Investigating Ideological Manipulation in Subtitling Based on Farahzad's CDA Model: A Case Study of *The Salesman*

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Abstract

Translation plays an important role in conveying and manipulating ideologies. Accordingly, this study sought to analyze the ideological elements in the English subtitles of the Persian movie *The Salesman*. The framework to find the driven ideological strategies in the translation of the Persian audio of the same movie was based on the critical discourse analysis (CDA) model inspired by Fairclough and proposed by Farahzad. Following the data analysis, the researchers found that the most frequently applied ideological manipulation strategies were related to social power relationship. Next came ideologically significant lexical choices followed by agency. The fourth most frequently applied ideological manipulation strategies were traces of both modality and nominalization while the least frequent strategies were tense, positive/negative, and coordination/subordination. Furthermore, no samples of passivization/activization as means of ideological manipulation were found. Moreover, the translator had used frequent strategies such as deletion and addition, which were not included in the very same model. Ultimately, the study revealed that ideological manipulation occurred mostly in subjects concerning the rights of women in society, the patriarchal system of Iran, religious expression in daily conversation, as well as Iranian norms and their religious culture. The findings further proved the significance of ideology and power relations in the text and the ubiquitous need to be aware of the means of representing ideology in texts and thus how to analyze texts ideologically.

Keywords: Critical discourse analysis (CDA), Ideology, Manipulation, Strategies, Subtitles

INTRODUCTION

Different nations with different cultures are more bound together by the emergence of technology like television, internet, and satellite. The possibility of watching media worldwide espe-cially international movies became a reason to a closer connection. The more this connection gets important, the more the translation is needed therefore. The role of audiovisual translation (AVT) is considered more than the past since the idea of cultural and ideological transference has emerged. As it is obvious, nowadays people are under the influence of media such as the famous international movies. Thus, the translation of these movies, whether subtitling or dub-bing, plays an important role in conveying or manipulating the ideology. Moreover, Translation is supposed to be a purpose-oriented

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activity. In fact, a translator is consciously or unconscious-ly influenced by his personal belief or by the ideology of the ruling class which leads into the manipulation of the original text. Consequently, it was assumed if the ideology affects transla-tion, there must be some ideological differences between English and Persian subtitles of The Salesman movie (2016). The present study was aimed at investigating the impact of dominant ideology and investigating the practiced ideology in the English subtitle of the popular and suc-cessful movie The Sales-man directed by AsgharFarhadi in 2016 to see if there is any traces of ideological manipulation or not.

The finding of the research could be helpful for translators, translation students and scholars who are interested in the area of translation crit-icism as well as ideological factors and strate-gies the translators may apply whether con-sciously or unconsciously in the process of sub-titling. It also increases translators' self-awareness concerning the ideological factors and make them have critical thinking in the process of translation and also in their investiga-tions. Moreo-ver, all those who are interested in the area of AVT and film making could benefit the findings of this research.

In the following the definition of the key concepts such as audiovisual translation, ideol-ogy, and some related definitions are given.

Audiovisual translation (AVT)

In an inter-linguistic view, AVT happened on linguistic elements such as dialogues and lines of an audiovisual product for easier usage in the market (Fois, 2012). In multimedia texts, lan-guage, image, music, perspective and color are featured. Cabko (cited in Matkivska, 2014) be-lieved that audiovisual translation is divided into 2 main groups of revoicing and subtitling; re-voicing covers the text of the original product by the target language product completely or par-tially. Sokoli also (cited in Cintas and An-derman, 2009. P.38) divided the basic element of the audiovisual texts, i.e. the combination of the acoustic and the visual channels, together with the verbal and the nonverbal elements, into four basic elements which are the acoustic ver-bal (dialogue), the acoustic nonverbal (score, sounds), the visual nonverbal (image) and the visual verbal element (subtitles).

