research parks publishing

International Journal on Economics, Finance and Sustainable Development (IJEFSD)

e-ISSN 2620 – 6269
p-ISSN 2615 – 4021

Volume: 6 Issue: 1 | March 2024
https://journals.researchparks.org/index.php/IJEFSD/index

English-into-Arabic Subtitling of Swearwords: Kevin Hart's Comedy Movies as a Case Study

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Abstract

The present study is concerned with the analysis of profane words uttered by characters in comedy movies starred by Kevin Hart. The research aims at identifying the semantic shifts of SWs in the Arabic subtitles of the selected movies and the possible causes of these shifts. In addition, it is devoted to diagnosing the changes in the pragmatic functions of SWs in the subtitles in comparison with those in the movies, specifying the translation strategies used by amateur subtitlers when subtitling SWs in the selected corpus into Arabic.

The difficulty that the study tries to find a solution to is that subtitlers tend to omit swearwords or tone them down with less interest of the contextual meaning of the words. Although there are many studies conducted on swearing in the subtitles, there are not so many studies concerned with the semantic shifts between the source and the target text.

It is hypothesized that in subtitling comedy movies, literal translation is mainly avoided to bridge the cultural differences between both speech communities since

it involves introducing harsh and offensive subtitled swearwords. Besides, target language receivers may consider some words offensive which are not so in the movies due to cultural differences.

In subtitling swearwords in comedy movies, it has been evidenced that subtitlers are mainly concerned with conveying the messages behind the words uttered by characters as far as possible. And at the same time, offensive words are typically subtitled non-literally owing to the fact that literal translation sometimes conveys harsh and socially undigested expressions.

A lot of subtitled swearwords were regarded by TL receivers as non-profane words and expressions. The reverse happens in that TL readers watching the subtitled comedy movies consider some words as being socially rejected while they are not so in the original spoken text. This is attributed to cultural differences between the two languages.

Keywords: movies, profanity, semantic shift, subtitles, swearwords, taboo

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المستخلص

يهتم هذا البحث بتحليل الكلمات البذيئة التي تنطق بها شخصيات في الأفلام الكوميدية ببطولة كيفن هارت.

يهدف البحث إلى تحديد التحولات الدلالية لتلك الكلمات في الترجمة العربية للأفلام المختارة والأسباب المحتملة لهذه التحولات ، وتشخيص التغيرات في الوظائف التداولية للكلمات البذيئة في الترجمة مقارنة بتلك الموجودة في الأفلام ، وتحديد استراتيجيات ترجمتها. يوظف المترجمون الهواة عند ترجمة هذه الكلمات في المجموعة المختارة إلى اللغة العربية ومعرفة كيف تؤثر تقنيات ترجمة الشتائم في الترجمة العربية نقل معنى هذه الكلمات ومعرفة أسباب استخدامها .

تكمن مشكلة الدراسة في أن المترجمين الهواة يميلون إلى حذف الشتائم أو تخفيفها مع اهتمام أقل بالمعنى

على الرغم من وجود العديد من الدراسات التي أجريت حول الشتائم في الترجمة ، لا .السياقي للكلمات
يوجد الكثير من الدراسات المعنية بالتحولات الدلالية بين النص الاصلي والنص المترجم .
يُفترض في ترجمة الأفلام الكوميدية ، يتم تجنب الترجمة الحرفية بشكل أساسي لتجاوز الاختلافات الثقافية
فضلا عن ذلك ، قد .بين المجتمعات اللغوية نظرًا لأنها تتضمن تقديم كلمات شتائم مترجمة قاسية ومسيئة
يعتبر مستقبلي النص المترجم بعض الكلمات مسيئة والتي هي ليست كذلك في الأفلام بسبب الاختلافات
الثقافية .
ثبت أن مترجمي كلمات الشتائم في الأفلام الكوميدية ، يهتمون بشكل أساسي بنقل الرسائل وراء الكلمات
وفي الوقت نفسه ، عادةً ما يتم ترجمة الكلمات المسيئة .التي تنطق بها الشخصيات إلى أقصى حد ممكن
.بشكل غير حرفي نظرًا لحقيقة أن الترجمة الحرفية تنقل أحيانًا تعبيرات قاسية وغير مستساغه اجتماعيًا
.يعد المشاهدين للافلام باللغة الاصلية ان الكثير من كلمات الشتائم أنها مجرد كلمات وتعبيرات غير نابية
فهم يعتبرون بعض الكلمات مرفوضة .و العكس صحيح مع قراء مشاهدي الأفلام الكوميدية المترجمة
.ويعزى ذلك إلى الاختلافات الثقافية بين اللغتين .اجتماعيًا بينما لا تكون كذلك في النص الأصلي المنطوق

