
From Novels to Films: Inter-Semiotic Translation of *Pride and Prejudice*

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Abstract

The aim of this mixed-method study was to find out the changes occurring in the translation of novels to film and identify the most frequently used strategies. For this purpose, through a close reading of each part of the novel, Austen's *Pride and Prejudice*, and comparing it with the text of the adapted American film directed by Wright, the needed data were collected and statistically analyzed. Specifically, 13 scenes lasting from one minute to one minute and thirty seconds were analyzed. Each scene was subdivided into shots, and then into the signs by which the filmmaker had transformed the literary work into film. Two theoretical approaches including the layered semiotics of Sojoodi and the theory of Farahzad were used to compare the signs. The obtained results indicated that in rendering *Pride and Prejudice* to its adapted film, the percentages of used strategies were as follows: creation (%53.06), omission (%28.57), and repetition (% 18.36).

Keywords: Adaptation, film, inter-semiotic, novel

INTRODUCTION

In the 21st century, people's lives are interwoven with audiovisual texts. Films, DVDs and DVDS, websites, and cell phones all lead scholars to find a new discipline to translate texts. Shahin (2012, p.28) believes that audiovisual media not only takes up every moment of our life but also shapes it. As Cintas (2009, p.41) claims, audiovisual media is omnipresent because its nature is fast and can easily reach large audiences anywhere all around the world. He goes on to say that these products reach their audience not only through television and cinema but also through the Internet and mobiles whose uses, nowadays, are increasing. According to Anderman and Cintas (2008, p.8), the increasing growth of media testifies to the need for audiovisual translation in most countries.

According to Munday (2001, p.76), Translation is a reported speech and the translator recodes and transmits a message received from another source. Thus, translation involves two equivalent messages in two different codes. For Bell (1991, p.4), translation is a communicative process wherein the translators act as mediating agents. Brown (2000, p.58) described translation as a meaning-transferring process between two languages. Roman Jakobson as well under the influence of Sussorian's linguistics in his "on Linguistic Aspects of Translation" (1959-2000, pp.113-118) introduced a triple model of translation. Jakobson's taxonomy, Intralingual, interlingual and inter-semiotic translation, was presented in terms of whether transmission of information occurred between languages or visualized channels like media. He argues that translation can occur within the same language or even between two different languages (inter-

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translation), or between two systems of signs (inter-semiotic translation) that involve transforming a particular system of signs into a different form like a text into film, painting, or music. Exemplifying the purpose of three translation kinds, Jakobson indicates that translation transfers meaning during the process of communication between sender and receiver. Unlike inter-translation which is based on transferring linguistic signs, inter-semiotic translation involves transferring meaning between two different sign systems, for example communicating information from the verbal medium into a musical medium or into a cinematographic medium and so on. It also permits us to find relations between translation studies and other disciplines and it is particularly relevant to cinematic adaptation. Therefore, we consider translation studies as a discipline that (due to its capacity to encompass inter-semiotic translation as one of its objects) gives a unique perspective on topics that are usually dealt within the framework of other disciplines (literature, theatre, and film studies). Under this light then it is possible to examine a multitude of situations on the transfer from written language to cinematic language, as well as the specific semiotic regime that occurs in such transformation.

Introducing the concept of inter-semiotic translation, Jakobson not only relates Saussure's linguistic ideas to translation but also expands the realms of translation to art, aesthetics, etc. In this kind of translation, it is the message that transmits between two systems, and elements are changed from verbal to nonverbal. The most common form of inter-semiotic translation is a literary work translated into or adopted by film. Adaptation has always held an obscure position. According to Hutcheon (2006, p. 40), adaptation is both a product and a process that examines the bi-directional movements between telling, showing, and interacting as three modes of engagement. For Lhermitte (2005, p.57), film adaptation is an inter-semiotic translation that involves the conversion of a particular system of signs into a different configuration. Vinay and Darbelnet further see adaptation as a translation. From this perspective, define it as a translation procedure

that is used whenever the form of the original text changes into another form during translation. More specifically, Eco (2000, p.11) claims that inter-semiotic translation cannot be anything other than adaptation, because it transforms, often radically, the previous text, inevitably explicating the unsaid, showing something in image form and therefore establishing a point of view precisely where the novel maintains a greater degree of undecidability.

