



## Inter-semiotic Analysis of Cinematic Adaptation of *Forrest Gump* and its Persian Dubbing

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### Abstract

Inter-semiotic translation, including film adaptation, is one of the most critical areas that reveal the relations between Translation Studies and other disciplines. Since the adapted film is prepared for a different media, changes and manipulations are inevitable. In addition, these changes become more critical if the adaptation is provided or dubbed for a different society and audiences with a different culture. The purpose of this study was to investigate the strategies used for inter-semiotic translation in the cinematic adaptation of *Forrest Gump* (1994) and its Persian dubbed version, adapted from a novel of the same title (1986) by Winston Groom. To meet this purpose, the English and the dubbed version of the film as the target texts were compared with the novel as the original and the changes were classified and analyzed inter-semiotically based on Manipulation strategies (deletion, substitution, addition, and attenuation) suggested by Dukate (2007) and Eder's (2010) model of character. The results indicated that all manipulation strategies had been used in the film, but the most frequently used strategy in the movie was deletion. In addition, cultural subjects (including moral issues) were among the most manipulated subjects. Furthermore, the most significant change was related to the symbolic characterization of the main character.

**Keywords:** Cinematic adaptation, Dubbing, *Forrest Gump*, Inter-semiotic Translation

### INTRODUCTION

Recently, in Translation Studies scholarship, inter-semiotic translation has received more attention than other types of translation, which explores translation within a broader context, and in this way, expands the scope of Translation Studies. Since this kind of translation deals with different sign systems, several factors are involved. In the film adaptation, as the most common kind of inter-semiotic translation, many changes and manipulations are inevitable

to prepare the product for a different media. Literary adaptation, whether in the same or between different cultures, poses a significant challenge for the director as an inter-semiotic translator. It should be mentioned that several studies have been conducted in the field of inter-semiotic translation, especially film adaptation from fiction, including Davoodi (2014), Khajepour (2015), Khan et. al (2022), and Khutorna (2023). Despite the studies conducted in this area, it has a complex nature and many aspects to be studied in further research. In addition, there is a lack of research on the inter-

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semiotic analysis of the original English film and its dubbed version at the same time. One question that has triggered this research has been, to what extent the dubbed adapted film (compared to the English version) has changed the literary work, taking into consideration the fact that the Persian dubbed version of *Forrest Gump* is provided for the Iranian audience. The purpose of the present study was to investigate the strategies used for inter-semiotic translation in the English and its Persian dubbed version of the best-seller film, *Forrest Gump* (1994), adapted from a novel of the same title (1986) by Winston Groom.

### LITERATURE REVIEW

The Russian-American structuralist, Roman Jakobson (1959/2012) classifies translation into three different types: interlingual translation, which is between two different languages; intralingual translation, which occurs within the same language; and inter-semiotic translation, which deals with two different sign systems.

Being the main concept of this study, inter-semiotic translation will be discussed in more detail: According to (Jakobson, 2012), inter-semiotic translation deals with transferring from one system of signs to another, for example, transposition of verbal art into cinema, music, dance, or painting. Diniz (2003) points out that inter-semiotic translation occurs when a dramatic text is converted into performance, or in other words when it is staged. Zecca (2014) considers two bases for inter-semiotic translation: 1) involvement of at least two media, and 2) transferring semiotic units from a source text, produced inside the source medium, to a target text, reproduced inside the target medium. It is evident that in this kind of translation, another context as well as another system of signs is predominant. Jakobson's categorization places the translation within a broader context. Thus he observes that in inter-semiotic translation, "certain structural features [...] are preserved despite the disappearance of their verbal shape", and concludes that "many poetic features belong not only to the science of language but to the whole theory of signs, that is, to general semiotics" (Shuttleworth & Cowie, 2014, p. 86). According to Pârlog

(2019), the presupposition of inter-semiotic translation is a transmission between the parallel sets of signs. He adds that inter-semiotic translation involves an extent of transformative stages, which refer to the process of decoding visual and verbal texts. The reason for some problems in developing the theoretical framework for inter-semiotic translation is finding a direct translation between meanings obtained through the choices of different semiotic systems (O'Halloran, Tan, & Wignell, 2016).

