost how significant it is to apply the most

appropriate subtitling strategy to the taboo language used for the purpose of humour. Applying the right subtitling strategy is essential if the TA is to have fair access to the media content and experience the humour in the same way it was intended for the SA. Needless to say, the reception of humour is subjective, and having access to the meaning of the intended humour does not necessarily mean all members of the TA will find the intended humour funny. Additionally, the findings regarding the participants' reception of the intended humour and their interpretation of the subtitled taboo language instances, particularly in the first two excerpts, revealed some significant contradictions between their responses to the questions and how they rated the subtitled taboo instances. This led to some doubts about how representative the quantitative analysis of this condition is.

At the very end of the questionnaires, the participants were asked whether they had any further comments to make about the Arabic subtitles in general. Out of the 30 participants, 27 responded to this question, and the responses were divided into three main categories: positive, negative, and neutral comments. Almost 63% of the respondents made positive comments about the subtitles, whereas 26% made negative comments, and only 11% made neutral comments. The most common theme that emerged from the positive comments was clarity of dialogue and terminology. This was followed by praising the no-censorship policy, which also included comments that discussed the disadvantages of censorship on the TA experience of watching subtitled audiovisual content. The third theme was comparison with other subtitled content, and the last one was access to SL and SC. There were different opinions when it came to the negative comments, and despite the low number of the negative comments, four themes emerged from these comments. These were inaccessible meaning, literal translation, inappropriate for TC, and technical issues. The themes that emerged from the three neutral comments were comparison with other subtitled content, regarding which there was no indication concerning whether the subtitles used in this experiment were better or worse than conventional ways of subtitling taboo language, and lastly inconsistency. Table 57 includes some of the participants' responses to this last question.

**Table 57***Examples of the Participants' Responses to the Final General Question*

Positive			
Clarity of dialogue and terminology	Praising no-censorship policy	Comparison with other subtitled content	Access to SL and SC
<p>"It was clear, direct, readable, and uncensored".</p> <p>"The translation is good and clear. it clarifies some of the terms".</p> <p>"The meanings were sufficient in the scenes".</p>	<p>"The translation is very nice without censorship because I understood everything. At the end, it is the individuals' choice as to the content they want to watch, so there is no need for censorship in movies because it makes us lose the excitement of watching something that we don't understand very well".</p> <p>"It indeed clarified the whole dialogue unlike other channels where they censor some of the dialogue, changing the topic to something else".</p> <p>"More understandable and nothing is being taken out".</p>	<p>"Netflix is the strongest translation that I have seen so far from all the programs on television or even the cinema because they don't cut any words or scenes".</p> <p>"I think it is similar to most other translations but more accurate in some cases".</p> <p>"The translation was presented more boldly than other known translations".</p>	<p>"The translation is perfect, and it clarified many things that don't exist in our society".</p> <p>"It helps us in understanding and improving our language".</p>
Negative			
Inaccessible meaning	Literal translation	Inappropriate for TC	Technical issues
<p>"The translation gives me access to the censored words to understand them,</p>	<p>"The translation is too literal".</p> <p>"Some of the</p>	<p>"Some of the translations is not appropriate for an Arab community</p>	<p>"The translation is not very clear and disappears quickly unlike other</p>

but it is not accurate because I didn't understand many scenes".	figurative speech should not be translated literally".	particularly because it is conservative".	translated programs".
"I wish the translation would render the meaning more clearly".			

Neutral

Comparison with other subtitled content

Inconsistency

"The translation is different from the translations we see on television".

"Some of it was perfect, but some was not clear and understandable".

"The translation is not different from other movies that we see".

## 7.5 Conclusion

Overall, this experimental study revealed that the independent variables examined did not always have direct effects on how the TA received the subtitled taboo language used to serve characterisation, expressing emotions, and delivering humour. Instead, it highlighted the important role of the subtitling strategies applied and how the taboo lines work with other visual and audial cues seen on the screen to achieve their intended purposes. The analysis of the characterisation questionnaires revealed that in some cases applying a successful subtitling strategy to the taboo language instances, that is, where the meaning is understood by the TA, did not always lead to participants understanding the personality traits and behaviours of the characters, particularly when there are not enough visual and audial cues that support the use of the taboo language. The opposite is also true in some cases; this means that when a subtitling strategy was applied to render a taboo word or phrase that does not necessarily lead to comprehension of these taboo words, some participants could still accurately receive the characteristics highlighted by the use of the taboo words when there were enough cues on the screen emphasising those characteristics. Successful subtitling strategies used for the taboo language instances

and enough audiovisual cues working together led to the best outcomes in terms of characterisation.

The analysis of the questionnaires relating to the second condition, which was expressing emotions, proved that while taboo language is needed to express emotions, it is not necessarily the most significant cue. For the most part, emotions were received by the TA accurately even when their answers did not mention the role of the taboo language instances used in the excerpts to signify such emotions. The results suggested that there was more emotional engagement and empathy from the TA in relation to these excerpts and pointed to the impacts of the TA's own ideologies, culture, and background on how they received such emotions. In some cases, the participants made a point of separating themselves from the audiovisual content on the screen because it was different from what is accepted in their own culture, particularly when it came to the taboo topic of homosexuality. Others did not necessarily have an issue with that and were able to empathise with the characters and their circumstances.

Regarding the delivering humour condition, the results confirmed that the subtitling strategies applied to the taboo language instances used for humorous purposes are one of the most significant aspects of ensuring that the TA have an authentic and successful experience and enjoy the intended humour. In many cases, having reasonable knowledge of the SL and relying on it for interpretation did not lead to receiving the intended humour accurately, especially when the taboo reference contains some cultural references as well. The findings also showed that not receiving the intended humour and making an inaccurate interpretation or no interpretation of the humorous taboo language instances did not always lead to disapproval of the subtitling strategies applied and vice versa. These contradictions should be further examined to understand the causes of such results.

Furthermore, the overall results illustrated that retention is the most problematic subtitling strategy and should be applied cautiously by subtitlers after a coherent and holistic assessment of the functions and purposes of the taboo

language instances to be subtitled. This should be done because in some cases retention could deprive the TA of understanding the whole picture of the characters and prevent them receiving the humour as it was intended for the SA. Moreover, those with sufficient knowledge of the SL appeared to be more critical of the Arabic subtitles and how some lines were rendered in them, whereas those with less acquisition of the SL generally showed more approval of the subtitles. This could be due to the former group's ability to compare the dialogue lines in the SL with the TT on the screen and the limited ability of the latter group to do so.

Finally, there seemed to be favouritism towards the subtitles of Netflix mainly due to their clarity in rendering the dialogue and terminology and to the newly introduced phenomenon of not censoring Arabic subtitles. The participants' responses also suggested a sense of frustration, dislike, or disapproval of other mediums frequently watched in Kuwait, such as cable channels and cinema, and how they subtitle their content, which is almost always censored. Comparisons with other subtitled content on other mediums either favoured the subtitles of Netflix or similarities and differences were recognised without leaning in either direction. Some comments were made where it seemed as if the participants were evaluating some of the subtitling strategies applied.



## Chapter Eight: Season Finale

This research study, which used a descriptive–experimental analysis approach, set out to answer two main research questions. The first one aimed to identify the subtitling strategies applied by translators working for Netflix to render taboo language instances according to the company’s enforced no-censorship policy. The objective was not to critique or evaluate the subtitling strategies applied, but rather to observe the effects of this policy on the subtitling strategies that were produced, given the existence of norms regarding rendering taboo language in Arabic AVT. This question led to the emergence of two additional sub-questions. The first aimed at investigating the underlying reasons for choosing these subtitling strategies and how these choices served the intended functions of characterisation, expressing emotions, and delivering humour. The objective of the second sub-question was to determine whether modifications of the current taxonomies of subtitling strategies for ECRs were needed in order to create a modified taxonomy of subtitling taboo language strategies that would be more representative of subtitling taboo language into Arabic. The second research question was included to address an important research niche in investigations of Arabic AVT, which is including the audience and investigating their reception of the subtitles. The question aimed to investigate the effects of the subtitles that contain taboo language and serve a purpose regarding characterisation, expressing emotions, and delivering humour on the target audience and whether these effects are similar to those intended for the source audience.

To sufficiently answer those two research questions, given their multidisciplinary nature, I had to consult research studies from several disciplines. Thus, Chapter Two tackled the concept of taboo in general, taboo language, Arabic taboo language, and taboo language in the media. The main outcome derived from this chapter is that taboo language is culture specific and differs from one culture to another. Therefore, investigating taboo language should be done from a cultural perspective. Additionally, when taboo language is used in the media, it is included for a purpose and to serve specific functions, and this ought to be examined in a study that aims to investigate the effects of subtitling taboo language.

Furthermore, Chapter Three focused on the audience members as active recipients of the audiovisual content, discussing audience types, audience-related theories, and the emotional engagement of the audience in films and television.

Studies that demonstrate how different media apply emotional engagement were reviewed, which led to the identification of several visual and audial cues that are used to emotionally engage the audience. Dialogue is one such cue that is used in film and television to serve many functions, as discussed by Kozloff (2000) and Bednarek (2017). Taboo language is one type of language that is used to serve all the functions of dialogue, but more specifically, it serves the functions of characterisation, adhering to realism when expressing emotions, and delivering humour as one way of exploiting the resources of language.

Chapter Four offered an overview of AVT as a subfield of translation studies, exploring the different types of AVT while focusing on subtitling. It discussed descriptive translation studies as a theoretical framework for conducting AVT research by applying the causal research model to answer the research questions. It also reviewed using the taxonomies of subtitling cultural-bound terms (Díaz-Cintas & Remael, 2007) and ECRs (Pedersen, 2011) as the starting point when investigating the subtitling strategies applied to render taboo language in the corpus. A number of research studies that describe translating taboo language in AVT were examined and discussed to inform the methodological approach and methods that would be used in the current study. In view of all the research presented and the studies reviewed in these three chapters, I determined the methodological approach and the methods of data collection and analysis to be used in the current study, which were presented in Chapter Five.

Because this study aimed to answer research questions with new data and information, it was considered an empirical research study. However, it was determined that the two main research questions required two methodological approaches that should be complementary rather than applied separately. Thus, the methodological approach followed in this study was descriptive–experimental research. The overall method used to elicit and analyse data was a case study in which a corpus was analysed descriptively to answer the first research question and an experimental case study was conducted to answer the second research question. An English–Arabic parallel corpus was compiled from the transcription of the original SL dialogue and the corresponding Arabic subtitles of a total of 25 Netflix original episodes. This was followed by extracting a total of 870 taboo language instances and investigating the subtitling strategies applied to render them in Arabic. The

experimental case study was conducted to examine the effects of the subtitled taboo language on the target audience's reception of the intended functions of the dialogue, mainly regarding serving characterisation, expressing emotions, and delivering humour.

The findings of the corpus analysis, as presented in Chapter Six, revealed that the Arabic subtitlers working for Netflix were breaking the norms concerning censoring taboo language, and instead of omitting or euphemising all instances of taboo language, they applied a variety of subtitling strategies to render the taboo language instances in the Arabic subtitles. In order to categorise the taboo language subtitling strategies within a representative taxonomy, a pilot study was conducted first, in which Pedersen's (2011) suggested six baseline strategies were used as a starting point and expanded based on the corpus data. The modified taxonomy of taboo language subtitling strategies included a total of eight baseline strategies, which are retention, direct translation, substitution, paraphrase, standardisation, generalisation, specification, and omission. Direct translation and specification included a further two sub-strategies each. Additionally, the results of the corpus analysis revealed that in some cases two other changes take place in combination with the subtitling strategies, which are the use of euphemisms and a shift in register. The breakdown of the subtitling strategies applied to render taboo language revealed that substitution was the most common strategy applied, while calque was the least common one. Further analysis showed that the subtitling strategies applied caused a shift in register in over 47% of the subtitled taboo language, while euphemisms were used for more than 30% of the subtitled taboo language. The latter finding was rather unexpected given Netflix's no-censorship policy for subtitles. The results also revealed that in the instances in which taboo language was rendered in the subtitles, the type of taboo language remained the same in the subtitles in over 86% of those instances.

The results of the experimental case study were presented and discussed in Chapter Seven. The main outcomes of the experiment can be summarised in a number of points. First of all, the results indicated that while the independent variables played a role in how the TA received the functions of the taboo language in the subtitles, they did not always lead to significant associations in all three conditions. In the first two excerpts concerning characterisation, visuals, especially

character performance, may have played a larger role than taboo language in revealing the character to the TA. Regarding CH 1, the majority of the participants were able to understand the meaning of the retained taboo word used to reveal one of Grace's personality traits, but very few mentioned her habit of drinking alcohol as one of the received personality traits even though overall they were able to describe her other characteristics more accurately. The opposite occurred in relation to CH 2, where the taboo word used was not understood by the majority of the participants, but they were still able to identify Frankie's use of drugs as one of her personality traits. However, the participants' overall reception of Frankie's character was slightly more negative due to how the visual cues and other lines in the dialogue portrayed her. In CH 3, the role of other taboo language instances used in the excerpt as well as the character performance led to an accurate reception of Mendez's character despite the participants' minimal understanding of the taboo language instance they were asked about. Overall, the participants were able to interpret the emotions expressed accurately, but the plot or the storyline played an important role in how much they engaged with these expressed emotions. For instance, the topic of homosexuality indicated that the participants had a stronger emotional engagement with the excerpts when taboo language and other visual cues were used, and the lack of them, as in EM 2, caused some participants to describe the dialogue as unrealistic. The subtitling strategies applied to render taboo language played the most prominent role in delivering humour. Partial or total misunderstanding of the meaning of the subtitled taboo language instances prevented most participants from receiving the intended humour, causing some of them to give the subtitles lower ratings and indicate their disapproval of the Arabic subtitles. On the whole, however, participants generally displayed a preference for the uncensored subtitles in Netflix in comparison to subtitles used in other mediums of AV platforms.

### **8.1 Contribution of the Study**

The findings from this study make several contributions to researching audiovisual translation. First, the descriptive-experimental methodological approach, in which a combination of a descriptive corpus-analysis and an experimental case-study was conducted, was not only proven feasible, but indeed necessary to improve our understanding and interpretation of the data. By including members of the TA in this study, I was able to successfully investigate whether norms broken by the

subtitlers working for Netflix had any effects on the TA's reception of the functions of taboo language instances in the dialogue rather than speculate as what such effects could be. This is a contribution to the research methodology in AVT within a DTS framework, which proves that conducting AVT research can and should be process, product, and function oriented; Agents involved in the whole translation process should also be included in researching AVT products to understand how they function within the TC. The second contribution of this study is the proposed modified taxonomy for subtitling taboo language. Prior to this study, the taxonomies for subtitling strategies were either too general for taboo language because they were created to help subtitlers render ECRS and cultural-bound terms (Pedersen, 2011, Díaz-Cintas & Remael, 2007) or too specific, in which euphemisation of taboo language instances in the subtitles is automatically assumed (Al-Adwan, 2015). Thus, the proposed modified taxonomy of subtitling strategies for taboo language instances in this study is more representative of the reality of subtitling taboo language instances and accounts for rendering a variety of taboo language types, literal and figurative, direct and indirect. Researchers investigating the translation of taboo language in other languages should be able to use this taxonomy in future studies as it is not restricted to Arabic. The final contribution of this study was in the findings of the experimental case-study. Even though it was a pilot experiment, and the results of which are not meant to be generalised, it nonetheless yielded some important and interesting findings pertaining to the TA reception of the functions of taboo language in the dialogue. The discussions of the findings in all three conditions should stimulate more research questions investigating the reception of the subtitled taboo language instances in serving the functions of dialogue in AV content.

## **8.2 Limitations of the Study**

While the current study has yielded some interesting results that can contribute to the field of AVT, and particularly to subtitling taboo language into Arabic, it is not without limitations. The limitations of each method of eliciting and analysing data are presented below consecutively. One of the strengths of using a corpus as a method of analysis is that it is assumed to be representative of the language type being investigated – in this case, taboo language – and thus leads to more generalisable results (Saldanha & O'Brien, 2013). However, this is not particularly

true in the case of the current study. The corpus is compiled from Netflix original shows, which follow the company's regulations and guidelines. Therefore, the results of the corpus analysis are specific to Netflix's subtitling rules and may not necessarily be applicable to other mediums in which different subtitling guidelines are followed. Furthermore, while the corpus analysis helped me observe and describe how taboo language was rendered in the subtitles, it did not aid me in explaining why the translators applied these strategies. Since investigating the process of subtitling by including, for instance, interviews with the translators was beyond the scope of this study, I was only able to speculate about the causes behind the subtitles that were produced and to make informed inferences from the data analysis. Another issue was that of subjectivity, and although this issue only has a minimal effect in corpus analysis, it "can never be completely removed" (Saldanha & O'Brien, 2013, p. 59). Subjectivity was an issue when categorising the taboo language instances into the taxonomy of strategies for subtitling taboo language. While I attempted to apply a consistent and informed categorising procedure, I can never be certain that other researchers would completely agree with how the taboo language instances were categorised in this study. This is specifically true in cases where I noticed that an instance could easily fit into more than one subtitling strategy, but decisions were made based on the context of the occurrence while considering all other semiotics to the best of my ability. Finally, because the taboo language instances were extracted from the corpus manually, human error cannot completely avoided.

The inclusion of the experiment in this study was mainly due to the persistent encouragement by other AVT researchers in the field to investigate the reception of the target audience. However, because the experiment is a pilot, and to my knowledge, the first to investigate the reception of subtitled taboo language instances in serving the functions of dialogue, I had no choice but to start general. This means that because there are not enough studies that investigate which function of dialogue taboo language would play the most prominent role in serving, I had to test the three most probable ones according to the findings of the corpus-analysis. Similarly, due to the minimal empirical reception studies in Arabic audiovisual translation, I felt a need to test the associations between many independent variables and the TA reception of the subtitled taboo language instances. This has led to a large amount of data that was analysed and discussed, but they were not conclusive in answering the second

main research question. Yet, conducting this pilot experiment . offered significant findings pertaining to the reception of the subtitled taboo language in terms of how well it maintains its functions for the TA, revealing, for instance, that the subtitling strategy applied to render taboo language serving the function of humour in the dialogue is the most important out of the three tested conditions for the TA to receive the intended function of the taboo language instance. Therefore, such preliminary findings could begin the pathway for more research studies in this more specific area.

The lack of patterned significant associations between the independent variables and the TA reception of the subtitled taboo language in relation to all three conditions may also be seen as a limitation. However, the qualitative analysis helped to gain more comprehensive interpretations of such quantitative results and highlighted the role of other visual and audial semiotic codes in how the TA received the functions of the subtitled taboo language. The sample size may also be considered relatively small or not representative enough, particularly because of the absence of male participants. Additionally, due to limited time and finances, I had to translate the questionnaires from Arabic to English, which could be considered by some to have reduced the reliability of the results due to the researcher's bias that I am bound to have. Another limitation that Saldanha and O'Brien (2013) warned about was the questionnaires' ability to explain data. Questionnaires are sufficient methods for exploring data, but they can only explain data if they are followed by more in-depth interviews. Unfortunately, given some of the challenges and restrictions discussed in section 5.4, I was unable to conduct follow-up interviews with the participants. Not only that, but the need to conduct interviews did not become apparent until after analysing the data of the experimental case study and seeing the contradictions in the results. Conducting interviews would have been particularly helpful in explaining these contradictory results concerning the failure to fully receive the functions of the subtitled taboo language yet rating the subtitles as successful in maintaining their functions.

### **8.3 Directions for Future Research**

The limitations discussed above could be used as insights to direct future similar research studies. For example, corpora could be compiled from different platforms that follow different subtitling guidelines to determine the applicability of the

suggested modified taxonomy of strategies for subtitling taboo language. This taxonomy could also be used to investigate other languages to which censorship rules no longer apply to measure their representativeness of other languages and to offer additional modifications if needed. Furthermore, comparative experiments could be conducted to investigate the reception of the functions of subtitled taboo language by source and target audiences and to assess the similarities and differences from the cultural perspectives of each. Studies in which interviews are used as a follow-up method of eliciting and analysing data gained from the questionnaires could be conducted as well to further explain and interpret the results. Researchers could also focus on one particular function of taboo language, such as delivering humour, and use more excerpts and a larger sample for more generalisable results. This study attempted to inform the field of AVT and the issue of subtitling and receiving taboo language, but there are abundant possibilities for further research. I can only hope that this study has opened up new avenues so that both myself and other researchers in the field can conduct similar research studies in the future.



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# Appendices

## Appendix A

### University College London Ethics Committee Approval

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UCL RESEARCH ETHICS COMMITTEE  
OFFICE FOR THE VICE PROVOST RESEARCH



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28<sup>th</sup> March 2018

Dr Louisa Desilla & Dr Mark Shuttleworth  
Centre for Translation Studies  
UCL

Dear Dr Desilla & Dr Shuttleworth

**Notification of Ethics Approval with Provisos**

**Project ID/Title: 12527/001: the uncensored rule of Netflix in subtitling profanity, sexual references and taboo language from English to Arabic**

I am pleased to confirm in my capacity as Joint Chair of the UCL Research Ethics Committee (REC) that I have ethically approved the data collection element of your study until **15<sup>th</sup> September 2021** on condition that recruitment does not commence until you have obtained permission from Kuwait University to use their facilities with evidence provided for our records.

Ethical approval is also subject to the following conditions:

**Notification of Amendments to the Research**

You must seek Chair's approval for proposed amendments (to include extensions to the duration of the project) to the research for which this approval has been given. Ethical approval is specific to this project and must not be treated as applicable to research of a similar nature. Each research project is reviewed separately and if there are significant changes to the research protocol you should seek confirmation of continued ethical approval by completing an 'Amendment Approval Request Form'  
<http://ethics.grad.ucl.ac.uk/responsibilities.php>

**Adverse Event Reporting – Serious and Non-Serious**

It is your responsibility to report to the Committee any unanticipated problems or adverse events involving risks to participants or others. The Ethics Committee should be notified of all serious adverse events via the Ethics Committee Administrator ([ethics@ucl.ac.uk](mailto:ethics@ucl.ac.uk)) immediately the incident occurs. Where the adverse incident is unexpected and serious, the Joint Chairs will decide whether the study should be terminated pending the opinion of an independent expert. For non-serious adverse events the Joint Chairs of the Ethics Committee should again be notified via the Ethics Committee Administrator within ten days of the incident occurring and provide a full written report that should include any amendments to the participant information sheet and study protocol. The Joint Chairs will confirm that the incident is non-serious and report to the Committee at the next meeting. The final view of the Committee will be communicated to you.

**Final Report**

At the end of the data collection element of your research we ask that you submit a very brief report (1-2 paragraphs will suffice) which includes in particular issues relating to the ethical implications of the research

Office of the Vice Provost Research, 2 Taviton Street  
University College London  
Tel: +44 (0)20 7679 8717  
Email: [ethics@ucl.ac.uk](mailto:ethics@ucl.ac.uk)  
<http://ethics.grad.ucl.ac.uk/>

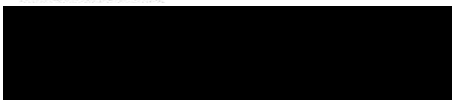
i.e. issues obtaining consent, participants withdrawing from the research, confidentiality, protection of participants from physical and mental harm etc.

In addition, please:

- ensure that you follow all relevant guidance as laid out in UCL's Code of Conduct for Research: <http://www.ucl.ac.uk/srs/governance-and-committees/resgov/code-of-conduct-research>
- note that you are required to adhere to all research data/records management and storage procedures agreed as part of your application. This will be expected even after completion of the study.

With best wishes for the research.

Yours sincerely





**Professor Michael Heinrich**  
**Joint Chair, UCL Research Ethics Committee**


Cc: Alanoud Alsharhan

## Appendix B

### Kuwait University's Approval for Using Facilities

 مكتب العميد  
Office of the Dean

 كلية الآداب  
Faculty of Art

 جامعة الكويت  
Kuwait University

التاريخ: ٢٠١٨/٥/١٥ م  
المرجع: ١٨٣/١٩

إدارة العلاقات الثقافية  
٥٩١  
٢٠١٨/٥/١٥ م

من : الأستاذة الدكتورة / سعاد عبدالوهاب  
عميدة كلية الآداب

إلى : السيدة / سميره منصور المنصور  
مدير إدارة العلاقات الثقافية بالإتابة

تحية طيبة وبعد ...

**الموضوع: بشأن السيدة / العنود الشهران - معيد البعثة بقسم اللغة الانجليزية**

#### **وأدائها**

رداً على خطابكم رقم (٣٩٨) الوارد إلينا بتاريخ ٢٥/٤/٢٠١٨م بشأن الموضوع أعلاه، نرفق لكم رد القسم العلمي على طلب السيدة / العنود الشهران - معيد البعثة بقسم اللغة الانجليزية وأدائها .

**وتفضلوا بقبول فائق التحية والتقدير ...**

فاكس (965) 24816785/24846512

هاتف (965) 248167801 (965) 24632701  
Tel (965) 24632701- (965) 24816780  
E-Mail: colarts@kuniw.edu.kw

ص. ب. 23558 السفلة 13096 الكويت  
P.O.Box 13096-Safat 23558 Kuwait

إعتماد  
٢٠١٨/٥/١٥ م



٣٧٤  
٢٠١٨/٥/١٣

التاريخ: ٢٠١٨/٥/١٣  
المرجع: ١٧٧

إلى: الفاضلة الأستاذة الدكتور ه / سعاد عبدالوهاب العبدالرحمن

المحترمة

عميد الكلية

من: الدكتور / لافي ماجد الحربي

رئيس قسم اللغة الإنجليزية وآدابها

كلية الآداب

تحية طيبة وبعد ،،،

ردا على إحالتكم رقم ٣٤ بتاريخ ٢٠١٨/٤/٣٠ الخاص بالسيدة / العنود الشرفان - معيد البيعة  
بتقسّم اللغة الإنجليزية وآدابها ، نود إفادتكم بالموافقة على استخدام مرافق جامعة الكويت لإستكمال  
البحث العلمي ..

وتفضلوا بقبول فائق الإحترام ،،،



## **English Translation of the Documents**

Date: 15/05/2018

Reference: 19/183

From: Dr Suaad Abdulwahab

Dean of the Faculty of Art

To: Ms Sameira Mansour Almansour

Acting Director of the Department of Cultural Relations

Greetings,

About Ms Alanoud Alsharhan, a scholarship student in the Department of English Language and Literature,

In response to your letter number (398) sent to us on 25/04/2018 about the matter above, attached is the department's response to Ms Alanoud Alsharhan's request, who is a scholarship student in the Department of English Language and Literature.

Best regards,

Date: 13/05/2018

Reference: 1077

To: Dr Suaad Abdulwahab Alabdulrahman

Dean of the Faculty of Art

From: Dr Lafi Majid Alharbi

The Head of the Department of English Language and Literature, Faculty of Art

Greetings,

In response to your letter number (134) sent to us on 30/04/2018 about Ms Alanoud Alsharhan, scholarship student in the Department of English Language and Literature, we would like to inform you of our approval for her to use Kuwait University's facilities to continue her research study.

Best regards,

## Appendix C

### English Information Sheet



#### Participant Information Sheet For [Group A]

UCL Research Ethics Committee Approval ID Number: 12527/001  
YOU WILL BE GIVEN A COPY OF THIS INFORMATION SHEET

#### **Title of Study:**

The Effects of the Netflix No-censorship Policy on Subtitling Taboo Language from English to Arabic: A Case Study based on Kuwait

#### **Department:**

Centre of Multidisciplinary and Intercultural Inquiries (CMII)  
Centre for Translation Studies (CenTras)

#### **Name and Contact Details of the Principal Researcher:**

Alanoud Alsharhan

[Alanoud.alsharhan.17@ucl.ac.uk](mailto:Alanoud.alsharhan.17@ucl.ac.uk)

Tel: -

The following table will give you an overview of this research study and what your role is if you decide to participate.

<b>Welcome!</b>	You are invited to take part in this experiment, which is one section of a larger thesis to be submitted for the degree of Doctor of Philosophy at University College London. Please take your time in reading the information in this sheet and ask any questions that may arise if anything is unclear. Please note that your participation is completely optional, so the information presented here should help you decide whether or not you wish to take part in this experiment.
<b>The research</b>	This research experiment is primarily concerned with audience reception of subtitles that are currently available on Netflix shows. The main objectives are to determine whether the subtitles are achieving their intended role or if they have a different impact on the Arabic-speaking audience.
<b>Why you?</b>	You have been chosen because you fit within the criteria previously set by the researcher to answer the research questions. You are within the age limit, familiar with the nature of the shows, and you rely on subtitles to understand the content of these shows.

<b>Do you have to?</b>	It is completely up to you to decide whether to take part in this experiment. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a consent form to record your approval and willingness to participate. However, you can withdraw at any time without giving a reason or explanation. Please note that if you decide to withdraw after you complete the questionnaire, I may not be able to withdraw your answers to the questionnaires afterwards as they are anonymous. Therefore, it is best to decide whether you want to participate or not before the completion of the experimental questionnaire.
<b>What will happen?</b>	Basically, you will be asked to normally watch certain clips from a number of shows currently running on Netflix. Those clips will have some scenes that contain profanity, sexual or taboo language. Since it is expected that you will read the Arabic subtitles to access the content of the show, you will be given a questionnaire afterward to give your opinion about these subtitles. The experiment should last between 1-2 hours, which will include briefing, signing consent forms, watching the clips, answering the questionnaire, and debriefing. You will only have to do this once, and you will not be contacted again for a second participation. No personal information will be collected at all.
<b>Any risks?</b>	There are no physical risks that may occur due to participating in the experiment. However, it is very important to note that there will be some adult content, which include visual, audio, and text, so viewer discretion is advised. This means that you must make a conscious decision whether or not to take part in this experiment and watch its content. If you think that you will be uncomfortable watching and listening to such content, then please consider not participating. If you want the researcher to tell you more about this or give you examples of what may be included on the clips, please do not hesitate to ask.
<b>Any benefits?</b>	There are no immediate benefits for participating in the experiment, but the results of this research study will benefit the field of Audiovisual Translation. Additionally, subtitling companies may use the results of this research to adopt new ways of subtitling AVT content for Arabic-speaking audiences, which should eventually enhance your experience.
<b>Complaints?</b>	Should you have any concerns or complaints that you may need to discuss with someone other than myself, you can contact my supervisor at <a href="mailto:l.desilla@ucl.ac.uk">l.desilla@ucl.ac.uk</a> . If you feel your complaint has not been handled to your satisfaction by myself or my supervisor, you can contact the Chair of the UCL Research Ethics Committee at <a href="mailto:ethics@ucl.ac.uk">ethics@ucl.ac.uk</a> .
<b>Is it confidential?</b>	All the information that I collect during the course of the experiment will be kept strictly confidential. You will not be able to be identified in any ensuing reports or publications.
<b>The results?</b>	The results of this experiment will be analysed and discussed in my PhD thesis, which I intend to complete in 2021 at University College London. I may also use the data collected here to publish other articles in reputable journals in the field of Translation Studies, as well as participate in conferences related to translation and audiovisual

	translation. The data will be securely stored for the duration of my degree. Myself and my supervisors are the only individuals who will have access to this data.
Who is paying me?	Please note that my scholarship is funded by the English Department at Kuwait University. Therefore, this PhD thesis is to satisfy the requirement of the scholarship granted to me by Kuwait University so that I could join the English Department faculty upon its completion.
Contact information?	Should you have any further questions please do not hesitate to contact me at the following: Emails: <a href="mailto:Alanoud.alsharhan.17@ucl.ac.uk">Alanoud.alsharhan.17@ucl.ac.uk</a>  Tel: [REDACTED] 85 (Also on whatsapp) Or contact my supervisors: Dr. Lousia Desilla Email: <a href="mailto:l.desilla@ucl.ac.uk">l.desilla@ucl.ac.uk</a> Dr. Mark Shuttleworth Email: <a href="mailto:m.shuttleworth@ucl.ac.uk">m.shuttleworth@ucl.ac.uk</a>

**\*\*\*Thank you very much for reading this information sheet and for participating in the research experiment\*\*\***

## Appendix D Arabic Information Sheet



ورقة المعلومات للمشاركين في التجربة البحثية  
رقم تعريف لجنة أخلاق البحث في جامعة كولج لندن:  
12527/001

يحق لك الاحتفاظ بهذه النسخة من ورقة المعلومات

عنوان رسالة الدكتوراه

أثار سياسة المراقبة في تنقلك لترجمة لغة التابو (اللغة المحظورة) من الإنجليزية إلى العربية دراسة حالة في الكويت

القسم العلمي

مركز دراسات الترجمة في جامعة كولج لندن

أسم ومعلومات التواصل مع الباحث

العنود الشرهان

الإيميل:

[Alanoud.alsharhan.17@ucl.ac.uk](mailto:Alanoud.alsharhan.17@ucl.ac.uk)

رقم الهاتف:

+96566670997 and +447378533785

**الجدول التالي سيعطيك معلومات مجملّة عن هذا البحث الدراسي وما المتوقع منكم إذا قررت المشاركة في هذه التجربة**

<b>أهلا وسهلا!</b>	أنت مدعو للمشاركة في هذه التجربة التي تعتبر جزء من رسالة درجة الدكتوراه من جامعة كولج لندن. أرجو أن تأخذ وقتك في قراءة المعلومات المرفقة بهذه الورقة و أن تسأل أي سؤال إذا كان هناك معلومات غير واضحة، أرجو أن تعلم أن مشاركتك هي إختيارية تماما فالغرض من هذه المعلومات مساعدتك في إتخاذ قرار المشاركة من عدمها في هذه التجربة البحثية.
<b>البحث</b>	هذه التجربة البحثية تركز بشكل أولي على إستقبال الجمهور للترجمة الفورية المتوفرة حاليا في برامج تنقلك الأصلية. والهدف منها إستكشاف مدى فهمك لهذه الترجمة كون أن لغتك الأم هي اللغة العربية وما هو الشعور الذي ينتابك عند إستقبال هذه الترجمة.
<b>لماذا أنت؟</b>	قمت بإختيارك كونك تتناسب مع المعايير الموضوعية مسبقا من قبل الباحث للإجابة على أسئلة البحث. فأنت من ضمن الفئة العمرية المطلوبة ونوع هذه البرامج مألوفة لديك ولأنك تعتمد على الترجمة العربية لفهم محتوى هذه البرامج.
<b>هل أنت ملزم؟</b>	لديك مطلق الحرية في إتخاذ قرار المشاركة في هذه التجربة من عدمها، فإذا قررت أن تشارك ستحتفظ بورقة المعلومات هذه وسيطلب منك ذلك التوقيع بالموافقة، علما بأنك تستطيع الإستسحاب بدون إعطاء أي أسباب ولكن قبل تسليم الإستطلاع وذلك بسبب صعوبة التعرف على الورقة المشاركة لمجهولية المصدر لذا من الأفضل إتخاذ قرار المشاركة قبل إستكمال الإستطلاع.
<b>ماذا سيحدث؟</b>	باختصار سيطلب منك مشاهدة مقاطع من برامج معروضة حاليا على تنقلك. هذه المشاهد سيختلها بعض من لغة التابو على سبيل المثال شتائم أو الإشارة إلى مواضيع محظورة في مجتمعنا الكويتي. وبما أنه من المتوقع أنك ستقرأ الترجمة العربية لفهم محتوى هذه المقاطع فستعطى إستطلاع قصير بعد كل مشهد لأخذ رأيك في الترجمة العربية الفورية. التجربة لا تتطلب إعطاء أي معلومات شخصية وستكون المشاركة لمرة واحدة فقط و ستأخذ بين ساعة إلى ساعتين تقريبا متضمنة التالي: (1) شرح ملخص للتجربة (2) التوقيع على ورقة الموافقة

<p>(3) الإجابة على إستطلاع لغتك الإنجليزية والعربية (4) مشاهدة المقاطع (5) والإجابة على إستطلاعات ترجمة المقاطع.</p>	
<p>لا يوجد أي مخاطر جسدية من خلال مشاركتك في هذه التجربة ولكن من المهم أن تعلم أن هذه البرامج مخصصة للأشخاص البالغين عمربا فقد تحتوي على بعض المرئيات والصوتيات المخصصة لهذه الفئة العمرية حيث يعود قرار مشاهدة تلك المقاطع على تقدير الشخص ذاته، لذلك عليك اتخاذ قرار المشاركة بشكل واع و أنصح بعدم المشاركة إذا كنت من الأشخاص الحساسين من مشاهدة برامج مخصصة للبالغين عمريا، وإذا كنت تريد أن تعرف أكثر عن نوعية المحتوى فلا تتردد عن سؤال الباحث لتزويدك بالمعلومات المطلوبة.</p>	<p><b>هل يوجد أي مخاطر؟</b></p>
<p>لا يوجد أي فوائد فورية ملموسة من خلال المشاركة في هذه التجربة ولكن نتائج هذا البحث ستعود بالنفع والفائدة على مجال الترجمة الفورية بشكل عام مما قد يحفز شركات الترجمة الفورية أن تستخدم نتائج هذا البحث وتبنى معلوماته لتحسين إستراتيجيات الترجمة الفورية العربية لإعطاء المشاهد الكويتي تجربة وخدمة أفضل.</p>	<p><b>هل يوجد أي فوائد؟</b></p>
<p>إذا كان لديك أي إقتراحات أو شكاوى تود مناقشتها مع أحد غير الباحث فستطيع التواصل مع مرشد البحث على الإيميل التالي: <a href="mailto:l.desilla@ucl.ac.uk">l.desilla@ucl.ac.uk</a> إذا شعرت أنه لم يتم التعامل مع شكواك بشكل مرضي فستطيع التواصل مع رئيس قسم لجنة أخلاق البحث في جامعة كولج لندن على الإيميل التالي: <a href="mailto:ethics@ucl.ac.uk">ethics@ucl.ac.uk</a></p>	<p><b>الشكاوى؟</b></p>
<p>جميع المعلومات المستخدمة خلال هذه التجربة البحثية ستحفظ بطريقة سرية آمنة تماما ولن يتم التعرف عليك شخصيا من خلال أي من تقارير ومنشورات هذا البحث.</p>	<p><b>هل المشاركة سرية؟</b></p>
<p>نتائج هذه التجربة سيتم تحليلها ومناقشتها في رسالة الدكتوراة للباحث المتوقع إستكمالها في سنة 2021 من جامعة كولج لندن. ومن الممكن أن تستخدم هذه النتائج من قبل الباحث لنشر بعض المقالات العلمية في مجلات علمية مرموقة السمعة في مجال دراسات الترجمة وكذلك المشاركة في مؤتمرات علمية متعلقة في دراسات الترجمة والترجمة الفورية للصوتيات والمرئيات و ستحفظ البيانات بشكل آمن خلال فترة إستكمال رسالة الدكتوراة، علما بأن الإطلاع على هذه البيانات يقتصر فقط على الباحث ومرشدين البحث.</p>	<p><b>النتائج؟</b></p>
<p>الراعي المالي للبعثة الدراسية خاصتي هو قسم اللغة الإنجليزية في كلية الآداب بجامعة الكويت، حيث أن إستكمال متطلبات البعثة الدراسية والإنضمام إلى الكلية كعضو هيئة تدريسيين مشروط بإستكمال دراسة الدكتوراة.</p>	<p><b>من الراعي المالي؟</b></p>
<p>إذا كنت لديك أي أسئلة أخرى فلا تتردد بالتواصل معي على التالي: إيميل: <a href="mailto:Alanoud.alsharhan.17@ucl.ac.uk">Alanoud.alsharhan.17@ucl.ac.uk</a> رقم الهاتف: 0096566670997 00447378533785 أو تواصل مع مرشد البحث على الإيميل التالي: Dr. Louisa Desilla <a href="mailto:l.desilla@ucl.ac.uk">l.desilla@ucl.ac.uk</a> Dr. Mark Shuttleworth <a href="mailto:m.shuttleworth@ucl.ac.uk">m.shuttleworth@ucl.ac.uk</a></p>	<p><b>معلومات التواصل؟</b></p>

\*\*\* أتقدم بخالص الشكر والتقدير  
لجميع المشاركين معنا في هذا البحث العلمي \*\*\*

## Appendix E English Consent Form



### CONSENT FORM FOR GROUP A - SUBTITLING EXPERIMENT

*Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research.*

**Title of Study:**

The Effects of the Netflix No-censorship Policy on Subtitling Taboo Language from English to Arabic: A Case Study based on Kuwait

**Department:**

Centre of Multidisciplinary and Intercultural Inquiries (CMII)  
Centre for Translation Studies (CenTras)

**Name and Contact Details of the Researcher:**

Alanoud Alsharhan  
Emails: [Alanoud.alsharhan.17@ucl.ac.uk](mailto:Alanoud.alsharhan.17@ucl.ac.uk)  
Tel: [REDACTED]

**Name and Contact Details of the Principal Researchers:**

Dr. Louisa Desilla  
Email: [l.desilla@ucl.ac.uk](mailto:l.desilla@ucl.ac.uk)  
Dr. Mark Shuttleworth  
Email: [m.shuttleworth@ucl.ac.uk](mailto:m.shuttleworth@ucl.ac.uk)

**This study has been approved by the UCL Research Ethics Committee: Project ID number: 12527/001**

Thank you for considering taking part in this research. Please make sure you read the **Information Sheet** provided to you by the researcher before you agree to take part. If you have any questions arising from the Information Sheet or explanation already given to you, please ask the researcher before you decide whether to join in. You will be given a copy of this **Consent Form** to keep and refer to at any time.

*I confirm that I understand that by ticking/initialling each box below I am consenting to this element of the study. I understand that it will be assumed that unticked/initialled boxes means that I DO NOT consent to that part of the study. I understand that by not giving consent for any one element that I may be deemed ineligible for the study.*





No	Consenting to	Tick Box
1.	I confirm that I have read and understood the Information Sheet for the above study. I have had an opportunity to consider the information and what will be expected of me. I have also had the opportunity to ask questions which have been answered to my satisfaction. I would like to take part in the experiment and questionnaire.	
2.	I understand that I will be able to withdraw my data up until I submit them to the researcher. I understand that once the questionnaire is submitted I will not be able to withdraw because the questionnaires are anonymised.	
3.	I understand that I am not submitting any personal information and that the data gathered in this study will be stored anonymously and securely. It will not be possible to identify me in any publications.	
4.	I understand that my information may be subject to review by responsible individuals from University College London for monitoring and audit purposes.	
5.	I understand that my participation is voluntary and that I am free to withdraw at any time without giving a reason.	
6.	I understand the potential risks of participating in this experiment and my right to withdraw if the content of the clips reaches an uncomfortable level.	
7.	I understand that there are no immediate benefits for participating in this experiment. I understand the indirect benefits of this research.	
8.	I agree that my anonymised research data may be used by others for future research.	
9.	I understand that the information I have submitted will be published as a part of PhD thesis. I understand my rights of obtaining a copy of this thesis in the future.	
10.	I am aware of who I should contact if I wish to lodge a complaint.	
11.	I voluntarily agree to take part in this study.	

