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Fansubbing in the Arab World: Modus Operandi and Prospects

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Hani A Eldalees

Amer Al-Adwan

Rashid Yahiaoui



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Fansubbing in the Arab World: *Modus Operandi* and Prospects**Hani Abdulla Eldalees**College of Humanities and Social Sciences
Hamad Bin Khalifa University, Doha- Qatar**Amer Al-Adwan**College of Humanities and Social Sciences,
Hamad Bin Khalifa University, Doha- Qatar**Rashid Yahiaoui**College of Humanities and Social Sciences,
Hamad Bin Khalifa University, Doha- Qatar**Abstract**

This paper analyzes the subtitles generated by Arab amateur subtitlers, who are commonly known as fansubbers. The study is based on scrutinizing two copies of the film *The Wolf of Wall Street* which has been subtitled by fans in two different Arab countries, Jordan and Lebanon. The study is designed to analyze the Arabic subtitles generated in each DVD to understand how subtitlers from each country deal with different problematic issues and distasteful topics in the film, including utterances related to sexuality, swear words and references to embarrassing bodily functions. The study applies the model of euphemisation in subtitling proposed by Al-Adwan(2015) which has been derived primarily from two existing models of euphemisation presented by Williams (1975) and Warren (1992). The applied model has managed to address the majority of the problematic instances and has also identified strategies adopted to tackle them in the Arabic subtitles. However, the model has not been able to account for other instances found in both DVDs where subtitlers also used dysphemism as a translation strategy. The analysis reveals that fansubbers do not only use euphemism but also dysphemism in their Arabic subtitles when translating certain problematic utterances.

Keywords: Arabic language, dysphemism, euphemism, fansubbing, taboo, translation strategies

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1. Introduction

Fansubbing is a relatively new term which is used to refer to subtitles produced by fans or amateur translators of films and TV shows that originate in a country and a language other than their own.

The advancements in technology that we have witnessed in the last few decades have led to the production of a huge volume of digital audiovisual material that can be accessed by individuals on the Internet who, in turn, can make it accessible to the public at large by way of making it available in a plethora of languages. Subtitling audiovisual products by amateur subtitlers is known as fansubbing. Fansubbing has started as "as fan groups who subtitled Japanese animated films and made them freely available on the Internet" (Baker, 2014, p. 9). Various scholars of translation studies, such as Baker (2015) and Pérez-González (2014) have researched and analyzed why fans create their own subtitles, and almost all agree that "the purpose of their activities is not to make money, but to enjoy the working process and the happiness it brings about" (Fang, 2014, p. 1904). The main reason behind fans' production of their own subtitles is the fact that they have to wait for a long time for a TV show or film to be available in some countries. To solve this issue, they simply download the required episodes or films from the Internet, have them subtitled and then make them available online for the public. Another reason is the language barrier. Fansubbing is very common in countries where the majority of the population do not understand the original language of the TV shows or films, which is usually English (Luczaj, Holy-Luczaj, & Cwiek-Rogalska, 2014, p. 177). Izwaini (2014, p. 103) points out that fansubbing "is carried out by people and for people who have a common interest in a particular subject." Keeping in mind the above two reasons, it is not simple to identify countries in which fansubbing is popular. Luczaj (2014, p. 176) argues that "these countries may be very different, as fansubbing is popular in Europe, Asia and Latin America."

As stated earlier, fansubbing started as an effort to translate Japanese animation, also known as *manga*, to other languages. However, the influence of fansubbing has been expanded to include other types of AV material or genres. Baker (2014, p. 9) argues that "fansubbing has now been extended to other audiovisual genres and cultures, and has become more mainstream in its practices and more open to collaboration with industry." This clearly indicates that fansubbing is becoming more popular and is attracting more end-users. Equally, fansubbing has expanded beyond the usual TV and film categories into different and new genres such as news clips and political speeches. Although Fansubbing in the Arab World has been around for some time, there have been very few detailed studies which explore this mode of AVT from an Arabic perspective. Still, interested people can search for Arabic fan-created subtitles online and find different websites that are specialized in publishing this kind of subtitles categorized per the film/show title and the target language. However, users will most probably not be able to know the fansubbers' identity because these websites tend to remove their details or put them in another page where they are often overlooked.

It is worth mentioning that some Arabic fansubbers tend to publish their created subtitles on different social media platforms, such as Facebook and Twitter. For instance, on Facebook you can search for and follow some profiles and pages that can be constantly checked for new published subtitles, such as *Ali Talal Subs* - علي طلال and *Super-Subs*.

There have been some limited attempts to understand the people who do

fansubbing and how they operate. Pérez-González (2012, P. 339) unveils some characteristics of fansubbers stating that “[i]ndividuals participating in amateur subtitling activities are indeed driven by aspects of their identity that have been traditionally theorized as constitutive dimensions of culture including nationality, ethnicity, social class, gender, sexual orientation, religion or postcoloniality”.

The above statement is an attempt to provide us with a general idea about the fans who are creating their own subtitles and making them available for others to download. Luczaj, Holy-Luczaj, and Cwiek-Rogalska (2014) investigated this issue further by surveying some known fansubbers in both the Czech Republic and Poland. Based on the results of their study, it was concluded that “subtitlers ... were predominantly male”, and presumably “... students with degree in the technical and natural sciences [*sic*] must have advanced knowledge of English” Ibid. They stipulate that “this data allows us to conclude that the subtitle creators are in general young or middle-aged, affluent, liberal persons, [*sic*] had strong bonds with a home country.” Ibid, 184.

