An Investigation of Strategies for Translation of Persian Dubbed and Subtitled Versions of English Comic Movies

A. Mohammad Salehi[*]
Paramedical School of Shahid Beheshti
University of Medical Sciences
Tehran, Iran

F. Rahimi
Paramedical School of Shahid Beheshti
University of Medical Sciences
Tehran, Iran

A. Siyahi
Shiraz Branch, Islamic Azad University
Shiraz, Iran

Abstract. Comedy movies are among the favorite movie genres that attract viewers around the world. Translation in the movie industry is usually performed via two modes of dubbing and subtitling, each with its features. This study aims to examine English comic movies' selected scenes and their Persian translations in the forms of dubbed and subtitled versions based on Mateo's Strategies (1995). To this end, five comic movies were selected using different criteria such as reviews, gross, sequel, etc. The comic scenes which were selected from the English movies and the translations were found and extracted in the forms of dubbing and subtitles. After the appropriate arrangements, the translations were investigated and probed according to Mateo's (1995) model. The model, which includes ten strategies for translation of humor, was used for analysis. The obtained results showed that literal translation and equivalents were the most popular strategies that were used in the translation of

the comic scenes of the mentioned five movies. In other words, the first strategy used for the translation of comic movies in the forms of dubbing and subtitle was literal translation and equivalent. Furthermore, the mentioned forms were translated by the same strategies in %43 of the cases and the different strategies in %57 of the cases. The results of this study can be insightful for teaching and training translators in terms of translation of comedy and the strategies that can be undertaken and be used to translate the mentioned genre.

1. Introduction

The movie industry is one of the prolific and lucrative industries these days. Among different movie genres that are produced annually, comedy is famous for its fun and comic aspects and moments. The produced movies must have the ability to create communication and interaction. It is obvious, and almost everyone agrees that language is a tool for communication. To have successful communication, there must be an understanding of the message itself; in other words, the reader or the viewer must be aware of the message. After the development of translation and its industry, it became a means of transferring the message from one culture to the other. Movies are affected by this industry and are either dubbed or subtitled into other languages for the viewers to understand the message. However, the question is, can we transfer all sides and aspects of comedy by translation? Are dubbed or subtitled movies equal in case of communication? Translating humor is not an easy task. Humor challenges translators. According to Diot (as cited in Vandaele, 2002), "Humor is often seen as a paradigm case of untranslatability. When it comes to translation of humor, it certainly proves to be as desperate as that of translating poetry" (p.149). So the translation of humor, which involves factors such as culture and language, can impose difficulty for the translator in finding a proper equivalence in the target language. The main problem is that people of different cultures think of the fact of life in many unique traditions. As a result, humor concepts in a country do not mean the same within another culture. With the presence of issues in linguistic and cultural barriers in humor translation, the translators use a variety of techniques inspired by different

theories in translation studies such as dynamic equivalence (Nida, 1964) and Skopos theory (Reiss & Vermeer, 1984) to resolve these problems.

This study aimed to discuss the strategies undertaken in the field of humor aspects of the selected five movies in concordance with Mateo's Model (1995). As translating humor in subtitling and dubbing causes some challenges for translators, it is worth investigating, which strategies the translators use to translate humorous movies in English, and their translations in Persian subtitled and dubbed versions.

2. Literature Review

2.1 Concept of translation

To obtain an overall picture of the translation process, it is necessary to understand the concept of translation, as mentioned by many translation theorists. Different theorists state various definitions for translation. The translation is a complex task, during which the meaning of the source-language text is conveyed to the target-language readers. Translation can be defined as encoding the meaning and form in the target language using the decoded meaning and form of the source language.

Peter Newmark defines translation as "rendering the meaning of a text into another language in the way that the author intended the text" (Newmark 1988, p.5).

The translation is not just a movement between two languages but also between two cultures. The translator exercises a degree of choice in his or her use of original features. The translation is an activity growing phenomenally in today's globalized world (Hatim & Munday, 2004).

Nida (1969, p.12) defines translation as "reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and, secondly in terms of style."

Hatim and Munday (2004, p. 6) define translation as 'the process of transferring a written text from a source language (SL) to target language (TL).' In this definition, the emphasis is on translation as a process. Nida and Taber (1982, p.12), on the other hand, state that 'translating consists in reproducing in the receptor language the closest natural equivalent of the source language message.' This definition is more comprehensive than the previous ones. Nida and Taber state that translation

is closely related to the problems of languages, meaning, and equivalence.

The translation is viewed in different ways recently, and theories of translation are more focused on factors that influence translators' decision making. In this perspective, translation is not just a process of substituting lexical and grammatical equivalences; it is a process in which the translators are in challenge of decision making to select among the vast varieties of lexical and grammatical choices. If we look at the translation in general, we will find out that the translator's choices are related to his/her ideological orientation (Hatim & Mason, 1997).

2.2. Equivalents

The comparison of texts in different languages involves a theory of equivalence. Finding equivalents in translation involves decoding the source language (SL) text and finding a suitable equivalent in the Target Language (TL) text to encode whatever has been decoded in SL (Baker, 1995). Equivalence in translation is a kind of similarity or approximation, to establish a balance between the source text and the target text on different linguistic levels and different degrees. In other words, different types of translation equivalence can be obtained between the source text and the target text such as phonetic equivalence, phonological equivalence, morphological equivalence, lexical equivalence, syntactical equivalence and semantic equivalence (Le Meiyun, 1989).

Jacobson, in his article "On linguistic aspects of translation," tries to approach the notion of equivalence from a linguistic perspective. He uses the notion of signifier-signified relation of Saussure and asserts that "there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages" (Jacobson, 2000, p.114).

