Taboo language translation in the Lithuanian voice-over of the film *The 40-Year-Old Virgin* (2005)

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Abstract

This study examined the translation of taboo words in the Lithuanian voice-over of Judd Apatow's American romantic comedy film *The 40-Year-Old Virgin* (2005). The objectives were to categorize taboo words, determine their functions, and analyze the translation strategies used in the Lithuanian version *40-ties ir vis dar skaistus*. Employing qualitative and quantitative methods, this study followed Swan's (2015) classification of taboo words and their functions, and Pavesi and Formentelli's (2023) translation strategies. The results indicated that the dominant category was sexual activity, with insults and exclamations expressing annoyance as prominent functions. Most taboo words were mitigated or omitted in the translation.

Keywords

INTRODUCTION

In translation studies, the translation of swear words and taboo words poses significant challenges. According to Guillot (2023, p. 42), there are at least two primary reasons for this difficulty. First, there is "no one-to-one semantic-pragmatic mapping of swear word units or expressions across languages." Second, although the main semantic categories of taboo words are generally similar, their distribution across these categories varies from language to language.

Different terms such as bad language, taboo words, cursing, offensive language, and swear words are used to indicate that such expressions are context-specific, speaker-dependent, and potentially offensive (Valdeón, 2015). In casual conversation or informal writing, these terms are often used interchangeably; however, they carry distinct connotations and serve different communicative functions. Swear words typically involve offensive or vulgar language used to express strong emotions such as anger, frustration, or emphasis (Jay, 1999). These words often carry cultural or societal taboos, but their primary function is to convey heightened emotions rather than explicitly violating social norms.

In contrast, taboo speech covers a wider array of words or topics deemed socially unacceptable or forbidden in specific contexts for cultural, religious, or moral reasons (Allan & Burridge, 2006). While some swear words fall under the category of taboo words, not all taboo words necessarily consist of swear words. Despite the differences between these terms, both involve the prohibition of certain words within specific contexts, times, and places (Allan & Burridge, 2006; Swan, 2005) and can provoke strong reactions from listeners or readers. Since both swear words and taboo words convey emotional attitudes (Dewaele, 2004), they are categorized together under the broader term taboo language.

This study investigated the translation of taboo words in the Lithuanian voice-over of the American romantic comedy film *The 40-Year-Old Virgin*, directed by Judd Apatow (2005). The hypothesis proposed in this research was that certain taboo words would either be omitted or mitigated in the Lithuanian translation. The main objectives were (1) to identify the categories of taboo words, (2) to determine their main functions, and (3) to analyse the translation strategies applied in the Lithuanian voice-over version of the film, titled *40-ties ir vis dar skaistus*. This single-case study employed a combination of qualitative and quantitative research methods. The quantitative aspect involved counting and categorising instances of taboo language, their functions, and translation strategies, while the qualitative aspect consisted of in-depth contextual analysis

of selected examples to understand the translation choices and their effects. The methodology was primarily based on the classification of taboo words and their functions, as presented by Swan (2015), and the translation strategies of swear words identified by Pavesi and Formentelli (2023).

1. PREVIOUS RESEARCH

The translation of taboo language, including taboo words and swear words, posed a significant challenge in the field of translation and attracted considerable scholarly interest. The special issue of the *Journal of Pragmatics*, which delved into the translation of swear words from a pragmatic perspective, underscored the academic significance and relevance of this subject. Research on swearing and taboo in audiovisual translation (AVT) has predominantly focused on the translation of English audiovisual content into various target languages and AVT modes. These include Arabic subtitling (Abu-Rayyash, Haider, & Al-Adwan, 2023; Ben Slamia, 2020), Arabic fansubbing (Al-Yasin & Rabab'ah, 2019), Spanish subtitling (Ávila-Cabrera, 2023), Spanish dubbing (Valdeón, 2015), Italian fansubbing (Beseghi, 2016; Magazzù, 2018), Italian dubbing (Pavesi & Formentelli, 2023), and Persian fansubbing (Khoshsaligheh et al., 2018), among others. Guillot (2023) adopted a comparative approach by analysing the subtitling of swear words in the same film across French, German, Italian, and Spanish.