According to Cabko (cited in Matkivska, 2014) there are several kinds of audiovisual transla-tion developed by scholars in these two umbrella terms such as voice-over, audio de-scription, narration, free commentary and dub-bing. He, also believed translating is the verbal element of a video, called audiovisual transla-tion (2014).

The definition of subtitle

Subtitling is the most common and applied form of AVT. Luyken et al. (1991, p.31) defined sub-titles as:

> condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to co-incide in time with the corresponding portion of the original dialogue and are almost al-ways added to the screen im-age at a later date as a post-production activity.

Diaz-Cintas(2003) stated that, "subtitlingin-volves displaying written text, at the bottom of the screen, giving an account of the actors' dialo-gue and other linguistic information which form part of the visual image (letters, graffiti, and cap-tions) or of the soundtrack (songs)" (p. 194).

The difficulties of subtitling

Nowadays, due to easy access to computers and very kinds of free subtitling software, producing subtitles has been an easy trend for everyone. However, an increase in unprofessional translation and subtitles in translation studies has been a common and unstoppable practice (Khoshsaligheh & Fazeli-haghpanah, 2015). According to Bo-gucki(cited in Khoshsaligheh & Fazeli-haghpanah, 2015) the delay in broadcasting and censorship of movies or even lack of their trans-

lation in a society, results in such problems in this area.

Ghaemi and Benyamin (2010) stated that one of the difficulties of subtitling in Iran is that there is not any organization to take the responsibility of it, therefore lack of professional subtitlers and AV translators is obvious. They also added that the result of this is subtitling DVDs without human interference by special online or offline softwares. Moreover, the high quality products are not available as long as it is not practiced by experts in academic areas (Ghaemi & Benyamin, 2010).

Nedergaard-larsen(1993) believed that to some extent problems of translation and subtitling are the same but subtitling also includes media-related problems in a wider scope, for solving these problems, the differences of subtitling and printed translation must be understood such as their functions. She added that translation type and media-related factors are elements in subtitling that demonstrate the amount of problems in translations. According to her, translation type is because of cultural bound matters, and there are some problems in condensation between subtitles and film dialogues. Thus, she defined time and space restrictions as 2 important elements which subtitlers should consider and they have to use the appropriate strategies to solve these problems. According to her, media-specific factors are a mixture of dialogues, music, subtitles and scenes. She believed the audience's feedback effect of a film depends on these factors, so a good subtitler should arrange them in a way to have the most feedback effect. Therefore, unfamiliarity of the audiences with language of dialogues causes the problem of lacking feedback effect (Nedergaard-Larsen, 1993).

The process of subtitling

According to Diaz-Cintas and Remael(2014) the process of subtitling includes these optional steps: commission (the order of the clients to the subtitling company), checking the film and its dialogue list, making a copy of the original film, spotting (timing), sending the copy to the transla-

tor, sending the translation to the subtitling company, revision and proofreading, as well as simulation and inserting the subtitle.

According to Tejerina(2014), the processes of subtitling for film festivals include 6 steps. First, the commissioning that means the client makes a contract with a company for subtitling, then the company gathers good translators, revisers and subtitle launchers. In the next step the available translators respond to the email of company and get the video with its written original text, then they translate the text in form of subtitles. After that translators are provided with the low-quality videos to pay attention to the segmentations of the target text. Then, they were given the written source to work with. The next step includes the revision, according to Carrol and Ivarsson(cited in Tejerina, 2014) a reviser should edit the subtitle in order to have a good production. Sixth is launching subtitle at film festivals, in this case, the subtitle launchers should pay attention to synchronizing the manual launching of subtitles and the scenes with much more difficulties.

Ideology

Ideology was applied in different areas such as linguistic, literary, political, and sociocultural context by researchers of different fields and has various definitions. "Ideology is larger abstract phenomena[sic] which can encompass all political discourses and the discourses related to translation ideology can be political, sociocultural and religious"(Panda, 2013, p.2).