1.1. Categorization of Swearwords According To Kaye And Sapolsky (2009)

There is a categorization gone for swearwords which is more practiced in movie industry. It introduces five classes of swearwords where each word is grouped with reference to its level of offensiveness.

1. The first layer is called" The Seven Dirty Words" as these words are marked unspeakable on national or international television. (*fuck, shit, piss, cunt, cocksucker, motherfucker and tit*).
2. The second layer "Sexual Words" includes words which carry sexual imitations and that sexually represent body parts or attitudes in offensive ways. *(jackoff, boobs, testicles*… etc).
3. The third group is "Excretory Words" includes words about human excretory process as they are considered indicating human waste process or product in a literal or direct way. (*poop, asshole*).
4. The fourth group of offensive words is "Mild Other Words", includes terms that use the names of god (excluding its use for worshipful purposes) and other linguistic compounds like (*hell and damn*).
5. The last group is the "Strong Other Words" which includes strong terms represented by words that indicate heavy emotional loads and strong reactions like (*bastard, bitch and bullshit*). This layer or group is recognized as more insulting than the mild group and it also includes insulting bodily gestures like raising the middle finger to the participant.

1.2. The Use of Swearwords in Movies

(Hillard and Keith, 2007, p. 117) suggested that we are currently living in a culture that is formed like crass, therefore we need to expect the same in the media we encounter. In other words, our media will express the same roughness as our culture. On the other hand, vulgar language has lost much of its situational use to taboo expressions and hurtful terms along time span during which the profanity has existed alongside human race since existence. This leads vulgar language to be used more often in daily life conversations and television.

Fine and Johnson noted that the movements occurred after the war in 1960s and 1970s worked as motives to the use of taboo language (1984). Although, according to Sapolsky and Kaye, much of the blame of rise of taboo words is to be put upon the films, music and mass media which extend the use of expletives (Sapolsky and Kaye, 2005, p. 293).

The analysis of (Jay, 1992, p. 223) demonstrates some encouragement recording noticeable increase in the use of swearwords. While (Dufrene and Lehman, 2002, p. 65) wrote an observation of the heightened employment of swearwords in the everyday communication in America especially in

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T.V. and Hollywood movies which have the greater impact on the American culture as the influence is transmitted to millions of peoples and spread through video channels to various categories of people (Waterman, 2005, p. 52). (Stern, 2005, p. 8) confirmed that teenagers are the most exposed category to be influenced by the mass media and are targeted primarily by the film makers due to the fact that this category resembles the loyal audience of the reason that movies going viral.

Therefore mass media represents the most significant social function (Arnett, 1995, p. 24), and as claimed by the authors, children and people of young age are obtaining rough behaviors due to the exposure to T.V. programs and movies as reported by their parents (Bushman & Cantor, 2003, p. 58). Relating this to the cultivation theory, this is represented by the fact that one's perception of the world and the shaping of his personality are created by the heavy exposure to mass media (Gerbner, 1986, p. 17).

According to George, this theory of cultivation is not limited to certain movies or program in particular, it is generally concerned with the total exposure of a whole society or community and the way it affects their perception of reality and their

traditional conventions of the rules of behaviors they follow. This is done by the final influence of media shown in a specific community on their patterns of their social conventions. And this effect is created after exposing members of a social group or community for a long period of time to a certain program or media material to have the capability to change perceptions and mental views of reality for the whole community (Signorielli & Morgan, 2002, p. 33).