The technical translation equivalent plays an essential role in human life. The concept of equivalence holds a central position in translation studies. Specific groups of people all over the world refer to learn these terminologies to be familiar with a subject and improve their knowledge in that domain. Karimi (2006) argues that the process of finding equivalents or coinage words in two languages is that the translator should first decode the source text (ST). Nida (1964) categorized two kinds of

equivalence as follows:

1. Formal equivalence "focuses attention on the message itself, in both form and content" (p.159). In this type of equivalence, the translators pay attention to the ST formal features and the SL cultural factors.

2. Dynamic equivalence in which the focus is on the linguistic and cultural expectations of the SL receptor. Naturalness is a fundamental factor for dynamic equivalence (p.166).

2.3. The equivalence of humorous expressions

Norton (1984) points out: Translation is a transfer process, which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires syntactic, semantic, and pragmatic understanding and analytical processing of the SL. Similarly, when it comes to translating humor, the translator has to deal with the intended effect of humor and its possible unsuccessful reproduction.

Jokes, as widespread communication, serve to affirm and perpetuate a cultural identity among people in different physical locations. Hence, Cultural jokes are related to a specific nation. They may be related to conflicts between the values, beliefs, and attitudes found in the culture. Accordingly, we agree with Waters, who says, "it is not the jokes. It is what lies behind them; It is the attitude" (Powel al).

When dealing with cultural jokes, one should not ignore the ethnic ones. Davis discerned that one of the most prominent features of industrial societies is the universal popularity of jokes told at the expense of allegedly stupid groups of people (Powell, 1988). The reason is that modern industrial societies are influenced by a belief in technical and economic efficiency. Accordingly, such jokes are affirmations of the value of rationality, efficiency, and intelligence on the part of joke-tellers, and the failure is assigned to outsiders (ibid.:4). By telling jokes about the stupidity of a group, people can gain reassurance that they and the members of their group are not stupid (Hasenauer, 1988: 354). To an outsider who is not acquainted with such jokes, many of them will not sound funny to him.

2.4. Challenges of jokes translation

As Vandaele puts it, joke translation is "qualitatively different from

'other types' of translation and, accordingly, one cannot write about humor translation in the same way one writes about other types of translation" (2002, p. 150).

To deliver the joke accurately, the translator needs to recognize the joke. However, like the audience, the translator would also suffer from the process of deciphering humor presented in the joke. Moreover, "the equivalence of texts goes beyond their linguistic manifestation into the cultural dimension" (Carra, 2009, p.134).

Besides recognizing the joke, the translator needs to know the intention embedded in the joke to give a proper translation. Nash (1985) contends that "if the intention to joke is not signaled, making a sort of contract between executants and respondent, laughter is compromised" (p. 6). Thus, to represent the intended humorous effect appropriately, the intention behind the joke must be identified. In rendering jokes, the dilemma is whether to translate a joke literally or to bring out the humorous effect by adaptation. Some translators give a faithful rendering of a joke at the price of humorous effect, while others opt to bring out the funny effect by adapting or domesticating the joke with the original one sacrificed. Chiaro (2005) believes that "translators are often afraid of moving away from the text and replacing an untranslatable joke with another one which would work in the target language, even if it is completely different from the original" (p. 85). In brief, the linguistic structure and cultural dimension have become two major translation problems for the translator. Concerning the translation of humor, Vandaele (2002) stated that the translation of this field is still very young. Therefore, there have been a few experts introducing some techniques for some aspects of humor.

Considering the factors influencing the translation techniques, Nathong (1993) has discussed a wide range of aspects of contrastive linguistic features between English and Thai that can affect the translation. However, as evidence, this present study revealed only problematic areas in lexical uses in English and Thai translation. Only the theoretical concepts related to this aspect were employed to guide the data analysis: (1) issues related to the equivalence of lexicons; (2) issues related to literal and connotative meanings of lexicons; and (3) issues related to meanings

and word distribution.

2.5. Language-dependent joke

Language-dependent jokes employ individual linguistic devices like word-play to produce a humorous effect. The play on words is mostly based on the change in linguistic features, such as spellings or sounds.

Wong and Shen (1999) have noted that linguistic features at different levels of the two languages can affect the translation. These include phonological factors, lexical factors, syntactic factors, and textual factors. Sound differences can influence choices of words or texts whose original or similar forms are needed to preserve. Lexical problems can also occur when there are no equivalent words between the two languages. Syntactic contrasts can cause the problem of rendering the full meaning of the source text. In terms of textual factors, different fashions or arts of connecting sentences or developing a discourse between the two languages can cause mistranslation. Wong and Shen (1999) classify cultural factors that can influence the process of translating into intercultural and intracultural factors. Intercultural factors include cultural-specific expressions, aesthetic differences, political interference, and ethical influence. Intracultural factors include strategic orientation and period style. Besides, Chiaro (1992) also explains that some aspects of humor can be perceived universally. He distinguishes the three categories of the topics of the universal sense of humor: degradation, sex, and absurdity.

2.6. Dubbing

Dubbing originated in the USA and came to Europe in 1936. The term dubbing translation was first proposed by Titford (1982) to refer to the limitations involved in the practice of subtitling. This concept was later expanded by Mayoral, Kelly, and Gallardo (1998) to include the translation of comics, songs, advertising, and any type of Audio-Visual translation, such as dubbing and subtitling. Baker states that: Dubbing involves the replacement of the original speech by a voice trace, which attempts to follow as carefully as possible the timing, phrasing, and lip movements of the original dialogue. The term "dubbing" refers to revoicing in the same language; for example, where the original scene

is shot against a noisy background and post-synchronization becomes essential to record the original dialogue (Baker, 1998, p.74).

