Strategies Subtitlers Use in Rendering English Slang Expressions Into Arabic

Ruba Hashish

Department of English Language and Translation, Applied Science Private University, Amman, Jordan

Riyad F. Hussein

Department of English Language and Translation, Applied Science Private University, Amman, Jordan

Abstract—Film translation has become a worldwide field in which subtitlers translate and transfer language and style from one culture into another. Subtitling has always been affected by cultural elements. The purpose of this study was to find out how professional subtitlers differ from fansubbers when dealing with such expressions concerning the strategies that both groups use to subtitle these expressions. To achieve the goals of this study, the researchers identified 120 slang expressions from two American movies, Goodfellas and Training Day, but chose only 30 slang expressions to report on how they were rendered by both groups. Results of the study showed that the professional subtitler and the fansubbers faced many challenges and used varying strategies when subtitling slang expressions. The challenges were related to the presence of some cultural terms and different types of slangs which are unfamiliar to most subtitlers. The most frequent strategies used by the professional subtitler and fansubbers were paraphrase, euphemism, omission, and calque. The study recommends that further studies be conducted on a larger sample of slang expressions in American or British movies and TV series. In addition, the subtitling of these slang expressions can be investigated in other target cultures and languages such as Spanish, Persian, Turkish, Greek, and Kurdish.

Index Terms—subtitles, slang expressions, strategies, Fansubbers, professional subtitling

I. INTRODUCTION

A. Background of the Study

Subtitling slang expressions is a challenging task, and not many subtitlers are qualified to address this problem because slang expressions are normally viewed as a low-status language spoken by some people who do not use proper terms and language in their communications. Some slang expressions can be easily rendered in the target language, while others are not as easy to translate because they are not commonly used or not as straightforward as everyday terms or language. What makes things worse is that some slang expressions have no equivalent in the target language. Some may have several approximate but not exact equivalents that make the decision-taking hard for the subtitler. In this study, the translation of slang expressions is addressed in two movies, namely *Goodfellas* which represents Mafia slang, and *Training Day* representing African American gangster slang. Both movies represent different types of slang expressions that have been used by the Mafia and African American gangsters. In addition, this study will analyze the strategies that professional subtitlers and fansubbers use in subtitling these terms. Fansubbers are amateur subtitlers who embark on this activity for fun and enjoyment, and others do it for monetary rewards.

B. Statement of the Problem

It is well known that professional and non-professional translators face problems when subtitling slang expressions into the target language. These problems may vary depending on the subtitler's education and experience. So the problems of slang subtitling by both groups of subtitlers will be examined along with the strategies they use to render these slangs into Arabic.

C. Objectives of the Study

This study investigates the difficulties that professional and fansubbers face in subtitling slang expressions and the strategies they use in subtitling them in the movies "Training Day" and "Goodfellas". In addition, it aims to identify the different strategies used by these subtitlers.

In this study, two questions were raised:

1. How does a professional subtitler differ from fansubbers in subtitling English slang expressions into Arabic?
2. What strategies do professional subtitlers and fansubbers use in rendering slang expressions into Arabic?

II. LITERATURE REVIEW

A. Audiovisual Translation AVT

AVT is the translation of the language part of the video, which is becoming an increasingly academic discipline in the field of translation studies (TS). AVT is one of the most common translation structures used in the ever-expanding market. Over the decades, most countries in the world have developed a unique tradition in the film industry. As a result, cinema becomes a very influential and powerful tool for providing ideas, values, and information.

According to D áz-Cintas (2003), the term 'film translation' was the first term to be used in the field of AVT. Chaume (2013) states that audiovisual translation is a translation method characterized by the transmission of audiovisual texts between languages (The source language and the target language as its name suggests the audiovisual text). The system simultaneously transmits the meaning of the code: the sound channel, through which the sound is transmitted and received in the form of text, information in sub-language, soundtrack and special effects, and visual channels through which light waves are transmitted and received in the form of images, colors, movement and posters or titles with symbols of the language.

In her book, Bassnett (2002) divides translation studies into four categories "Translation Studies": translation history, translation in the target language and culture, translation and linguistics, and translation and poetics. In the last group, the researcher included the translation of films.

> The fourth category, loosely called Translation and Poetics, includes the whole area of literary translation, in theory, and practice. Studies may be general or genre-specific, including investigation of the particular problems of translating poetry, theatre texts, or libretti and the affiliated problem of translation for the cinema, whether dubbing or sub-titling. (p. 18)

Snell-Hornby (1988) considers AVT as a subtype of literary translation, which is divided into three categories: "Translation into a general language, translation into a special language, and literary translation, including translation of the Bible, lyric poetry, modern literature, and theatrical / film translation" (p.32).

According to Delabastita (1989), audiovisual communication's purpose is to cover "the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually through some kind of electronic device" (p.96).

Gottlieb (1998) distinguishes four main information channels when translating:
1- Verbal audio channels: dialogue, off-screen sound, song.
2- Non-verbal audio channels: music, sound effects, and off-screen sounds.
3- Verbal and visual channels: subtitles, slogans, notes, and inscriptions that appear on the screen.
4- Non-verbal and visual channel: images on the screen.

B. Audiovisual in Translation Studies

Over the last 20 years, AVT has been recognized, translated, and has played a role in academic research (see Al-Abbas & Haider, 2021; Al-Abbas et al., 2022). This mainly includes the transfer of multi-mode, multimedia speeches (conversations, monologues, opinions) in various languages/cultures. From a translation scholar's point of view, Baker (2001) states that in the early 1990s, AVT became "an exciting new discipline, perhaps the discipline of the 1990s". Delabastita (1989) states that despite the increasing quantitative importance of translation in the media, this branch of research has been ignored in academia. He believes this is due to the study of cultural phenomena. It has never been the top priority for academics. Delabastita also states that the number of individual studies has increased recently, but at the same time criticized the lack of a comprehensive approach to AVT.

