Cultural Adaptation in Translation A case study of * November 9 * and its reception in Arabian society.

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التكيف الثقافي في الترجمة دراسة حالة ٩ نوفمبر وتلقيه في المجتمع العربي

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Abstract

This paper explores the use of euphemistic strategies in translating works of fiction. I deal with translating Hoover's novel, November 9, into Arabic. The analytical models adopted in analyzing the taboos and their euphemistic renderings included Warren's (1992) model, Crawford's (1956), and Pym (2004). The results showed that the euphemistic strategies were various. The most recurrent and significant ones included avoidance or deletion, implication, overstatement, localization, paraphrasing, substitution, stylization, semantic innovation, etc. The translator has adopted these strategies to accommodate the conventions and norms of the Arabic culture. It has been concluded that taboos affect the product of translation since taboos can differ greatly across cultures, influencing language, themes, and imagery. In addition, exploring euphemistic strategies to address taboos is an intriguing subject that delves into the complexities of language and social dynamics. This paper is confined to study the significance of euphemism in rendering taboo expressions and some metaphoric ones related to this field. **Keywords**: Euphemism, translating taboos, translation shifts, overstatement, semantic innovation.

يتناول هذا البحث استخدام استراتيجيات التلطيف في ترجمة الاعمال الروائية. يتناول هذا البحث ترجمة رواية وفر (نوفمبر ٩) الى العربية وشملت النماذج التحليلية المعتمدة في تحليل المحرمات وترجماتها الملطفة نموذج وارن (١٩٩٢), ونموذج كاتفرد (١٩٥٦), ونموذج بيم (٢٠٠٤) . واظهرت النتائج تنوع استراتيجيات التلطيف, ومن ابرزها التجنب او الحذف, التضمين, المبالغة, التوطين, اعادة الصياغة, الاستبدال, التنميط, والابتكار الدلالي وغيرها. حيث اعتمد المترجم هذه الاستراتيجيات لمواكبة أعراف الثقافة العربية وقواعدها. خلصت الدراسة الى ان المحرمات تؤثر على نتاج الترجمة, اذ تختلف اختلافا كبيرا باختلاف الثقافات, مما يؤثر على اللغة والمواضيع والصور . اضافة الى ذلك, يعد استكشاف استراتيجيات التلطيف لمعالجة المحرمات موضوعا شيقاً يتعمق في تعقيدات اللغة والديناميكيات الاجتماعية. يقتصر هذا البحث على دراسة اهمية الكناية في ترجمة التعبيرات المحرمة وبعض التعبيرات المجازية المتعلقة بهذا المجال .الكلمات المفتاحية: التلطيف, ترجمة المحرمات, تحول الترجمة, المبالغة, الابتكار الدلالي

1.Introduction

 Euphemism can be defined as "the use of a mild or indirect expression instead of one that is harsh or unpleasant. Euphemisms are kind, courteous, and less objectionable statements and phrases that replace their offensive equivalents". Translation from one language to another requires consideration of cultural nuances, emphasizing the significance of culture in the process, and it can be challenging for some translators. Therefore, one must recognize the cultural differences between the source and target languages to manipulate euphemistic expressions to make the process of communication easier as far as translation is concerned This study's primary goal is to identify the taboo words in the novel *November 9* and the euphemistic strategies of translating them

into Arabic by the translator Omar Al-Awadhi. The study explores the process of translating English euphemisms into Arabic, focusing on the linguistic and pragmatic aspects of the process. It highlights the challenges of translating the identified taboo words and their corresponding euphemisms and suggests strategies to help accurately translate them across English and Arabic. That is to say, this study attempts to investigate the issues of *Euphemism as a translational strategy* in the novel (**November 9**) from English to Arabic.Every language has terms that are prohibited or what might be called dirty words whose sources are either linguistic or culture-specific. Being a cultural issue, taboo usage differs from culture to culture in that what is taboo in one culture is not as such in other ones. Taboo meanings can be either propositional or non-propositional (Cruse, 2004). Essentially, 'prepositional taboo meaning' refers to phrases with prepositions that can carry inappropriate or offensive connotations in specific contexts. These connotations can vary across cultures, making language highly contextual. Conversely, 'not prepositional taboo meaning' refers to neutral or acceptable phrases that lack offensive implications. Language acts as a reflection of societal values and norms, with taboo meanings evolving in response to changing social norms.