Hawkins (2001) saw the ideology as human tensions, and also believed that the ideology is a set of beliefs which the experiences and expectations of the people are influenced by. Ideology and culture are 2 concepts which are related and also affect each other. "Ideology for its part refers to 'that parts of culture which is actively concerned with the establishment and defense of patterns of belief and values" (Bocock & Thomson, 1985, p.4).

Van Dijk(1995) suggested that ideological analysis of language and discourse is applied a lot by scholars in different fields of humanities

and social sciences, since they believed that ideologies of speakers or writers, whether they were applied consciously or unconsciously, may be 'uncovered' by detailed analysis of the text. According to Barnes (2014) ideology is a multiple system of beliefs that can influence a text and be hidden within a text by changing the order of the sentences or changing the language structure.

Ideology and translation

The ideology of the source language text (ST) and the target language text (TT) might be different in the process of translation, i.e., during a translation, the ideology of the source text might be manipulated or lost because of the translator's disability to transfer the ideology of source language text to target language text or due to the translator's decision during his work, which can be called as the translator's style (Barnes, 2014)**.** Munday(2008, p.3) saw the style as "the patterning of choices made by a particular author within the resource and limitation of the language and literary genre in which he [sic] is working." Moreover, Schaffner(2003) claims that all translations are ideological since the choices of an ST and its translation is done mostly by the interests, and aims of social agent. He then added that ideology can be applied and determined at the lexical and grammatical levels and based on the topic, genre and purpose of the text, ideological aspects can be more or less obvious in different texts.

Works done by scholars

Mousavi(2010) conducted a research about strategies in subtitling Black English movies. She compared six original Black English movies with their subtitled versions in Persian, based on Gottlieb's typology of subtitling strategies. The findings of her qualitative research showed that 'Transfer Strategy' was the most applied one in the corpus of each ST-TT pair studied and also paraphrase in the second place and condensation as the third one were the most applied strategies in her research.

Rezvanpanah (2016) by applying Van Dijk framework studied the role of AVT in transferring and manipulating the ideology in the English subtitle of *The separation* directed by Asghar-Farhadi. According to the findings of this research, there were some practical strategies such as deletion, neutralization, and naturalization that were applied more. This research represented the importance of time for choosing the best strategies in AVT. Moreover, she clarified some manipulation in the ideology of the women's right, the patriarchy system in Iran, the conflict between religious and non-religious, also between tradition and modernity, and between the poor and the middle class.

METHODS
Theoretical framework

In fact, a translator is consciously or unconsciously influenced by his own ideology or the ideology of ruling class that results in manipulation of the ST. This study aimed at investigating the impact of dominant ideology on translation through critical discourse analysis (CDA). To this end, it benefited from the approach proposed by Farahzad(2012) at microlevel to see whether the differences between the translations and the original were motivated by ideology or not. Hence, this study fell under the category of Descriptive Translation Studies (DTS) by Toury(1995).

Critical discourse analysis

The present research was based on Farahzad model of CDA (Critical Discourse Analysis). CDA could be an approach for translation criticism which introduced some factors to determine the ideological changes in translation. Farahzad(2012) believed that according to the intertextuality, CDA examines the metatext as well as prototext at two levels: the microlevel which is related to whatsoever in the text, and the macrolevel which is about the text. The root of critical discourse analysis (CDA) was from a critical theory of language which sees "the use of language as a form of social practice" (Fairclough, 1989, p.20). Ideology, within the

framework of CDA, is an important component of establishing and maintaining unequal power relations. Critical discourse analysis also studied language as a social practice, and its relation to power and ideology (Fairclough, 1995, p.1). According to Van Dijk(cited in Wodak & Meyer, 2001, p.96) the main focus of CDA is on social problems and power domination which most of the time is performed based on the interests of dominant groups in the society. Farahzad is among the first translation scholars who used CDA as a new approach in analyzing translation. Her method is based on Fairclough's approach to CDA. She (2012) proposed that choices of translators could have ideological purposes and could be analyzed through CDA approach.