Zabalbeascoa (1996), who analyzes the dubbing of a British sitcom into Catalan and Spanish, suggests a classification of jokes from the translator's perspective. According to him, there are seven types of jokes: (1) the international, which does not depend either on linguistic aspects of the source text or familiarity with the source culture; (2) the binational-joke, that could be included in the same previous category; (3) the national-culture-institutions jokes, whose references need to be adapted to retain the humorous effect of the source text; (4) the national-sense-of-humor joke, referring to themes that are more popular in some countries than in others and also requires adaptation; (5) the language-dependent jokes, which are language-specific, such as wordplays, and require additional effort and creativity from the translator; (6) the visual jokes, that are represented by images and, or sounds and may or may not present the characteristics listed in the other categories; and (7) the complicated joke, which combines two or more of the types of jokes mentioned before. So, it could be inferred that dubbing is a highly complex process comprised of many stages. This task engages many people, including the translator, dubbing director, voice talents, and sound engineer. In dubbing, translators are not language experts who improve the synchronized version (Schwarz 2012), and their translation is at most an early version of the final product, which is then polished and adjusted to the needs of the medium.

2.7. Subtitling

Today, in film industry subtitle is defined as "a process of providing captions (especially appearing for silent movies, for an instant for stating the change in time or place) conforming to the movie dialogue (and recently for the live operas)" (Neynava, 2015:54).

Gottlieb (1994) considers subtitling to be 'intra-semiotic': "It operates within the confines of the film and TV media, and stays within the code of verbal language. The subtitler does not even alter the original; he or she adds an element, but does not delete anything from the audiovisual whole." (Munday, 2012).

Hatim and Mason (1990) argued that "when films are subtitled, certain phonological features of mode have to be represented in writing. This mode of shift can create problems, such as how to represent in writing the slurred speech of a drunkard." (p.50). Knowing the fact that people read more slowly than they speak, subtitles mostly tend to provide a summary of the dialogues rather than exact words that are said on the screen. Thus, this makes the omission of an almost indispensable task. The inherent time and space limit in subtitling also creates the problem of material selection. It makes the translator to look for the most significant material within the source text and to decide on those that are not deemed the most crucial information to be transferred into the target language and hence, left untranslated.

Subtitling, unlike dubbing, provides an overt translation, that is, one which is explicitly a translated document. The picture and the original soundtrack remain intact and accessible for the target-language viewers. According to Battarbee (1986, P. 146), subtitles are reminiscent of footnotes at the bottom of a printed page, both in terms of their physical location and because they constitute an explanatory comment to the material above them. Battarbee (ibid.) adds that neither dubbing nor subtitling, however, correspond to the conditions predominantly applying to written translation, in which the target and the source texts are entirely separate entities. In the case of subtitling, one could say that it is the most challenging form of all translation:

Subtitling faces a certain degree of reduction compared to the original text because it has only a small space reserved on the screen and it can soon appear on the screen. In dubbing, on the other hand, one has to take into consideration the lip movements and the tone of the voice of the characters, as well as the time each line appears on the screen. In translating verbal humor, subtitling could provide more advantages because one can replace the original wordplay, for example, with something entirely different or leave it untranslated altogether, which one cannot do with dubbing because it would create silence into the film soundtrack while the original characters keep on moving their lips.

In sum, when comparing a subtitled and dubbed version with each other, there are naturally some constraints and rules that these methods,

as well as the translation theory in general, have that have to be taken into consideration. The present study aimed to compare translations, or in other words, the subtitles and dubbings to see if one common strategy was undertaken for both translations or not. After analysis of the translations, the role of other factors shall be probed. This study tried to provide concise answers to these questions:

Q1. What are the most frequently used strategies in the translation of the Humor parts of the selected English movies into Persian in the forms of subtitling and dubbing?

Q2. Do the translated comic scenes in the forms of subtitling and dubbing undertake similar strategies for their translations? What factors cause differences in the translated scenes of both subtitling and dubbing?

3. Method

3.1. Instruments and materials

Here are two reasons why people watch comic movies: they prefer to be entertained [rather than informed/ worried] after stressful and busy days, and comedies are easier to understand with less complex structures and not necessarily requiring a complete understanding of a nation's culture and lifestyle. It was challenging to choose the movies for research among the different and various movies placed under the category of comedy. However, there were some reasons why the following movies were selected that include reviews, box office, successful sequel, budget spent, and actors and directors. These research movies were elected from the movies produced from 2014 to 2017.

The following movies were chosen for this study:

3.1.1. What we did on our holiday (2014)

It is a British comedy-drama movie written and directed by Andy Hamilton and Guy Jenkin. The movie is about a big family with a big reunion in Scotland to celebrate their father's 75th birthday. There is a rivalry between two brothers, which becomes apparent. As the film reaches its end, funny stories occur.

3.1.2. Dumb and dumber 2 (2014)

It is an American comedy co-written and directed by Bobby and Peter Farrelly. The third movie in the Dumb and Dumber series. The movie is about two old friends who are delivering a parcel to a girl, and funny things happen during their mission.

3.1.3. Love the coopers (2015)

It is an American comedy-drama movie directed by Jessie Nelson and written by Steven Rogers. The movie is about an extended family who is getting together at Christmas, each with a different story and difficulties.

3.1.4. Downsizing (2017)

It is an American science fiction comedy-drama film directed by Alexander Payne and written by Payne and Jim Taylor. The story is about a man and a woman who decide to shrink their bodies to start a new life, but the wife refuses at the last minute and leaves the husband alone.

3.1.5. Jumanji welcome to the jungle (2017)

It is an American fantasy adventure comedy movie directed by Jake Kasdan and written by Chris McKenna, Erik Sommers, Scott Rosenberg, and Jeff Pinkner, based on a story by McKenna. It is about a group of school students who get involved in a video game and get into another world.

3.2. Data collection procedures

The present research covers 3 phases which are described as follow:

First, the researcher watched the movies and extracted the comic scenes from them. This stage was the most important one because raw materials were extracted to be ready for the investigation. In this step, the researcher watched the movies with English subtitles.

In the second phase, the researcher watched the movies with the Persian translations in the forms of subtitles and dubbings. At the initial stage, the movies were watched with subtitles because it was matched to the English data collection stage in English. After Persian subtitles were collected, the Persian translations in the form of dubs were collected. At the end of the second stage, all English form data and their Persian language translations were extracted and arranged in the table based on

the movies.