Karamitroglou (2000) suggests that other reasons make AVT acceptable as a subfield of translational studies. That said, most AVTs today are executed with the original text in hand in writing. In addition, the typological study of AVT has already presented various transmission methods within the framework of translation studies as a coherent scientific method. AVT was also born out of the same momentum that led to literary translation. The difference between AVT and the translation of literary texts is clear and should be studied carefully. For example, when certain concepts of translation studies apply to AVT, they need to be corrected, extended, and reconsidered. Subtitles, for example, are short-lived, and their consistency relies on the interaction of speech and images. Also, literary translations often involve the individual author, whereas AVT involves many people or institutions (actors, directors, producers, writers, editors, sound engineers, photographers, etc.). This means that there is a relationship not only between the people involved in the creation of AVT products but also between them and their target audience. Whether in interlingual, intralingual, or bilingual subtitling, one of the following three modes can be used: subtitling, dubbing, or voice-over. Following is a brief account of the subtitling mode which is of direct relevance to the topic under investigation

C. Subtitling

Subtitling is one of many audiovisual language transfer methods, subtitles are a form of translation. Theorists in this field pay more attention to the importance of this kind of translation in translation research. D áz-Cintas (2013) defines subtitling as "translation practice that consists of rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on-screen (letters, banners, inserts) or is transmitted aurally in the soundtrack (song lyrics, voices off)" (P. 274). Gottlieb (1998) sees that the process of subtitling or as referred to as "captions" are transcriptions of film or TV dialogue presented together on the screen. The researcher considers that "cinema subtitlers

normally work from paper to paper, translating dialogue from a post-production script, the end product being a list of subtitles; these subtitles are then transferred onto the film by others"(p.36).

D. Culture-bound Expressions

Cultural expressions are utterances such as idioms, slang, clichés, taboos, metaphors, proverbs, and collocations that are specified to some cultures and fixed in different types of texts such as religion, ideology, and society. In this part, the researchers explain cultural-bound expressions as defined by many scholars, in addition to explaining some expressions and their meaning in SL. Cultural expressions represent a problem in applying translation principles to the translator's native language. These deeply inherent cultural concepts cannot be acquired through training or professional development but must be exposed and immersed in the relevant cultural environment.

According to Baker (2018) cultural-bound expressions are called cultural-specific items; while for Newmark (1988), they are cultural words. Nord (2005) identifies them as Culturemes.

Teilanyo (2007) believes that culturally related expressions are a source of translation difficulties. He believes that difficulties stem from the problem of finding sufficient equivalents in the target language. These terms convey concepts that are culturally sensitive in the source language. The languages have different meanings and cultural subsystems. Cultural expressions represent a particular problem in applying translation principles to the translator's native language. These deeply inherent cultural concepts cannot be acquired through training or professional development but must be exposed and immersed in the relevant cultural environment. In addition, subtitling this kind of expression must adhere to the translation's norms.

E. Empirical Studies

Scholars of translation have crossed linguistic boundaries to investigate "cultural differences" and their potential impact on these translations. This effect depends on whether the related languages are culturally close or far apart.

Ghazala (2002) investigates how some translators use translation strategies that may have a role in facilitating cultural expressions' translation such as domestication and cultural equivalence. According to the researcher, "everything in language is translatable in a way or another including cultural expressions" (p.170). He adds that the translator must use all that it gets to when translating cultural items idiomatically.

Homeidi (2004) investigates translators' obstacles when subtitling cultural-bound expressions and idioms related examples, in addition to idioms and cultural-bound expression's translation from English and Arabic. He concludes that the optimal strategy for accurate translation and rendering of cultural-bound expressions is the compensation strategy and that there are no specific rules for rendering such expressions. Finally, he argues that since translation is an act of communication, the ability and intervention of the translator are most needed in this regard.

Aldahesh (2008) discusses the issues that professional Arab translators and students face when translating idiomatic English into Arabic and suggested many recommendations for professional translators, linguists, and scholars. The crucial aspect of this type of problem is that it is impossible to realize the functional pragmatic equivalent of such verbs. Literal translation, mistranslation, simplification of idioms to meaning, violation of the Arabic system, and misleading errors such as misplacement of Arabic, change of register, improper speech behavior, use of paraphrases, use of spoken and regional Arabic are some of the problems. Dialects are the main reason for failing to provide appropriate functional pragmatic equivalents of the English idiomatic compound verbs listed in the translation test.

Balfaqeeh (2009) investigates the strategies used to translate cultural-bound expressions from English into Arabic. These strategies are domestication or foreignization. To accomplish the goal of the study, the researcher uses two qualitative interviews and a quantitative survey. The researcher concluded that the domestication translation strategy is preferred by Arab students. Moreover, Arab audiences value the strategies of literal translation and omission when watching movies related to cultural-specific items.

Bahumaid (2010) examines the student's competence in translating 15 cultural-bound expressions from English into Arabic. The results show that participants performed quite poorly in translating cultural-bound expressions from English into Arabic; the main types of errors included incorrect meaning, insufficient translation, and omission. The main reasons for the errors are insufficient understanding of English culture and the lack of understanding of the meaning, and improper use of the dictionary. Furthermore, the participants have demonstrated an incorrect understanding of the translation process used to translate specific cultural expressions.

Widyanto (2011) investigates the slang expression subtitles in the movie (The Rocker). The researcher's goal was to focus on the translations concerning accuracy and acceptability and categorization of the strategies used in translation. Eighty-two slang expressions were collected by the researcher, and five strategies were used in translating them namely, translating slang in SL with another slang in TL, translating slang expressions into something common in TL, omission, paraphrase, and loan words. The researcher concludes that the translations of slang expressions in the movie "The Rocker" were accurate and acceptable.

Balfaqeeh (2009) investigates the problems that the translators face when subtitling cultural-bound expressions from English into Arabic; he found out there is a lack in acquiring the meaning of these expressions. In addition, the researcher concludes that professional and non-professional translators tend to have shortcomings when translating cultural-bound expressions due to the lack of awareness.