Although no similar studies were conducted in the Arab World, some basic characteristics can be obtained from the posts Arabic fansubbers publish on social media like Facebook. Most Arabic fansubbers on Facebook are males based on the names presented on their pages and posts. They also have a good knowledge of technology that allows them to create and publish their subtitles. Moreover, they provide some instructions or short educational descriptions in their posts to educate end-users on how to use and adjust the subtitles, how to download films from the Internet, or what different video formats are available Online. It is also worth noting that fans and followers often do interact with fansubbers through their Facebook pages asking for certain films to be subtitled.

2. Euphemism and Dysphemism

Euphemism and Dysphemism are two linguistic phenomena that exist in both English and Arabic. The Online *Merriam-Webster Dictionary* defines euphemism as “the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant” (2016). At the same time, *Oxford dictionary* states that it is “a mild or indirect word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing” (2016). It is clear from both definitions that the main purpose of euphemism is to avoid unpleasant or embarrassing words when communicating with others. The same meaning is also available in the Arabic language, the Arabic language dictionary المعاني *Al-Maani* provides the following definition for euphemism “لطف التعبير عن شيء بغض” (2016) which very much communicates the same meaning as the two English definitions provided above.

On the other hand, dysphemism is the exact opposite of euphemism. *Merriam-Webster Dictionary* defines dysphemism as “the substitution of a disagreeable, offensive, or disparaging expression for an agreeable or inoffensive expression” (2016). *Oxford dictionary* also defines it as “A derogatory or unpleasant term used instead of a pleasant or neutral one” (2016). It is remarkable to note that dysphemism does not have any definition in the Arabic language. However, the term ‘أسلوب الإبتذال’ can convey the meaning obtained from the two English definitions mentioned above. Accordingly, dysphemisation is a process in which interlocutors opt to use offensive and unpleasant words in their communication with others. Thawabteh (2012,

p. 155) indicates that “subtitling euphemistic or dysphemistic problems” are facts that subtitlers must deal with. In order to overcome these two linguistic difficulties, Thawabte proposes three strategies Arab translators can employ in their subtitles and they are: “(1) an omission of source language (SL) euphemistic or dysphemistic expressions in the target culture; (2) a retention of SL euphemistic or dysphemistic expressions by means of formal-based translation strategies; and (3) an addition of euphemistic or dysphemistic expressions in the target culture” (2012, p. 145). However, these strategies cannot help in meeting the goals of this paper, as they deal only with transferring Arabic films into English. Farghal (1995) investigated euphemism in the Arabic language by analyzing samples obtained from colloquial Jordanian vernacular as well as Standard Arabic. It is important to point out that Farghal’s research was not on Arabic subtitles. He represents four strategies Arab speakers tend to use in order to apply euphemism in their speech: figurative expressions, circumlocutions, remodeling and antonyms. Thus, Farghal’s proposed model cannot be applied in this study, as it does not provide the needed explanation of all different dysphemisms found in Arabic subtitles created by fansubbers.

The model applied in this research is proposed by Al-Adwan (2015), which in turn is based on two previous models of euphemisation by Williams (1975) and Warren (1992). Williams (1975, pp. 200–202) argues that euphemism can be achieved by using the following five major semantic processes: borrowing, widening, semantic shifts, metaphorical transfer and phonetic distortion. Still, the model does not provide the needed devices to address all the problems identified in the Arabic subtitles of the sitcom show *Friends*, Al-Adwan (2015). For his part, Warren (1992, pp. 134–157) states that euphemism can be attained by using four main strategies: word formation devices, phonemic formation, loan words and semantic innovation. In analyzing his case study, Al-Adwan (2015) encountered difficulties in classifying some examples in his data, as they “do not fall clearly or systematically under the set of categories outlined in one or the other model. Moreover, neither model was designed to account for euphemism in the context of translation or any kind of cross-cultural communication” (2015, pp. 10–11). Consequently, Al-Adwan proposed a model of euphemisation that combines some of the strategies mentioned in the models of Williams and Warren, in addition to two new strategies. As illustrated in figure 1 below, this model consists of seven different strategies: (1) widening; (2) implication; (3) metonyms; (4) demetaphorisation; (5) borrowing; (6) semantic misrepresentation and (7) omission.

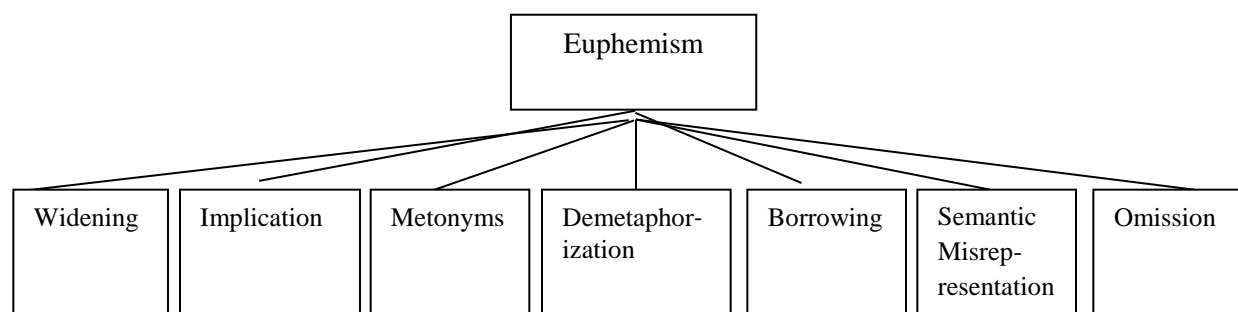


Figure 1. Illustration of Al-Adwan Proposed Model of Euphemism (2015, p.11)