Dusi (2010) mentions that a translation from a novel is an intersensitive process. It should take into consideration all the meanings of the work in order to perceive and grasp the film, for example, music, color, a soft or blinding light, or a combination of these various elements can be used for translation of emotion. It seems that Jakobson (2012) adds the phrase from verbal art into the cinema to illustrate the concept of the film adaptation. Hutcheon (2006) mentions that "as a creative and interpretive transposition of a recognizable other work or works, adaptation is a kind of extended palimpsest and, at the same time, often a transcoding into a different set of conventions" (p. 33). Bastin (2011) points out that the definitions of adaptation may be classified in terms of unique subjects, that is, translation strategy, genre, metalanguage, and faithfulness. As a translation strategy, the well-known definition is the seventh procedure of Viney and Darbelnet (1958); regarding genre, it is associated with Drama, Advertising, and Audiovisual Translation; as a metalanguage, the language of text does matter; and about faithfulness, the message should remain unchanged. Corrigan (2017) states that adaptation studies have developed more since the beginning of the twenty-first century. Now adaptation is identified as one of the most dynamic fields in textual and cultural studies.

Raw (2017) points out that the relationship between translation and adaptation has always been problematic. According to him, there is no absolute distinction between these two concepts; understanding the relationship between translation and adaptation needs studying cultural policies and creative ways of responding to them and understanding how readers have interpreted the two terms over time. He suggests

that there are three levels in any text “reality – its status (what is believed to be in a given community); its origin (where it comes from); and its features (as revealed through synchronic analysis)” (p. 538). It is possible to understand how and why translations have been distinguished from adaptations in space and time through this framework. According to Elliott (2020):

As adaptation studies expanded beyond literature and film, adaptation continued to be taxonomized along disciplinary lines: theater, television, visual art, music, dance, new media, and more. Within disciplines, they were additionally sub-taxonomized according to genre, historical period, nation, language, makers, consumers, technologies, industries, politics, economics, and individual artist and their oeuvres. (p. 207)

Adaptation of novels into films has been the topic of a few research. For example, Davoodi (2014) in his thesis, extracted eight themes and some sub-themes from the source text, *A Passage to India*. Having presented some evidence from the novel, he discusses how the director, as an inter-semiotic translator, has translated these themes into the language of signs. He discusses natural signs and their meanings, artificial signs, and cinematic signs and their meanings. He states that the meaning of signs is confined to this particular context and cannot be generalized to other contexts.

In the research conducted by Zahedi and Jazeb (2014), an attempt has been made to show the manipulation and distortion of the original text and culture by examining Fitzgerald’s translation of the *Rubaiyat of Khayyam* along with the images provided by Edmund Sullivan in the translated version. According to them, illustration, as a kind of inter-semiotic translation, has manipulated and distorted the Iranian color of *Rubaiyat of Khayyam*. The results indicated that inter-semiotic translation can distance the work from its original cultural context and change it on the cultural and identity levels.

Bolouri (2015) investigated the ‘text-external’ and ‘text-internal’ manipulations based on Dukate model and Lefevere’s concepts of rewriting, patronage and ideology by an analysis

of the translation of the best American novels of the 20<sup>th</sup> century, translated into Persian during the 35-year period of the Islamic Revolution. According to the results, the novels that had unacceptable themes in the context of the Islamic system of Iran were not selected for translation. Furthermore, the published novels were manipulated in such a way that under the Reformists, the ‘attenuation’ of the taboo concepts was the most frequently used strategies, but under the Fundamentalists, ‘deletion’ of the taboos was most frequently applied.

By applying Farahzad’s approach to translation as an intertextual practice as well as Sojoudie’s Stratificational Approach in her research, Tavassoli (2015) concluded that repetition, creation, and deletion had been applied during the inter-semiotic translation of the play to the movie *Here Without Me*. Because of using intercultural, interreligious, and inter-semiotic conversions, a dramatic increase in the repetition of creation has also been observed.