The difference between English and Arabic may also be one of the factors that make it difficult to translate idiomatic expressions because Arabic is quite different from English, which renders translating cultural terms more difficult (Al-Khalafat & Haider, 2022). There is a solid foundation in both cultures, and the knowledge of the source language will enable the translator to grasp the implicit meaning expressed by idioms Al-Shawi and Mahadi (2012).

Banikalef and Naser (2019) examine the challenges faced by undergraduates in Jordan majoring in translation when translating cultural specific expressions from Arabic to English. To achieve this purpose, 11 (B. A) Translation students were given 20 cultural- bound expressions to translate from Arabic into English. These expressions were taken from the Jordanian Arabic novel "Mudun almilh" (Cities of Salt). The results show that different types of problems arise when participants translate these expressions. These issues are often related to failing attempts to achieve English equivalence, lack of knowledge in translating techniques and translation strategies.

Debbas and Haider (2020) investigate the cultural restrictions in subtitling the English cartoon series (Family Guy). The researchers focused on three major categories; religious remarks, jokes, and humor, which provoked the subtitlers to find the best rendering of these taboos for the Arab audience. The analysis reveals that the strategy used in the translation of religious utterances was the omission strategy. Concerning humor and jokes subtitling, the strategies used were three namely, retain unchanged, retain unchanged with added guidance and retain unchanged with detailed explanation. In terms of taboo translation, the most used strategies were omission and euphemism. The study concludes that the target audience plays a crucial role in determining the appropriate translation restrictions according to their ideology and culture.

Alsharhan (2020) examines Arabic subtitles that include taboo expressions that are used in Netflix and decided whether they differ from any norm in translating taboo expressions from English into Arabic such as euphemism and omission strategies. The subtitling strategy is identified and analyzed to present for establishing a new taxonomy representing the subtitling taboo expressions of the two languages and cultures. The data indicate that two major modifications to the subtitling strategy are needed and they are euphemism and shift register. Five Netflix shows full of taboo expressions were examined in this research. Subtitles from these shows were taken to put together a corpus that is analyzed qualitatively and quantitatively. The researcher shows different subtitle strategies, which are used to translate taboo expressions in Netflix's shows from English into Arabic, namely omission or euphemism,

A review of the empirical studies above evidently showed two major problems. First, the difficulty of translating or subtitling culture-bound expressions from English into Arabic and vice versa. Second, variability in the use of translation strategies, as some strategies were peculiar of some studies such as euphemism and omission and other strategies were peculiar of other studies such as substitution and paraphrase. However, the researchers benefited largely from this review as it shed some light on the status or role of strategies in subtitling culture-bound expressions more specifically slang expressions.

III. METHODS AND PROCEDURES

This research is qualitative, and the data was collected from the movies Training Day and Goodfellas that are aired on TV channels. Therefore, a description of both movies is in order "Training Day" and "Goodfellas" are Oscar award winners for best actor and best direction. Training Day, which was released (2001), is an African American gangster film by Antoine Fuqua and acted by Denzel Washington; this film draws a picture of a bad African American cop/ drug dealer who gets impunity from the gang. The movie is about a police drama (a veteran officer) who escorts a rookie on his first day with the LAPD's tough inner-city narcotics unit, eventually, it seems like this cop is trying to get this rookie in real problems to achieve a high reputation.

"Training Day" is a movie full of action and drama that asks the audience to decide what is necessary, what is heroic, and what crosses the line in the horrific places of fighting urban crime?

Goodfellas was released in (1990), and it is a movie by Martin Scorsese, which addresses a gangster/mob's daily basis life and crimes; it is about a young man who grows up within the mob and works very hard to develop himself through the ranks. However, he enjoys his lifestyle of cash and luxury and is oblivious to the horror that he causes. Both movies consist of a large number of slang expressions including sex, drugs, mob, and murder. Both movies were aired on Arabic channels such as MBC2. The subtitles investigated in this study were taken from a fansubber website, which is Subscene.com; which is quite possibly the most outstanding scripts databases; it sticks out, is easy to understand, has a solid interface, and offers every one of the scripts that individuals need flow.

To conduct the study the researchers followed these steps:
1. Reviewing several theoretical and empirical studies on translation and subtitling and the problems and strategies used to render subtitles into the target language.
2. Watching the two American movies, "*Goodfellas", "Training Day"* and identifying the subtitles of slang expressions.
3. Comparing the Arabic subtitled version of *Goodfellas and Training Day* with its transcription to identify the strategies used by the professional subtitler and two fansubbers in subtitling the slang expressions.
4. Drawing conclusion based on the analysis.
5. Presenting some recommendations for further studies.

IV. RESULTS AND DISCUSSION

Data analysis showed that the professional subtitlers possessed a mastery of the target language, namely Arabic and excellent writing skills, and finally in-depth cultural knowledge. Although the fansubbers did a good job, in some instances they failed to produce the idiomatic subtitling of some slang expressions. What follows is a discussion of the subtitling of the thirty slangs by both groups along with the strategies used by them.

Example 1

Paul:" Gotta pop his cherry sometime"

Professional subtitler: يجب أن نسحق كرزته

Fansubber 1: إنه يسعى للإثارة

Fansubber 2: يجب أن نفقده عذريته

This dialogue is from the movie "Training Day" when Alonzo (The corrupt police officer) was teasing Jimmy (The rookie police officer). You may suppose you could technically pop a cherry by crushing the fruit, but the slang expression pop the cherry means to lose one's virginity. The professional subtitler used the calque strategy when subtitling the phrase pop his cherry as الكرزة, which is incorrect and resulted in confusion among the audience. Fansubber 1 used the strategy of euphemism rendering it as يسعى للإثارة and fansubbers 2 did the very opposite by subtitling it as نفقده عذريته using the strategy of calque.

From the researcher's point of view, professional subtitlers adhere to constraints by the company they work for, or by the cultural constraints of their society and its ideology, while fansubbers do not, and that's why they deal carefully when subtitling slang expressions especially the ones with taboos.

Example 2

Alonzo: Was she a dyke? A lesbian?