2.1 Widening

This strategy is mentioned in Williams's model (1975). Al-Adwan points out that this translation strategy (2015, p. 11) "involves the use of a general term to replace a more specific one in a particular context, or the replacement of a specific cause with a generalized effect." This occurs when the subtitler replaces a word or phrase that may cause discomfort or offend Arab viewers with a more general word.

2.2 Implication

This strategy is labeled in William's model as semantic shifts, and it is known as implication in Warren's model. Al-Adwan (2015, p. 12) argues that "implication is not as simple and straightforward as widening; it involves two propositions, where the second is usually a logical consequence of the first." A clear example of implication is the phrase, break a leg, when it is used it implies good luck to the person it is told to.

2.3 Metonyms

This strategy is also found in Warren's model under the same name. Al-Adwan's model uses this strategy as it was mentioned in Warren's model. It generally "refers to using a word or phrase that stands for another entity associated to it in a whole-part relationship" Al-Adwan (2015, p. 13). An illustration of this linguistic process is the word boobs which is often used to refer to a woman's breasts. Usually when this word is mentioned during a dialog, it is often substituted with (قوام رشيق) which means fit body. In this case, the subtitler opts for a general term to refer to a more specific part of the body.

2.4 Demetaphorisation

Williams refers to this strategy in his model as metaphorical transfer, whereas in Warren's, it is labeled as metaphors. Al-Adwan (2015, p. 14) argues that "this device generates euphemisms that conceal the offensive or undesirable associations of the original items, by referring to something that is seen as possessing similar features to the relevant person or object." For instance, the phrase working as a donkey is common in English, which communicates that someone is working really hard. However, translating it literally into Arabic as 'يعمل كالحمار' would be unpleasant because the word donkey is very offensive in Arabic. An alternative translation is 'يعمل بجهد' which is working really hard. By doing so, the meaning is maintained, and interlocutors avoid the use of offensive words.

2.5 Borrowing

Williams refers to this strategy in his model as borrowing, whereas Warren labels it as loan words. This strategy is very straightforward and can be easily understood. In this regard, Al-Adwan (2009, p. 104) points out that a good example of this semantic process is the word lingerie, which is often used as a euphemism in English to refer to items of intimate apparel worn by women. He (2015, p. 15) states that "in this process, interlocutors import words (euphemisms) from other languages to refer to offensive or inappropriate elements, and it is the foreign origin and initial unfamiliarity of the borrowed item that allows it to mitigate potential offence."

2.6 Semantic Misrepresentation

This is a new translation strategy proposed by Al-Adwan(2015, p. 17) explaining that “employing semantic misrepresentation leads to the production of semantically inaccurate or even false representation of the original reference, by replacing the relevant (offensive) items with a semantically non-equivalent content (euphemisms).” A common example is the English phrase go to hell, most of the Arabic subtitles will translate it as ‘أغرب عن وجهي’ which means get lost. Arab translators avoid the word hell which has strong religious indications in the Arabic language, and consequently opt for utterances that do not communicate the intended meaning.

2.7 Omission

This strategy is used by translators when faced with an extremely offensive word that cannot be toned down at all. Although omission is a straightforward translation strategy, some may find it difficult to understand how it can be one of the outputs of euphemisation. As indicated earlier, euphemism is the action of replacing an embarrassing word with a softer one to avoid any potential embarrassment or discomfort. When a translator is faced with a word that cannot be modified linguistically, he/she is forced to omit this word in order to achieve the purpose. Consequently, omission is used in this study in the sameway Al-Adwanused it. According to Al-Adwan(2009, p. 51) omission “as an extreme form of euphemisation, is one of the recurrent trends in subtitling English films and sitcoms into Arabic”.

3. Case Study

This paper analyzes the Arabic subtitles which have been created by Arab fans for the film *The Wolf of Wall Street* that has been distributed in two different Arab countries, Jordan and Lebanon. The main objective of this study is to explore how Arab fansubbers approach various taboo words such as those related to sex, religion and swear words, and what translation strategies are used in creating their subtitles, especially when there are no norms or restrictions enforced upon them. To achieve this end, the strategies of euphemisation that are proposed in Al-Adwan's(2015) is adopted to unveil any differences in the use of translation strategies by fansubbers in Jordan and Lebanon.

The film was produced in 2013, and was directed by the famous director Martin Scorsese and starred several well-known actors, such as Leonardo DiCaprio, Jonah Hill and Margot Robbie. The film is “based on the true story of *Jordon* Belfort, from his rise to a wealthy stock-broker living the high life to his fall involving crime, corruption and the federal government.” (Scorsese, 2013). The film has achieved tremendous success; it was nominated for 5 academy awards among other award nominations.