Finally, after collecting all data in English and Persian languages, sorting the original forms and their translations, and undertaking Mateo's (1995) model, which is specifically for humor, the English and Persian translations were investigated, and strategies were selected for each pair.

3.3. Data analysis

There are some models to investigate the translation of humor. In this study, the selected model was Marta Mateo's (1995), and the data were analyzed based on the strategies of this model. The unit of data differs from a single word (a string of sounds marked by a space) to a sentence (a syntactic category of expressions consisting minimally of a noun phrase followed by an auxiliary, followed by a verb phrase in deep structure). The listed English shall be investigated under the model listed below.

Table 3.1. Marta Mateo's (1995) Humor Model

1. ST humor becomes TT humor with the literal translation
2. ST humor becomes TT humor with 'equivalent effect' translation
3. ST humor is enhanced in TT with some word/expression
4. ST humor is replaced by a 'synonym' in TT
5. ST humor becomes TT sarcasm (i.e., more overt criticism)
6. The hidden meaning of ST humor comes to the surface in TT (no humor in TT)
7. ST humor is explained in a footnote in TT
8. ST humor has literal translation with no humor in TT
9. Humorous ST is wholly deleted in TT
10. No humor in ST becomes humor in TT

After performing these procedures, the translations were put in a Figure and sorted out by the times that strategies were used. Also, the movies were probed individually, i.e., each movie was investigated according to the mentioned model.

Afterward, the investigated parts were arranged and categorized for each movie, and the percentage of the movies was prepared both in dubbing and subtitle forms. The strategies were compared in all five movies to investigate the strategies undertaken in all five movies in dubbings and subtitles. Next, the subtitles and the dubbings were investigated to find similar strategies undertaken for the translation of comic parts. Finally,

the translated parts were probed in terms of dubbing and subtitling to investigate the factors which are affecting the translation process, but they were not mentioned in the selected model. This section targets the translation of dubbing and subtitling, especially the ones which are different.

4. Results and Discussion

4.1. Frequent strategies undertaken

The first research question examined the frequency of used strategies in the translation of humor parts by posing this question: "What are the most frequently used strategies in the translation of the Humor parts of the selected English movies into Persian in the forms of subtitling and dubbing?"

In this part, the data were sorted by frequency to understand the most frequent strategies to the least one. The dubbings and the subtitles were investigated in terms of the strategies according to the Mateo's (1995) model. The collected data were collected and arranged a movie to movie as follows:

4.1.1. Downsizing

Table 4.1. Strategies Undertaken for Downsizing

Strategies	One	Two	Three	Four	Five	Six	Seven	Eight	Nine	Ten	Total
Subtitles	7	1	0	0	0	0	0	0	0	0	8
Dubbings	2	3	0	0	0	0	0	0	3	0	8
Total	9	4	0	0	0	0	0	0	3	0	16

4.1.2. Jumanji; welcome to the jungle

Table 4.2. Strategies Undertaken for Jumanji; Welcome to the Jungle

Strategies	One	Two	Three	Four	Five	Six	Seven	Eight	Nine	Ten	Total
Subtitles	22	5	0	1	0	0	0	0	0	0	28
Dubbings	5	8	4	7	0	0	0	0	2	2	28
Total	27	13	4	8	0	0	0	0	2	2	56

4.1.3. Love the coopers

Table 4.3. Strategies Undertaken for Love the Coopers

Strategies	One	Two	Three	Four	Five	Six	Seven	Eight	Nine	Ten	Total
Subtitles	11	4	0	0	0	0	0	1	0	0	16
Dubbings	9	3	4	0	0	0	0	0	2	2	20
Total	20	7	4	0	0	0	0	1	2	2	36

4.1.4. What we did on our holiday

Table 4.4. Strategies Undertaken for What We Did on Our Holiday

Strategies	One	Two	Three	Four	Five	Six	Seven	Eight	Nine	Ten	Total
Subtitles	5	0	0	0	0	0	0	0	0	0	5
Dubbings	3	1	1	0	0	6	0	0	0	0	11
Total	8	1	1	0	0	6	0	0	0	0	16

4.1.5. Dumb and dumber 2

Table 4.5. Strategies Undertaken for Dumb and Dumber 2

Strategies	One	Two	Three	Four	Five	Six	Seven	Eight	Nine	Ten	Total
Subtitles	57	15	2	0	0	3	0	0	0	0	77
Dubbings	27	34	3	0	0	6	0	1	6	0	77
Total	84	49	5	0	0	9	0	1	6	0	154

4.1.6. All movies

To summarize the entire translation procedure in the forms of subtitles and dubbing, the following table and figures are provided.

Table 4.6. Strategies Undertaken for All Movies

Strategies	One	Two	Three	Four	Five	Six	Seven	Eight	Nine	Ten	Total
Subtitles	102	25	2	1	0	3	0	1	0	0	134
Dubbings	48	50	12	7	2	7	0	1	11	2	140
Total	150	75	14	8	2	10	0	2	11	2	274

The Following Figure and the table present the data of all five movies:

According to the collected data and as demonstrated above, the first and second strategies are the most frequent strategies undertaken. Strategy number seven was not used at all. Strategies number three, four, six, and nine were used only in a few cases, and strategies five and eight were used less than ten times.
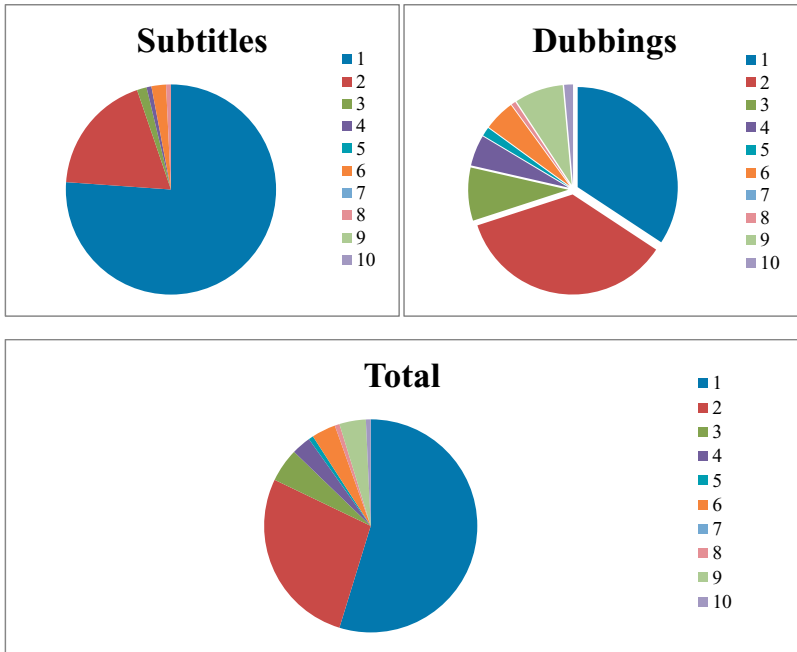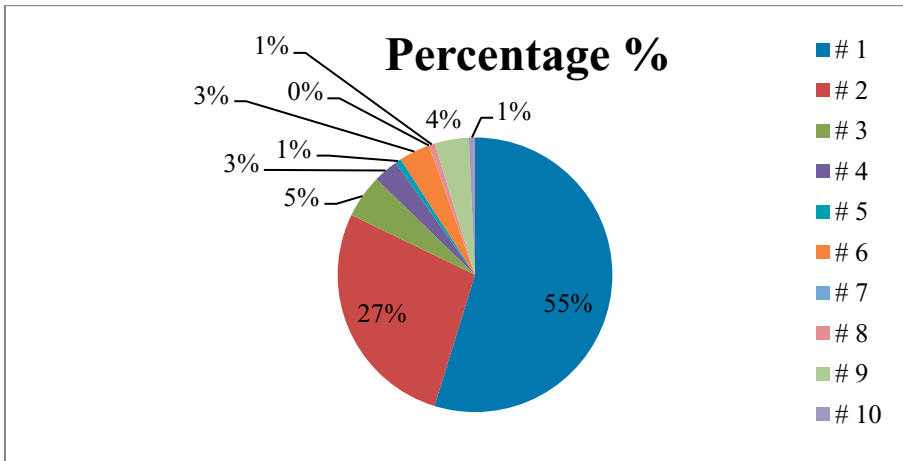
Figure 4.1. Total Movies
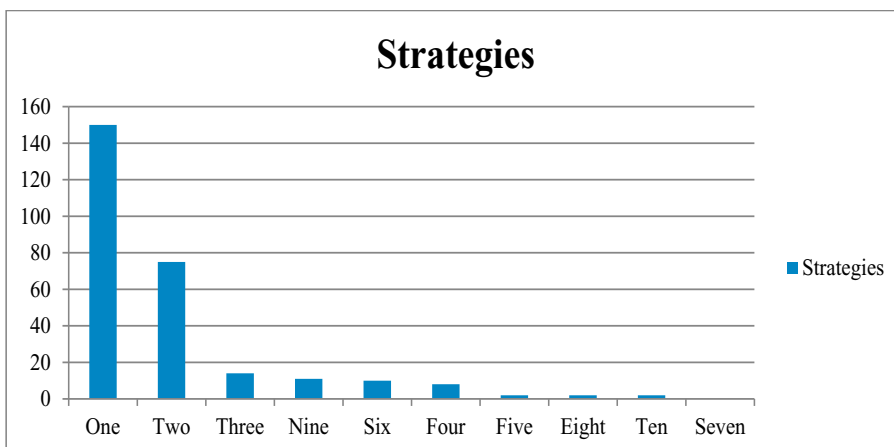

Figure 4.2. Percentages

Figure 4.3. Number of Strategies Undertaken

4.2. Strategies common between subtitling and dubbings

As for the second research question, the researcher investigated translations in the forms of dubbing and subtitling to understand if a common strategy was undertaken or not. Extra factors affecting the translation process were found and probed at this level.