Social Learning Theory of (Bandura, 1977, p. 85) explains the possibility of adolescents to reflect rough expressions after being exposed to movies or programs that uses vulgar language as a method of communications between characters of the work. In his work (Bandura, 1994, p. 66), he wrote that learning and the acquisition of certain behavioral acts does not have a direct link to tangible or personal experience, but rather with what he calls observational learning. Observational learning makes persons alter their behaviors according to what they were exposed to earlier in various mass media channels. The hypothetical environment shown in media creates high impact on teenagers and causes them to behave the same. Also other scientists expressed their concern about the frequent and constant use of impoliteness, violence, taboo expressions and sexual contents. These types of swearwords can cause viewers to be less sensitive and more accepting to profanity and verbal aggression in general (Shuckford, 1989, p. 87).

This is especially true for teens as they are being exposed to rough contents whether visually or verbally which make them change their behaviors to imitate their heroes and the idols they take in media.

1.3. The Nature of Swearing and its Use

The study of swearwords is not limited to the field of interactions or communication but, it includes several other fields as well involving other scientists like pediatrics, sociologists and psychologists who have their part in shaping the academic literature of the impacts, uses and the nature of vulgarism.

What (Jay, 2000, p. 7) refers to as "cursing", other calls it "phonemic strings" that are marked as prohibited like (Foote and Woodward, 1973, p. 264) or describe it as "linguistic Taboos".

The exact definition of cursing is to wish harm for others (Jay, 2000, p. 9). He employs this term for all the unpleasant linguistic terms and he did a classification for types of swearing represented by dividing groups of swearwords according to their fields of profanity as the following:

1. Insulting 2. Obscenity 3. Blasphemy 4. Swearing 5. Taboo 6. Profanity 7.Verbal Aggression 8. Name Calling 9. Ethnic-racial slurs 10. Slang 11.vulgarity 12. Scatology 13. Speech.

NPS is an acronym for Neuro-psycho- social theory, it is identified as the theory produced by Jay that involves psychological, sociocultural and neurological aspects in order to analyze and understand the motives behind the action of swearing done by people. As he claims, the production

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of profanity can never be done haphazardly rather it is governed by rules, consciously meant and on purpose (Jay, 2000, p. 22).

There is a difference between taboo expressions uttered by different people, in other words, gender is related to the type of rough expressions produced by specific persons as both men and women use profane language. Thus there is a range of dissimilarities between the swearwords expressed by women than those uttered by men. In addition, the circumstances that govern the interaction and the environment that led to the production of swearwords differ as well. Another difference is the diversity between the perception of swearing itself in women and men and the way they judge the persons who swear (Foote and Woodward, 1973, p. 263). It is believed that the production of profanity is due to the person's need to release emotions (ibid).

(Fine and Johnson, 1984, p. 61) discovered that fury is the main cause after swearing for both genders but there is a fact that must be taken for granted which is that men tend to swear more frequently than women do. Another source which (Bate and Bowker, 1997, p. 5) reported is that the average women are employing swearwords in their dialogues more than before and added, the gender of the receiver of taboo words has a role in determining the use of vulgarism. (Jay, 1992, p. 80) supports this theory by stating that profanity is more casually used between same gender dialogues more than different gender conversations. Another author who plainly supported this statement is (Mercury, 2005, p. 29) who noted that the use of swearing and taboo expressions between close relationships and friends is not considered highly offensive or insulting, adding the use of swearwords by children to their parents as well.

The use of profanity comes out in various ways. This depends on the gender of the speaker or the producer of swearwords a theory introduced by (Cohen and Saine, 1977, p. 47). As found by (Deklerk, 1991, p. 143) there is a connection between the use of rough expressions and social power regarding men's interactions. To support this idea even more, similarly, (Selnow, 1985, p. 12) came up with the fact that men show off with the use of swearing as a means to practice social power over their peers.

Females in general despise the use of swearing judge those who swear negatively, males tend to obtain the use of swearing earlier of their age.