Data collection

The corpus of this descriptive, analytical and qualitative case-study consisted of Persian audio script of *The salesman* (2016)and its English translation in the form of subtitle. The salesman (2016) was directed by AsgharFarhadi, the Iranian director and screenwriter who had received so many awards such as: Oscar for The S*eparation* (2011), the best screenplay Award for *the Salesman* (2016) from Cannes film festival (2016) and Asian Film Award for Best Screenplay in 2016. This very successful movie received The Academy Award for Best Foreign Language Film (2017). Also, it won The Satellite Award for Best Foreign Film (2017). Moreover, ShahabHosseini, as the leading actor, received Cannes Best leading Actor Award in 2017. The movie was about a couple, Emad and Rana, living in an old apartment that was devastated by an earthquake, so they had to move into a new one. Afterwards some issues related to the new house changed their whole life.

The data of this paper includes totally 120 minutes of the audio of the original Persian movie, The Salesman (2016), which consists 1501 dialogues and their English translations by an unknown translator, downloaded from the internet source: http://www.happysubtitles.com. This data is extracted to find out the most frequent ideolog-ically-driven strategies applied in the English translation. So, based on the CDA theoretical framework, 77 ideological translated dialogues are found and critically analyzed.

Data analysis Procedures

At first English subtitle of Persian movie was downloaded from the internet source: http://www.happysubtitles.com. Afterwards, according to CDA model by Farahzad, the samples were extracted at the micro level, which includes lexical and grammatical choices.Afterwards, the ideological samples extracted from the Persian audio scripts were closely compared with their English subtitles and then carefully analyzed according to CDA framework. Finally, the frequency of each strategy were measured.

Lexical choices
Ideologically significant lexical choices.

تو رو قران یکی بیاد کمک کنه این بچه رو بیاریم بیرون.(الف)

Literal translation: {I swear you to Quran to come and help me to get this child out.}

(A)For god's sake someone help my baby.

Analysis: In the movie, while the apartment was collapsing and all the residents were evacuating, among them an old lady was asking for help to get her disabled son out. She was shouting and swearing everyone to Quran that is the holy book of Muslims for help. The holy word *Quran* already existed in English language but was simply translated to *God*.

(ب) سلام علیکم

Literal translation: {Hello to you}

(B) Hello

Analysis: In the movie, the first male actor, Emad, was a teacher and he wanted to sell his car to get enough money for a new house. While he was in his class, a customer called him. While the students were listening, he said salamalaikum to respect the unknown customer more and to show that he was a religious person. *Salam alaikum* سلام علیکمis an Islamic culturally transmitted term to English language though it was translated just to *hello* in which the religion connotation was omit-

ted.

(ج) انشاالله!

Literal translation: {If God wants!}

(C) I hope!

Analysis: In the movie, Emad tried to inform the old man about his son in law and what he had done. The old man replied: good news, If God wants (انشاالله!). The Arabic word انشاالله literally means if God wants to, but in its translation the pronoun *I* played the main role in happening of events.

(د) بابا اون بنده خداها هم نگرانند.

Literal translation: {Those servants of God are also really worried.}

(D) They are also worried.

Analysis: In the movie, the person who was a friend of Emad and also was the one who rent a new house to Emad and Rana, talked to their neighbors and realized what happened to them, though Emad didn't want him to know. So when Emad understood that the neighbors had told his friend about it, he got angry. The friend in his response said بنده خداها which literally meant the servants of God that was translated to the pronoun *they* to show the sympathy of neighbors. In fact, this expression has had Islamic-cultural connotation which was underestimated in the translation.