The plot of the film relies heavily on the use of strong language and includes many explicit scenes. Under normal circumstances, films become available on DVDs across the world after they are released in cinemas. Normally this means that the production company or the distributor will include the needed subtitles in the languages of the region in which the DVD is released. However, in the case of *The Wolf of Wall Street*, the original DVD was not released in the Arab World, and consequently no official subtitles were generated. In fact, the original DVD is banned from being sold in some of the *Gulf* countries. Interestingly, when the film was shown in cinemas in Qatar, for instance, it was about thirty-five minutes shorter than the original play time. However, this has not prevented fans from creating their own version of Arabic subtitles

and making the film available on DVD.

4. Methodology and Data Analysis

Fansubbing is presenting itself as a new type of subtitling that is increasingly gaining popularity and attention in audiovisual translation. In this study two translations of the same film from two different countries are analyzed to identify the translation strategies followed in each translation. A selection of examples is presented and analyzed to illustrate how the two translations of the same film are different and almost identical in other cases.

A quick search has led to different scripts of the film that are available Online, but none of them transcribed the actual dialog of the film. Consequently, those scripts could not be used as a source text, so the English dialogue along with the Arabic subtitles from both DVDs had to be transcribed to be used as corpus for analysis. The original English dialogue along with the Arabic subtitles of both DVDs were juxtaposed for each problematic instance identified in the film. After creating a complete list of the problematic instances, the subtitles created from both DVDs for each instance were matched with the adopted translation strategies based on the model applied in this study.

The analysis is categorized based on the different strategies mentioned above and in the same order. Some selected examples are presented, followed by the subtitles in both DVDs, and the differences or similarities for each translation are highlighted. The two charts below illustrate how frequently each translation strategy is used in each DVD. Henceforth, Lebanon DVD will be referred to as (LDVD) and Jordan DVD will be referred to as (JDVD).