This study attempts to provide answers to the following research questions:

1. How do taboos affect the product of a given translation?
2. What are the most effective euphemistic strategies used in rendering taboos?
3. To what extent can a translator be faithful in rendering taboos and adopt euphemism in his / her product?

2.Literature Review

This study attempts to examine the taboos in the novel *November 9* and their euphemistic expressions in the Arabic version by Omar Al Awadhi. Various studies dealt with taboos and euphemisms in the field of translation. There is a plethora of studies that tackle the topic of taboos and euphemism. In the study, the most important ones will be explored.A study done by Ullmann (1962, p. 204-209) identified three categories of taboos, where the taboos have been categorized into:

1. Taboo of fear such as (ذاك المرض) to avoid the direct mention of cancer.
2. Taboo of Delicacy such as (معينة) instead of the socially embarrassing (خادمة)
3. Taboo of Propriety, (العلاقة الحميمية) to indicate sexual intercourse.

 Societal norms determine taboos and psychological motivations. Taboos are thought to violate basic human rights and are avoided to save face. Taboo conveys disapproval of harmful activity that is supernatural or the result of transgressing moral principles.In fact, "Euphemism is used to avoid an offensive expression or that is socially unacceptable, or one that is unpleasant," according to Larson (1984, P.116). For example, when a speaker uses the phrase "pass away" rather than "die," he avoids the dreadful thought of death and instead shows empathy for the listener or receiver, which helps them absorb the shock that they would otherwise suffer from. It is also regarded as a kind method of telling folks that a dear one has passed away. The results are that translating euphemistic expressions requires three priorities: finding a parallel euphemism in the target language, conveying the intended meaning while preserving the euphemistic tone, or conveying implied meaning without maintaining the euphemism. This research project can contribute to the translation of euphemisms, highlighting that in some situations, English euphemisms may be used in Arabic, such as drinking alcohol, due to their social and religious condemnation. Translators must be aware of this fact so that they can effectively translate euphemisms across contrasting cultures (Rawson, 1981, Leech, 1983, Enright, 1985, Wen 1996, Shu, 2000, Wierzebecka, 2003, Lu, 2004, Hu,2011). Translating taboos is one of the sensitive areas that require special attention and focus. Allan and Burridge (1991, P. 14) showed that "Euphemisms are alternatives to displeased expressions, and are used to avoid possible loss of face". The expression that is disliked may be taboo, frightening, repulsive, or, for another reason, have too many negative connotations to effectively convey the speaker's message at that particular moment. Furthermore, according to Wijana and Rohmadi (2008, P.104-109)**,** euphemistic terms represent cultural functions, which can take many different forms. Smoothing discourse, protecting medical secrets, displaying diplomatic sensibility, accomplishing an educational goal, and avoiding danger are some of these roles. (a) to be more agreeable rather than offensive to prevent social conflict; (b) as a means of maintaining confidentiality; (c) as a diplomatic instrument to prevent unauthorized access; (d) as an educational tool, mainly used by parents to teach their children; and (e) as a tool to repel hazards.Luo (2018) showed that translators must understand the cultural context and analysis to achieve equivalent translation. Familiarity with languages and cross-cultural knowledge helps avoid misunderstandings and language barriers, ensuring maximum communication effectiveness. Globalization has increased the focus on translation studies for efficient communication between different countries, with euphemism being a crucial

