
Translation of Taboo Words in IRIB's Persian Dubbed Movies

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Abstract

Translating taboos presents an important challenge for the Iranian audiovisual translators, and deleting them is the other censorial aspect regarding dominant social constraints. This research attempted to discover the prevailing strategies used in IRIB's dubbed movies. To this end, the original English movies were compared with their dubbed Persian counterparts based on Sharifi and Darchinian's (2009) conceptual model. All along data collection, relying on a definite set of taboos, the 41 examples in the selected sample of the three American movies were found and documented. In the present descriptive study, corpus based research was applied. After classifying the cases based on the theoretical model, taboos had been classified based on their moral, ideological, political, and social nature. The "deletion" strategy was the highest applied strategy in the translation of taboos with the highest frequency (71%). The second general strategy was "taboo to non-taboo" which includes 17%, the third general strategy was "taboo to taboo" with 9%, and the least general strategy for handling taboos was "euphemism" which was 3%. The frequency of the taboos in each of the movies, as well as their frequency in the entire corpus, was measured and discussed. General results and discussion were drawn to suggest future studies on taboo as a social and ideological phenomenon.

Keywords: Audiovisual translation, Dubbing, Deletion, Sharifi and Darchinian's conceptual model, Taboo

INTRODUCTION

The language and culture of any nation are one of the areas to challenge the taboos of that nation, because language and culture, with their norm-breaking and critical features, often could violate the sanctity of celestial and human contracts (Culpeper, 2011; Hemmati & Afzali, 2021). Accordingly, the social dimension of language is one of the essential areas in translation studies, because language is a crucial part of communication among people (Yule, 1996); hence taboo language is a type of social taboo that refers to prohibitions on language behavior (Trudgill, 2001). Furthermore, language is a

unique social phenomenon in which any people's identity and culture are formed (Sheikhi, 2011).

Moreover, taboo has found its place in Polynesian languages (Wardhaugh, 1992), and its effects can be the same in most cultures, while governing taboos is still the main challenge among social groups (Ben Slamia, 2020). Taboos are a function of time and place, which means that what is taboo today may not be taboo tomorrow (Freud, 1925; Sharifi & Darchinian, 2009). Douglas (1970) also believes that nothing could be bad in its very nature, and the dominant culture or ideology determines what is right, valuable, good, or bad. Based on Allan and Burridge (2006), taboos originate

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from social limitations on the human's action where it can lead to displeasure or disquiet.

In particular, the translation of linguistic and social taboos in audiovisual products is always a topic of discussion (Mehdizadkhani et al., 2019). The AV translators' task in translating these expressions is to adopt a middle and balanced position. This conveys that AV directors must primarily clarify the approach and message of the source context and later choose an appropriate translation by making hypotheses about the audience's perception and view (Ameri & Khoshsaligheh, 2018).

Audiovisual products which also has entered in large numbers every year in the form of movies and television shows have a great impact on promoting western culture and values in Iran. Dating, valentine's day, boyfriend, girlfriend, gay, and lesbian swear words were examples of Western concepts that have entered society in recent decades (Ghazi & Sadati, 2018). Taboo today has been introduced as one of the main aspects of human society (Haddadi et al., 2021). Following what has been said and considering the importance of taboo in audiovisual translation, the current research dealt with strategies that AV translators used in rendering taboo phrases in three Hollywood movies, especially *The Way Back* (2010), *Taken 1* (2008), and *Taken 3* (2014) from a socio-ideological perspective. The present study focused on remarking the following questions on the basis of Sharifi and Darchinian's conceptual model (2009):

RQ1: *What strategies do Iranian AV translators benefit from to deal with taboo language in the process of formal dubbing?*

RQ2: *In what ways the frequency of application of Sharifi and Darchinian's strategies could be categorized in translating taboo terms in the process of formal dubbing by official Iranian translators?*

This Study

According to Atanasovska (2016), the challenge of translating vulgar words and phrases and forbidden subjects has been one of the critical parts with which the cinema translator and especially the audiovisual translator are

dealing with. In such a case, if possible, the translator is expected to use translation strategies to provide the conditions for resolving this issue (Bigdeloo, 2022). Unfortunately, no scientific report has been prepared on the process of solutions for taboo translation in this field or the common strategies that Persian AV translators applied to deal with these vulgar concepts (Khoshsaligheh et al., 2018). With this preamble, in the present study, an attempt has been made to present a report on translation strategies in the field of dubbing American movies in Iran.