Khajepour (2015) has investigated the inter-semiotic translation of *Harry Potter* based on Linda Hutcheon’s theory. This research is related to comparative literature and inter-medial studies. The results of the research indicated that the film version of *Harry Potter and the Order of the Phoenix* was not a subordinate adaptation, and it was pretty successful; however, the version of the video game could not attract the fans’ attention.

Khan et. al (2022) conducted a research into inter-semiotic translation analysis of South Korean movie *Tunnel*. This study aimed to investigate the translation of linguistic and verbal elements into the audio-visual imagery, using Jakobson’s theory. Considering the results, the audio-visual samples were apparent in the movie, and the researchers observed that the verbal signs were completely translated into the non-verbal ones in the movie and they seem to supplement each other.

By using several Chinese films and focusing on audio-visual patterns, Zhang (2023) aimed at dealing with the complexity of inter-semiotic translation to study film and developing new theorizing and methodology for the study and understanding of Inter-semiotic Translation (IST). He has classified IST models into four

types: home inter-semiotic IST models, home intra-semiotic IST models, foreign inter-semiotic IST models, and foreign intra-semiotic IST models. He points out that these models are applicable not only in the scope of film but also in other arts.

In her study of film adaptation, Khutorna (2023) compared and contrasted the phonetic and grammatical aspects of English and Ukrainian. She concluded that adaptation interprets the meanings included in the original work in new ways and that the inter-semiotic translation involves new linguistic processes, since they create different interpretations of signs.

As it has been argued, by choosing Iranian and English adaptations with different genres, the researchers have studied different elements during the inter-semiotic translation of literature into film, including manipulated themes, cultural semiotics, and cinematic signs. Few studies have examined both the original film and its Persian dubbed version. Besides, characterization, as one of the main signs that undergoes fundamental changes during the process of inter-semiotic translation, has received less attention. Therefore, to fill this gap, the researchers have chosen the best-seller film *Forrest Gump* and its dubbed version to investigate macro level manipulations and characterization changes. Using Dukate's (2007) manipulation strategies and Eder's (2010) model of character, this study has examined the inter-semiotic translation of the best-seller adapted film *Forrest Gump* and its Persian dubbed version. According to Dukāte (2007), translation can be seen as manipulation for some reasons: "Firstly, because translation is a 'battlefield', where due to the fact that translation is bound both to the source and the target culture, both the cultures compete for dominance", and "secondly, translation may be perceived as manipulation because translation is a part of a dynamic system, where it competes with other texts" (p. 44–45). Dukāte (2007) states that manipulation is interpreted in different ways: it is regarded as a psychological phenomenon, as a result of external pressures like ideology, as the relationship between two texts, or as a translation strategy to deal with specific cultural

phenomena. Dukāte (2007), quoted from Zauberga, believes that manipulation can take these forms: Deletion, Substitution, Addition, and Attenuation.

Deletion is one of the most frequently used manipulation strategies in translation. It occurs maybe because of political and moral considerations. Substitution is the second strategy of manipulation made on ideological and moral grounds. The third type of manipulation is addition which becomes necessary due to large-scale omissions. According to Ben-Ari (2002), it can take the form of active intervention in the text, particularly when some part of the plot is deleted. Attenuation is another frequently used strategy "applied due to moral considerations to mitigate taboo words or 'upgrade' substandard language" (Dukāte, 2007, p. 56).

Eder (2010) mentions that nowadays, the characters of films and other audiovisual media in media societies are very important. According to Eder's (2010) model, for the practice of character analysis, a simplified heuristics can be derived: the clock of character, which distinguishes between four aspects of characters, which can be examined based on crucial questions in aesthetic, mimetic, thematic, and causal respects as: 1) Artifacts who are shaped by audiovisual information. Besides, they are mainly related to experimental films or video clips. 2) Fictional beings are embedded in the world of the film, and they are mostly related to the mainstream movies. 3) Symbols that represent higher-level meanings. We may infer a broad sense from the term 'symbol', including all forms of higher-level meaning in which the characters act as signs of something else for example, virtues or vices. Characters as symbols are embedded in the film's themes, and they are closely related to allegorical films. 4) Symptoms are characters which are formed as a result of socio-cultural causes. And they are usually included in propaganda films.