study. Euphemism, commonly used in English and Chinese, is crucial in cross-cultural activities. Linguists have offered various definitions, but there is a growing emphasis on pragmatic translation strategies, considering cultural differences between English and Chinese cultures. Inomovna (2020) stated that the categorization of euphemisms facilitates a more thorough examination of its fundamentals and helps to notice, examine, and clarify the structure of this phenomenon from various angles. It has been shown that euphemisms are complicated and have many different aspects. Because euphemistic units are a complex phenomenon, they might be categorized differently depending on the sign. Since individual speech-specific euphemisms are a result of a combination of linguistic and non-linguistic factors, it is only possible to ascertain the unique characteristics of each euphemism as well as individual idiolect euphemisms by extrapolating the results based on these factors. Jing-Schmidt (2021) asserts that the nature of euphemism is challenging because it does not directly address some subjects. Instead, it acts as a substitute for other disagreeable subjects. As a result, it is described as negative, unpleasant, and offensive. This is the reason why certain expressions might be transcribed incorrectly and harm the original language's cultural and terminological meaning. He explained the significance of translating and concurrently understanding euphemistic terms. It is crucial to shed light on this subject because these expressions capture the cultural meaning of the original language. The study concluded that translators must understand the types and purposes of euphemistic phrases to represent the original euphemistic expression's connotation and cultural significance. Additionally, they ought to understand how this information benefits the rendering process.

3. Methodology

3.1 Data collection

The data to be investigated in this project are the original version of the novel *November 9,* by Colleen Hoover (2015), and its translation into Arabic by Omar Al-Awadhi (2023). The rationale behind selecting this novel is the dominant taboo instances prevailing in it.

3.2 Models of Analysis

This study will combine some models related to translating taboos with a focus on euphemism as a translational strategy. Thus in this study, the methodology adopted is a triangulation including Warren's model of euphemism, Catford's (1965), and Pym's (2004).   As for the notation of (un) translatability, Catford (1965, P.94) said. "In linguistic untranslatability, the functionally relevant features include some which are formal features of the language of the SL text," he distinguishes between untranslatable language and untranslatable culture. If there is no technically comparable feature in the target language (TL), it is (relatively) impossible to translate. In addition, he/she showed that "Cultural untranslatability occurs when a situational feature that is functionally relevant for the SL text is absent from the culture of which the TL is a part".