The purpose of the current study is to examine this aspect of the taboo in translating from English to Persian and the problems that the Persian translator is struggling with, and the solutions s/he has chosen or can choose to solve this challenge; for example, equivalents in Persian for words from other languages, which are taboo in Persian, are chosen by translators, although taboos are not always limited to words. The problem is more fundamental when the taboo has a wider scope and sometimes includes a phrase, sentence, paragraph, or text. In these cases, choosing the right solution is not easy, and every translator faces a serious problem due to the severity of the taboo.

In the following, it is necessary to state a few points about the data. First, because movies are selected from different genres, they have different natures in terms of taboos; therefore, the status and function of each taboo differ according to the context of the Persian language; the second point is that the way data is presented may not seem appropriate to some. It may be advisable to provide a sample first and then identify the source, but since more than one sample is selected from the aforementioned movies, the researchers of the present study have preferred to provide the name of the movie first and then the samples themselves.

REVIEW OF LITERATURE

This section first gives a quick view of Sharifi and Darchinian's Conceptual Model (2009) and explains the series of taboo categories pertaining to the research nature; it then opens up a new horizon with regard to taboo from an audiovisual translation perspective. Different viewpoints of the taboo language will also be

mentioned here in the light of the censorial view.

Sharifi and Darchinian's Conceptual Model

According to Sharifi and Darchinian's (2009) classification as a local model for the validity assessment of samples based on institutional and organizational needs in the Iranian context, rendering taboo phrases from English into Persian are classified into the following typology:

1. Private relations between men and women whether legitimate or illegitimate and words related to them such as, kissing, hugging, sleeping with, and cheating on;
2. Boys' and girls' relations before marriage like being a boyfriend or girlfriend;
3. Calling or naming outer sexual organs and related words;
4. Words and expressions related to alcoholic drinks and drugs;
5. Swearing, curse, and impolite expressions;
6. Stating features of immoral behaviors and habits such as thieving;
7. Issues related to religion and belief, which are against those of the translator's society; and
8. Stating some political issues which are rather threatening to the translator's society, which cause some political situations to remain highly unstable.

The second framework of the research proposed by Sharifi and Darchinian (2009) classifies special translation strategies for translating the taboos according to the following types:

1. Translating the source culture taboo to a target culture taboo (Taboo to Taboo);
2. Deletion of the source culture taboo (Censorship);
3. Substituting the source culture taboo to a target culture non-taboo (Taboo to Non-taboo); and
4. Rendering the source culture taboo to a target culture euphemistic equivalent (Euphemism).

Audiovisual Translation

The beginning of audiovisual translation could be traced back to the advent of silent movies

and the use of transliterators (Ameri & Khoshsaligheh, 2018; Emam, 2017). Additionally, in most countries, including Italy, Spain, Germany, France, and Iran, dubbing is the predominant method of translating foreign movies into national media despite its high cost, as it does not require literacy and is easier for audiences to understand (Khoshsaligheh et al., 2018). It also helps to stabilize the national language and prevent the spread of foreign or local languages, because linguistic unity would lead to social and political unity, and this belief still seems to prevail in many countries (Pakar et al., 2020). This aspect could be reconsidered in taboo language mood, with a special focus on its vulgar and obscene aspects to ensure the implementation of local strategies taxonomy; since taboo is nonuniversal and it is particular for any culture (Hendal, 2021) and since nowadays many movie makers are surrounded by taboo behaviours which impeded them from the real reflection of authentic and tangible language for their audience (Yaghoot Miandoab, 2017), taboo translation has turned into a challenging problematic task (Lovihandrie et al., 2018).