1.4. A Brief Overview of The Two Movies

The following is a brief overview, about the two movies selected for the extraction of samples, to better understand the reasons behind choosing them and the situation where swearwords took place. Also, it is to be aware of the type of the movies in this research and have a clear picture of their stories.

Samples are extracted from two movies of Kevin Hart, *Get Hard* and *The Wedding Ringer*, both were released in 2015 and contain much of a profane language, therefore they were selected for this study.

The Wedding Ringer movie is a comedy movie telling a story of a young man who is preparing to get married soon to the woman of his dreams, the obstacle in his way is the fact that he has no friends to attend his wedding, or one to be his best man. Douglas, the groom, seeks help from a man who is the operator and owner of Best Man Incorporation, which serves attendants by providing groomsmen. Kevin Hart (Darnell).

The second movie *Get Hard*, is a comedy movie that shows the contradiction between the life of a millionaire, James King, who owns a huge house and works in a huge company and the businessman who has a family of three figures, the story is about framing the millionaire in a fraud case which leads him to seek help from the business man, Kevin Hart ie; Darnell.

1.5. Semantic Analysis of Swearwords in *The Wedding Ringer* movie

The first sample taken from *The Wedding Ringer* movie, the script is as follows:

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The scene happened between the two characters, Douglas, the client whose wedding would be held in a week and had no groomsmen to attend the ceremony, and, *The Wedding Ringer* who plans to arrange groomsmen for clients in need. Douglas was telling that he had already told his fiancé that he had many friends to attend his wedding while in fact he had none. He gave his fiancé fake list of the names of his groomsmen to keep his future wife happy. Douglas, at the scene, was confessing that the fake character he told his fiancé about was named Bic Mitchum, which, surprised and caused him to panic for the weirdness of the name.

(1)

00:15:57,833 --> 00:16:00,419 (1)

- Bic. Hey, ladies, what's going on? My name is Bic and I got the **dick**.

- اسمي ما الذي يجري؟ مرحبا يا سيدات، بك(بك **شاذ**)وأنا

(2)

- I'm Bic. Where's the **pussy** at?

- أنا)بك(. أين الفتيات؟

(3)

- **Fuck you**, man!

- تبا لك يا رجل !

(4)

- Bic Mitchum can have whatever the **fuck** he wants!

- بك ماتشيم يحصل على أيّ ما يريده !

The above conversation shows the main character, practicing on having regular conversations with imaginary people to get familiar with his new name given to him by his client Douglas. Thus, He was trying to get used to his name with cursing and commanding imaginary people to do things in order to be more comfortable with his new name. Curses were self-centered, although some curse words were directed at Douglas in the process of practices, but Douglas showed no particular reaction towards hearing profane language, he was merely calm and trying to understand others' behaviors.

The Speaker had a stronger role than the hearer as was the business man who was asked by Douglas for help, and thus, allowed him to practice his social power over Douglas. The latter needed his help to arrange his wedding ceremonies so he had to accept what offered to him.

Conversation and swearing were for the fact that the name given by Douglas was a weird name, and Jimmy was expressing his emotions towards it as if the name was his real name so he would not be confused when certain situation takes place at the wedding or with Douglas's family.

The setting was neither fully formal nor fully friendly, that is, because part of the setting is formal for the fact that was his type of business, and the acts including the business oblige him to be friendly, to convince everyone that both of them were friends for a long time.

Semantic shift of the English swearwords of the above conversation is apparent as most of their Arabic counterparts were not translated.

(1) ST represents Sexual Words while the Arabic shows Strong Words group as it refers to a human's sexual tendency, which means that the semantic level shifted downwards after the translation.

(2) ST shows Sexual Words group while the Arabic equivalents have no literal translation as the translator conveyed the conventional meaning of the swearing. Thus, semantic shift is present and resulted in no profanity in TT.

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(3) The Semantic levels are different; the ST belongs to SDW while the Arabic equivalent belongs to Mild words group as the level in ST downgraded in offensiveness in TT.

(4) SDW is demonstrated in the ST. And the level had shifted to a TT that is totally clean from profanity. Thus, profanity disappeared.