Name of Participant:

Date:

Signature:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name of Researcher:

Date

Signature:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Appendix F Arabic Consent Form



### ورقة الموافقة – تجربة الترجمة الفورية

يرجى إستكمال هذه الإستمارة بعد قراءة ورقة المعلومات والإستماع إلى شرح هذا البحث

عنوان رسالة الدكتوراه

آثار سياسة اللارقابة في تنقلكس لترجمة لغة التابو(اللغة المحظورة) من الإنجليزية إلى العربية دراسة حالة في الكويت

القسم العلمي

مركز دراسات الترجمة في جامعة كولج لندن

إسم ومعلومات التواصل مع الباحث

العنود الشهران

الإيميل:

[Alanoud.alsharhan.17@ucl.ac.uk](mailto:Alanoud.alsharhan.17@ucl.ac.uk)

رقم الهاتف:

+96566670997 and +447378533785

إسم ومعلومات التواصل مع مرشدين البحث

د. لويسا ديسيلا و د. مارك شتلورث

الإيميل:

[l.desilla@ucl.ac.uk](mailto:l.desilla@ucl.ac.uk) and [m.shuttleworth@ucl.ac.uk](mailto:m.shuttleworth@ucl.ac.uk)

تمت الموافقة على هذه الدراسة من قبل لجنة أخلاق البحث في جامعة كولج لندن ورقم التعريف هو:

12527/001

شكراً لإهتمامكم وأخذكم المشاركة في هذا البحث بعين الإعتبار، كما يرجى التأكد من قراءة ورقة المعلومات المقدمة لكم من الباحث قبل الإعتقاد و الموافقة على هذا المستند، وإذا كان لديكم أي تساؤلات عن ورقة المعلومات أو شرح الباحث لهذا البحث يرجى سؤال الباحث قبل إتخاذ قرار المشاركة، ويسعدني حينها أن أقدم لكم نسخة من إستمارة الموافقة هذه للاحتفاظ بها والرجوع إليها في أي وقت.

أقر أنه عندما أضع علامة أو توقيع على البند المرفق بالصفحة التالية بأنني أوافق على هذا البند، و عدم وجود علامة أو توقيع على البند المرفق يعبر عن عدم الموافقة على هذا البند، مما يترتب عليه إستبعاد إجاباتي خلال فترة تحليل البيانات.



رقم	أقر وأوافق على	علم / وقع
1	قراءة وفهم ورقة المعلومات لهذا البحث و إعطاء الفرصة للتفكير بهذه المعلومات وما المتوقع من المشاركة في هذا البحث، مع إتاحة الفرصة للسؤال عن أي تساؤلات لدي كما تم الإجابة على أسئلتي بشكل وافي و أود المشاركة في هذه التجربة والإجابة على الإستطلاع المرفق.	
2	إمكانية سحب بياناتي قبل تسليمها إلى الباحث و أنه بعد أن يتم التسليم فلن أستطيع سحب بياناتي لأن الإستطلاع سيكون مجهول المصدر.	
3	عدم تسليم أي معلومات شخصية حيث أن البيانات المؤخوذة لهذا البحث ستخزن بطريقة آمنة وستكون مجهولة المصدر، ومن غير الممكن التعرف على المشاركين من خلال أي من المنشورات الصادرة لهذا البحث.	
4	السماح للمسؤولين عن البحث في جامعة كولج لندن بمراجعة إجاباتي بغرض التدقيق والتقييم.	
5	أن مشاركتي في هذا البحث هو عمل تطوعي وانتي حر في إتخاذ قرار الإنسحاب في أي وقت دون إعطاء أسباب.	
6	فهمني بإمكانية وجود مخاطر محتملة من مشاركتي في هذه التجربة وحقني في الإنسحاب إذا وصل محتوى الفيديوهات إلى مرحلة غير مناسبة.	
7	عدم وجود أي فوائد فورية ومباشرة من مشاركتي في هذه التجربة كما أفهم النتائج الغير مباشرة التي تعود بالنفع والفائدة لهذا البحث.	
8	أنه من الممكن لبياناتي المجهولة المصدر والتي تم تسليمها لهذا البحث أن تستخدم من قبل باحثين آخرين في المستقبل.	
9	أن المعلومات والبيانات والنتائج سوف تنشر كجزء من رسالة الدكتوراه، و يحق لي المطالبة بنسخة من رسالة الدكتوراه هذه في المستقبل.	
10	علمي بمن أتواصل في حالة رغبتني في تقديم شكوى.	
11	تطوعي بالمشاركة في هذا البحث.	

أسم المشارك	التاريخ	التوقيع
أسم الباحث	التاريخ	التوقيع

## Appendix G

### English Pre-experimental Questionnaire

#### *Pre-experiment Questionnaire*

Please answer ALL the following questions when prompted by the researcher to do so.

- 1- What is your gender?
  - a) Male
  - b) Female
- 2- How old are you? \_\_\_\_\_
- 3- Do you speak English as a foreign language?
  - a. Yes
  - b. No
- 4- If you could place yourself in one of the following levels regarding your use of English, which would you choose?
  - a. Beginner  
This means that you understand and use basic phrases in English, such as “good morning”, “how are you”, “how much is this”, and so on. You can introduce yourself, communicate, and understand others during simple small talks.
  - b. Intermediate  
This means that you understand main topics, ideas, or points in different circumstances, for example, in a school lecture or work meeting. You are also able to handle different situations where only English is used, for instance when travelling or when interacting with a native speaker of English. You can understand the main points of different radio or TV programs.
  - c. Advanced  
This means that you can understand and use a range of complicated phrases and sentences and easily participate in various conversations. You can understand and use the language in different settings, including social, academic, or professional. You can understand a variety of TV shows and films effortlessly.
  - d. Near-native Speaker  
This means that you use mostly English in your daily interactions at home, school, or work. You have no difficulty understanding any kind of spoken language live or broadcast. You have a good familiarity and can easily understand and use idiomatic expressions and colloquialism such as those used by native speakers of English.

#### *Reading Subtitles*

- 1- Do you watch films, television shows, or online shows in English?
  - a. Yes
  - b. No
- 2- When you watch audiovisual content in English, do you read the Arabic subtitles?  
Please rate your answer  
I never read the Arabic subtitles 1 2 3 4 5 I always read the Arabic subtitles
- 3- How much do you think you rely on the subtitles in order to understand a film or TV series episode?
  - a. 75% - 100%
  - b. 50% - 75%
  - c. 25% - 50%
  - d. 0% - 25%
- 4- Do you think you can fully understand an audiovisual content that is not subtitled?
  - a. Yes, I have done that before, and I understood everything
  - b. No, I have done that before but could not fully understand
  - c. I'm not sure because I've never watched a show without Arabic subtitles

## Appendix H

### Arabic Pre-experimental Questionnaire

#### الإستطلاع الأولي

##### مستوى اللغة

الرجاء الإجابة على الأسئلة التالية التي تخص مستوى لغتك الإنجليزية وحاجتك لقرأة الترجمة الفورية

1- ما هو جنسك؟

(أ) أنثى (ب) ذكر

2- كم عمرك؟ \_\_\_\_\_

3- هل تتحدث اللغة الإنجليزية كلغة ثانية؟

(أ) نعم (ب) لا

4- إذا إستطعت أن تضع نفسك في أحد المراحل التالية بما يخص إستخدامك للغة الإنجليزية ماذا ستختار؟

(أ) مبتدئ

هذا معناه أنك تفهم الجمل الأساسية على سبيل المثال "صباح الخير" "كيف حالك" "بكم هذا" وما إلى ذلك. تستطيع أن تقدم نفسك وتتحدث وتفهم الآخرين في المحادثات البسيطة.

(ب) متوسط

هذا معناه أنك تفهم المواضيع الأساسية والأفكار والنقاط في مواقف مختلفة على سبيل المثال في المحاضرات الأكاديمية واجتماعات عملية. وتستطيع السيطرة على مواقف مختلفة تتحدثت كليا باللغة الإنجليزية كمواقف السفر والتحدث مع أشخاص لغتهم الأم هي الإنجليزية. وتفهم النقاط الأساسية في برامج الراديو والتلفزيون الإنجليزية.

(ج) متقدم

هذا معناه أنك تفهم وتستخدم العديد من من الجمل المعقدة وتشارك بسهولة في محادثات إنجليزية مختلفة. تستطيع إستخدام وفهم اللغة الإنجليزية في مواقف إجتماعية و أكاديمية واحترافية. تستطيع فهم مختلف البرامج والأفلام الإنجليزية بكل سهولة.

(د) لغتك الإنجليزية هي لغتك الأم

هذا معناه أنك غالبا تستخدم اللغة الإنجليزية في محادثاتك اليومية في المنزل والجامعة ومكان العمل. لا تواجه أي صعوبة في فهم أي محادثة إنجليزية مباشرة أو مسجلة. تفهم الأمثال والتشبيهات واللغة العامية الإنجليزية كالأشخاص الذين يتحدثون اللغة الإنجليزية كلغة الأم.

##### قراءة الترجمة الفورية

1- هل تشاهد أفلام وبرامج تلفزيونية وبرامج على الانترنت باللغة الإنجليزية؟

(أ) نعم (ب) لا

2- عندما تشاهد محتويات باللغة الإنجليزية هل تقرأ الترجمة الفورية العربية؟ يرجى تقدير إجابتك

(أ) لا أقرأ الترجمة العربية الفورية أبدا 1 2 3 4 5 دائما أقرأ الترجمة الفورية العربية

3- كم نسبة إعتيادك على الترجمة العربية لفهمك الفلم أو المسلسل الإنجليزي؟

75 - 100% 50% - 75% 25% - 50% 0% - 25%

4- هل تعتقد أنك تستطيع فهم برامج وأفلام غير مترجمة باللغة الإنجليزية؟

(أ) نعم فعلت ذلك من قبل وفهمت كل شيء

(ب) لا فعلت ذلك من قبل ولم أفهم كل شيء

(ج) غير متأكد لأنني لم أفعل ذلك من قبل

## Appendix I

### Extracted Taboo Language Instances

#### Disjointed Season One

##### 1- Episode One

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Southern California's finest and friendliest <b>marijuana dispensary</b> .	وهي صيدلية الماريجوانا الأفضل والأكثرودية في جنوب كاليفورنيا	Southern California's finest and friendliest marijuana dispensary.	D&A	LT
Source		Disjointed – S1 E1 – 5		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Cannabis lawyer, cannabis activist</b> , and just before I opened the door, <b>cannabis user</b> .	أنا محامية وناشطة للدفاع عن الحشيش ومدمنة على الحشيش قبل فتح الباب	I'm a lawyer and an activist for defending hashish, and hashish addict before opening this door.	D&A D&A	1.LT 2. SUB+
Source		Disjointed – S1 E1 – 10		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I've devoted my entire life to spreading the <b>gospel of marijuana</b> ,	كرست كل حياتي لنشر بشاره الماريجوانا	I've devoted my entire life to spreading the annunciation of marijuana,	D&A	PAR
Source		Disjointed – S1 E1 – 11		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and usher in a golden age of people not being such <b>dicks</b> all the time.	ونهي الناس عن بسفالة طوال التصرف الوقت في عصر ذهبي	And stop people from acting mean all the time in a golden age	SR	EPAR+
Source		Disjointed – S1 E1 – 14		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Here at Ruth's, our greatest resource... aside from having a <b>shitload of weed...</b>	هنا في صيدلية "روث"، أعظم مواردنا بالإضافة إلى وجود الكثير من الحشيش	Here at Ruth's pharmacy, our greatest resources aside from having an abundance of hashish	SCA D&A	EPAR+ GEN
Source		Disjointed – S1 E1 – 26		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and three-time winner of the San Bernardino <b>Cannabis Cup.</b>	والفائز ثلاث مرات حشيش "سان بكأس بيرناردينو".	and three-time winner of the San Bernardino hashish Cup.	D&A	LT
Source		Disjointed – S1 E1 – 30		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Hey, I'm your <b>toking Asian.</b>	مرحباً، أنا الآسيوية التي تدخن الماريجوانا.	Hey, I'm the Asian who smokes marijuana.	D&A	SP-E+
Source		Disjointed – S1 E1 – 33		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I look forward to helping you meet and exceed your <b>marijuana</b> goals.	أتطلع قدماً إلى مساعدتكم على تحقيق وتخطي أهدافكم بما يخص الماريجوانا.	I look forward to helping you meet and exceed your marijuana goals.	D&A	RET
Source		Disjointed – S1 E1 – 39		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
my friend Denise bought the <b>pot.</b>	جلبت صديقتي "دينيس" الحشيش.	my friend Denise brought the hashish.	D&A	GEN
Source		Disjointed – S1 E1 – 59		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Uh, are you free to medicate now? <b>Get high?</b>	هل أنت متاحة للمداوة الآن؟ تقصدون الانشاء؟	Uh, are you free to medicate now? You mean get high?	D&A	LT
Source		Disjointed – S1 E1 – 98		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Pot</b> that doesn't just make you <b>high</b> ... but makes you whole.	أريد حشيشاً لا يجعلك منتشياً فحسب بل يجعلك كاملة.	I want hashish that doesn't just make you high... but makes you whole.	D&A D&A	1.GEN 2.LT
Source		Disjointed – S1 E1 – 122		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, <b>damn</b> .	إسحقاً!	Oh, crushed (Arabic expression)	BLAS	ESUB
Source		Disjointed – S1 E1 – 126		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yes, they do <b>take a lot of dope</b> , but I'm staying away from all that.	إنهم يتعاطون المخدرات كثيراً لكنني بعيدة عن كل ذلك.	They take a lot of drugs but I'm away from all that	D&A	STAN+
Source		Disjointed – S1 E1 – 134		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Just business high.</b>	أنا منتشياً بشكل طفيف.	I'm a little high	D&A	PAR+
Source		Disjointed – S1 E1 – 150		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Recreational</b> is now legal in California.	تدخين الحشيش لغرض الترفيه قانوني الآن في	Smoking hashish for recreational purposes is not	D&A	SP-A



	"كاليفورنيا"	legal in California		
Source		Disjointed – S1 E1 – 162		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You want me to stand outside dressed like a <b>joint</b> , twirling a sign?	هل تريدني أن أقف في بشكل الخارج وأنتكر <b>توليفة</b> وأبرم لافتة؟	You want me to stand outside dressed like a joint, twirling a sign?	D&A	LT
Source		Disjointed – S1 E1 – 175		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>thirsty for young white women.</b>	ومتعطش للنساء اليافعات البيض.	thirsty for young white women.	SR	CAL
Source		Disjointed – S1 E1 – 179		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
'Cause Exxon makes you <b>piss</b> in a cup once a month?	لأن شركة "إكسون" تجعلك <b>تبول</b> في كوب مرة كل شهر؟	Because Exxon company makes you piss in a cup once a month?	SCA	LT
Source		Disjointed – S1 E1 – 184		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
What <b>schmuck</b> wants pizza from a hut?	من هو <b>الأحمق</b> الذي يريد البيتزا من كوخ؟	What idiot wants pizza from a hut?	PROF	SUB
Source		Disjointed – S1 E1 – 195		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, I wanna get up and fix this, but I can't <b>fucking</b> move.	أريد النهوض وإصلاح الأمر لكنني لا أستطيع أن أتحرك.	I want to get up and fix this, but I can't move.	PROF	OMS
Source		Disjointed – S1 E1 – 208		

Source Text	Target Text	Back Translation	Type of	Subtitling
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			Taboo	Strategy
That is so much better than the <b>shit</b> my kids watch.	هذا أفضل كثير من الذي يشاهده الهراء طفلاي.	That is so much better than the nonsense my kids watch.	SCA	ESUB+
Source		Disjointed – S1 E1 – 229		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-If anything, it amplifies— <b>-Holy shit</b> , a chair.	بل هي تعظم - سحفاً! إنه كرسي.	-If anything, it amplifies— -crushed (Arabic expression), a chair.	SCA	ESUB+
Source		Disjointed – S1 E1 – 243		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Sometimes they wonder what <b>urine</b> tastes like.	تتساءل أحياناً عن طعم البول.	She sometimes wonder about the taste of urine	SCA	LT
Source		Disjointed – S1 E1 – 300		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
We're here today because <b>we smoke grass</b>	نحن هنا اليوم لأننا ندخن الحشيش.	We're here today because we smoke grass	D&A	LT or STAN?
Source		Disjointed – S1 E1 – 318		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
over what I now realize was really <b>shitty pot</b> .	الما أدرك الآن أنه حشيش رديء.	over what I now realize was really bad hashish.	D&A	EGEN+
Source		Disjointed – S1 E1 – 329		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, you've met that <b>batshit</b>	لقد التقيت تلك التافهة.	You've met that silly woman	PROF	EPAR+

<b>nonsense.</b>				
Source		Disjointed – S1 E1 – 339		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Cause people kept walking in and taking <b>shit</b> .	الناس استمروا في دخول البيوت وسرقتها.	People continued to enter the houses and steal them.	SCA	ESP-E+
Source		Disjointed – S1 E1 – 350		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
The whole town was <b>hooked on meth and crack</b> .	البلدة برمتها تتعاطى الكوكايين والميث.	The whole town was taking cocaine and meth.	D&A D&A	GEN RET
Source		Disjointed – S1 E1 – 351		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, come on, you can't equate <b>marijuana with meth and crack</b> .	بحقك، لا يمكنك أن تتساوى بين الماريجوا والكوكايين والميثامفيتامين.	Oh, come on, you can't equate marijuana with cocaine and methamphetamine.	D&A D&A D&A	RET GEN SP-E
Source		Disjointed – S1 E1 – 354		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>What the fuck?</b>	يا إلهي	Oh my god!	PROF	ESUB+
Source		Disjointed – S1 E1 – 377		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
No, Dad, gynecology won't turn me into a <b>lesbian</b> .	لا يا أبي، لا يحولني إلى مثلية طب النساء	No, Dad, gynecology won't turn me into a homosexual.	SR	GEN
Source		Disjointed – S1 E1 – 378		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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as I said to Travis... <b>fuck</b> that <b>shit</b> .	كما قلت لـ"ترافيس"، تباً لذلك الهراء	As I said to Travis, damn this nonsense	PROF SCA	1.SUB 2.ESUB+
Source		Disjointed – S1 E1 – 392		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- <b>Stoned?</b>	هل انت منتشبة؟ -	Are you high?	D&A	PAR
Source		Disjointed – S1 E1 – 454		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
The mister might even <b>get a handy</b> tonight.	وقد يحصل زوجي على مداعبة يدوية اليوم	My husband might get a hand foreplay today	SR	SP-A
Source		Disjointed – S1 E1 – 461		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Just his <b>penis</b> .	قضيبه فحسب.	Just his penis.	SR	LT
Source		Disjointed – S1 E1 - 465		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Jesus Christ</b> , that's just offensive.	يا للهول! هذا مهين.	How horrifying! That's just offensive.	BLAS	ESUB+
Source		Disjointed – S1 E1 – 486		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I think you could <b>bang</b> Olivia.	وأعتقد أنك تستطيع مضاجعة "أوليفيا"	I think you could fuck Olivia.	SR	PAR+
Source		Disjointed – S1 E1 – 494		

## 2- Episode Two

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Yeah, <b>fuck you</b> , too.	تَباً لك أيضاً.	Damn you too.	PROF	SUB+
Source		Disjointed – S1 E2 – 3		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Many? What, are you <b>fucking</b> kidding me?	حقاً؟ هل تمازحني؟	Really? Are you kidding me?	PROF	EOMS
Source		Disjointed – S1 E2 – 11		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, but I'm not trying to <b>make butterscotch babies</b> with this one.	لكنني لا أحاول ممارسة الجنس مع هذا الرجل.	But I'm not trying to have sex with this man.	SR	PAR+
Source		Disjointed – S1 E2 – 22		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-I don't care what it's called, you look like an <b>asshole</b> .	لا يهمني اسمه، تبدو كالمسافل.	I don't care about its name. you look like a lowlife (male)	SR	EPAR+
Source		Disjointed – S1 E2 – 40		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Can you do those air quotes again? 'Cause it's a perfect <b>dick move</b> . You're a <b>dick move</b> !	وهل يمكنك أن تقوم بهذه الحركات مجدداً؟ لأنها حركة <b>بغيضة</b> جداً.. أنت <b>بغيضة</b> .	Can you do those moves again? Because it's a nasty move You're nasty	SR	PAR+
Source		Disjointed – S1 E2 – 57		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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and when families come here and see people <b>snarfing doobs</b> , it's bad.	وعندما تأتي العائلات إلى هنا وترى الناس يتعاطون الحشيش فهذا سيئ.	and when families come here and see people taking hashish, it's bad.	D&A	SP-E
Source	Disjointed – S1 E2 – 62			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And I would refer you to 2005's Los Angeles County v. <b>Hector's Dildos</b> . That was where three men were caught in a parking lot repeatedly--	وسأذكر لك القضية بين مقاطعة 2005"لوس أنجلوس" و"هكتورز ديلدوز" سنة . حيث كان هناك ثلاثة رجال ضبطوا في موقف سيارات مراراً وتكراراً.	I would remind you of the case between Los Angeles county and Hector's Dildos in 2005, where three men were caught in a parking lot repeatedly	SR	RET
Source	Disjointed – S1 E2 – 69			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Spare me your <b>dildos!</b>	وفري علي قصصك.	Spare me your stories	SR	ESUB+
Source	Disjointed – S1 E2 – 70			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So, about your mom... <b>What the fuck?</b>	.. بشأن أمك ما هذا؟	So, about your mom... What is this?	PROF	ESUB+
Source	Disjointed – S1 E2 – 89			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Especially when it comes to the women with whom I procreate. "With whom I	خصوصاً عندما يتعلق الأمر بالنساء اللواتي أنجب منه .!! لهذه العبارة .وبيا للقواعد الصحيحة .لقد أثارني ذلك.	Especially when it comes to the women with whom I procreate. What a phrase	SR SR PROF	1.LT 2.LT 3. LT

procreate." -Proper grammar. <b>Such a turn-on.</b> <b>-That make you want me?</b> -yeah. I mean, if it'll <b>shut your mom up.</b>	هل يجعلك ذلك ترغبين بي؟ نعم .إن أسكت أمك ذلك	and what proper grammar. That turned me on. -That make you want me? -yeah. If it'll shut your mom up.		
Source		Disjointed – S1 E2 – 101		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's my favorite <b>indica</b> . Very relaxing.	إنها حشيشتي المفضلة .وهي مريحة جداً	It's my favorite hashish and it's very relaxing.	D&A	GEN
Source		Disjointed – S1 E2 -		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm totally relaxed 'cause I dropped out of medical school <b>to smoke and sell pot!</b>	القد ارتحت تماماً لأنني تركت كلية الطب .من أجل أن ادخن الحشيشة وأبيعها.	I'm totally relaxed 'cause I dropped out of medical school to smoke and sell hashish!	D&A	GEN
Source		Disjointed – S1 E2 – 128		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, not these <b>fucksticks</b> .	.ليس هذين الوغدتين	Not these scoundrels.	PROF	PAR+
Source		Disjointed – S1 E2 – 140		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Tongue my tongue.</b>	.قبلني باللسان	Kiss me with tongue	SR	PAR
Source		Disjointed – S1 E2 – 147		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>-Shut the fuck</b>	!اصمت	Shut up!	PROF	EOMS

up.				
Source		Disjointed – S1 E2 – 162		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-"I got a <b>fucking</b> monkey on my shoulder."	ولديه قرد لعين على - كتفه.	And he has a damn monkey on his shoulder.	PROF	SUB
Source		Disjointed – S1 E2 – 185		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You're the <b>morons</b> people point to when they say, " <b>People who smoke pot are morons.</b> "	أنتم الغبيان اللذان يشير إليهما الناس عندما يقولون إن الناس الذين يدخنون الحشيش مغفلون.	You're the idiots people point to when they say, "People who smoke hashish are morons."	D&A	1.SUB 2.LT 3.GEN
Source		Disjointed – S1 E2 – 193		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Eve's Bush</b> is the only strain of <b>marijuana</b> guaranteed to never have been touched by male hands.	"إيفز بوش" إنها حشيشة الماريجوانا الوحيدة التي نضمن لكم أنه لم يلمسها أي رجل.	Eve's Bush is the only marijuana hashish guaranteed to never have been touched by male hands.	D&A D&A	1.RET 2.SP-A
Source		Disjointed – S1 E2 – 211		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>no creature with a Y chromosome has ever penetrated the horticultural hymen of this bud.</b>	الم يضع أي رجل يده على هذه الحشيشة البستانية إطلاقاً.	No man has ever put his hand on this horticultural hashish.	SR	EPAR+
Source		Disjointed – S1 E2 – 213		



Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and I can attest to the militancy and virulence of their <b>lesbianism</b> .	وأستطيع أن أشهد بتشدده ومثليتهن.	And I can attest to the virulence of their homosexuality.	SR	GEN
Source		Disjointed – S1 E2 – 217		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
whether you wanna reconnect with your inner goddess or <b>just scissor with your bestie</b> .	سواء كنت تريدين التواصل مجدداً مع إلهتك الداخلية و ممارسة السحاق مع صديقتك المفضلة.	whether you want to reconnect with your inner goddess and just practice lesbianism with your best friend.	SR	PAR+
Source		Disjointed – S1 E2 – 222		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
but we're offering a special 25 percent discount for every marginalized group to which you belong. So, <b>if you're a disabled, transgender Latina, you smoke free.</b>	ولكننا نقدم خصماً مميزاً بنسبة 25 بالمئة لكل مجموعة مهمشة تتضمن إليها الذات إن كنت عاجزة و لاتينية متحولة فالتدخين جنسياً، مجانياً.	but we're offering a special 25 percent discount for every marginalized group to which you belong. So, if you're a disabled, or transgender Latina, you smoke free.	SR	LT
Source		Disjointed – S1 E2 – 224		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
She's concerned you're <b>not having enough sex</b> .	إنها قلقة جداً من عدم ممارستك للجنس كثيراً .	She's concerned you're not having enough sex.	SR	LT
Source		Disjointed – S1 E2 – 243		

Source Text	Target Text	Back Translation	Type of	Subtitling
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			Taboo	Strategy
A young man like you <b>should be having regular orgasms.</b> If not for you, for your <b>prostate.</b> -Good to know. -And it's not just about the <b>orgasms</b> , it's the emotional intimacy that can only come when <b>genitals hold hands.</b>	يجب أن يحصل رجل على نشوات يافع مثلك <b>جماع منتظمة</b> . إن لم يكن لأجلك فلأجل البروستات، خاصتك، من الجيد معرفة ذلك. - ولا يتعلق الأمر <b>بنشوات الجماع</b> ، فحسب، إنها الموانسة العاطفية التي تستطيع أن تحصل عند <b>التقاء الأعضاء التناسلية</b> .	A young man like you should be having regular orgasms. If not for you, for your prostate. -Good to know. -And it's not just about the orgasms, it's the emotional intimacy that can only come when genitals converge.	SR SR SR SR	1.LT 2.LT 3.LT 4. PAR+
Source		Disjointed – S1 E2 – 246		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
when two people love each other... <b>there are no wrong holes.</b>	عندما يقع شخصان في الغرام <b>فليس هناك تقوب خاطئة.</b>	when two people fall in love...there are no wrong holes.	SR	LT
Source		Disjointed – S1 E2 – 254		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, this is like a <b>three-way.</b>	روكأنها علاقة جنسية بين ثلاثة أشخاء	This is like a sexual relationship between three people.	SR	SP-A+
Source		Disjointed – S1 E2 – 264		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Jesus</b> , Travis, you're going at her like that stuffed rabbit you used to <b>hump</b> when you were 13.	يا للهول يا ترافيس"، أنت تتقرب منها كالأرنب المحشو الذي كنت <b>تنكحه</b> في سنّ الـ 13	How horrific Travis, you're getting closer to her like that stuffed rabbit you used to fuck when you were 13.	BLAS	1.ESUB 2.SP-E
Source		Disjointed – S1 E2 – 266		

Source Text	Target Text	Back Translation	Type of	Subtitling
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			Taboo	Strategy
You just reminded her she might get pregnant. Goodbye, <b>lady boner</b> .	لقد ذكرتها في احتمال أن تحمل. وداعاً للانتصاب.	You just reminded her she might get pregnant. Goodbye erection.	SR	STAN+
Source	Disjointed – S1 E2 – 275			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
They're Japanese noodles, <b>you ignorant fuck</b> .	إنه نودل ياباني أيتها الجاهلة.	They're Japanese noodles, you ignorant (female)	PROF	EOMS
Source	Disjointed – S1 E2 – 291			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and you're watching Dank and Dabby, the channel by <b>stoners</b> , for <b>stoners</b> — And by <b>stoners</b> !	وتشاهدون ادانك و"داببي"، محطة من متعاطي الماريجوانا ولأجلهم ومن قبل متعاطي الماريجوانا.	and you're watching Dank and Dabby, the channel by marijuana takers, and for them— And by marijuana takers!	D&A	PAR+
Source	Disjointed – S1 E2 – 304			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Your shit</b> , it's got levels, man.	يتمتع هراوك بمستويات يا رجل.	Your nonsense has levels man	SCA	ESUB+
Source	Disjointed – S1 E2 – 328			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
by some judo <b>dick</b> who says we can't light up in the parking lot. Um, hey, <b>asshole</b> , it's legal now.	من قبل وغد يلعب الجودو يقول إنه لايمكننا إشعال سيجارة في موقف السيارات أصبح ذلك قانونياً الآن أيها السافل.	by some judo playing scoundrel who says we can't light up a cigarette in the parking lot. It's legal now you lowlife.	SR	1.SUB+ 2.SUB+

Source		Disjointed – S1 E2 – 334
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That <b>motherfucker</b> grew slaves.	كان ذلك الوغد يزرع العبيد.	That scoundrel grew slaves.	PROF	SUB+
Source		Disjointed – S1 E2 – 338		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
This is really <b>badass</b> . -[Carter] This is gonna get ugly.	!اسيسوء الأمر	This will get worse.	PROF	EPAR+
Source		Disjointed – S1 E2 – 354		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Dabby, swear to God, I will punch you right in the <b>tits</b> .	"أقسم بالربِّ يا "دابي" إنني سألكمك في ثديك.	I swear to God Dabby, I will punch you right in the breasts.	SR	STAN+
Source		Disjointed – S1 E2 – 375		

### 3- Episode Three

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Travis, I swear, I will punch you right in the <b>tits</b> .	"ترافيس"، أقسم أنني سألكمك في صدرك.	Travis, I swear, I will punch you right in the chest.	SR	EGEN+
Source		Disjointed – S1 E3 – 25		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Shut the fuck up about Minnie-fucking-Minoso.</b>	توقف عن الحديث عن "ميني مينوسو" اللعين.	Stop talking about damn Minnie-Minoso.	PROF PROF	1.EOMS 2.SUB
Source		Disjointed – S1 E3 – 33		

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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, well, I got two, <b>asshole</b> . Did you get that, Carter? <b>Guy's got two assholes.</b>	حسناً، لدي اثنين، أيتها السافلة. هل سمعت ذلك يا "كارتر"؟ لدى الرجل فتحتنا شرح.	Yeah, well, I got two, lowlife. Did you get that, Carter? Guy's got two assholes.	SR SR	1.SUB+ 2.LT
Source		Disjointed – S1 E3 - 60		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You want everyone to know that a martial arts instructor <b>got his ass beat by a stoned old Jewish lady?</b>	تريد أن يعرف الجميع أن مدرب الفنون القتالية تم الاعتداء عليه من قبل مسنة يهودية واقعة تحت تأثيرا المخدرات؟	You want everyone to know that a martial arts instructor got attacked by an old Jewish lady under the influence of drugs?	PROF D&A	1.PAR+ 2.PAR+
Source		Disjointed – S1 E3 – 68		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Horseshit.</b>			SCA	OMS
Source		Disjointed – S1 E3 – 84		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And soon you'll be enjoying the smoothest, mildest, tastiest <b>bud</b> ever created.	سرعان ما ستستمتع بأعذب واخف والذ برعم. لَيَقْبَلُ موجود على الإطلاق .	And soon you'll be enjoying the smoothest, mildest, tastiest bud ever created.	D&A	LT
Source		Disjointed – S1 E3 – 103		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Gee, I'd like to <b>fuck</b> those two.	كم أود أن أستلذ بهذين.	Oh how I'd like to enjoy those two	SR	ESUB+

Source		Disjointed – S1 E3 – 107
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Holy shit.</b> -Yeah, this <b>motherfucker</b> sees questions.	يا للهول هذا اللعين يرى الأسئلة التي تدور في رأسنا،	How horrific! This damn (male) sees the questions in our heads.	SCA  PROF	1.ESUB+  2.SUB+
Source		Disjointed – S1 E3 – 165		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You know, there's a reason they call it " <b>cannabis</b> ," not " <b>can't-abis</b> ."	هناك سبب التسميته "حشيش"، وليس "حشيش"	There's a reason it's called hashish not khashish.	D&A  D&A	LT+  SUB
Source		Disjointed – S1 E3 – 237		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yes, but there wasn't a subsection called Hitching Your Financial Wagon to <b>Two Burned-Out Cosmic Dipshits</b> .	أجل، لكن لم يكن هناك قسم فرعي يسمى "ربط عجلتك المالية بأخرقين عديمي الفائدة."	Yes, but there wasn't a subsection called Hitching Your Financial Wagon to Two useless idiots.	PROF	PAR+
Source		Disjointed – S1 E3 – 307		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You think Ruth'll be mad I <b>peed</b> in her <b>bong</b> ?	هل ستغضب "روث" لأنني تبولت في الشيشة الخاصة بها؟	You think Ruth'll be mad I peed in her hookah?	SCA  D&A	1.LT  2.GEN
Source		Disjointed – S1 E3 – 335		

#### 4- Episode Four

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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He grabbed my ass.	لقد أمسك بمؤخرتي.	He held my ass	SR	GEN
Source		Disjointed – S1 E4 – 41		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Hey. You keep that <b>bullshit</b> to yourself.	اسمع احتفظ بهذا الهراء لنفسك.	Listen, you keep this nonsense to yourself.	SCA	EPAR+
Source		Disjointed – S1 E4 - 75		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Plus the two who told us they got arrested for some interstate <b>bullshit</b> . That <b>shit's</b> on you, dudes.	بالإضافة إلى الاثنين اللذين قالوا إنهما اعتقلا لمشاكل تتعلق بين الولايات هذا المشاكل تقع على عاتقكم يا رفاق.	Plus the two who told us they got arrested for some interstate problems. Those problems are on you, dudes.	SCA SCA	EPAR+ ESUB+
Source		Disjointed – S1 E4 – 75		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, we didn't know what <b>the hell</b> this was.	لم نكن نعلم ماذا تعني هذه الخريطة.	We didn't know what this map means.	BLAS	OMS
Source		Disjointed – S1 E4 – 82		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Jesus</b> , baby.	يا للهول يا عزيزتي.	How horrific dear	BLAS	ESUB+
Source		Disjointed – S1 E4 – 113		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, are you <b>schtupping</b> Olivia? Are you not <b>schtupping</b> Olivia? You know? I	أعني، هل تمارس الجنس مع "أوليفيا". أم لا تفعل ذلك؟ هل تعلم؟ لا يهمني الأمر.	I mean, are you having sex with Olivia or not? You know? I don't care about it.	SR SR SCA	1.SP-E+ 2.OMS 3. EPAR+

<b>could give a shit.</b>				
Source		Disjointed – S1 E4 – 122		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm either <b>fucked up</b> or pregnant.	إما أنني يانس أو حامل.	I'm either desperate or pregnant.	PROF	ESUB+
Source		Disjointed – S1 E4 – 135		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I just promised Travis I'd quit meddling in his life, so, now I'm free <b>to dick around</b> in yours.	وعدت "ترافيس" للتو أنني لن أتدخل في حياته الذي لدي وقت الآن للتدخل في شؤونك.	I just promised Travis I'd quit meddling in his life, so, now I have the time to meddle in your business.	SR	EPAR+
Source		Disjointed – S1 E4 – 138		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
even though I've showed you 20 <b>fucking</b> times, Jim.	بالرغم من أنني علمته ذلك 20 مرة.	even though I've showed you 20 times.	PROF	EOMS
Source		Disjointed – S1 E4 – 161		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and I am <b>as high as a giraffe's nuts</b> .	وأنا واقعة تحت تأثيرا المخدرات لدرجة كبيرة .	I'm under the influence of drugs to a maximum level.	D&A	PAR+
Source		Disjointed – S1 E4 – 163		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Man, I'm <b>so high</b> , she's paranoid. <b>Are you skipping</b>	يا للهول، أنا تحت تأثير الحشيش. وهي مريضة بالشك هل تهربون من	Man, I'm under the influence of hashish, and she's paranoid.	D&A D&A	1.SP-E+ 2. STAN+



<b>class to do grass?</b> <b>Did you know it's wack to do crack?</b> <b>Are you a loser for being a drug user?</b>	المدرسة لتعاطي الحشيش؟ هل تعلمون أنه من الجنون تعاطي الحشيش؟ هل أنتم فشلة لأنكم "تعاطيتم المخدرات؟"	Are you skipping class to take hashish? Did you know it's wack to take hashish? Are you a loser for taking drugs?	D&A D&A	SUB LT
Source	Disjointed – S1 E4 – 238			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Here in my dojang, you'll learn how to kick <b>drugs</b> with your legs. <b>Looks like crack's been cracked.</b> My method is better than a <b>meth OD.</b>	هنا في مدرسة الدفاع عن النفس، ستتعلم كيف تركل <b>المخدرات</b> بقدميك. " قد تختلف ساقاك " " مخدرات - أسلود " يبدو أنه قد تم - التخلص من <b>المخدرات</b> . أسلوبى هو أفضل من الميث "أودي	Here in my self-defense school, you'll learn how to kick drugs with your legs. Your legs may be different "drugs - ?" Looks like we got rid of drugs. My method is better than a meth OD.	D&A D&A D&A	1.LT 2.PAR+ 3. RET
Source	Disjointed – S1 E4 – 249			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Together, we can deal those <b>dirty-dealing dealers</b> the Intensity Plus <b>butt-kicking</b> they deserve. 'Cause when it comes to <b>pot pushers...</b> I'm ruthless.	معاً يمكننا التعامل مع <b>تجار المخدرات القذرين</b> ونلقنهم درساً يستحقونه. لأنه عندما يتعلق الأمر <b>بمكافحة الحشيش</b> . أنا لا أعرف الرحمة	Together, we can deal with those dirty drug dealers and teach them a lesson they deserve. because when it comes to fighting hashish... I'm ruthless.	D&A SR D&A	1.SP-A 2.EPAR+ 3. PAR+
Source	Disjointed – S1 E4 – 254			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
because if you wanna stay <b>drugless...</b>	لأنكم إن أردتم <b>الابتعاد عن المخدرات</b> .	Because if you want to stay away from	D&A	SP-A

		drugs...		
Source		Disjointed – S1 E4 – 262		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Paragliding is for <b>pussies</b> and quadriplegics.	الطيران الشراعي للضعفاء والعجزة.	Paragliding is for the weak and incapable.	SR	EPAR
Source		Disjointed – S1 E4 – 280		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm done with your <b>nugs</b> . -I'm ready to shoot your plants. -All right, great.	انتهيت من تصوير براعم الحشيش. أنا مستعد التصوير - النباتات الخاص بك. حسناً، عظيم.	I'm done shooting your hashish buds. -I'm ready to shoot your plants. -All right, great.	D&A	GEN
Source		Disjointed – S1 E4 – 285		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Those Germans, huh? They got a <b>weed</b> for everything.	هؤلاء الألمان، صحيح؟ لديهم حشيش لكل شيء.	Those Germans, huh? They got a hashish for everything.	D&A	GEN
Source		Disjointed – S1 E4 – 328		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>You're fucking with me</b> , right?	أنت تمزح معي، أليس كذلك؟	You're kidding me, right?	PROF	ESUB
Source		Disjointed – S1 E4 – 345		

## 5- Episode Five

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Tastes like... <b>pigs' nuts</b> .	...طعمه مثل بيض الخنزير.	Tastes like... pig's eggs.	SR	ESUB+
Source		Disjointed – S1 E5 – 33		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Skywalker OG.</b>	"سكاي واكر او جي"	Skywalker OG.	D&A	RET
Source		Disjointed – S1 E5 – 51		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, those <b>meth-addled bastards.</b>	هؤلاء الأوغاد المدمنون.	Those scoundrels' addicts	D&A	SUB+
Source		Disjointed – S1 E5 – 88		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And you're my mother. That's very true. And you're my daughter. Yeah, okay. <b>Strap on my sports bra.</b> I'm in.	وأنت والدتي. هذا صحيح جداً. وأنت ابنتي. وحسناً. أفسحوا المجال للفتاة. يسألعب معكم.	And you're my mother. That's very true. And you're my daughter. Yeah, okay. give way for the girl; I'm playing with you.	SR	EPAR+
Source		Disjointed – S1 E5 – 122		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Schrödinger's Pot</b> , as of this moment, both is and is not ready to <b>fuck you up.</b>	اعتباراً هذه اللحظة، يمكن أن تتعاطوا من حشيش "شروونجر" أو لا.	As of this moment, you could or could not take Schrödinger's hashish.	D&A D&A PROF	1.RET 2.GEN 3.ESUB+
Source		Disjointed – S1 E5 – 133		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
you'll have either <b>paradigm-shifting weed</b> or <b>a wet bag of worthless shit.</b>	وسيكون لدينا عينة من الحشيش أو كيس رطب من هراء لا قيمة له.	We'll either have a sample of the hashish or a wet bag of worthless nonsense.	D&A D&A	1.ESUB+ 2.ESUB+
Source		Disjointed – S1 E5 – 135		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Schrödinger, you son of a bitch.</b>	اشروونجر"، أيها السافل.	Schrödinger, you lowlife.	D&A PROF	1.RET 2.SUB+
Source		Disjointed – S1 E5 – 144		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Jesus, it smells like a joint took a shit and smoked it.</b>	يا اللهول، رائحة مدمن قام بتدخين القذارة.	How horrific, it smells like an addict who smoked dirt.	BLAS D&A	1.ESUB 2. EPAR+
Source		Disjointed – S1 E5 – 161		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yet another death by <b>marijuana overdose.</b>	وفاة أخرى يتعاطي جرعة زائدة من الماريجوانا.	Yet another death by marijuana overdose.	D&A	LT
Source		Disjointed – S1 E5 – 165		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Now get rid of that stink. <b>Junkie hookers</b> work back here, okay?	تخلص الآن من هذه النتانة. مومسات مدمنات يعملن هنا، صحيح؟	Now get rid of that stink. Addict hookers work here, right?	D&A	STAN+
Source		Disjointed – S1 E5 - 174		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Why should I be suspicious of anyone who works for Ruth and hangs around all day <b>snurfing darbs and vaping the reef?</b>	لماذا ارتاب من أي شخص يعمل لدى -"روث ويتسكع طوال اليوم وهو يدخن ويتعاطي الماريجوانا؟	Why should I be suspicious of anyone who works for Ruth and hangs around all day smoking and taking marijuana?	D&A	SUB+