3.2.1 Warren's Model of Euphemism

Warren's (1992) model focuses on the formation of euphemisms, along with the pragmatic "context," which will play a significant role in the classification of euphemisms in this study. He clarified that this model is similar to "novel contextual meaning," which states that language continuously produces new senses for words in certain settings. Warren lists four primary tools for creating euphemisms. These include loan words, phonemic changes, word creation tools, and semantic innovations, as in Figure 1 below.
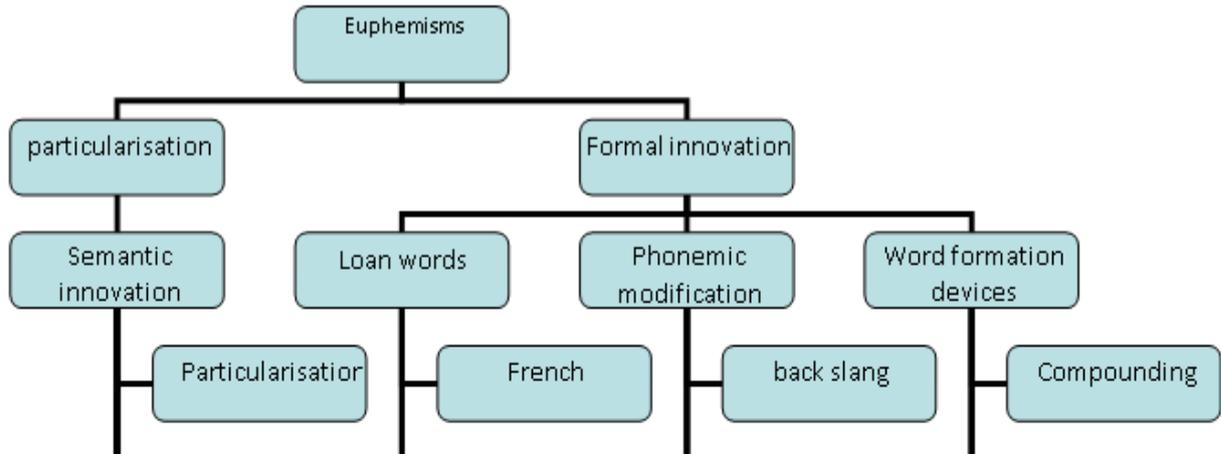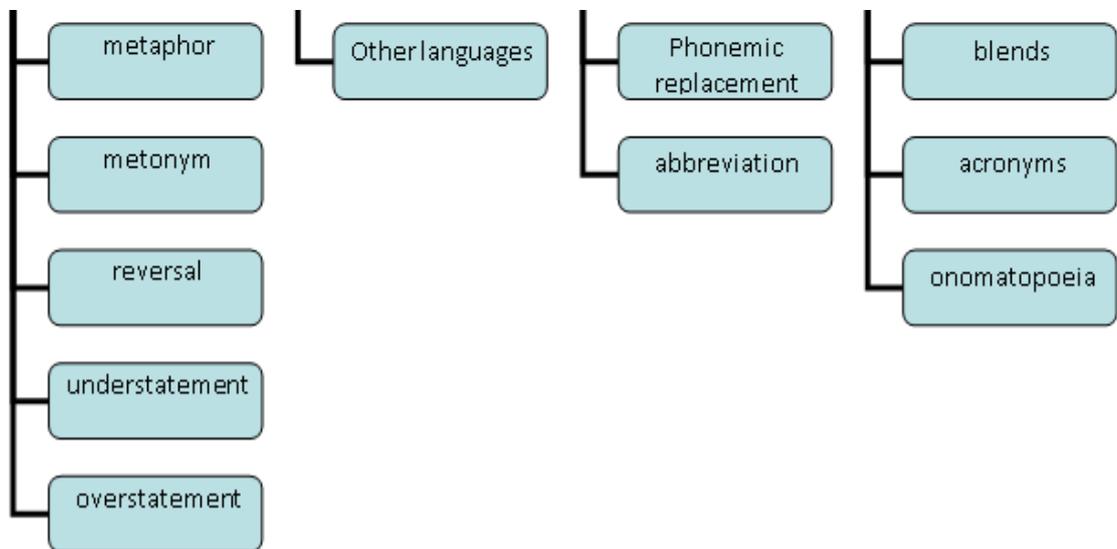
Figure 1 Warren`s four primary tools for euphemism and their sub categorization. (For more details on this model, see Warren (1992).

In 1965, J. C. Catford released a book titled 'A Linguistic Theory of Translation,' focusing on the analysis and depiction of the translation process. He aligns his approach with the linguistic models of Firth and Halliday. Catford views translation theory as a subset of comparative linguistics, dealing with inter-language relationships, making it essentially a field of applied linguistics. The core concept of translation, according to Catford, is the replacement of content from one language (SL) with equivalent content in another language (TL). The primary challenge in translation practice is identifying these equivalent translations in the target language.For Pym (2005) the idea of localization has an impact on the language industries and deals with topics like terminology, translation theory, sociolinguistics, and text linguistics. Although it can help to increase linguistic and cultural diversity, it also poses issues around the loss of linearity in the creation and reception of texts as well as the use of leverage techniques to limit translation to natural-string replacement. Only when the location of localizers is recognized as an intercultural setting and ethics are demanded will these problems be resolved. Making a product linguistically and culturally suitable for the intended location is known as localization; generalizing a product to accommodate other languages and cultural norms is known as internationalization; and addressing commercial concerns related to globalization is known as globalization.

3.3. Functions of Euphemism The different metaphors that academics have employed to explain euphemism underscore the fundamental purposes of this trope. Cameron (1995, P. 143) uses the somewhat poetic image of euphemism as "a soft cloud of verbal cotton-wool" to express its calming and benign impact. Euphemisms are referred to as "verbal flourishes" and "linguistic fig leaves" by Rawson (1995). The former encapsulates how euphemisms are used to conceal or cover up uncomfortable things. The latter suggests that euphemisms have an ornamental purpose by making the message more palatable. Rawson treats the first kind as the negative type as it has a defensive purpose, and the second type as the positive type because it has an inflating purpose.