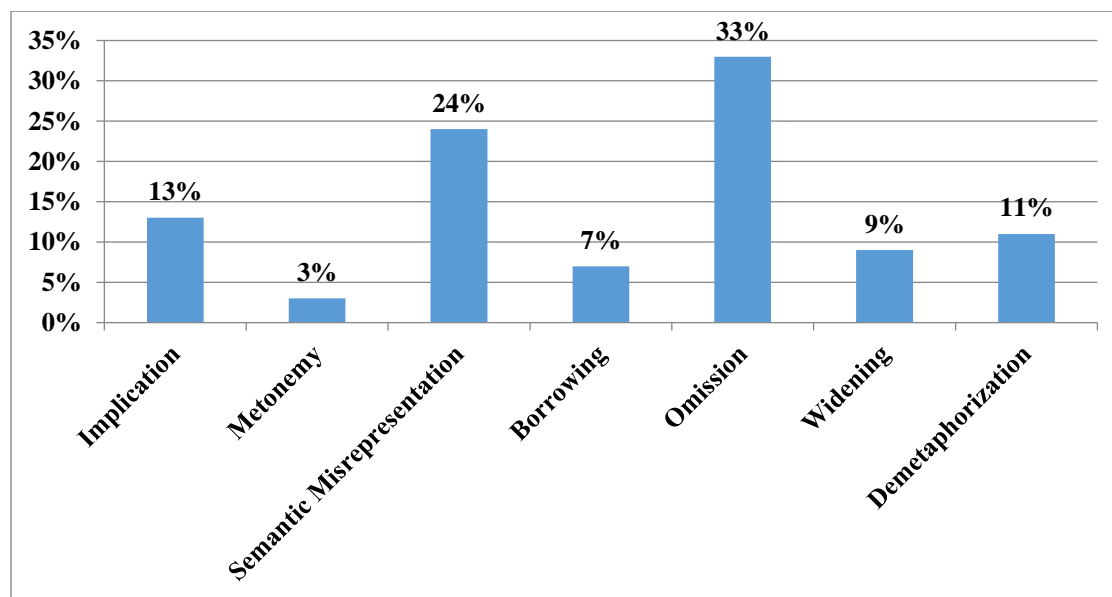


Figure 2. Percentage of Euphemism Strategies Used in LDVD

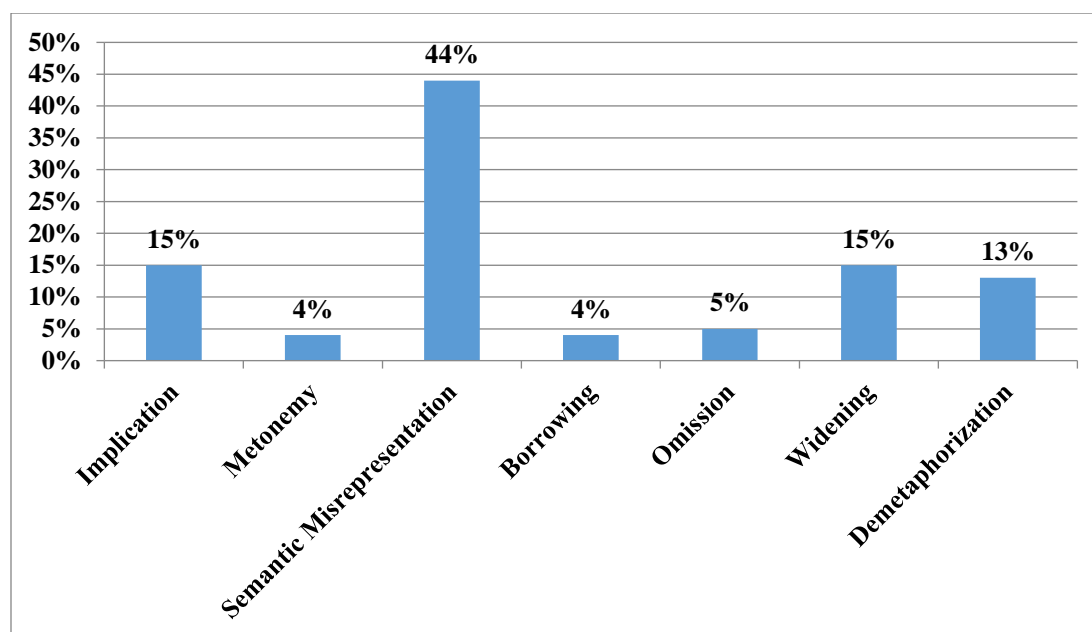


Figure 3. Percentage of Euphemism Strategies Used in JDVD

4.1 Widening

This translation strategy is moderately used in both DVDs; it is used in 15% of the collected instances in JDVD, while it is used in 9% of the collected instances in the LDVD.

Example No.1

Contextual information: This takes place in the film when *Jordon* is talking about different ideas that they can implement in their company, and then *Donnie* (*Jordon's* friend) suggests a brilliant idea. *Jordon* then says the following line to show his appreciation.

Table 1. Example of Widening Strategy in Both DVDs

English	JDVD		LDVD	
That's why I love you. You think of shit like that.	Subtitle	لهذا أنا أحبك، كونك تفكر في مثل هذه الأمور اللعينة	Subtitle	لهذا أحبك، تفكر بأشياء مثل هذا
	Back translation	That's why I love you. You think of damned things like that.	Back Translation	That's why I love you. You think of things like that.
	Strategy	Semantic Misrepresentation	Strategy	Widening

The *Urban Dictionary*Online states that *shit like that* is “used when one hasn't got the words or the intellect to finish a sentence” (2016). The word *shit* by itself is offensive in the Arabic context, and translators would find it inappropriate to transfer its semantic value into

Arabic. LDVD includes a more general or abstract equivalent that conceals the offensiveness of the word *shit*, replacing it with 'أشياء مثل هذا' 'things like that'. On the other hand, JDVD adopts another approach, giving the word *shit* a new religious dimension. The word 'اللعيبة' which literally means 'damned' is used in the Arabic subtitle. The deliberate use of the word *damned* by the fansubber presents to Arab viewers a new semantic content that is different from the offensive value of the original English word. In this example, Arab viewers will not miss crucial information that would affect the plot. However, this would inevitably affect the representation of *Jordon's* character; he is politer in the Arabic subtitle.

4.2 Implication

This strategy is used in 15% of the collected instances in JDVD and in 13% of the instances in the LDVD. Both DVDs happen to use this translation strategy in six different cases. The following extract is one of those examples where both DVDs use the same strategy.

Example No.2

Contextual information: *Jordon* gives a narration about how the huge amount of money they are generating in the company has spoiled employees. He gives an example of an employee named *Ben* who married his co-worker even though she had had wild sexual adventures with other employees in the company. They specifically talk about how good she is in giving oral sex.

Table 2. Example of Implication Strategy in Both DVDs

English	JDVD		LDVD	
Eventually Ben married her, which was pretty amazing considering she blew every guy in the office.	Subtitle	بالنهاية، (بين) تزوجها ولقد كان الأمر رائعا للغاية بشأن مضاجعتها كل رجل في المكتب	Subtitle	في النهاية (بين) تزوجها وهذا كان مذهلاً بمعرفة أنها دأبت كل موظف
	Back translation	Eventually, Ben married her which was pretty amazing considering she had sex with every man in the office.	Back Translation	Eventually Ben married her, which was pretty amazing considering she engaged in foreplay with every employee
	Strategy	Implication	Strategy	Implication

The word *blew* infers that the woman *Ben* married to was engaged in oral sexual activities with many employees in the company. The offensive value of this word is highlighted in Allan and Burrige's book (2006) where they provide the following explanation for this term "Oral sex may be included in foreplay or replace copulation" (p. 161). Accordingly, in LDVD the word *blew* is replaced with the euphemistic term 'دأبت' which is *foreplay* in English, achieving a toning down of a reference to a sexual activity that is perceived as a source of embarrassment to most Arab viewers. The visual images on screen showed Ben's wife in

inappropriate action with different men, and those images complemented the suggested meaning in the subtitle. In other words, if that woman ‘داعبت’ or had a *foreplay* with someone, then she was probably engaged in sexual activities without particularly mentioning a specific act.

JDVD provides a similar solution for this problem. The word *blewis* replaced with ‘مضاجعتها’ ‘*having sex*’. As explained above, this part of the film describes the corruption happening in the workplace because of the huge amount of money generated by the company. While corruption involved different actions such as doing drugs and gambling, sex is the focus in this scene of the film, as previous instances of the film presented instances of prostitutes being paid for sex. The subtitler has utilized the different visual images presented in that scene opting for the translation ‘مضاجعتها’ or *having sex*. By doing so, the subtitler has managed to tone down the strength of the original English word.