Taboo

Many linguists believe that the term taboo has its definition in many languages and cultures (Jay, 2000); for example, in a country like Iran, the consumption of alcohol is forbidden, while in another country, it is common in many ceremonies (Hassanvandi et al., 2019). Moreover, many rude words which should not be used in the social context of one country are common in other countries (Jay, 2000, as cited in Abdi, 2007) as they might shed light on concepts such as sexual relationship, excretion, racist terms, public rights, narcotics, family, animals, religion, food, and drinking (Andersson & Trudgill, 1999; Robinson, 1996). Therefore, taking these issues into consideration, taboo terms are deemed abusive in the Iranian official media (Vossoughi & Etemad Hosseini, 2013).

On the other hand, Wardhaugh (1992) refers to people who are ready to violate the rules governing the application of the taboo in order to demonstrate their freedom from the shackles of society or to prove the irrationality of the

taboo. In particular, translators often deleted political, ideological, and religious taboos due to the cultural context; however, in some cases, the deletion strategy would lead to some kind of misunderstanding in the text, and the translator had to therefore choose the strategy without changing textual content (Sharifi & Darchinian, 2009).

Ideology

According to Munday (2007), translation is a purposeful activity, and many of the words, phrases, and expressions used in translation are being purified through the translator's ideologies, and this is the element that prevents translators from being completely neutral. In the translation process, the translator is also constantly surrounded by various ideologies that play a role in his linguistic choices, including the ideology of the author of the source text, the ideology of the employer, the expectations and ideological preferences of the target audience, and the translator's intellectual views (Zare & Babapour, 2019).

In fact, every dubbed movie provides us with negative or positive behaviours, in accordance with implied or explicit ideological manifest (Vossoughi & Etemad Hosseini, 2013). Virtually, ideology portrays a systematic world view in which the audience can define their self-bound concepts in regards to the collective world where a person lives in (Ameri & Ghazizadeh, 2014). As a general principle, implementing Islamic ideology by Ministry of Culture and Islamic Guidance is compulsory for the distribution of both local and foreign products (Khoshsaligheh & Ameri, 2016). Definitely, each of these belief systems, in turn, influences the translator and, willingly or unwillingly, leads him / her to specific translation strategies (Yaghoot Miandoab, 2017).

Censorship

Much has been said about why censorship exists in different societies and about its consequences. Most of the views on the causes of censorship have had a political aspect, and its governmental and religious reasons have been addressed (Abdi & Afzali, 2018). Thus, it

seems necessary to regard deletion as a common ground regarding taboo phrases under the title of censorship (Ameri & Ghazizadeh, 2014; Marbry, 1998). Some scholars have believed that censorship was a sign of weakness and fear of the power system and its existence was for saving the government legitimacy (Bichranlo & Yadegari, 2016). In brief, deletion has been one of the strategies that the state implements in the society to limit the incidence of dangerous behaviors in the community, since the state asserted that these kinds of behaviors, one day, could turn into an obstacle for human intellectual growth (Hashemian et al., 2019). Substitution, lexical recreation, reformulation, toning down, attenuation, and transposition have been among other strategies to control taboo language (Khoshsaligheh et al., 2018). The results of most of the aforementioned studies revealed that “euphemism” with 75%, “transfer” with 48%, “maintaining” with 74.48%, and “substitution” with 35.33% were the most frequently applied strategies in taboo translation.

Up to this point, several studies have been carried out regarding taboo translation in different AVT genres. With regard to the local Iranian strategies applied in translating the taboo phrases of *Taken 1* (2008), *The Way Back* (2010), and *Taken 3* (2014) into Persian, the current study differs from the previous ones as far as the corpus of the study along with the conceptual model used for the analysis of the data is concerned. This study has the same aim as the aforementioned ones, while accomplishing their findings by focusing on the undefined and unknown aspects of the Persian translations of taboo phrases in the above movies.