4. Data Analysis This novel is full of taboo and daring instances that a translator should deal with caution, and accordingly is in a position to use euphemistic expressions. By so doing, the translator is aware of Arabian society's conventions, norms, and principles. This brings to mind Grice's four maxims and Gutt's relevance theory, which in one way or another will be referred to in the analysis of the translated version. The analysis encapsulates five major taboo expressions and five metaphoric expressions related to taboos.

4.1. Analyising Taboos For the sake of brevity, in this study, the researchers will tackle examples from the most recurrent ones.

1. "I could tell that one simple movement [when you hid your face with your hair] that you were insecure. And I realized—since you had no idea how fucking beautiful you were—that I just might have a chance with you. And so I smiled. Because I was hoping if I played my cards right, I might get to find out exactly what kind of panties you were wearing under those jeans" (p. 36).This paragraph is quite literally cringing. There's a sort of predatory shadowing, where Ben links Fallon's lack of confidence with an increased probability that he'll get what he wants, as long as he plays the right part. The translator attempts the following as a tertium comparationis for this paragraph: بما "... لأنني فهمت من هذه الحركة البسيطة أنك تشعرين بعدم الثقة في نفسك. و أدركت أنني قد أنجح في الارتباط بك أنك لا تعين كم أنت فائقة الجمال و لهذا ابتسمت. ابتسمت لأنني شعرت بأمل في أن أعرف ماذا تخفي ملابسك إذا رتبت تحركاتي بذكاء " (ص: ٥٠). The first glaring instance is the strengthening of the aggressive adjective (insecure) by the intensifying adverb (really). In this instance, the translator avoids mentioning the adverb (really). As indicated in the literature on euphemism, there are various functions of this phenomenon, among which is the avoidance function. Another instance of adopting the avoidance function is when the translator avoids rendering (panties) straightforwardly. Instead, he has used a general term which is (ملابسك). In the same paragraph, the word (fucking) has been adopted in this novel a lot especially in the sense of an intensifying adjective: (… how fucking beautiful you were …). Again, the translator avoids using an Arabic dynamic equivalent to go in line with the norms of the Arabian culture, but he has used a modern Arabic equivalent with a translation shift, i.e., instead of using an adjectival phrase, he used a noun phrase (فائقة الجمال).

According to Warren's (1992) model, whose model is similar to contextual meaning, there are statements about the production of new meanings in specific contexts. There are four primary tools by which she has created euphemisms: Phonemic changes, Word creation tools, Loan words, and Semantic innovations. In the translation of this novel, viz November 9, the prevalent tools are within particularization, which is subcategorized into semantic innovation. This semantic innovation is also categorized into implication, metaphor, metonymy, reversal, understatement, and overstatement.In this example the writer has used the phrase (how fucking beautiful you are) and the translator has used the noun phrase (فائقة الجمال), where there is a use of an implication and overstatement, however in the source text the writer has used a taboo word, i.e. fucking, according to Catford (1965), the shift adopted in the translation process is a class shift where the words are converted from one grammatical category to another.In the source text (fucking beautiful) are both adjectives, fucking and beautiful respectively used in an exclamatory sentence. Still, in the translation version, there is a construct relationship, i.e. (فائقة الجمال), where there is an adjective followed by a noun (الجمال). So, there is another shift, which is a unit shift. Because in a given society negative references have an impact on social behavior, the translator of this novel has used the notion of motivation, which is a tactic adopted in handling euphemistic strategies so that he is in a position to avoid taboo words. According to Pym (2004), translation is viewed as a mode of cross-cultural communication, where there are two specific representational maxims related to discursive persons and textual quantity. In Pym's (2004) model it is imperative to achieve success conditions, which are "criteria that make the communicative act beneficial or some of the participants concerned "(P.4). One of the representations of success condition is the use of "failure-avoidance conditions. As far as communication is concerned, using taboo words inserted in societies makes a failure condition result in "a point of pragmatic termination "(p.6). Pym (2004) has focused on the use of localization in the process of translation to achieve successful conditions. That is why the researcher will also adopt the notion of localization to examine some of the instances of the product of translating November 9 into Arabic.