Source		Disjointed – S1 E5 - 181		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
But <b>what the fuck?</b> It's cool.	لكن لا يهم؟ إنها جميلة.	But it doesn't matter? It's beautiful.	PROF	ESUB+
Source		Disjointed – S1 E5 – 203		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
'Cause even from inside this <b>scummy</b> tank, I can smell your mother's <b>stank-ass</b> tea.	حتى من داخل هذا الخزان القذر، أستطيع أن أشم رائحة شاي والدتك المقرف.	because even from inside this dirty tank, I can smell your mother's disgusting tea.	PROF SCA	1.SUB 2.ESUB+
Source		Disjointed – S1 E5 – 211		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
My mom claims it promotes health, intelligence, and <b>perfectly formed bowel movements.</b>	تدعي أمي أنه يعزز الصحة والذكاء، ويساعد على الهضم بشكل ممتاز.	My mom claims it promotes health, intelligence, and helps with perfect digestion.	SCA	EGEN+
Source		Disjointed – S1 E5 – 214		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Why don't you and I just <b>smoke a fatty</b> , and then call your mom together? No, I-- I can't call her <b>high</b> .	لماذا لا ندخن الماريجوانا ثم نتصل بوالدتك معاً؟ لا أستطيع التحدث معها تحت تأثير الحشيش.	-Why don't we smoke marijuana, then call your mother together? -I can't talk to her under drug influence.	D&A D&A	1.SP-E 2.SP-E
Source		Disjointed – S1 E5 – 228		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<p>You know what? This <b>shit</b> got way too complicated. -No, y'all figure this <b>shit</b> out, I need to take a timeout. -Does someone need to sit down and take a <b>tinkle</b>? -Oh, so, wait, you calling me a girl now, too? -No. I'm a feminist, I'm calling you a woman. -Oh, <b>shit</b>. Look at you, big man <b>swinging your dick around</b>. <b>Don't flush your tampon</b>.</p>	<p>وهل تعلمون؟ هذه اللعبة أصبحت معقدة جداً. بينما تحاولون جميعاً حل هذه اللعبة، أنا بحاجة إلى استراحة. هل هناك من يريد التبول؟ مهلاً هل تقولين عني أنني فتاة؟ لا، أنا من أنصار المرأة، أنا أدعوك امرأة. تبدأناظر إلى حالك يا رجل وأنت تتباهى بذكورتك وإياك أن تسقط السدادة القطنية في الحمام.</p>	<p>You know? This game got way too complicated. -While you're trying to solve this game, I need to take a timeout. -Does someone need to urinate? -Oh, so, wait, you calling me a girl now, too? -No. I'm a feminist, I'm calling you a woman. -Oh, damn. Look at you, big man boasting your masculinity. Don't you dare let your tampon fall in the toilet.</p>	<p>SCA SCA SCA SCA SR SCA</p>	<p>1.ESUB+ 2.ESUB+ 3.GEN+ 4.SUB 5.EPAR+ 6. LT</p>
Source	Disjointed – S1 E5 – 252			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Carter, hurry up. I gotta <b>make a Baby Ruth</b> .	"أسرع يا "كارتير". أريد أن أتغوط	Harry up Carter, I need to poop.	SCA	PAR+
Source	Disjointed – S1 E5 – 262			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, <b>shit</b> . I have to put money in the meter.	تياً. يجب أن أضع المال في العداد	Damn. I have to put money in the meter.	SCA	SUB
Source	Disjointed – S1 E5 – 382			

## Grace and Frankie Season One

### Episode One

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'd like a <b>vodka martini, straight up. Very dry, please.</b>	أريد فودكا مارتيني مخلوطة بالثلج وبلا أي سكر من فضل ك	I want a vodka martini mixed with ice and without any sugar please.	D&A D&A	RET PAR
Source		Grace and Frankie – S1 E1 - 11		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You do know that <b>vodka</b> is made from potatoes. <b>Alcohol</b> has its own rules.	تعلمين أن الفودكا مصنوعة من البطاطس. للكحول قواعده الخاصة.	You do know that vodka is made from potatoes. Alcohol has its special rules.	D&A	RET LT
Source		Grace and Frankie – S1 E1 – 14		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You mean you're <b>gay</b> ? And <b>this is who you're gay with</b> ?	اتعنى أنك مثلي؟ وهذا هو من تمارس مثليتك معه؟	You mean you're gay, and this is who you practice your gayness with.	SR SR	1.LT 2.SP-A
Source		Grace and Frankie – S1 E1 - 59		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You <b>spineless... chickensh--!</b>	يا لك من عديم الشجاعة.	Oh how you lack courage	PROF	EPAR+
Source		Grace and Frankie – S1 E1 – 76		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- Actually, I didn't want a scene. - You <b>son of a bitch!</b>	في الواقع، لا أريد ضجة. يا ابن الوسخة	-Actually, I didn't want noise -You <b>son of a dirty woman</b>	PROF	SUB
Source		Grace and Frankie – S1 E1 - 81		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Take your <b>fucking</b> hand off my sternum!	ارفع يدك اللعينة عن صدري!	Take your damn hands off my chest!	PROF	SUB
Source		Grace and Frankie – S1 E1 – 85		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
But you may want to make sure your sponsor is available, 'cause <b>this will kick you in the balls.</b>	لكن ربما تحتاج للتحقق من تواجد راعيكم لأن هذا الحديث سيكون صادما.	But you may want to make sure your sponsor is available, because this talk will be shocking!	SR	EPAR+
Source		Grace and Frankie – S1 E1 - 142		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Try to be <b>straight</b> for one more brunch. You're <b>gay</b> ? Uncle Robert's <b>gay</b> ?	حاول أن تتصرف كشخص مستقيم خلال لقاء برانش واحد أخير أنت مثلي؟ العم "روبرت" مثلي؟	Try to be a <b>straight person</b> for one last brunch gathering. You're gay? Uncle Robert's gay?	SR SR SR	1.SP-A 2.LT 3.LT



Source		Grace and Frankie – S1 E1 - 151
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
What the fuck is going on? - Hi, girls...	ماذا الذي يحدث ...بحق اللعنة؟ - مرحبا بنات ...	-What is happening for damn sake? -Hi girls...	PROF	SUB

Source		Grace and Frankie – S1 E1 - 170
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, my God. What am I gonna tell my kids? Why don't you start with, "Do you know <b>where poop comes from</b> ?"	يا إلهي. ماذا سأقول لأطفالي ؟ لم لا تبدأين :- "أتعلمون من أين " يأتي البراز؟"	Oh, my God. What am I going to tell my kids? Why don't you start with, "Do you know where poop comes from?"	SCA	LT

Source		Grace and Frankie – S1 E1 – 183
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
How about a <b>Valium</b> ?	ما رأيك في تناول حبة مهدئ؟	What do you think of having a tranquilizing pill?	D&A	EGEN+

Source		Grace and Frankie – S1 E1 - 207
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That's just <b>shit</b> you say.	هذا مجرد هراء يقال	That's just nonsense that's said	SCA	ESUB+

Source		Grace and Frankie – S1 E1 - 215
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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No shit.	بالتأكيد	For sure.	SCA	1.ESUB+
What professor scores <b>coke</b> off a student? And not even the one he was <b>sleeping with</b> .	أي أستاذ يحصل على الكوكايين من طالبة؟ وليست حتى الطالبة التي يضاجعها.	What professor gets cocaine from his student? And not even the student he is fucking.	D&A	2.SP-E 3.SP-E
Source		Grace and Frankie – S1 E1 - 217		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Goddammit</b> , he's a substitute teacher.	اللغة على هذا الهراء، إنه مجرد مدرس بديل!	Damn this nonsense, he's just a substitute teacher.	BLAS	SUB
Source		Grace and Frankie – S1 E1 - 223		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Holy shit</b> . - <b>What the fuck</b> , dude?	اللغة! ما هذا بحق اللغة؟	Damn! What is this for damn's sake!	SCA PROF	1.SUB 2.SUB
Source		Grace and Frankie – S1 E1 - 229		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Fuck you</b> .	عليك اللغة.	Damn you	PROF	SUB
Source		Grace and Frankie – S1 E1 - 231		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, <b>bitch</b> !	. الك من وسخة	What a dirty (woman)!	PROF	ESUB+
Source		Grace and Frankie – S1 E1 - 257		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

<p>What brand would you smoke if your husband turned out to be <b>gay</b>?</p> <ul style="list-style-type: none"> <li>- Newports.</li> <li>- For the last 20 years.</li> <li>- Luckies.</li> <li>- I'll take those.</li> </ul>	<p>أية علامة ستدخن إذا اتضح أن زوجك مثلي؟ نيوبورتس طوال العشرين سنة الماضية. بساخذ هذه -</p>	<p>What brand would you smoke if your husband turned out to be <b>gay</b>?</p> <ul style="list-style-type: none"> <li>- Newports.</li> <li>- For the last 20 years.</li> <li>- I'll take those.</li> </ul>	SR	1.LT
Source	Grace and Frankie – S1 E1 - 271			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>Sol never let me smoke. Imagine him.. judging what I put into my... I'm telling you, and the whole time... you know, they were <b>doing blowjobs</b>. I hear ya.</p>	<p>الم يكن "سول" يسمح لي بالتدخين أبداً. تخيل أنه يحكم على ما أضع في .. أعني، أقول لك، وطوال هذا الوقت... اتعلم، كانا يمصان قضيبى أحدهما الآخر أفهمك</p>	<p>Sol never allowed me to smoke. Imagine that he is judging what I put into my... and the whole time, you know, they were sucking off each other's penises.</p>	SR	PAR+
Source	Grace and Frankie – S1 E1 - 274			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>How <b>the hell</b> do you turn this thing off?</p>	<p>كيف يطفأ هذا الشيء بحق الجحيم؟</p>	<p>How the hell do you turn this thing off?</p>	BLAS	LT
Source	Grace and Frankie – S1 E1 - 305			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

You know, the gift that says, "I've been <b>bonking</b> my law partner for 20 years."	تعلم، هدية "أنا أضاجع شريكى فى العمل القانونى منذ 20 سنة".	You know, the "I've been fucking my law partner for 20 years" gift.	SR	SP-E
Source		Grace and Frankie – S1 E1 - 347		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm so <b>fucking</b> happy!	أني سعيد إلى درجة العينة!	I'm happy to a <b>damn level!</b>	PROF	SUB
Source		Grace and Frankie – S1 E1 - 363		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, <b>fuck!</b> <b>Goddamn it!</b> <b>Motherfucker!</b> God... [groaning] Oh!	أوهاللعنة! اللعنة! يا لعين! . . يا إلهي	Oh Damn! Damn! You damn (man) Oh my god	PROF BLAS PROF	1.SUB 2.SUB 3.SUB
Source		Grace and Frankie – S1 E1 - 378		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I can't move. It's totally <b>harshing my buzz.</b>	لا يمكننى التحرك . إنه يفسد مزاجي تماما.	I can't move. It's totally ruining my mood.	D&A	EPAR+
Source		Grace and Frankie – S1 E1 - 386		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That is the worst iced tea ever. What is in there? <b>Ass?</b>	هذا أسوأ شاي مثلج في التاريخم يتكون؟ المؤخرات؟	That is the worst iced tea in history. What is it made of? Asses?	SR	LT

Source		Grace and Frankie – S1 E1 - 402
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- It's your journey. - Oh, <b>shut up.</b>	إنها رحلتك -		PROF	OMS
Source		Grace and Frankie – S1 E1 - 419		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Sol once asked me to wear a <b>dildo.</b>	طلب مني "سول" ذات مرة أن أرتدي قضيباً صناعياً.	Sol once asked me to wear a dildo.	SR	LT
Source		Grace and Frankie – S1 E1 - 476		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Wow, I must have half the beach in my <b>vagina.</b> - <b>Cialis?</b> - Sol's. Ooh! I think I <b>peed a little</b> on Ryan Gosling.	عجبا، لا بد وأن نصف الشاطئ موجود في مهبلتي. حبوب للعجز الجنسي. "إنها تخصص". "سولأظن أنني سربت بعض البول على "رايان جوزلينج".	Wow, I must have half the beach in my vagina. -erectile dysfunction pills? - they belong to Sol. Ooh! I think I leaked some urine on Ryan Gosling.	SR D&A SCA	1.LT 2.SP-E 3.SP-A
Source		Grace and Frankie – S1 E1 – 482		

## Episode Two

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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I would like to climb out on the roof and shout out, "I am a <b>homosexual</b> in love with Robert Hanson, who is also a <b>homosexual</b> ."	أود أن أصعد إلى السطح وأصيح قائلاً: أنا مثلي مغرم بـ"روبرت هانسن" وهو أيضا مثلي	I would like to climb out on the roof cry out saying, "I am a homosexual in love with Robert Hanson, and he is also a homosexual."	SR	LT
Source		Grace and Frankie – S1 E2 - 11		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Just because <b>we're out</b> now doesn't mean we're going to be <b>gay</b> with a vengeance.	مجرد كشفنا عن ميولنا الجنسية لا يعني أننا سنسعى للانتقام.	Just because we revealed our sexual orientation doesn't mean we're seeking vengeance.	SR SR	1.PAR+ 2.OMS
Source		Grace and Frankie – S1 E2 - 21		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- What the <b>heck</b> ?	ما هذا بحق الجحيم؟	What the hell is this?	BLAS	STAN+
Source		Grace and Frankie – S1 E2 - 31		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
" <b>Bullshit</b> " comes to mind. But...	كلمة "هراء" مناسبة، لكن...	The word "nonsense" is suitable, but	SCA	EPAR+
Source		Grace and Frankie – S1 E2 - 72		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

It started with "Sup, <b>beeyotch</b> ?"	بدأت بقولها: "كيف الحال يا <b>وسخة</b> ؟"	I started by saying "how are you dirty (woman)"	PROF	SUB+
Source		Grace and Frankie – S1 E2 – 87		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Took my thumbs twenty minutes to type back "Wrong <b>beeyotch</b> ." Ha!	استغرقت أصابعي عشرين دقيقة لتكتب: "هذه ليست <b>الوسخة</b> المطلوبة."	Took my fingers twenty minutes to write "this is not the dirty (woman) wanted."	PROF	SUB+
Source		Grace and Frankie – S1 E2 - 87		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Like a " <b>fuck you</b> Lexus."	مثل سيارة "الكزس" <b>لغيفظه</b> .	Like an irritating Lexus car	PROF	ESUB+
Source		Grace and Frankie – S1 E2 – 142		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That <b>grayhaired</b> prick.	يا له من <b>حقير</b> <b>شاناب</b> .	What a mean gray-haired (man)	PROF	LT
Source		Grace and Frankie – S1 E2 - 160		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, that's gonna be a <b>shit</b> show.	إذن فسيكون هذا <b>عرضا مزري</b> .	Well, that's going to be a terrible show.	SCA	EPAR+
Source		Grace and Frankie – S1 E2 – 265		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

Because this isn't your client's <b>witchy wife</b> on the other side of the table. Or some <b>psycho husband</b> .	لأن الجلوسة إلى الطاولة أمامك ليست زوجة عميلك اللئيمة أو زوجا مختلا عقليا.	Because the one sitting on the table in front of you is not your client's <b>mean wife</b> or a <b>mentally retarded husband</b> .	PROF PROF	1.SUB 2.SP-E
Source		Grace and Frankie – S1 E2 - 310		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Gaymaggdon? - Armagayden?</b> Is that better? - That is better.	هرمئليجون؟ هرمجليون؟ هل هذا أفضل؟ هذا أفضل بالفعل	Gaymaggdon? - Armagayden? Is that better? - That is better.	SR	RET
Source		Grace and Frankie – S1 E2 - 382		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>You're full of shit.</b> You didn't trust me.	أنت تكذب. الم تثق بي	You're lying You didn't trust me.	SCA	EPAR+
Source		Grace and Frankie – S1 E2 - 391		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
God, I'm an <b>asshole</b> .	يا إلهي، كم أنا وغد	Oh my god, I'm such a scoundrel	SR	SUB+
Source		Grace and Frankie – S1 E2 - 412		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Asshole.</b>	وغد	Scoundrel	SR	SUB+
Source		Grace and Frankie – S1 E2 - 418		



Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Okay, anybody up for a drink? Other than the alcoholic?	هل يريد أحدكم الذهاب للشرب؟ ما عدا مدمن الكحول؟	Okay, anybody up for a drink? Other than the alcoholic?	D&A	LT
Source		Grace and Frankie – S1 E2 - 437		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Frankie, I <b>fucked up</b> in a lot of ways.	فرانكي، "لقد" أخطأت بعدة أشكال،	Frankie, I made mistakes in a lot of ways.	PROF	EPAR+
Source		Grace and Frankie – S1 E2 – 447		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's my fault. I'm an asshole.	إنها غلطتي أنا. أنا وغد.	It's my fault. I'm a scoundrel.	SR	SUB+
Source		Grace and Frankie – S1 E2 – 476		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, a bag of pot!	هذا كيس ماريجوانا!	This is a bag of marijuana!	D&A	GEN
Source		Grace and Frankie – S1 E2 - 487		

### Episode Three

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, because Robert is divorcing me. Because he is a <b>homosexual</b> . With Sol.	لان "روبرت" سيطلقني. لأنه مثلي الميول الجنسية. " مع "سول".	Because Robert is divorcing me. Because he his sexual orientation is homosexual. With Sol.	SR	SP-A

Source		Grace and Frankie – S1 E – 5
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Because I'm gonna open the <b>bottle of wine</b> we're not serving to Coyote.	لأنني سأفتح زجاجة النبيذ التي لن نقدمها لـ"كايتوي"	Because I'm going to open the bottle of wine we're not serving to Coyote.	D&A	LT
Source		Grace and Frankie – S1 E3 - 43		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Our father and his <b>boyfriend</b> are having their children over for dinner	والدنا وحبيبه يدعوان أطفالهما للعشاء.	Our father and his lover are having their children over for dinner	SR	GEN
Source		Grace and Frankie – S1 E3 - 98		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Will you stop throwing that <b>fucking</b> hamster in my face!	هلا توقفت عن ابتزازي بهذا الهامستر اللعين؟	Would stop blackmailing me with this <b>damn</b> hamster!	PROF	SUB
Source		Grace and Frankie – S1 E3 - 109		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
If she calls, don't lie like a <b>pussy</b> . Sell it.	إذا اتصلت، لا تكذبي <b>بجين</b> ، بل احكي الكذبة.	If she calls, don't lie cowardly, but knit the lie.	SR	EPAR+
Source		Grace and Frankie – S1 E3 - 118		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I lost both of my <b>virginities</b> in this house. It's my house.	القد فقدت عذريتي الاثنتين في هذا المنزل. إنه منزلي.	I lost both of my virginities in this house. It's my house.	SR	LT
Source		Grace and Frankie – S1 E3 - 241		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, no, I look like shit. But thank you.	لا، أنا أبدو بحال مزرية. لكن شكرا لك	No, I look terrible, but thank you.	SCA	EPAR+
Source		Grace and Frankie – S1 E3 - 261		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- <b>Bourbon.</b> - <b>Scotch</b> , please.	بربون. سكوتش من فضلك	- Bourbon. - Scotch, please.	D&A	RET
Source		Grace and Frankie – S1 E3 - 262		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
See? Straight from the <b>alcoholic's</b> mouth.	أترين؟ من فم مدمن الكحول نفسه	See? Straight from the alcoholic's mouth.	D&A	LT
Source		Grace and Frankie – S1 E3 - 281		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I was on a <b>cocktail</b> of <b>tequila</b> , <b>cocaine</b> and non-stick cooking spray.	كنت مخدرا بخليط من التيكويلا والكوكايين ورذاذ الطبخ للاللتصاز .	I was drugged with a mix of tequila, cocaine, and stick cooking spray.	D&A  D&A	1.PAR+  2.RET

Source		Grace and Frankie – S1 E3 – 292 typo
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- We hid a <b>bottle of Chianti</b> ... - Behind the toaster.	أخفينا زجاجة من "الهيانتي" خلف محمصة الخبز.	- We hid a bottle of Chianti... - Behind the toaster.	D&A	RET
Source		Grace and Frankie – S1 E3 - 311		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Would you be cool with it if they'd been <b>cheating with women</b> for the last 20 years?	هل كنت ستتقبلها إن كانا يخونان والدتيينا مع نساء أخريات طوال العشرين سنة الماضية؟	Would you have accepted it if they were cheating on our mothers with other women for the last 20 years?	SR	SP-A
Source		Grace and Frankie – S1 E3 – 383		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Damn it to hell.</b>	اللعة.	Damn	BLAS BLAS	1.LT 2.OMS
Source		Grace and Frankie – S1 E3 – 401		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

- and I'm not even allowed to be mad. - Why not? 'Cause you're <b>gay</b> ! If you had been <b>fucking around with women</b> for the last 20 years, we wouldn't even be here eating cake!	وليس مسموح الي - حتى بالغضب . ولم لا تغضب؟ لأنك مثلي إذا كنت تخونها مع نساء طوال العشرين سنة الماضية، ما كنا سنجلس هنا! ونأكل الكعك	- and I'm not even allowed to be mad. - Why not? because you're gay! If you had been cheating one her with women for the last 20 years, we wouldn't even be here eating cake!	SR SR	1.LT 2.ESP-E+
Source		Grace and Frankie – S1 E3 - 429		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Okay, stand back, I'm about to <b>lose my shit</b> .	حسن، خذي ساترا فأنا على وشك فقد أعصابي.	Alright, take cover, I'm about to lose my nerves.	SCA	EPAR+
Source		Grace and Frankie – S1 E3 - 438		

#### Episode Four

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
we're going to be going to Robert and Sol's <b>coming out party</b> . It's not a <b>coming out party</b> !	بل سنذهب إلحفل خروج "روبرت" و"سول".! ليس حفل خروج	we're going to be going to Robert and Sol's coming out <b>party</b> . It's not a coming out <b>party</b> !	SR	CAL
Source		Grace and Frankie – S1 E4 – 50		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Is that why you're wearing that <b>asshugging dress</b> ?	ألهدا ترتدين هذا الفستان الضيق؟	Is that why you're wearing this tight dress?	SR	EPAR+
Source		Grace and Frankie – S1 E4 - 71		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, all your clothes reek of <b>pot</b> . Because I wear <b>hemp</b> , not dead snakes on my feet.	هذا لأن ملابسك كلها تفوح منها رائحة الماريجوانا. لأنني أرثدي القنب، على قدمي، وليس الثعابين الميتة.	This is because all your clothes reek of the smell of marijuana. Because I wear hemp on my feet, and not dead snakes.	D&A D&A	1.GEN 2.LT
Source		Grace and Frankie – S1 E4 - 144		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
but we are also <b>homosexual law and bed partners</b> with each other.	ولكننا أيضا مثليين وشريكين في القانون والسريير معا،	but we are also homosexual law and bed partners with each other.	SR	LT
Source		Grace and Frankie – S1 E4 - 164		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
When did you first know that you were <b>attracted to men</b> ?	متى عرفت أنك تنجذب إلى الرجال؟	When did you first know that you were attracted to men?	SR	LT
Source		Grace and Frankie – S1 E4 - 205		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<b>Holy shit,</b> Grace looks stunning.	عجبا، "غرايس" تبدو فاتنة.	Amazing, Grace looks luscious.	SCA	ESUB+
Source		Grace and Frankie – S1 E4 - 216		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
"I cannot sleep in that big <b>fucking</b> bed without him.	لا يمكنني النوم في هذا السرير الكبير اللعين دونه.	I cannot sleep in that big damn bed without him.	PROF	SUB
Source		Grace and Frankie – S1 E4 - 269		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Sweet muscular Jesus.</b>	يا له "يسوع" اللطيف مفتول العضلات.	Sweet muscular Jesus.	BLAS	LT
Source		Grace and Frankie – S1 E4 - 337		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I found that a very small dose of <b>Lexapro</b>	اكتشفت أن جرعة صغيرة جدا من "ليكسابرو"	I found that a very small dose of Lexapro	D&A	RET
Source		Grace and Frankie – S1 E4 - 379		

## Episode Five

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
One of them had a <b>micropenis</b> , but the	كان قضيب أحدهم ضئيلا	One of them had a little penis, but the	SR	PAR+
rest were absolutely normal.	لكن البقية كانوا طبيعيين تماما.	rest were absolutely normal.		

Source		Grace and Frankie – S1 E5 - 63
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, and yet here you are <b>"getting bonkers"</b>	ومع ذلك، ها أنت <b>"تسكرين بجنون"</b>	And yet here you are getting crazy drunk	D&A	PAR+
Source		Grace and Frankie – S1 E5 - 64		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Not porn.</b> Yeah.	ليست محتوى إباحيا	It's not porn	SR	LT
Source		Grace and Frankie – S1 E5 - 79		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Offensive word. - <b>Cunt?</b>	كلمة كريهة.- وغدة؟	-Hateful word. -scoundrel	SR	ESUB+
Source		Grace and Frankie – S1 E5 - 125		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You didn't answer <b>"Biggest turn on</b> in a man." - That he's not <b>gay.</b> - Ha!	لم تجيبى عن "أكثر صفات الرجل إثارة. ألا يكون مثلي.	You didn't answer "most stimulating characteristics of a man" -that he's not gay	SR SR	1.PAR 2.LT
Source		Grace and Frankie – S1 E5 - 147		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<p>You know what? Write down "Openmindedness" for "<b>Biggest turn on</b> in a man." Guys love that. - Is that something <b>perverted</b>? - What? <b>Crazy...</b></p>	<p>أوتعلمين؟ اكتبي أن "انفتاح العقل" "أكثر صفات الرجل" إثارة." يحبون ذلكهل هذا شيء منحرف؟ ماذا؟ هل أنت مجنونة ؟</p>	<p>You know what? Write down "Openmindedness" for "most stimulating characteristics in a man." They love that. - Is that something <b>perverted</b>? - What? Are you <b>crazy...</b></p>	<p>SR  PROF  PROF</p>	<p>1.PAR  2.LT  3.LT</p>
Source	Grace and Frankie – S1 E5 - 151			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>You're <b>high</b>. You're not driving my daughter anywhere. You can barely drive when you're not <b>high</b>.</p>	<p>انت مخدرة.لن تقودي بابنتي لأي مكان. أنت لا تجيدين القيادة حتى دون مخدرات</p>	<p>You're drugged. You're not driving my daughter anywhere. You can't even drive without any drugs.</p>	<p>D&amp;A  D&amp;A</p>	<p>1.PAR  2.PAR</p>
Source	Grace and Frankie – S1 E5 - 169			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>- Does she look <b>fucking</b> fine?! - Just call them.</p>	<p>هل تبدو وكأنها بخير؟! اتصلي بهم وأنهى الأمر.</p>	<p>- Does she look fine?! - Just call them.</p>	<p>PROF</p>	<p>EOMS</p>
Source	Grace and Frankie – S1 E5 – 212			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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With the surgery, and the PT, and the pneumonia, and <b>sexual assault</b> ?	مع الجراحة والعلاج الطبيعي وأتعرض للالتهاب الرئوي والاعتداء الجنسي؟	With the surgery, and the PT, and the pneumonia, and sexual assault?	SR	LT
Source	Grace and Frankie – S1 E5 - 234			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You have to suck on the inhalation nozzle, and move the balls. Don't worry, I made a <b>sex joke</b> about that and he laughed.	عليك مص فوهة وتحريك الاستنشاق البيضات. لا تقلقي، قلت نكتة جنسية عن الموضوع. وقد ضحك	You have to suck on the inhalation nozzle and move the eggs. Don't worry, I made a <b>sex joke</b> about that and he laughed.	SR	LT
Source	Grace and Frankie – S1 E5 - 283			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Go fuck yourself.</b>	سحقاً لك	Crush you!	SR	ESUB+
Source	Grace and Frankie – S1 E5 - 366			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Brian, you have <b>wet nuts.</b>	بريان، بيضاتك "مبللة"	Brian, your eggs are wet	SR	PAR
Source	Grace and Frankie – S1 E5 - 459			

## Orange is the New Black Season One

### Episode one

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Damn</b> , you got some nice <b>titties</b>	رباه، لديك نهدان إلطيفان	God, you have nice breasts.	BLAS SR	1.ESUB+ 2.STAN+
Source		OITNB – S1 E1 – 13		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You got them TV <b>titties</b> . They stand up on they own all perky and everything.	نهداك مثل التي نراها فى التلفاز، اونهما متماسكان ذاتياً وجميلان وكل ما إلا ذلك.	Your breasts are like the ones we watch on television. They stand up on their own, beautiful and so on.	SR	STAN+
Source		OITNB – S1 E1 – 14		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I give you that, <b>high-tits</b> .	أعترف لك بهذا يا ذات النهدين المرتفعي	I confess that to you, the one with the high breasts	SR	STAN+
Source		OITNB – S1 E1 – 18		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Now <b>get the fuck out the way</b> .	والان انفسجي - الطريق.	And now give way	PROF	EOMS
Source		OITNB – S1 E1 – 19		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

At least you get something. I'm not <b>getting laid</b> for a year, too,	على الأقل حصلت على شيء، أنا أيضاً لن أمارس الجنس لمدة عام.	At least you get something. I'm not having sex for a year, too,	SR	PAR
Source	OITNB – S1 E1 – 27			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
How <b>the fuck</b> are you going to jail tomorrow? Prison... not jail.	كيف ستذهيبين الى الحجز غداً بحق السماء؟ السجن، وليس الحجز.	How are you going to jail tomorrow for heaven's sake? Prison... not jail.	PROF	ESUB+
Source	OITNB – S1 E1 – 33			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-I gotta <b>pee</b> .	أريد ان اتبول -	I want to urinate	SCA	LT
Source	OITNB – S1 E1 – 50			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Shh! Just <b>fuck me</b> .	ضاجعني فحسب.	Just fuck me.	SR	LT
Source	OITNB – S1 E1 – 65			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Piper. <b>Shut up</b> .	بايير."	Piper	PROF	EOMS
Source	OITNB – S1 E1 – 66			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

Like, " <b>What the hell</b> is she doing here?"	وكأنه يقول "ماذا تفعل هنا بحق السماء" ؟	Like he is saying "what is she doing here for heaven's sake?"	BLAS	SUB
Source		OITNB – S1 E1 – 73		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I <b>look like shit</b> . My eyes are all puffy.	.شكلي سييء جدا .عيناى منتفختان	<b>My appearance is very bad.</b> My eyes are puffy.	SCA	EPAR+
Source		OITNB – S1 E1 – 74		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Up your ass.</b> <b>There's no room.</b> <b>Apparently, my head's already up there.</b>	.في مؤخرتك الا أستطيع، فيبدو أنني ارتكبت ما يكفي من الحماقات	In your ass I can't; it seems that I've done enough stupid things	SR  PROF	LT  PAR+
Source		OITNB – S1 E1 – 87		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You were a <b>lesbian</b> ?	هل كنت سحاقية؟	You were a lesbian?	SR	LT
Source		OITNB – S1 E1 – 108		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You still a <b>lesbian</b> ? No, I'm not still a <b>lesbian</b> .	أما زلت سحاقية؟ كلا، لم أعد سحاقية	You still a lesbian? No, I'm not still a lesbian.	SR	LT
Source		OITNB – S1 E1 – 110		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, she told me how she travelled after college, but she failed to mention the <b>lesbian lover</b> who ran	أعنى أنها قالت لي اونها سافرت بعد الجامعة ولكنها لم تذكر لي <b>حبيبته السحاقية</b>	I mean, she told me how she travelled after college, but she failed to mention the lesbian lover	D&A	LT
an <b>international drug smuggling ring</b> . Imagine my surprise.	التي كانت تدير شبكة تهريب مخدرات دولية، لكم أن تتخيلوا مفاجأتي.	who ran an international drug smuggling ring. Imagine my surprise.		
Source		OITNB – S1 E1 – 116		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, Piper, <b>for heaven's sake!</b>	إبايير، "بريك"	Piper, for god's sake!	BLAS	SUB
Source		OITNB – S1 E1 – 119		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Get your ass over here,</b> Chapman, now.	تعالى هنا يا ""تشابمان	Come here Chapman	SR	EOMS
Source		OITNB – S1 E1 – 136		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Any <b>Nudie Judies</b> in here? Skin pics? <b>Naughty stuff?</b>	أتوجد هنا صور عري أو مواد عابثة؟	Are there any nude pictures or pointless materials?	SR SR	1.PAR 2. ESUB+
Source		OITNB – S1 E1 – 149		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'd have to give notice. You're a <b>fucking</b> waitress.	علي أن أقدم المخاطر مسبقاً أنت نادلة بحق السماء.	I'd have to give notice. You're a waitress for heaven's sake.	PROF	SUB+
Source		OITNB – S1 E1 – 181		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And the trick is, I wanna show off <b>the boobs and the ass</b> ,	ولكن المشكلة هي أنني أريد أن أبرز ثديي ومؤخرتي	And the problem is I want to show off my boobs and my ass	SR SR	1.STAN+ 2.LT
Source		OITNB – S1 E1 – 214		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Look! I found a rock that looks like a <b>penis</b> with one <b>ball</b> .	انظر، وجدت صخرة شكها كعضو ذكري بخصية واحدة.	Look! I found a rock that looks like a male organ with one testicle.	SR SR	1.EGEN+ 2.SP-E
Source		OITNB – S1 E1 – 218		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Why would I want a felonious, <b>former lesbian, WASP-shiksa</b> who's about to go to prison, to marry me?	لم عساي أرغب في مجرمة كانت سحاقية غير يهودية على وشك دخول السجن كزوجة لي؟	Why would I want a felonious, former lesbian, non-Jewish who's about to go to prison, to marry me?	SR BLAS	1.LT 2.SP-E+
Source		OITNB – S1 E1 – 238		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I gotta lock this shit down before you leave, Pipes.	لا بد أن أحسم هذا الأمر قبل أن تذهبي، "يا" بابيس.	I have to finish this matter before you go Pipes.	SCA	EPAR+
Source		OITNB – S1 E1 – 245		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Oh, you asshole! -[laughing] - Come on, I had to capture the moment. -Shit.	أيها النذل ! - بريك، كان يجب أن ألتقط اللحظة.	-oh you scoundrel -for god's sake I had to capture the moment	SR SCA	1.SUB+ 2.OMS
Source		OITNB – S1 E1 – 261		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And who the fuck asked you?	ومن سالك	And who asked you	PROF	EOMS
Source		OITNB – S1 E1 – 270		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
My cousin's being a bitch, so I'm thinking about dropping her	ولكن ابنة عمي تتذمر الذا أفكر في الاستغناء عنها.	But my cousin is complaining so I'm thinking about letting her go	PROF	ESUB+
Source		OITNB – S1 E1 – 274		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Ah, crap!	إتب ا	damn	SCA	SUB



Source		OITNB – S1 E1 – 285
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Bennett, it's not <b>fucking</b> working again.	بينيت"، لقد " - تعطلت من جديد .	-Bennett, it's broken again	PROF	EOMS
Source		OITNB – S1 E1 – 287		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Shut your mouth</b> and stand still.	أطبق فمك وقفي ساكنة .	Shut your mouth and stand still.	PROF	LT
Source		OITNB – S1 E1 – 295		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Tough shit.</b>	هذا حظك .	That's you luck.	SCA	ESUB+
Source		OITNB – S1 E1 – 298		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I got a <b>crack dealer</b> who is doing nine months,	الدى تاجرة كوكايين ستحبس التسعة شهور .	I have a cocaine dealer who will be locked up for nine months	D&A	GEN
Source		OITNB – S1 E1 – 346		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
The webcam horror, the <b>penis</b> shaving incident.	تعرفين قصة كاميرا الحاسوب المرعبة والحادث الذي تعرضت له حين حلقت عانتي .	You know the webcam horror story, the pubic shaving incident	SR	EGEN+
Source		OITNB – S1 E1 – 372		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I knew... that she wasn't a good person but <b>fuck her!</b>	كنت أعلم أنها ليست اونسانة صالحة. إتبا لها	I knew... that she wasn't a good person, but damn her!	PROF	SUB
Source		OITNB – S1 E1 – 397		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>What the fuck?</b>	ما هذا؟	What is this?	PROF	ESUB+
Source		OITNB – S1 E1 – 423		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Another <b>fucking coconut.</b>	أسبانية مزيفة أخرى!	Another fake Spanish girl	PROF	EPAR+
Source		OITNB – S1 E1 – 432		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Told a CO to <b>kiss her ass.</b>	السبت الحارسة.	She swore at the guard	SR	EPAR+
Source		OITNB – S1 E1 – 445		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You see... <b>fucking</b> white girl speaks Spanish.	أترين؟ الفتاة البيضاء اللعينة. تتكلم الأسبانية.	You see... damn white girl speaks Spanish.	PROF	SUB
Source		OITNB – S1 E1 – 477		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
They always <b>screw it up</b> . How hard is it to <b>fucking</b> count?	دائماً يخطئون! - ما مدى صعوبة العد؟	They always make mistakes. How hard is it to count?	PROF  PROF	1.EPAR+  2.EOMS
Source		OITNB – S1 E1 – 481		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Well, should I go back? <b>-Fuck, no.</b>	أيجب أن أعود؟ - قطعا لا،	-Well, should I go back? -absolutely not	PROF	ESUB
Source		OITNB – S1 E1 – 506		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That whole common room smells like <b>farts</b> .	قاعة الاستراحة تفوح منها رائحة الريح	The common room smells like wind	SCA	ESUB+
Source		OITNB – S1 E1 – 550		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You like <b>pussy</b> , Piper? Or you prefer <b>pipe</b> as your name suggests?	أتحبين النساء يا "بايبر"؟ أم أنك تفضلين الرجال كما يوحي إسمك؟	You like women Piper? Or you prefer men as your name suggests?	SR  SR	EGEN+  EPAR+
Source		OITNB – S1 E1 – 551		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Holy shit.</b>	يا للهول!	Oh horrifying thing	SCA	ESUB+

Source		OITNB – S1 E1 – 581 *explain the Arabic phrase
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That was an <b>epic fuck-up</b> .	كان هذا خطأ فادحاً لا يمكن أن أ	That was a major mistake	PROF	ESUB+
Source		OITNB – S1 E1 – 582		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Piper, listen to me. You cannot <b>lose your shit</b> , okay? I mean it.	بايبر، أصغي اولي لا يمكنك أن تفقدى رباطة جأشك أنا جاد.	Piper, listen to me. You cannot lose your calmness and control, okay? I'm serious.	SCA	EPAR+
Source		OITNB – S1 E1 – 620		

## Episode Two

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And Betty's been acting up again. The <b>bitch is gonna fuck us</b> .	وبيتي "تتمرد من جديد. هذه الساقطة ستضعنا في مأزق.	And Betty's been acting up again. The bitch is going to cause us a dilemma	PROF PROF	1.LT 2.EPAR+
Source		OITNB – S1 E2 – 24		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, you did serve her a <b>bloody tampon</b> .	ولكنك قدمت لها سدادة قطنية دامية.	But you did serve her a bloody tampon.	SCA	LT
Source		OITNB – S1 E2 – 28		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Did someone try to <b>engage with you... sexually</b> ?	سهل حاولت إجداهن أن تتحرش بك جنسي ا؟	Did someone try to molest you... sexually?	SR	SP-E+
Source		OITNB – S1 E2 – 35		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Not with <b>Crazy Eyes</b> . Rough morning?	وليس مع "كريزي أيز. أكان صباحاً شاقاً؟	Not with Crazy Eyes. Was it a tiring morning?	PROF	RET
Source		OITNB – S1 E2 – 85		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Check this <b>shit</b> out.	انظري إلى هذا.	Check this out	SCA	EOMS
Source		OITNB – S1 E2 – 93		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
A message? - <b>Egg McTampon</b> . Rare.	رسالة؟ الشطيرة فيها سداة قطنية بدل البيض وكانت دامية	A message? -A sandwich with a bloody tampon instead of eggs.	SCA	PAR+
Source		OITNB – S1 E2 – 108		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
But I can't do <b>shit</b> with "I'm sorry."	ولكنني لا أستطيع أن أفعل شيئاً ا "بكلمة "أسفة"	But I can't do anything with "I'm sorry."	SCA	ESUB+
Source		OITNB – S1 E2 – 131		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Gaga got some nice legs. <b>What the fuck</b> is this?	غاغا" لديها ساقان " . جميلتار ما هذا بحق السماء؟	Gaga got some nice legs. What is this in heaven's sake?	PROF	SUB
Source		OITNB – S1 E2 – 139		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Fuck</b> leave it. You can't put your sticky ice cream <b>shit</b> in here.	بالطبع لن أدها. لا يمكنك أن تضعي بوظتك الدبقة هنا .	Surly I won't leave it. You can't put your sticky ice cream in here.	PROF SCA	1.ESUB+ 2.OMS
Source		OITNB – S1 E2 – 141		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Get off me, girl! <b>-Bitch!</b>	typo! ات ا		PROF	EOMS
Source		OITNB – S1 E2 – 143		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Get this <b>bitch</b> off of me!			PROF	EOMS
Source		OITNB – S1 E2 – 144		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>B fucking</b> took my hair out!			PROF	EOMS
Source		OITNB – S1 E2 – 145		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