Furthermore, since various taboo translations in AVT field have been published in the last decades, doing research based on the new generation models has the potential to discover new aspects of taboo translation in the Iranian context. Moreover, comparing the results of this study with the previous ones could uncover the changes that occurred in the blueprints of taboo translation and the social, political, ideological, and religious components on translation over time.

METHOD

Research Design

This research adopts a comparative, descriptive, corpus-based method to further investigate strategies translators benefit from to deal with western culture and language taboo in Persian dubbed movies. Therefore, three American movies broadcasted on national Iranian TV channels are selected and compared with their original versions.

In this research, care is taken to include the genres such as survival, historical, and action that are usually prioritized by the Islamic Republic of Iran Broadcasting Company (IRIB), which attract young audiences and deserve to be studied. In the next step, it is decided to investigate the strategies which have the most and the least use in rendering taboos in Persian dubbed movies; in other words, they have decided to ask the question of whether deletion is the most frequent strategy used in controlling taboo terms in Persian dubbed movies.

Corpus

In this article, three famous American movies are selected for the corpus of this study. The selected movies are briefly introduced and explained below.

1. *Taken 1*. This movie is the product of the year 2008; it is about the 17-year-old daughter of a former CIA agent who was kidnapped by some people during a trip to Paris, and now he is looking for his daughter. The running time of

the movie is 93 minutes. The release date is February 27, 2008 (United States). The movie was written by Luc Besson and Robert Mark Kamen, directed by Pierre Morel and produced by Europacorp productions. The movie has been dubbed by the Islamic Republic of Iran Broadcasting Company.

2. *Taken 3*. This movie is the product of the year 2014. The story is that a former CIA agent named Brian Mills (Liam Neeson) finds that his wife has been killed in a conspiracy and now the national security agencies are looking for him and his daughter. The running time of the movie is 109 minutes. The release date is January 7, 2015 (United States). The movie was written by Luc Besson and directed by Olivier Megaton. It has been produced by Europacorp productions. The movie is dubbed by Islamic Republic of Iran Broadcasting Company.

3. *The Way Back*. This movie is the product of the year 2010. It is about a group of convicts who had escaped from the Gulag concentration camp north of Russia. The running time of the movie is 133 minutes. The release date is December 26, 2010 (United States). The movie was directed by Peter Weir from a screenplay by Weir and Keith Clarke and produced by The National Geographic Society. The movie has been dubbed by the Islamic Republic of Iran Broadcasting Company.

As indicated in the Table 1, the English corpus of the study, based on cinematic parameters is presented below.

Table 1
English Corpus of the Study

No.	Original Title	Initial Release	Run Time	Director
1.	<i>Taken 1</i>	2008	93	Pierre Morel
2.	<i>Taken 3</i>	2014	109	Olivier Megaton
3.	<i>The Way Back</i>	2010	133	Peter Weir

Also in Table 2, one can consider the Persian corpus of the study.

Table 2
Persian Corpus of the Study

No.	Original Title	Initial Release	Run Time	AV Translator
1.	<i>Roboode Shode 1</i>	2010	90	Mahmood Qanbari
2.	<i>Roboode Shode 3</i>	2016	100	Khosro Khosroshahi
3.	<i>Rahe Bazgasht</i>	2012	111	Khosro Khosroshahi

According to Table 2, the runtime of the Persian dubbed movies is shorter than that of their English original, since deletion could have occurred during the process of dubbing by IRIB's translators.

Procedures

In conducting this research, three movies were chosen according to their genre. The genre of all these three movies: *Taken 1* (2008), *The Way Back* (2010), and *Taken 3* (2014) are survival, historical, and action. One of the official and famous dubbing companies in Iran is Islamic Republic of Iran Broadcasting Company (IRIB), home for these three movies, which was chosen for the analysis of the translation of these three movies in order to discover the most common strategies in Iranian dubbed movies regarding "taboo". For conducting this study, first the scripts of dubbed movies were written down as the script of English versions which were extracted and recorded from the internet. Then the English and Persian scripts of these three movies were carefully studied, and the dubbings from the source texts were compared to their equivalences in the target texts and vice versa.