2. (Releasing sperm into the vagina of a twenty-four-year-old does not a father make …" (p.4). The translator has used the following rendering:

(إن كنت قد جعلت فتاة في الرابعة والعشرين حبلى فهذا لا يجعلك اباً)

It is quite clear that the translator is fully aware of adopting the euphemistic strategy to avoid being embarrassed and the politeness strategy. Thus, avoidance and politeness are among the basic functions in translating the most face-threatening acts. This is down-to-earth in following and obeying the rules of pragmatics to match the

Arabic cultural intricacies. In the second example, there are two distinct taboo and euphemistic expressions, namely *sperm* and *vagina*. The translator has amalgamated these two into one expression, which is the euphemistic term (حبلى). As far as stylization is concerned, this is both a stylistic shift and a semantic innovation, the latter is one of the euphemistic sub-categorizations according to Warran's (1992) model. As far as Catford's Classification is concerned, in this example, it is a category shift entailing a structural shift because the whole structure has been changed from two elements, which is(جعلت فتاة في الرابعة والعشرين حبلى)According to Pym (2004) and his clarification about localization, he considered it as an adaptation of an internationalized text to a particular locale, covering everything that theorists of translation have been trying to legitimize for several decades. In the novel *November 9,* the writer wrote his novel with his cultural terms and norms. Whereas the translator adapted more euphemistic expressions to reflect the same meaning of the source text depending on our cultural terms and norms. So he rendered the sentence (*releasing sperm into the vagina of a twenty-four-year-old does not a father make*) into a euphemistic expression. (جعلت فتاة في الرابعة والعشرين حبلى)(*But I'll be damned if I don't grab my laptop and my keys and follow her wherever the hell she's willing to lead me*) (لكن سأخسر ان لم احمل حاسوبي ومفاتيحي واتبعها حيث تريد) In this example, there are two instances (*damned*) and (*hell*) which are both taboo words of the type *cursing* according to the typology of taboo words. In the target text, the translator has made a shift in translating *damned* by using the strategy of paraphrasing, which is represented by an altered expression and adequate content by using the expression سأخسرIn the second instance, the author has used the expression (*the hell*) which is considered a type of cursing. In the target text, the translator has used the strategy of *deletion,* which entails omitted expression according to Gottlieb (1992, P.167). According to Al-Mijrib (2020), this strategy is called censorship or omission. According to Pym (2005), localization is a process that targets cultural and non-textual components represented by linguistic items. In other words, localization concerns the issue of culture in translation, and it's highly important because translators adapt it to make the expression relevant to a given society. In this example, the translator has used localization by using the mentioned strategies, such as *deleting* offensive words.

3. (*Your old man is getting hitched*) (p.14). The writer has used the word *hitched* which is considered a slang form to transfer it from an informal to formal style …So according to Warren's (1992) model and his classification of euphemism on semantic innovation, the translator depends on *overstatement* in this translation of this term to translate it to (علاقة رسمية). "Translation is not generally listed in the glossary of several localization guidebooks," notes Pym (2005). and that it is seen as a natural part of the adaptation to a specific market. According to him, the translation step of the localization process is the least fascinating since it essentially consists of changing language strings, hence our example in the source text, which is (*Your old man is getting hitched*) is considered as an ordinary style or expression according to the English culture. Still, the translator localizes it to a more respectable expression through his translation, which is (وقع والدك العجوز في علاقة رسمية). The strategy used here is substitution, where the translator substituted mentioning the exact Arabic equivalent for (*getting hitched*), which is (تزوّج).