## METHODOLOGY

As stated earlier, this study aimed to investigate the inter-semiotic translation of the English adapted film and its Persian dubbing. For this purpose, the researchers selected the adapted film *Forrest Gump* and its Persian dubbing as

the target texts and the novel on which the film is based as the source text. *Forrest Gump* is an American magical realism comedy-drama film directed by Robert Zemeckis and written by Eric Roth in 1994, based on the novel of the same name by Winston Groom in 1986. *Forrest Gump* was released in the United States on July 6, 1994, and it was an enormous success at the box office; it became the top-grossing film released in America that year and earned over 677 million dollars worldwide during its theatrical run, making it the second highest-grossing film of 1994. Therefore, the film was a huge financial success at the US box and worldwide, and it took the book to best-seller status (Sabat, 2020). Besides, in the list of the top 250 movies in the history of cinema on IMDb (Internet Movie Database), which is based on popular vote, *Forrest Gump* came in 13<sup>th</sup>. In this film, several decades are presented in the life of Forrest Gump (Tom Hanks), a warm-hearted man with an IQ of 75 from Alabama in the USA who experiences and inadvertently influences several defining historical events in the 20<sup>th</sup> century of the United States (Sehrawat & Chaudhary, 2021).

The researcher collected the data (at the macro level) in the following steps: First, the English and its Persian dubbed version of the movie were watched meticulously, and the novel was read for several times. Then, the English and its Persian dubbed version were compared and contrasted with the relevant literary work to clarify the changes made therein. Furthermore, the reviews, interviews with film agents, and critics' opinions were consulted. In addition, the literature and other relevant materials about the film and literary work were studied.

After collecting the data, the researcher tried to analyze the main differences between the English and its dubbed version and the source text. Considering Dukate's definition of manipulation strategies mentioned in the previous section, the researchers identified these strategies in both versions of the film. These strategies were appropriate to the specific features of the text. In most of the researches conducted in Translation Studies, these strategies have been used mostly in the context of the translation of

written texts at micro level, but it has received less attention in the context of inter-semiotic translation, especially the translation of novels into movies at macro level. In addition, it should be mentioned that with a detailed comparison between the novel and the film, the first and most important thing that attracts the attention of the audience is the clear difference in the characterization of the main character of the story, who has become a completely symbolic and motivational character in the movie. Therefore, choosing a suitable model to examine the symbolic aspect of this character was absolutely necessary. For this reason, Eder's (2010) character model was chosen by the researchers as the model to analyze this character. Hence, given the nature of the collected data and the resulting differences, the researchers chose Dukate's (2007) proposed manipulation strategies (deletion, substitution, addition, and attenuation) and Eder's (2010) model of character, as previously described, to classify and analyze the manipulated parts between the source and target texts. Depending on the goal of the analysis (in Eder's words), and due to the relevance of the third aspect of his model to the data in this study, only this aspect, i.e., the symbolic aspect of the characters, was considered in the analysis of the data.

### Data Analysis

Although both the book and the film explore the character of Forrest Gump and his lifelong journeys, the English film and its dubbed version differs in many ways from the original book, which is discussed below.

### Deletion

1. After watching the movie and reading the book, the first thing understood is the deletion of a large amount of book content in the movie. The book includes 26 chapters, while the film merely concerns itself with the first 11 chapters and special events from the final chapters of the book. The book shows Forrest to have a high IQ in certain regards (like mathematics). It describes Forrest's participation in a NASA mission into space, his time as an actor, his time spent amongst cannibals, and a scene in which he saves the life of Chairman Mao during a trip



to China. In the book, Forrest also tries his hand at harmonica playing, chess playing, professional wrestling, and even politics. These are some of the parts of the book that were cut from the film to keep it close to two hours. According to Hutcheon (2006), to dramatize a novel, it must be condensed, shortened, and reduced in complexity. Due to time constraints, the director, Robert Zemeckis, could only allow Forrest to pursue a limited number of adventures.