Voice-over is a widely used AVT mode in Lithuania, particularly for fictional films broadcast on television. However, the research on translation of taboo language in this mode has remained relatively rare. This may be attributed to the fact that voice-over is still predominantly employed in non-fictional genres such as documentaries, news, and political debates, where taboo language and swearing are generally absent. In contrast, Poland, where voice-over remains a predominant AVT mode for both documentaries and fictional films, has seen research focusing on the translation of swearing and taboo language (Rędzioch-Korkuz, 2020). While previous studies have addressed specific aspects of Lithuanian voice-over, such as the translation of culture-specific elements (Šiukštaitė, 2022) and medical terminology (Nushtaeva & Kasperė, 2021), no prior research, to the authors' knowledge, had examined the translation of taboo language in Lithuanian voice-over. This study therefore aimed to fill that gap.

2. VOICE-OVER AND ITS TECHNICAL CONSTRAINTS

The term *voice-over*, originally borrowed from Film Studies, refers to an audiovisual translation mode in which a translation is read over the source language voice, which remains silent in the background. It is customary to allow the audience to initially hear the original speech in a foreign language before gradually reducing its volume to accommodate the translated speech. Usually, the translation concludes several seconds before the foreign language speech, at which point the volume of the original is restored to its normal level, allowing the audience to once again hear the original speech (Díaz-Cintas & Orero, 2006). In discussions of audiovisual translation, the original version is commonly referred to as the Source Text (ST) and the translated version as the Target Text (TT). From now on, these abbreviations will be used throughout the entire work where appropriate. Where applicable, BT is used to indicate a back-translation into English for illustrative purposes.

Orero (2006), Franco et al. (2010), and Matamala (2019, 2020) identified the following key features and constraints of voice-over:

– Voice-over isochrony: This pertains to time and space limitations and ensures that the length of the translated text does not exceed that of the ST. This is crucial, as translation typically begins and ends a few seconds or words apart from the original text. Consequently, certain features characteristic of spontaneous speech, such as false starts, repetitions, hesitations, and syntactic anomalies, are usually omitted.

– Literal synchrony: Words from the ST at the beginning and end that do not overlap with the translated text should be translated literally. This requirement maintains the objectivity of translation, particularly in factual genres. Nevertheless, achieving a literal translation is not always possible and can lead to an unnatural-sounding TT.

– Action synchrony: This entails ensuring that the translation aligns with the visual content presented on the screen. For example, altering the syntactic structures of the ST or omitting certain textual elements in voice-over translations may result in visual-verbal incoherence.

– Kinetic synchrony: This type of synchrony pertains to the alignment between the voice-over translation and gestures of the characters on the screen. For instance, verbal references to deictic or iconic gestures should be synchronized with their corresponding images.

It is important to note that the relevance of these four types of synchrony varies when considering voice-over translations of swear words in feature films. In fictional contexts, literal synchrony is less significant than in factual genres. Additionally, voice-over isochrony is generally more crucial and upheld in factual genres than in fiction. Fictional dialogue often occurs at a rapid pace, potentially resulting in translated dialogue finishing either simultaneously with or slightly after the original (Matamala, 2019). However, even in such cases, translation may require condensation. Swear words, which serve primarily emotive rather than semantic purposes, are frequently omitted to achieve voice-over isochrony.

As noted by Rędzioch-Korkuz (2020), unlike literary translation or dubbing, where the original text is often inaccessible, recipients of voice-over translation and subtitling can readily compare the source and target texts. This allows them to detect whether swear words have been omitted or euphemised, particularly when their knowledge of the source language is sufficient. However, the omission or euphemisation of swear words in overt AVT modes, such as subtitling and voice-over does not necessarily result in the loss of the original message. Unlike swear word translation in written works, audiovisual content offers viewers the opportunity to grasp the intended meaning not just verbally, but also through the interaction of verbal, paraverbal, and visual elements. The observation made by Lu (2024, p. 26) that "most communicative meanings of swearing can be inferred from the complementary relation between the subtitles and the elements in the spoken and mise-en-scène modes" is equally applicable to voice-over translations.

