

CENSORSHIP STRATEGIES IN THE SUBTITLED VERSION OF ANIMATED MOVIES FROM ENGLISH INTO PERSIAN

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ABSTRACT

Given the popularity of animation movies as the entertainment media for children and popularity of translated foreign animations of all genres in Iran's market passing the censorship codes, this paper tried to identify the common censorship strategies applied in translation of five animated movies subtitled from English into Persian including Barbie in the Pink shoes, Barbie and her sisters in the great Puppy adventure, Secret of the Wings, The Swan Princess and Frozen. For this purpose, Gottlieb's typology of translation strategies was used to find the most frequent translation strategies applied for the purpose of censorship and also the area in which censorship was applied. Conducting a descriptive statistical analysis, 273 cases containing culturally specific items affected by censorship strategies were found. The results of the analysis also showed that paraphrase (25%) was the most frequently used strategy by the subtitlers followed by expansion (23.4%), resignation (13.9%), deletion (11.7%), transcription (11.3%), transfer (9.8%) and imitation (4.3 %), respectively. Regarding the area in which the censorship strategies had been applied, most of the words or expressions affected by censorship strategies were related to the emotional issues such as adore, kiss, love and physical attraction, regarding the theme of the animations. Therefore, it was concluded that the censorship strategies were mostly applied at cultural or religious area.

Citation: Narges Gholami , Dr. Mohammad Rahbar (2018). Censorship Strategies In The Subtitled Version Of Animated Movies From English Into Persian. International Journal of Advanced Multidisciplinary Scientific Research (IJAMSR) ISSN:2581-4281 Vol 1, Issue 4, June, 2018, #Art.218, pp72-86

Keywords: Animation movies, subtitling, censorship, translation strategies



Introduction

The contemporary age can be called the age of media given the everyday experience of encountering diverse media genres. The influence of media has been so deep that it actually resulted in the formation of media culture which shapes a publicized view of the world, defines moral or evil, forming identities and finally producing a global culture (Kellner, 1995). Living in a media-saturated world and ubiquity of media has made much to worry about its possible influences. The worry has been accompanied by some reactions, though. To take action, censorship is applied to the entity or parts of the material thought to be unacceptable. As Magoon put (2010), “censorship occurs when a person or a group examines the material in question and decides to prevent people from reading or watching it.” (p. 8). It is the “often coercive and forceful” act that “blocks, manipulates and controls the establishment of cross-cultural communication” (Billiani, 2007, p. 3).

Early twentieth century witnessed the emergence of a new form of media for entertainment called animated movies or animations, the audiences of which were children and adolescent. Animations addressed a new category of audiences who gradually became a distinctive cultural grouping with a sizeable market share in the use of this new media type (Livingstone, 2002). The rapid popularity of animations and cartoons was accompanied by both optimistic and pessimistic views about its influence on the audience. The former view focused on new opportunities of participation in the community for children and adolescents while the latter warned about the end of “childhood, innocence and respect for authority” (Magoon, 2010, p. 9).

Consequently, animations, as any other media types, have also been under censorship due to moral, cultural and political concerns.

The issue of censorship on animations becomes even more serious when it comes to animations produced by a foreign country. Censorship on foreign animations is done due to cultural differences between the country of origin and the receiving country. Censorial intervention on foreign animations can be at visual or verbal level. At the visual level some scenes or footages may be removed or cut due to being morally or culturally improper while censorship at the verbal level interplays with translation.

Animations and any other forms of foreign films are translated through dubbing or subtitling. With subtitling, the motion picture and soundtrack are unaltered with the addition of a written translation of what is being said. Subtitling is now a growing industry and more common way of translating audiovisual material (Orero, 2004). It is the preferred method over dubbing due to being comparatively cheap and less complex (Fun Fong and Kenneth, 2009).

As it was mentioned above, the interplay between censorship and translation results from the fact that translation makes the source culture accessible to the target culture audiences. In other words, censorship acts upon translation due to multiple cultural, aesthetic, political and ideological concerns (Billiani, 2007). It functions as a filter in the process of cross-cultural transfer by translation, operating based on sets of specific criteria and values established by the dominant ideology of target culture. Censorship in translation is acting through manipulation of the source content



(written, visual or audio) by various translation strategies. Translation strategies are in fact the solutions adopted by translators or interpreters to fill the cultural and linguistic gap between the cultures in question (Dukate, 2009). In audiovisual translation, translators always face the challenge to choose the best strategy to reproduce the cultural and linguistic peculiarities in the translation or ask if to reproduce them at all. It is due to the fact that the speech features such as dialects, accents and slangs become real challenge for translators who have to care both about cultural and ideological concerns and at the same the principle of equivalence (Matkivska, 2014). The problem becomes even more complicated as it comes to subtitling since it is subject to some more limitations. Gottlieb (1992) mentions two limitations the subtitlers face, namely formal (quantitative) and textual (qualitative) constraints.