To illustrate if common strategies were undertaken or not, the movies' collected data were investigated and listed as follows:
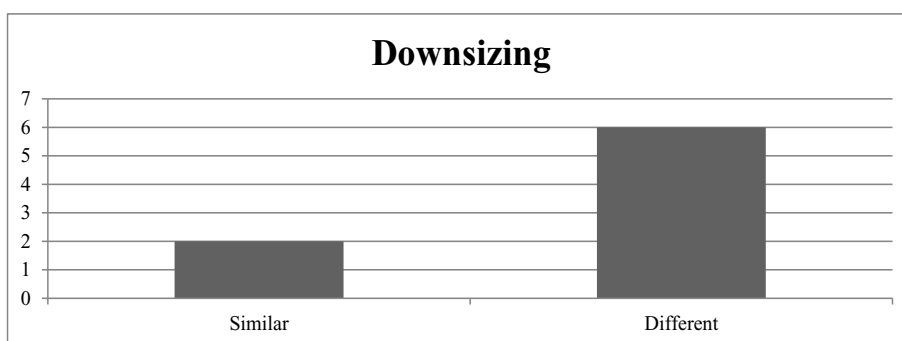
Figure 4.4. Strategies Common between Subtitling and Dubbings in Downsizing
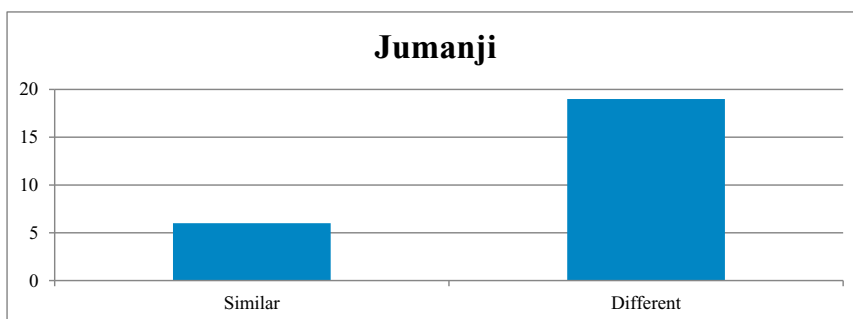
Figure 4.5. Strategies Common between Subtitling and Dubbings in Jumanji
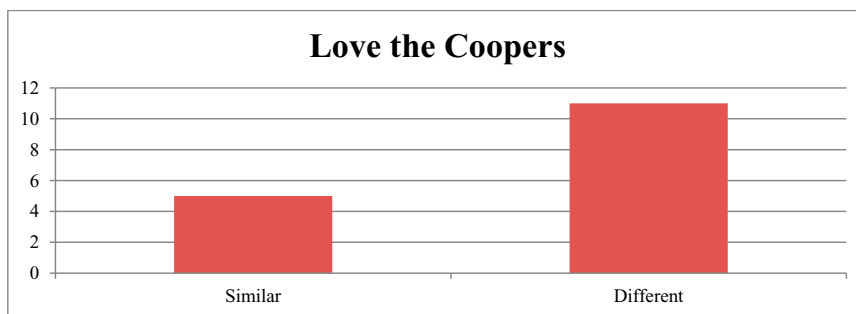
Figure 4.6. Strategies Common between Subtitling and Dubbings in Love the Coopers
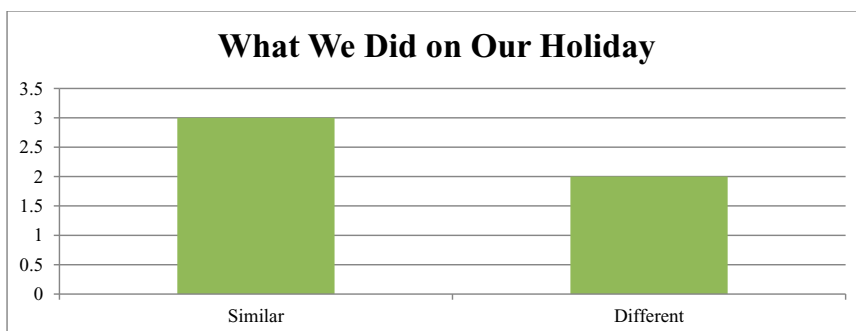
Figure 4.7. Strategies Common between Subtitling and Dubbings in What we did in our Holiday
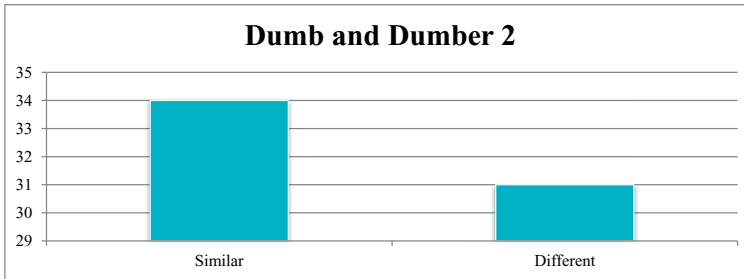
Figure 4.8. Strategies Common between Subtitling and Dubbings in Dumb and Dumber 2

As illustrated above, in Downsizing, Jumanji 2, and Love the Coopers, the number of different translations in terms of dubbings and subtitles were more than similar ones, on the other hand, the movies what we did on our holiday and Dumb and Dumber 2 had more similar strategies than different ones, of course, there were some parts which were not translated in the form of dubbing but existed in the subtitled form, which were all regarded as the different ones. However, something that caught the eye was the gaps. In the first three movies, i.e., Downsizing, Jumanji 2, and Love the Coopers, the differences were four, thirteen, and six, while in what we did on our holiday, and Dumb and Dumber 2, the differences were one and three. That is, the gaps between subtitles and dubbings in movies that had more differences were more. Meanwhile, there were a few gaps between movies that had more similarities.

The following Figure shows the total number of similarities and differences;
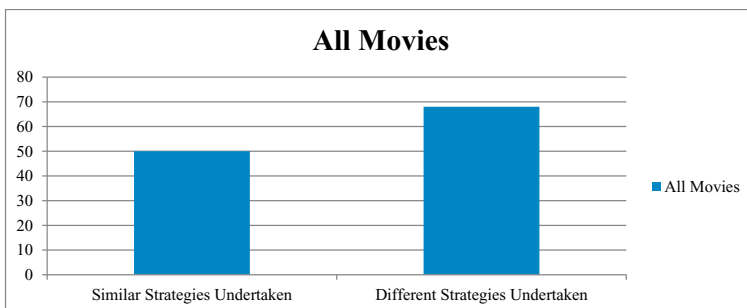

Figure 4.9. Strategies Common between Subtitling and Dubbings in Total

As shown above, the number of different strategies undertaken was more than similar strategies undertaken, which means 68 to 50, or in other words, the difference was 18. This gap, which was not eye-catching, expresses that there was something that the culture might reject, or the viewers of TL may have difficulty in understanding them that made the translator use a different strategy for the translation.

4.3. Factors affecting differences in translations of dubbings and subtitles

The last research question examined the factors affecting differences in the translation of dubbings and subtitles.

According to Catford (1965), untranslatability can arise from two sources: one is linguistic, and the other is cultural. A translator, who does not consider the cultural factors, might make serious errors.

The factors which may affect the process of translation from one culture to another are as follows:

4.3.1. Culture-specific expressions

As Nida (1993) stated, the role of language within a culture and the effect of the culture on the meanings of words and idioms are so pervasive that rarely any text can be adequately understood without meticulous investigation of its cultural background.