2. One of the key similarities between the book and the film is that many of the primary or essential characters are still involved. The book features characters like Jenny, Lt. Dan, Mama, and Bubba. All of these characters are portrayed as having significant roles in the film. Seemingly, the reason why the movie kept these characters was that they play a significant part in Forrest's life. On the other hand, some characters were left out of the film, including Forrest's college roommate Curtis and an orangutan named Sue, whom Forrest befriends on his mission into space. It seems that movies, compared to books, are less likely to have multiple characters in the story.

3. In the book, Forrest uses drugs while visiting Harvard (he regularly enjoys marijuana), has a relationship with the opposite sex, uses profanity, and even gambles. Prominent cultural traditions and religious beliefs in our country do not tolerate these issues. Therefore, in the dubbed film, any reference to drugs, alcoholic drinks, dancing, and any scene containing sexual or intimate relationships with the opposite sex has been deleted. However, these issues have remained largely unchanged in the English version.

4. Another omission is when Forrest and his entourage return from the Vietnam War when the opponents of the war throw objects at them. In addition, later Forrest's comments about the Vietnam War in the crowd are also omitted, done by intentionally cutting off the speakers by some military personnel. Apparently, political issues have been the reason for these omissions.

5. In the novel, it is inferred that Forrest speaks in a thick southern accent, and the director insists on preserving this accent in the English version of the film, but in the dubbed version, it has not been possible to preserve it. This can be

attributed to the limitations of dubbing, because the accents in different languages are not exactly equivalent. Therefore, it has not been easy to replace an accent in the Persian dubbed version equivalent to Forrest's southern English accent as intended by the director.

6. The book contains many grammatical mistakes to show that an idiot with a low IQ is narrating it, which the director applied in the English version. However, this is not shown in the dubbed film. The limitations of dubbing and, in this particular case, the structural differences between the two languages can justify this omission. Since by including grammatical mistakes in Persian, the sentences seem incomprehensible.

### Substitution

1. A general comparison of the book with the film makes it quite clear that the tone, aim, and much of the plot are different. One of the most iconic lines and the key sentence in the movie "Life is like a box of chocolates, you never know what you're gonna get", which is expressed in a hopeful tone, is not used in the book verbatim. In the book, the line is expressed with a bitter tone "Being an idiot is no box of chocolates" (Groom, 1986, p. 1). It seems that the tone of this sentence in the script has been changed because it did not match the theme of the film since it represents a somewhat darker theme. It can also be said that this change was made for commercial purposes and considering its financial consequences, which could be resulted in the high sales of the film ("The Adaptation of Forrest Gump,").

2. As mentioned earlier, the film has retained most of the main characters of the novel, but the film uses the characters somewhat differently. Thus, their characteristics, their behavior with the title character, and their fate have been replaced in the film, as discussed below:

*Forrest Gump*: In both the book and the film, Forrest is the main character who is portrayed as a somewhat childish, compassionate, and kind person. However, the significant difference is related to the appearance of this character. In the book, he is described as a big, tall, and a powerful person.

(Almost 2 meters tall and about 110 kg), while in the movie, the viewer would describe him as an average man. His size is absolutely what gets him into football and the army. As Groom stated in an interview, “There weren’t any movie stars that fit Forrest’s description. You know, we’re talking about a John Wayne size character here.... So we realized we were going to have to downplay the character’s physical size” (Roblin, 2015, p. 3).

This character in the novel is very different from what is portrayed in the film. One of the minor differences in portraying this character is his IQ. Forrest in the book looks more like an idiot than Tom Hanks’ lovable character in the movie. This character in the book is assessed as an idiot savant who has excellent skills in mathematics and music but does not complete most of the situations in which he is placed. However, this is almost constant in the film since Forrest is portrayed as an ordinary idiot. Moreover, throughout the book, his character is described as an idiot, whereas in the movie, his character evolves so that at the end of the movie, he becomes a wiser and more thoughtful person, especially in his role as the father; he no longer appears as an idiot. In his relationship with his mother, he is a good and dutiful son, but in the novel, he does not greatly care for her.