No one <b>fucks with</b> cancer.	لا أحد يعيث مع السرطان.	No one messes with cancer.	PROF	ESUB+
Source		OITNB – S1 E2 – 159		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-We don't smoke, we don't <b>snort crack</b> . - Honey, don't you think the little rocks would hurt your nose if you tried to <b>snort crack</b> ? I think you mean <b>coke</b> .	نحن لا ندخن ولا نستنشق الكوكايين الخام. عزيزي، ألا تظن أن الأحجار الصغيرة ستؤلم. أنفك إن حاولت استنشاق الكوكايين الخام؟ أظن أنك تقصد - الكوكايين المسحوق	-We don't smoke, we don't snort solid cocaine. -Honey, don't you think the little rocks would hurt your nose if you tried to snort solid cocaine? I think you mean crushed cocaine.	D&A D&A	SP-A SP-A
Source		OITNB – S1 E2 – 168		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And I should be on American Idol, but I can't sing <b>for shit</b> .	وأنا ينبغي أن أكون في "أميريكان إيدول" ولكنني لا أستطيع الغناء بلا مقابل.	And I should be on American Idol, but I can't sing without compensation.	SCA	ESUB+
Source		OITNB – S1 E2 – 194		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
but I think they were, like, deliberately <b>fucking with me</b> .	ولكن أظن أنهم - كانوا يعيثون معي عمدا	but I think they were, like, deliberately messing with me.	PROF	ESUB+
Source		OITNB – S1 E2 – 213		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
She's issued a <b>fucking</b> fatwa against me.	لقد أصدرت فتوى لعينة ضدي.	She's issued a damn fatwa against me.	PROF	SUB
Source		OITNB – S1 E2 – 235		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Some people use it for huffing. Makes for a super intense, but short-lived high. Similar to... <b>crack</b> , uh, but without the migraines.	بعض الناس يستنشقونه إنه يسبب نشوة بالغة جداً ولكن قصيرة الأمد مثل الكوكايين الخام ولكن بدون صداع الشقيقة.	Some people sniff it. Makes for a super intense, but short-lived high. Similar to... solid cocaine, uh, but without the migraines.	D&A	SP-A+
Source		OITNB – S1 E2 – 269		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Now, march your <b>yuppie ass</b> outta my kitchen. Slowly, so you don't burn too many calories.	والآن اخرجني من مطبخي أيتها المتغترسة. ببطء، حتى لا تحرقني عدداً كبيراً من السعرات الحرارية.	Now, get out of my kitchen you arrogant. Slowly, so you don't burn too many calories.	PROF	SUB+
Source		OITNB – S1 E2 – 289		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
They couldn't have dropped him on his <b>dick</b> ?	ألم يستطيعوا أن يسقطوه على عضوه الذكري؟	They couldn't have dropped him on his male organ?	SR	EGEN+



Source		OITNB – S1 E2 – 300
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>-Jesus Christ!</b>	يا إلهي	Oh my god!	BLAS	SUB
Source		OITNB – S1 E2 – 311		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Twelve <b>fuckin'</b> pounds of 'em.	13 رطلاً منه -	Thirteen pounds of them	PROF	EOMS
Source		OITNB – S1 E2 – 322		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Shit.</b> You are still a <b>lesbian.</b>	إتبا إما زلت سحاقية	damn. You are still a lesbian.	SCA SR	1.SUB 2.LT
Source		OITNB – S1 E2 – 338		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, it smells so <b>fucking</b> good in here.	أعنى أن الرائحة هنا رائحة جداً	I mean the smell is great in here.	PROF	ESUB+
Source		OITNB – S1 E2 – 347		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Not a word. I just know <b>dyke</b> drama when I see it.	ولا كلمة ولكنني أميز ماسي السحاقيات حين أراها	Not a word. I just know the miseries of lesbians when I see them.	SR	GEN+
Source		OITNB – S1 E2 – 359		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Uh-uh. I paid you seven bottles of Pantene for this <b>shit</b> .	كلا، دفعت لك 7 زجاجات من شامبو "باننتين" مقابل هذا الهراء.	Uh-uh. I paid you seven bottles of Pantene for this nonsense.	SCA	ESUB+
Source		OITNB – S1 E2 – 373		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And if you call it " <b>shit</b> " one more time, you can <b>take your ass</b> down to Danita	وإن وصفت هذا بالهراء مرة أخرى ، فيمكنك أن تذهبي "إلى" دانيتا.	And if you call it "nonsense" one more time, you can go to Danita	SCA SR	1.ESUB+ 2.ESUB+
Source		OITNB – S1 E2 – 375		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You got some <b>fucked-up</b> priorities.	أولوياتك غريبة جدا	Your priorities are very strange	PROF	ESUB+
Source		OITNB – S1 E2 – 385		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You <b>fucker</b> . Seriously?	أيتها الغشاشة حقا؟	You cheater. Seriously?	PROF	ESUB+
Source		OITNB – S1 E2 – 431		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

<b>Jesus Christ!</b> And that was in '04. It's only gotten better. -So have we. - <b>Tell my ass.</b>	رياه! كان هذا في عام 2004. الم يزد إلا جودة. ونحن أيض أ حدثي ولا حرج.	God! And that was in '04. It's only gotten better. -So have we. - Tell me about it.	BLAS  SR	1.SUB  2.ESUB+
Source		OITNB – S1 E2 – 452		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You popped her <b>tit!</b> Oh, <b>shit.</b> <b>What the fuck were you thinking?</b> After all Ganya's done for us. He loved those <b>tits.</b> -There's plenty more of them at the <b>tit</b> store.	لقد فقأت ثديها ! - إتبا ماذا دهالك بحق السماء ؟ بعد كل ما فعله "غانيا" من أجلنا ؟كان يحب هذين - النهدين! - سيستعيدهما - يوجد قدر وافر من هذا في متجر النهود	-You popped her breast! Oh, damn. What happened to you for heaven's sake? After all Ganya's done for us. He loved those breasts. - There's plenty more of them at the breasts store.	SR  SCA  PROF  SR  SR	1.STAN+  2.EOMS  3.SUB  4. STAN+  5. STAN+
Source		OITNB – S1 E2 – 459		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
No <b>boob job</b> costs \$60,000.	لا توجد عملية تكبير ثديين تكلف 60 ألف دولار.	There is no breast augmentation	SR	SP-A+
		surgery that costs \$60,000.		
Source		OITNB – S1 E2 – 471		

### Episode Three

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<b>What the fuck you doing?</b> Cap wanted me to document the damage.	ماذا تفعل بحق السماء؟ طلب مني القائد أن اوثق الأضرار	What are you doing in heaven's sake? Cap wanted me to document the damage.	PROF	SUB
Source		OITNB – S1 E3 – 5		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You gotta check out this life-sized <b>fucking</b> panda bear they got in their living room,	يجب أن ترى دب الباندا الكبير الموجود في غرفة معيشتهم	You gotta check out this life-sized panda bear they got in their living room,	PROF	OMS
Source		OITNB – S1 E3 – 7		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Hey, Burset, where <b>the fuck</b> you going?	بورسيت، إلى أين أنت ذاهب؟	Hey, Burset, where are you going?	PROF	EOMS
Source		OITNB – S1 E3 – 12		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Gotta drain the hose.</b> Anyway, you know the <b>fucking</b> crying	أريد أن أتبول على أية حال، أتذكر ان صاحب القطّة الذي كان يبكي؟	I want to urinate. Anyway, you know the crying	SCA PROF	1.PAR+ 2.OMS
guy with the cat?		guy with the cat?		
Source		OITNB – S1 E3 – 13		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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You <b>sick fuck</b> , do that in the bathroom.	أيتها المريضة، افعلی هذا فی الحمام.	You sick (female), do that in the bathroom.	PROF	EOMS
Source		OITNB – S1 E3 – 17		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That <b>shit's gotta be getting ripe.</b>	لابد أن رائحته صارت كريهة.	The smell must've gotten nasty.	SCA	EPAR+
Source		OITNB – S1 E3 – 21		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I wouldn't let that <b>he-she</b> touch my hair with a <b>10-foot pole.</b>	ما كنت لأسمح لهذه الخنثى أن تلمس رأسي حتى لو فعلت هذا بقضيب طوله عشرة أقدام.	I wouldn't let that hermaphrodite touch my hair even if she did this with a 10foot penis	SR SR	1.STAN + 2.PAR+
Source		OITNB – S1 E3 – 22		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>And Sophia's pole is a hole now.</b>	وقضيب "صوفيا" صار ثقباً الآن.	And Sophia's penis is a hole now.	SR	PAR+
Source		OITNB – S1 E3 – 24		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Wait, you got assigned? This is <b>bullshit.</b>	مهلاً، هل تم تعيين سريرك؟ - هذا هراء	Wait, you got assigned a bed? This is nonsense.	SCA	EPAR+
Source		OITNB – S1 E3 – 27		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Fuck you.</b>	إتبا لك	Damn you!	PROF	SUB
Source		OITNB – S1 E3 – 29		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You afraid you're gonna end up with your <b>rockalezzie</b> girlfriend?	أتخشين أن تجدي نفسك مع رفيقتك السحاقية؟	You afraid you're going to find yourself you're your lesbian girlfriend?	SR	GEN+
Source		OITNB – S1 E3 – 32		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Bitch</b> , don't be cutting! There's a line here.	أيتها الساقطة، لا تتجاوزي، يوجد صف هنا.	You bitch, don't be cutting! There's a line here.	PROF	LT
Source		OITNB – S1 E3 – 34		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Give it a week. You'll <b>be pissing and farting</b> with the rest of us.	أمهلي نفسك أسبوعاً، وستجدين نفسك تتبولين وتطلقين الريح معنا.	Give it a week. You'll be pissing and releasing gas with the rest of us.	SCA SCA	1.LT 2.STAN+
Source		OITNB – S1 E3 – 46		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Don't hold your <b>big bathroom</b> too long. Prison food stops you right up. You gotta get it out while you can.	لا تكبتي رغبتك في التبرز طويل أطعام السجن سيصيبك بالإمساك الابد أن تخرجيه بينما تستطيعين.	Don't hold your desire to poop too long. Prison food will cause you constipation. You got to get it out while you can.	SCA	PAR+
Source		OITNB – S1 E3 – 56		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Cause I <b>fucked up</b> your hair. <b>That shit looks broke.</b>	لأنني أفسدت شعرك . شعرك يبدو سيئا	Because I ruined your hair. Your hair looks bad	PROF SCA	1.ESUB + 2.EPAR+
Source		OITNB – S1 E3 59 -		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Now, that's a <b>fucking</b> waste right there. Black girl with a white girl <b>booty</b> .	هذه خسارة كبيرة . فتاة سوداء لها مؤخرة فتاة بيضاء	That's a waste. Black girl who has a white girl ass.	PROF SR	1.ESUB+ 2.STAN+
Source		OITNB – S1 E3 – 65		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
She's got those <b>snaggly fucking Gargamel teeth</b> .	لديها أسنان قبيحة جدا تشبه "أسنان" غارغاميل	She's got very ugly teeth that looks like Gargamel teeth	PROF	EPAR+
Source		OITNB – S1 E3 – 68		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Fucking meth heads, man.</b>	يا للمدمنات !اللعيونات	Damn addicts!	D&A	PAR
Source		OITNB – S1 E3 – 69		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-You offering me a taste? - <b>You can suck it out of my dick.</b> -I don't do sausage in my breakfast sandwich.	أتعرض علي أن أندوق؟ يمكنك أن تمتصيه من قضيبتي. لا أتناول النقانق في شطيرة إفطاري.	-You offering me a taste? -You can suck it out of my dick. -I don't eat sausage in my breakfast sandwich.	SR	LT
Source		OITNB – S1 E3 – 79		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Shit</b> is wild, right? <b>Freaky. Freaky-deaky. Freaktown.</b>	إنها مثيرة، أليس كذلك؟ عجيبة جنس عجيب في أرض العجائب.	She is exciting, right? Freaky. Freaky sex in the land of freakiness.	SCA PROF	1.OMS 2.PAR+
Source		OITNB – S1 E3 – 84		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Cyborg pussy.</b> I bet it's <b>fucking</b> perfect.	مهبل اصطناعي. أنا واثق أنه خال من العيوب.	Artificial vagina. I'm confident it lacks flaws.	SR PROF	1.STAN 2.EOMS
Source		OITNB – S1 E3 – 86		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy



-Don't tell me you'd <b>hit that</b> ? -I live in the present, not in the past. Besides, she used to have a <b>dick</b> , and so she knows what it likes.	لا تقل لي إنك - مستعد لمضاجعتها. - أنا أعيش في الحاضر وليس الماضي. وأيضاً، كان لها عضو ذكري، لذا فهي تعلم ماذا يحب.	-Don't tell me you're willing to fuck her? -I live in the present, not in the past. Besides, she used to have a male organ, and so she knows what it likes.	SR SR	1.SP-E 2.EGEN+
Source		OITNB – S1 E3 – 88		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
What'd you guys do about <b>pussy</b> in Iraq anyway? Did you <b>fuck</b> camels?	ماذا كنتم تفعلون في مشكلة النساء أكنتم تضاجعون الجمال؟	What did you guys do about the women problem in Iraq? Did you fuck camels?	SR SR	1.EGEN+ 2.LT
Source		OITNB – S1 E3 – 90		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And if you try to <b>have sex</b> with the girls there, their village throws rocks at 'em till they die,	وإن حاولت ممارسة الجنس مع الفتيات هناك، ترجمهن القرية بالحجارة حتى الموت.	And if you try to have sex with the girls there, their village throws rocks at them till they die.	SR	LT
Source		OITNB – S1 E3 – 94		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Occasionally, a Russian <b>hooker</b> comes through, but those girls are <b>nasty</b> and they cry a lot.	بين الحين والآخر ، تأتي عاهرة روسية . ولكن هؤلاء الفتيات مقززات ويكيين كثيراً .	Occasionally, a Russian slut comes through, but those girls are nasty and they cry a lot.	SR PROF	1.LT 2.LT
Source		OITNB – S1 E3 – 97		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
All these offenders <b>want a piece of me</b> , Bennett. You know why? It's the <b>fucking</b> pheromones, man. You get 'em all locked up like this for a long time, and they... get this prehistoric yearning for man-stink. <b>They just... They fucking hate my guts</b> , you know? But they can't help themselves.	كل هؤلاء المجرمات يرغبن في مضاجعتي . "يا "بينيت أتعلم لماذا ؟ بسبب الفيرمونات اللعينة يا صديقي . حين تحبسهن هكذا . لوقت طويل يشعرن بتلك الرغبة الغريزية في رائحة الذكر . إنهن يكرهني . ولكن الأمر ليس بيدهن .	All these offenders want to fuck me, Bennett. You know why? It's the damn pheromones, my friend. When you lock them up like this for a long time, and they... get this innate desire for a male smell. They hate me, but it's not in their hands.	SR PROF PROF	1.PAR+ 2.SUB 3.EPAR+
Source		OITNB – S1 E3 – 98		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Fuck 'em? Hell, no!	ماذا؟ أضاجعهن؟ قطعاً لا .	What? Fuck them? Absolutely not.	SR PROF	1.LT 2.ESUB+
Source		OITNB – S1 E3 – 105		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Some of these <b>bitches</b> would <b>suck it</b> for half a cigarette.	بعض هؤلاء الساقطات سيلعن قضيبك مقابل نصف سيجارة.	Some of these bitches would suck your dick for half a cigarette.	PROF SR	1.LT 2.SP-E+
Source		OITNB – S1 E3 – 111		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I sleep whenever I want, old lady. And I don't know what <b>busted-ass</b> country you come from, but this is America,	سأنام أينما شئت أينما المسنة. لا أعلم من أي دولة فقيرة أنت، "ولكن هذه "أمريكا"	I sleep whenever I want, old lady. And I don't know what poor country you come from, but this is America,	SR	EPAR+
Source		OITNB – S1 E3 – 133		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Monumentally bad. Monumental <b>pain in my ass. Your ass?</b> I'm juggling vendor changes, staff reductions. Look at me, I'm paying for my own coffee here. I got a <b>tranny</b> camped out in my hallway yelling about her hormones!	هذا سييء جدا! سيكون مصدر إزعاج هائل لي مصدر إزعاج؟ أنا أوفق بين تغيرات الموردين وتخفيف العمالة. انظر إلي، أنا أدفع - ثمن قهوتي هنا. - لدى متحولة جنسية تحتل ممري وتصيح بشأن - هرموناتها.	This is very bad. This will be a huge source of disturbance for me. Source of disturbance? I'm juggling vendor changes, staff reductions. Look at me, I'm paying for my own coffee here. I got a transsexual taking over in my hallway yelling about her hormones!	SR SR SR	1.EPAR+ 2. ESUB+ 3.STAN+
Source		OITNB – S1 E3 – 148		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I can't waste my time with these <b>silly bitches</b> .	لا أستطيع أن أضيع وقتي مع هؤلاء الساقطات السخيفات.	I can't waste my time with these silly bitches.	PROF	LT
Source		OITNB – S1 E3 – 162		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
When my <b>penis</b> was split in half and inverted, my <b>testes</b> were removed, so I don't have any testosterone left to replace the estrogen that you taking away from me!	حين شقوا عضوي الذكرى نصفين وطووه إلى الخلف أزالوا خصيتي. لم يبق لدي أي قدر من التستوستيرون ليحل محل الإستروجين الذي تحرمونني منه.	When my male organ was cut in half and inverted, they removed my testes, so I don't have any testosterone left to replace the estrogen that you depriving me of!	SR SR	1.EGEN+ 2.LT
Source		OITNB – S1 E3 – 188		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Man, new bunkie's trying to lay down all these rules and <b>shit</b> . "Dis go here. Dat go there. Dis how you be wipin' your <b>bunghole</b> ."	أكره السجناء الجدد اللاتي يحاولن وضع القواعد هذا. يوضع هنا وذاك، يوضع هناك، وهذه الطريقة التي ستمسحين بها شرجك.	I hate new inmates who are trying to lay down all these rules. "this go here. that go there. This is the way you'll wipe your anus."	SCA SR	OMS STAN+
Source		OITNB – S1 E3 – 198		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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What, is she gonna put a voodoo curse on me? - <b>Island bitch</b> got control issues.	ماذا؟ هل استنزل بي لعنة ودونية؟ هذه الساقطة لديها عقدة سيطرة .	What, is she going to put a voodoo curse on me? -This bitch got control issues.	PROF	GEN
Source	OITNB – S1 E3 – 202			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You look in her eyes and know she seen some <b>shit</b> .	حين تنظرين في عينيها ترين أنها رأت الكثير .	When you look in her eyes, you see that she's seen a lot.	SCA	ESUB+
Source	OITNB – S1 E3 – 205			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yo, the lady ain't taken a visitor in 10 years 'cause she won't do <b>strip search</b> . And she ain't <b>dookied</b> the whole time she been locked up.	الم تتلق السيدة زائراً منذ عشرة أعوام لأنها تأبى الخضوع للتفتيش الجسدي . ولم تتبرز . طيلة فترة حبسها .	The lady did not receive a visitor in 10 years because she won't do a body search. And she didn't poop the whole time she's been locked up	SR SCA	1.EGEN+ 2.STAN+
Source	OITNB – S1 E3 – 210			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
She probably got a voodoo spell stopping up her <b>butt</b> .	الأرجح أن هناك تعويذة ودونية تسد شرجها	She probably got a voodoo spell blocking her anus.	SR	SP-E
Source	OITNB – S1 E3 – 217			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Get over it. We did some illegal <b>shit</b> and we both got caught.	تغلب على الأمر. فعلنا أشياء مخالفة للقانون وضبطنا.	Get over it. We did some illegal things and we both got caught.	SCA	ESUB+
Source		OITNB – S1 E3 – 225		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Stay <b>the fuck</b> away from me.	ابتعدي عني بحق السماء.	Stay away from me for heaven's sake	PROF	SUB
Source		OITNB – S1 E3 – 228		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Move, <b>bitch</b> . This is my wife here, so you need to step--	تحركي أيتها الساقطة. هذه زوجتي، لذا عليك أن تتحركي.	Move, bitch. This is my wife here, so you need to step	PROF	LT
Source		OITNB – S1 E3 – 235		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I will cut you! I will cut you, <b>bitch!</b> Don't make me cut you! You know where <b>the fuck</b> you at, <b>bitch?</b>	إسأطعنك سأطعنك أيتها الساقطة! لا تجبريني على إطعنك أتعلمين أين أنت أيتها الساقطة؟	I will stab you! I will stab you bitch! Don't make me stab you! You know where you're at, slut?	PROF PROF	1.LT 2.OMS
Source		OITNB – S1 E3 – 238		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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I'm gonna have to <b>shit it out</b> .	سيتوجب علي أن أخرج مع البراز.	I'm going to have to pass it out with the stool.	SCA	STAN+
Source		OITNB – S1 E3 – 247		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
If it doesn't pass in a week, we'll consider surgery. Pay	الو لم يخرج خلال أسبوع سنفكر في الجراحة انتبهي جيداً إلى برازك.	If it doesn't pass in a week, we'll consider surgery. Pay close attention to your stool.	SCA	LT
close attention to your <b>stool</b> .				
Source		OITNB – S1 E3 – 249		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I can't have my husband walking 'round like a \$2 <b>hooker</b> .	لن أسمح لزوجي بأن يتجول بين الناس وشكله مثل عاهرة بدولارين.	I can't have my husband wandering amongst people while he looks like a \$2 prostitute.	PROF	LT
Source		OITNB – S1 E3 – 274		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Just please keep your <b>penis</b> .	ولكن من فضلك احتفظ بعضوك الذكري.	Just please keep your male organ.	SR	EGEN+
Source		OITNB – S1 E3 – 289		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

And then next week, we will rank them in order from kind of crazy to truly <b>bat-shit bananas</b> . It'll be fun!	وفي الأسبوع القادم ، سنرتب هذه الأشياء من الجنون الخفيف إلى الجنون المطلق .سيكون هذا مسلياً	And then next week, we will rank them in order from mild craziness to extreme craziness. It'll be fun!	PROF	EPAR+
Source	OITNB – S1 E3 – 309			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-When is he gonna <b>get his shit together</b> ? - I'm not sure that Cal gets the "family <b>fuck-up</b> " title anymore.	متى سيجمع شتات حياته؟ الست واثقاً أن "كال" ما زال صاحب لقب "الفرد الفاشل في العائلة".	-When is he going to collect his life pieces (Arabic idiom) -I'm not sure that Cal still has the "family loser" title anymore.	SCA PROF	1.EPAR+ 2.ESUB+
Source	OITNB – S1 E3 – 314			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>My cock is hard</b> . And I'm <b>rubbing it against your ass</b> . What? What? -What? - Are you trying to <b>have phone sex with me</b> ?	قضيبي منتصب، وأنا أحكه على مؤخرتك. ماذا؟ - ماذا؟ أتحاول ممارسة الجنس الهاتفي معي؟	My penis is hard. And I'm rubbing it against your ass. What? What? - What? Are you trying to have phone sex with me?	SR SR SR	STAN+ LT LT
Source	OITNB – S1 E3 – 335			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Well, I'm just gonna <b>go jerk off</b> then.	إذن سأذهب وأستمني	I'll go and masturbate then	SR	STAN+
Source		OITNB – S1 E3 – 342		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I love your little <b>boobs</b> .	أحب نهديك الصغيرين.	I love your little breasts.	SR	STAN+
Source		OITNB – S1 E3 – 349		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Did she <b>rape you</b> ? -No, she didn't <b>rape me</b> .	هل اغتصبتك؟ كلا، لم تغتصبني.	-Did she rape you? -No, she didn't rape me.	SR	LT
Source		OITNB – S1 E3 – 388		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And there's a skinny <b>bitch</b> in my pre-natal yoga. She's a stick who swallowed a grapefruit.	وهناك ساقطة نحيفة في صف يوغا ما قبل الولادة الذي حضره. تشعرين وكأنها عص البتلعت ثمرة غريب فروت.	And there's a skinny bitch in my pre-natal yoga class that I'm going to. You feel like she's a stick who swallowed a grapefruit.	PROF	LT
Source		OITNB – S1 E3 – 399		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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These girls don't realize I'm here to provide food, not <b>dildos</b> .	هؤلاء الفتيات لا يدركن أنني هنا الأوفر الطعام، وليس الأدوات الجنسية.	These girls don't realize I'm here to provide food, not sex tools.	SR	GEN+
Source		OITNB – S1 E3 – 414		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Can't hang on to anything <b>cock-shaped</b> .	لا يصمد عندي اى شيء على شكل قضيب،	Can't hang on to anything looking like a penis.	SR	STAN+
Source		OITNB – S1 E3 – 416		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Those are cool. -Those are <b>gay</b> . I like the Lebrons.	- إنه رائع. - إنه حذاء للمثليين يعجبني حذاء "البيرون"	-Those are great. -Those are shoes for gays. I like the Lebrons.	SR	SP-A
Source		OITNB – S1 E3 – 439		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Lesbian</b> request denied. Okay, wait!	الطلب السحاقي مرفوض. حسناً، انتظر.	Lesbian request denied. Okay, wait!	SR	LT
Source		OITNB – S1 E3 – 471		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

If it were up to me, I'd take all the <b>butch</b> ones and I'd put them in a "little boy's wing,"	الو كان الأمر بيدي لأخذت كل المترجلات ووضعتهن في جناح "مخصص للرجال"	If it was in my hands, I'd take all the pedestrians (butch without typo) and put them in a men's wing.	SR	LT
Source	OITNB – S1 E3 – 484			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, if Bush <b>fucking</b> wins again, we're all moving to Berlin!	أعني إن فاز "بوش" "بالانتخابات مرة اخرى، فسنذهب كلنا لنعيش "في" برلين	I mean, if Bush wins again, we're all moving to Berlin!	PROF	OMS
Source	OITNB – S1 E3 – 493			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
can I have a <b>margarita</b> then?	هل لي بكأس مارغريتا إذن؟	can I have a glass margarita then?	D&A	SP-A
Source	OITNB – S1 E3 – 501			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Bullshit, bullshit.</b>	هذا هراء.	This is nonsense	SCA	EPAR+
Source	OITNB – S1 E3 – 505			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Are you <b>fucking</b> kidding me?	أتمزحين معي؟ -	Are you kidding me?	PROF	EOMS
Source	OITNB – S1 E3 – 507			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You've never waited a <b>fucking</b> table in your life, have you?	لم تخدمي مائدة في حياتك، اليس كذلك؟	You've never waited a table in your life, isn't this true?	PROF	EOMS
Source		OITNB – S1 E3 – 511		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And I'm <b>banging</b> this underwater welder.	وأنا أضاجع فنية لحام تحت الماء.	And I'm fucking this underwater welder.	SR	SP-E
Source		OITNB – S1 E3 – 530		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You gotta try <b>edging</b> , man.	يجب أن تجرب تأخير الذروة.	You have to try delaying the orgasm	SR	SP-E
Source		OITNB – S1 E3 – 537		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's where you... you <b>jerk off</b> , okay? Right to the point of <b>orgasm</b> ... and then stop.	إنه حين تستمني حتى تصل إلى لحظة الذروة ثم تتوقف.	It's when you're masturbating until you reach the moment of orgasm then you stop.	SR SR	1.STAN+ 2.LT
Source		OITNB – S1 E3 – 539		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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See, you gotta, um... You gotta grab right underneath <b>your balls</b> , like, right here, you really gotta get up right up in there.	عليك أن تمسك بخصيتك من الأسفل - هنا، يجب أن .. تضع يدك هنا	You have to hold your testicles from below You have to put your hand here	SR	SP-E
Source		OITNB – S1 E3 – 547		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Kind of like a female <b>orgasm</b> . You know, most dudes, they don't know what women got,	إنها مثل ذروة الأنثى نوعاً مامعظم الرجال لا يعرفون ما لدى النساء	It's kind of like a female orgasm. You know, most men don't know what women got	SR	LT
Source		OITNB – S1 E3 – 551		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
They met their quality parenting quota. But, like, I was free <b>to smoke a bowl</b> and <b>fuck off</b> for the rest of my life	اشعرا أنهما أثبتا أنهما والدان صالحان. ولكن أنا كنت أملك حرية تدخين الماريغوانا والاستمناء لبقية حياتي	I feel like the proved that they're good parents, but I had the freedom to smoke marijuana and masturbate for	D&A PROF	1.SP-E 2. SUB+
		the rest of my life		
Source		OITNB – S1 E3 – 565		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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It's fucked up.	هذا بغيض.	It's hateful	PROF	ESUB+
Source		OITNB – S1 E3 – 569		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Don't be a commissary <b>ho</b> , DeMarco.	لا تتكالي على "المؤن يا "ديماركو".	Don't take up the commissary DeMarco	PROF	EPAR+
Source		OITNB – S1 E3 – 583		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>You look like shit.</b> What's wrong?	تبدو في حالة سيئة جد ا ماذا بك؟	You appear to be in a very bad state. What's wrong?	SCA	EPAR+
Source		OITNB – S1 E3 – 607		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You want me to shove 'em up my <b>ass</b> ? Take 'em out in the bathroom? Then what? Put 'em in my mouth so I can kiss you? Have you lost your <b>fucking</b> mind?	أتريدنى أن أقحمها في مؤخرتى ثم أخرجها في الحمام؟ وماذا بعد ذلك؟ أضعها في فمى كى أتمكن من تقبيلك؟ هل فقدت عقلك اللعين؟	You want me to shove them up my ass then Take them out in the bathroom? Then what? Put them in my mouth so I can kiss you? Have you lost your damn mind?	SR PROF	1.LT 2.SUB
Source		OITNB – S1 E3 – 616		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
How <b>fucking</b> selfish can you be?	كم يمكنك أن - تكون أنانيا؟	How selfish can you be?	PROF	EOMS

Source		OITNB – S1 E3 – 628
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>I'm gonna get my shit together.</b>	سأجمع شتات حياتي.	I will collect my life pieces (Arabic idiom)	SCA	EPAR+
Source		OITNB – S1 E3 – 639		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Do your time. Get <b>the fuck</b> out of here, so you can be a father to your son.	أنه مدة عقوبتك اخرج من هنا لتكون أباً لابنك.	Do your time. Get out of here, so you can be a father to your son.	PROF	EOMS
Source		OITNB – S1 E3 – 641		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>What the fuck is this?</b> -We're reassigning you. Get your things. -[scoffs] <b>You fucking kidding me?</b>	ما هذا بحق السماء؟ - سنعيد تعيين سيريركخذي أغراض كأتمزح معي بحق السماء؟	-What is this in heaven's sake? -We're reassigning your bed. Get your things. -[scoffs] Are you kidding me for heaven's sake?	PROF  PROF	SUB
Source		OITNB – S1 E3 – 642		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<b>Shut your mouth</b> and get your things. Watch yourself, little girl.	أطبقي فمك وخذى أغراضك انتبهي لنفسك أيتها الفتاة الصغيرة	Shut your mouth and get your things. Watch yourself, little girl.	PROF	LT
Source		OITNB – S1 E3 – 647		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
No, it wasn't! And <b>fuck you</b> for thinking it was!	كلا، لست أنا، وتبا لك إن كنت تحسبين أنني الفاعلة	No, it wasn't me! And damn you if you think I did it.	PROF	SUB
Source		OITNB – S1 E3 – 663		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That is <b>fucking</b> hilarious! You carried that bag. No one had a gun to your head. Your fiancé might buy this <b>bullshit</b> , but I know you.	إهذا مضحك جداً لقد حملت تلك الحقيبة، الم يكن هناك من يصبوب مسدساً إلى رأسك خطيبك قد يصدق هذا الهراء ولكن أنا أعرفك	That is very funny! You carried that bag. No one had a gun to your head. Your fiancé might buy this nonsense, but I know you.	PROF SCA	1.ESUB+ 2.EPAR+
Source		OITNB – S1 E3 – 666		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And there were no complaints when I took you all over the world, but the second <b>shit got real</b> ...	ولم تتذمري حين سافرت بك حول العالم ولكن في اللحظة التي صار الأمر جدياً .	And you didn't complain when I took you all over the world, but the moment the matter got serious...	SCA	EPAR+



Source		OITNB – S1 E3 – 669
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
because you broke my <b>fucking</b> heart.	الأنك فطرت قلبى اللعين.	because you broke my damn heart.	PROF	SUB

Source		OITNB – S1 E3 – 674
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And I see that nonsense go down in the cafeteria. I don't care if you're <b>gay</b> or what,	وانا ارى الهراء الذي يحدث في المقصف، لا يهمني إن كنت مثلية أو أياً كان	And I see that nonsense go down in the cafeteria. I don't care if you're gay or what,	SR	LT

Source		OITNB – S1 E3 – 703
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#### Episode four

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I've never cleaned up another person's <b>pee</b> before.	لم أنظف بول شخص آخر من قبل.	I've never cleaned up another person's pee before.	SCA	LT

Source		OITNB – S1 E4 – 5
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<p>-I don't want this. I don't know what to do. -About what? You clean the <b>piss</b>! -The <b>piss</b>, the stalker, your anger... my cluelessness, disinfectant. There is another person's <b>pee</b> on me, and I'm not allowed to use the bathroom until the morning. I have to sleep with stranger <b>pee</b> on me.</p>	<p>إلا أريد هذا - لا أعلم ماذا أفعل. فيم؟ نظفي البول البول، والفتاة التي تطاردني، ... و غضبك وجهلي، والمطهر . هناك بول شخص آخر على جسمي وليس مسموحاً لي باستخدام الحمام حتى الصباح علي أن أنام وعلي بول شخص غريب عني .</p>	<p>-I don't want this. I don't know what to do. -About what? You clean the piss! -The piss, the stalker, your anger... my cluelessness, disinfectant. There is another person's pee on my body, and I'm not allowed to use the bathroom until the morning. I have to sleep with stranger pee on me.</p>	SCA	LT
Source		OITNB – S1 E4 – 9		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>-That <b>shit</b> was the bomb. -I made it to celebrate the resurrection of Jesus Christ.</p>	<p>. كانت شهية جدا . أعددتها للاحتفال ببعث "يسوع المسيح"</p>	<p>-It was very delicious - I made it to celebrate the resurrection of Jesus Christ.</p>	SCA	ESUB+
Source		OITNB – S1 E4 – 52		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>When I first got here, my friends sent me all kind of <b>shit</b>, too.</p>	<p>حين جئت إلى هنا، أرسل لي أصدقائي أشياء كثيرة أيضاً</p>	<p>When I first got here, my friends sent me all kind of stuff, too.</p>	SCA	ESUB+

Source		OITNB – S1 E4 – 58
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You got anything <b>sexy</b> in there?	هل لديك أي شيء مغر - هنا؟	Do you have anything seductive in here?	SR	SUB
Source		OITNB – S1 E4 – 60		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'll organize them. Book mess, <b>piss mess</b> .	سأرتبها. كتب مبعثرة وبول على الأرض.	I'll organize them. Book mess, piss on the floor.	SCA	SP-E
Source		OITNB – S1 E4 – 75		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
If the tools go missing... we know who has them, <b>and your ass... is grass</b> .	إن ضاعت أداة فنحن نعرف مع من هي وستعرضين للعقاب.	If a tool goes missing... we know who has it, and you will be punished.	SR	EPAR+
Source		OITNB – S1 E4 – 88		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Hey... <b>Rabbit Pearl!</b> Ease back, all right? We're all gonna go numb.	يا هاوية الأدوات الهزازة، ترفقي وإلا سنصاب كلنا بالخدر .	The one who like vibrating tools, slow down or we're all going to be numb.	SR	EPAR+
Source		OITNB – S1 E4 – 94		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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I think I'd be more useful there. I was a TA in college. Oh, what's that, like, "tits" and "ass?"	أظن أنني سأكون أكثر نفعاً. هناك كنت مساعدة - مدرس في الكلية. ماذا كنت تدرسين؟ النهود والمؤخرات؟	I think I'd be more useful there. I was a Teacher assistant in college. What did you teach? Breasts and asses?	SR SR	1.STAN+ 2.LT
Source	OITNB – S1 E4 – 98			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's <b>bullshit</b> . I ain't picking cotton. God... you're one of them. <b>Bet your ass I am.</b>	هذا هراء. أنا لا أجنبي القطن يا إلهي، أنت - واحدة منهم . ثق أنني كذلك	-It's nonsense. I will not earn cotton. -God, you're one of them. -Trust that I am.	SCA SR	1.EPAR+ 2.EPAR+
Source	OITNB – S1 E4 – 115			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
In other words, <b>sit on your ass</b> and do nothing all day.	بصياغة أخرى، اجلسي على مؤخرتك ولا تفعلي شيئاً طوال اليوم.	In other words, sit on your ass and do nothing all day.	SR	LT
Source	OITNB – S1 E4 – 120			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-I need a wrench. -Voilà! <b>The monkey can dance.</b>	أريد مفتاح. ربطانتهى الأمر، يستطيع القرد أن يرقص الآن.	-I need a wrench -It's over, the monkey can dance now	PROF	LT
Source	OITNB – S1 E4 – 122			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
They'll pay you <b>shit</b> and work you like a Chinese on the railroad,	سيعطونك أجراً زهيدا ويشغلونك كما يشغلون صينيا في السكة الحديدية	They'll give you a low pay and work you like a Chinese on the railroad	SCA	ESUB+
Source		OITNB – S1 E4 – 129		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Most of these girls are in and out so much, <b>it's like they're fucking the place.</b>	معظم هؤلاء الفتيات يدخلن ويخرجن كثيراً! وكانت مضاجعة	Most of these girls are in and out so much, as if it's an intercourse.	SR	PAR
Source		OITNB – S1 E4 – 134		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Hmm. I know you miss <b>my ass.</b>	أعلم أنك تفقدني مؤخرتي.	I know you miss my ass.	SR	LT
Source		OITNB – S1 E4 – 143		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

<p>-It's not your <b>ass</b> that I want anymore... it's your back. - [scoffs] Yeah. - You better watch it, <b>bitch</b>. -What's the drama? -Mercy should know better than to <b>fuck with Boo</b> this close to her date. -Oh, <b>shit</b>. Do you think she'll try something? She stole Shelly's date.</p>	<p>لم أعد أريد <b>مؤخرتك</b>. بل أريد ان اقسام ظهرك. أجل، من الأفضل أن تنتبهي لظهرك <b>أيتها الساقطة</b>. الم كل هذا؟ - يجب أن تكون "ميرسي" أكثر <b>حكمة</b>. من أن <b>تعبت</b> مع "بو" وقد اقترب موعد خروجها هكذا <b>تب</b> ا أنتظنين أنها استجرب ان <b>تفعل</b> شيئاً؟ لقد أفسدت موعد "خروج" شيلي.</p>	<p>-It's not your ass that I want anymore... it's your back. - [scoffs] Yeah. - You better watch your back, <b>bitch</b>. -Why all of this? -Mercy should know better than to mess with Boo this close to her date. -Oh, damn. Do you think she'll try to do something? She ruined Shelly's date.</p>	<p>SR PROF PROF SCA</p>	<p>1.LT 2.LT 3.ESUB+ 4.SUB</p>
<p>Source</p>		<p>OITNB – S1 E4 – 150</p>		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>Speaking of which, <b>what the fuck</b> are you doing in there, Nichols? I'm makin' you a <b>glory hole</b>, Luschek. Then, by all means, carry on.</p>	<p>على ذكر هذا، ماذا تفعلين هنا <b>بحق السماء</b>. يا "نيكولز"؟ أصنع لك <b>ثقب</b> استمناء يا "لوتشيك". أكملي عملي إذن.</p>	<p>-Speaking of which, what in heaven's sake are you doing in there, Nichols? - I'm making you a masturbation hole, Luschek. Carry on then.</p>	<p>PROF SR</p>	<p>1.SUB 2.PAR+</p>
<p>Source</p>		<p>OITNB – S1 E4 – 180</p>		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Yeah, keep that up. Gonna throw some <b>shit</b> at you, <b>cracker</b> .	أجل، استمر في هذا وسأرميك بشيء أيها الجلاد الأبيض.	Yeah, keep that up. I'll throw something at you white executioner	SCA PROF	1.ESUB+ 2.PAR+
Source		OITNB – S1 E4 – 240		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Hit the floor, ladies. <b>-What the hell</b> is going on?	انبطحن أرضاً يا سيداتي. ماذا يجري بحق السماء؟	-Lay on the floor ladies -What in heaven's sake is going on?	BLAS	SUB
Source		OITNB – S1 E4 – 241		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-You told me to take the chit, give the tool get the tool back, give back the chit. I <b>fucking</b> did that. -Who <b>the hell</b> has it? -I don't know -God! - <b>Fuck!</b>	قلت لي أن آخذ الرقاقة وأسلم الأداة ثم أستعيد الأداة وأعيد الرقاقة. وقد فعلت هذا مع من هو بحق السماء؟ لا أعلم. إيا إلهي إيتبا!	-You told me to take the chit, give the tool get the tool back, give back the chit and I did that. -Who has it for heaven's sake? -I don't know -God! -Damn!	PROF BLAS PROF	1.OMS 2.SUB 3.EOMS
Source		OITNB – S1 E4 – 279		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Yo, don't be tryin' to pass the buck on me, it's your <b>fuckin'</b> job! I'm just <b>a monkey in a cage</b> , remember?	لا تحاول أن تحملني المسؤولية. إهذا عملك اللعين أنا مجرد قرد في قفص، أتذكر؟	Don't try to make me responsible; it's your damn job! I'm just a monkey in a cage, remember?	PROF PROF	1.SUB 2.LT
Source	OITNB – S1 E4 – 291			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I don't know about these other <b>bitches</b> , but no manguard is <b>patting me down</b> and <b>coppin' a feel</b> .	- لا أعلم رأى هؤلاء الساقطات ولكنني لن أسمح لحارس رجل بأن يتحسسى ويتحرش بي.	I don't know about the opinion of the other bitches, but I won't let a man-guard feel me and molest me.	PROF SR	1.LT 2.PAR
Source	OITNB – S1 E4 – 297			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yo, <b>motherfucker</b> is a <b>drunk</b> ! Yo, smell his breath! Yo, <b>motherfucker</b> is a <b>drunk</b> !	إهذا السافل سكير شم رائحة نفسه! إهذا السافل سكير	This low life is a drunk! Smell his breath! This low life is a drunk!	PROF	SUB
Source	OITNB – S1 E4 – 302			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Jesus Christ, that was scary. Did he touch your <b>tit</b> ? - <b>Cupped my ass</b> .	يا إلهي، كان هذا - مخيفاً هل لمس ثديك؟ -أمسك بمؤخرتي.	-Oh my god, that was scary. Did he touch your breasts? -He held my ass	SR SR	1.STAN+ 2.PAR



Source		OITNB – S1 E4 – 310
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I wouldn't say that she's my friend. I say, "Hi," she says, " <b>Shut the fuck up.</b> " I say, "Hey, how's it going?" She sucks her teeth, maybe calls me " <b>bitch</b> " or " <b>you Taylor Swift-ass motherfucker.</b> "	ما كنت لأقول إنها صديقتي، فحين ألقى عليها التحية تقول لي "اصمتي!" أقول لها، "مرحباً، كيف حالك؟" فتمص   أسنانها وربما تقول "لي" أيتها الساقطة أو "أيتها الحفيرة التي تشبه (تايلور سويفت	I wouldn't say that she's my friend. When I say, "Hi," she says, "Shut up." I say, "Hey, how are you?" She sucks her teeth, maybe calls me "bitch" or you mean woman who looks like Taylor Swift	PROF PROF PROF	1.OMS 2.LT 3.PAR
Source		OITNB – S1 E4 – 314		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Is <b>SHU</b> really that bad? -It's just like the Hamptons... only <b>fucking</b> horrible.	وهل الحبس الانفرادي سيء لهذه الدرجة؟ إنه مثل الـ"هامبتونز" تماماً، ولكنه بشع	-Is isolated imprisonment really that bad? - It's just like the Hamptons... only horrible.	PROF	2.OMS
Source		OITNB – S1 E4 – 319		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Happy hour.</b> Who's up for <b>margaritas</b> ? Last time I drank <b>tequila</b> , I woke up in Weehawken.	.جان وقت الشراب - من تريد شراب المارغريتا؟ آخر مرة شربت .. التكيلا أفقت في - "ويهوكن "	It's drinking time. Who wants margarita drinks? Last time I drank tequila, I woke	D&A D&A D&A SCA	1.PAR+ 2.SP-A 3.RET 4.EPAR+