There are a lot of films around the world that are created according to popular novels and stories. When people or critics watch a film based on a pre-existent literary or theatrical source, one of their first thoughts is to compare the film to the original source. Moreover, most of the time, the comments favor the original as the cinematic version scarcely conveys the spirit, the power, and the dynamic of the original. The same discourse is well known to those who make translations and very often people declare that a translation is never equal to the original because "languages differ from one another" (Even-Zohar, 1981, p. 1). It is well understood that in the translation or adaptation of a text a multitude of procedures take place through which a text can be formed into a new conforming form to the spirit and culture involved in the transfer procedures. However, when we speak about adaptation from a sign system point of view, such as literature, to another sign system like the cinematic one, the term translation can maintain the same value as when we treat the translation from one language to another.

Purpose of the study

The purpose of the present study was to investigate the strategies used in the inter-semiotic translation of *Pride and Prejudice* and its adapted film according to Sojoodi (2009) and Farahzad's (2009) theoretical approach. So, the researcher analyzed the signs in the novel and the film to provide an applicable method in cinematic adaptations of literary works and know about the changes which will be done in representing the signs in the target texts. To achieve this goal, the researcher read the book line by line and then watched the film to analyze the inter-semiotic translation of the novel to its adapted film.

Research Questions

To achieve the purpose of the study, the following questions were addressed:

Q1. What strategies are used in the inter-semiotic translation of Pride and Prejudice film?

Q2. Which strategy is the most frequent one?

METHOD

Corpus of the Study

In order to analyze the meaning and the representative way of translating novel's signs into the movie's signs, Austen's novel, *Pride and Prejudice* (1939), a written text of 334 pages, was used as the corpus of this study. Also, its adapted American film directed by Wright (2005), a multi-sign system, was selected as the target text. To achieve the research purpose, five scenes were chosen for analysis from an inter-semiotic viewpoint.

Design and Procedure

In this mixed-method (qualitative and quantitative) study, a close thorough reading of each selected part of the novel was first done in a comparison with the related section of the film and the applied translation strategies were identified. Then, descriptive statistics were run to calculate the frequency and percentage of strategies used in the two sign systems, the novel as the language system and the movie as a cinematic multi-sign system. In this procedure, the interviews of film agents, the critics' comments, the film's reflection, and all the relevant issues about the cinematic adaptation were considered.

RESULTS

The results obtained from the analysis of the data, which was done on the basis of Sojoodi's Layered Semiotics framework, are tabulated below:

Table 1
Comparison of Source Text and Target Text: Scene 1

Sample No.	Novel Source Text	Film Target Text
1	When Jane and Elizabeth were alone the former, who had been cautious in her praise of Mr. Bingly, before, expressed to her sister how very much she admired him.	--
2	--	A medium shot of Jamie lying with her sister under a quilt. We hear the sound of party, they were yesterday.
3	"He is just what a young man ought to be," said she, sensible, good-humoured, lively; and I never saw such happy manners! So much ease, with such perfect good breeding!"	Jamie: Mr. Bingly is what a young man ought to be. Sensible, good humoured.
4	"He is also handsome," replied Elizabeth, which a young man ought likewise to be if he possibly can. His character is thereby complete."	We see Lizzie interrupting her. Lizzie: Handsome, convenient
5	I was very much flattered by his asking me to dance a second time. I did not expect such a compliment. "Did not you? I did for you. But that is one great difference between us. Compliments always take you by surprise, and me never. What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that.	--
6	--	Jamie: It's not just about money.
7	--	Lizzie: Just having a deep love convinces

		me of a marriage. That's why I become an old maid
8	--	Jamie: Do you really believe he likes me, Lizzie? We hear Lizzie's voice. Lizzie: Jamie, she danced with you most of the night, and he stared at you the rest of it. Jamie starts laughing.
9		Lizzie: But I give you leave to love him. You have liked many stupid person. And you are a great deal to apt to like people in general, you know. Lizzie: Whole of world is great in your eyes.
10	--	
11	--	Jamie is excited. Jamie: Not his friend. I still can't believe what he said about you.
12	--	Lizzie answers with a smile. Lizzie: Mr. Darcy? I could easily forgive his selfishness if he hadn't wounded mine. But, I doubt we'll speak again.
13	--	Jane thinks while she is sad.
14	--	Lizzie laughs out loudly. We see both of them laughing on the bed and at the same time approaching the window. We hear the sound of music, and as we approach the window, we see the moon more clearly.