*Jenny Curran:* She is the main side character in the film. In the book, she has a normal childhood with a typical family. The book does not go into much detail about this character and her relationship with Forrest. However, in the movie, she has an alcoholic father (but it is not mentioned directly), and many problems during her childhood. Regarding Forrest and Jenny’s relationship, they are friends. Her feelings toward Forrest evolve differently in the movie compared to the book. Eventually, she marries him and gives birth to his son and dies at the end of the movie. In the book, she loves Forrest more but is afraid of her feelings for him, and when she sees him with another girl, she ends his relationship with him. Then while she is pregnant with his child, she decides to live away from him. Later, she marries another man and makes a family with Forrest Junior (his son’s name is also Forrest) and her husband. As mentioned, in both the book and the film, Jenny

gives birth to Forrest’s son. However, the significant difference here is that in the dubbed film, by substituting the dialogues, it is assumed that Forrest and Jenny have already got married. In the Iranian Islamic culture, as opposed to the American one, the friendship between opposite sexes is not considered appropriate unless it is based on marriage or engagement.

*Benjamin Buford Blue- Bubba:* The first significant difference about this character is the visual difference: The film portrays him as an African-American man who wants to set up a shrimp fishing business, while he is described as a white man in the book. About his acquaintance with Forrest, in the book, their first meeting at university takes place when Forrest is on the football team. However, in the film, they meet for the first time while serving in the army. He is later severely injured in the Vietnam War and dies next to Forrest. The reason why the film shows him to be black, in Roblin’s (2015) words, can be that Forrest’s attitude to race relations, which has always been a hot topic in South American literature, is quite straight: “It was always a big thing when we played against a team from up North [...] although I never worried about it myself, on account of most of the colored I ever met be nicer to me than white people”. (Groom, 1986, p. 43).

3. One of the main changes in the film compared to the novel is the sequence in which Forrest meets the presidents. In the movie, Forrest’s first meeting with the president is when he becomes a football star. The second meeting occurs when he receives the Medal of Honor after the Vietnam War. Then the Ping Pong team meets the president when they win against the Chinese team. In the book, he also meets the president after the Vietnam War, but the meeting involves more details, including the president discussing the war with him and wandering around the White House, which is not shown in the film. It seems that it was impossible to add more details because the scenes of the meeting with the president in the film were shown with special effects. The second meeting is about returning from the space trip and being captured by the cannibal tribe, which has already been removed from the film.

4. As another substitution, it can be mentioned that the endings are arranged in totally different ways: the ending of the novel is very open; in short, Forrest divides his money from the successfully running shrimp business among his son, his mother, and Bubba's father and decides to go on vacation. Like what he has been doing all his life, going from one place to another, he begins to travel across the United States without knowing and understanding the reason and without worrying about future events. The movie's ending, on the other hand, is more closed: because of changing the personalities of the characters, the director chooses a different ending in order to maintain consistency ("Why is the ending of *Forrest Gump* different from the novel,"). It also may be considered that a Hollywood movie can not end as openly as the novel does. Moviegoers demand close endings to be able to leave the movie theatre without bothering about the protagonist's future.

#### **Addition**

Forrest's running across the United States does not happen in the book. It can be mentioned that this is due to many omissions made in the movie. In addition, sometimes, it is necessary to add something to the target text (in this particular case, the film) to make it more dramatic to the viewers. Because Forrest has to wear leg braces (this has also been added to the movie) as a child, this iconic run is predictable. During his childhood, Forrest could not walk properly due to his crooked spine, and the iconic line "run Forrest, run!" was constantly repeated by Jenny whenever he escaped from bullies. Nevertheless, the book does not mention any problems with Forrest's legs.

#### **Attenuation**

In the book, Forrest regularly uses vulgarisms or offensive words which are unacceptable in the target text. Therefore, most of them have been replaced in the target text with other concepts which are more neutral and more acceptable in the target media because of the dominant cultural and social norms. For example, one of the phrases which are constantly repeated in the novel (and to a lesser extent in the English version

of the movie) is: "I got to pee", which is toned down in the dubbed movie by the phrase: "I need to go to the restroom".