Data Collection Procedure

In the first step, the original movies, *Taken 1* (2008), *The Way Back* (2010), and *Taken 3* (2014), were viewed together with their Persian dubbings to extract the taboos. To attain descriptive validity (Dörnyei, 2007; Maxwell, 1992), each taboo phrase was selected independently but later analysed to determine the proper strategies applied in the translation process. The movies were obtained from the *Aparat* live broadcast (<https://www.aparat.com>) and the archive of TV channels – both free of charge websites. These movies were chosen because their main themes and features were ideological, political, social and religious, because the probability of occurrence of taboos in them were high, and because most of them were produced within an epoch which developed around these themes.

Data Analysis Procedure

There were four phases in analyzing the data in this research: (1) identifying and classifying the taboo elements; (2) categorizing the types of

taboo words based on Sharifi and Darchinian's model; (3) choosing the pertinent data; and (4) describing the analysis of translation strategies and applying those strategies in the Persian translation.

RESULTS

In the Persian translation of Western films, translators use various strategies such as Deletion, Euphemism, Taboo to Taboo, and Taboo to Non-Taboo to translate and equate taboos in dubbed movies; however, the frequency of the application of these methods in dubbing movies is different. The findings of this study, on the basis of Sharifi and Darchinian's Conceptual Model (2009), suggest that translators are using more Deletion and Non-Taboo strategies.

Deletion Strategy

In the deletion strategy, the translator deletes the taboo word without finding an equivalent in the target language. Deletion strategy is commonly used to translate emphatic adverbs, letters, and shouts; for example, the words which are used in English to describe a person's feelings and mood in the face of an accident are often omitted from the rule, although in some cases dubbing has been done with polite translations. This strategy also has its own application on ideological, religious, moral, and political issues.

Regarding the first strategy, deletion / censorship in all movie had the highest recurrence among all other strategies. The high recurrence of this strategy shows that the Persian AVT translators tried not to render the taboo phrases to prohibit the entrance of ideological and vulgar mindsets into the Iranian culture. For instance, in *The Way Back*, some taboo phrases such as "the leader of the Soviet people, Comrade Stalin, Communists" contain marxism content and contradict the Islamic and national values of the Iranian society; hence they had been censored in the dubbed version. These are examples from the eighth category of taboos. It seemed that when Persian translators were faced with ideological phrases in the original version, they would not be preoccupied with grammatical or lexical accuracy as much as with political and religious components.

Similarly, in *Taken 1*, the words containing religious taboo such as “Bible,” which is the central phenomenon in the Christian religion, and “sheik, beard, Hezbollah” which contain religious tendency were also deleted or neutralized in the dubbed version. These words, if wrongly used in professional dubbing, might make some viewers feel offended. In the same way, a word such as “virgin,” which refers to an unmarried girl, has been censored in the dubbed version, since our social and moral norms necessitate the censorship of any scene containing sexual conception. The sexual organs of humans are always subject to some sort of taboo; those of women are commonly more taboo than those of men, partly because of moral matters. In the meantime, the only case in which complete censorship was used in the dubbed version was a detailed description of the alcoholic drink. It is good to focus on “red wine” and see that, unlike the rest of the other examples, the translator deleted the only word or the type of alcoholic drink (“red wine”) mentioned in the original version.