Table 1 indicates the samples that exist in the novel and the film related to scene 1 and also compares each part of the novel with its translated part

in the film. The first column shows the sentences selected from the novel as ST and the second column shows the translated parts in the film as TT.

Table 2
Visual codes: Comparison of Used Strategies: Scene 1

Sample No.	Source Text: Written Codes			Film: Visual Codes			Interpretation
	Actor	Spatialization	Action	Actor	Spatialization	Action	
1	√	-	√	-	-	-	In the novel, the actor (Jamie) and the action one by her (expressing her feeling to Lizzie) are shown with written codes, but due to the elimination of this section in the film, visual codes have also been omitted.
2	-	-	-	√	√	√	In the novel, the scene that Lizzie and Jamie are lying is not mentioned, but the director has added it into the film by creating three elements (actor, action and spatialization).
3	√	-	-	√	√	√	Jamie as an actor has been repeated in the novel and film, but her feeling about Mr. Bingley as her action and scene design as a spatialization have been created in the film.
4	√	-	√	√	√	√	Lizzie as an actor and expressing her feeling about Mr. Bingley as her action have been repeated in the novel and film, but the scene design has been created in the film as a spatialization.
5	√	-	√	-	-	-	Lizzie as an actor and her action (comparing herself with Jamie) have been omitted during the translation from novel to film. Spatialization has not been existed both in the novel and film so it is not considered during translation.
6	-	-	-	√	√	√	In the novel, the scene that Jamie explains her idea about marriage is not mentioned, but the director has added it to film by creating three elements (actor, action and spatialization).
7	-	-	-	√	√	√	In the novel, the scene that Lizzie explains her idea about marriage is not mentioned, but the director has added it to film by creating three elements (actor, action and spatialization).
8	-	-	-	√	√	√	In the novel, the scene that Lizzie and Jamie are talking about Mr. Bingley is not mentioned, but the director has added it to film by creating three elements. (actor, action and spatialization).
9	√	-	√	√	√	√	Lizzie as an actor and explaining her feeling about Jamie have been repeated in the novel and film, but scene design as a spatialization has been created in the film.
10	√	-	√	-	-	-	Lizzie as an actor and her action (telling her idea about herself and Jamie) have been omitted during the translation from novel to film. Spatialization has not been existed both in the novel and film so it is not considered during translation.
11	-	-	-	√	√	√	In the novel, the scene that Jamie explains her

							idea about Mr. Darcy is not mentioned, but the director has added it to film by creating three elements: (actor, action and spatialization).
12	-	-	-	√	√	√	There is no scene in the novel that Jamie is thinking while she is sad but the director has added it to the film by creating three elements (actor, action and spatialization).
13	-	-	-	√	√	√	In the novel, the scene that Lizzie and Jamie are laughing is not mentioned, but the director has added it to film by creating three elements: (actor, action and spatialization).

According to Table 2, the director has used some strategies to translate written codes in the source text including actor, spatialization, and action into visual codes in the film including actor, spatialization, and action. In the final

column, the researcher compared the strategies in the translation of the novel to the film and identified the number of such strategies as omission, repetition, or creation that the director has used as his translation strategy.

Table 3
Visual codes: Used strategies in Translation: Scene 1

Used Strategies in Translation			
Sample No.	Omission	Repetition	Creation
1	√	-	-
2	-	-	√
3	-	√	√
4	-	√	√
5	√	-	-
6	-	-	√
7	-	-	√
8	-	-	√
9	-	√	√
10	√	-	-
11	-	-	√
12	-	-	√
13	-	-	√
14	-	-	-

Table 3 indicates that the director has used some strategies including omission, repetition,

and creation to translate the written codes of the novel to the visual codes of the film.

Table 4
Frequency and Percentage of Used Strategies in Translation: Scene 1

	Omission	Repetition	Creation	Total
Frequency	3	3	11	17
Percentage	% 17.64	% 17.64	% 64.70	% 100

Table 4 shows that in the first scene, the director has used the omission strategy 3 times (%17.64),

the repetition strategy 3 times (%17.64), the and creation strategy 11 times (% 64.70).