Yeah, isn't that where you're from? <b>Fucking shithole.</b> Yeah, well, Piper loves <b>tequila.</b>	- أجل، أليس هذا مسقط رأسك؟ إنها مدينة قدره. -- ولكن "بايبر" تحب التكيلا.	up in Weehawken. Yeah, isn't that where you're from? It's a dirty town. Yeah, well, Piper loves tequila.	D&A	5.RET
Source		OITNB – S1 E4 - 333		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Dump your shit,</b> they're doing a sweep. -My God. What did you do? - I don't know. I literally... I do not know. It was a mistake. I can't believe... <b>Fuck! Fuck!</b>	تخلصا من أشياءكم، إنهم يقومون بدورة تفتيش. يا إلهي! ماذا فعلت؟ لا أعلم، أنا حقاً لا أعلم. كانت هذه غلطة، لا .أصدق .إتبا	-Get rid of your things, they're doing a search round. -My God, what did you do? I don't know. I really don't know. It was a mistake. I can't believe... Damn!	SCA PROF	1.ESUB+ 2.SUB
Source		OITNB – S1 E4 – 345		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Should I just... Should I dump it in the yard? - Suppose some <b>nut job,</b> like <b>your peeing admirer,</b> were to find it and stab your tall girlfriend in the eye.	ماذا أفعل؟ هل ارميه في الباحة فحسب؟ فلنفرض أن مجنونة... ما مثل معجبك المتبولة وجدته وطعنت به رفيقتك الطويلة في عيناها.	-Should I just dump it in the yard? -Suppose a crazy woman, like your peeing admirer, were to find it and stab your tall girlfriend in the eye.	PROF SCA	1.PAR 2.CAL
Source		OITNB – S1 E4 – 363		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You know what, <b>stretch? Your ass</b> just got uninvited.	أتعلمين أيتها الطويلة؟ القد ألغيت دعوتك للتر.	You know what tall woman? You just got uninvited	PROF SR	1.EPAR+ 2. OMS
Source		OITNB – S1 E4 – 373		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Mercy gonna <b>dump your ass</b> the second she gets out of here. She likes new, shiny things. And out of here, you are <b>as dull as an old pencil, with saggy tits and a fucked-up tattoo on its neck.</b> - Oh, <b>butchy</b> , face it. I win, you lose. She hates you. She loves me.	استتركك "ميرسى" بمجرد أن تخرج من هنا، إنها تحب الأشياء الجديدة. البراقه وخارج هذا المكان، أنت لا تقلين ملاما عن قلم رصاص له ثديان مترهلان ووشم غير متقن على عنقه. واجهي الأمر أيتها المترجلة، أنا انتصرت وأنت انهزمت. إنها تكرهك وتحبني.	-Mercy is going to leave you as soon as she gets out of here. She likes new, shiny things. And out of here, you are as dull as an old pencil, with saggy breasts and an imperfect tattoo on its neck. - Oh, face it butchy. I win, you lose. She hates you. She loves me.	SR PROF SR	1.EPAR+ 2. PAR 3. LT
Source		OITNB – S1 E4 – 383 Typo		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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And she "loved" me, too. For two whole years, and then she <b>dropped my butch ass</b> for you. And if you don't think that's the way she do, then you are <b>dumber than you look</b> , which is <b>pretty fuckin' dumb</b> , 'cause you look like your relatives have been <b>fucking each other</b> for generations.	وقد كانت تحبني أنا أيضاً لمدة عامين كاملين وبعد ذلك تركتني من أجلك. وإن كنت لا تترين أن .. هذا هو أسلوبها فأنت أغبي مما يوحي شكلك وهذا غباء شديد جداً لأن شكلك يوحي بأن أقاربك يضاجعون بعضهم منذ أجيال.	And she "loved" me, too. For two whole years, and then she left me for you. And if you don't think that's her way, then you are dumber than you look, and that is very dumb because you look like your relatives have been fucking each other for generations.	SR PROF PROF PROF	1.EPAR+ 2.LT 3.ESUB+ 4.LT
Source		OITNB – S1 E4 – 388		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, I've technically died on three separate occasions and I've met God. - Dude <b>fucking</b> loves me.	فقد مت فعلياً ثلاث مرات والتقيت بالرب. إنه يحبني جداً	I've technically died three times and I've met God. -He loves me.	PROF	ESUB+
Source		OITNB – S1 E4 – 463		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Look, I've been in here almost three years. I thought I saw all <b>the permutations of runcher theater</b> , but you two are in a whole new play. What <b>the fuck</b> went on with you outside?	قضيت هنا ثلاثة أعوام تقريباً، وكنت أحسب أنني رأيت كل تباديل علاقات السحاقيات. ولكن شكل علاقتكما جديد تماماً على. ماذا حدث لكما خارج السجن بحق السماء؟	Look, I've been in here almost three years. I thought I saw all variations of lesbian relationships, but your relationship is completely new to me. What happened to you two outside the prison for heaven's sake?	SR PROF	1.PAR+ 2.SUB
Source	OITNB – S1 E4 – 477			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Jesus fuck.</b>	إيا للهول	Oh horrifying thing	BLAS	ESUB+
Source	OITNB – S1 E4 – 482			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
A <b>fuckload</b> Of <b>shitty time</b> . With <b>shitty... smelly, farting, crazy, stupid fucking bitches</b> . Most of whom <b>fucking</b> hate me.	الكثير من الوقت البغيض مع ساقطات بغيضات كريهات الرائحة فذرات مجنونات غيبات العينات. ومعظمهن يكرهني.	A lot of hateful time with hateful bitches, who smell unpleasant, dirty, crazy, damn stupid and most of them hate me.	PROF SCA PROF PROF	1.ESUB+ 2.SUB3..LT 4.OMS
Source	OITNB – S1 E4 – 486			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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These women are <b>fucking</b> criminals. Have you forgotten that? And don't get me started on Luscek. You know how many times I tried to fire <b>his ass</b> ? <b>Fucking</b> unions were not created to protect the <b>drunk and retarded</b> ,	هؤلاء النساء مجرمات بحق السماء، هل نسيتم هذا؟ ولا تدفعوني لبدء الكلام عن "لوتشيك" . أعرفون كم مرة حاولت أن أفصله؟ النقابات اللعينة لم تتأسأ لتحمي .السكراري والمتخلفين	These women are criminals for heaven's sake. Have you forgotten that? And don't get me started on Luscek. You know how many times I tried to fire him? Damn unions were not created to protect the drunk and retarded,	PROF SR PROF PROF	1.SUB 2.EPAR+ 3.SUB 4.LT
Source		OITNB – S1 E4 – 525		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I don't want to be at this <b>lame-ass</b> thing anyway.	لا أريد أن أكون في هذا الحفل الممل أصلاً.	I don't want to be in this boring party anyway.	SR	EPAR+
Source		OITNB – S1 E4 – 591		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Plenty of other <b>pussy</b> in here.	توجد نساء كثيرات غيرها هنا .	There are many other women in here	SR	EGEN+
Source		OITNB – S1 E4 – 602		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
She said you were a <b>squirt</b>	قالت إنك كنت تقذفين .	She said you used to ejaculate	SR	GEN+
Source		OITNB – S1 E4 – 613		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Miss Claudette was into some kind of slave trade <b>shit</b> . All that murder talk is rumour, and if you ask me, <b>bullshit</b> .	الآنسة "كلوديت" كانت تعمل فى نوع من أنواع تجارة الرقيقكل ما يقال عن أنها قاتلة شائعات. وإن أردت رأيي، فهو هراء.	Miss Claudette was into some kind of slave trade. All that murder talk is rumour, and if you ask me, nonsense.	SCA SCA	1.OMS 2.EPAR+
Source		OITNB – S1 E4 – 621		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-I got cake from Red, so <b>fuck off</b> . -I said, what are you doing? -Mind your own business. -I see those drugs in your hand. The more you struggle, the	تلقيت كعكة من "ريد" لذا انصرفي. قلت ماذا تفعلين؟ اهتمي بشؤونك . أرى المخدرات التي في. يدككلما قاومت ألمك هذا. - ابتعدي عني أيتها الساقطة المسنة	-I got cake from Red, so leave. -I said, what are you doing? -Mind your own business. -I see those drugs in your hand. The more you struggle, the more it will hurt.	PROF PROF PROF	1.ESUB+ 2.EOMS 3.LT
more it will hurt. -Get <b>the fuck</b> off of me, you old <b>bitch!</b>		-Get off of me, you old bitch!		
Source		OITNB – S1 E4 – 629		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Sorry I've been such a <b>dick</b> .	أسفة لأنني كنت بغیضة جداً	Sorry I've been very nasty.	SR	EPAR+
Source		OITNB – S1 E4 – 655		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Hey, hey! No <b>tonguefucking</b> in the visitation room,	!!هيا يمنع التقبيل باللسان في قاعة الزيارة،	Hey, hey! tongue-kissing is not allowed in the visitation room	SR	EPAR+
Source		OITNB – S1 E4 – 660		

### Episode Five

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- <b>Fuck me!</b> God! -I could get it. <b>Fucking come.</b> - [squealing] Yes! Yeah! Yeah! You <b>fucking</b> skank!			SR	EOMS
Source		OITNB – S1 E5 – 17		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-And... and I need to start <b>tightening up.</b> You're making me <b>feel like a cave.</b> -Baby... it's a <b>cunt.</b> -Huh? -It stretches. - Yeah, sometimes I feel like you're <b>trying to climb inside my womb.</b> -What can I say, I've got mommy issues.	ويجب ان ابدا في تضييق نفسي أنت تشعرينتي - وكأني كهف. حبيبتني، إنه مهبل لذا فهو مطاطياًحياناً أشعر وكأنك تحاولين الدخول إلي رحمي ماذا أقول؟ أنا - معقدة من أمي	-and I need to start tightening myself up. You're making feel like a cave. -My love, it's a vagina, so it's elastic. -Yeah sometimes I feel like you're trying to enter my womb. -What can I say, I'm complicated from my mother.	SR SR SR SR	1.LT 2.PAR 3.STAN+ 4.PAR



Source		OITNB – S1 E5 – 28.
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, it's cool. Just at least <b>get me off</b> first, all right? That's not very classy. <b>We're having sex in a fucking chapel.</b> Come on, you wanna <b>give me blue balls?</b>	لا بأس ، ولكن على الأقل أمتعيني أولاً هذا ليس تصرفاً راقياً جداً . نحن نمارس الجنس في كنيسة بحق السماء . هيا، أتريدين إصابتي بالام الكبت؟	No worries, but at least pleasure me first. That's not a very classy behavior. We're having sex in a church for heaven's sake. Come on, you want to give me suppression pain?	SR SR PROF SR	1.PAR+ 2. LT 3. SUB 3. EPAR+
Source		OITNB – S1 E5 – 35		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's very true. 'Cause you and that Pope's <b>bitch</b> are running this place!	هذا صحيح جدا فأنت وعاهرة البابا هذه تسيطران على هذا المكار	It's very true. You and this Pope's hooker are controlling this place.	PROF	LT
Source		OITNB – S1 E5 – 59		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I heard about this <b>tranny</b> in Massachusetts. State paid for her whole <b>hooha</b> .	سمعت عن متحولة " جنسية في ماساشوسستس . " الدولة دفعت تكاليف تحويلها بالكامل .	I heard about a transsexual in Massachusetts. The country paid for her complete transition.	SR SR	1.STAN+ 2.ESP-E+
Source		OITNB – S1 E5 – 68		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Not enough lady juice. Skin gets loose, <b>tits</b> get saggy. Hulk get angry. Oh, God!	ليس لدي ما يكفي من هرمونات الأنوثة. مما يسبب ترهل الجلد وتدلي الثديين فيغضب الوحش يا إلهي	I don't have enough feminine hormones, which causes loose skin and saggy breasts. Then the monster gets angry. Oh. God!	SR	STAN+
Source		OITNB – S1 E5 – 72		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, really? Ever heard of an SSRI called <b>Gynotab</b> ? Ow! <b>What the fuck</b> ? Girl, you pulled my hair!	هل سبق أن سمعت بمضاد اكتئاب يدعى "غايونوتاب"? ماذا بك؟ لقد جذبت إشعري يا فتاة	Have you ever heard of an anti-depressant called Gynotab? What's with you? Girl, you pulled my hair!	D&A PROF	1.RET 2. ESUB+
Source		OITNB – S1 E5 – 80		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
- <b>What the fuck</b> is "barter"? -Trade.	ما هي المقايضة بحق السماء؟ المبادلة.	-what is barter for heaven's sake? -trade	PROF	SUB
Source		OITNB – S1 E5 – 91		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Get them a pizza if they're hungry. I'm eating oysters, <b>bitches</b> .	اطلبي لهم البيتزا إن شعروا بالجوع أما أنا فساكن المحار. أيتها الساقطات.	Get them a pizza if they feel hungry. But I'm eating oysters, bitches.	PROF	LT
Source		OITNB – S1 E5 – 132		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That's not a load-bearing pipe. What do you know about a loadbearing pipe, <b>lady man</b> ?	هذه ليست ماسورة دعم. ما أدراك بمواسير الدعم؟	That's not a load-bearing pipe. What do you know about a load-bearing pipe.	SR	EOMS
Source		OITNB – S1 E5 – 188		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Fuck it.</b>	لا يهم.	It doesn't matter	PROF	ESUB+
Source		OITNB – S1 E5 – 217		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So I can <b>shove it in her smug, lying, fucking lying, fucking face.</b>	حتى أقحم هذه الحقيقة في وجهها المتعطرس الحقير الكاذب اللعين.	So I can force this truth in her smug, mean, damn face.	PROF PROF	LT SUB
Source		OITNB – S1 E5 – 239		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Worry about what?	مم أقلق؟ من ان تصير	Worry about what? That you	SR	LT
-That she'd <b>turn gay</b> again.	مثلية من جديد.	become gay again?		
Source		OITNB – S1 E5 – 246		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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-Nope. <b>-Hell nope.</b> You ought to be relaxing... after an exhausting weekend of <b>prostate stimulation and blow-up fuck dolls.</b>	قطعا لا الابد أن تسترخي بعد عطلة أسبوعية مرهقة قضيتها في استشارة البروساتة مع دمي المضاجعة القابلة للنفخ.	Absolutely not. You ought to be relaxing... after an exhausting weekend of prostate stimulation and blow-up fuck dolls.	BLAS  SR	1.ESUB+  2.LT
Source		OITNB – S1 E5 – 268		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
you're here with me. And all these other <b>shit-birds</b> . And all this <b>shit</b> .	أنت هنا معي ومع كل هؤلاء السجينات عديمت النفع وكل هذا العبث.	You're here with me and all these worthless inmates and all this mess.	SCA  SCA	EPAR+  ESUB+
Source		OITNB – S1 E5 – 272		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It weren't my fault. I was just doing as the Spirit commanded. <b>Fuck are you, Joan of Arc?</b>	هذا ليس ذنيكنت أفعل فقط ما أمرت به الروح القدس. هل تحسبين نفسك "جان دارك"؟	It wasn't my fault. I was just doing as the Spirit commanded. Do you think you are, "Joan dark"?	PROF	ESUB+
Source		OITNB – S1 E5 – 275		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<p><b>Jesus Christ,</b> how <b>the fuck</b> did you survive infancy? -My auntie helped my momma... - That's a rhetorical question! Do you not understand what a <b>fucking</b> rhetorical question is?</p>	<p><b>يا إلهي</b> كيف تجاوزت مرحلة الرضاعة؟ خالتي كانت تساعد أُمي. !هذا سؤال بلاغاً لا تفهمين ما هو السؤال البلاغي بحق السماء؟</p>	<p>Oh my god! How did you overcome feeding phase? My auntie helped my mother. That's a rhetorical question! Do you not understand what a rhetorical question is for heaven sake?</p>	<p>BLAS PROF PROF</p>	<p>1.ESUB 2.EOMS 3.SUB</p>
Source		OITNB – S1 E5 – 290		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I want <b>to fuck Jesus in his hand-hole.</b>	أريد أن أضاجع "يسوع" في ثقب يده.	I want to fuck Jesus in his hand-hole.	BLAS	LT
Source		OITNB – S1 E5 – 297		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's just you and the <b>crackheads</b> then.	لا احد يصدق هذا غيرك انت والمدمنات.	Nobody believes this except you and the addicts	D&A	EPAR+
Source		OITNB – S1 E5 – 308		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Who <b>gives a shit</b> about a chicken?	من يبالي بدجاجة؟	Who cares about a chicken?	SCA	EPAR+
Source		OITNB – S1 E5 – 320		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
they used to bring in <b>dope</b> by putting that <b>shit</b> inside birds.	كانوا يهرون الهيروين إلى الداخل عن طريق وضعه داخل الطيور.	They used to smuggle in heroin by putting it inside the birds.	D&A SCA	1.GEN 2.OMS
Source		OITNB – S1 E5 – 323		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You have to be <b>fucking</b> kidding me? You too?	تَباً، لا بد أنك تمزحن معي، أنت أيضاً؟	Damn, you have to be kidding me. You too?	PROF	EOMS
Source		OITNB – S1 E5 – 333		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's just... you gonna <b>fuck</b> a guard, <b>fuck</b> a fat one.	ولكن إن كنت ستضاجعين حارساً فضاجعي حارساً ذا شأن.	But if you were going to fuck a guard, fuck a considerable one.	PROF	LT
Source		OITNB – S1 E5 – 342		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I don't <b>fuck</b> dudes for Big Macs. -But you <b>fuck 'em</b> . -Yeah. So what do you <b>fuck 'em</b> for? Love?	الا أضاجع الرجال من أجل شطائر "ال"بيغ ماك. لكنك تضاجعينهم. في مقابل ماذا تضاجعينهم إذن؟ الحب؟	I don't fuck men for Big Mac sandwiches. -But you fuck them. -Yeah. So what do you fuck them for? Love?	PROF	LT
Source		OITNB – S1 E5 – 345		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
What's happening? We got <b>AA</b> .	ماذا يجري؟ الدينا اجتماع للمدمنات.	What's going on? We have a meeting for the addicts	D&A	SP-E
Source		OITNB – S1 E5 – 377		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, let's see one of these <b>downward facing doggie styles</b> .	أجل، فلنر أحد - أوضاع الانحناء تلك.	Yeah, let's see one of these bending positions.	SR	EPAR+
Source		OITNB – S1 E5 – 381		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I <b>fucked up</b> your Zen.	لقد أفسدت تأملك.	I ruined your meditation	PROF	ESUB+
Source		OITNB – S1 E5 – 386		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Just something I say to myself when I think my <b>ass</b> looks fat.	إنه شيء أقوله لنفسى حين أشعر أن مؤخرتي تبدو سمينة.	Just something I say to myself when I think my ass looks fat.	SR	LT
Source		OITNB – S1 E5 – 391		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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So there I am, <b>topless...</b> sitting on this bulldozer, like, in a construction site. So I'm sitting there, barbecue sauce on my <b>titties</b> , and I'm like, <b>"What the fuck?"</b>	إذن كنت عارية الصدر وجالسة فوق جرافة فى موقع بناء. كنت جالسة هناك، وكانت هناك صلصة شواء على الثدي وكنت أقول لنفسي، "ماذا حدث؟"	So there I am, chest naked... sitting on this bulldozer, like, in a construction site. So I'm sitting there, there was barbecue sauce on my breast, and I'm like, "What happened?"	SR SR PROF	1.STAN+ 2.STAN+ 3.ESUB+
Source		OITNB – S1 E5 – 418		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
But even the best girls will <b>fuck</b> you over, you know? Yeah, you would <b>fucking</b> know, wouldn't you?	ولكن حتى أفضل الفتيات قد يغدرن بك. أجل، أنت أدري بذلك، أليس كذلك؟	But even the best girls will betray you. Yeah, you would know, wouldn't you?	PROF PROF	1.ESUB+ 2.OMS
Source		OITNB – S1 E5 – 446		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-You want to know if she <b>fingered her?</b> -I think that's been established. -Please, Dad. No jokes. I can't take it right now.	أتريد أن تعرف إن كانت قد غدرت بها؟ أظن أنها تبت أرجوك يا أبى، دعك من المزاح، لا أستطيع تحمل هذا الآن.	-You want to know if she betrayed her? -I think that's been established. -Please, Dad. No jokes. I can't take it right now.	SR	1.EPAR+
Source		OITNB – S1 E5 – 447		



Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>-It's a trend piece, about something called <b>edging</b>. <b>It's when you have sex or masturbate without coming.</b> -<b>Without coming?</b> That sounds unhealthy. A man needs <b>to come</b>. Larry, tell me <b>you're coming</b>. -I shouldn't have said anything. -Howard, tell Larry he needs <b>to come</b>. -You could get blocked up!</p>	<p>إنها مقالة عن ممارسة دارجة تدعى تأخيرا الذروة هذا يعني ممارسة الجنس أو الاستمناء. دون قذف دون قذف؟ يبدو هذا غير صح بالرجل بحاجة لأن يقذف لاري، قل لي إنك " تقذف ما كان يجب أن أقول أي شيء هاورد"، قل " لاري" إن عليه أن يقذف إقد حدث لك انسداد</p>	<p>-It's an article on a trending practice, called <b>edging</b>. <b>It's when you have sex or masturbate without ejaculating.</b> - <b>Without ejaculating?</b> That sounds unhealthy. A man needs <b>to ejaculate</b>. Larry, tell me <b>you're ejaculating</b>. -I shouldn't have said anything. -Howard, tell Larry he needs <b>to come</b>. -You could get blocked up!</p>	<p>SR SR SR</p>	<p>1.SP-E 2.LT 3.STAN+</p>
Source		OITNB – S1 E5 – 460		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>I'm an <b>ass</b> man. He's an <b>ass</b> man.</p>	<p>أنا رجل يفضل المؤخرة إنه رجل يفضل المؤخرة.</p>	<p>I'm a man who prefers ass. He's a man who prefers ass</p>	SR	SP-A
Source		OITNB – S1 E5 – 472		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

For a <b>fucking</b> chicken? Who <b>the fuck</b> told you there was a chicken in my yard?	من أجل دجاجة لعينة؟ من قال لكن إن هناك "دجاجة في باحتي؟"	For a damn chicken? Who told you there was a chicken in my yard?	PROF PROF	1.SUB 2.EOMS
Source		OITNB – S1 E5 - 550		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Why did God have to give me that <b>stupid penis</b> ? I don't know. Any more than I know why he	لماذا أعطاني الرب ذلك العضو الذكري الغبي؟ لا أعلم، كما لا أعلم لماذا أعطى حلمات للرجال	Why did God have to give me that stupid male organ? I don't know. Just as I know why he gave	SR SR	1.EGEN+ 2.LT
gave men <b>nipples</b> .		me men nipples.		
Source		OITNB – S1 E5 – 604		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You can just... do your time and stay away from that <b>asshole</b> .	فقط أنهي فترة وابتعدى عقوبتك عن هذه الحقيبة	Just do your time and stay away from that mean (female)	SR	SUB
Source		OITNB – S1 E5 – 653		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I take a fall for that <b>motherfucker</b> , the least he could do is visit.	لقد دخلت السجن بدلاً من هذا السافل أقل ما يستطيع عمله هو الزيارة	I got into prison instead of this lowlife (male), the least he could do is visit.	PROF	SUB
Source		OITNB – S1 E5 – 658		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Mommy. -Answer the question. Is he <b>fucking around</b> ? -I did answer the question. You know we took a bus three hours to get here? - Mommy, I made a paper airplane. - <b>Are you fucking him?</b> Please.	أمي -. أجيبي السؤال ، هل يخونني؟ أجبت السؤال بالفعل أتعلمين أننا ركبنا الحافلة لمدة ثلاث ساعات كي نصل إلى هنا؟ أمي، صنعت طائرة من الورق أتضاجعينه؟- لا بد أنك !تمزحين معي	-Mommy. -Answer the question. Is he cheating on me? -I did answer the question. You know we took a bus three hours to get here? - Mommy, I made a paper airplane. - Are you fucking him? You got to be kidding me.	PROF  SR	1.ESP-E+  2.LT
Source		OITNB – S1 E5 – 662		

## The Good Place Season One

### Episode One

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You dropped a bottle of something called, " <b>Lonely Gal Margarita Mix for One.</b> "	أسقطت زجاجة من شيء يدعى "خليط مرغريتا الفتاة الوحيدة لفرد واحد	You dropped a bottle of something called, "Lonely Girl Margarita Mix for one person."	D&A	SP-A
Source		The Good Place – S1 E1 – 26		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

where you were struck and killed by a mobile billboard truck advertising an <b>erectile dysfunction pill</b> called " <b>Engorge-ulate.</b> "	حيث صدمتك وقتلتك شاحنة إعلانات متنقلة تعلن عن أقراص الضعف الانتصاب تدعى "إنجورجيوليت".	where you were struck and killed by a mobile billboard truck advertising erectile dysfunction pill called "Engorge-ulate."	D&A  D&A	1.LT  2.RET
Source		The Good Place – S1 E1 - 34		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, Doug was a <b>stoner kid</b> who lived in Calgary during the 1970s. One night, <b>he got really high on mushrooms,</b>	كان "دوغ" <b>صبي</b> <b>منتشي</b> عاش في "كالغاري" خلال السبعينيات في إحدى الليالي، انتشى بالفطر،	Doug was a high kid who lived in Calgary during the 1970s. One night, he got high on mushrooms,	D&A  D&A	1.PAR+  2.LT
Source		The Good Place – S1 E1 - 46		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, it's not <b>the heaven-orhell idea</b> that you were raised on. But generally speaking, in the <b>afterlife</b> , there's a Good Place and there's a Bad Place.	حسناً، إنها ليست مفكرة الجنة أو الجحيم التي نشأت عليها. لكن بشكل عام، يوجد في الآخرة "المكان الجيد" "المكان السيئ"	Well, it's not the heaven-or-hell note that you were raised on. But generally, in the afterlife, there's a Good Place and there's a Bad Place.	BLAS	LT
Source		The Good Place – S1 E1 - 52		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, <b>somebody royally forked up</b> . <b>Somebody forked up</b> . Why can't I say "fork"? If you're trying to <b>curse</b> , you can't here.	أخطأ أحدهم جداً. أخطأ. أحدهم لا يمكنني قول "العين" ؟ إن كنت تحاولين السباب، فلا يمكنك ذلك هنا.	Somebody really made a mistake. Somebody made a mistake. Why can't I say "damn"? If you're trying to curse, you can't here.	PROF PROF PROF	1.ESP-E+ 2.SP-E+ 3.LT
Source		The Good Place – S1 E1 - 215		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That's <b>bullshirt</b> .	هذا هراء.	That's nonsense	SCA	ESP-E+
Source		The Good Place – S1 E1 - 220		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>What the fork?</b> Who are you?	ماذا بحق السماء؟ من انت؟	What for heaven's sake? Who are you?	PROF	SP-E+
Source		The Good Place – S1 E1 - 251		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
-Is he <b>gay</b> ? -No. Really? Huh. I guess <b>he just didn't want to have sex with me</b> .	:هل هو مثلي حقاً؟ أظن أنه لم يريد ممارسة الجنس معني.	-Is he gay? Really? I guess he just didn't want to have sex with me.	SR	LT
Source		The Good Place – S1 E1 -		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Motherfucker!</b>	إتبا	damn	PROF	ESUB+
Source		The Good Place – S1 E1 - 280		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Do you have a second <b>to eat my farts?</b> You missed. Pick it up <b>if you're so horny for the environment.</b>	الديك ثانية لتأكل غازاتي؟ أخفقت إصابتها التقطها أنت إن كنت تحب البيئة بهذا القدر.	Do you have a second to eat my gases? You missed hitting it. Pick it up if you love the environment that much.	SCA SR	1.GEN+ 2.EPAR+
Source		The Good Place – S1 E1 - 307		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and the other half in Saudi Arabia fighting for <b>gay rights.</b>	والنصف الآخر في المملكة العربية السعودية النصره حقوق المثليين.	and the other half in Saudi Arabia supporting gay rights.	SR	LT
Source		The Good Place – S1 E1 - 323		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Tahani, <b>what a condescending bench.</b>	تهاني، "يا لها من عاهرة متعالية".	Tahani, what a condescending bitch.	PROF	SP-E+
Source		The Good Place – S1 E1 - 377		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Whatever, <b>it's freakin' heaven.</b>	أياً يكن، إنها الجنة بحق السماء.	Whatever it's heaven for heaven's sake.	BLAS	SUB
Source		The Good Place – S1 E1 - 398		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That Tahani is a <b>real butthead</b> , huh? Hey. At least I can still say "butthead." Oh, <b>she is a butthead.</b>	تهاني "تلك حمقاء" . فعلا ، أليس كذلك؟ مهلاً وعلى الأقل ما زال بإمكانى قول .. "حمقاء"	That Tahani is a real idiot, right? Hey. At least I can still say "idiot."	SR SR SR	1.PAR 2.PAR 3.OMS
Source		The Good Place – S1 E1 - 400		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, <b>fork.</b>	سحقاً	Crushed	PROF	SP-E+
Source		The Good Place – S1 E1 - 439		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, <b>fork me.</b>	تبا لي.	Damn me	PROF	SP-E
Source		The Good Place – S1 E1 - 457		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, I wasn't <b>freaking</b> Gandhi, but I was okay.	أنا لم أكن كـ"غاندي" اللعين، لكن كان لا بأس بي	I wasn't damn Gandhi, but there was nothing wrong with me.	PROF	SUB
Source		The Good Place – S1 E1 - 477		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

Things only started getting crazy after I was <b>an asshole</b> to everyone at the party. Ugh. You know I'm trying to say <b>"ashhole"</b> and not <b>"ash-hole,"</b> right?	بدأت الأمور تصبح جنونية بعدما بدأت التصرف بلوم مع الجميع في الحفلة. تعرف أنني أحاول قول "لوم" وليس "لوم". أليس كذلك؟	Things only started getting crazy after I was an mean to everyone at the party. Ugh. You know I'm trying to say "mean" and not "mean," right?	SR	ESP-E+
Source		The Good Place – S1 E1 - 490		

## Episode Two

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Now, what kind of <b>pornography</b> would you like to see?	الآن، أي محتوى إباحي تريد رؤيته؟	Now, what kind of pornography content would you like to see?	SR	LT
Source		The Good Place – S1 E2 - 27		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I can't believe all these people are passing on flying to pick up garbage all day. Have fun, <b>nerds</b> . I'll be soaring through the air <b>like a forkin' bird</b> .	لا أصدق أن هؤلاء الناس يرفضون تعلم الطيران على حساب جمع القمامة طوال اليوم. استمتعوا بوقتكم يا حمقى. اسأرتفع إلى عنان السماء كطير باسط جناحيه	I can't believe all these people are refusing to learn to fly to collect garbage all day. Have fun idiots. I will rise to the high sky like a bird spreading its wings.	PROF PROF	1.SUB 2.OMS
Source		The Good Place – S1 E2 - 157		



Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
it's like <b>50 million simultaneous orgasms</b> , but better.	يمكنني القول إنه يمائل نشوة 50 مليون رعشة جنسية في ان، بل وأفضل	it's like 50 million simultaneous orgasms, but better.	SR	LT
Source		The Good Place – S1 E2 - 173		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, you <b>sly devil</b> .	أيها الشرير.	Oh you evil	BLAS	GEN+
Source		The Good Place – S1 E2 - 207		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and I'm already <b>pretty drunk</b> .	وأنا ثملة تقريبا.	And I'm pretty drunk	D&A	LT
Source		The Good Place – S1 E2 - 249		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>What the fork?</b>			PROF	OMS
Source		The Good Place – S1 E2 - 274		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm a canyon... <b>full of poopoo</b>	أنا واد مليء بالبراز.	I'm a canyon full of poop	SCA	STAN+
Source		The Good Place – S1 E2 - 356		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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See that hot bartender over there? He's into me, and <b>we're gonna bang it out.</b>	أترون ذلك الساقى المثير هناك؟ إنه معجب بي وسنتضاجع.	Do you see the stimulating bartender over there? He likes me and we're going to fuck	SR	1. 2.PAR
Source		The Good Place – S1 E2 - 388		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And I <b>like to drip dry in the nude</b> , so eyes to yourself, <b>perv.</b>	وأحب النوم عارية ، لذا لا تنظر إلي أيها المنحرف.	And I like to sleep naked so don't look you pervert.	SR PROF	1.PAR+ 2.SP-E
Source		The Good Place – S1 E2 - 455		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, but I <b>forkin' nailed it.</b>	أجل، لكنني نطقتها بشكل صحيح.	Yes, but I pronounced it the right way.	PROF	EPAR+
Source		The Good Place – S1 E2 - 469		

### Episode Three

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Uh, <b>we're just... Kissing.</b>	نتبادل القبلات فحسب.	We're just exchanging kisses	SR	LT
Source		The Good Place – S1 E3 - 14		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
And now I'm complimenting her. <b>And kind of turned on.</b>	وأنا أجاملها الآن وهانجة نوعا ما.	And now I'm complimenting her. And kind of raging.	SR	PAR+

Source		The Good Place – S1 E3 - 119
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
because tomorrow, I'm going with her and I'm gonna prove to you and to everyone that <b>she is secretly a twofaced, calculating, phony bench.</b>	لأنني سأذهب معها غداً وسأثبت لك وللجميع أنها عاهرة منافقة،	because tomorrow, I'm going with her and I'm gonna prove to you and to everyone that she is a twofaced bitch.	PROF PROF	1.SP-E+ 2.OMS

Source		The Good Place – S1 E3 - 129
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm <b>cursed with ample bosom.</b>	أنا ملعونة بصدر كبير.	I'm cursed with large breast	SR	LT+

Source		The Good Place – S1 E3 - 156
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
No, no, no, it's because <b>he's sexually harassing people.</b>	لا، لأنه يتحرش جنسيا بالناس	No, it's because he's sexually harassing people	SR	LT

Source		The Good Place – S1 E3 - 169
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You're very qualified, but you're also what we call in the coffee shop game a, uh, <b>dog-face</b> . You're a three, and you have to be a nine to work here.	أنت مؤهلة جداً لكنك أيضاً ما ندعوها في مجال المقاهي . "ب" وجه الكلب . تقدرين بـ 3 أنت نقاط تكوني 9 ويج ب أن تتعملي هنا	You're very qualified, but you're also what we call in the coffee shop sector a dogface. Your value is three points, and you have to be a nine to work here.	PROF	CAL
Source		The Good Place – S1 E3 - 174		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
All right, I'll check your references. Just to be nice -Hey, <b>my breasts!</b> I'll check 'em. Oh, they're good. Honk!	حسناً، سأتفقد مراجعك لأكون لطيفاً إمهلاً، صدري سأتقددهما إنهما جيدان	All right, I'll check your references. Just to be nice - Wait, my chest! I'll check them. They're good.	SR	EGEN+
Source		The Good Place – S1 E3 - 180		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
just 'cause you won't support a <b>guy who grabbed a boob once</b> .	لعدم دعمك رجلاً . أمسك بثدي مرة	Because you won't support a guy who held a breast once.	SR	STAN+
Source		The Good Place – S1 E3 - 187		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

Did you know your left reference is a little bit bigger than your right reference?	هل تعرفين أن مرجعك الأيسر أكبر قليلاً من مرجعك الأيمن؟	Did you know your left reference is a little bit bigger than your right reference?	SR	LT
Source		The Good Place – S1 E3 - 190		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Fun fact, Columbus is in The Bad Place because of all the <b>raping</b> , slave trade, and genocide.	معلومة طريفة، "كولومبوس" في المكان السيئ بسبب الاغتصاب وتجارة العبيد والإبادة الجماعية.	Fun fact, Columbus is in The Bad Place because of rape, slave trade, and genocide.	SR	LT
Source		The Good Place – S1 E3 - 203		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I suggested she be friendlier, she seems <b>to have slipped right into overt sexuality</b> .	اقترحت أن تصبح أطف، يبدو أنها انتقلت إلى الشهوانية الصريحة.	I suggested she be friendlier, she seems to have transferred into overt lust.	SR	SUB
Source		The Good Place – S1 E3 - 247		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Turns out two of the players have <b>DUIs</b> .	اتضح ان لاعبين أعتقلا بتهمة القيادة تحت تأثير الكحول.	Turns out two players got arrested for driving under the influence of alcohol.	D&A	SP-E
Source		The Good Place – S1 E3 - 340		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You sent me these threatening notes? <b>What the fork, man?</b> Some Buddhist monk you are.	هل أرسلت إلي ملحوظات التهديد؟ ما هذا بحق السماء يا رجل؟ يالك من راهب ابوذي!	You sent me these threatening notes? What is this for heaven's sake, man? What a Buddhist monk you are.	PROF	SP-E+
Source		The Good Place – S1 E3 - 458		

#### Episode Four

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You're a mistake, just like me? Yeah, and <b>I'm freaking out, dog.</b>	جئت بالخطأ مثلي؟ أجل، وبدأت أهلع يا فتاة.	You came by mistake like me? Yes, and I'm starting to panic girl.	PROF	ESUB+
Source		The Good Place – S1 E4 - 2		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, I sold <b>fake drugs</b> to college kids.	بعت مخدرات مزيفة إلى طلبة الجامعة.	I sold fake drugs to college kids.	D&A	LT
Source		The Good Place – S1 E4 - 40		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

Let me show you my <b>budhole</b> . What? I should warn you, it's a little messy. This is my <b>bud-hole</b> . It's just, like, a hole where me and my buds can hang out. Oh, <b>bud-hole!</b>	دعيني أريك حفرة الرفاق. ماذا؟ يجب أن أحذركإنها فوضوية قليلاً. هذه حفرة الرفاقإنها كحفرة حيث أتسكع مع رفاقي. <b>احفرة الرفاق!</b>	Let me show you my buddies hole. What? I should warn you, it's a little messy. This is my buddies' hole. It's like a hole where me and my buddies hang out. Buddies' hole!	SR	SP-E+
Source	The Good Place – S1 E4 - 96			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You got two minutes. <b>Fred Durst is throwing an orgy</b> on a partially capsized yacht.	أمامك دقيقتان. يقيم "فريد درست حفلا جنسيا على يخت منقلب جزئي أ	You got two minutes. Fred Durst is throwing a sexual party on a partially capsized yacht.	SR	SP-A
Source	The Good Place – S1 E4 - 127			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
but I just got an offer to DJ Scott Disick's <b>after party for the Amateur Porn Awards in Reno</b> .	لكنني حصلت على عرض التنسيق أغاني ما بعد "حفل" سكوت ديسيك الحفل الأفلام الإباحية للهواة في رينو	but I just got an offer to DJ Scott Disick's after party for the Amateur Porn Awards in Reno.	SR	LT
Source	The Good Place – S1 E4 - 138			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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none of these philosophers is ever talking about <b>masturbation</b> .	لا يتحدث أي من هؤلاء الفلاسفة عن الاستمناء على الإطلاق.	none of these philosophers is ever talking about masturbation.	SR	LT
Source	The Good Place – S1 E4 - 181			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, I got a plan. We hack into Michael's phone, <b>download all his nudes</b> , and then blackmail him.	الد. خطمتوتخترق هاتف "مايكل" ونسرق صورته العارية، ونبتزه. typo	I got a plan. We hack into Michael's phone, steal all his nude pictures, and blackmail him.	SR	SP-A
Source	The Good Place – S1 E4 - 257			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
According to our files, your favorite meal was the hunger strike you went on to protest Bolivian <b>sex trafficking</b> .	طبقاً لملفك، كانت وجبتك المفضلة الإضراب عن الطعام الذي خضت له للاحتجاج على تجارة الجنس البوليفية.	According to our files, your favorite meal was the hunger strike you went on to protest Bolivian sex trafficking.	SR	LT
Source	The Good Place – S1 E4 - 312			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
If Jianyu starts talking about <b>topless Buffalo wing restaurants</b> , we're all screwed.	إن تحدث. " عن مطاعم أجنحة الدجاج للعرافة، سينتهي أمرنا جميعاً.	If he starts talking about chicken wings restaurants for nudists, we're all finished.	SR PROF	1.SP-E 2.EPAR+



Source		The Good Place – S1 E4 - 348
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You didn't get into heaven at all, <b>shirt-forbrains</b> .	لم تدخل الجنة على الإطلاق أيها الغبي.	You didn't get into heaven at all idiot.	SCA	PAR+

Source		The Good Place – S1 E4 - 451
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### Episode Five

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I didn't even try a dozen samples I didn't want just to spite <b>some jerk</b> who told me I was holding up the line.	الم أجرب عشرات العينات التي لا أريدها الإغاضة مغفل أخبرني أنني أعطل . . الصف .	I didn't even try tens of samples that I didn't want to spite some moron who told me I was holding up the line.	PROF	SUB

Source		The Good Place – S1 E5 - 26
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I am revved up to learn, man. <b>My brain is horny!</b>	أنا متحفزة للتعلم يا رجل. <b>إعقلي مستثار!</b>	I'm excited to learn man. By brain is stimulated**	SR	EPAR+

Source		The Good Place – S1 E5 - 67
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Plus, I think they may have actually just come here to, you know, <b>swing</b> .	كما أنني أظن أنهما جاءا هنا للتبادل.	I also think they came here to exchange.	SR	EGEN+
Source		The Good Place – S1 E5 - 283		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I am not <b>going to have sex</b> with someone to get them to stop talking to me!	لا، لن أمارس الجنس مع شخص ما لحمله على التوقف عن التحدث إلي!	No, I'm not going to have sex with someone to get them to stop talking to me!	SR	LT
Source		The Good Place – S1 E5 - 286		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
This is hot," <b>and we start making out</b> .	" هذا مثير"، ونبدأ بتبادل القبيل.	This is exciting, and we start exchanging kisses.	SR	1.GEN 2.PAR
Source		The Good Place – S1 E5 - 302		

## You, Me, Her Season One

### Episode One

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
How often are you <b>having sex</b> ? Excuse me? How often are we <b>having sex</b> ?	ما معدل ممارستكم الجنس؟ معذرة؟ - ما معدل ممارستكما للجنس؟	-What's the average of you having sex? - Excuse me? What's the average of us having sex?	SR	LT

Source		Y.M.H – S1 E1 – 13
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
we've <b>been off our game</b> a little bit lately.	الم نمارس الجنس . بهذا القدر مؤخرا	We haven't had sex that much lately.	SR	PAR+