4. " They're red ! Her panties are red !"
(انه احمر! سروالها الداخلي احمر !)

Warren's (1992) model is based on the idea that novel contextual meanings, "i.e., new meanings for words in particular content, are constantly created in language. In this example, the translator implicates the meaning of a word as an implication sector from semantic innovation. Catford (1965) highlighted the challenge of translating taboo words, which are often the most difficult aspect of the translation process, crucial for cross-linguistic and cross-cultural communication. He distinguished between linguistic and cultural untranslatability, noting that in linguistic untranslatability, the functionally relevant features of the source language text may lack formal equivalents in the target language, making the text relatively untranslatable. Taboo words primarily fall under cultural untranslatability, as their acceptability varies across cultures. For example, a statement like 'They're red! Her panties are red!' may be acceptable in some cultures but taboo in others, like in Arabic culture. In such cases, translators adjust the text to ensure cultural appropriateness and understanding.According to Pym, a cross-culture model for translating sheds light on the issue of culture and what is acceptable in one and forbidden in the other. The term (*panties*) in the English text with its translation (سروالها الداخلي) is located according to the Arabic reader to be a more acceptable expression. Here, the strategy used according to Al-Mijrib can be taboo for taboo as in Arabic it is embarrassing to use (السروال الداخلي) in public.A metaphor is a vivid figure of speech by which we compare two unrelated things. Metaphors make a kind of equation of unrelated concepts, resulting in thinking about the cornerstone of comparison in new ways. Out of the important

factors impacting understanding metaphors is the consideration of context. One of the interesting examples in the analysis of metaphors was given by Redden (٢٠١٧), which is a *workhorse*. It can have a negative implication when you call your spouse a *work horse* when he or she "complains about them missing a family function … "(p.1). In this context, this metaphor implies a reason or a criticism. It can be positive when you call someone a *workhorse* when they were given a major award (P.1).Lakoff and Johnson (1980) introduced their critical book (Metaphors We Live By), where they explain that the conceptual systems of people can be made up by the features of language. they gave a plethora of examples. One of the interesting examples given by them is "Argument is war ", showing that there are cultural attitudes regarding the issue of arguing, i.e., arguments can be won or lost just like war. In this paper, some of the metaphoric expressions are going to be examined.*Because I'm not sure I can stomach much more of this visit.* (لانني اشك في قدرتي على تحمل هذا اللقاء لوقت طويل)This metaphor can be considered as *an extension* where "several metaphorical expressions [belong to] the same semantic field or [evoke] the same source domain. There is a kind of clause proximity to one another addressing the same topic (Semino, 2008 P. 25). In the above example, the verb (*stomach*) is used metaphorically where the source domain is *eating* mapped upon the human beings' ability to tolerate something. In the translation product, the translator has used a kind of explanation to render this metaphoric expression, which is لانني اشك في قدرتي على تحمل هذا اللقاء لوقت طويل

5. *Your old man is getting hitched.*
وقع والدك العجوز في علاقه رسمية
According to the Oxford Advanced Dictionary, the verb *hitch* has different shades of meaning. One of them is fasten, become fastened, on or to a hook, etc. or with a lot of rope. The source domain of this metaphor corresponds to concrete, familiar, physical experiences, including bodily phenomena. On the other hand, the target domain is related to abstract and unfamiliar experiences such as life, time, emotion, or death (Semino, 2008 P.6). In this example, the verb *hitch* is used metaphorically from its source domain, which is materialistic as phasing something to something else. However, in this context, the verb *hitch refers to* marriage or being in a relationship. In the translation, the translator has rendered the exact intended metaphoric use as الوقوع في علاقه where the verbal noun وقوع is also used metaphorically because it's used with علاقه رسمية.