#### **Analysis of the character of Forrest based on the Symbolic aspect of Eder's Model**

Since the main character plays an essential role in the development of the story and many of the significant events and actions of the plot are presented by the main character, this character can be evaluated in relation to these significant events of the story.

It seems that most of Forrest's actions in the book occur without a specific purpose or motive. As can be perceived, the symbolic aspect of this character has not been considered much by the author. On the other hand, Forrest, in the allegorical film *Forrest Gump*, does all the things with his life in a more cohesive way. Symbolism is common in *Forrest Gump*, the director Robert Zemeckis tangles symbolism to present the general theme of the film. Each of the film's events and Forrest's behavior symbolizes a particular aspect of his character:

*The Feather*: At the beginning and in the final scene of the movie, the feather symbolizes the moral lesson which Forrest learns during the movie and refers to his line, "I don't know if we each have a destiny or we're all just floating around accidental like on a breeze. Maybe both happening at the same time". The feather is representative of the ways that both destiny and chance work with one another. ("Forrest Gump Symbols, Allegory and Motifs,").

*Box of chocolates*: This is addressed by Forrest when he says, "Mama always said life is like a box of chocolates. You never know what you're gonna get". The box of chocolates is Forrest's view of the world, and it represents Forrest's life because he experiences lots of different things in his life ("The Adaptation of *Forrest Gump*"). Throughout the film, Forrest holds a box of chocolates, symbolizing that life is unpredictable, like his own life.

*Leg braces*: At the beginning, these leg braces symbolize his profound difference, and his mother tries to ensure him: "If God wanted everybody to be the same, he'd have given us all braces on our legs". Then they symbolize Forrest's limitations which magically represent



his ability to triumph. One day when he is escaping from bullies, his leg braces fall off, and thus, he succeeds in defeating this weakness and turning it into a strength. As Forrest says, "I can run like the wind blows". Therefore, he can overcome the disabilities with which he was born. ("Forrest Gump Leg Braces,").

*Running:* Running indeed, as a recurring pattern, is intended to show Forrest as a more stable character and to tell the audience that effort is the most crucial factor in a person's success. Furthermore, those who have run with Forrest for a long time are very surprised to hear Forrest says, "I'm tired; I want to go home", which refers to the blind imitation of fashion and reminds us once again that in order to be successful, one must be self-reliant, just like Forrest.

*Ping Pong:* Forrest constantly plays ping pong and practices even when he has no one to train with; this symbolizes his determination ("The Adaptation of Forrest Gump,"). Besides, playing ping pong can be representative of openness to new experiences. Although Forrest is already unfamiliar with this sport, when for the first time he is asked to play ping pong, he quickly picks up the racket and starts playing to develop his potential talents.

*Shrimp Business:* This symbolizes Forrest's friendship and loyalty with his best friend, Bubba. Bubba dies, but Forrest still keeps his promise, even after his death. It brings wealth to Forrest, which he shares with his loved ones ("The Adaptation of Forrest Gump,").

Forrest is a symbol of a human being who has accepted his loneliness and limitations and a character who is completely immersed in the feeling of loneliness.

## DISCUSSION

During the process of translating fiction (as a dominantly single-sign system) into film (as a multi-sign system), the director, as the inter-semiotic translator, has to make fundamental changes in order to help the audience to make a better understanding. To put it another way, the most basic task of any translator is to rearrange the source text to be acceptable and comprehensible to the target audience. Therefore, regarding the audience of two different media in two

societies with different cultures, this study indicated that whenever a given part of the original was not in conformity with the ideology dominant in the target language, or it was not compatible with the nature of the target medium, it was manipulated to make it more compatible with the norms of the target society or with the features of the target medium. The most common strategy used (50% of the strategies employed), was deletion, where most of the parts had been deleted due to the Islamic culture of the target society. Then, substitution was the second most common strategy (33.4%), most related to characters, which can be attributed to the different nature of the two media. As Perdikaki (2016) puts it, the inclusion of characterization in the film adaptation is logical, "which involves a higher degree of performativity and a greater re-interpretive freedom" (p. 75). Another strategy was addition (8.3%), in which the director added some scenes to intensify film's theme. The last strategy was attenuation (8.3%), which occurred due to social and cultural norms.