Source		Y.M.H – S1 E1 – 16
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So the last month... isn't really an accurate representation of how often we... <b>have... intercourse.</b>	الشهر الماضي يُعد تمثيلاً دقيقاً إلا المعدل ممارستنا للجنس.	last month... isn't really an accurate representation of how often we... have... sex.	SR	GEN

Source		Y.M.H – S1 E1 – 20
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Maybe the fact that I'm talking about it so incessantly is another factor in why we're <b>not reaching our potential</b> , I guess.	ربما حديثي عنها دون توقف هو عامل آخر لسبب عدم ممارستنا للجنس بالمعدل المتوقع، أعتقد ذلك.	Maybe me talking about it so incessantly is another factor in why we're not having sex in the expected average, I guess.	SR	PAR+

Source		Y.M.H – S1 E1 – 26
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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I mean, not that we have <b>fractional intercourse</b> , She means...	لا أعني أننا نقوم بنصف ممارسة جنسية.	I don't mean that we have half sex.	SR	GEN
Source		Y.M.H – S1 E1 – 30		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Nobody under 40's gonna hit on that biz-cas <b>bullshit</b> .	لا توجد واحدة عمر أقل من الـ40 تتغازل بملابس العمل المعتادة.	There is no one (woman) under the age of 40 will flirt in the usual business casual clothing.	SCA	OMS
Source		Y.M.H – S1 E1 – 56		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Are you <b>jacking off</b> to football?	هل تستمني أمام كرة القدم؟	Are you masturbating in front of football?	SR	STAN+
Source		Y.M.H – S1 E1 – 67		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
That is so <b>fucked up</b> .	هذا سيء جدا.	That is really bad.	PROF	ESUB+
Source		Y.M.H – S1 E1 – 69		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's okay, because we... are about to do some <b>intercourse</b> .	الأئنا على وشك أن نقوم بممارسة بعض الجنس.	Because we are about to have some sex.	SR	GEN
Source		Y.M.H – S1 E1 – 72		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
She said they fell deeply "out of lust and deeply into like."	إنهما فقدوا "انجذابيهما الجنسي" لبعضهما و"شغفهما" ببعضهما جدا	They really lost their sexual attraction for one another and passion in each other.	SR	PAR+
Source		Y.M.H – S1 E1 – 81		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
'cause it is about to get <b>real dirty</b> up in here.	لأن الأمر على وشك أن يكون جنسيا حقا هنا	Because it's about to be very sexual in here.	SR	SP-E+
Source		Y.M.H – S1 E1 – 85		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
This is cigarettes and Funions and <b>shit</b> .	هذه سجائر و"فانيونز" وأشياء سيئة.	This is cigarettes and Funions and bad stuff.	SCA	ESUB+
Source		Y.M.H – S1 E1 – 97		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Slap me. What? <b>-Spank me.</b> <b>-Spank you?</b> No. Pull my hair and <b>spank me.</b>	اصفعني. ماذا؟ اضربني اسحب شعري واضربني.	-slap me -what? -spank me. -pull my hair and spank me.	SR SR SR	1. LT 2.OMS 3.LT
Source		Y.M.H – S1 E1 – 99		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<p><b>What the fuck?</b> It was like a <b>sexual atrocity</b>. Seriously, arms were flailing, and breath was stinking. We should've filmed it for an <b>abstinence PSA</b>.</p>	<p>ما هذا ؟ كانت ممارسة جنسية عنيفة في الحقيقة، كانت أذرعنا تتخبط ورائحة أنفاسنا كريهة. كان يجب أن نصور هذا كإعلان خدمة عامة للامتناع عن الجنس.</p>	<p>What is this? It was like a sexual atrocity. Seriously, our arms were flailing, and our breath was stinking. We should've filmed it as a Public Service Announcement for abstention from sex</p>	<p>PROF SR SR</p>	<p>1.ESUB+ 2.LT 3.SP-E</p>
Source		Y.M.H – S1 E1 – 111		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>Ah, <b>the venerable cycle of masturbation</b>. I don't think that's a thing. Oh, no. The less you <b>get it on</b>, the more you <b>jack off</b>. The more you <b>jack off</b>, the less you <b>get it on</b>. Well, maybe that is a thing.</p>	<p>دورة الاستمناء الموقرة. لا أظن أن ذلك له دور. ركلما قلت ممارسة الجنس، ازداد الاستمناء، وكلما قل الاستمناء، ازدادت ممارسة الجنس. ربما يكون ذلك له دور.</p>	<p>The venerable cycle of masturbation. I don't think that it has a role. The less you have sex, the more you masturbate, and the less you masturbate, the more you have sex. Maybe this has a role.</p>	<p>SR SR SR SR SR</p>	<p>1.LT 2.SP-E+ 3.STAN+ 4.STAN+ 5.SP-E+</p>
Source		Y.M.H – S1 E1 – 114		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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I would love to blame it on two years of, like, <b>robotic baby sex</b> , but even before that, it wasn't like it was "9 1/2 Weeks."	أود أن ألقى اللوم على الجنس المم ل... لمدة عامين، لكن قبل ذلك، لم يكن مثل 9 الفيلم الجنسي " "أسابيع ونصف".	I would like to blame boring sex for two years, but before that, it wasn't like the sex movie "9 1/2 weeks".	SR SR	1. PAR+ 2.SP-A
Source		Y.M.H – S1 E1 – 126		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
It's like a tree falling in the forest, except it's <b>my dick going into another woman</b> .	مثل شجرة تسقط في الغابة، وباستثناء أن قضيبى يعبر بداخل امرأة أخرى	It's like a tree falling in the forest, except it's my penis going into another woman.	SR	LT
Source		Y.M.H – S1 E1 – 132		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You had an <b>affair</b> ?	هل لديك علاقة غرامية؟	Do you have an affair?	SR	LT
Source		Y.M.H – S1 E1 – 134		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So... you were with a <b>hooker</b> ? No. I'm talking about an <b>escort</b> . What's the difference? -No <b>penetration</b> .	إذاهّل كنت مع عاهرة؟ إلا. كنا نتحدث عن المرافقة. ما الفرق؟ ..لم يحدث إدخال.	So... you were with a hooker? No. I'm talking about an escort. What's the difference? -No penetration.	SR SR SR	1.LT 2.LT 3.LT
Source		Y.M.H – S1 E1 – 138		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
When's the last time you guys <b>made out</b> ? If I <b>stuck my tongue in Emma's mouth</b> , she'd probably just crack up laughing.	متى كانت آخر مرة قمت فيها بالتقبيل؟ إذا وضعت لساني في فم "إيما" فربما تضحك.	-When was the last time you kissed? -If I put my tongue in Emma's mouth, she would probably laugh.	SR SR	1.PAR 2.LT
Source		Y.M.H – S1 E1 – 147		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You do it with someone you don't know, someone who doesn't laugh when you <b>get your sexy on</b> .	افعل هذا مع امرأة لا تعرفها. امرأة لا تضحك عندما تبدأ معها إثارة جنسية.	Do it with a woman you don't know. A woman who doesn't laugh when you start your sexual stimulation.	SR	1.PAR
Source		Y.M.H – S1 E1 – 149		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You took this back into your bedroom? <b>Fuckinay</b> right I did. This is a lot for me to process over <b>fuckin'</b> hot cocoa	هل فعلت هذا في "غرفة نومك؟ بالتأكيد. فعلت هذا كثير على وأنا اشرب الكاكاو الساخن	Did you do this in your bedroom? Sure I did. This is too much on me while I drink hot cocoa.	PROF PROF	1.OMS 2.OMS
Source		Y.M.H – S1 E1 – 151		



Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I have officially hit the age where a <b>hangover</b> lasts 24 hours.	لقد وصلت رسمياً إلى عمر يدوم فيه صداع بحول 24 ساعة.	I have officially hit the age where an alcohol headache lasts 24 hours.	D&A	PAR
Source		Y.M.H – S1 E1 – 155		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Are you seriously proposing <b>sex</b> right now, when I'm one <b>pug fart away</b> from regurgitating vital organs?	هل أنت حقا تعرض ممارسة الجنس الآن؟ وأنا على وشك تقيؤ الأعضاء الحيوية.	Are you really proposing having sex right now? And I'm almost going to regurgitate the vital organs.	SR SCA	1.SP-A 2.EPAR+
Source		Y.M.H – S1 E1 – 166		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, my God, I think I just <b>sprouted ovaries</b> . You did? Yeah. I think I'm officially the chick in this relationship. That is so <b>fucking sexist</b> , Andy.	يا إلهي، أعتقد أن مبايض نبتت لي. هل فعلت ذلك؟ أنا رسمياً الفتاة الجميلة في هذه العلاقة. هذا جنسي سخيف يا . ""أندي	-Oh my god. I think ovaries have been sprouted in me. -You did this? -I'm officially the beautiful girl in this relationship. -This is a silly sexual Andy	SR PROF	1.LT 2.not taboo 3.CAL
Source		Y.M.H – S1 E1 – 198		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Why don't you give me the <b>real shit</b> ?	لماذا لا تحكي لي القصة الحقيقية؟	Why don't you tell me the real story?	SCA	ESP-E+

Source		Y.M.H – S1 E1 – 279
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
My father was a <b>cheating asshole</b> in a V-neck sweater, so my <b>bullshit</b> detector is, like, wicked sensitive. So you're an <b>escort</b> with <b>daddy issues</b> ? That's so rare.	كان والدي <b>أحمق</b> في السترة ذات الياقة التي على شكل رقم سبعة، لذلك فكاشف <b>الهراء</b> لدي حساس إذًا، هل أنت <b>رفيقة</b> لديك <b>مشكلات مع أبيك</b> ? هذا نادر جداً.	-My father was an idiot in the sweater that has a collar resembling number seven, so my nonsense detector is sensitive. -so are you an escort who has problems with your father? That's so rare.	SR SCA SR PROF	1.EGEN+ 2.EPAR+ 3.LT 4.EPAR+
Source		Y.M.H – S1 E1 – 280		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Mom's been on the <b>Geese 'n' Oxy diet</b> ever since. Is that something I should know? <b>Vodka</b> and pain pills. Yeah. I'll never be like her.	والدتي كانت تتبع حمية "غيس أند أوكسي" طوال الوقت هل على معرفة مما تتألف؟ تتألف من <b>فودكا</b> وحبوب مسكنة للألم. أجل، لن أكون مثلها أبداً.	Mom's been on the <b>Geese 'n' Oxy diet</b> ever since. Do I need to know what it's made up of? <b>Vodka</b> and pain pills. Yeah. I'll never be like her.	D&A D&A	1.RET 2.RET
Source		Y.M.H – S1 E1 – 288		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
We didn't <b>have sex</b> . We absolutely did not <b>have sex</b> .	أؤكد لك أننا لم <b>نمارس الجنس</b> .	I assure you that we didn't have sex.	SR SR	1.LT 2.OMS

Source		Y.M.H – S1 E1 – 402
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
We <b>made out</b> , for, like, a brief time.. and then I snapped out of it,	لقد قبلتها الوقت - وجيز ثم انتفضت.	We kissed for a brief time and then I shivered.	SR	PAR
Source		Y.M.H – S1 E1 – 404		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, it's worse than if he just <b>fucked</b> her, right? He met up with her, he liked her, he confided in her... he <b>made out</b> with her-- they <b>made out</b> . We don't <b>make out</b> anymore.	أعني أن هذا أسوأ من أن يكون قد ضاجعها فقط، أليس كذلك؟ لقد قابلها، وأعجب بها، ووثق فيها، وقام بتقبيلها. لقد قاما بتقبيل بعضهما. نحن لم نعد نقبل بعضنا.	I mean, it's worse than if he just fucked her, right? He met up with her, he liked her, he confided in her... he kissed her-- they kissed each other. We don't kiss anymore.	SR SR SR SR	1.LT 2.PAR 3.PAR 4.PAR
Source		Y.M.H – S1 E1 – 432		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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I usually— I usually get <b>drunk</b> , because I get so nervous before these things, but you are my first <b>lady date</b> , so I got, like, double-- double super nervous.	أنا أصبح ثملة عادة لأنني أكون عصبية جداً قبل هذه الأشياء ، لكنك أنت أول سيدة أواعدها، لذلك أنا عصبية بشكل مضاعف.	I usually get drunk because I get so nervous before these things. But you're the first lady I date, so I'm double nervous.	D&A	1.LT
Source	Y.M.H – S1 E1 – 453			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
because you look like somebody who's getting a <b>foot job</b> under the table. I am getting a <b>foot job</b> under the table.	تبدين وكأن شخصاً يتلمس أعضاءك برجله من تحت الطاولة. تجري تلمس أعضائي من تحت الطاولة.	You look like <b>someone is touching your organs with his foot</b> from under the table. My <b>organs are being touched</b> from under the table.	SR SR	1.PAR 2.PAR
Source	Y.M.H – S1 E1 – 472			

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I will snap, like, go the <b>fuck off</b> .	سأنفجر، وأطردك.	I will explode and <b>kick you out</b> .	PROF	ESUB+
Source	Y.M.H – S1 E1 – 558			

## Episode Two

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
We <b>did it</b> on the kitchen floor... Wow. Yeah. And then you told me you got a <b>foot job</b> under the table from a girl.	مارسنا الجنس على أرضية المطبخ. أجل، ثم أخبرتني أن فتاة داعبت أعضائك جنسيا من تحت الطاولة.	We had sex on the Kitchen floor... yeah and then you told me that a girl played with your organs sexually from under the table.	SR SR	1.SP-E+ 2.PAR+
Source		Y.M.H – S1 E2 – 28		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Or you could just stop being a <b>selfish cunt</b> .	أو يمكنك مجرد التوقف عن كونك أنانية.	Or you could just stop being selfish.	SR	1.EOMS
Source		Y.M.H – S1 E2 – 58		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So, call now and receive one <b>sexual favor</b> in a semi-public place--	الذا اتصل الآن واحصل على هدية جنسية. في مكان شبه عام	So, call now and receive a sexual gift in a semi-public place.	SR	SUB+
Source		Y.M.H – S1 E2 – 79		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm <b>getting my shit together</b> .	أنا أصلح حياتي.	I'm fixing my life.	SCA	EPAR+
Source		Y.M.H – S1 E2 – 95		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
What <b>the fuck</b> is that?	ما هذا؟	What is that?	PROF	EOMS
Source		Y.M.H – S1 E2 – 104		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I sound like I'm offering you <b>sexual favors</b> , which... which I guarantee you I'm not.	يبدو وكأنني أعرض عليك هدية جنسية، والتي أنا أؤكد لك، أنني لا أفعل ذلك.	I sound like I'm offering you a sexual gift, which I guarantee you that I'm not doing that.	SR	SUB+
Source		Y.M.H – S1 E2 – 138		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Your <b>porn's</b> already been logged and ostracized.	المواد الإباحية الخاصة بك تم تسجيلها بالفعل ونبذها.	The pornographic material that belongs to you has been logged and ostracized.	SR	SP-A
Source		Y.M.H – S1 E2 – 145		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
but your <b>stupid moron</b> plan actually worked. Em and I are having <b>crazy sex</b> . We <b>mopped the kitchen floor with each other</b> last night. Mmhmm. Like, <b>real sex</b> .	لكن خطتك الغبية قد نجحت حقا . أنا و"إيما" نمارس جنسا جنوني ا ممارسنا جنسا عنيفا . على أرضية المطبخ . جنسا حقيقي ا	But your stupid plan actually worked. Emma and I are having crazy sex. We had a violent sex on the kitchen floor. Real sex.	PROF PROF SR SR SR	1.LT 2.OMS 3.LT 4.PAR+ 5.LT
Source		Y.M.H – S1 E2 – 165		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So... so, in addition to you being unable to avoid <b>getting laid</b> , even in your sleep, you're gonna be the dean	إذا، بالإضافة إلى عدم قدرتك على تجنب المضاجعة، حتى أثناء النوم، ستكون العميد	So, in addition to you being unable to avoid fucking, even in your sleep, you're going to be the dean	SR	1.PAR
Source		Y.M.H – S1 E2 – 194		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
A guy with a <b>dick</b> ?	رجل لديه قضيب؟ -	A guy with a penis?	SR	LT+
Source		Y.M.H – S1 E2 – 205		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Come on, man. Stop <b>fucking</b>	إتوقف عن صفعي	Stop smacking me!	PROF	1.OMS

smacking me. Stop being such a <b>dumbass!</b>	حسناتوقف عن -!التصرف بغباء هكذا	Alright stop acting stupid like this.	SR	2.PAR+
Source		Y.M.H – S1 E2 – 209		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You're not going to have an <b>orgasm</b> , are you?	ولن تحسلي على نشوة جنسية، أليس كذلك؟	You're not going to have an orgasm, right?	SR	LT
Source		Y.M.H – S1 E2 – 219		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm better than you at <b>hooking up with girls.</b>	أنا أفضل منك في التقاط الفتيات.	I'm better than you in picking up girls.	SR	EGEN+
Source		Y.M.H – S1 E2 – 241		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
If you're back into chicks, why not me, you <b>big lesbo</b> ? I mean, I'd refuse you, of course, but... Okay, first of all, I am not a <b>"big lesbo,"</b>	فقط إذا كنت ستعودين إلى الفتيات، فلماذا ليس معي أيتها المثلية الكبيرة؟ أعني أنني سوف أرفضك بالطبع، لكن أولاً أنا لست "مثلية كبيرة"،	If you're back into girls, why not with me, you big homosexual? I mean, I'd refuse you, of course, but.. First of all, I am not a "big homosexual,"	SR  SR	2.GEN+  3.GEN+
Source		Y.M.H – S1 E2 – 248		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Were you guys, like, <b>eating at the Y?</b>	هل مارستما الجنس الفموي؟	Did you guys have oral sex?	SR	PAR+
Source		Y.M.H – S1 E2 – 256		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
she's <b>pooping</b> . I'm sure she'll be thrilled you're outing her <b>pooping</b> habits.	إنها تتغوط. استنسر عندما تعرف أنك قلت إنها تتغوط	She's pooping. She'll be happy when she knows that you said she's pooping.	SCA	LT
Source		Y.M.H – S1 E2 – 279		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
but this steely silence thing is... is.. just about to cross the line between self-empowerment and <b>douchebaggery</b> .	لكن هذا الصمت.. الفولاذي هو على وشك عبور الحدود بين تمكين الذات والتصرف كأحمق	but this steely silence thing is just about to cross the line between selfempowerment and <b>acting like a fool</b> .	PROF	SUB+
Source		Y.M.H – S1 E2 – 295		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Any chance I'm gonna <b>get some</b> ? I'm a sure thing. Yeah. Complete <b>slut</b> .	وهل توجد أية فرصة أن أحصل على بعض الجنس؟ أجل، معي بالتأكيد. أنا فاسق بالكامل	Is there any chance I'm going to get some sex? Yes, with me for sure. I'm completely immoral.	SR PROF	1.SP-E 2.SUB+
Source		Y.M.H – S1 E2 – 312		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
No possibility of flaking or turning it into some sloppy <b>booty call</b> .	كي لا تنسحبي فجأة ، أو تحوليه إلى اتصال لممارسة الجنس فقط.	So you don't suddenly withdraw or turn it into just a call to have sex.	SR	PAR+
Source		Y.M.H – S1 E2 – 317		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I was in love with-- I almost <b>fucked</b> Izzy. Yeah As long as we're unlocking secrets. I almost <b>fucked</b> Izzy.	أجل، كنت واقعة - في الحب مع. أنا تقريباً ضاجعت "إيزي". أجل. ما دمنا نفصح عن الاسرار. أنا تقريباً ضاجعت "إيزي".	I was falling in love with-- I almost <b>fucked</b> Izzy. Yeah As long as we're unlocking secrets. I almost <b>fucked</b> Izzy.	SR	LT
Source		Y.M.H – S1 E2 – 360		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, excuse me, I'm the here, listening to your dreamy <b>lesbian nostalgiagasm</b> .	عذرا ؟ أنا أجلس هنا أستمع إلى حنينك المثلي المثير.	Excuse me? I'm sitting here listening to your stimulating homosexual nostalgia,	SR	GEN
Source		Y.M.H – S1 E2 – 368		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

can I talk about this <b>fucking</b> music, okay? This elevator music from <b>hell</b> .	أيمكنني أن أتحدث عن هذه الموسيقى اللعينة؟ حسناً، موسيقى المصعد من الجحيم.	Can I talk about this damn music? Okay, This elevator music from hell.	PROF BLAS	1.SUB 2.LT
Source		Y.M.H – S1 E2 – 373		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
otherwise turn it <b>the fuck</b> down, 'cause I want to <b>skull-fuck</b> someone with this Guantanamo Bay <b>shit!</b>	وإلا فأطفيئها. أود أن أغضب أحدا بموسيقى "غوانتانامو" هذه.	Otherwise turn it off. I'd like to piss someone off with this Guantanamo music.	PROF SR SCA	1.OMS 2.ESUB+ 3.OMS
Source		Y.M.H – S1 E2 – 376		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
My <b>balls just ran away from my body</b> .	لم أعد أحس برجولتي.	I don't feel my masculinity anymore.	SR	EPAR+
Source		Y.M.H – S1 E2 – 393		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You're, like, hot enough to be a <b>dick</b> and get away with it, but you're not. Okay, well, would it be better if I was a <b>dick</b> ?	أنت وسيم بما يكفي للتصرف بحقارة . دون عواقب، لكنك لا تفعل. حسناً، هل كان الأفضل لو كنت حقيراً ؟	You're handsome enough to act mean without consequences, but you don't. Okay, would it be better if I was mean?	SR SR	2.SUB+ 3.SUB+

Source		Y.M.H – S1 E2 – 396
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, you are pretty <b>fucked up</b> . Ahem. Iz, I'm not gonna <b>bullshit you</b> , okay?	أجل، انت مشوش جد. أأيز"، أنا لن " أوارب، مفهوم؟	Yeah, you're very confused. Iz, I'm not going to equivocate, understood?	PROF SCA	1.ESUB+ 2.EPAR+

Source		Y.M.H – S1 E2 – 408
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I very much want it to end with relatively <b>sober-ish sex</b> . Like, <b>romantic sex</b> , you know?	وأود أن تنتهي بجنس رصين نسبي أ جنس رومانسي، مفهوم؟	I would like it to end with relatively sober sex. Romantic sex, you know?	SR	LT

Source		Y.M.H – S1 E2 – 414
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
This is <b>fucked up</b> . Yeah. What <b>the fuck</b> is happening?	هذا غير طبيعي . اللعنة . أجل . - ماذا يحدث؟	This is not normal. Damn. Yeah, what is happening?	PROF PROF	1.SUB 2.? 3.EOMS

Source		Y.M.H – S1 E2 – 469
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Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<p><b>You scared the feces out of me!</b> I'm 16. Please just say "<b>shit</b>" like everybody else. Language. What? "<b>Feces</b>" is grosser</p>	<p>جعلتني أتغوط من الخوف. 16 أنا أبلغ من العمر سنة. ارجو ا اشتمي امامي كما تفعلين امام الآخرين هذبي. ألفاظكمماذا؟ غانط" كلمة فضة أكثر.</p>	<p>You made me poop because of being scared. I'm 16 years old please curse in front of me like you do in front of everybody else. Watch your language. What? Poop is ruder.</p>	<p>SCA SCA SCA</p>	<p>1.PAR+ 2.OMS 3.LT</p>
Source		Y.M.H – S1 E2 – 473		

### Episode Three

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>All right, let's <b>pop some corks, dickheads.</b> Do we look like <b>dickheads</b>?</p>	<p>حسنا، لنفتح بعض الزجاجات، أيها الأحمقار حسناً. هل نبدو أحمقين؟</p>	<p>Alright, let's open up some bottles, you fools. Alright, do we look like fools?</p>	<p>D&amp;A SR SR</p>	<p>1.PAR 2.PAR 3.PAR</p>
Source		Y.M.H – S1 E3 – 61		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>This is a gentle, well-intentioned <b>Indica.</b></p>	<p>هذه "إندیکا" لطيفة وجيدة.</p>	<p>This is a nice and good Indica.</p>	<p>D&amp;A</p>	<p>RET</p>
Source		Y.M.H – S1 E3 – 78		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>The best kind of <b>pot</b> you can find. Oh, it's <b>weed</b>?</p>	<p>أفضل نوع من الحشيش يمكن العثور عليه. إنها ماريغوانا.</p>	<p>The best kind of hashish you can find. It's marijuana?</p>	<p>D&amp;A D&amp;A</p>	<p>1.GEN 2.SUB</p>
Source		Y.M.H – S1 E3 – 81		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I get <b>stoned</b> super easy these days.	أنا أنتشي بسهولة شديدة	I get high very easily.	D&A	PAR
Source		Y.M.H – S1 E3 – 94		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I <b>pleasured myself</b> at my desk, thinking of you.	لقد مارست العادة السرية في مكنتي وأنا أفكر فيك	I practiced the secret habit (Arabic expression for masturbation) in my office while thinking of you.	SR	PAR+
Source		Y.M.H – S1 E3 – 97		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
We both <b>masturbated</b> at our respective workplaces.	كلانا مارس العادة السرية في مكان عمله	We both practiced the secret habit at our workplaces.	101	LT
Source		Y.M.H – S1 E3 – 101		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I am-- I am way too insecure to feel anything but flattered that anybody would <b>jack off to me</b> .	لا، أنا غير واثقة من نفسي لدرجة أنني أشعر بالإطراء أن أحداً قام بممارسة العادة السرية. وهو يفكر في	No, I'm not confident in myself to the level of feeling flattered that someone practiced the secret habit while thinking of me.	SR	STAN+
Source		Y.M.H – S1 E3 – 108		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Abso-fuckinglutely.</b>	بالتأكيد.	Absolutely	PROF	OMS
Source		Y.M.H – S1 E3 – 118		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Yeah, but we agree that the intimacy is, like, <b>nonpenetrationable</b> , right?	أجل، لكننا متفقون أن الحميمية لا تتضمن المضاجعة، أليس كذلك؟	Yeah, but we agree that the intimacy does not include fucking, right?	SR	SP-E
Source		Y.M.H – S1 E3 – 133		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
people were like, "Hey, are you <b>hitting on me</b> ?" I was like, "No, I'm just super <b>high</b> over here."	كان الناس وكأنهم يقولون، "هل تتقرب مني؟" وأقول، "لا، أنا <b>منتش جداً</b> "	People were like saying "are you getting close to me?" and I say "no, I'm very high."	SR D&A	1.EPAR+ 2.LT
Source		Y.M.H – S1 E3 – 160		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I do, but I feel like I'm being short-sighted. <b>Stupid penis.</b>	يعجبني، لكنني أشعر بأنني تأثرت بعوامل أخرى.	I like it, but I feel I'm being influenced by other factors.	SR	EOMS
Source		Y.M.H – S1 E3 – 200		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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You could meet me halfway and move your legs, <b>dickface</b> ?	يمكنك أن تمررنى - وتحرك ساقيك، أيها الحقيير.	You could let me pass and move your legs, you mean (man).	SR	PAR
Source		Y.M.H – S1 E3 – 209		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm in class dressed like a <b>horny</b> WNBA player.	أنا في الفصل وألبس مثل لاعبة كرة سلة راغبة في الجنس.	I'm in class dressed like a WNBA player who desires sex.	SR	STAN+
Source		Y.M.H – S1 E3 – 211		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
so I just started, like, making <b>shit</b> up.	لذلك بدأت التأليف فحسب.	So I just started making up.	SCA	OMS
Source		Y.M.H – S1 E3 – 217		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I miss the days when you still felt obligated to <b>kiss my ass</b> and call me Dean. You're in my <b>fucking</b> chair, Dean. <b>Kiss my ass</b> , Jack.	أفتقد الأيام التي كنت مجبراً فيها أن <b>تتملقني</b> . "وتدعوني العميد" أنت في مقعدي أيها العميد. <b>"تملقني يا جاك"</b> .	I miss the days when you were obligated to flatter me and call me Dean. You're in my chair Dean. Flatter me Jack.	SR PROF SR	1.EPAR+ 2.OMS 3.EPAR+
Source		Y.M.H – S1 E3 – 237		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Hmm... what would I wear on a first date with a <b>female grad-student-slash-escort</b> I'm sharing with my husband?	ماذا يجب أن أرتدي في أول موعد مع فتاة المدرسة الرفيقة التي أتشاركها أنا وزوجي؟	what would I wear on a first date with a female student escort I'm sharing with my husband?	SR	CAL
Source		Y.M.H – S1 E3 – 259		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm sure <b>lezging</b> is just like riding a bike.	أنا متأكدة من أن المثلية مثل ركوب الدراجة	I'm sure homosexuality is like riding a bike.	SR	GEN+
Source		Y.M.H – S1 E3 – 278		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Listen, you wear that, I will totally <b>lezinate</b> you.	اسمعي، ارتدي هذا، وسوف أمارس المثلية معك.	Lister, wear that and I will practice homosexuality with you.	SR	SP-E+
Source		Y.M.H – S1 E3 – 281		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Okay, you can stop trying to create different permutations of the word " <b>lez</b> " now.	توقفي عن محاولة ابتكار مصطلحات مختلفة من كلمة المثلية الآن.	Stop trying to create different permutations of the word "homosexuality" now.	SR	GEN+
Source		Y.M.H – S1 E3 – 283		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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Is that how <b>lezitation</b> works? It's my phone, <b>jackass</b> .	هل بهذه الطريقة تتم ممارسة المثلية؟ إنه هاتفي يا أيتها الغبية.	Is that how practicing homosexuality works? It's my phone you idiot.	SR PROF	1.SP-E+ 2.SUB+
Source		Y.M.H – S1 E3 – 285		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So they're getting some freaky version of <b>sex therapy</b> , but what're you getting out of it?	إذاً سوف تحصل على نسخ غريبة من العلاج الجنسي ولكن ماذا ستستفيدين أنت من هذا؟	they're getting some freaky version of sex therapy, but what're you getting out of it?	SR	LT
Source		Y.M.H – S1 E3 – 296		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>Jesus, Fem Fit</b> -- your guide to a joyless <b>fucking</b> life.	فيم فيت"، دليلك " لحياة سخيفة مغمومة.	Fem Fit, your guide to a joyless, silly life.	BLAS PROF	1.RET 2.ESUB+
Source		Y.M.H – S1 E3 – 301		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm scared <b>shitless</b> . Are you scared <b>shitless</b> ?	أنا خائفة حد هل أنت خائفة حدا	I'm very scared. Are you very scared?	SCA	EPAR+
Source		Y.M.H – S1 E3 – 331		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy

Oh, you're like a <b>sexy baby</b> ?	أنت مثل امرأة مثارة.	You're like a turned on woman.	SR	SUB+
Source		Y.M.H – S1 E3 – 359		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You're so <b>fucking</b> beautiful	أنت جميلة جداً.	You're so beautiful	PROF	ESUB+
Source		Y.M.H – S1 E3 – 447		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I think we just broke the <b>no penetration</b> rule.	أعتقد أننا كسرنا قاعدة عدم الإدخال.	I think we broke the no insertion rule.	SR	LT
Source		Y.M.H – S1 E3 – 470		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Let the ravaging begin. Babe... I swear, if I <b>come</b> one more time, I think I'll dry up and blow away.	دعي الممارسة تبدأ أعتقد أنني إذا وصلت للنشوة مرة أخرى فسأجف وأطير.	Let the practicing begin. I think if I reach an orgasm another time, I'll dry up and fly.	SR	PAR
Source		Y.M.H – S1 E3 – 474		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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<b>What the hell?</b> How many <b>orgasms</b> are we talking about? I thought we had a no <b>orgasm</b> rule. I just thought we were, like...	ما هذا؟ كم عدد مرات النشوة التي تتحدثين عنها؟ اعتقدت أننا لم يكن لدينا قاعدة للنشوة. اعتقدت أننا كنا	What's this? How many orgasms are you talking about? I thought we didn't have a rule for orgasms. I though we were...	BLAS  SR  SR	1.ESUB+  2.LT  3.LT
Source		Y.M.H – S1 E3 – 480		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm going to have a million <b>orgasms</b> on my date,	ساحصل على مليون نشوة في موعدي.	I'm going to have a million orgasms on my date,	SR	LT
Source		Y.M.H – S1 E3 – 517		

#### Episode Four

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Wow. It feels like we gave an <b>orgasm</b> to everyone within a two-mile radius. They must be so confused. Yeah, <b>holy shit</b> . My whole body's vibrating Do you think other people <b>do it</b> like this? I think we just <b>reinvented sex</b> .	وكأننا أوصلنا جميع الناس في محيط ميلين إلى النشوة. لا بد ان يكونوا مربكين جداً يا إلهي، جسمي كله يرتعش هل تعتقد أن الآخرين يمارسون هكذا؟ أعتقد أننا أعدنا اختراع الجنس.	It's like we reached everyone within a two-mile radius to an orgasm. The must be so confused. Oh my god, my whole body is shaking. Do you think others do it like this? I think we just reinvented sex.	SR  SCA  SR  SR	1.LT  2.ESUB+  3.LT  4.LT
Source		Y.M.H – S1 E4 – 27		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
We were <b>damn sexy. Badass motherfucking sexy.</b>	لقد كنا مثارين جدا . مثارين للغاية	We were so excited. Very excited.	SR PROF SR	1.ESUB+ 2.OMS 3.ESUB+
Source		Y.M.H – S1 E4 – 34		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So, I guess that means that Carmen wasn't <b>yoga pooping.</b>	إذاً، أعتقد أن "كارمن" لم تكن تتغوط يوغا	So I guess Carmen wasn't pooping yoga	SCA	CAL
Source		Y.M.H – S1 E4 – 58		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
You think I'm jealous of your situation? 'Cause you <b>get to sleep with two women?</b>	هل أنا غيور الأناك تضاجع امرأتين؟	Am I jealous because you're fucking two women?	SR	SP-E
Source		Y.M.H – S1 E4 – 104		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Do you <b>do two in one day?</b> Do you have to, like, wash your <b>balls</b> in between?	هل تمارس مع الاثنين في نفس اليوم؟ هل تغسل أعضائك بينهما؟	Do you do it with the two in the same day? Do you wash your organs in between?	SR SR	1.LT 2.EGEN+
Source		Y.M.H – S1 E4 – 110		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
No <b>penis</b> or not <b>penetration</b> ?	لا قضيب أو لا إدخال؟	No penis or not insertion?	SR SR	1.LT 2.LT
Source		Y.M.H – S1 E4 – 120		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
But then they can still <b>have sex</b> . I know, it's kind of unfair, right? 'Cause the <b>vaginas</b> -- they don't need <b>penetration</b> . They just -- you know, they <b>mush</b> together.	ما زال بإمكانهما ممارسة الجنس. هذا نوع من الظلم المهبل لا يحتاج إلى إدخال. فقط الاحتكاك فيما بينهما.	The can still have sex. It's kind of unfair. The vagina doesn't need insertion, only rubbing with each other.	SR SR SR SR	1.LT 2.LT 3.LT 4.SP-E
Source		Y.M.H – S1 E4 – 121		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I mean, if you want to find the <b>G-spot</b> , you can't use a <b>penis</b> , as far as I know. -I've never -- You've got to use fingers. To	وإذا أردت أن تعثر على المنطقة الحساسة فلا يمكنك استخدام قضيبك. أنا لم. - يجب أن تستخدم أصابعك.	If you want to find the sensitive area, you can't use your penis. I've never... You must use your fingers.	SR SR SR SR SR	1.EPAR+ 2.LT 3.EPAR+ 4.OMS 5.LT

<p>be honest, I've never found a <b>G-spot</b> in my <b>fucking</b> life. So, is it no <b>penis</b> or no <b>penetration</b>, 'cause if it's no <b>penis</b>, you're <b>screwed</b> because you can <b>penetrate</b> with other things. You don't need a <b>penis</b> --fingers, tongue. <b>strap-ons, butt plugs, vibrators.</b></p>	<p>لم أعر على المنطقة الحساسة أبداً الا قضيب أو لا إدخال؟ إذا كانت القاعدة أنه لا قضيب، فأنت لأنه مسكين بإمكانك إدخال أشياء أخرى. الأصابع. اللسان. عصاة. مقبس. هزاز.</p>	<p>I've never found the sensitive area. No penis or no insertion? If the rule is no penis, you poor (man). You can insert other things, fingers, tongue, a stick, plugs, vibrator.</p>	SR	6.LT
	SR		7.LT	
	SR		8.EPAR+	
	SR		9.LT	
	SR		10.OMS	
	SR		11.ESUB+	
	SR		12.EGEN+	
	13.LT			
Source		Y.M.H – S1 E4 – 125		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>That's like a <b>fucking lesbian</b> romance novel.</p>	<p>هذا مثل رواية مثلية رومانسية.</p>	<p>That's like a homosexual romance novel.</p>	PROF	1.OMS
			SR	2.GEN
Source		Y.M.H – S1 E4 – 177		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<p>So, in your damaged mind, letting a guy <b>lick my dirty, sticky hands</b> is A-okay, but having a <b>tossand-tumble</b> on a rooftop is just, like, inexplicable</p>	<p>إذاً، في عقلك التالف ، السماح لرجل يلعق يدي المتسختين هو أمر عادي جداً، لكن الممارسة الجنسية على سطح هي شيء غريب فحسب؟</p>	<p>So, in your damaged brain, allowing a guy to lick my dirty hands is a very normal thing, but having sex on a rooftop is just strange.</p>	SR	1.LT
			SR	2.PAR+

Source		Y.M.H – S1 E4 – 179

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
so yes, <b>dipshit</b> , that is much, much worse.	بالتالي يا حمقاء، هذا أسوأ بكثير.	So you fool, that is much worse.	SCA	SUB
Source		Y.M.H – S1 E4 – 185		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So, you think Ava and Lori assume a young woman visiting our house automatically means we're having a <b>threeway</b> ?	إذاً أنت تعتقد أن "أفا" و"لوري" تفترضان أن زيارة شابة لمنزلنا تعني تلقائياً أننا نمارس جنساً ثلاثي ؟	So, you think Ava and Lori assume a young woman visiting our house automatically means we're having a sexual three-way?	SR	SP-A
Source		Y.M.H – S1 E4 – 282		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>The stick's not quite as far up my ass</b> as Carmen and Emma seem to think it is.	أنا لست حادة المزاج كما تعتقد "كارمن" و"إيما"	I'm not severely moody as Carmen and Emma think.	SR	EPAR+
Source		Y.M.H – S1 E4 – 327		



Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
So, I have a meeting with Professor Lawrence and I'm pretty sure that he wants to <b>bone me</b> .	لدي مقابلة مع البروفيسور "الورنس"، وأنا متأكد أنه يريد مضاجعتي.	I have an interview with Professor Lawrence and I'm sure he wants to fuck me.	SR	SP-E
Source		Y.M.H – S1 E4 – 354		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, for <b>fuck's sake</b> . I can do it. <b>Geez</b>	اللجنة! يمكنني فعل هذا.	Damn! I can do this.	PROF BLAS	1.SUB 2.EOMS
Source		Y.M.H – S1 E4 – 414		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
and I'm gonna call Little Miss <b>Footjob</b> myself.	وسوف اتصل بفتاة المداعبة بالقدم بنفسي.	I'll call the foot player girl myself.	SR	PAR
Source		Y.M.H – S1 E4 – 416		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Oh, said the <b>misogynistic dickface</b> .	قال الأحمق كاره النساء.	Said the women hater fool.	SR	PAR
Source		Y.M.H – S1 E4 – 471		

## Episode Five

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I think it's like 12:30, and I've already been the voice of reason and a <b>cock-blocker</b> , and that's just It's not who I am.	حسناً، أعتقد أن الساعة وكنت صوت العقل وقاتلة الإثارة. وهذه ليست طبيعتي	Alright, I think it's 12:30 and I was the voice of reason and a stimulation murderer and this is not my nature.	SR	EPAR+
Source		Y.M.H – S1 E5 – 25		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I'm gonna barf.	بساتقياً	I'm going to vomit.		GEN del
Source		Y.M.H – S1 E5 – 122		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
No, you can be quite <b>the devious little fucker</b> .	يمكنك أن تكوني مخادعة لعينة	You can be a damn devious (woman)	PROF	SUB
Source		Y.M.H – S1 E5 – 127		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
<b>dumb shit</b>	أيها الحمقاء	You fool	SCA	SUB+
Source		Y.M.H – S1 E5 – 139		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Well, <b>why don't I vaccinate your ass with my shoe?</b>	حقاً؟ لم لا أطعم مؤخرتك بحدائي؟	Really? Why don't I feed your ass with my shoe?	SR	LT
Source		Y.M.H – S1 E5 – 142		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
Jack has been <b>snorting</b> an excessive amount of <b>coke</b> lately	يتعاطى "جاك" الكثير من الكوكايين مؤخراً،	Jack is taking a lot of cocaine lately	D&A D&A	1.GEN 2.SP-E
Source		Y.M.H – S1 E5 – 303		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
I was asking 'cause... this is <b>rape-y</b> .	. كنت أسأل لأن . لأنها منطقة خطيرة	I was asking because this is a dangerous area.	SR	ESP-E+
Source		Y.M.H – S1 E5 – 369		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
If you don't have <b>something that makes sense in a shot glass</b> , I'm killing everyone	إن لم يكن لديكما شراب ا ، فسأقتل الجميع	If you don't have a drink, I'm going to kill everyone.	D&A	EGEN+
Source		Y.M.H – S1 E5 – 418		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
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You're, like, a <b>bartender</b> who occasionally drives people places, so...	أنت ساق يقل الناس إلى أماكن أحياناً	You're a bartender who occasionally drives people places		LT del
Source		Y.M.H – S1 E5 – 516		

Source Text	Target Text	Back Translation	Type of Taboo	Subtitling Strategy
has anyone in this room ever had a <b>threesome</b> ?	هل مارس أي شخص في هذه الغرفة مضاجعة ثلاثية؟	Has anyone in this room ever had a threesome fucking.	SR	SP-A
Source		Y.M.H – S1 E5 – 523		

**Appendix J**  
**Transcriptions of All Nine Excerpts**  
**Characterisation Excerpt One (CH 1)**

Grace: Hello, Brandy. Are they here? I've been so looking forward to this.

Frankie: Me too!

Grace: So... the boys aren't here yet?

Frankie: Oh, boy, nothing gets by you.

Grace: We won't be needing this anymore.

Frankie: Wait! What do you use to sop up sauce with?

Grace: I don't eat sauce. / I'd like a vodka martini, straight up. Very dry, please. / And two olives on the side. Thank you.

Frankie: You do know that vodka is made from potatoes.

Grace: Alcohol has its own rules. So...

Frankie: So...

Grace: What do you think is so important that we had to have dinner tonight?

Frankie: I'm getting something. / I have a very strong sense that this is the night they announce their retirement.