Although both DVDs used the same implication strategy in dealing with this instance, the chosen words have different levels of offensiveness. The word ‘داعبت’ or *foreplay* is more acceptable to the public and more likely to cause less discomfort to Arab viewers than ‘مضاجعتها’ or *having sex with someone*. The model applied in this research does not provide any indication or scale of some kind to deal with the word choices or their degrees of offensiveness.

4.3 Metonymy

This translation strategy is the least used. It is used in 4% of the collected instances in JDVD and in 3% in the LDVD. Both DVDs feature the same strategy in the following example.

Example No.3

Contextual information: the scene happens when *Jordon* tries to get to Switzerland as soon as possible, so he can save his money from being lost after the death of his wife’s aunt. *Jordon* has used her name to open a bank account to avoid any auditing by the U.S. government, and because she is dead now, he needs to put his name on the account until he finds a replacement.

Table 3. Example of Metonymy Strategy in Both DVDs

English	JDVD		LDVD	
Take your suit, take your dick and move your ass	Subtitle	إحزم أمتعتك وخذ قضيبك حسناً، وحرك مؤخرتك رجاءاً	Subtitle	أحضر حقيبتك وأحضر قضيبك وحرك مؤخرتك
	Back translation	Take your suite, take your dick and move your backside	Back Translation	Bring your bag, take your dick and move your backside
	Strategy	Metonymy	Strategy	Metonymy

The *Urban Dictionary* Online defines the word *ass* as “a slang word to describe the buttocks” (2016). Translating the word *ass* literally into Arabic may offend viewers, as it is considered a strong swear word in Arabic. Both DVDs transfer this term into Arabic as ‘حرك’ ‘*move your backside*’. By using metonymy as a translation strategy, the relationship

between the part ‘your ass’ and the whole ‘your back’ is introduced to the viewer to conceal the offensive value of this specific part. Although the word *dick* is indeed another problematic word, it does not fall into the scope of this particular translation strategy. Instead, the focus is on the word *ass* which highlights the meaning of metonymy as a translation strategy.

4.4 Demetaphorisation

This translation strategy is used in 13% of the collected instances in JDVD and in 11% of the LDVD. In the following example, the two DVDs happen to generate almost the same translation.

Example No.4

Contextual information: *Jordon* is the subject of an investigation by an FBI agent, so they try to get a copy of his wedding video to uncover the names of those who attended the wedding. *Jordon* calls his private investigator (PI) asking him if he could put a wire on that agent's phone, so they can listen to what he knows. The PI starts giving the following advice (warning) to *Jordon*:

Table 4. Example of Demetaphorisation Strategy in Both DVDs

English	JDVD		LDVD	
You don't f**k with these guys like that	Subtitle	أنت لا تريد أن تعبت مع هؤلاء بهذه الطريقة	Subtitle	لا يمكنك أن تعبت مع أشخاص كهؤلاء
	Back translation	You do not want to mess with them in this way	Back Translation	You cannot mess with people like these
	Strategy	Demetaphorisation	Strategy	Demetaphorisation

The *Urban Dictionary* defines, the statement ‘*don't f**k with me*’ as “a request to not be bothered. Usually a more angered one and threatening one” (2004). The offensive utterance ‘*you don't f**k with these guys like that*’ infers that *Jordon* should be careful when dealing with the FBI and not to underestimate them or try playing tricks on them. The literal meaning of the verb *f**k* communicates a sexual content and evokes a sense of embarrassment to Arab viewers. The subtitlers in both DVDs have opted to transfer the implied meaning in a non-metaphorical way into Arabic. By using ‘تعبت مع’ or *mess with*, the subtitlers omitted the offensive value of the original English metaphor. However, it is worth noting that the intended meaning has not been lost in the Arabic subtitles. The context and the ongoing dialogue will enable viewers to follow the scene taking place on screen without noticing any loss of meaning or mistranslation.

4.5 Borrowing

This translation strategy is used in 4% of the collected instances in JDVD and in 7% of the LDVD. This strategy was used in a very different way in both DVDs.

Example No.5

Contextual information: *Jordon* is rushing to get to Switzerland as soon as possible, so he can put his name on the bank account after the death of his wife's aunt. He uses his yacht to get

there, and as they are sailing, they are hit by a huge storm. During this harsh weather, he starts shouting at his best friend *Doonie*, asking him to get down stairs and bring him the *Ludes* (a type of drugs used to get high).

Table 5. Example of Borrowing Strategy in Both DVDs

English	JDVD		LDVD	
Get the f**ken Ludes	Subtitle	أحضِر (اللودز = مخدرات) اللعينة	Subtitle	أحضِر اللودز
	Back translation	Get the damn (Ludes = drugs).	Back Translation	Get the Ludes .
	Strategy	Borrowing explanation +	Strategy	Borrowing

The subtitler in LDVD transfers the word *Ludes* as it is 'لودز' in Arabic. In this situation, Arab viewers will most probably not be aware of what it refers to due to its foreign origin, and consequently the viewer will not be exposed to this taboo utterance. On the other hand, JDVD opts for a very interesting and yet unusual approach. The subtitler has followed the same strategy used in LDVD, but also provides an explanation of the word, 'اللودز = مخدرات' *Ludes* = drugs. In other words, JDVD provides a euphemistic equivalent to this problematic utterance and at the same time defuses its effect. This uncommon strategy might be viewed as a means of educating viewers about specific words related to the source language and the culture of its speakers.