3. CATEGORIES, FUNCTIONS, AND TRANSLATION STRATEGIES OF TABOO LANGUAGE

In terms of the semantic categorization of taboo words and swear words, scholars commonly identified categories such as body parts, sexual activity, lavatory, and religious terms (Swan, 2005). Other classifications included additional semantic fields. For example, Guillot (2023) extended these categories to include ethnicity and race, as well as family and ancestry. Ávila-Cabrera (2023) classified taboo words into four categories: drugs/excessive alcohol consumption, filth/urination/scatology, profanity/blasphemy, and sex. Although this author also made a distinction between taboo and offensive language, his classification is relevant here, as it includes many swear words that overlap with taboo categories and therefore supports the broader understanding

applied in this study. Soler Pardo (2015) offered one of the most detailed classifications, encompassing twelve categories: sex, excrement and human waste, body parts, religion, incest, prostitution, racism, cross-categorized insults, physical and mental disability, bodily functions, animals, and homophobia.

Although religious terms are frequently included in taxonomies of taboo language, their offensiveness is highly context-dependent and culturally variable. Swan (2005) identified religious expressions such as *God* or *Jesus* as examples of taboo language in English. However, more recent studies (e.g., Ávila-Cabrera, 2020) have noted that subtitlers and translators often soften or omit such references, particularly when they risk being perceived as blasphemous or offensive by audiences with different religious sensitivities. Given the evolving perception of religious terms and the potential for misinterpretation, this study excluded expressions with strong religious connotations from its data set. This methodological decision reflects the changing dynamics of taboo language and follows previous research emphasizing the sensitivity required when translating religious content (Allan & Burridge, 2006; Ávila-Cabrera, 2020).

Some categories naturally overlap. For example, incest and prostitution can be subsumed under the broader category of sex. Taking into account such overlaps, and considering the content and dialogue of the selected film, the study focused on the four categories proposed by Swan (2005): body parts, sexual activity, lavatory, and religion (though religious expressions were excluded from the final analysis for the reasons outlined above).

Turning to the functions of taboo language, the study relied on the classification proposed by Swan (2015), which includes the following nine functions: exclamation of annoyance, exclamation of surprise, surprised question, insult, insulting request to go away, expression of unconcern, violent refusal/rejection/defiance, intensifying adjective/adverb used to emphasize an emotion, and miscellaneous.

Both general and detailed classifications of translation strategies for swear words have been proposed in the literature. Rędzioch-Korkuz (2020) identified widely used strategies such as omission, euphemisms, descriptive equivalents, paraphrase, neologisms, cultural equivalents, and compensation. Other scholars proposed broader, functionally descriptive categories that can be applied across different AVT modes. A comparison of commonly used terms is presented in Table 1.

Ávila-Cabrera (2023, p. 78)	Díaz Perez (2020, p. 404)	Pavesi and Formentelli (2023, p. 129)
load toned up		
load maintained	pragmatic correspondence	full translation
load toned down	softening	mitigation
load neutralised	de-swearing	deswearing
load omitted	omission	omission

Table 1. Some strategies and techniques for the translation of swear words

For the analysis of the Lithuanian translation of *The 40-Year-Old Virgin*, the study adopted the translation strategies and terminology proposed by Pavesi and Formentelli (2023).

4. RESEARCH MATERIAL AND PROCEDURE

The present study selected a film that met the following criteria: it contained natural daily conversations with frequent use of English swear words considered taboo, it was professionally translated into Lithuanian using voice-over, and the Lithuanian voice-over version was available on a legal platform. The selected film was the romantic comedy *The 40-Year-Old Virgin*, directed by Judd Apatow and written by Judd Apatow and Steve Carell. The film was released in the United States on 19 August 2005 and rated R by the Parents Guide on TMDb (2024) for "pervasive sexual content, language and some drug use," confirming the presence of abundant taboo language and making it a suitable case for this study.

The plot follows Andy Stitzer, a middle-aged man who has never had sex, as he embarks on a journey with his friends to lose his virginity, only to find love with Trish, a single mother. Through a series of comedic misadventures, Andy learns that there is more to life and relationships than just sex.

The Lithuanian voice-over version of the film, *40-ties ir vis dar skaistus* (*The 40-Year-Old Virgin*), was downloaded from the website of the Lithuanian National Broadcaster*, lrt.ltmediateka*. As the film was broadcast on national television, it is likely that some content, including taboo expressions, was softened to broaden its accessibility to a wider audience.

All instances containing taboo language were manually collected from the film. Although 108 instances of taboo expressions were initially identified, 8 examples involving religious references were excluded from the final dataset due to methodological considerations. As a result, 100 instances were analysed in terms of their semantic categories, communicative functions, and the translation strategies applied.