Professional subtitler: Omission

Fansubber 1: من هي؟ هل هي سحاقية؟

Fansubber 2: من هي؟ هل كانت متخلّفة؟

This dialogue is from the movie "Training Day". An example of omission is shown in subtitling the slang expression dyke, which represents gay women or lesbians. The professional subtitler opted for the use of the omission strategy and this complies with the standards of the Arab and Muslim communities. However, fansubber1 subtitled it as السحاقية using the strategy of calque. Fansubber 2 subtitled the word dyke as متخلفة, using the strategy of paraphrase.

Example 3

Tommy: Janice and I were having so much fun; we started screwing each other at work

Professional subtitler: Omission

Fansubber 1: بدأنا بعلاقة سويا في العمل

Fansubber 2: أنها بدأت تفسد الأمور

This dialogue is from the movie "Goodfellas". Another example is the expression screwing, which means having sex; it is similar to the word fuck. The professional subtitler here used the omission strategy to avoid inappropriateness, which is against norms and beliefs in the target culture. However, fansubber1 used the strategy of euphemism by translating it as بدأنا بعلاقة. In addition, fansubber 2 used the strategy of paraphrase.

Example 4

Alonzo: Big boys have you grab your ankles, man.

Professional subtitler في السجن سيقضون عليك

Fansubber 1: سيغتصبونك

Fansubber 2: سيرفعونك من رسغ قدميك يا رجل

This dialogue is from the movie "Training Day". Grabbing ankles is a term used to describe being bowed for the death penalty; an example of euphemism strategy is shown in the professional subtitler-subtitling example: "grab your ankles" as سيقضون عليك, while fansubber1 subtitled it as سيغتصبونك using the strategy of the dysphemism. Fansubber 2 rendered it as سيرفعونك من رسغ قدميك يا رجل using the strategy of a word for word translation, which makes the meaning vague and unclear; nonetheless, it conceals the harsh rendering of the expression.

Example 5

Tommy: "Henry got pinched. Where?"

Professional subtitler: لقد تم قرص هنري

Fansubber1: تم سجنّ هنري. أين؟

Fansubber 2: - لقد قبض على هنري. أين؟

This dialogue is from the movie "Goodfellas". The professional subtitler used the calque strategy and rendered it as تم قرص, and did not convey the correct meaning of the expression in the source text. When the subtitler goes literal, he does not take into account differences between cultures or background knowledge between readers of the original in the original language and readers of the translation in the target language. Both Fansubber1and 2 used the strategy of paraphrase by rendering got pinched as لقد قبض على and تم سجن keeping the sense of the utterance.

Example 6

Henry: Tony killed a made guy that was part of the Gambino crew.

Professional subtitler: تومي قتل رجلا مسنودا

Fansubber 1: (تومي) قتل شخصاً منتمياً للمافيا، من جماعة (غامبينو)

Fansubber 2: تومي قتل زعيما من المافيا

This dialogue is from the movie "Goodfellas". In the example above, the professional subtitler translated it as رجلاً
مسنودا adopting the strategy of paraphrasing. It ought to be noted that the term made guy is not necessarily a boss, but
simply somebody who is a member of the Mafia. Fansubber 1 has adopted the explicitaion strategy by subtitling made
guy as شخصا منتميا للمافيا. In addition, fansubber 2 used the strategy of paraphrase by translating it as زعيما من المافيا.

Example 7

Tommy: Don't go busting my balls. Okay?

Billy: "If I were busting your balls, I would send you home for your shine box."

Professional subtitler: لا تقم بإهانتي

Fansubber 1: لا تغضبني، حسناً؟

Fansubber 2: لا تتكبر علي ، لا تزعجني

This dialogue is from the movie "Goodfellas". Here, the professional subtitler used the strategy of paraphrase by
rendering it as لا تقم بإهانتي; which is so close to the source text meaning. Fansubber1 and 2 used the strategy of
paraphrase when subtitling the expression bust my balls into لا تغضبني and لا تزعجني.

Example 8

Tommy: I've been trying to bang her for fucking month, bang this fucking blonde.

Professional subtitler: كنت أحاول مواعدتها منذ شهر، أحاول أن أحصل على تلك الفتاة

Fansubber 1: إنني أحاول مضاجعة تلك الفتاة، مضاجعة الشقراء

Fansubber 2: أردت أن أضاجعها منذ شهر

This dialogue is from the movie "Goodfellas". Bang is a slang expression used to express sexual intercourse with
someone. The professional subtitler used the strategy of euphemism by beautifying and hiding the true meaning of the
expression in the previous example bang and rendering it as مواعدة. The professional subtitler used this strategy in
compliance with the cultural constraints of the community and the audience. However, fansubber1 transposition and
fansubber 2 used the strategy of euphemism by rendering bang as مضاجعة. So mitigating the effect of the expression on
the viewers.

Example9

Jimmy: "Fucking rat. His whole family's all rats."

Henry: "Yeah."

Professional subtitler: إنه تافه، عائلته كلها تافهة

Fansubber1: """" إنّه واش على أيّة حال، عائلته كلّها من الوشاة

Fansubber 2: كان سيكبر ليصبح واشيا، كل عائلتهم واشون

This dialogue is from the movie "Goodfellas". In slang, the word rat indicates betrayal or snitching on someone. The
professional subtitler used the strategy of paraphrase; fansubber 1 subtitled the slang expression "rat" as "واش", and
fansubber 2 translated it as واشون so both using the strategy of paraphrase.

Example 10

Jake: "Who are you?"

Alonzo: "The Goddamn zigzag man."

Professional subtitler: "من أنت" "؟أنا رجل الزج زج"

Fansubber 1: "من أنت؟ الرجل المنحرف"

Fansubber 2: أنا رجل الزج زج، من أنت، بحق الجحيم ؟

This dialogue is from the movie "Training Day". In slang, zigzag refers to marijuana, or the papers used for rolling
joints (weed). The professional subtitler and fansubber2 subtitled it as الزج زج using the strategy of transliteration while
fansubber1 rendered it as الرجل المنحرف using the strategy of paraphrase.

Example 11

Alonzo: Yeah. I got four boys, you need a son, you let me know. I'll hook your old lady up; you know? I don't miss it.