4.6 Semantic Misrepresentation

This is the most used translation strategy in the JDVD, as it is used 44%. Equally, it is the second most used strategy in LDVD with 24%. Both DVDs share some instances where they have employed this strategy to overcome the same problem.

Example No.6

Contextual information: The scene happens during *Jordon*'s first day working in Wall Street. He arrives at his new company and meets his supervisor, where the supervisor starts explaining what needs to be done. When the time comes for the markets to open and starts working for real, *Jordon* is overwhelmed by the many activities around him, so the supervisor kicks him to snap back to reality yelling the following line:

Table 6. Example of Semantic Misrepresentation Strategy in Both DVDs

English	JDVD		LDVD	
Dial the cock sucking phone!	Subtitle	إلتقط الهاتف اللعين	Subtitle	أمسك بالهاتف اللعين
	Back translation	Pick up the damn phone.	Back Translation	Grab the damn phone.
	Strategy	Semantic misrepresentation	Strategy	Semantic misrepresentation

In this example, ‘*cock sucking phone*’ communicates an explicit sexual connotation. However, the subtitlers for both DVDs have rendered this expression as ‘الهاتف اللعين’ ‘*the damn phone*’. This translation protects Arab viewers from being exposed to this offensive sexual connotation communicated in the English dialogue. Needless to say, the translation clearly delivers a totally different meaning to the target viewers. Accordingly, they will not receive the sexual reference of the original English dialogue; instead they will get the damnation sense that is often related to religion in Arabic. In other words, the semantic content of this phrase is totally manipulated and shifted to another domain.

4.7 Omission

This translation strategy is the most used in LDVD, as it was used 33%, while it is used only 5% in JDVD.

Example No.7

Contextual information: This scene happens when *Jordon* invites the FBI agent who investigates him on board of his yacht and explains to him what he can do because he is rich. He tells the agent a story of a man who experienced a difficult situation, but *Jordon* was able to help him because he had enough money.

Table 7. Example of Omission Strategy in Both DVDs

English	JDVD		LDVD	
The whole situation was bad, Jesus	Subtitle	كان الوضع بأكمله سيئا، يا للمسيح	Subtitle	(لا توجد ترجمة)
	Back translation	Jesus	Back Translation	(No Translation)
	Strategy	No strategy	Strategy	Omission

The subtitler of JDVD provides a very unique translation for the English utterance *Jesus*, namely ‘يا للمسيح’ which is a literal translation of the word. The usual translation for similar references is ‘يا إلهي’ ‘*my God*’. On the other hand, the subtitler of LDVD has decided to use the omission strategy and not to translate this word.

5. Translation strategy not included in the applied model

Although the model applied in this research is designed to address instances of euphemisation only, the data analysis shows that Arab fansubbers do also use dysphemisation as a translation strategy in their subtitles of *The Wolf of Wall Street*. They sometimes opt for more offensive or stronger words instead of neutral or less offensive ones. This clashes with the established norm followed in official subtitles, where translators generate a language that is less offensive or embarrassing.

This research proposes that dysphemism should be considered when analyzing fansubbing, as it seems to be a frequently used strategy by fansubbers. The following chart shows how frequently dysphemism is used in each DVD compared to euphemism.

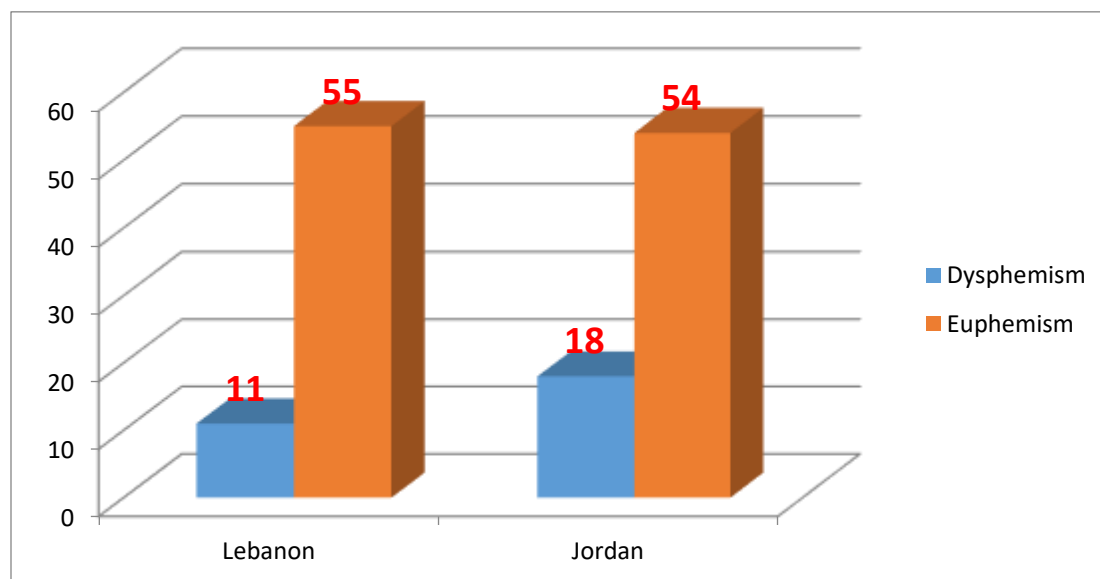


Figure 4. Comparison of Euphemism and Dysphemism Instances in Both DVDs

The following example illustrates how both JDVD and LDVD use dysphemism in subtitling the same instance.