Grace: I've been wondering the same thing. Of course, I'm not psychic.

Frankie: Oh, honey, you don't know that.

## Characterisation Excerpt Two (CH 2)

Frankie: I drank. I vomited. / It's not kicking in. It's not kicking in. / **Hola! Señor! Mescalito!** / Hello! Oh! Ah! Oh, fuck! / Goddamn it! Motherfucker! God... / Oh! My back!

Grace: Hello.

Frankie: Don't hang up!

Grace: What do you want?

Frankie: My Skeflaxin.

Grace: That's not a word.

Frankie: No, it's medicine. My back's in spasm. / I can't move. It's totally harshing my buzz.

Grace: Where are they?

Frankie: In the meditation room in the pill basket next to my shrine.

Grace: Okay.

Frankie: I'll be right with you. / I will! Motherfucker!

Grace: Okay, where are you?

Frankie: I'm in the desert. / But there is water here.

Grace: You mean the beach?

Frankie: Am I? I love the beach.

Grace: You could just live here.

Frankie: Thank you.

Grace: What are those?

Frankie: Muscle relaxers.

Grace: Nice.

Frankie: Okay.

Grace: That is the worst iced tea ever. / What is in there? Ass?

Frankie: Peyote. Peyo-tea.

Grace: What? I just took muscle relaxers with peyote?

Frankie: And you're welcome.

Grace: What do I do?

Frankie: You should probably brace yourself for some light vomiting followed by lifealtering hallucinations. / Just let it all out.

Grace: This is why I hate being around you! You're reckless! You leave drugs around, and your hippy-dippy attitude and that "everybody should follow their heart" crap and "everybody'll be just fine!" Well, everybody's not fine! Am I supposed to be able to smell color?

Frankie: It's your journey.

Grace: Oh, shut up. My journey... And you wonder why your husband looked elsewhere—

Frankie: Now you're gonna blame me? / Why don't you take responsibility for your own life?

Grace: I am not responsible... Stop dancing.

Frankie: I didn't realize I was.

Grace: I did everything right, Lord. I stood by him for over 40 years. I raised his children, I shopped with his mother. I did every single thing so he wouldn't have to worry about it. I played by all the rules. Why didn't you tell me there were no rules? It's not fair!

Frankie: Your anger is frightening the sand.

Grace: I'm not angry. Why aren't you angry?

Frankie: Because that's not me. That's you.

Grace: He ruined your life, humiliated you.

Frankie: That's not why he did it, it's just the way he is.

Grace: He lied about everything.

Frankie: He didn't know how to handle it.

Grace: He abandoned you in your last years. Aren't you even angry about that?

Frankie: No!

Grace: Why not?

Frankie: Because...[sobbing] I'm heartbroken.

### Characterisation Excerpt Three (CH 3)

Mendez: That's a fucking waste right there, black girl, with a white girl booty. I mean, what's the point? Watch out for this one man. She looks real good you know? She opens her mouth she's got those snaggly fucking Gargamel teeth ukh. Fucking meth heads! You know that right there is a whole different species, my friend. Hey! Bursset! Come over here. Smell that. Smell good to you?

Bursset: McDies?

Mendez: How long's it been since you had one of these?

Bursset: Long time. You offering me a taste.

Mendez: You can suck it outta my dick.

Bursset: I don't do sausage in my breakfast sandwich.

Mendez: The fuck are you doing inside a CO bubble? Your foot is over the line  
Bursset you better get back or I'll give you a shot.

Bennett: Shit is wild right? Freaky. Freaky deaky, freaktown.

Mendez: Cyborg pussy. I bet it's fucking perfect Bennett:

Don't tell me you'd hit that?

Mendez: I live in the present not in the past. Besides she used to have a dick, so she knows what it likes. What did you guys do about pussy in Iraq anyway? Did you fuck camels?



## Expressing Emotions Excerpt One (EM 1)

Sol: The next chapter of our lives.

Grace: You're leaving me?

Robert: Yes.

Grace: Who is she?

Robert: It's not what you think. It's a he.

Grace: Excuse me?

Robert: And it's Sol I'm in love with Sol. Sol and I are in love.

Frankie: My Sol?

Sol: Your Sol.

Frankie: You mean you're gay. And this is who you're gay with.

Sol: This is who I'm in love with.

Grace: God!

Frankie: No, this makes no sense. You're business partners. You're not lovers. Friends.

Frankie: How long has this been going on?

Sol: Well, it's been, I don't know, exact... Robert:

20 years.

Grace: [gasp].

Frankie: You don't think there was a better time to tell us this. Like, say, any time over the last two decades.

Grace: I'm gonna throw up.

Sol: I'm so sorry.

Frankie: Why now?

Sol: We want to get married.

Grace: Married!

Robert: Because we can do that now.

Frankie: I know. I hosted that fundraiser.

Grace: Oh, my God. This is why you brought us here. You didn't want me to make a scene. Did you, Robert? You thought this place would protect you. You spineless, chickenish...

Robert: Don't do that.

Grace: Sorry are people looking. You want a scene? I'll give you a scene.

Robert: No, actually I didn't want a scene.

Frankie: I can't believe this is happening.

Sol: Breathe... one, two, three.

Frankie: Get your fucking hand off my sternum.

Robert: Please!

## Expressing Emotions Excerpt Two (EM 2)

Coyote: This is Mom's favorite. You remember Mom, right?

Brianna: I remember my mom. She used to live here.

Robert: Enough, Brianna.

Sol: No, it's okay. Clearly, they need to express something. Are your mothers upset that you came over?

Mallory: My mother doesn't know I'm here. I told her I had a thing and I couldn't talk.

Coyote: I'm at an AA meeting.

Nwabudike: I'm racked with guilt.

Sol: Why wouldn't you tell them you were coming here?

Coyote: Are you really asking that?

Sol: Yes! I am. They're going to find out you came here and they're going to think we told you not to tell them, and they'll assume you're taking our side.

Mallory: I'm sorry, is there some kind of manual that we didn't get that tells us how to act in this situation? Because you two seem to be the only ones who know the rules.

Sol: We just think you should have been honest.

Coyote: I'm sorry, are you trying to be ironic?

Sol: No. I'm trying to be your father! You don't have to point out to me that I hurt your mother! I know she's been hurt. Lying only makes it worse. They've been through enough.

Nwabudike: Because of you! I lied to my mother for the first time in my adult life because of you and I'm not even allowed to be mad.

Sol: Why not?

Nwabudike: 'Cause you're gay! If you had been fucking around with women for the last 20 years, we wouldn't even be here eating cake!

Brianna: Say it in there, and it comes out here.

Nwabudike: So we are not eating cake.

### Expressing Emotions Excerpt Three (EM 3)

Luscheck: Come on, this is ridiculous. The screwdriver is missing? Someone's gotta have it.

Watson: I don't know.

Luscheck: Where's the list of names?

Watson: What do you mean?

Luscheck: I told you for every chit that comes in, there has to be a name written down.

Watson: You did not tell me that. You told me to take the chit, give the tool, get the tool back, give back the chit. I fucking did that.

Luscheck: Who the hell has it?

Watson: I don't know.

Luscheck: God! Fuck!

Caputo: A screwdriver is considered a deadly weapon. That is another five years on your sentence if you are caught with it in your possession.

Watson: I don't like being threatened for something I didn't do.

Caputo: No. I'm not threatening you... I'm informing you of the facts.

Watson: Sounds like a threat to me. I already told you, I don't have it.

Luscheck: I put her in charge of the tools, it's her fault.

Watson: Yo, don't be tryin' to pass the buck on me, it's your fuckin' job! -I'm just a monkey in a cage, remember?|

Piper: Oh, no, no, I think that she means her...

Watson: No, I don't need you translating for me, Honey Boo Boo.

Caputo: Be quiet! If you had done your job correctly, we would know who is responsible for this theft. I want all these women searched.

Watson: I don't know about these other bitches, but no man-guard is patting me down and coppin' a feel.

Caputo: Of course... as is your right. Donaldson... take her down to SHU and let her wait there until we can find a female officer to conduct a thorough... thorough search.

Watson: Don't touch me, I can walk out myself. Yo, motherfucker is a drunk! Yo, smell his breath! Yo, motherfucker is a drunk!

Caputo: Anyone else have a problem with a male officer? it tells me you have nothing to hide. If you know who took this weapon... and do not speak up, you will be considered an accomplice and charged accordingly.

### **Delivering Humour Excerpt One (HM 1)**

Tae Kwon: Look, families are the backbone of our businesses here, and when families come here and see people snarfing doobs. It's bad. Do you understand that?

Ruth: Look, Tae Kwon, I understand your position, but it's established case law that a store owner is not liable for a customer's misuse of a product in an adjacent parking lot. And I would refer you to 2005, Los Angeles County versus Hecktors dildoes. That was where three men were caught in a parking lot. Repeatedly...

Tae Kwon: Spare me your dildoes! Look, I've come here to notify you that in concert with four other stores and two thirds of our kiosks, I have presented the landlord with a formal complaint.

Ruth: Oh, no. Not just a complaint, a formal complaint. Oh, this is it. It's the big one.

## **Delivering Humour Excerpt Two (HM 2)**

Ruth: Hello and welcome to Strain O' the Day. You know, for me, one of the most exciting things about working in the cannabis space is the opportune ity it affords female entrepreneurs. Which brings me to today's strain. Eve's Bush.

Jenny: Eve's Bush is the only strain of marijuana guaranteed to never have been touched by male hands. From seed to pipe, no creature with a Y chromosome has ever penetrated the horticultural hymen of this bud.

Ruth: I've known the women who run Eve's Bush Farm for over 30 years, and I can attest to the militancy and virulence of their lesbianism. They hate men. They just do.

Jenny: Eve's Bush is the perfect choice, whether you wanna reconnect with your inner goddess or just scissor with your bestie.

Ruth: Eve's Bush is available at 45 an eighth, but we're offering a special 25 percent discount for every marginalized group to which you belong.

Jenny: So, if you're a disabled, transgender Latina, you smoke free.

Ruth: Eve's Bush. Put your mouth on it.

### **Delivering Humour Excerpt Three (HM 3)**

Frankie: See those two birds?

Grace: Behind Jesus?

Frankie: I don't see Jesus. But that's the general direction. They look like they really love each other, don't they?

Grace: Do birds mate for life?

Frankie: No one does. Whichever one of you is the lady bird, don't trust him! He'll break you in two and leave you crumbled in the dirt! Save yourself! Fly away! Fly away!

Grace: You warned her.

Frankie: I am a little angry.

Grace: You are?

Frankie: Yeah, at myself. I mean, there were times... and I just thought... I guess I should've known something wasn't... But I couldn't... I ignored it.

Grace: I walked into Robert's study yesterday... for the first time in... I don't know how many years. It was right there, in front of my face the whole time. Where was I? I missed it.

Frankie: Sol once asked me to wear a dildo.

Grace: That's worse.

Frankie: Let's go back. You can do it.

Grace: Whoa.

Frankie: Okay. Wow, I must have half the beach in my vagina.

Grace: Cialis?

Frankie: Sol's

Grace: Ooh! I think I peed a little on Ryan Gosling. Now what?









## Expressing Emotions Excerpt One (EM 1)

### Emotions

Excerpt 1: Grace and Frankie Season 1 Episode 1

- 1) In this excerpt, could you list some of the emotions you think Grace and Frankie are experiencing by describing them using adjective if you can?

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- 2) What makes you think that Grace and Frankie are experiencing the emotions you listed in question 1? Please be as specific as you can.

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- 3) a) Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life? Please explain your answer.

a) Yes                                      b) No                                      c) Maybe

b) Dialogue: \_\_\_\_\_  
\_\_\_\_\_

c) Actions: \_\_\_\_\_  
\_\_\_\_\_

- 4) a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters.

Very unsuccessful    1    2    3    4    5    Very Successful

b) Please provide an explanation to your answer

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## Expressing Emotions Excerpt Two (EM 2)

Excerpt 2: Grace and Frankie S1 E3

- 1) In this excerpt, could you list some of the emotions you think the characters are experiencing by describing them using adjectives if you can?

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- 2) What makes you think that the characters are experiencing the emotions you listed in question 1? Please be as specific as you can.

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- 3) a) Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life? Please explain your answer.

a) Yes                                      b) No                                      c) Maybe

b) Dialogue: \_\_\_\_\_

---

c) Actions: \_\_\_\_\_

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- 4) a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters.

Very unsuccessful    1   2   3   4   5    Very Successful

- b) Please provide an explanation to your answer

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## Expressing Emotions Excerpt Three (EM 3)

Excerpt 3: Orange is the New Black S1 E4

- 1) In this excerpt, could you list some of the emotions you think Watson is experiencing by describing them using adjectives if you can?

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- 2) What makes you think that Watson is experiencing the emotions you listed in question 1? Please be as specific as you can.

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- 3) a) Do you think the dialogue and the actions taken place in this excerpt resemble how people would react in similar events in real life? Please explain your answer.

a) Yes                                      b) No                                      c) Maybe

b) Dialogue: \_\_\_\_\_

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c) Actions: \_\_\_\_\_

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- 4) a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of Watson.

Very unsuccessful    1   2   3   4   5   Very Successful

b) Please provide an explanation to your answer

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## Delivering Humour Excerpt Two (HM 2)

Excerpt 2: Disjointed S1 E2

- 1) a) Do you think there is any intended humour in the dialogue of the excerpt you have just watched?

a) Yes                      b) No                      c) I'm not sure

- b) If you answered (yes) or (I'm not sure), please provide further explanation of what you think the humour is or what makes you not sure.

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- 2) a) Besides the dialogue, are there any other images or sounds that make you think there is intended humour in this excerpt?

a) Yes                      b) No

- b) If you answered yes, could you give some examples?

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- 3) What is the meaning of "Eve's bush"? If you do not know, you can simply write down "I don't know".

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- 4) Do you think the description of "Eve's bush" in this excerpt is humorous?

a) Yes                      b) No                      c) I'm not sure

- 5) a) On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation "Eve's bush" in enabling you to understand this excerpt.

Very unsuccessful    1   2   3   4   5   Very Successful

- b) Please provide an explanation to your answer

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## Appendix L

### Nine Arabic Experimental Case-study Questionnaires

#### Characterisation Excerpt One (CH 1)

الرجاء الإجابة على جميع الأسئلة التالية عندما يشير لك الباحث على فعل ذلك.

ش

المشهد الأول: مسلسل جريس و فرانكي الموسم الأول الحلقة الأولى

1) من خلال المشهد الذي شاهدته تو، كيف لك أن تشرح شخصية جريس؟ تستطيع الإشارة إلى صفاتها الجسدية أو الإجتماعية أو النفسية أو أي شيء آخر تفكر فيه.

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2) ما معنى "فودكا"؟ إذا كنت لا تعرف تستطيع كتابة "لا أعرف".

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3) إلى جانب الحوار، هل هناك صوتيات ومرئيات أخرى تجعلك تشكل فكرة عن شخصية جريس؟

أ) نعم  
ب) لا

3 ب) إذا أجبت بنعم، يرجى إعطاء بعض الأمثلة

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4) على مقياس من 1 إلى 5 حيث 1 يمثل فاشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية في مساعدك على تشكيل فكرة عن شخصية جريس؟

فائل جدا 1 2 3 4 5 ناجح جدا

4ب) يرجى تبرير أو شرح إجابتك

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## Characterisation Excerpt Two (CH 2)

المشهد الثاني: جريس و فرانكي الموسم الأول الحلقة الأولى

1) من خلال المشهد الذي شاهدته تو، كيف لك أن تشرح شخصية فرانكي؟ تستطيع الإشارة إلى صفاتها الجسدية أو الاجتماعية أو النفسية أو أي شيء آخر تفكر فيه.

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2) ما معنى "البيوتي"؟ إذا كنت لا تعرف تستطيع كتابة "لا أعرف".

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3) إلى جانب الحوار، هل هناك صوتيات ومرئيات أخرى تجعلك تشكل فكرة عن شخصية فرانكي؟

أ) نعم

ب) لا

3ب) إذا أجبت بنعم، يرجى إعطاء بعض الأمثلة

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4) على مقياس من 1 إلى 5 حيث 1 يمثل فائل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية في مساعدك على تشكيل فكرة عن شخصية فرانكي؟

فائل جدا 1 2 3 4 5 ناجح جدا

4ب) يرجى تيرير أو شرح إجابتك

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## Characterisation Excerpt Three (CH 3)

المشهد الثالث: مسلسل أورايج أز ذا نيو بلاك الموسم الأول الحلقة الثالثة

1) من خلال المشهد الذي شاهدته تو، كيف لك أن تشرح شخصية مانديز؟ تستطيع الإشارة إلى صفاته الجسدية أو الاجتماعية أو النفسية أو أي شيء آخر تفكر فيه.

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2) بإعتقادك ماذا كان يقصد مانديز عندما قل "مشكلة النساء"؟

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3) إلى جانب الحوار، هل هناك صوتيات ومرئيات أخرى تجعلك تشكل فكرة عن شخصية مانديز؟

(أ) نعم (ب) لا

3) إذا أجبت بنعم، يرجى إعطاء بعض الأمثلة

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4) على مقياس من 1 إلى 5 حيث 1 يمثل فاشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية في مساعدك على تشكيل فكرة عن شخصية مانديز؟

فاشل جدا 1 2 3 4 5 ناجح جدا

4) يرجى تبرير أو شرح إجابتك

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## Expressing Emotions Excerpt One (EM 1)

ع

المشهد الأول: مسلسل جريس و فرانكي الموسم الأول الحلقة الأولى

1) من خلال هذا المشهد هل تستطيع أن تسرد بعض العواطف أو المشاعر التي يمرون بها جريس و فرانكي؟ تستطيع كتابتها كصفات.

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2) ما الذي يجعلك تعتقد أن جريس و فرانكي يشعرون بهذه العواطف التي سردتها بالسؤال الأول؟ يرجى إعطاء إجابة دقيقة وتفصيلية قدر الإمكان.

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3) هل تعتقد أن الحوار والأفعال في هذا المشهد تمثل ردة فعل الناس أن وضعوا في مثل هذا الموقف في الحياة الواقعية؟ يرجى شرح أو تبرير إجابتك.

(أ) نعم (ب) لا (ج) ممكن

3ب) هل الحوار واقعي؟

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3ج) هل الأفعال واقعية؟

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4) على مقياس من 1 إلى 5 حيث 1 يمثل فاشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية في مساعدك على الشعور ب أو التعاطف مع الحالة العاطفية للشخصيات؟

فائل جدا 1 2 3 4 5 ناجح جدا

4 ب) يرجى تبرير أو شرح إجابتك

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## Expressing Emotions Excerpt Two (EM 2)

المشهد الثاني: جريس و فرانكي الموسم الأول الحلقة الثالثة

1) من خلال هذا المشهد هل تستطيع أن تسرد بعض العواطف أو المشاعر التي يمر بها الشخصيات؟ تستطيع كتابتها كصفات.

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2) ما الذي يجعلك تعتقد أن الشخصيات في هذا المشهد يشعرون بهذه العواطف التي سردتها بالسؤال الأول؟ يرجى إعطاء إجابة دقيقة وتفصيلية قدر الإمكان.

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3) هل تعتقد أن الحوار والأفعال في هذا المشهد تمثل ردة فعل الناس أن وضعوا في مثل هذا الموقف في الحياة الواقعية؟ يرجى شرح أو تبرير إجابتك.

(أ) نعم (ب) لا (ج) ممكن

3 ب) هل الحوار واقعي؟

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3ج) هل الأفعال واقعية؟

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4) على مقياس من 1 إلى 5 حيث 1 يمثل فاشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية في مساعدك على الشعور ب أو التعاطف مع الحالة العاطفية للشخصيات؟

فاشل جدا 1 2 3 4 5 ناجح جدا

4ب) يرجى تبرير أو شرح إجابتك

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## Expressing Emotions Excerpt Three (EM 3)

المشهد الثالث: مسلسل أورايج أز ذا نيو بلاك الموسم الأول الحلقة الرابعة

1) من خلال هذا المشهد هل تستطيع أن تسرد بعض العواطف أو المشاعر التي تمر بها واتسون؟ تستطيع كتابتها كصفات.

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2) ما الذي يجعلك تعتقد أن واتسون في هذا المشهد تشعر بهذه العواطف التي سردتها بالسؤال الأول؟ يرجى إعطاء إجابة دقيقة وتفصيلية قدر الإمكان.

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3) هل تعتقد أن الحوار والأفعال في هذا المشهد تمثل ردة فعل الناس أن وضعوا في مثل هذا الموقف في الحياة الواقعية؟ يرجى شرح أو تبرير إجابتك.

(أ) نعم (ب) لا (ج) ممكن

3ب) هل الحوار واقعي؟

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3ج) هل الأفعال واقعية؟

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4) على مقياس من 1 إلى 5 حيث 1 يمثل فاشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية في مساعدك على الشعور ب أو التعاطف مع الحالة العاطفية لواتسون؟

فاشل جدا 1 2 3 4 5 ناجح جدا

4ب) يرجى تبرير أو شرح إجابتك

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## Delivering Humour Excerpt One (HM 1)

ف

المشهد الأول: مسلسل دسجوينتد الموسم الأول الحلقة الثانية

1أ) هل تعتقد أن هناك مزحة أو فكاهة مقصودة في الحوار القائم في هذا المشهد؟

أ) نعم      ب) لا      ج) لا أعلم

1 ب) إذا أجبت بنعم، يرجى شرح الفكاهة أو الطرفة المقصودة في إعتقادك.

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2أ) إلى جانب الحوار، هل هناك صوتيات ومرئيات أخرى تجعلك تعتقد أن هناك فكاهة مقصودة في هذا المشهد؟

أ) نعم      ب) لا

2ب) إذا أجبت بنعم، يرجى إعطاء بعض الأمثلة.

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3) ما معنى "هكتورز ديلدوز"؟ إذا كنت لا تعرف تستطيع كتابة "لا أعرف".

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4) هل تعتقد أن المثال الذي أعطته روث لدوغلاس فكاهي؟

أ) نعم      ب) لا      ج) لا أعلم

1أ) على مقياس من 1 إلى 5 حيث 1 يمثل فاشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية "هكتورز ديلدوز"

في مساعدتك على فهم هذا المشهد؟

فأشل جدا 1 2 3 4 5 ناجح جدا

5ب) يرجى تبرير أو شرح إجابتك

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## Delivering Humour Excerpt Two (HM 2)

المشهد الثاني: مسلسل دسجويتند الموسم الأول الحلقة الثانية

1(أ) هل تعتقد أن هناك مزحة أو فكاهة مقصودة في الحوار القائم في هذا المشهد؟

(أ) نعم (ب) لا (ج) لا أعلم

1(ب) إذا أجبت بنعم، يرجى شرح الفكاهة أو الطرفة المقصودة في إعتقادك.

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2(أ) إلى جانب الحوار، هل هناك صوتيات ومرئيات أخرى تجعلك تعتقد أن هناك فكاهة مقصودة في هذا المشهد؟

(أ) نعم (ب) لا

2(ب) إذا أجبت بنعم، يرجى إعطاء بعض الأمثلة.

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3(أ) ما معنى "إيفز بوش"؟ إذا كنت لا تعرف تستطيع كتابة "لا أعرف".

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4(أ) بإعتقادك هل وصف الشخصيات لايفز بوش مضحك أو طريف؟

(أ) نعم (ب) لا (ج) لا أعلم

5(أ) على مقياس من 1 إلى 5 حيث 1 يمثل فائشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية " إيفز بوش " في

مساعدك على فهم هذا المشهد؟

فائشل جدا 1 2 3 4 5 ناجح جدا

5(ب) يرجى تبرير أو شرح إجابتك

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## Delivering Humour Excerpt Three (HM 3)

المشهد الثالث: جريس و فرانكي الموسم الأول الحلقة الأولى

1) هل تعتقد أن هناك مزحة أو فكاهة مقصودة في الحوار القائم في هذا المشهد؟

(أ) نعم (ب) لا (ج) لا أعلم

1ب) إذا أجبت بنعم، يرجى شرح الفكاهة أو الطرفة المقصودة في إعتقادك.

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2) إلى جانب الحوار، هل هناك صوتيات ومرئيات أخرى تجعلك تعتقد أن هناك فكاهة مقصودة في هذا المشهد؟

(أ) نعم (ب) لا

2ب) إذا أجبت بنعم، يرجى إعطاء بعض الأمثلة.

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3) بإعتقادك لماذا أخذت فرانكي حبوب الضعف الجنسي الخاصة بزوجها سول؟

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4) بإعتقادك هل فعل فرانكي مضحك أو طريف؟

(أ) نعم (ب) لا (ج) لا أعلم

5) على مقياس من 1 إلى 5 حيث 1 يمثل فاشل جدا و 5 يمثل ناجح جدا، ما مدى نجاح الترجمة العربية الفورية "حبوب الضعف

الجنسي" في مساعدك على فهم هذا المشهد؟

فاشل جدا 1 2 3 4 5 ناجح جدا

5ب) يرجى تبرير أو شرح إجابتك

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هل لديك أي تعليقات أخرى على الترجمة العربية الفورية في جميع المشاهد التي شاهدتها؟

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## Appendix M

### Translated Participants' Questionnaires

#### Characterisation Questionnaire Excerpt 1

ID	Characterisation Excerpt One					
	From the excerpt you have just watched, how would you describe Grace's character? You may wish to refer to her physical, social, psychological or any other characteristics you think of.	What does "vodka" mean? If you do not know, you can simply write down "I don't know".	Besides the dialogue, are there any other images or sounds that make you form an idea about Grace's character?	If you answered (yes), could you give some examples?	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in enabling you to form an idea about Grace's character.	Please provide an explanation to your answer
Q1 beg	she likes alcohol. she pretends to be young. she thinks she is beautiful and attractive.	an alcoholic drink	no	-	3	the translation is somewhat inaccurate but considered good
Q2 beg	her character is set on a certain way. I feel that she is strong, takes care of herself, her appearance, and her fitness. her psychological state shows that her mind is busy with something that she is thinking about.	a drink made out of potatoes or I'm not sure I don't know	no		4	the translation disappears quickly. I can either focus on the looks or the text
Q3 beg	psychological characteristic	I don't know	no		5	it made me somewhat dizzy because it moves up and down

Q4 beg	a healthy character who appears elegant. she hates meals that have a large quantity of fat and sugar.	I don't know	no		5	It helped a lot in understanding the character more
Q5 beg	Grace has a young spirit and she takes care of herself. she doesn't care about the matter. Frankie is serious and has a realistic vision about what is going to come out of her husband and his friend.	a spiritual drink that makes you brainless	yes	her order of the food and drinks and the way she looked at the waiter	5	it described the character in the desired way
Q6 beg	it points to it being psychological (the character)	I don't know	no		3	because i'm a little slow at reading and the translation doesn't last long.
Q7 beg	a person who is in control and very serious, and her mental and physical states seem unstable.	an alcoholic drink	no		5	because it clarifies the dialogue
Q8 beg	a characteristic woman who has a special and obvious role in the show.	an alcoholic drink (for winter)	no		4	a clear translation and it gives us an impression about Grace's character
Q9 beg	a woman who is sort of old, married, with short blond hair	I don't know	no		4	sort of clear but not precise

Q10 beg	she is a strong and dominating woman	it is considered a type of alcohol	no		2	I didn't understand her character clearly
Q3 Inter	from the way she talked, I don't think she is very sociable. she suffered in her life.	I don't know	no		5	the translation helps us understand what she is saying without any confusion and it was successful.
Q4 Inter	elegant, selective, practical, and takes care of her physical appearance	a type of alcohol	yes	the way she takes care of her physical appearance	4	based on the scene the translation was satisfactory
Q6 Inter	dominating and youthful character	I don't know	yes	Grace's movements	5	because the translation is fast and correct
Q9 Inter	a character that appears to be strong and dominating sociable, openminded, and sort of distracted doesn't fear anything	no	no		5	
Q14 Inter	she is a strong character and she is a bit arrogant. in regards to her physical appearance, she has a fit body even though she is older in age, she is an attention grabber	a drink that has potatoes	yes	she has a strong and strict character	5	it was complete and clear
Q19 Inter	self confident, strong character, arrogant, egotistic	alcohol made out of potatoes	no		4	the translation clarifies Grace's true character and how egotistic she is

Q20 Inter	she is a condescending, arrogant, and egotistic character as if she just became rich. she has rules about drinking vodka	a transparent, white, alcoholic drink	yes	when she asked the manager and how she sat down	5	
Q26 Inter	dominating, arrogant, and independent character. takes care of her physical appearance	an alcoholic drink	yes	when she made the order, her gestures showed an opposing reaction to not accepting the order and ordering something else.	4	it clarified some words and synonyms. and there was an accurate timing balance between the dialogue and the appearance of the translation
Q31 Inter	it's possible that she is a character that takes care of her physical appearance and health.	a type of alcohol	yes	her order from the waiter	4	translating her order and the way she talks
Q39 Inter	she is a strong character who forces her opinion on others, and she is kind of sociable	a drink that makes you drunk if you drink too much of it.	no		3	it clarified what she was saying in detail and helped me understand her
Q1 Adv	confident, honest, elegant, courteous	a type of alcohol	no		5	it explains the terms accurately
Q2 Adv	egotistic, elegant and stylish, likes to drink vodka	a type of alcohol	yes	her love to vodka, her elegant look	5	the scene was completely understood
Q5 Adv	dominating, not sociable, strict, and mean	a type of alcohol	yes	her gestures and speech style	3	the dialogue is close but not exact

Q6 Adv	I don't know about her physical characteristics, but her social ones, she seems to be unstable. I can see that she has money, arrogant, and she is bold in her speech, which means it's possible for her to force her opinions on others. also she takes care of her appearance and body.	no	yes	Grace's speech style shows that she cares about herself	4	I understood the character a little bit from the scene but I'm not sure if it's true
Q7 Adv	a character that doesn't care about details and doesn't care about what's going to happen.	a type of alcohol	yes	because she ordered a vodka even though she knew that she's about to have a serious conversation with her husband, her friend, and her friend's husband before the husbands' arrival despite her friend warning her	5	
Q8 Adv	she is a careless character who doesn't care about her health. she is old but she acts as if she was young and a teenager	alcohol	no		5	
Q9 Adv	she seems to be very confident in herself and particular	alcohol	yes	her voice tone is sharp and serious	3	I didn't pay much attention to the translation
Q11 Adv	kind of complicated, old, cares about her appearance to look younger.	wine	no		3	because it eases our understanding

Q13 Adv	a strong character with mental problems	alcohol	yes	raising the head and the gazes	4	a person who knows about these things 'homosexuality' would understand what is intended in the translation
Q14 Adv	a neat person, loving life, straight, and walks confidently	a type of alcohol	no		3	because the translation doesn't give the required clarification of the character

Characterisation Questionnaires Excerpt Two

ID	Characterisation Excerpt Two					
	From the excerpt you have just watched, how would you describe Frankie's character? You may wish to refer to her physical, social, psychological or any other characteristics you may think of.	What does "Peyote" mean? If you do not know, you can simply write down "I don't know".	Besides the dialogue, are there any other images or sounds that make you form an idea about Frankie's character?	If you answered (yes), could you give some examples?	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in enabling you to form an idea about Frankie's character.	Please provide an explanation to your answer
Q1 beg	her physical movements show that she is under the influence of alcohol. her character is strange as she says things and moves in way that can't be understood.	beauty	Yes	the way she plays the instrument shows that she is in agony, and her facial expressions show that she is sad.	4	it was sort of clear.
Q2 beg	she is mentally tired and affected by what happened to her. she tries to kick out the thoughts from her head but she clearly failed and drastically affected.	a type of drugs that she puts in the tea	Yes	she was sitting on the beach. I think this place has an effect on her and she likes to go there to relax and be isolated. she used an instrument that she I think she likes and brings her joy.	4	I mean the translation is nice and good but the problem is with me as I can't balance two things at the same time.
Q3 beg	her characteristics appear to be physical and that she is reckless and a drug abuser.	I don't know	no		5	perfect



Q4 beg	unhealthy, alcoholic and reckless	a type of alcohol	no		5	it helped a lot in understanding the character more
Q5 beg	Frankie is a reckless woman, a drug abuser, tired of the pain. At the same time I look at her with sympathy because she wants to forget what she had lived.	I don't know but from what I understood I think it is a drug substance or a type of drugs	no		5	because it has some mysteriousness of the characters
Q6 beg	it's pointing to her physical characteristics, and that she is a drug user and reckless.	I don't know	no		5	everything was clear
Q7 beg	A reckless person, and her social and mental state seems to be unstable.	a type of drugs	no		5	because it clarifies the dialogue to help understand her character more.
Q8 beg	a character with a big imagination and false beliefs. she is reckless	I don't know	no		4	the dialogue is clear and accurate in forming an idea of Frankie's character
Q9 beg	Frankie is an old reckless woman who uses drugs (substances that make you brainless) to forget her surroundings. I think she is suffering from burdens and problems and wants to escape reality by using drugs and sitting on the beach.	I think it's pills, a type of drugs, or an alcoholic drink	Yes	I think she is an evil woman who has an annoying voice, and she is reckless.	5	from the translation, I understood what Frankie wants, what she means, and what she desires

Q10 beg	irresponsible and reckless	I don't know	no		5	it made me understand what Frankie is doing and how she's behaving
Q3 Inter	Frankie is a reckless character who takes drugs to hallucinate and change her life.	a type of drugs	Yes	taking the pills without water	5	the translation helps in understanding what Frankie is saying well.
Q4 Inter	weird, the way she dresses is strange, kind of fun	I don't know	Yes	she likes places where there is no people and she can do spiritual things. the stick she was holding indicates that she is a spiritual person or follows a particular faith.	3	some words were not translated literally and some things were not clear.
Q6 Inter	I think she is suffering from some problems in her life	I don't know	no		5	because it's fast
Q9 Inter	a very energized and lively character, kind of comedic, distracted, kind of a risk taker, has no limits	a type of alcohol	no		5	
Q14 Inter	arrogant, careless character who is an addict and a fraud	a drink that helps you to vomit	Yes	the way she talked, the voice, and the physical movements.	5	the movements and the gestures were very expressive
Q19 Inter	reckless weak character and not confident in herself not aware of her behavior	tea	no		4	yes it was perfect and it clarified Frankie's character and how reckless she is in some situations

Q20 Inter	reckless, abuses drugs and doesn't have a drinking limit	i think a drink	Yes	she was sitting on the sand	5	
Q26 Inter	an emotional and weak character who is psychologically devastated because of her emotional surrender. she doesn't have many social relationships, but only one friend	a type of tea	Yes	when she went to the beach by herself drinking alcohol, it showed her mental state.	3	it provided synonyms to some words that i didn't know
Q31 Inter	a reckless character who believes in science of energy and superstitions	i don't know	Yes	for example the location where she is at, the rocks, and the fire	3	
Q39 Inter	she is kind of a weak character who needs others to help her	i think an alcoholic drink	Yes	the way she was sitting by herself, taking, and thinking out loud	4	it helped me understand accurately
Q1 Adv	witch craft, hippy style, careless	i don't know	Yes	she loves drugs and recklessness	5	it explains the terms
Q2 Adv	not elegant, illogical, loves to drink alcohol very much	a type of alcohol and acids	Yes	the alcohol and the beach	5	the scene was understood well
Q5 Adv	loner, weird, has some strange beliefs	i don't know	Yes	the drums and other musical instruments	2	some words are not clear and inaccurate in the translation

Q6 Adv	it's clear that Frankie's psychological state is not good, she doesn't care about anything, and she's trying to harm herself	I don't know	Yes	she's always this way and she doesn't change	3	it slightly clarified Frankie's character
Q7 Adv	she is happy with herself, calls for help if she needs to. wants to have fun in her life and cares about the moment. and also she is clever	I think it's a kind of drugs	no		4	
Q8 Adv	a reckless character and drinks alcohol just like her friend Grace	I don't know	Yes	she was holding something in her hand as if she was crazy	2	
Q9 Adv	Frankie seems to be a drug addict	drugs	Yes	the way she's dressed, her hair, and even her facial expressions, her voice tone seems exhausted	5	it's correct
Q11 Adv	a reckless and deceptive woman	drugs	no		2	because the words were easy and not new to me, I understood them without turning to the translation

Q13 Adv	maybe she believes in superstitions. she runs from her problems by drinking alcohol and drugs	I know the meaning of beauty but I don't know what's the drink or medicine implied by the word beauty.	Yes	the clothes, her overall look, her behavior	3	because question 2 made me doubt the translation because I don't why she said it's beauty.
Q14 Adv	an entertaining characters, who want to live her life to the fullest, doesn't care about anyone else, she loves herself and does what she wants without any limits	I don't know	Yes	the body movement and the messy hair	2	because the language she spoke with in a specific time wasn't translated (French) but the word was only written

### Characterisation Questionnaires Excerpt Three

ID	Characterisation Excerpt Three					
	From the excerpt you have just watched, how would you describe Mendez's character? You may wish to refer to his physical, social, psychological or any other characteristics you may think of.	What do you think Mendez is referring to when he said "pussy"?	Besides the dialogue, are there any other images or sounds that make you form an idea about Mendez's character?	If you answered (yes), could you give some examples?	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in enabling you to form an idea about Mendez's character.	Please provide an explanation to your answer
Q1 beg	mentally deranged. obsessed with sex to the point that he wants to have sex with a transgender.	I didn't see	no		2	a little inaccurate
Q2 beg	a pervert. a corrupted guard whose psychological and social status is going downhill. He takes advantage of the inmates for his own desires and to satisfy his instincts	I didn't pay attention to it	yes	he was eating and his mood was high. He has leery eyes, looking at everyone without exceptions. he is trying to influence his friend but the other one doesn't like it.	5	The translation is perfect. I understood everything clearly.
Q3 beg	his characteristics are physical and he appears to be impolite in the way he speaks and treats others, but in his place, he is obliged to be respectful.	he meant shameless things referring to women	yes	disrespectful	5	excellent

Q4 beg	rude and impolite	I don't know	no		5	it helped in knowing how rude the character is.
Q5 beg	physically beautiful and attractive psychologically he is a lowlife because the inmates are trustees that he didn't respect. he is bargaining with them food for personal sexual favors.	transsexual	yes	his physical appearance and the way he bargains with and talks to the inmates	5	it provided the sexual side and a clear image about his character
Q6 beg	his characteristics are physical. he is a disrespectful man and a pervert.	I didn't get it so I don't know	yes	the way he looks at the girls and how he treated the one he called.	4	no justification
Q7 beg	a rude person and the way he thinks is decadent. he cares about sex and body more than the mind.	I don't know	yes	his gazes and behavior	5	it helped me understand some expressions
Q8 beg	a bold and rude person who is suffering from psychological diseases and has a limited way of thinking	the problem that most women who came across Mendez suffer from.	no		5	same answer
Q9 beg	a tall, white security guard who is very rude. He wants to sleep with the inmates and desires them sexually.	I read it in the translation as women problems in Iraq in terms of the explosions	no		2	because the audio was different from the translation

Q10 beg	rude and disrespectful to women. he uses his power and authority on those beneath him to entertain himself.	I didn't see it	no		5	the translation explained what he is saying in detail
Q3 Inter	he bargains with the woman for his sexual sake and he has leery eyes.	I missed it	yes	his body language and gazes	5	the translation makes us understand well.
Q4 Inter	pervert, lazy at work, and a sexual harasser	I didn't see	no		5	the translation was literal and it helped in understanding his character
Q6 Inter	rude, impolite, and disrespectful	I didn't see	yes	when he called the inmate	5	it clarified his character
Q9 Inter	openminded, has no limits, doesn't have control over his behavior	I don't know	no		5	
Q14 Inter	i think he is a man with a character that loves sex	he means the problem of having sex with camels	yes	his facial expressions indicate how weak he is when it comes to looking at women	5	because it included the serious gestures and expressions showing on his face, voice, and tone
Q19 Inter	rude doesn't speak well unaware of his behaviors	that women problems are increasing in Iraq	no		4	it clarified Mendez's character's, style, and his bad way of talking about some topics



Q20 Inter	he loves women and harasses them a lot. he's despicable	i don't know	yes	how he ate	5	
Q26 Inter	an arrogant character		no		1	it contained some really bad words
Q31 Inter	a reckless character who bargains to get what he wants. the way he talked with the woman was bad	i didn't see	yes	the way he stood was sarcastic	4	the translation helped me understand Mendez'e words, and so did his actions, but the translation more.
Q39 Inter	he is a malicious character who wants sex and likes the goods things to himself and his pleasures	i didn't understand what he means	yes	his gazes points to his maliciousness	5	it made me understand more accurately
Q1 Adv	disrespectful	their menstrual cycle messes up their mood	no		5	it explains the terms
Q2 Adv	lowlife, disrespectful, doesn't do his job appropriately	i missed it	yes	his rude behavior	5	it was understood
Q5 Adv	racist, backward, dominating, basically a big and sexist	sex	no		2	differences between the dialogue and the translation

Q6 Adv	he is a hated character, the way he talks is always inappropriate, and he's always like this with the inmates, annoying and not accepted	I didn't read 'women problem' because I heard the English word and it's not the intended meaning	yes	hated	5	his character was clear and understood
Q7 Adv	an arrogant character who enjoys authority and wants to take advantage of that	that women in the middle east are conservative	no		3	because of using the term 'women problem'
Q8 Adv	a bad character, who is disrespectful to women and loves sex	I don't know	no		4	
Q9 Adv	he's interested in women	women in Iraq are conservative which causes a problem to foreign men as they can't commit adultery with them	no		5	
Q11 Adv	sexual, bold	that he understands women	yes	sexual because of using foul words	4	it made some words that I couldn't understand easier

Q13 Adv	I watch this show, so I know his physical, arrogant, sick, and annoying characteristics. a sociopath who takes advantage of the inmates.	I didn't hear it.	yes	the way he dresses, the mustache, the way he eat, and the excited body language	3	I didn't read the translation much
Q14 Adv	an impulsive character, loves women, player	women complications and their physical problems	no		4	the translation was done well and sufficiently, but there were some things that should've been clarified in the words, so the words should be changed to better ones