The most commonly used references to the sexual acts detected in the data include “f***,” “sleep with,” “to know the prices,” and “looking for a date.” These phrases, although they differ in terms of register, directly refer to sexual actions which would trigger a sense of shamefulness for most Iranian viewers; therefore, they do not appeal to the Iranian audiences if translated directly. Sex and its associations, highlighted through bodily organs such as genital organs or sexual acts, can be considered to be the most taboo subjects. In the same way, in *Taken 3*, F-words such as “f***ed up,” “suka!” and “perv” have been deleted in all examples, since these words had a strong taboo form in both informal and semi-formal contexts. These were examples from the fourth, fifth, and seventh categories of taboos, respectively.

Taboo to Taboo Strategy

In the taboo to taboo strategy, the translator tries to replace the taboo of the source context with an tantamount in the target context. In this regard, the movie translator with an interest in political and especially ideological dimensions tries to find an offensive equivalent in the

original version for the same taboo in the dubbed counterpart.

Based on the second strategy, some of the taboo phrases of the original version have been rendered into their equivalent taboo terms or even less obnoxious phrases in the dubbed counterpart. For example, in *The Way Back*, the word “cold bastard!” refers to a person born outside marriage bond, which is translated into the less offensive and generalized word «ناکس بی انصاف!». The analysis forms in terms of a cultural clash between the American and the Iranian conceptions regarding the human body. In *Taken 1*, the phrase “kick your ass” is pointing to a human organ, which is rendered into the less offensive and neutralized phrase «حسابت رو» in order to maintain the same impact in the dubbed version. The word “the hell” in the “get the hell out here” is substituted with a more generalized form «زودتر», since it does not contribute to the core meaning of the utterance. Elsewhere, in *Taken 3*, F-word and its derivations, “shit,” which is a bodily excretion, “shut up!,” and “scumbag!” are used for cursing and have been generally translated into «مزخرف», «خفه شو!», and «لعنتی!». Private body organs, particularly those related to body functions, are considered taboos by many societies, including the Iranian society. Hence, the use of these organs is expected to result in a sense of embarrassment for most Iranian viewers. These are examples from the third and fifth categories of taboos, respectively.

Euphemism Strategy

The translator uses this strategy when trying to put a pleasant word instead of an unpleasant word in the dubbed version. Euphemism is considered to be a well-established mechanism; this strategy is for preventing the threat of social prestige and in fact the loss of social prestige of the speaker and the audience.

Based on the third strategy, some of the taboo phrases of the original version were rendered into euphemistic expressions in the dubbed counterpart. By way of explanation, they were translated into inoffensive terms which were considered as nontaboo phrases in the dubbed version. For instance, in *Taken 3*, the use of the word “pregnant” had a negative

connotation in the Iranian social context and had no pleasant form; but the word «باردار» was a proper equivalent. By using a more general sense and softer tone, the translator could transfer the message without producing obscenity. The translator restated the word in a euphemized form that could be more acceptable in the dubbed version. Therefore, it would be interesting to assume a general rule that explicit sexual phrases are completely censored while non-explicit sexual phrases are euphemized.

It could be said that this strategy puts away the witticism of the situation as it appears in the original version and leaves the Iranian reader with a plain description of the word. The word “can” has also been well replaced with «دستشویی» in Persian dubbing and now is devoid of negative connotation; thus, the technique of euphemism is used as a replacement. Yet, these phrases have been euphemized in the Iranian translation, because the non-euphemized version would be considered impolite by the Iranian viewers. This strategy also showed that the Persian AV translators decided to prohibit the penetration of destructive mindsets into Iranian culture. These were examples from the first and fifth categories of taboos, respectively.

Taboo to Non-Taboo Strategy

In this strategy, the translator tries to replace the taboo of the target language with a non-taboo equivalent in the source language. This strategy is the fourth strategy in Persian dubbing in terms of the frequency among the number of translators. In this strategy, the expression of the taboo language is returned with the non-taboo equivalent in Persian dubbing.