5. Results and Discussion. The first excerpt singles out significant points regarding the intricacies of language, cultural sensitivity, and the implications of how we understand insecurity on the interpersonal level. From, a literary perspective, there is a complex emotional image expressed in the original text: The attraction of Ben towards Fallon can manifest Fallon's insecurities. The phrase *Fucking beautiful* is an instance of intense language, which can also have considered a sense of vergency and rawness in Ben's feelings. This intensity in translation can be best represented by using euphemisms. This is to go in line with cultural norms.As far as cultural sensitivity is concerned, the choices made by the translator show that he is aware of the cultural sensitivities in the Arabic-speaking communities, especially in the use of (ملابسك) as an equivalent for Panties, where there are inappropriate connotations. That is to say, the translator shows a respect for cultural boundaries where there has been an attempt to explain Ben's thought. In such cases, the translator is struggling between preserving the source text intentions and his consideration for the target audience. Psychologically speaking, one can find a manipulation regarding the power dynamics between Fallon's insecurity and that of Ben: He is trying to exploit her vulnerability for personal gain.Using domestication, the translator tries to adapt to achieve cultural appropriateness because using direct translations can result in unfamiliarity of the part of the reader.

(Releasing *sperm in to the vagina of a twenty -four - year-old does not a father make*)
(ان كنت قد جعلت فتاة في الرابعة والعشرين حبلى فهذا لا يجعلك ابا)In this example, euphemism and cultural sensitivity also appear as an instance of translation complexity. In terms of culture, the translator has successfully chosen euphemistic expressions that have been built on understanding Arabic cultural norms simply because being direct in representing sexual acts in an Arabic culture is highly taboo. The translator using جعلت فتاة في الرابعة (والعشرين حبلى ....) shows an adherence to cultural norms. In addition, by using euphemism, the translator makes the text appropriate to an Arabic culture and respects the Arab audience. This is another example of emphasizing the significant cultural context in translation. The phrase ((*your old man is getting hitched*)) and its Arabic translation (وقع والدك العجوز في علاقه رسمية) present an intriguing exploration of euphemisms and cultural connotations. In English, the phrase conveys a light-hearted and playful tone, suggesting a positive outlook on the father's new relationship. On the other hand, the Arabic translation, while still informal, carries a more serious and formal tone with the use of " علاقه رسمية(formal relationship). This contrast highlights how euphemisms can differ across cultures, reflecting varying attitudes towards aging and relationships.

Exploring the phrase (They're *red! Her panties are red*!) and its Arabic translation (انه احمر! سروالها الداخلي ! احمر) can spark intriguing discussion on euphemism and taboo, this statement delves into themes of sexuality and modesty, often delicate subjects in various cultures. The term "*panties*" itself acts as a euphemism, softening the mention of an intimate garment for more socially acceptable conversation.

(Because *I'm not sure I can stomach much more of this visit*)

(لانني اشك في قدرتي على تحمل هذا اللقاء لوقت طويل)

I comprehend the sentiment conveyed in the text, which reflects a common challenge many encounter in difficult or uncomfortable situations. This comparison of enduring a visit to "stomaching" implies that the experience is not just tough but also potentially overwhelming, akin to trying to digest something unpleasant. This aligns with my view that our emotional and mental capacities differ, and there are times when certain interactions become too burdensome to bear. A comprehensive understanding of the models discussed is essential in translating the text, as it addresses both the linguistic and emotional aspects of the original content. Through an examination of Warren's emotional perspective, Catford's structural analysis, and Pym's cultural interpretations, the translator seeks to create a culturally sensitive translation that captures the intertwined essence of sensuality and entitlement. This approach allows for effective navigation of the intricate territory of euphemism and taboo.

1. **Conclusion** This study examines the translation strategies employed by Omer Al-Awadhi in dealing with taboo language in the novel (November 9). The researcher aims to address two key research questions: the influence of taboos on translation outcomes and the use of euphemistic strategies in translation. Taboos play a crucial role in shaping translations, affecting word choices and overall interpretations. Cultural differences in taboos can lead to adjustments in expressions to avoid offense. Euphemistic strategies are used to handle sensitive topics in translation, aiming to facilitate discussions without causing discomfort. The translator's faithfulness in navigating taboos while considering cultural sensitivities is essential for effective communication.

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