As a result, in most cases, sequences related to vulgarisms, the opposite sexes, references to sex, drugs, and alcoholic drinks have been eliminated in the Persian dubbed version since such issues are not compatible with our Iranian Islamic culture. As was already discussed, in addition to cultural considerations, some manipulated cases were made on ethical and political grounds.

Therefore, regarding the English movie and its dubbing, it can be mentioned that first, while the book and the film's stories do not go in the same direction, they cover some of the same elements. However, the adjustments to the main characters and manipulation of several touching moments change the book into an allegorical movie. In some cases, the director has removed or added scenes to help understand the symbolism of the main character, including Forrest's running all around the United States. The changes might have been made to make the movie more touching. Undoubtedly, for the movie to be profitable, it has to satisfy people's desires by including a love story, the success of an ordinary person, and a happy ending. The director has changed much of the original story

because he knew that such components of the movie could more effectively bring the movie-goers and drive him to success. It seems that one of the reasons which made the film a best-seller was the changes that the director made. According to the interpretive component of Perdiki's adaptation model (2016), there are three parameters influencing the adaptation process and product: Economic reasons, creative reasons, and social reasons. As she (2016) points out, "Economic reasons highlight the commercial aspect of the film-making process and may account for the shifts from the angle of profit-making. These reasons can also be detected in the lures deployed to appeal to the audience" (p. 83). However, the peculiarities and norms of dubbing have led to the removal of many sequences expressing the characteristics of the side characters of the story, including Jenny and Lt. Dan; therefore, these two characters are ambiguous in the dubbed movie (but not in the English version).

## CONCLUSION

This study aimed to investigate inter-semiotic translation strategies in the English and its Persian dubbed version of the American movie *Forrest Gump*, adapted from a novel by Winston Groom. By comparing the source text (the novel) and the target texts (the English and dubbed movies), the findings of the study revealed that during the process of the inter-semiotic translation, different changes occurred in the English and Persian dubbing of the movie, which the researcher classified and analyzed based on Manipulation strategies suggesting by Dukate (2007) and the Symbolic aspect of Eder's (2010) character model.

The results indicated that all strategies (deletion, substitution, addition, and attenuation) had been used in the movie, but the most frequently used strategy, was deletion. In addition, cultural subjects (including moral issues) and political subjects were among the most manipulated subjects. The main reason for

these large deletions, compared to the other strategies, can be the cultural gap between the source and target societies and different nature of the two media. In addition, the large volume of the novel and the time limitation of the film have led to many omissions. The second significant change is the many substitutions that have been made in the target text. The highest percentage of substitution in the movie is the replacement of appearance, personality traits, and the fate of the characters. Other changes to the target text included adding some events and scenes. The slightest changes in the movie were related to attenuation since, in this study, the data were analyzed at the macro level, and most of the cases related to attenuation can be investigated at the micro level, which is not within the scope of this study.

However, it can be mentioned that the most significant change in the inter-semiotic translation of this novel is the symbolic characterization of the main character. The director has used various cinematic tools and thus intensified the theme of the source text in the film. In a way, Forrest's character has become an utterly symbolic character.

Due to the interdisciplinary nature of this research, besides Translation Studies, students in other fields such as Linguistics, Media Studies (including Film and Cinema), as well as all those who are interested in inter-semiotic translation, especially adaptation, can take advantage of the results. The results can also be beneficial for screenplay writers and movie-makers who are interested in adapting movies based on fiction, including novels, novellas, and plays. Additionally, since this study clarifies the subjects and issues which are not acceptable in Iranian culture, namely those which should be evaded in the dubbing, it can be helpful for audiovisual translators.

For further research, theatres adapted from well-known plays are among the cases that have received less attention from researchers interested in inter-semiotic translation and may need further research.

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