Table 5
Audio codes: Comparison of Used Strategies: Scene 1

Sample No	Source Text-written Codes		Film-Audio codes		Interpretation
	Language	Nonlinguistic	Language	Nonlinguistic	
1	√	-	-	-	In the novel, the part that Lizzie`s feeling is described is shown with written language, but due to the elimination of this section in the film, language codes have also been omitted. There is no non-linguistic code both in novel and film so it is not examined in translation process.
2	-	-	-	√	The director creates the sound of Party as nonlinguistic codes in the film which is not mentioned in the novel. There is no linguistic code both in novel and film so it is not examined in translation process.
3	√	-	√	-	In the novel, Jamie`s explanation about Mr. Bingly is described in language codes and the director has repeated these codes in the film. There is no non-linguistic code both in novel and film so it is not examined in translation process.
4	√	-	√	-	In the novel, Lizzie`s explanation about Mr. Bingly is described in language codes and the director has repeated these codes in the film. There is no non-linguistic code both in novel and film so it is not examined in translation process.
5	√	-	-	-	In the novel, the part in which Lizzie is comparing herself with Jamie is described by language codes, but due to the elimination of this section in the film, language codes have also been omitted. There is no non-linguistic code both in novel and film so it is not examined in translation process.
6	-	-	√	-	The director creates Jamie`s dialogue about marriage as linguistic code in the film which is not mentioned in the novel. There is no non-linguistic code both in novel and film so it is not examined in translation process.
7	-	-	√	-	The director creates Lizzie`s dialogue about marriage as linguistic code in the film which is not mentioned in the novel. There is no non-linguistic code both in novel and film so it is not examined in translation process.
8	-	-	√	√	In the novel, the part that Jamie and Lizzie are talking about Mr. Bingly is not described, but the director has added the scene into the film by creating their dialogue as language code and the sound of their laughs as nonlinguistic code.
9	√	-	√	-	In the novel, Lizzie`s explanation about Jamie is described in language codes and the director has repeated these codes in the film. There is no non-linguistic code both in novel and film so it is not examined in translation process.
10	√	-	-	-	In the novel, the part that Lizzie is telling her idea about herself and Jamie is shown with language codes, but due to the elimination of this section in the film, language code has also been omitted. There is no non-linguistic code both in novel and film so it is not examined in translation process.

11	-	-	√	-	The director creates Jamie`s dialogue about Mr.Darcy as linguistic code in the film which is not mentioned in the novel. There is no non-linguistic code both in novel and film so it is not examined in translation process.
12	-	-	√	-	The director creates Lizzie`s dialogue about Mr.Darcy as linguistic code in the film which is not mentioned in the novel. There is no non-linguistic code both in novel and film so it is not examined in translation process.
13	-	-	-	√	The director creates back ground music as nonlinguistic code in the film which is not mentioned in the novel. There is no linguistic code both in novel and film so it is not examined in translation process.
14	-	-	-	√	The director creates the sound of music and their laughing as nonlinguistic codes in the film which is not mentioned in the novel. There is no linguistic code both in novel and filmso it is not examined in translation process.

According to Table 5, the director has used some strategies to translate written codes in the source text including language and non-linguistic codes into the audial codes in the film. In the final

column, the researcher compared the strategies in the translation of the novel to the film and determined how the director has used omission, repetition, or creation as his translation strategy.

Table 6
Audio codes: Used strategies in Translation: Scene 1

Used Strategies in Translation			
Sample No	Omission	Repetition	Creation
1	√	-	-
2	-	-	√
3	-	√	-
4	-	√	-
5	√	-	-
6	-	-	√
7	-	-	√
8	-	-	√
9	-	√	-
10	√	-	-
11	-	-	√
12	-	-	√
13	-	-	√
14	-	-	√

Table 6 indicates that the director has used some strategies including omission, repetition, and creation to translate the written codes of the

novel to the audio codes of the film. In each number, the researcher determined which strategy has used to translate a shot of the film from the novel.

Table 7
Frequency and Percentage of Used Strategies in Translation: Scene 1

	Omission	Repetition	Creation	Total
Frequency	3	3	8	14
Percentage	% 21.42	% 21.42	%57.14	% 100

Table 7 shows that, in the first scene, the director has used the omission strategy %21.42 (3 times), repetition strategy % 21.42 (3 times) and creation strategy % 57.14 (8 times).