## Expressing Emotions Questionnaires Excerpt One

ID	Expressing Emotions Excerpt One						
	In this excerpt, could you list some of the emotions you think Grace and Frankie are experiencing by describing them using adjective if you can?	What makes you think that Grace and Frankie are experiencing the emotions you listed in question 1? Please be as specific as you can.	Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life? Please explain your answer.	Dialogue:	Actions:	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters.	Please provide an explanation to your answer
Q1 beg	shock, disappointment, and disgust because it's nasty when sexual things happen between men.	because one of them was about to vomit because of how disgusted she was, and the other one couldn't breathe because of he shock.	no	because it is impossible for something like this to happen here, and even if it did, the reaction would not be like this at all.	it would be realistic if there was no comedy	2	it was a little fast
Q2 beg	they were shocked and couldn't believe what happened. they felt nauseated and I honestly can't blame them.	of course they are in a state of shock. they are broken and disgusted from the thing that's happening because the relationship happened a long time ago and they didn't notice. they thought they were work friends only, but after they lost their years on those old men, they turned out to be gay.	yes	the way they spoke, the swearing, the sadness, and the shock	their reactions, the hitting, and the loud voice.	5	I understood everything to the point that I felt their shock, their feelings, and their nausea they felt. perfect translation
Q3 beg	they because very sad as soon as they know about their husbands' relationship especially after 20 years. I expect Grace and Frankie to become very strong after this shock.	their anger, Frankie's need to use the inhaler, and Grace hitting her husband with food.	maybe	realistic	realistic	5	successful

Q4 beg	shock, astonishment, and sadness.	the lies about the relationship that lasted for 20 years caused the shock and the astonishment	maybe	the foul words and swearing	the hitting and the breaking down	5	it helped me understand the emotions and feelings of the characters
Q5 beg	Grace is a strong character Frankie is knocked down and doesn't have a way out	shocked about what they heard	yes	Grace and Frankie's reactions made the dialogue realistic	Grace's reaction towards her husband and the way others were looking at them.	5	it covered the situation in a clear image
Q6 beg	the shock they heard from their husbands, sadness, and edginess.	from their reactions and how they treated their husbands with edginess, which grabbed the attention of others at the restaurant.	yes	realistic	realistic	5	
Q7 beg	betrayal, disappointment, and shock	anyone in their place would feel these emotions and feelings.	yes	the swearing and the overreacting	the hitting and screaming	5	it clarified the meaning in more detail
Q8 beg	shock, betrayal, disappointment and heartbreak	Frankie's suffocation, and the changes in her facial expressions. how Grace acted in front of the world hitting her husband.	maybe	there was no exaggeration in the dialogue and it's realistic because it's natural and common	no exaggeration in the reactions and the attempt to make it natural	5	same answer
Q9 beg	Grace reacted emotionally and with anger unlike Frankie who was sort of reactive and angry	Grace reacted emotionally and was very angry Frankie got tired when she heard the news and broke down	no	it is impossible to make themselves the talk of others. what makes the dialogue realistic is the individual's reaction when hearing such news. staying calm, accepting and surrendering to this reality is not realistic.	a person's reaction is realistic when hearing such news. it is unrealistic when they pretend	4	I felt that the translation fit the situation

Q10 beg	anger, shock, and sadness	from the facial expressions and reactions they performed. Grace was hitting her husband and she was angry at him and Frankie suffocated from the shock and sadness.	yes	realistic because she asked common sense questions such as when did it start, how, and with who.	realistic because sometimes when you're feeling angry you attack the other person to release then anger and when you're shocked you feel suffocated.	4	
Q3 Inter	honestly, the poor ladies went through a shock, especially Grace who was crushed because she was waiting for him to be hers and was then shocked by knowing that he loves who she thought was his friend. feelings of sock, disappointment, and anger, and Frankie was disgusted by them.	because they thought that those men would marry then and were disappointed.	maybe	the dialogue is realistic and more than this could occur as in more swearing	the actions are realistic because it's natural for us to stand up and beat them up	5	the translation makes understand better.
Q4 Inter	shock, disbelief, denial, and anger	after the long time they spent in marriage and all the giving, their husbands asked them for divorce, which shocked them. confessing that they're gay caused them to be in denial. the fact that the husbands loved each other for 20 years caused them to be angry.	maybe	I don't think they were angry enough	the actions were realistic; the hitting was the least thing they deserved	4	
Q6 Inter	anger, shock	because they didn't tell their wives for 20 years	yes	the tone and the swearing are realistic	the hitting is realistic	3	I didn't understand all the feelings shown

Q9 Inter	anger and shock fear of divorce betrayal, sadness, and hearbreak	anger and sadness took over them in the scene. a shock from the long betrayal and not being appreciated y their partners.	yes	the scene is considered very realistic because being overtaken by anger and sadness resembles reality	the shock of not preparing them for this topic	5	
Q14 Inter	disappointment, sadness, shock, and reactions	when i watched the scene, it was clear and expressive	yes	it is realistic because the dialogue is based on the words	the reactions were realistic because they were emotional and there was hitting	5	because it shows the reactions of both Grace and Frankie through the movements, gestures, and words used
Q19 Inter	astonishment of the situation disbelieving their lies that lasted for 20 years letting go of each other	for this to happen after 20 years, it is considered a shock to them, their lies and pretending that they're friends and then they discover that they're gays	maybe	the women's reactions	the hitting and throwing food out of shock	4	perfect and it clarified how defeated and shocked the women are about their husband's situations
Q20 Inter	they were shocked and disgusted	because they didn't know they were gays not even 1 percent	maybe	unrealistic because most gays in Kuwait don't come out	realistic because they were gays for a long time	5	
Q26 Inter	disappointment, shock, not accepting and refusing the situation, and then they got angry.	when they were in denial and said that they're just work friends who spend time together as friends as Frankie said, and when Grace started throwing food at her husband.	maybe	some people might act out the same reaction and some might refuse to do so. others might take different official measures.	unrealistic because of how cold the reaction was. if it was realistic the reaction would be much stronger.	3	in this seen, I didn't look at the translation

Q31 Inter	disappointment, shock, disgust, and betrayal	because the time they spent together is not little, so it's only natural for them to have such feelings. and to be cheated on with another man is unnatural and disgusting.	maybe	it is possible for this to happen because nowadays homosexuality is very common. it is expected for a reaction such as that of Grace and Frankie to happen and even a stronger one.		5	I understood the dialogue from the translation
Q39 Inter	they felt shocked. Grace controlled her feelings until the end where she exploded. Frankie felt suffocated from the shock. the husbands were feeling embarrassed	their reactions to what they heard and what they did. Grace hitting her husband to stir up a controversy	maybe	Grace started the argument quickly and the acting of the husbands was not convincing	the lack of questions, and not giving and taking on the subject made it unrealistic	5	it made me understand what they were saying
Q1 Adv	they were very shocked from the situation	because they were living a stable life and didn't expect this thing to happen	no	over dramatic	the occurrence of very shocking situations	5	it explains the terms
Q2 Adv	anger and shock	their reaction	yes	their reaction, throwing the food, and Frankie having a breathing attack	because their reaction was so normal	5	it was completely understood
Q5 Adv	anger, shock, and astonishment	based on their reactions, unable to breathe, throwing food, attacking	maybe	their realization of wasting your time and life for nothing	because that reaction is possible for a smaller problem so it's possible for that too	4	very close to the dialogue
Q6 Adv	she felt a big shock and they didn't expect this to happen at all. Grace had a big reaction because of shock and anger	their expressions in the scene clearly shows that they were shocked. Grace was throwing food and items out of anger and emotions	yes	realistic because the topic was not normal, so the dialogue was like this	I think the actions were realistic because anger makes one react emotionally	3	because I was listening and watching the reactions more



Q7 Adv	anger, denial, not accepting the truth because of how shocking it was	because initially they laughed out of shock as if they're not realizing the story and thinking it was a joke. but then when they realized it, they started to get angry, and she started to throw things at him expressing her anger. because he used her over 20 years of marriage and he made her look stupid.	yes	what makes it realistic is the anger and denial. and what makes it unrealistic is the husbands' choosing a crowded place.	the exaggeration of the reactions according to the situation	2	
Q8 Adv	they were shocked and angry from the situation	I didn't see	maybe	it's realistic when they show their angry feelings. it's unrealistic because what happened doesn't occur in our society	religion, society, and traditions	5	
Q9 Adv	they were both shocked. they felt betrayed by their husbands.	because at first they were both disbelieving, then they were suspicious of their husbands asking who the other women were. but what's shocking is that they were gay, so they felt cheated on since the relationship between the husbands lasted for 20 years.	maybe	I think it's different from one person to another but I think in reality there would be more swearing from the wives.	it's unrealistic because they didn't move and sat down, the reaction should be bigger.	4	

Q11 Adv	shock, sadness, contempt or feelings of disgust toward their husbands	shock because they didn't expect this from their husbands. sadness maybe because of the long time of the homosexual relationship without sensing anything. contempt and disgust toward the husband because of their unacceptance after know that their husbands were gay for a long time.	yes	maybe this happens a lot in western societies because their countries support and encourage the idea of homosexuality that's why it happens there frequently and easily	realistic because their society supports the idea of homosexuality. they help and support them and give them the right to live together and get married.	2	I didn't turn to it because the words were easy
Q13 Adv	anger, shock, astonishment, unacceptance. feelings of shock and not realizing the delivered talk. Grace was expressing her feeling more clearly than Frankie. the feeling was anger	through the facial expressions, and the shocking news, the reactions after hearing the news. the voice, the facial expressions, and the topic	yes	the scene demonstrated two types of human's reactions when betrayal is discovered and when discovering your partner is gay. the scene showed how some people are shocked quietly and introvertly, while others emotionally react and get angry	what's realistic is the logical reaction that took place and made us think back to our previous experiences or the experiences of others. anything that's believable is realistic	3	I didn't pay much attention to the translation
Q14 Adv	anger, denial at the beginning, and disgust	from the body language and the facial expressions, how they looked at each other and exploded together	maybe	realistic because when it comes to anger, it's possible to do anything	realistic because when you know why you're going somewhere and it changes you're forced to be quiet. you do the opposite, break your silence and explode.	3	because some details were not translated. for example some people don't know the meaning of homosexual so they should put the meaning too.

ID	Expressing Emotions Excerpt Two						
	In this excerpt, could you list some of the emotions you think the characters are experiencing by describing them using adjectives if you can?	What makes you think that the characters are experiencing the emotions you listed in question 1? Please be as specific as you can.	Do you think the dialogue and the actions taken place in this excerpt resemble how people would react to such news in real life? Please explain your answer.	Dialogue	Actions	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of the characters.	Please provide an explanation to your answer
Q1 beg	anger, mockery, blame	because one of them was shouting and edgy, and they were blaming him. and they were mocking their fathers.	no	their reaction should be stronger than this	reactions and facial expressions	3	good and the translation is clear
Q2 beg	annoyed, angry, edgy, which is normal of course. the first and second fathers are normal and not disapproving the situation. they see that it is a normal and natural phenomenon that should be accepted, which is a refused thing.	the way they were sitting, their facial expressions, their loud voices, and their reactions are all evidence of their anger and disgust of what their fathers did.	yes	for sure realistic. their dialogue is justified and realistic because nowadays this phenomenon is common in western societies and no one is accepting it.	angry and they wish to hit them so they can wake up	5	successful of course because everything is clear and understandable
Q3 beg	they are very sad about what their fathers did, becoming gay at a very old age.	the way they were angry at their fathers and defending their mothers. they same sad about the situation they're in.	no	not realistic because we don't have gays	we don't have gays	5	successful

Q4 beg	the anger and the edginess towards the fathers. the sons and daughters are angry at their fathers.	feeling shocked from the fathers and not expecting this to happen caused the sons and daughters to be angry at their fathers.	yes	the anger and the shock	justifying and lying to their mothers to see their fathers. hitting the table.	5	it helped me understand the emotions and the feelings
Q5 beg	their refusal to the situation is a normal reaction from them. taking their mothers' side about what they've been through is something led by instinct because she is the one that gave birth to them.	their reaction to their father and making them accountable for the last 20 years. if it was with women, it would be better than men.	yes	the way of the conversation and the dialogue. making them accountable for their past mistakes	the situation itself	5	it covered the situation from all angles
Q6 beg	they are sad about their fathers and angry about them being gay at such an old age.	how angry they were with their fathers	yes	realistic	realistic	5	everything was clear
Q7 beg	not accepting the situation, shame, and shock	those emotions would occur for any normal person going through the same problem	maybe	their anger	the way they sat on the same table eating cake is unrealistic	5	I understood the dialogue accurately
Q8 beg	disappointment, betrayal, shock, deceive	because of their reactions, and their dialogue and facial expressions	no	there was no exaggeration in the dialogue and it's realistic because it's natural and common	no exaggeration in the reactions and the attempt to make it natural	5	same answer
Q9 beg	the sons and daughters are not accepting their fathers' strange behavior and are trying to remind them of their mothers.	from the sons and daughters reactions and when they said we won't be eating cake	yes	they wouldn't accept this situation and eliminate the mother's role. their unacceptance and persistence on their opinion is realistic. their acceptance, love, and respect to their fathers in this situation is unrealistic.	the tone shifting to shouting is realistic. staying calm is unrealistic.	5	clear

Q10 beg	anger and astonishment	because they attacked them with words	no	unrealistic because it is impossible to speak to the fathers after knowing that they're gay	unrealistic because it's not natural to sit on the table and eat cake	4	
Q3 Inter	trust and holding on	holding on as in when he held his hand even though everyone is against them trust as in the fact that he never lied to his mother	maybe	what makes the dialogue realistic is not breaking the trust	holding the hand is realistic because it entails not letting go and persistence	5	the translation makes us understand the words
Q4 Inter	anger, shame, regret	the sons and daughters were angry about the fact that their fathers are gay. they were feeling ashamed and embarrassed by them. the fathers were feeling sorry for cheating on the mothers.	maybe	it would possible for the anger to be more than this. and to me the dialogue is supposed to be more hurtful because the shock is great.	no actions to be mentioned other than the cake, which I don't think is realistic.	5	the translation is literal and it helped understand the scene and the problem.
Q6 Inter	they are feeling angry and having strong condemnation for what their brother did.	he took the cake and said we won't be eating it together. one of them was giving proofs that what they're doing is wrong	no	sort of realistic because in reality swearing and angry tones would occur	sort of realistic because it is possible for hitting to occur	5	it clarified the feelings

Q9 Inter	shock and not having the ability to believe the reality. astonishment and wonderment	the behaviors, gestures, and the speech style	no	the dialogue is not realistic because of the reactions	the actions are not realistic	5	
Q14 Inter	anger, sadness, disappointment, justifications	the reaction is shock because the fathers are considered role models to them, and it is a very difficult thing for the whole world let alone the sons and daughter	yes	the style of the dialogue and the words	anger and reacting by justifying it	5	it clarified the feelings showing on their faces and the terms they used
Q19 Inter	the sons and daughters are sad about their fathers' situation. it is inappropriate and that's why they didn't tell their mothers that they're visiting their fathers	he sons and daughters are sad about their fathers' situation. it is inappropriate and that's why they didn't tell their mothers so they don't make them sad.	no	the reaction is cold	the way they talked to their fathers	4	it clarified the dialogue between the fathers and the sons and daughters
Q20 Inter	shock and the sons and daughters held back a lot. they were angry and mocked them	from the facial expressions and behaviors	yes	realistic because the more someone holds back, they can't anymore and become confrontational in front everyone		5	
Q26 Inter	a feeling of disappointment and sadness toward each other, especially the reaction of the sons and daughters because of not telling their mothers that they were visiting the fathers.	disappointment and sadness when they mentioned their mother. sadness when they refused to eat cake.	no	because they didn't accept and completely rejected the situation. they didn't stay with the fathers and stood besides their mothers.	unrealistic because the sons and daughters accepted the father's invitation and they were eating cake with them. they only partially disagreed with them	5	I didn't use the translation

Q31 Inter	unacceptance, shock, anger	they didn't accept for their mothers to be replaced by a man. they were feeling angry about this relationship	yes	the anger and the argument that took place.	the reaction, the way he carried the cake, and his actions point at his anger	3	the actions and the movements clarified the reaction more
Q39 Inter	the sons and daughters were annoyed by their fathers' behavior and ashamed by them and what they were doing. the fathers were surprised by their sons and daughters' anger, which caused them to be angry at them	from their behavior, speech and facial expressions	no	because sons and daughters would not go	when they went and sat with the fathers, this makes it unrealistic	3	it made me understand
Q1 Adv	a state of shock and refusal to such behavior	because the fathers hid this secret from them for a very long time, so they're not accepting this idea	yes	anger and assault	standing up and leaving	5	it explains the terms
Q2 Adv	anger and holding a grudge	from their reaction, anger	yes	their feelings of extreme anger and defending their mothers	over exaggerating their feelings and leaving the table	5	it was understood well
Q5 Adv	anger, guilt, shame	raising the voices, not looking at them directly in the eyes	yes	there wasn't a sentence that's impossible to say	their reaction was out of shock and this is not strange to do	4	close but not exact
Q6 Adv	the sons and daughters were angry and they didn't accept the idea and the relationship. the fathers were giving a cold reaction	because of the talks, the style of talking and the emotional reactions	maybe	because it was kind of realistic and not exaggerated	realistic because of the reaction and speech style, meaning it wasn't exaggerated	4	the words are clear and not confusing

Q7 Adv	sadness, anger, holding a grudge, and sarcasm	the fathers' sad looks and the sons and daughters' sarcasm towards the fathers' truth. the daughters were angry and trying to arouse the fathers' anger about what they did to their mothers.	maybe	what's realistic is the fathers' attempt to make the sons and daughters accept the truth. what's unrealistic is how fast the sons and daughters accepted it sitting for dinner to celebrate the father and his husband	what's realistic is the fathers' attempt to make the sons and daughters accept the truth. what's unrealistic is how fast the sons and daughters accepted it sitting for dinner to celebrate the father and his husband	4	
Q8 Adv	characters who are mentally stressed from the fathers who loved each other. they were the reason of ruining the children's lives and grew up to be their sons and daughters	he asked about the mother and was sad that his father cheated on her with her friend's husband.	no	the dialogue would be more intense and not as cold as their acting. their religion allows them to be like this	these things are not allowed in our society and religion	5	
Q9 Adv	they're by their mothers' side. they felt that what happened is wrong and they're lost between their fathers and mothers.	they're all angry and didn't accept the new relationship	yes	of course they're not going to accept what happened, and they were expressing their feelings to their fathers.	what happened was normal and logical	5	



Q11 Adv	they were sad about their mothers	their feelings of sadness about their mother. the son wasn't very shocked because her remembers his father having a cheating history and hat he's gay.	no	maybe the fear of facing their sons and daughter because they're wrong	unrealistic because the father didn't dare to talk to his children this way and share his homosexuality with them.	3	I helped understand their talk faster
Q13 Adv	anger, stress, unacceptance, aversion, shock, mockery, and sarcasm	because the sons and daughters are not accepting the idea, and the fathers are stuck, and everyone is angry.	yes	because i see it as a normal reaction	if it's believable then it's realistic and logical	3	I usually don't read the translation unless there is a word i don't understand then I rewind the scene and watch again to take it in.
Q14 Adv	extreme anger and sadness about the reality, feelings sorrow for where they're at	the way of eating, the way of looking, intense and loud voice, and body language	yes	realistic, during angry moments this becomes very realistic	realistic, during angry moments, random behaviors come out of which you don't understand the meaning	2	the appropriate words should be chosen for the scene

## Expressing Emotions Questionnaires Excerpt Three

ID	Expressing Emotions Excerpt Three						
	In this excerpt, could you list some of the emotions you think Watson is experiencing by describing them using adjectives if you can?	What makes you think that Watson is experiencing the emotions you listed in question 1? Please be as specific as you can.	Do you think the dialogue and the actions taken place in this excerpt resemble how people would react in similar events in real life? Please explain your answer.	Dialogue	Actions	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation in this excerpt in allowing you to feel the emotional state of Watson.	Please provide an explanation to your answer
Q1 beg	injustice, anger	she felt the injustice because she is innocent so she couldn't control herself, got angry, and reacted.	no	some people might stay calm so that others don't become suspicious of them when they're innocent.	her reaction was realistic through her anger and the way she spoke	5	it was perfect
Q2 beg	she is angry because she feels that she being treated unjustly. I can't pinpoint my feelings towards her. I feel she is lying and planning something and I feel she is a poor thing whose being his target.	I don't know I feel like she is doubting herself. the speech is directed towards her since she is the one responsible so she is angry and doesn't like the situation. she is trying to evade the body search by the male guards but they cornered her without a way to escape the truth, so she has nothing but screaming.	yes	I think it is possible for someone to speak like her if she is being treated unjustly or if she is guilty and wants to keep the suspicion away from herself.	she would defend herself and keep them away from her and this is normal whether she is guilty or not. no one wants to be treated this way.	5	nice. I understood and I felt them
Q3 beg	brave and she seems very strong. she didn't take back her words	the emotions are strong	yes	women should not be held by men	realistic when it becomes about manners, upbringing, and honor. people do more than this.	5	successful

Q4 beg	fearlessness and insisting on her opinion and stand	repeating 'it's not with me' and insisting on it. her fearlessness	yes	anger and fearlessness	the hitting	5	it helped me in understanding the character's fearlessness and believing that she is not lying.
Q5 beg	brave, she has honesty and honor	because she was made responsible. she knows what type of characters the officers are because she said he smells drunk.	yes	she refused that the officers search the women and feel them up	watson's reaction and refusal	5	the acting covered all angles
Q6 beg	the girl is brave and she seems strong	because she is a strong girl	yes	realistic	realistic	5	nothing everything was clear
Q7 beg	her sense of injustice	because she wasn't the one who stole the tool	yes	defending herself and her emotional reaction	the swearing, crying, and the anger	5	I understood some of the expressions
Q8 beg	fear, worry, insisting on wrongdoing and lying	her exaggerated reaction and refusal to be searched by the man	yes	there was no exaggeration in the dialogue and it's realistic because it's natural and common	no exaggeration in the reactions and the attempt to make it natural	5	the same as previous answer
Q9 beg	she is trying to justify the loss of the name record and the screwdriver, and that she didn't do this problem. she is dark with short hair.	from her voice tone; she was serious	yes	perhaps defending herself, and the direct reaction is realistic, but pretending is unrealistic	the fast reaction is realistic. pretending is unrealistic	4	the translation sort of fits the audio

Q10 beg	stressed and impulsive	she verbally attacked the officer and the other inmates	yes	realistic because she's angry and doesn't realize the words coming out of her	realistic because she wants to prove her innocence	5	
Q3 Inter	people were not believing her and she doesn't allow anyone to treat her unjustly without clear evidence	locking her up in the SHU and the officer screaming at her.	yes	confirming that she didn't take it	she didn't allow them to search her and agreed to go to the SHU	5	we need to translation to understand accurately
Q4 Inter	injustice and anger	she was feeling angry and sensing injustice because of the officer's indirect accusations. she was feeling angry at the worker for making her responsible for the lost screwdriver.	yes	I think it's realistic to feel angry when there is a sense of injustice	the movements, body language, and her resisting the officer taking her to the SHU signify her anger	4	some sentences were not literal but they were sentences about their metaphorical senses
Q6 Inter	she was blaming others because she was responsible for the tools a sense of injustice, anger, and strong spitefulness	because she is responsible for the tools including the screwdriver because when she was arguing the voice was loud, which indicates that she was strongly confident that she was right.	yes	because silence in the scene would lead to not knowing the truth while we want to know it.	realistic because there was no hitting	5	it clarified the feelings

Q9 Inter	betrayal, inability to defend herself, making her responsible for something that she didn't deserve	the emotional reactions in the scene and her inability to defend herself, and the injustice she received from the officer	yes	from the speech style	from the reactions	5	
Q14 Inter	strong personality, self confidence	the way she dealt with the office, and the her speech style in dialogue indicate that she is right and not guilty	yes	the reaction	the movements and gestures	5	it clarified her feelings, facial expressions, and reactions
Q19 Inter	injustice, disbelief, threatening	she was angry because no one believed her she was wronged and didn't allow anyone to search her because she didn't do anything and didn't steal	yes	because she was wronged and has the right to defend herself	the reactions	4	it clarified that she was defending herself and that she was wronged
Q20 Inter	edgy, brave, and can't hold back about her right	the hair, body movements, and speech style	yes	realistic	the reactions are normal	5	
Q26 Inter	sadness, holding a grudge, insistence of what she was saying with sadness	she insisted on saying she didn't take the files. she was talking without any hesitation and responding to both the guard and the officer	maybe	she insisted on saying she didn't take the files. she was talking without any hesitation and responding to both the guard and the officer	her reaction to the accusations made it realistic	3	I didn't use the translation because I know the terms

Q31 Inter	edginess, self defense, and she is bold	she felt angry because of the accusations, and she defended herself saying that she didn't take the screwdriver.	yes	because she was defending herself; she shouted and became angry	her reaction was strong	5	I understood the situation from the translation. if there was not translation, it would be possible for me not to understand it.
Q39 Inter	she is careless, showing some strength, and not surrendering	she feels some strength because she's free and she is showing carelessness. her refusal to let man search her showed her strength.	yes	because they would do that	not stirring up a controversy makes it realistic	4	it helped me understand
Q1 Adv	anger and a sense of injustice	because they were accusing her of things she didn't do	yes	anger and responding in a loud voice	shouting and swearing	5	it explains the terms
Q2 Adv	anger from the stealing accusations	her reaction, screaming, and defamation	yes	defamation and swearing	screaming and swearing	5	it was completely understood
Q5 Adv	angry, attacking, and defensive	because she knows that she's not responsible and not to be blamed	yes	realistic because it's based on previous experiences	realistic because it's self defense	3	some sentences were inaccurate
Q6 Adv	she wasn't scared and strong. she wanted to prove that she is telling the truth. she didn't want to hear anyone else's opinion or meddling in the matter and she didn't care about anything	from the way she talked and reacted. and how she didn't care about what's going to happen	maybe	whether they wanted evidence or they just wanted to show their strength	the actions and the talks are realistic	4	it was clear

Q7 Adv	defeat, injustice, trying to stay brave despite this injustice	her voice tone started to change but she kept her calm and strength. it is obvious that she has a sense of injustice based on her strong and clear denial	maybe	what's realistic is that some people keep their principles despite the circumstances such as her saying that doesn't want to be search by the guard. what's unrealistic I feel that her reaction was exaggerated because she's supposed to show how angry she is so they understand that she didn't take it.	the exaggeration	2	
Q8 Adv	I think she was wronged, the guard treated her unjustly and she was honest in what she was saying	her actions and facial expressions described her emotions. she was confident that she didn't steal the screwdriver.	yes	I don't know about the life of the inmates and the things that happen, but I don't think a show is enough to explain their life easily because it's not like this.	the society and the country's laws	5	
Q9 Adv	she feels that she was being falsely accused, and she was trying to prove her innocence without anyone's meddling	she reacted emotionally and she was self confident in what she's saying	yes	anyone who's accused of something would say these things	it's realistic because a person could react more depending on their character	5	good

Q11 Adv	a sense of injustice, brave, strong character	she has a strong character. she can respond to everyone without fear. sad about the injustice	yes	it happens a lot in our lives from our enemies	realistic because everything was clear and nothing was mysterious	3	it helped me understand the words faster
Q13 Adv	anger, impatience, humiliation and insult, violence, and recklessness	I think from her body language, he shouting, her anger and violence	yes	a very normal reaction because there are things provoking her	we believe the actions based on our previous experiences and if there were not any, we accept the new based on whether we believe it or not.	3	
Q14 Adv	anger, breaking the silence, telling the truth (honesty), self defense	gestures and facial expressions	maybe	realistic because some people think that honest and self defense are above everything	realistic because she doesn't want anything so she listed what happened to her friends	3	the translation is some cases was literal

## Delivering Humour Questionnaires Excerpt One



ID	Delivering Humour Excerpt One							
	Do you think there is any intended humour in the dialogue of excerpt you have just watched?	If you answered (yes) or (I'm not sure), please provide further explanation of what you think the humour is or what makes you not sure.	Besides the dialogue, are there any other images or sounds that make you think there is intended humour in this excerpt?	If you answered yes, could you give some examples?	What does "Hector's Dildos" mean? If you do not know, you can simply write down "I don't know".	Do you think the example Ruth gave to Douglas is humorous?	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation "Hector's Dildos" in enabling you to understand this excerpt.	Please provide an explanation to your answer
Q1 beg	maybe		yes	the laughing noise s	I don't know	no	3	instable, once up and once down. it should be set in one place
Q2 beg	yes	she made me laugh when she pretended that she is scared, while in fact she doesn't care because it's legal.	yes	the people around her and the table she leaned on when she pretended to be falling	I don't know	maybe	1	I didn't understand
Q3 beg	no		yes	the canned laughter made me think that there is something funny but I didn't find it.	I don't know	no	5	successful
Q4 beg	no		no		I don't know	no	5	it helped understand that there was no joke or humor
Q5 beg	no		no		I don't know	no	5	
Q6 beg	maybe		no		I don't know	maybe	5	everything was clear
Q7 beg	no		yes	the audience's laughter noises	I don't know	no	5	understand the meaning more accurately
Q8 beg	no		no		i don't know	no	5	the same as my previous answer

Q9 beg	no		no		i don't know	no	2	it is considered sort of unsuccessful. the translation didn't cover the whole dialogue
Q10 beg	no		yes	the audience's laughter noises	I don't know	maybe	3	I didn't understand the whole scene
Q3 Inter	yes	she was being silly and pretending that she is serious and scared	yes	when she fearfully placed her hands over her heart	a type of hashish	yes	5	it makes us understand the meaning
Q4 Inter	yes	when she said the name 'Hecktor's dildos' and the name 'dildos' is close to the pronunciation of the word meaning 'artificial penis'. when she pretended to be sad or scared of him filing a complaint because there is a law that allows them to sell hashish	no	the laughing noises in the background	artificial penis	no	1	
Q6 Inter	yes	at the end of the scene when she pretended to be in pain for his complaint to the landlord	yes	the sound of people laughing	I don't know	maybe	3	I didn't understand much of the scene
Q9 Inter	no		yes	from her reaction and her speech style in the scene	I don't know	yes	5	
Q14 Inter	no		no		i don't know	maybe	1	I didn't understand anything
Q19 Inter	no		no		I don't know	no	2	it didn't clarify if the character was honest or lying

Q20 Inter	maybe		no		I don't know	maybe	5	
Q26 Inter	yes	her reaction when he told her that he filed a complaint to the landlord. she pretended to be affected while it was not important at all.	yes	when she pretended to have a heart attack	a type of hashish	yes	2	the words were clear, so I didn't use the translation
Q31 Inter	maybe		yes	when she placed her hand over her heart and pretended to have a heart attack	I don't know	maybe	4	from the translation, I understood the topic they were discussing.
Q39 Inter	yes	her reaction to him saying that he going to file a complaint	yes	her gestures in her reaction and putting her hand on her chest. signs of annoyance or sadness on her face	I don't know	no	5	it made me understand accurately
Q1 Adv	maybe		yes	the man was wearing a karate uniform	I don't know	maybe	3	it didn't explain the terms completely
Q2 Adv	yes	he's annoying her about her job	yes	the laughing in the background	I don't know	yes	5	it was completely understood
Q5 Adv	maybe		no		I don't know	maybe	1	I didn't understand
Q6 Adv	yes	she was clearly joking but the meaning of the joke wasn't clear	no		I don't know	no	1	because I didn't pay attention to the word in the dialogue
Q7 Adv	no		yes	the laughing noises in the background	I don't know	no	1	I couldn't read the translation because of how fast it was
Q8 Adv	no		no		I don't know	maybe	2	

Q9 Adv	maybe		yes	voice tone	I don't know	maybe	4	successful but there were some foreign expressions that should be translated
Q11 Adv	yes	because she said that's 'the striking hit' BT 'the big one' ST.	yes	their use of jokes and humor is not direct	I don't know	yes	4	it translated some of the words and humor that were not clear
Q13 Adv	yes	the humor explained is the way the owner of the store responded to man making fun of his reaction of not allowing her to open her store.	no		I know dildos but I don't know Hector. Dildo is an artificial penis.	maybe	1	unsuccessful because the translation didn't clarify what she said and i didn't understand the sentence.
Q14 Adv	no		no	I don't know	things were not clear. some words were not clear and I didn't understand their translation and the meaning was not written.	no	2	that men took all the hashish and this hashish was the treasure that they didn't take.

## Delivering Humour Questionnaires Excerpt Two

ID	Delivering Humour Excerpt Two							
	Do you think there is any intended humour in the dialogue of the excerpt you have just watched?	If you answered (yes) or (I'm not sure), please provide further explanation of what you think the humour is or what makes you not sure.	Besides the dialogue, are there any other images or sounds that make you think there is intended humour in this excerpt?	If you answered yes, could you give some examples?	What is the meaning of "Eve's bush"? If you do not know, you can simply write down "I don't know".	Do you think the description of "Eve's bush" in this excerpt is humorous?	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation "Eve's bush" in enabling you to understand this excerpt.	Please provide an explanation to your answer
Q1 beg	maybe		yes	laughing noises	I don't know	maybe	1	not clear
Q2 beg	yes	their explanations, their gazes, and their reaction proves that it's a funny topic	yes	the way they placed the plant acting in front of it	I don't know	maybe	1	I don't know what it is.
Q3 beg	no		yes	the canned laughter that they put	I don't know	maybe	5	successful
Q4 beg	no		no		a type of hashish	maybe	5	It helped understand the type of hashish, which is 'eve's bush'
Q5 beg	no		yes	fooling women to buy the hashish	a type of hashish	no	5	a lousy not funny show without any funny role.
Q6 beg	no		yes	the noise of the people	I don't know	yes	5	everything was clear
Q7 beg	no		yes	the audience's laughter noises	hashish	yes	5	understand the words more accurately
Q8 beg	no		no		I don't know	maybe	5	the same as previous answer

Q9 beg	yes	by describing the hashish as never been touched by a man	no		I don't know	yes	4	I understood from the translation the way they showcased and the way they delivered
Q10 beg	no		yes	the noise of the people laughing	I don't know	no	3	
Q3 Inter	no		no		I don't know	yes	5	to understand the translation becomes good
Q4 Inter	yes	I think they mean the hashish is like a vagina and that no man has touched it	yes	the laughing noises in the background	I don't know	no	1	nothing was clear.
Q6 Inter	maybe		yes	the sound of people laughing	I don't know	yes	3	I didn't understand if it was funny or not
Q9 Inter	yes	they are discriminating against men and that the hashish they're selling has never been touched by men.	yes		a type of hashish	yes	5	
Q14 Inter	yes	she was talking about a plant that has never been touched by a man	yes	the style of the dialogue and the use of terms and facial expressions that are funny	the hashish of the day	yes	5	through the funny expressions and gestures
Q19 Inter	no		no		hashish plant	no	1	it wasn't clear

Q20 Inter	maybe		yes	the laughter	I don't know	yes	5	
Q26 Inter	yes	the hashish was never touched by men and that's why it is better	yes	when they showed the image of the hashish	a type of hashish	no	3	because the meanings and the synonyms are clear
Q31 Inter	maybe		yes	the laughing noises	I don't know	maybe	1	I didn't understand the meaning of the word, and the translation didn't help me understand it.
Q39 Inter	no		yes	their movements while talking but there nothing humorous about it	a hashish plant that is different from marijuana	no	5	it made me understand
Q1 Adv	maybe		no		a weed cigarette	no	5	it explains the meaning
Q2 Adv	no	I didn't understand	no	I didn't understand	cigarettes	no	2	I didn't understand completely
Q5 Adv	yes	I don't know how to explain it	yes	the look of the plant 'hashish' resembles women's private parts	Eve's is hawa'a and bush is pubic hair	maybe	1	most sentences are inaccurate
Q6 Adv	yes	they want to reach women by saying that it was never touched by a man, or that it's from a farm and that women are planting it.	no		it means hashish from women who hate men. they are the lesbians	yes	5	it was very clear
Q7 Adv	maybe		yes	the laughing noises in the background	I don't know	yes	1	they're supposed to translate the word into Arabic because we're already listening to the word so why would they write it in Arabic again.
Q8 Adv	maybe		no		I don't know	maybe	1	

Q9 Adv	maybe		yes	the plant	a marijuana plant	maybe	4	the translation should be more accurate
Q11 Adv	no		no		hashish	yes	3	I understood the meaning of Eve's bush from it.
Q13 Adv	yes	marketing the hashish for the lesbian women and calling it Eve's bush referring to women's sensitive area.	yes	the look of the hashish they're marketing for.	Eve's (Hawa'a) plant, and I think she means the female organ	yes	3	I didn't read how they translated it.
Q14 Adv	yes		no	a type of hashish, marijuana	there was a better explanation to the unknown word	maybe	4	

## Delivering Humour Questionnaires Excerpt Three



ID	Delivering Humour Excerpt Three							
	Do you think there is any intended humour in the dialogue of excerpt you have just watched?	If you answered (yes) or (I'm not sure), please provide further explanation of what you think the humour is or what makes you not sure.	Besides the dialogue, are there any other images or sounds that make you think there is intended humour in this excerpt?	If you answered yes, could you give some examples?	Why do you think Frankie took Sol's "Cialis"?	Do you think what Frankie did is humorous?	On a scale of 1-5, where 1 is very unsuccessful and 5 is very successful, rate the Arabic translation "Cialis" in enabling you to understand this excerpt.	Please provide an explanation to your answer
Q1 beg	yes	He is incapable of having sex.	yes	their laughter	so that he loses his ability and get stuck	yes	2	clear and readable
Q2 beg	yes	when she gave her the pills at the end.	yes	when she was advising the birds while she knows that they don't understand her and don't know of her.	I think so that he doesn't have sex with the other one because he can't without the pills	yes	5	I understood what she meant. they basically ruined it for them.
Q3 beg	yes	when she gave her the erectile dysfunction pills	no		I don't know	yes	5	successful
Q4 beg	maybe		no		I don't know	yes	5	It helped in understanding the joke
Q5 beg	yes	when she talked to the birds, the way Grace sat on the chair, and Frankie giving the drug pills in the last moment.	yes	Grace's movements and Frankie's words	so that he brings back his masculinity on the other one	yes	5	it covers all angles
Q6 beg	maybe	maybe when she gave her her husband's erectile dysfunction pills.	no		I don't know	yes	5	perfect
Q7 beg	no		no		I don't know	yes	5	understand some words
Q8 beg	no		no		so he can't pursue his new life which is homosexuality	no	5	the same as my previous answer

Q9 beg	no		no		I don't know	no	5	clear
Q10 beg	no		no		i don't know	no	4	
Q3 Inter	yes	when she said i peed a little	no		so he becomes a man again, hahaha, and she so she doesn't miss him	yes	5	we need the translation to understand
Q4 Inter	maybe		yes	the erectile dysfunction pills	I don't know	yes	3	
Q6 Inter	yes	when she warned the bird	no		I didn't understand	maybe	3	I didn't understand
Q9 Inter	yes	the cheating is because of the dysfunction	no		to take revenge on him	yes	5	
Q14 Inter	yes	the joke of the erectile dysfunction pills	yes	the way they walked and some terms	to make fun of her	yes	5	the movement and gestures were clear
Q19 Inter	yes	when she told the bird don't trust men because of what happened with her, so she doesn't want the bird to be disappointment.	no		I don't know	yes	4	I don't know

Q20 Inter	maybe		no		I don't know	maybe	5	
Q26 Inter	yes	when she was telling the bird that the other bird would leave him, she was referring to herself and her husband	no		to make fun of him	maybe	3	because it might not be clear for some
Q31 Inter	maybe		yes	her inability to stand, the way they moved the chairs.	so he's not cured.	yes	5	I understood that these pills are for the erectile dysfunction because of the translation
Q39 Inter	yes	the end of the scene when she gave her the pills	no		to annoy him I think	maybe	5	it made me understand
Q1 Adv	maybe		no		so he doesn't enjoy	maybe	5	it explains the terms
Q2 Adv	no	I don't know	yes	laughing hysterically	I don't know	yes	5	it was understood well
Q5 Adv	maybe		yes	mentioning Ryan Gosling, giving her the pills	I don't know	maybe	2	literal translation that didn't deliver the intended meaning so I didn't understand the joke
Q6 Adv	no		no		I don't know	no	4	it was clear
Q7 Adv	maybe		no		I think she realized the truth that he won't come back to her, and maybe to control her desire.	yes	5	I think it's the name of the pills so there is no other translation
Q8 Adv	no		no		I don't know	yes	5	

Q9 Adv	maybe		yes	Grace's movement and vibration on the chair	I don't know	maybe	1	I didn't understand the intended meaning
Q11 Adv	yes	she took the erectile dysfunction pills to excite herself, but from the fear or excitement she wet herself	no		to do the same as her husband	no	4	very clear
Q13 Adv	yes	the mispronunciation of the name of the pills made them laugh, but I don't know the meaning of Sol's	yes	how Grace moved her body	now I realized that Sol is her husband, maybe so that she doesn't desire him sexually after he left her.	maybe	3	
Q14 Adv	maybe		no	because she was moving in a strange way and because she thinks she has a problem	there were some vague words (not clear)	maybe	3	

## Responses to Final Question

ID	Do you have any further comments on the Arabic subtitles in the excerpts you have watched?
Q1 beg	the translation is not very clear and disappears quickly unlike other translated programs.
Q2 beg	the translation is very nice without censorship because I understood everything. at the end, it's the individuals' choice as to the content they want to watch, so there is no need for censorship in movies because it makes us lose the excitement of watching something that we don't understand very well.
Q3 beg	Netflix is the strongest translations that I have seen so far from all the programs in television or even cinescape because they don't cut any words or even scenes.
Q4 beg	the translation is different from the translation we see on television.
Q5 beg	the translation is summarized and it needs more details especially in the comedy show. but in Grace and Frankie and Orange the translation covered it from all angles.
Q6 beg	no I don't have anything
Q7 beg	yes, it is very similar to other translations on television and other websites. and it helps us in understanding and improving our language
Q8 beg	no
Q9 beg	it's clear.
Q10 beg	it indeed clarified the whole dialogue unlike other channels where they censor some of the dialogue, changing the topic to something else.
Q3 Inter	perfect translation
Q4 Inter	
Q6 Inter	the translation is not different from other movies that we see
Q9 Inter	the translation is perfect and it clarified many things that don't exist in our society
Q14 Inter	it was clear, direct, readable, and uncensored
Q19 Inter	some of it was perfect but some was not clear and understandable
Q20 Inter	yes, more understandable and nothing is being taken out
Q26 Inter	some of the translation is not appropriate for an Arab community particularly because it's conservative
Q31 Inter	the translation is good and clear. it clarifies some of the terms.
Q39 Inter	I think it's similar to most other translations but more accurate in some cases
Q1 Adv	it explains and clarifies the terms
Q2 Adv	the meanings were sufficient in the scenes
Q5 Adv	the translation is too literal
Q6 Adv	
Q7 Adv	some of the figurative speech should not be translated literally
Q8 Adv	no because it's clear
Q9 Adv	the translation gives me access to the censored words to know them, but it's not accurate because I didn't understand many scenes
Q11 Adv	clear, bold, and uncensored. through it I was able to understand the scenes easily and without any difficulty
Q13 Adv	I wish the translation would clarify the meaning more clearly
Q14 Adv	the translation was bolder in presentation than other known translations