This refers to the translator's choice not to convey the literal meaning of swear words as he might have considered it unnecessary to be translated, and omitting them would not affect the overall meaning of the speech. He might as well, had taken the Arabic language culture in consideration as a conservative society that does not accept vulgarism on Television.

(5) and (6)

00:16:44,421 --> 00:16:46,006

- Just keep your eye on the ball, **you little fucker**. And you're sure I'll **get**

laid?

وأأنت واثق إنني **سأضاجع فتاة؟** - .،فقط راقب الكرة جيّد اً أيها **الداعر الصغير**

(5)

The Semantic level of the English swearword is the highest level of offensiveness, the SDW uttered by Fitz, a supporting character on the movie, and directed at the young boy who was training as a means of distracting him from hearing their dirty speech. Arabic equivalent belongs to the same level of offensiveness.

Fitz was expressing his dominance over the young boy because he was older than him and his trainer as well. Reprimanding the young boy was thought by Fitz to frighten him and keep him under his control, but the young boy was not afraid of expressing himself in his own swearwords as a way to show rejection for wasting his time while he paid for training. Both of them were serious and meant the words they spoke to each other.

(6)

The word itself does not belong to a specific word group of profane language in ST but its contextual meaning refers to an intimate intercourse. The translator decided to translate the contextual meaning of the word and convey the meaning behind it by subtitling words that belong to the highest level of profanity, Seven Dirty Words.

The semantic shift here began from no offence and reached the highest level of offensiveness after the translation's process. The speaker is a supporting character and was talking to the main character about making the deal on the task. So their relation was not formal, but friendly to a certain point, that allowed him to express himself clearly.

Jimmy's Response was cooperative. And he was with Fitz at the same level of speech, where he used swearwords quite freely with him so their social level and relation are matching. Both were serious about the topic they were discussing and no humor was present.

(7)

00:16:48,926 --> 00:16:51,261

- You'll **crush ass**. Seven bridesmaids. Biltmore

- هناك، **ستمارس الجنس** 7 وصيفات شرف من بيلتمور

The English ST refers to the Sexual Words group as same as the TT. The speech is directed at Fitz, a supporting character, for the purpose of convincing him to join the team of groomsmen. The situation is friendly as they are not strangers which allowed them to talk freely.

Response included swearwords which also indicate that they are on the same social level and the setting is not formal to maintain their attitudes or act professionally.

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The above samples (5,6,7) are packed with swearwords uttered both by Fitz and Jimmy. In the scene, Jimmy came to check if Fitz would be involved in the task of Douglas's wedding, and to see whether he could be one of his groomsmen. He put a condition for that and insisted on having it as shown in the conversation. The situation is not formal but the case they were discussing was serious. It included taking a responsibility of being someone else to fill the place of a missing character in the task.

Fitz was in the middle of training a young boy on playing baseball with an operated ball machine. When the young boy heard Fitz talking in dirty words he became upset for spending money and time and not taking the proper service for

training. He used taboo words and that made Fitz push him to the ground as a punishment.

(8)

00:16:51,345 --> 00:16:54,181

- Seven? I want seven **vaginas** up on my face. Do you guarantee that?

مهابل على وجهي هل تضمن ليّ هذا؟ 7 - سبعة؟ أريد

The directionality of the swearword is from the supporting character Fitz towards Jimmy, still regarding the same situation as he wanted to make sure he will get what he wanted after accepting the offer. On the other hand, the response of the swearing was neutral as the taboo language he used evoked no response from Jimmy. Thus, the situation was serious and Fitz meant every word he spoke. Semantic shift is stable as ST and TT are in the same category of Sexual Words.

(9)

00:27:03,832 --> 00:27:05,709

- This is a lot. You're talking about a whole family. I've never done a **goddamn** whole family.

- هذا سيكون كثير اً إنّك تتكلم عن العائلة كلها إنني لم أتعرف على العائلة كلها

The English word is Mild Word and the translated Arabic equivalent is absent, because the translator deleted the TT literal equivalent of the swearword. This might be for one of several reasons that drove the translator to choose the strategy of omission. Therefore, the semantic level shifted downwards.