(ه) برو به امید خدا

Literal translation: {Go to the hope of God}

(Z) See you

Analysis: In the movie, Emad used the expression برو به امید خدا which literally means *go to the hope of God* instead of saying goodbye. The word *God* wasignored in the translation which showed that the religious beliefs of Muslims frequently applied in Persian contextswere not transferred in the English version. It seemed that the translators preferred to generalize the Islamic-cultural words and expressions into non-Islamic expressions.

(و) هیس!

Literal translation: {Hush!}

(D) Quiet!

Analysis: The onomatopoeia هیس (originally hush in English) was translated to 'quiet' which is more formal than the word *hush*. In the movie, Emad finally understood it was the old man who raped his wife so he locked him in a dark room and the old man was shouting to come out. Emad aggressively told him hush which was translated to quiet. Actually there was a social Persian movie, *Hush! girls don't shout* that shows the social situation of women in Iran, which might remind the audience about the same situation. This might also show the tendency to show Persian language more formal than what it really was.

Words or phrases signifying social relationships and power relations.

(الف) پدر جان!

Literal translation: {Dear father!}

(A)Old man!

(ب) اقا عماد!

Literal translation: {Mr. Emad!}

(B) Emad, son!

Analysis: In Persian language there are some words or titles which are frequently applied for addressing somebody to show a high or low respect, but in their translations the words showing power relations were ignored. In the movie for sample (A), Emad thought it was the old man's son in law who raped his wife and he didn't know that it was the very old man yet and that day the old man came instead of his son in law to move their stuff. So Emad was addressing him respectfully, *Dear father*, because the man was older than him. In this part the translator already knew the fact so s/ he translated this phrase with lower respect to *Old man.* For sample (B) the old woman in need of help called him *Mr. Emad* with respect because they were just neighbors. By using *Emad son*, the translator wanted to show that the old woman called him with intimacy.

(ج) خاک بر سرم.

Literal translation: {Dust on my head.}

(C) Oh my God.

Analysis: In the movie, Emad&Rana were packing their stuff with the help of their friend, Kati. Then they warn Kati not to go to the bedroom because its wall was cracked badly. When Kati saw the cracked wall, she was surprised and

said {Dust on my head} which was a Persian slang. The Persian slang was translated into a more formal English phrase which might be for the tendency to show the Persian language as a more formal language.

چرا وانت یارو رو نگه داشتی؟(د)

Literal translation: {Why did you keep the guy's pickup?}

(Z) Why are you keeping his pickup?

Analysis: In the movie, Emad's friend was talking to him about the event and Emad was trying to show that it wasn't important for him. So the friend asked him *why did you keep the guy's pick up*, if it wasn't important. The word یارو {guy} has a negative and informal connotation to address a man in Persian, but by translating it into the pronoun *his*, its real connotation has been omitted and changed into a completely formal question which proves the translator's tendency was toward showing Persian language as a more formal language.

Grammatical choices
Types of process and participant predominating the text (Agency).

(الف) میخوام برم شکایت کنم.

Literal translation: {I want to sue.}
(A)I want us to go the police.

Analysis: In the movie, Emad without considering his wife's feelings wanted to sue. In the original Persian sentence the agent is *I* and the sentence could be literally translated to *I want to go to the police* which showed that the husband ignored his wife's feeling about the subject and to somehow forced her to go to the police. However, it was translated to *I want us to go to the police* which showed the husband considered her wife's feelings and pretended a higher social situation for women.

ببین با روح و روان این ادم چیکار کردی؟(ب)

Literal translation: {Look what you did to this person's soul and spirit?}

(B) Look how mentally and emotionally shattered she is.

Analysis: In the movie, Emad was arguing with the old man about what he had done to Emad's wife. The agent of the Persian sentence is *you*, which literally means *look what you did to her….* But it was translated to *Look how…she is*, which might show that how the woman felt was not anyone's fault, and it was only her own fault.

Nominalization.

تهمت زد مگه؟ (الف)

Literal translation: {Didn't she slander, did she?}

(A)Was it an insult?