Example No.8

Contextual information: This example takes place when *Hanna* takes *Jordon* for lunch on his first day at work. *Hanna* explains to *Jordon* how he could handle daily pressure and what he should do in order to minimize its bad effects on him:

Table 8. Example of Dysphemism Strategy in Both DVDs

English	JDVD		LDVD	
Cocaine and hookers, my friend, the keys to success.	Subtitle	تعاطي المخدرات ومضاجعة العاهرات يا صديقي	Subtitle	الكوكايين والمومسات يا صديقي
	Back translation	Having drugs and make love to whores my friend.	Back Translation	Cocaine and prostitutes, my friend
	Strategy	Dysphemism	Strategy	Dysphemism

The word *hookers* have a clear sexual connotation that is very offensive and would probably cause serious discomfort to Arab viewers. In such instances, subtitlers are expected to euphemize or conceal the offensive value of this word, as they have done with other instances collected from the film. However, the subtitlers in both DVDs have chosen not to do that by transferring the exact meaning of the original word to the viewers.

Although both DVDs provide literal translation to the English utterance *hookers*, the word choice included in the generated subtitles are different from the Arabic language point of view. The word 'المومسات' '*prostitutes*' presented in the LDVD is an archaic Arabic term. The term is rarely used and considered to be part of the classical Arabic language. However, even though 'المومسات' seems to be an archaic Arabic term, it is still recognizable by most Arab viewers, as it is still used in some TV shows and films that present historical Arabic events.

On the other hand, the term 'العاهرات' is even more offensive to the Arab viewers, since it is a term that is used nowadays. The subtitle reads 'مضاجعة العاهرات' which means *sleeping with whores*. Consequently, the subtitler gave an emphasis and extra detail to the original offensive English utterance *hookers*. In other words, the subtitler of JDVD gave a literal translation and an action that goes with the translated word reinforcing the sexual dimension in the subtitle. Accordingly, we can easily argue that the translation in JDVD is even more offensive than the original English utterance.

6. Conclusion

It is the norm that subtitlers working for production companies or TV stations must abide by the rules and standards adopted by their employers, consequently, the generated subtitles in this case will always be euphemized, so the subtitled audiovisual material can be easily disseminated to as large a number of audiences as possible. However, fansubbers are not subject to this patronage factor, and they have total liberty to create their subtitles by applying an array of translation strategies freely.

In this paper, different subtitling strategies employed by fansubbers to create their subtitles for the film *The Wolf of Wall Street* were explored. While testing the model of euphemism proposed by Al-Adwan (2015) against different examples obtained from the film, it appears that fan created subtitles do in fact use euphemism in their subtitles, and they employed the seven different translation strategies mentioned in the applied model. However, it is also noticed that fansubbers tend to use dysphemism in their Arabic subtitles. Consequently, an enhanced model is recommended to be applied in future research on the fansubbing phenomenon in the Arab World to confirm the findings presented in this paper. The findings offer a contribution towards providing a better understanding of fansubbing in the Arab World and encourage similar studies on this interesting area of audiovisual translation.

About the Authors:

Hani Abdulla Eldalees

got his Bachelor degree in 2000 from the Thompson Rivers University in Canada in software engineering. In 2016 he got his Master's degree from Translation and Interpreting Institute which part of the College of Humanities and Social Sciences in Hamad Bin Khalifa University in Qatar. He is currently an active member in the Open Translation Project where he translates different TED video clips into Arabic to enrich the Arabic content on the Internet. He is currently one of the top 10 of the most active members of the Arabic language translation on TED.com.

Dr. Amer Al-Adwan is currently an Assistant Professor of Audiovisual Translation in the College of Humanities and Social Sciences, Hamad Bin Khalifa University. He received his BA in English Language and Literature from Yarmouk University, Jordan in 2003, and his MA in Applied Translation in 2005 from the University of Exeter, UK. He also obtained his doctorate in Translation and Intercultural Studies from the University of Manchester in 2009. Before joining HBKU, he worked at Jordan University and the Applied Science University, Jordan, as an assistant professor, where he taught several courses of translation and intercultural studies. He also worked for few international institutions, including BBC Arabic and Aljazeera English, as a translator and a subtitler. His research interests focus on audiovisual translation, discourse analysis, intercultural studies, politeness theory, and media translation.

Dr. Rashid Yahiaoui is currently an assistant professor and the coordinator of the MA program in Audiovisual Translation at the College of Humanities and Social Sciences of Hamad bin Khalifa University. He has a Ph.D. in Translation Studies from London Metropolitan University, UK, and a Master in Translation and Interpreting from the University of Salford, UK. Prior to joining TII, Dr. Yahiaoui worked at Yanbu University College, KSA, for eight years where he taught translation and interpreting, EFL, and academic writing. He also has extensive experience as a professional interpreter, as he worked for the Foreign Office and National Health Service in the UK for over 10 years.

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