(10)

00:27:11,006 --> 00:27:12,465

- Oh, **shit**! I thought it was Angley.

- ظننته أنغلي ! **تب** ا .

Semantic shift is present with this sample as the ST linked to SDW while the TT is linked to Mild Words group. This shift shows a decrease of the level of offensiveness from the highest level of offensiveness on the scale of Kaye and Sapolsky to three lower levels of swearwords group. Directionality was at Douglas, the supporting character who was accompanied by a family gathering to introduce him for the whole family of his fiancé prior to the wedding date. Swearing here was to intensify the significance of the situation of being around every one of Doug's family, and how hard was it for him to take such a responsibility. He was not his true friend as they were about to assume. Doug's response was shocked as he did not expect to be confused.

1.6. Semantic Analysis of Swearwords in *Get Hard*

The following samples are extracted from the movie *Get Hard*.

(1)

00:12:25,720 -- >- - 00:12:28,041

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- **Motherfucker**

- **الوغد**

This scene was formed by the main character and his boss making a new deal where the main character, Mr. King got promoted to be a partner in the company he works for. The speech was produced by a third party, unknown character who was upset from the collaboration he saw from two men who were considered with highest posts in the company. The utterance was in vain as no one was around to see or hear his words. No response was taken and no direct speech produced.

Although what is meant by the curse was King but he did not hear it as the producer was standing before a glass barrier of the office. Semantic shift represents in SDW in the ST towards Strong Words in TT.

(2)

00:17:29,760 -- >- - 00:17:31,171

- **Shut up!**

- **أخرسوا !**

Both ST and TT belong to Mild Words group. So, the shift is absent.The producer was King's fiancé who threw a party to celebrate their engagement. At the party she introduced a singer to the party when she wanted everyone to be quite in her rude attitude as she shouted "Shut up" representing her disrespect for everyone for the sake of the singer. She meant everyone at the hall to literally and seriously be quite and the response was positively being quite as the singer stood on the stage and began to sing.

(3)

00:18:54,120 -- >- - 00:18:56,964

- Are you getting this?

- هل تسجل هذا؟

- **Shit**, yeah! Get out of the way!

!أبتعد عن طريقي !بالطبع، أجل

The shift occurred from the SDW to zero as the ST possesses SDW. The Arabic equivalent is omitted for a reason the translator opted for in his translation. The same character of the first sample of this movie is the producer of the second line, where he was asked by one of the engagement party's attendants to record the scandal that happened. The police crashed into the party and arrested King, who was on the stage playing guitar with the singer.

Swearing came out of him as an act of revealing satisfaction for King's entrance to prison. His action represents envious emotions towards the successful life King had.

(4)

00:19:28,560 -- >- - 00:19:31,484

- If you go to court, they're gonna **kick your ass**. Take the plea.

- **يركلون مؤخرتك** سوف محكمة إلى ذهبت إذا فتى، يا!

The levels are parallel, both ST and TT swearwords show relation to Sexual Words as they present human body organs. The speaker was the father-in-law of King who told King that he must accept the fact that he was framed into a fraud case and was assuring him that it will only take him one year in prison. That came out of him after King insisted to go to the court and tell them the papers that prove his case are fakes as he was framed into this. His father-in-law uttered swearwords to intimidate King and push him away from going to court and explain himself.

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(5)

00:19:57,280 -- >- - 00:20:00,124

- I lost everything! **Fuck you**!

- **عليك اللعنة** ! أنني فقدت كل شيء !

The semantic shift shows a lower level of tabooness in TT line. The ST includes words of the highest profanity level the SDW while the translation shows a Mild Words group. So there is a shift by three lower levels. The speaker was an unknown character who was among the protesters who thought that King stole their money. The protestor was shouting with fierce at King just before the car window and accusing him of a theft. King responded in shock and quietly told him that he did not steal anything. The curse came out of fury and deep belief that he was a victim of a theft.

(6)

00:23:21,200 --> 00:23:23,680

Darnell:

- What the **fuck** is that?! Get off!

دارنيل:

ما هذا **بحق الجحيم**؟ أخرج

King

- It's me! It's me!