Answering the First Research Question

In order to answer this question and identify the strategies, the researcher analyzed the inter-semiotic translation on the basis of Farahzad's theory on the 5 selected scenes. The identified strategies were as follows:

- a. Translation by Omission
- b. Translation by Repetition
- c. Translation by Creation

Translating from novel to film leads to several layers because the textual signs of the source text are different from the cinematic signs of the target text. The director has used the omission strategy in translating some of the descriptions of the novel and the thoughts of the

characters because these descriptions and their thoughts cannot be shown through images. He has also used the repetition strategy to translate parts of the novel which are exactly reproducible in the film. The creation strategy has been the third method used by the director in translating the novel into the film. The music and some details in the film do not exist in the novel. They have been created in the film by the director for more impact.

Answering the Second Research Question

To answer this question, the chosen parts of the novel and their inter-semiotic translations in the film were examined in detail in order to find out the frequency and percentage of strategies used in the translation of the written codes from the novel into the audio-visual codes of the film. Table 8 presents the frequency and percentage of used strategies.

Table 8
Total Frequency and Percentage of Used Strategies in Translation

	Omission	Repetition	Creation	Total
Frequency	56	36	104	196
Percentage	% 28.57	% 18.36	% 53.06	% 100

As the table shows, the most frequently-used strategy in the inter-semiotic translation of the novel in the film was 'translation by creation' (%53.06). 'Translation by omission' (% 28.57) was the second most frequently-used strategy. The third one was found to be 'translation by repetition' (% 18.36), with the smallest percentage in this study.

DISCUSSION

Jakobson (1959, p.233) states that "Translation from one language into other substitutes messages in one language not for separate code-units but for entire messages in some other language". Kolahi and Mahdavi (2015, p.28) believe that the transformation of a literary work as a verbal sign into a film as a nonverbal sign is a common form of inter-semiotic translation that recently has received considerable attention in the form of semiology of the cinema. Like any other kind of translation, it is possible to communicate or translate information through semiotic translation; however, some

translation loss naturally should be taken into account. The findings of the current research show that the director (translator) of the film under investigation has used omission, repetition, and creation as three strategies to translate *Pride and Prejudice* into its adapted film, with the most frequently-applied strategy being the creation strategy.

CONCLUSION

According to Kolahi and Mahdavi (2015, p.71), we can transfer information through semiotic translation as we do in other kinds of translations although the loss of naturalness in semiotic translation is not impossible. In other words, the main features including translation strategy, faithfulness, and equivalence which are considered in the analysis of interlingual translation can also be used for inter-semiotic translation. So, a translator should do his/her job with more consideration according to the differences between a literary work and its related film.

The present study aimed at investigating the transference between two sign systems in the process of adaptation with the intention to discover the applied strategies. Based on the findings, it can be concluded that inter-semiotic translation should not be seen as a simple exercise that anyone with a good knowledge of the source and target texts can take up. Yet, in the case of this study, the director of *Pride and Prejudice* film has used appropriate strategies in his translation of every individual scene.

Based on the findings of the present study, it can be claimed that although there is no universal translation strategy for transferring signs between two different sign systems, inter-semiotic translation of such works as *Pride and Prejudice*, which deals with the signs in the form of words, images, sounds, and objects, can play an important role in translation studies. In translating *Pride and Prejudice*, the director has considered the audience's interests and feelings and tried to keep the meaning of the novel in the film. It is clear that he has not done it with perfect accuracy due to the differences between the two sign systems. Yet he has been able to transfer the main ideas and to some extent the senses in the source text to the target text.

According to Farahzad's proposed strategies investigated in the inter-semiotic translation of *Pride and Prejudice*, and considering a lot of differences between the written text and the cinematic text, it can be concluded that the reason for using the omission strategy could have been the fact that in some parts of the novel the characters' thoughts are expressed. Conversely, the music, ambient sound, and some details in the adapted film have been absent in the novel and have been created by the director. In fact, the director has made use of the creation strategy in his translation.

The findings of the present study offer several important implications for translation trainers and directors who are interested in inter-semiotic translation in general and the adaptation of films from novels in particular.

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