Professional subtitler: "إذا أردت أحد منهم ما ليقيم علاقة مع ابنتك"

Fansubber1 تحتاج إلى ابن. سأضاجع زوجتك! أنا لا أخطئ" :

Fansubber 2: إذا أردت أحد منهم ليقيم علاقة مع إبنتك, قل لى, و لن أتأخر

This dialogue is from the movie "Training Day". According to the Online Slang Dictionary, hooking up refers to
sexual activity. The professional subtitler and fansubber 2 used the strategy of euphemism rendering hook up as ليقيم
علاقة. Fansubber1 rendered it as سأضاجع using the strategy of transposition.

Example 12

Alonzo: I see you down here again, I will take your vehicle, make you go home, I'm going to let the homeboys up the
hill, run a train on your girlfriend. You know what a train is, don't you, huh?

Professional subtitler: سأجعل أولاد المنطقة يستخدمون صديقتك

Fansubber 1 : وسأجعل أولاد المنطقة يستخدمون صديقتك و أنت تفهم ما الذى أعنيه!

Fansubber 2: سأجعل سكان المنطقة ينالون منها أتفهم معنى ذلك

This dialogue is from the movie "Training Day". According to Urban Dictionary, to run a train refers to the situation
where multiple men have sex with a woman one after the other, with or without consent. The professional subtitler and

fansubber 1 rendered the slang expression as يستخدمون using the strategy paraphrase while fansubber 2 used the strategy of euphemism to substitute the offensive expression for another that might not offend or suggest unpleasant experience by rendering "run a train" as "سينالون منها".

Example 13

Tommy: you Motherfucking mutt! You fucking piece of shit!"This cop**fucker's an arch-criminal

Professional subtitler: Omission

Fansuber 1: Omission

Fansubber2: هذا اللعين هو مجرم حقيقي.

This dialogue is from the movie "Training Day". The professional subtitler used the strategy of omission due to the harshness and inappropriateness of these types of slang expressions such as Motherfucking, fucking piece of shit, and co**fucker by eliminating the taboo expression. This strategy mostly produces a different effect on the target readers in the target text. Fansubber1 also used the strategy of omission. Fansubber 2 rendered the previous taboo expressions as هذا اللعين using the strategy of euphemism due to restrictions of Arab and Muslim culture.

Example 14

Sandman's Wife:

Punk-ass, bitch-ass crooked-ass cop.

Professional subtitler: أيها الشرطي اللّعين

Fansubber 1: شرطي حقير

Fansubber 2: أيها الشرطي اللعين

This dialogue is from the movie "Training Day". T All the subtitlers, the professional subtitler, and the two fansubbers 1and 2 adopted the strategy of euphemism in translating the slang expressions Punk-ass, bitch-ass crooked-ass cop as لعين وحقير to conceal and tone down the offensive expression. This strategy is considered acceptable and understandable in the target Arab culture.

Example 15

Alonzo: I ace this assignment, department's wide open.

Professional subtitler: انا كحجر النرد في هذه المهم

Fansubber 1: أبرع في هذا العمل ويصبح القسم مشرّع الأبواب

Fansubber 2: تعال إلى القسم يوما ؟

This dialogue is from the movie "Training Day". The professional subtitler used the word for word or calque strategy by rendering the word Ace as النرد, and by that, he failed to achieve a good translation of what is in the context. Fansubber 1 got this right by translating the word Ace as أبرع which is an accurate translation using the strategy of paraphrase. Fansubber2 used the strategy of paraphrase leaving the audience confused by rendering it as تعال إلى القسم يوما.

Example 16

Alonzo:

Yeah, time to get my swerve on here.

Professional subtitler: أجل، حان وقت مروري إلى هنا

Fansubber1: إحان الوقت للانحراف هنا !

Fansubber 2: حان الوقت للإنحراف هنا

This dialogue is from the movie "Training Day". According to The Online Slang Dictionary, to get one's swerved on is to drink and consume alcohol. The professional subtitler used the strategy of translating using paraphrase by rendering it حان وقت مروري هنا that is not equivalent and misleading to the target audience. Fansubber1 translated it as حان وقت الانحراف, and used the strategy of paraphrase taking into account the cultural differences between the source and target language and keeping the meaning of the expression, and so did fansubber 2.

Example 17

Alonzo: Hear that, bro? My dog, here, wants to lock you up. Been to the booty house? Grabbin ankles for the big boys?

Professional subtitler يوجد مكان لك في الاسر

Fansubber1: لدينا متّسع في الزنزانة؟ أقصدتها يوماً

Fansubber 2: لدئً مكان لك فى الأسرى

This dialogue is from the movie "Training Day". According to Urban Dictionary, Booty House is a "Jail, Prison, or any other type of state / City correctional facility, and it is a common homosexual affair by male or female inmates". The professional subtitler and the fansubbers used the strategy of paraphrase by rendering the slang expression as الأسرى and الزنزانة.

Example 18

Alonzo: Man the fuck up! Finish that shit

Professional subtitler: Omission

Fansubber 1: Omission

Fansubber 2: إخرس و انتظر، أكمل هذا الشيء الملعون

This dialogue is from the movie "Goodfellas". The professional subtitler and fansubber 1 used the strategy of omission by deleting the word man up completely. However, fansubber 2, he rendered it as إخرس using the strategy of paraphrase

Example 19

Alonzo: It is a shitty dime; see the small hairs, undeveloped seeds.

Professional subtitler: إنها مخدرات، أترى تفاصيلها أترى كيف هي؟

Fansubber 1: أنظر إلى هذا إنّها سيّئة. أنظر إلى الشعيرات والبذور غير الناضجة

Fansubber 2: دعنى أرى, إنها قديمة أيضاً من المحتمل من العام الماضى

This dialogue is from the movie "Training Day". According to Urban Dictionary, Dime Bag is "a general term for $10 worth of weed". The professional subtitler seems to be aware of such expressions and acknowledging the cross-cultural differences,\; so he used the strategy of transposition by rendering it as مخدرات. Fansubber1 and 2 used the strategy of paraphrase.