Following the research objectives, this study first provided a quantitative distribution of semantic categories. It then analysed the functions that taboo words fulfilled in the selected film and examined the translation strategies used in the Lithuanian voice-over. This investigation was guided by the following research questions:

- What semantic categories of taboo words can be identified in the original English dialogue of *The 40-Year-Old Virgin*?

- What communicative functions do these taboo words perform in the ST?

- What translation strategies are used to render taboo expressions in the Lithuanian voice-over (TT)?

- To what extent are the original meanings or functions preserved, mitigated, or omitted in the TT?

The answers to these questions are presented and discussed in detail in the following section, based on a comparative analysis of selected examples from the ST and TT.

5. RESULTS AND DISCUSSION

This section presents the findings of the study based on a comparative analysis of the original English dialogue and its Lithuanian voice-over translation. The analysis is structured around three main aspects: the distribution of semantic categories of taboo words, the communicative functions they perform in the ST, and the translation strategies employed in the TT.

5.1. Categories and functions of taboo words in *The 40-Year-Old Virgin*

The analysis begins with an examination of the semantic categories and communicative functions of taboo expressions identified in the ST.

As depicted in Figure 1, over half of all instances of taboo language in the analysed film pertained to sexual activities. This finding was unsurprising, given that this category encompassed the taboo and swear words "fuck" and its morphological variant "fucking." Numerous studies (Jay, 1999; McEnery & Xiao, 2004) affirmed that f-words were both the most frequently used and universal in terms of their functions in spoken English. This prevalence was also evident in films striving to mirror authentic everyday communication. Research conducted by Soler Pardo (2015) on seven films, analysis performed by Lu (2024) on six films, and the examination of film corpora by Pavesi and Formentelli (2023) all corroborated that f-words far outweighed all other swear words in terms of frequency of use. Consequently, our research aligned with these findings: out of a total of 100 instances in the analysed film, 64% were associated with sexual activity, with 42 of these cases involving f-words.
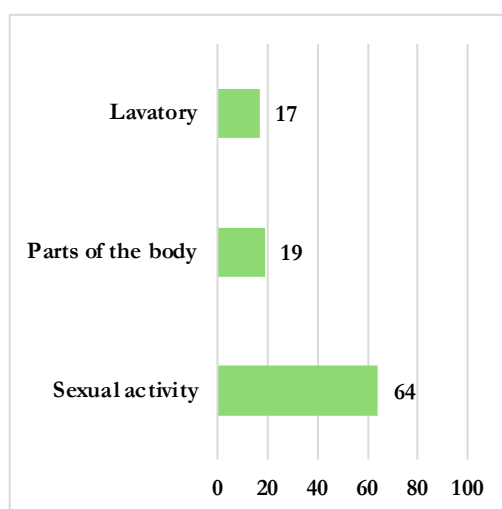

Figure 1. Distribution of categories of taboo language in *The 40-Year-Old Virgin* film (%)

Because all taboo words were used in swearing (Swan 2005: 575), it was intriguing to investigate which functions of swear words were most prevalent in character utterances. Swan (2005) categorised swear words into nine distinct

functions. The research, illustrated in Figure 2, identified seven of these functions within the characters' discourse. The most prevalent functions included the insult function, which accounted for 30% of the occurrences, exemplified by phrases like "Fuck you" and "You fucker", and the exclamation of annoyance function, which made up 26% of the instances, with expressions such as "Oh, Jesus" and "Fuck it."
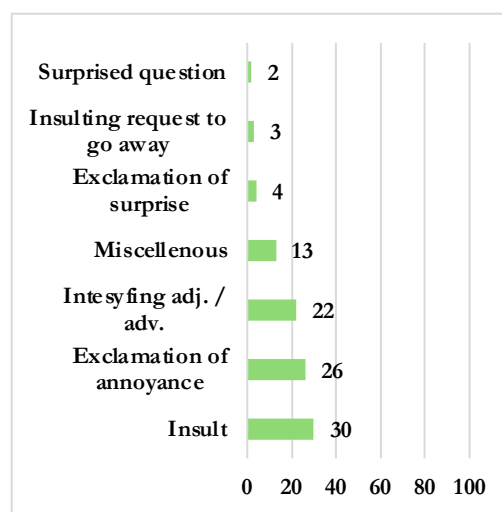