Analysis: In the movie, Emad was sitting in the backseat of a taxi next to a woman and one of his students was on the front seat. She said to the driver: can I sit in front and this young man sits back here? Then the student believed it was an insult to his teacher, Emad. In another scene the student was talking about it with Emad. In the original Persian sentence, the emphasis was on the verb and as in Persian, the verb carries the categories of person, it seems natural and logical and the agent has been omitted at the beginning of the question. On the contrary, in the translation the verb has translated into the noun which came at the final position in the English sentence and the emphasis has been put on the word insult.

(ب) نگاهش مثل اون یارو بود.

Literal translation: {His look was like that guy's.}

(B) Looked at me just like that guy.

Analysis: Emotionally hurt, Rana was acting in the play and forgot her dialogue because she was distracted by one of the audience's look and left the stage crying. After it she explained to Emad about its reason. نگاهش could be literally translated to *his look*, originally as a noun, But it was translated as a verb *looked* which could account for the fact that the originally applied noun, his look, showed no action, no tense, and no continuation of the act while a verb could show frequency, continuation of the action and have more emphasis.

Passivisation/ activisation.

No example had been found for this feature to show an applied ideology on the text.

Positive/negative.

(الف) هیچکی کارشو درست انجام نمیده.

Literal translation: {No one doesn't do his job well.}

(A)Everybody's making mistakes.

Analysis: In the movie, after that happening, Rana didn't act in the play and her friend told her: *From tomorrow you really need to perform again and No one doesn't do his job well.* The negative Persian sentence implied that no one was doing his job well and Rana had an important role in the play but in its positive translation it said that everyone was making mistakes. The reason could be that there has been less tendency to show Rana's prominent role in the play.

Tense.

(الف) گَمونم صدا از اتاق بغلیه.

Literal translation: {I guess the noise is from the next room.}

(A)I think the noise was from the next door.

Analysis: In the movie, it was a play in which there was a woman in a man's room and the man didn't want his son to know about his relationship with the woman but she was talking to the man from his room when his son was there. In the Persian form *the voice* would still continue by using simple present to imply the presence of an unknown women in his house because in Islamic rules the relations between unmarried couples is forbidden, but in English form the translator meant that the voice was over by using simple past tense to show there wasn't anybody at all and it is not important.

Modality.

(الف)بعدشم مگه من میزارم؟

Literal translation: {After all, am I letting?}

(A)I won't let you.

Analysis: In the movie, Emad was talking to his friend who was the landlord and he told him that they would leave soon and his friend showed his disagreement with a lower certainty because he had already known the house wasn't suitable for them but in the translation, by changing the question into declarative sentence, it showed that he is certain not to let them go.

(ب)میتونی؟حالت خوبه؟

برو گریم شو، میرم باهاش حرف میزنم.

Literal translation: {Are you ok? Can you?

Go get make up, I'm going to talk her.}

(B) If you are alright and you can do it, I'll go talk to her.

Analysis: In the movie, the director of the play didn't want Rana to act but Rana was upset about it and said to Emad she wanted to play, then Emad replied interrogatively: *Are you ok? Can you?Go get make up, I'm going to talk her* which showed his uncertainty about Rana's ability to play but the translator had changed the modality by changing the question into a declarative sentence. By doing so, the translator seemed to show the Emad's certainty of Rana's ability.

Coordination/subordination.

اتاقشون رو رنگ میکردن که از من خواستن چند لحظه

(الف) بیان اینجا و یک حموم بگیرن.

Literal translation: {They were painting her room that she wanted to come here for some moments and take a shower.}

(A)They were painting her room. And she asked me to come and use the bath.

Analysis: In the scene of the play, the man was justifying the presence of the unknown woman in his house to his son. In the Persian sentence, *they were painting her room* was the main clause and *asking him* and *using the bath* were mentioned in the subordinate and less important clauses which could be due to fact that the man in the play of the salesman was trying to cover up his relationship with that woman. But in English these three were translated into three equally important clauses connected by the conjunction *and*. In Islamic religion the relationship between an unmarried man and woman would forbid a man from letting a woman come to his house.