Example 20

Tommy: He bought his fucking button!

Professional subtitler: Omission

Fansubber 1: Omission

Fansubber 2: لقد اشترى رتبته! هذا الرجل القوي المزيف

This dialogue is from the movie "Goodfellas". According to Urban Dictionary, "button man" and "Hit-man" usually does the dirty work/muscle work for the mob bosses. Both the professional subtitler and fansubber 1 used the strategy of omission when not translating the word button. Nevertheless, fansubber2 used the strategy of paraphrase لقد اشترى رتبته.

Example 21

Tommy: Say hello to those blow-job hacks.

Professional subtitler: رحب بأولئك الشواذ

Fansubber1: Omission

Fansubber2: Omission

This dialogue is from the movie "Goodfellas". According to Slang.org, a "blowjob" is a slang term for oral sex. Such expressions are unacceptable in Arab culture. The professional subtitler rendered it as رحب بأولئك الشواذ using the strategy of paraphrase. Fansubber1 and 2 chose not to subtitle this slang expression using the strategy of omission.

Example 22

Henry: Instead of getting rid of the truck like he was supposed to, he got stoned.

Professional subtitler: أخذ يدخن الحشيش بدلا من التخلص من الشاحنة

Fansubber1: تعاطى المخدرات، بدلا من التخلص من الشاحنة

Fansubber 2: كما هو مفروض ، تخدر بدلًا من أن يتخلص من الشاحنة

This dialogue is from the movie "Goodfellas". The professional subtitler rendered the slang expression stoned as يدخن الحشيش using the strategy of paraphrase. Fansubber 1 did the same thing by rendering the expression as تعاطى المخدرات using the same strategy, so did fansubber2 by subtitling it as تخدر, and even though it is out of context, it is still comprehended by the audience because Arabs use the word تخدّر to indicate that someone is narcotized (due to drugs).

Example 23

Tony: They'd be up a creek if not for me.! I want my money.

Professional subtitler: Omission

Fansubber1: Omission

Fansubber2: Omission

This dialogue is from the movie "Goodfellas". According to Urban Dictionary, a creek is a difficult or seemingly hopeless situation. The professional subtitler, fansubbers1 and fansubber 2 failed to subtitle the word creek and skipped it as if it is not there in the dialogue using the omission strategy. So the strategy of omission is in order here.

Example 24

Alonzo: You see that zero head trying to act like, he's not slanging dope?

Professional subtitler: أترى ذلك الشخص الذي يرفض المخدرات

Fansubber 1: أترى ذلك الشخص الذى يمثل أنه يرفض المخدرات

Fansubber 2: أترى هذا الشاب الذي يتصرّف وكأنه لا يبيع المخدّرات

This dialogue is from the movie "Training Day". According to Slang Define.com, slanging dope is an expression used for people trying to sell drugs in the neighborhood. The professional subtitler and fansubber 1 rendered the slang expression slanging dope as يرفض المخدرات using the strategy of paraphrase. As for fansubber 2, he used the same strategy as well لا يبيع المخدرات.

Example 25

Jimmy: Good for you, Don't take no shit off anybody.

Professional subtitler: لا تقبل الاهانات من أي احد

Fansubber 1: لا تقبل أيّة إهانة من أي أحد :

Fansubber 2: جيد. لا تسمح لأحد أن يهينك

This dialogue is from the movie "Goodfellas". Taking no shit is a slang expression that means you are not tolerating anyone who humiliates, talks nonsense, lies, and cheats on you. The professional subtitler and the two fansubbers managed to choose the right and equivalent subtitles for this expression which is the لا تقبل الإهانة and لا تسمح لأحد أن يهينك using the euphemism strategy.

Example 26

Narrator: lt wasn't like that for wiseguys.

Professional subtitler: لم تكن الأمور كذلك لرجال العصابات

Fansubber 1 : "لكن الأمر لم يكن كذلك لأفراد العصابات

Fansubber 2: لم يكن الامر كذلك لرجال العصابات

This dialogue is from the movie "Goodfellas". According to Online Slang Dictionary.com, a wise guy is a member of the mafia. The professional subtitler and the two fansubbers rendered the slang expression as أفراد and رجال العصابات which conveys the meaning completely using the strategy of dysphemism.

Example 27

Stan: That prick will do 6 months in the puzzle factory.

Professional subtitler: Omission

Fansubber 1: Omission

Fansubber 2: سيقضي 6 أشهر في المصحّ

This dialogue is from the movie "Training Day". According to Urban Dictionary, a puzzle factory is a "nickname for insane asylum", which is an organization that protects people with mental illness. Both the professional subtitler and fansubber 1 used the omission strategy when subtitling the slang expression puzzle factory, whereas fansubber 2 rendered it as المصحّ using the strategy of euphemism

Example 28

Smiley: Don't sweat it judo, we ain't playing for money.

Professional subtitler: لا تقلّق، لا نراهن على المال

Fansubber 1: لا تقلق , نحن لا نلعب على المال.

Fansubber 2: لا تقلق , نحن لا نلعب على المال.

This dialogue is from the movie "Training Day". According to Longman Dictionary, the slang expression don't sweat it is an "American English spoken term used to tell someone not to worry about something". The professional subtitler rendered don't sweat as لا تقلق, so did fansubber 1 and fansubber 2 using the method of the paraphrase strategy.

Example 29

Letty: I got jumped by these two crackheads today.

The professional subtitler: لقد اعتدى علي اثنان من المدمنين

Fansubber 1: هاجمنى إثنين من المدمنين

Fansubber 2: الكوكايين هاجمني مدمني

This dialogue is from the movie "Training Day". According to Cambridge English Dictionary, a crackhead is "a person who cannot stop using crack (an illegal drug)" and has been addicted to it. The professional subtitler rendered the slang expression crackheads as مدمني المخدرات using the paraphrase strategy so did fansubber 1 by rendering it as المدمنين. Fansubber 2 rendered crackheads as مدمني الكوكايين using the strategy of explicitation.