Figure 2. Functions of taboo language in *The 40-Year-Old Virgin* film (%)

5.2. Translation strategies of taboo words in *The 40-Year-Old Virgin*

After discussing the distribution of semantic categories and functions of taboo words, the study turned to the translation strategies applied in the Lithuanian voice-over. As shown in Figure 3, mitigation was the most dominantly applied strategy in the translation of taboo words in *The 40-Year-Old Virgin* film. Mitigation accounted for 39% of the strategies used, indicating its high prevalence. This suggested that mitigation was a preferred and commonly used strategy for translating taboo words in this film. Omission was the second most frequently used strategy, accounting for 32% of the translations. The full translation strategy was employed in 18% of the translations, followed by deswearing, which was used 11% of the time.
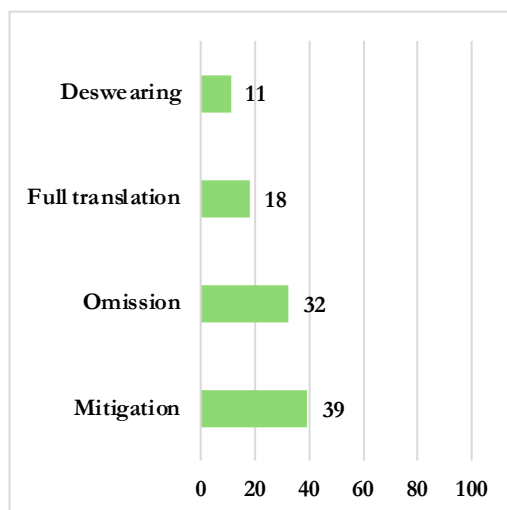
Figure 3. Translation strategies of taboo language in *The 40-Year-Old Virgin* film (%)

While the most prevalent strategies had been discussed, it was also important to mention the less frequently used ones. Less popular translation strategies included partial omission at 5% and transformation at 6%, with localization being used 15% of the time. Although mitigation was the dominant strategy, variations in the use of other strategies demonstrated a flexible approach in the translation process. The difference in the use of translation strategies showed that translators often balanced mitigation and omission of taboo words while seeking culturally appropriate or creative ways to convey the original meaning.

The following sections delineated instances of specific translation strategies undertaken by the translator in order to understand the rationale behind these decisions.

Analyzing the Lithuanian voice-over translation of the film *The 40-Year-Old Virgin*, Table 2 revealed that the translator employed a mitigation strategy when translating English taboo language into the Lithuanian voice-over, particularly notable in instances (1)–(3).

	TCR	ST	TT / Back translation
(1)	11:23:04-11:24:05	This is three grown **ass men**.	Čia sėdi trys suaugę **diedai**. / Here sit three **old men**.
(2)	1:00:58-1:00:59	You ain't my **bitch.**	Tu ne mano **merga**. / You are not my **girl**.
(3)	1:02:59-1:03:00	Go **fuck** a goat.	Eik tu ožkų **triosint**. / Go **ask (beg)** goats.

Table 2. The application of mitigation strategy

In example (1), the source phrase "This is three grown ass men" conveyed a colloquial expression denoting mature individuals, albeit somewhat vulgar. The Lithuanian translation, "Čia sėdi trys suaugę diedai," deviated from a literal rendering of "men" to incorporate the term "diedai," which carried a derogatory undertone akin to "old men." This choice may have reflected the translator's attempt to soften the impact of the original phrase while still effectively conveying the intended meaning to the Lithuanian audience. Additionally, the use of "diedai" might have aligned with cultural norms and linguistic preferences, ensuring that the humour and tone of the original dialogue were preserved in a manner that resonated with the target audience.

Example (2) showed another instance of the mitigation strategy employed. The Lithuanian voice-over translated the vulgar English phrase "You ain't my bitch" as "Tu ne mano merga," achieving a similar effect of softening the language as in the previous example. According to the Urban Dictionary (2024), the term "hot-ass" refers to a person who is exceptionally attractive. In the Lithuanian translation, the term "merga" was used to convey the concept of a girl or woman. However, "merga" carried a historical connotation of an adult unmarried woman, often associated with servitude or mercenary roles, prevalent in the nineteenth and twentieth centuries. Despite its historical usage, "merga" still retained a negative undertone in contemporary Lithuanian. Thus, while the translator's choice of "merga" represented a mitigated version of the original phrase, it nonetheless retained a negative impact due to the lingering connotations associated with the term.