Animated movies have become very popular among Iranian families nowadays. Parents usually purchase the dubbed or subtitle versions of English animated movies available in the markets in order to entertain their children. However, how the content message of these movies is modified to match the cultural and ideological norms of Iranian society as a Muslim country with quite different culture and religion from those of Western country is not taken into account seriously. How the censorship principle is observed in translation of English animation into Persian or what strategies are applied to translation of cultural and ideological terms are the essential issues need to be addressed in related area of research while, in practice, a few studies have focused on the issue.

Research Questions

1. What censorship strategies are used in the subtitled version of the animated movies from English into Persian based on Gottlieb's typology of translation strategies?
2. What strategies are most frequently used in the subtitled version of the animated movies from English into Persian based on Gottlieb's typology of translation strategies?
3. In what domain (cultural and religious, political and military) is censorship mostly applied in animated movie subtitling?

Review of the Related Literature

This section provides a review of literature on the study of censorship in translation and audiovisual translation.

In the study of Diaz Cintas (2012) a critical and methodological approach was offered concerning the subject of manipulation and translation in the realm of the audiovisual. As part of a debate that could prove fruitful in the world of audiovisual translation (AVT), the concept of manipulation was discussed in detail and a distinction between technical and ideological manipulation was put forward. After considering the special case of censorship and some of the new developments in the use of subtitling as a tool for local empowerment, it is suggested that the boundaries of research into AVT should be pushed beyond its traditionally parochial linguistic sphere by focusing more on unmasking the rationale behind ideologically motivated changes and by contextualizing them within a wider socio-cultural environment.



Santaemilia (2002) analyzed the translation of the lexeme fuck into Spanish and Catalan. They have chosen two novels by Helen Fielding—Bridget Jones’s Diary (1996) and Bridget Jones: The Edge of Reason (1999) —and the translations into the languages mentioned. Fielding’s acclaimed first novel has given rise to a distinctive genre of popular fiction (chick lit), which is mainly addressed to young cosmopolitan women and deals unconventionally with love and sex (uality). Historically, sex-related language has been a highly sensitive area; if today, in Western countries at least, we cannot defend any form of public censorship, what we cannot prevent (nor probably should we) is a certain degree of self-censorship, along the lines of an individual ethics and attitude towards religion, sex (uality), notions of (im) politeness or (in) decency, etc. Translating is always a struggle to reach a compromise between one’s ethics and society’s multiple constraints—and nowhere can we see this more clearly than in the rewriting(s) of sex-related language.

Thomson-Wohlgemuth (2003) in a study describes the status of translation and publication of East German children’s literature during the period of the Cold War. It briefly gives an indication of the high value placed on translation and translators in the socialist regime. Finally, it focuses on the main criteria influencing the translation and publication of children’s books with the economic and ideological factors being the most significant and gives brief examples of the East German censorship files.

Sadeghpour (2013) investigated the translation strategies used in dubbing comedy animations from English to Persian. The study examined colloquial, idiomatic and humorous expressions, investigating the strategies used in translating these expressions. The

data was collected from the five American comedy animations: Ice age 4, Shrek 4: Forever After, Rio, Kung Fu Panda, and The Lion King dubbed into Persian. The findings obtained from the analysis show that Persian translators tend to use familiar expressions rather than translate literally; as the data shows, in addition to humorous expressions, they tend to use idioms and colloquial expressions to produce laughter mostly in cases where the original has not used them. Thus, the main finding of the study is that Persian translators have frequently and freely used idiomatic and colloquial expressions in their secondary function to elicit laughter. This is a strategy that can be used in the translation of comedies, especially in case of children, where there are a lot of linguistic and cultural barriers between the two languages.