Example 30

Alonzo: So you're going to hook me and book me, huh?

Professional subtitler: ستقبض عليّ , أليس كذلك ؟

Fansubber 1: ستقبض عليّ , أليس كذلك ؟

Fansubber 2: هل ستعتقلني؟

According to Urban Dictionary, to hook and book is "A slang term f meaning arresting someone. Hook is handcuffing someone and book is booking them in jail". The professional subtitler rendered hook and book as ستقبض علي, and so did fansubber1 using the strategy of paraphrase. Fansubber 2, however, rendered it as ستعتقلني using the strategy of transposition

The table below shows the strategies that the professional subtitler and the two fansubbers used in subtitling the slang expressions in the two movies "Goodfellas" and "Training Day". The most used strategy is paraphrase, (28) times, and the least used one is transliteration, which was used once by the professional subtitler and once by fansubber 2.

Frequency and types of strategies used by the professional subtitler and fansubbers

Subtitling strategy	Professional Subtitler	Fansubber 1	Fansubber 2	Total
Paraphrase	12	13	13	38
Euphemism	6	5	6	1 7
Omission	7	6	2	15
Calque	3	2	3	8
Dysphemism	1	2	1	4
Explicitation	0	1	2	3
Transposition	1	1	1	3
Transliteration	1	0	1	2

V. CONCLUSION

The data indicates that the professional subtitler did a good job in translating the slang expressions under investigation in this article. This applies to some extent to the subtitling of the fansubbers whose performance was a bit lower than that of the professional subtitler. This is not, of course, strange as professional subtitlers are expected to offer good service to the viewers who watch these movies. In this regard, good service entails proper and acceptable translations of slang expressions. This is in line with Pym (2012) who states that a professional is someone who can provide a service that the buyers of the service cannot do themselves. Clients pay translators to do their job and, as they do not necessarily have the knowledge or expertise to revise the translation, they trust the work provided by the translators.

It is noteworthy to say that slang expressions fall within the domain of culture-bound expressions and the translation of these expressions constitute challenges to both professional and non-professional subtitlers for two reasons; first, slang terms consist of non-formal language whose use is restricted to certain contexts and by people belonging to the same social group; second the lack of equivalent terms in the target language and culture as argued by Teilanyo (2007) who maintains that culturally-related expressions are a source of translation difficulties and that difficulties stem from the problem of finding suitable equivalents in the target language. This ties in well with Banikalef and Abu Naser (2019) who found out that the problems that occur while translating cultural-bound expressions are often related to the failure of English equivalence attempts, lack of translation skills, and knowledge of translation strategies.

Before we embark on discussing the strategies used for slang expressions subtitling, it is worthwhile to state that in the field of translation in general and AVT in particular many scholars have tackled translation strategies and for this purpose suggested different classifications for subtitling and translation strategies. So many scholars and researchers can be cited in this context Ivarsson (2004), Gottlieb (1994), Cintas and Remael (2007), Aixelá (1996), and Davies (2003). Each of the typologies suggested by these scholars consists of a varying number of strategies that may overlap with other strategies. Here and due to limitations, the strategies proposed by Gottlieb (1994), and Cintas and Remael (2007) will be highlighted. The former scholar suggested strategies to interpret language and cultural problems in translation which are employed in subtitling texts and this are:1) expansion, 2) paraphrase, 3) transfer, 4) imitation, 5) transcription, 6) dislocation, 7) condensation, 8) decimation, 9) deletion and 10) resignation. In this research the model put forward by Cintas and Remael (2007) will be used for exploring the subtitling strategies of slang expressions for several reasons; it is simple and straightforward and can adequately account for the slang used and it is most commonly used in the field of AVT especially in the subtitling of culture-bound references. Their typology consists of the following strategies, 'loan, calque (literal translation), explicitation, substitution, transposition, lexical recreation, compensation, and omission.' Other strategies not within the framework of Cintas and Remael (2007) classification were supplemented to account for subtitling, namely, euphemism and dysphemism. The former strategy implies the use of a word or phrase in a positive way that appeals to others while the latter is the opposite where one uses a word or phrase offensively to substitute for a pleasant one. They were of course suggested accounting for many subtitling examples.

As shown in the table above, the most frequently used strategy was the paraphrase one which was used 38 times by the professional subtitler and fansubbers, followed by euphemism and omission. The least used ones were dysphemism, explicitation, transposition, and transliteration. The high ranking of the paraphrase strategy may be attributed to the lack of equivalents or similar expressions or subtitlers' unfamiliarity with these spoken and informal forms as in example 6 busting my balls and example 27 to get stoned. The euphemism strategy ranked second by the professional subtitler and fansubbers and it was used 14 times as in example 17 Punk-ass, bitch-ass crooked-ass cop as لعين وحقير and 31, taking no shit لا تقبل الإهانة. It is natural for professional subtitlers to use this strategy as this is a paid job and thus they should comply with the guidelines and instructions provided by the company or agent who entrusted them with this task. Besides, they consciously know that their subtitled products are being monitored by the public and official bodies such as the censorship bureau. Fansubbers used this strategy 11 times and one would not expect them to use as many dysphemism because they adopt a more liberal approach and they are known to be "norm breakers".

The omission strategy ranked third and was used 15 times by both groups of subtitlers. From our perspective, the use of this strategy fits most here because slang expressions are generally full of taboos, vulgarisms swear and profanities as in example 13 Motherfucking, fucking piece of shit. Thus, a translator resorts to this strategy regardless of being a professional or non-professional subtitler. In light of the findings of this study, the researchers recommend that further studies be conducted on the subtitling of British slang expressions and the investigation of the subtitling of slang expressions in other target cultures and languages such as Spanish, Persian, Turkish, Greek, and Kurdish. Finally, it is recommended that the subtitling of slang in other types of movies such as adventure, romance, comedy, thriller, and Western be conducted to explore points of agreement or disagreement with the findings reported here.