Example:

I look like a living garden gnome.

Sub: من شکل یه مجسمه ی باغچه ی زنده م

Dub: من یه مرد میانسال خیکی ام

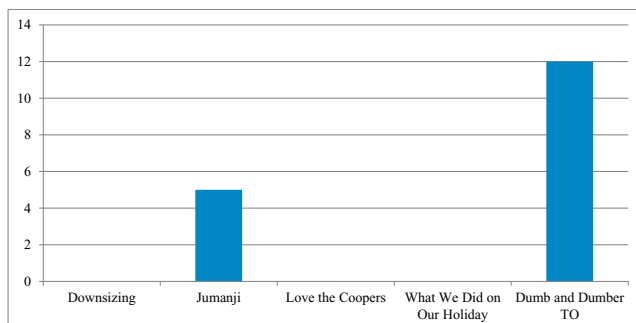Culture-specific expressions were useful in the investigated movies as shown below by the Figures;

Figure 4.10. Culture-Specific Expressions in Translation

4.3.2. Aesthetic differences

What is assumed beautiful in one language and culture may not be regarded as beautiful in another culture.

Example:

And I know popcorn. I'm the second-best popcorn maker I know.

Sub: توی بهترین کسایی که پاپ کورن درست می کنن، من نفر دومم

Dub: من دومین پاپ کرن درست کن دنیام

What happened to the rest of me?

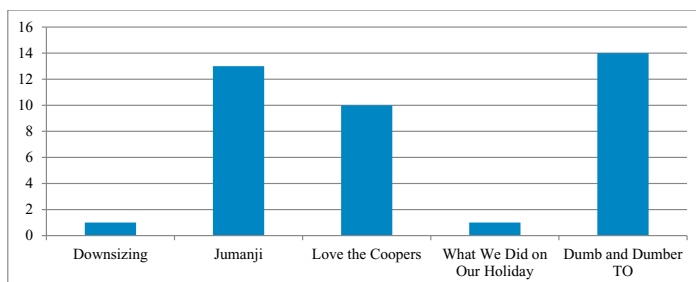Sub: سر بقیه ی من چی اومده؟

Dub: بقیه هیکلم کو؟

Figure 4.11. Aesthetic Differences

4.3.3. Political interference

The government censorship or the translator's political awareness provide political tension and consequently impose constraints on the translation of political texts. These constraints, however, vary from society to society and from period to period. There was no affected data by political interference.

4.3.4. Ethical influence

Chesterman (2001) sets four models of ethics for translation: ethics of representation, ethics of service, ethics of communication, and norm-based ethics. What is believed in one culture as an ethic may not be approved in another country.

Example:

You're worse than my mother.

I feel sorry for your mother.

Sub: تو از مامانمم بدتری دلم به حال مامانت می سوزه
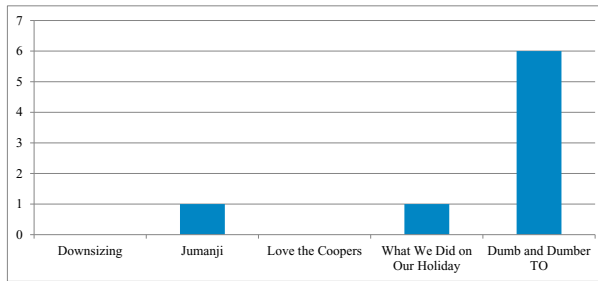
Dub: دوبله نشده !

Figure 4.12. Ethical Influence

4.3.5. Total effective factors

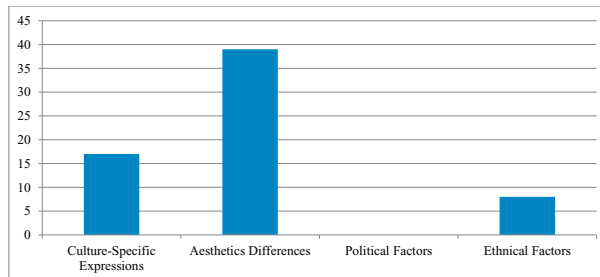The factors which were valid on the investigated data are listed below;

Figure 4.13. Total Non-Linguistic Factors

As shown above, the number of aesthetics differences was more than other factors. Culture-specific expressions and ethical factors were on the second and third levels, respectively. The way the translator interprets the SL and produces the TL is reflected by the aesthetic attitude. The focus of the translators might be on the aesthetic values of the original content, forms, writers' artistic styles or preferences, etc.

Political and ethical attitudes reflect the active or passive responses to the atmosphere of the context. The translator decides on his own facing political or ethical points of view. Translators, who accept the political or ethical norms, adapt themselves with the appointed political or ethical attitudes.

4.4. Discussion

In response to the first question, the results from the analysis illustrated that the literal translation and equivalents are the most frequent strategies in the research. In terms of the subtitle, the literal translation is the most frequent strategy, and the equivalents were undertaken less because of the translator's freedom in translation, in case of equivalent; clearly, it is because not every sentence has the potential to be translated literally. In terms of dubbings, the literal translation is graded as second because, dubbing is the official tool of translation for the movies, and due to some cultural reasons, and sometimes the scenes are replaced and translated with equivalents.

The most common strategies are described as follows:

• ST humor becomes TT humor with a literal translation.

• ST humor becomes TT humor with an 'equivalent effect' translation.

• ST humor is enhanced in TT with some words/expressions.

• The hidden meaning of ST humor comes to the surface in TT (No TT humor).

For the second question, a number of strategies in terms of dubbing and subtitle were less than different ones. This gap was %14, in other words, it was %57 to % 43. It was also depicted that culture can have direct effects on the translation, and the differences between the dubbing and the subtitle. A list was also introduced as the subcategories of cultural factors. The difference can be related to the culture; in other words, this gap is created to cover the culture gaps.