Khoshsaligheh et al (2016) examined the translation of taboo language in English language films subtitled into Persian by Iranian fansubbers. Based on the results, the fansubbers’ strategies towards taboo language translation were classified into maintaining, deleting, mitigating, substituting, and amplifying. Further analysis suggested that their approach was guided by the source culture norms rather than the target culture norms as evidenced by their attempts to keep as many taboos as possible irrespective of the disapproval of the recipient dominant conventions. Such an exercise appears to be a subversion and resistance to the hegemonic doctrine and conservative ideology advocated in the Iranian society and mass media.

Askari (2011) attempted to investigate the strategies employed in translating taboos in dubbing and subtitling separately and then to compare these strategies used in each of the two techniques. The study was comprised of 2 questions and one hypothesis. The



theoretical framework adopted was Gottlieb 's strategies suggested for subtitling, which were also applied in translating taboos in dubbing as well as subtitling in the present study. Having analyzed the data, the researcher reached the conclusion that the strategies were not equally applied in dubbing as opposed to subtitling; and that each of them had been applied to a different extent. The researcher also found out that the translators had utilized 2 more strategies in order to make up for the loss of information generated as a result of translating the taboo terms.

Hashemi et al. (2007) investigated the applied strategies in rend taboos, from English to Persian, in 5 dubbed Hollywood movies by IRIB, namely Sudden Death (1995), Family Business (1989), Welcome to Collinwood (2002), Deadly Impact (2009), and Law-Abiding Citizen (2009). Original movies were compared with their dubbed versions. Adapting to Venuti's (1995) strategies in translation studies, the results were interpreted through the SPSS software. Analysis of the chi-square indicated that the p-value was not significant at $\chi^2(16, N = 5) = 39.17, p = 0$, considering $p < 0.05$. Besides, analysis of the data indicated that "deletion," with the highest frequency (53.03%), was the topmost used strategy in the rendition of the taboo expressions. Therefore, Iranian audiovisual translators mainly tend to localize or domesticate the translation of taboo expressions while dubbing. This study will contribute to the proper translation of taboos in audiovisual translation, especially the dubbing field.

Hashemi et al. (2013) examined the applied strategies in the translation of taboo expressions, from English into Persian, in 5 Hollywood dubbed movies by IRIB; namely, Family Business (1989), Lethal Weapon 3

(1992), Sudden Death (1995), Welcome to Collinwood (2002), and Anacondas (2004). Based on Venuti's (1995) strategies in translation studies (i.e., domestication and foreignization), the results were interpreted. Analysis of the relevant data indicated $\chi^2(12, N = 5) = 23.08, p = 0$, considering $**p < 0.05$. Moreover, the "deletion" strategy, with the highest frequency (i.e., 55.97%), was the topmost used strategy in the rendition of the taboo expressions.

Iranmanesh (2014) conducted an investigation about the interlingual subtitling of the English orientational metaphors in Persian. The data required for this study has been extracted from ten original American action movies. The researcher has extracted the English orientational metaphors from the movies under this study based on the definition provided for this particular type of metaphor in the CTM. In the next step, the English metaphors are interpreted based on the basic patterns of orientational metaphors by Lakoff and Johnson (1980). The background model of this thesis was the cognitive model of Al-Hasnawi (2007) for the translation of the SL metaphor to the TL.

The findings of this thesis determined the basic patterns by mapping conditions for the orientational metaphors under this study based on the CTM. In the meantime, it is clearly shown that the three schemes and their relevant strategies presented by Al-Hasnawi (2007) are effective in the classification of the extracted English metaphors and their translation to Persian. Moreover, the researchers' recommended scheme and its relevant strategy for the translation of metaphors from English to Persian prove to be quite applicable in classifying and subtitling the collected orientational metaphors in this thesis.



Kafipour (2016) studied the errors which occur in the translation of discourse markers (DMs) from English into Persian in the subtitles of drama movies. To conduct this study, five movies were chosen. Each individual movie was selected from a single decade from 1970 onward. After the selection of the movies, six commonly used DMs were searched and obtained by the aid of computer software (. These DMs were categorized based on their functions in the original work. The obtained DMs in this study were analyzed carefully by the researcher and errors in translation were identified. The errors were categorized according to [6] model, including omission, literal translation and translated by a different DM. The results and chi-square showed that omission is the most prevailing errors made by Iranian translators in the translation of English subtitles into Persian followed by literal translation and translation to another DM. In today’s Persian language, using some expressions like midnight (I know), manzooram Ineke (I mean) and etc. in today’s Persian language indicates that English DMs are being directly copied into Persian which may cause interference.