REFERENCES

[1]   Aixelá J. (1996). Culture-specific items in translation. *Translation, power, subversion, 8*, 52-78.
[2]   Al-Abbas, L. S., & Haider, A. S. (2021). Using Modern Standard Arabic in subtitling Egyptian comedy movies for the deaf/hard of hearing. *Cogent Arts & Humanities, 8*(1), 1-16. doi:https://doi.org/10.1080/23311983.2021.1993597

[3]   Al-Abbas, L. S., Haider, A. S., & Saideen, B. (2022). A Quantitative Analysis of the Reactions of Viewers with Hearing Impairment to the Intralingual Subtitling of Egyptian Movies. *Heliyon, 8*(1-8), e08728. doi:https://doi.org/10.1016/j.heliyon.2022.e08728

[4]   Al-Khalafat, L., & Haider, A. S. (2022). A Corpus-Assisted Translation Study of Strategies Used in Rendering Culture-Bound Expressions in the Speeches of King Abdullah II. *Theory and Practice in Language Studies, 12*(1), 130-142. doi: https://doi.org/10.17507/tpls.1201.16

[5]   Al-Shawi, M., & Mahadi, T. S. T. (2012). Strategies for translating idioms from Arabic into English and vice versa. *Journal of American Arabic Academy for Sciences and Technology, 3*(6), 139-147.

[6]   Aldahesh, A. (2008). *Translating idiomatic English phrasal verbs into Arabic.* (PhD Dissertation). University of Western Sydney, Australia.

[7]   Alsharhan, A. (2020). Netflix's No-censorship Policy in Subtitling Taboo Language from English into Arabic. *Journal of Audiovisual Translation, 3*(2), 7-28.

[8]   Bahumaid, S. (2010). Investigating cultural competence in English-Arabic translator training programs. *Meta: Journal des traducteurs/Meta: Translators' Journal, 55*(3), 569-588.

[9]   Baker, M. (2001). 'The Pragmatics of Cross-Cultural Contact and Some False Dichotomies in Translation Studies'. In *CTIS occasional papers*: Centre for Translation and Intercultural Studies.

[10] Baker, M. (2018). *In other words: A coursebook on translation*: Routledge.

[11] Balfaqeeh, N. (2009). *Strategies for Translating Idioms and Culturally-bound Expressions within The Human Development Genre.* (MA Thesis). University of Birmingham, United Kingdom.

[12] Banikalef, A. E., & Naser, J. A. (2019). The Difficulties in Translating Culture-Specific Expressions from Arabic into English. *Journal of Education and Practice, 10*(9), 78-82.

[13] Bassnett, S. (2002). *Translation Studies* (3 ed.). London: Routledge.

[14] Chaume, F. (2013). The turn of audiovisual translation: New audiences and new technologies. *Translation spaces, 2*(1), 105-123.

[15] Cintas, J. D., & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Manchester: St. In: Jerome Publishing.

[16] Davies, E. E. (2003). A goblin or a dirty nose? The treatment of culture-specific references in translations of the Harry Potter books. *The Translator, 9*(1), 65-100.

[17] Debbas, M., & Haider, A. S. (2020). Overcoming Cultural Constraints in Translating English Series: A Case Study of Subtitling Family Guy into Arabic. *3L: Language, Linguistics, Literature®, 26*(1), 1-17. doi: http://ejournals.ukm.my/3l/article/view/37074/10325h

[18] Delabastita, D. (1989). Translation and mass-communication: film and TV translation as evidence of cultural dynamics. *Babel, 35*(4), 193-218.

[19] D áz-Cintas, J. (2003). Audiovisual translation in the third millennium. In M. R. Gunilla Anderman (Ed.), *Translation Today* (pp. 192-204). England: Multilingual Matters.

[20] D áz-Cintas, J. (2013). Subtitling: Theory, practice and research. In C. Millan-Varela & F. Bartrina (Eds.), *The Routledge handbook of translation studies* (pp. 273-287). London: Routledge.

[21] Ghazala, H. (2002). Cross-Cultural Link in Translation. *English-Arabic. International Journal of Translation, 14*(1), 137-162.

[22] Gottlieb, H. (1994). Subtitling: diagonal translation. *Perspectives: studies in translatology, 2*(1), 101-121.

[23] Gottlieb, H. (1998). Subtitling. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies.* (pp. 243-265). London: Routledge

[24] Homeidi, M. A. (2004). Arabic translation across cultures. *Babel, 50*(1), 13-27.

[25] Ivarsson, J. (2004). *A short technical history of subtitles in Europe*. Retrieved from https://www.transedit.se/history.htm

[26] Karamitroglou, F. (2000). *Towards a methodology for the investigation of norms in audiovisual translation: The choice between subtitling and revoicing in Greece* (Vol. 15): Rodopi.

[27] Newmark, P. (1988). *A textbook of translation* (Vol. 66): Prentice hall New York.

[28] Nord, C. (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis*: Rodopi.

[29] Pym, A. (2012). *On translator ethics: Principles for mediation between cultures* (Vol. 104): John Benjamins Publishing.

[30] Snell-Hornby, M. (1988). *Translation studies: An integrated approach* (revised ed.). Amsterdam: John Benjamins Publishing.

[31] Teilanyo, D. I. (2007). Culture in translation: The example of JP Clark's The Ozidi Saga. *Babel, 53*(1), 1-21. doi:10.1075/babel.53.1.02tei

[32] Widyanto, O. (2011). *The analysis of slang words translation in the movie entitled the rocker.* (PhD Dissertation). Sebelas Maret, Indonesia.

Ruba Hashish received her Master's in Audiovisual ad Mass Media Translation from the Applied Science Private University, Amman, Jordan. Her main areas of interest include corpus linguistics, pragmatics, and translation studies.

Riyad F. Hussein (Corresponding author) is a professor of linguistics. He obtained his Ph.D. from the State University of New York in 1981. He has published extensively in international journals such as Language Problems and Language Planning, English for Specific Purposes, IRAL, World Englishes, Language Sciences, META, Papers, and Studies in Contrastive Linguistics, and Grazer Linguistische Studien. His research interests include sociolinguistics, bilingualism, corpus linguistics, second language acquisition, translation, and lexical studies.