In example (3), the phrase "Go fuck a goat" was translated into Lithuanian as "Eik tu ožkų triosint," which back-translates to "Go demand, ask, beg, or trick goats." This translation was particularly interesting because of its humorous context. In the scene, the main character, Andy, shaved his chest at the urging of his friends, experiencing considerable pain and profanely swearing for the

first time, in contrast to his usual calm and cultured behaviour. The translator's choice of "Eik tu ožkų triosint" was noteworthy for its strong Lithuanian flavour. The verb "triosinti," according to Žodynas (2024), meant "to demand, to ask, to beg, to trick," though it lacked a direct English equivalent. This translation preserved the humour and intensity of the original phrase while adapting it to fit the cultural and linguistic context of the target audience. The use of a distinct Lithuanian expression may have reflected an effort to maintain the scene's comedic impact and emotional intensity, while avoiding direct vulgarity. This choice likely aligned with cultural norms that may have found the original phrase too offensive. Additionally, it showcased the translator's creativity in finding an idiomatic expression that conveyed a similar level of absurdity and humour, preserving the spirit of the original dialogue while making it accessible and relatable to Lithuanian viewers. This example illustrated the complexities and nuances involved in translating taboo language, where direct equivalence is often impossible, necessitating inventive solutions that resonated with the target culture.

The Lithuanian voice-over translation of *The 40-Year-Old Virgin* relied heavily on omitting taboo words. As discussed earlier, this strategy was likely influenced by several factors, including voice-over isochrony constraints, broadcasting conventions, and cultural sensitivities. Given that the original film was rated R in the United States (TMDb, 2024), and that the Lithuanian version was broadcast on national television, it is likely that certain content, including taboo expressions, was softened to ensure wider accessibility. This rationale is supported by scholars such as Soler Pardo (2015) and Rędzioch-Korkuz (2020), who highlight the impact of cultural and institutional norms on the translation of taboo language. Table 3 illustrates how the omission strategy was applied in selected examples.

	TCR	ST	TT / BT
(4)	49:37:05-49:38:00	Get a real **fucking** job.	Susirask normalų darbą. / Get a normal job.
(5)	45:25:05-45:26:08	You're ugly as **shit.**	Tu bjaurus. / You are ugly.

Table 3. The application of omission strategy

For instance, in Example (4), the original line "Get a real fucking job" was translated as "Susirask normalų darbą" ("Get a normal job"), omitting the

intensifier "fucking." This decision, while ensuring compliance with regulatory standards, also aligned with Slamia's (2020) observation that such omissions often had a minimal impact on the overall dialogue's meaning or fluency. However, as noted by Ljung (2011), the omission of taboo language could lead to an incomplete representation of the speaker's intended message, as it carried emotional weight and nuance. Similarly, in Example (5), where "You're ugly as shit" was rendered as "Tu bjaurus" ("You are ugly"), the exclusion of the phrase "as shit" likely reflected adherence to both TV channel regulations and censorship guidelines. This demonstrated how the strategy of omission in translation was not solely driven by linguistic considerations but was also shaped by external factors such as regulatory requirements and censorship norms.

It is important to note the specifics of voice-over translation. On the one hand, the choice of translation strategies can be limited by isochrony, that is, the duration of the voice-over, which additional taboo words might considerably lengthen. On the other hand, unlike dubbing, the original dialogues remain, meaning viewers hear English dialogues and their intonations, which are often elevated and rough in the case of taboo words. Viewers also see characters' gestures and facial expressions, which frequently signal their emotions.

Overall, the omission of taboo words in the Lithuanian voice-over for *The 40-Year-Old Virgin* highlighted the delicate balance between broadcast regulations, the intended cinematic experience, and the specific constraints inherent in voice-over translation.

The fact that full translation ranked third among the strategies confirmed the general understanding of what translation was and what the main purpose of translation involved. Translation, according to Bassnett (2002), entailed rendering the ST into the TT to maintain the ST's surface meaning as closely as possible. The instances that clearly demonstrate how taboo language translation retains the content and the form of the original as much as possible are shown in Table 4.