RESULTS

There were 77 samples of total 1501 dialogues which were found to bear an ideological implication. Those words or phrases signifying social relationships and power relations had the most frequently applied samples, with 55 dialogues for the Islamic and cultural differences of the two languages. Ideologically significant lexical choices were in the second place of frequency of the occurrence with 8 items. Agency with the frequency of 5 samples came in the third place. 3 samples of nominalization and modality were found in the text and occupied the forth place. Tense, coordination/subordination, and positivism/negativism occupied the last place of frequency. For passivation/activation, surprisingly no sample was found. The result of the study was also shown in Table 1.

Table 1.
Frequency of the Samples

CDA items	Frequency of the samples	Percent
Social power relationship	55	71.42%
Ideologically significant lexical choices	8	10.38%
Agency	5	6.49%
Modality	3	3.89%
Nominalization	3	3.89%
Tense	1	1.29%
Positive/negative	1	1.29%
Coordination/subordination	1	1.29%
Passivis tion/activisation	0	0%

Note. **CDA= critical discourse analysis**

DISCUSSION

The findings collected from the analysis of the data revealed that choices in this movie were governed by some social, cultural and ideological constraints of the society. The way the translator chose to handle the passage revealed the existence of some manipulation about religious or social issues and it seemed that he tried to be more conservative which seems to be directly linked to the conservative and spiritual ideologies prevailing in our society after the Islamic Revolution.

This movie is an Oscar-winning one which could be watched by so many people all over the world and representing the words, therefore, is of great importance. During the data analysis, it was revealed that those words or phrases signifying social and power relations were manipulated more than other words in the translation. Obviously, this degree of change in lexical items in the target text is ideologically meaningful. It seemed that the translator has made effort in order to create a persuasive ideological, political and social influence on the target readers.s/he tended to show the Persian language more formal and somehow polite than the English language and consequently rendered informal expressions into more formal ones. S/he mostly preferred to omit the religious words during the process of translation or make them more general. For example, words such as به امید خدا، انشاالله و بنده خدا which has some cultural and Islamic connotation were ignored in the English translations. Concerning social relations, the translator preferred to manipulate some points and pretended higher social situation for women than it really existed in the film. There were also some traces of manipulation in grammatical choices of the translator which seemed to be ideological.

CONCLUSION

The act of translation was not totally a mechanical and linguistic act; the translator must be aware of the political, social, cultural and ideological backgrounds of the writer as well as the source text to be able to render a message from the source to target language. Critical Discourse Analysis could be a useful tool for researchers and translators to analyze translations in this way. Fairclough(1995, p.25) believed that every features in the text could be ideological because they can influence power relations. Ideologies, as he (p.71) mentioned, exist in the text and could be seen both in content and form and it is impossible to get rid of ideologies in texts because you can get the meanings of the text by interpreting it, so it is open to discourses as well.

The aim of this research was to discover if

there were any ideologically-driven strategies being applied on the translated Persian to English subtitle of the salesman (2016) by Frahadi. Rezvanpanah conducted another research in 2016 on the other movie by Farhadi, *theSeparation* (2011), an Iranian famous drama, with the framework of Van Dijk. Similarto the result of this research, in her research lexical choices were the most frequent.

To conclude, words implying social power relationship was the most frequently applied strategy in the English subtitles while passivation/activation was the least frequent ones. Thus, the findings of the research revealed that some choices in the translation were socially, culturally and ideologically done. In some levels, the translator manipulated the original ideologies of the movie which consisted of manipulation in the Rights of women in the society, patriarchal system in Iran, religious aspects in daily conversation of Persian, and manipulation in Iranian conventions and the religious culture which were explained in detail in the analysis of the data.

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