Based on the fourth strategy, some taboo phrases were rendered into non-taboo expressions in the dubbed version. For instance, in *The Way Back*, the word “f***ed!” was rendered into «مردن» in the dubbed version. It is essential to note how the verb “f***” used in its original meaning is translated into a mitigated expression. In the same way, in *Taken 1*, some F-words such as “f***” have been rendered into the nontaboo expression «کشتن»

«دانستن، ول کردن». Such words, although dealing with sexual conceptions, may not be considered erotic, but they do certainly open up the discussion about erotic literature in Iranian society. The substituted data are mostly those words including swearing, such as “F-words” and their derivatives, which refer to sexual relationship. Swearing can become a dominant social feature in this social context, with sentences often containing taboo words.

The word “f***” is a vulgar word referring to “having sex with”. It is rendered into a less expressive equivalent. In another case, some nationalities like “Russians, Albanian, American”, because of their ideological nature, were rendered into «آمریکایی، لهستانی، ایرلندی» in the dubbed version, respectively. Similarly, in *Taken 3*, some F-words like “you were f***ing my wife” were used to express anger, disgust, and impatience; hence it was translated into a neutralized form «زم رو به بدترین شکل ممکن» «کشتی». Because of their polysemous nature, the f-words are usually rendered in Persian in a variety of ways. In another case, the word “puppy” has been translated into «خرگوش» in the dubbed version, since a puppy is not a the favorite animal with Muslims, and the Iranian society is religion-oriented and relatively limited. These are examples from the third and eighth categories of taboos, respectively.

DISCUSSION

Taboos have been collected from the original English movies as the corpus of this study which determined what strategies have been used to translate taboos in the related movies from the social perspective and what methods have had the highest and lowest frequency in rendering taboos in Persian dubbed movies, based on the conceptual model proposed by Sharifi and Darchinian (2009). To consider the mind map applied through the research, the various definition of taboos based on the aforementioned model was defined. By investigating these definitions and regarding the political, ideological, religious, and social issues common in Iran, taboo terms were classified as political and ideological discussions, sexual relationships, drinking alcohols, and curses.

Table 3 represents the sum of frequencies and percentages of the strategies used in the translation of the Persian dubbed

movies, and the strategy would be categorized from the most frequent to the least frequent ones.

Table 3

Frequency of Taboo Translation Strategies in the Persian Dubbed Movies

Strategy	1	2	3	Total	%
Deletion	6	5	8	19	71
Taboo to Non-Taboo	5	5	2	12	17
Taboo to Taboo	1	3	3	7	9
Euphemism	0	0	3	3	3
Total	12	13	16	41	100

Movies: 1) *Taken 1*, 2) *Taken 3*, and 3) *The Way Back*

According to what has been discussed, taboos were compared in the English originals and their Persian dubbed movies to answer the first question. Results indicated that translators often used the deletion, taboo to taboo, taboo to non-taboo, and euphemism strategies, respectively, as the standard and most straightforward methods of dealing with taboo. According to Ghazi & Sadati (2018), Deletion was generally the most frequent strategy used by Iranian translators in dealing with taboos. The results of this study was also in line with the Sharifi & Darchinian's (2009) study, which revealed that "taboo translational strategies" in *Book of Questions* (1985) stood on the cultural norms, rather than personal decisions.

In fact, out of 41 taboos under study, 19 items were deleted by Iranian translators to conform to political and social rules dominant in Iran. Deletion consisted 71% of all the strategies applied by Iranian translators to translate a taboo term into Persian. Sharifi & Darchinian (2009) stated that in the translation of taboo phrases, Deletion remained as a strategy with the help of which the translators cleared the vulgar nature of the original version by deleting taboo phrases while transferring them into the dubbed version.