	TCR	ST	TT / BT
(6)	29:34-29:35	You're such a **bitch**.	Tu tokia **kalė**. / You're such a bitch.
(7)	58:01-58:02	You're **whore**.	Tu **kekšė**. / You're whore.

Table 4. The application of full translation strategy

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As seen in examples (6)–(7), the translation of the taboo language retained its original meaning and form, thereby fulfilling the primary objective of translation. In example (6), the translation of "You're such a bitch" to "Tu tokia kalė" preserved the derogatory tone and meaning of the original phrase. Similarly, in example (7), "You're whore" was accurately rendered as "Tu kekšė," maintaining the intended insult. These instances demonstrated that, while translating taboo language presented linguistic and cultural challenges, the full translation strategy effectively navigated these obstacles to convey the intended meaning to the target audience.

In the study of taboo language translation into the Lithuanian voice-over for the film *The 40-Year-Old Virgin*, Table 5 illustrates the application of the deswearing strategy, highlighting how this strategy altered the conveyed message.

	TCR	**ST**	**Target language TT/ BT**
(8)	1:04:19 - 1:04:20	He is such a **bad ass**.	Koks **aršus**/ How **fierce**.
(9)	1:20:21-1:20:22	And that **shit** is everywhere.	O tos **bjaurasties** visur pilna. / And that **ugliness** is everywhere.

Table 5. The application of deswearing strategy

In example (8), the original phrase "He is such a badass" was translated into Lithuanian as "Koks aršus," which back-translates to "How fierce." This translation altered the initial message. The English term "badass" carried connotations of admiration and toughness with a rebellious edge, whereas "aršus" ("fierce") in Lithuanian implied aggression without the same positive, rebellious undertone. This shift indicated the neutralization of the original slang's intensity, reflecting cultural or censorship-driven motivations to soften the language.

Another example (9) was the phrase "And that shit is everywhere," which was translated as "O tos bjaurasties visur pilna," back-translating to "And that ugliness is everywhere." Here, the vulgar term "shit" was replaced with "bjaurasties" ("ugliness"), which neutralized the profanity and shifted the focus from vulgarity to a more general sense of distaste. This transformation illustrated a common technique in the deswearing strategy, in which explicit content was

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toned down, possibly to align with the cultural norms or broadcasting standards in Lithuania.

CONCLUSIONS

This research investigated the translation of the taboo language in the Lithuanian voice-over of the American romantic comedy film, *The 40-Year-Old Virgin*, confirming the hypothesis that taboo words are significantly fewer in Lithuanian translation than in the ST. This study aimed to categorize taboo words, analyze their functions, and evaluate the translation strategies employed in the Lithuanian version. Employing both qualitative and quantitative methods, the findings provided valuable insights into the complexities and nuances of translating taboo language in audiovisual media.

First, the categorization of taboo words revealed that sexual activity-related terms predominated, which is consistent with their frequent use in the original English dialogue. This category included expressions such as "fuck" and its derivatives, reflecting their prominent role in conveying strong emotions and humor within the film.

Second, the analysis of functions performed using the taboo language identified insults and exclamations of annoyance as the most prevalent. These functions underscored the emotive and expressive roles of taboo language in emphasizing character dynamics and comedic elements in the analysed film.

Third, the examination of translation strategies highlighted mitigation and omission as the primary approaches employed in the Lithuanian voice-over. Mitigation strategies involved substituting or softening taboo words to align with cultural sensitivities and broadcast standards, ensuring accessibility while preserving the film's intended humour and narrative flow. Omission strategies, on the other hand, strategically removed taboo language to comply with regulatory guidelines without compromising overall dialogue coherence. Additionally, the necessity to maintain voice-over isochrony, ensuring that the translated speech matched the original speech timing, played a crucial role in the decision to use these strategies, as it helped preserve the synchronization between the visual and auditory elements of the film.

In conclusion, this study sheds light on the intricate process of translating taboo language in audiovisual media, offering insights for translators, researchers, and practitioners. A more complete picture of the translation

process could be gained from research by interviewing filmmakers and film translators or distributors. Future research could also explore the translation of taboo language across various language pairs. Additionally, comparing translations using different AVT modes, such as voice-over versus subtitling or subtitling versus dubbing, would yield interesting results. There is a particular need for reception studies that not only consider the perspectives of individual researchers but also focus on audience expectations, preferences and attitudes.

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