5. Conclusion and Implications

All in all, translators of the dubbings are restricted since they are not allowed to translate everything due to the cultural factors. The most

common strategy used to translate English parts into Persian in the form of dubbing was equivalent and literal form translation. The only criterion for whether to use the literal translation or equivalent was culture. Cultural factors determined if the target culture and the target country would accept the translation or not. Regarding subtitles, the translator felt freer to translate the comic parts, so it was clear that the translator undertook literal translation and used equivalents less than dubbing. Subtitles are not as official as the dubbing, and the subtitled movies were not censored as much as dubbed movies, so it was not strange that the culture plays a less critical role. Of course, because the Iranian dubbing industry is strong and attracts more people and viewers, the culture is regarded as a whole, and people's conditions are different from person to person. Furthermore, the gaps between subtitles and dubbings in movies that had more differences were more. There were also a few gaps between movies that had more similarities. Finally, the number of different strategies undertaken was more than similar strategies undertaken, which means 69 to 50, or in other words, the difference was 18. This gap, which is not significant, expressed that there was something that the culture rejected, or the viewers of TL had difficulty in understanding them that made the translator use a different strategy for the translation process. Since many translations are done by the translators who are not educated in the field of translation, the present study can be a great assistant and motivation for the translators to study in the related fields of translation, such as Movie Translation, Audio-Visual Translation, etc. in order to translate the media with higher quality. As translation is not limited to linguistic factors, and the non-linguistic factors are essential as much as the linguistic ones, education in the field of translation can teach or motivate the students or learners to get more familiar with the cultures and important criteria. The findings of the present study may open new insights and horizons for the translators or learners to lead to a better approach toward the role of every individual difference while performing the act of translation.

References

[1] Baker, M. (1995). Corpora in translation studies: An overview and some suggestions for future research. *Target, International Journal of Translation Studies,* 7 (2), 223-243.

[2] Battarbee, R. W. (1986). Diatom analysis. In: Berglund, B.E. (ed.) *Handbook of Holocene Paleoecology and Paleohydrology,* Wiley & Sons, London, 527-570.

[3] Carra, N. J. (2009). Translating humor: The dubbing of Bridget Jones's Diary into Spanish. In J. Daz-Cintas (Ed.), *New trends in audiovisual translation* (pp. 133-141). Bristol: Multilingual Matters.

[4] Catford, J. C. (1965). *A linguistic theory of translation: An essay in applied linguistics.* Oxford University Press.

[5] Chiaro, D. (1992). *The language of Jokes: Analyzing verbal play.* London and New York: Routledge.

[6] Chiaro, D. (2005). *The Wisecracking Dame: An overview of the representation of verbally expressed humour produced by women on screen.* Medi-Azioni, 1.

[7] Gottlieb, H. (1994). "Subtitling: Diagonal translation". *Perspective: Studies in Translatology*, 2 (1), 101-121.

[8] Hasenauer, J. (1988). *Using ethnic humour to Expose Ethnocentrism. ETC.,* 4 (45), 351-357.

[9] Hatim, B. and Mason, I. (1997). *The translator as communicator.* London and New York: Routledge.

[10] Hatim, B. and Mason, I. (1990). *Discourse and the translator.* London and New York: Longman.

[11] Hatim, B. A. and Munday, J. (2004). *Translation: An advanced resource book.* Routledge.

[12] Jakobson, R. (2000). On linguistic aspects of translation. In L. Venuti (Ed.), *The translation studies reader*, (pp. 113-118). London: Routledge.

[13] Karimi, L. (2006). "Equivalence in translation" *Translation Journal,* 1 (10).

[14] Le, M. (1989). Linguistics and theory of translation. *Journal of Foreign Languages,* 5, 36-41.

[15] Mayoral, R., Kelly, D., and Gallardo, N. (1988). Concept of constrained translation. Non-linguistic perspectives of translation. *Meta: journal des traducteurs/Meta: Translators' Journal,* 33 (3), 356-367.

[16] Munday, J. (2012). *Introducing translation studies.* New York: Routledge.

[17] Nash, W. (1985). *The language of humor: Style and technique in comic discourse.* White Plains, NY: Longman.

[18] Nathong, W. (1993). *A contrastive study of English and Thai.* Bangkok: Ramkhamhaeng University Press. (in Thai).

[19] Newmark, P. (1988). *A textbook of translation.* Prentice-Hall New York London Toronto Sydney Tokyo.

[20] Neynava, S. (2011). Subtitles and double limits and priorities. *Quarterly of Translation Industry,* First Year, No. 4.

[21] Nida, E. A. (1964). Toward a science of translating: With special reference to principles and procedures involved in the Bible. EJ Brill.

[22] Nida, E.A. (1969). Science of translation. Language, 45: 483-98.

[23] Nida, E. A. (1993). Language, culture, and translating. Shanghai: Shanghai Foreign Language Education Press.

Nida, E. A., and Taber, C.R. (1982). The theory and practice of translation. Leiden: E.J. Brill.

[24] Reiss, K., and Vermeer, H. J. (1984). Groundwork for a general theory of translation. Tubingen: Niemeyer, 101.

[25] Schwarz, B. (2012). Translation for dubbing and voice-Over. In Malmkjr, K. & Windle, K. The Oxford handbook of translation studies. New York, NY: Oxford University Press, 2012, pp. 394-409.

[26] Titford, C. (1982). Sub-titling: Constrained translation. Lebende Sprachen. Zeitschrift fr Fremde Sprachen in Wissenschaft und Praxis Berlin, 27(3), 113-116.

[27] Vandaele, J. (2002): Introduction. (Re-) Constructing Humour: Meanings and Means, 149-172.

[28] Wong, D., and Shen, D. (1999). Factors influencing the process of translating. Meta: Journal des traducteurs/Meta: Translators' Journal, 44(1), 78-100.

[29] Zabalbeascoa, P. (1996). Translating jokes for dubbed television situation comedies. The Translator, 2(2), 235-257.