كنك:

هذا أنا !

The level shift represented in this sample by lowering the degree of profanity from the highest to the second to last level. SDW is shown in the ST line indicated by bold typing and Mild Words group in the TT line.

The speaker was King who was at the trunk of his car where he hid himself from people after the scandal at the engagement party. Darnell who is the owner of a car was business who works at the same building where King works, opened the trunk of the car to start washing it when he found King at the trunk and was shocked and scared for he did not expect to find a person there. So swearing came out of fear, surprise and a defensive reflection.

Setting was informal which allowed them to be comfortable choosing the words to speak. Both the speaker and the hearer were the main two characters of the movie.

(7)

00:23:41,360 --> 00:23:42,805

- **Fuck you**, King!

- **تبا لك**، كينغ !

The speaker was a passer-by in his car where he found King and Darnell at the car wash garage. He was one of the people who thought that King stole his money. The profane word represents the SDW was uttered as a reflection of anger and revenge from King, and translated into Mild Words in Arabic

The situation was loaded with negative emotion being released by the stranger and King himself after hearing the curse word in the below sample he said:

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(8)

00:23:46,400 --> 00:23:47,640

- **Fuck!**

- **تب !!**

(9)

- **Fuck** someone!

- **اللعنة** على ذلك الشخص !

(10)

- **Fuck a tit**!

- **اللعنة على الثدي !**

(11)

- **Fuck a tit hard!**

- **اللعنة على الثدي !**

Samples above (8-11) were the response of King at the stranger who cursed him. In the samples above (8-9) semantic shift occurred as ST demonstrates SDW while Arabic translation demonstrates Mild Words group. So the shift took three lower levels. (10-11) Semantic shift presented, ST refers to SDW while TT shows Mild words group as they both refer to SDW group.

1.7. Conclusions

After the practical part of the study has come full circle, the following conclusions have been drawn as follows:

1. The majority of swearwords in comedy movies were subtitled by the use of equivalent mild words in the target language to go in conformity with the target speech community's special norms and traditions. Accordingly, this process involves a lot of semantic shifts.
2. Some swearwords were subtitled with offensive senses owing to the fact that using euphemistic expressions does not convey the message intended by characters in comedy movies.
3. Many swearwords when subtitled do not involve semantic shifts due to the presence of one – to – one equivalents in the target language.
4. A lot of subtitled swearwords were regarded by TL receivers as non-profane words and expressions. The reverse happens in that TL readers watching the subtitled comedy movies consider some words as being socially rejected while they are not so in the original spoken text. This is attributed to cultural differences between the two languages. As such, this has verified the second hypothesis which reads as "Target language receivers may consider some words offensive which are not so in the movies due to cultural differences".
5. In subtitling swearwords in comedy movies, it has been evidenced that subtitlers are mainly concerned with conveying the messages behind the words uttered by characters as far as possible. And at the same time, offensive words are typically subtitled non-literally owing to the fact that literal translation sometimes conveys harsh and socially undigested expressions. Therefore, the first hypothesis has been proved which reads as follows "In subtitling comedy movies, literal translation is mainly avoided to bridge the cultural differences between both speech communities since it involves introducing harsh and offensive subtitled swearwords".
6. It has been found out that there is a fluctuation in the level of SDWs and Mild Words; sometimes it heads towards the ST and sometimes the reverse happens.

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7. Subtitlers have been noticed to delete some swearwords in comedy movies because they are considered unnecessary to translate and do not affect the overall meaning of the characters' speech.
8. Besides to what was mentioned in (2) above, the second hypothesis was found true because of the many instances of swearwords which were evidenced to undergo semantic shifts to less offensive word choices in the subtitles. This is due to the subtitlers' attempts to bridge the cultural gap between both speech communities, i.e. English and Arabic.
9. The literal translation can result in a higher profanity level than Arab speech community members can endure, especially on T.V. that was a result of changing many instances of the SDWs to a lower level in Arabic subtitles.
10. It has been noticed that there are three translation strategies workable in subtitling swearwords in comedy movies: they are euphemism, literal rendering and deletion.

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