The next frequent strategy applied by Iranian dubbers was Taboo to Non-Taboo. Out of 41 taboos under study, 12 items were found to be substituted by non-taboo words. Taboo to Non-Taboo comprised 17% of the overall strategies applied by Iranian dubbers to translate taboos into Persian. In fact, Taboo to Non-Taboo strategy was found to be a very common strategy for swearwords which consisted part of Taboo

items in this study. For example, words such as "f***", "shit", "ass", and "puppy" were usually toned down by Iranian dubbers to conform to social norms in Iran. In the three movies investigated for the purpose of this study, the word "f***" for instance was rendered (toned down) to words such as «مردن، اهمیت داشتن، ول کردن» and «کشتن». Of course, this strategy could not be regarded as a general rule since some similar cases such as "shit" and "f***" could also be identified within the deletion strategy. The findings of the study has been supported by other researches in this area (Abdi, 2007; Bigdeloo, 2022; Hashemian et al., 2019; Mehdizadkhani et al., 2019; Sharifi & Darchinian, 2009). In these studies, Deletion or Censorship was a frequent strategy.

Emam (2017) stated that since Iranian society is Islamic and is limited to religious values, it does not accept cultural invasion; audiovisual translators tried to attenuate taboo terms that might be considered as forbidden terms by society's social standards, since they could threaten religious and cultural values (Pakar et al., 2020). Moreover, the Iranian translators' ideology could affect their potential for producing an acceptable translation in the dubbed version.

To interpret the second research question, the results revealed that most Iranian audiovisual translators employed deletion and taboo to non-taboo strategies for rendering taboo terms, since society had recognized these strategies as appropriate tools for controlling taboos. While previous studies on taboo translation of *Die Hard* (1988) & *Casino Royal* (2006) showed that the most frequently applied strategy in translating taboo phrases was "Attenuation"

(see Ghazi & Sadati, 2018), the findings of the present study accepted the opposite strategies. The wide range of strategies applied for rendering the taboo phrases in *Die Hard* (1988) & *Casino Royal* (2006) could speak of the role of the researchers' personal ideas, rather than social norm-based rules. This study also revealed that most taboo words have been substituted or deleted ideologically or politically in the translation process because of the social and cultural contrasts between the original and dubbed versions. In short, the ideology of the Iranian culture has played a decisive role in regulating the sociopolitical rules, especially in the society, which is dominated by religious rules.

CONCLUSION

In this research, an attempt was made to identify different types of taboos in the Persian dubbing of the Iranian movies and to present the strategies used by the translator to overcome the difficulties regarding the translation of the taboos. The examination of the data showed that most of the taboo cases belong to the first, second, third, fifth, seventh, and eighth categories. Close investigation of taboos and their translations in each movie (*Taken 1*, *Taken 3*, and *The Way Back*) clarified that deletion, euphemism, taboo to taboo, and taboo to non-taboo were the strategies used by dubbers in dealing with taboos in the original versions. Overall, the review of the examples showed that the translators tended to use the deletion strategy, because it must be the simplest and most basic strategy for addressing taboos as the translators could not find native Persian methods for such taboos.

Accordingly, if the Persian translator had complete mastery of the Persian language, he could minimize the deletion strategy by using a euphemism strategy. In some cases, such as when the power of the taboo in the original version was high, or when the Persian language had no native equivalent for the taboo, the translator had no choice but to apply deletion strategy. Before the translator begins, s/he must have a sufficient command of the language of the original movie and evaluate the taboos from various points of view. If the translator saw strong taboos in his / her evaluation, it would be better to apply deletion strategy. Nowadays, the

taboo has become a factor that causes parts of the movies to be deleted and ignored, leaving only vague and irrelevant features. The censorship caused the Persian dubbing to be different from the original movie.

In general, the results showed that translators were relatively familiar with the official translation strategies used to translate taboos into an audiovisual translation, and follow them in their translation; however, it is suggested that instructors in this field increase their lexical level and practical knowledge by comparing official translations of taboos and prepare themselves for entering the audiovisual market. Based on knowledge regarding official and unofficial dubbing in Iran, it is recommended that most translators translate elements of the taboo language according to social and moral parameters. This research could be beneficial for AVT translators, especially those who are dealing with dubbing products. On the other hand, this research could be used as a good source for future translation studies students who might write essays regarding similar themes. Moreover, it would familiarize the researchers with the problems of taboo terms in the field of movie translation.

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