Theoretical Framework

The Gottlieb’s (1992) Typology of subtitling strategy was used as the theoretical framework of the study. Gottlieb (1992) suggests that the difficulty of translating the cultural related items combines with the degree of specificity and the difference between the source and the target language culture. Gottlieb’s (1992) Typology of subtitling strategies are provided in table 1. Below.

Table 1. Gottlieb’s (1992) Typology of Subtitling Strategy

Type of Strategy	Features
1. Extension	Expanded expression, adequate rendering
2. Paraphrase	Altered expression, adequate content
3. Transfer	Full expression, adequate rendering
4. Imitation	Identical expression, equivalent rendering
5. Transcription	Nonstandard expression, adequate rendering
6. Dislocation	Differing expression, adjusted content
7. Condensation	Condensed expression, concise rendering
8. Decimation	Abridged expression, reduced content
9. Deletion	Omitted expression, no verbal content
10. Resignation	Deviant expression, distorted content

Methodology

Design & Corpus

This is a quantitative descriptive study using a parallel corpus in which the dubbed versions of the selected five animated movies including *Barbie in the Pink shoes*, *Barbie and her sisters in the great Puppy adventure*, *Secret of the Wings*, *The swan Princess* and *Frozen* were compared and contrasted with their corresponding original ones so as to explore the manipulative aspects of them. For the purpose of this research, the corpus was selected from English animated movies and their subtitle versions in Persian, hence the corpus type is audiovisual.

Data Collection Procedure

The data for this study were selected from the five animation movies of *Barbie in the Pink shoes*, *Barbie and her sisters in the great Puppy adventure*, *Secret of the Wings*, *The Swan Princess* and *Frozen* as the corpus of the study. These animation movies were selected as the corpus of the study since all of them were in English and the subtitled versions of them in Persian were available in the movie market of Iran. Furthermore, these animations were classified as G and U categories for parental guidance. That is, these animations contain nudity, violence, alcohol, drug and smoking, frightening



and intense scenes (and consequently related dialogues) rated between 1 to 2 which are among culturally related issues and may affect the task of substitution. Thus, these animations make a proper corpus given the purpose of the study.

Data Analysis

Preceding the analysis of data collected from all five animation movies, as suggested by Teijlingen and Hundley (2001), a pilot analysis was conducted by the researcher in order to strengthen the reliability of the study. For the purpose of the pilot study, one of the animations entitled *Barbie and her sisters in the great Puppy adventure* was selected. The screenplay was recorded in writing form. The Persian subtitles were also recorded on a separate sheet. The original English discourse and related Persian subtitles were then matched on a sentence base. The recorded sentences went under screening based on two criteria of containing culturally specific items and then application of censorship in subtitling. The translation strategies applied for subtitling the cultural specific items were categorized based on Gottlieb's (1992) Typology. Each English sentence, the corresponding subtitle and related category of translation strategies were presented in a table, an example of which is provided below.

Example 1:

Original discourse	Persian Subtitle	Subtitling Strategy
Albert was a kind of <u>jerk</u>	آلبرت یجورایی آدم <u>بی‌دی</u> بود.	Paraphrase

Example 2:

Original discourse	Persian Subtitle	Subtitling Strategy
Like <u>flying pigs</u>	مثل اینکه <u>نی گل</u> <u>بی‌هد</u> .	Resignation

Given the practicality of this classification, the rest of the corpus was analyzed in the same way. More detailed collection and analysis of data in the following.

Findings

Barbie in the Pink shoes

Table 2., shows the frequency and percentage of translation strategies used in Persian subtitling of English animation movie *Barbie in the Pink shoes* applied to censor the culture-specific items.

Table 2. Frequency and Percentage of Translation Strategies in subtitles of *Barbie in the Pink shoes*

Translation Strategies	Frequency	Percent	Examples
Expansion	12	38.7	They're both kind of <u>cute</u> هر دو اونها (پسرهای) خوب هستند. Cute: جذاب، با نمک.
Paraphrase	8	25.8	I don't wanna be a <u>downer</u> نمی‌خواهم مزاحمتان شوم. Downer: آدم حال گیر
Transfer	2	6.45	I'm <u>chafing</u> back here این عقب اذیت می‌شم Chafe: ساییده شدن
Imitation	1	3.22	Music goes to me موسیقی در درونم جریان دارد
Transcription	2	6.45	but there was magic in the air اما همه چیز عالی بود.
Deletion	4	12.9	Anyone else <u>craving</u> excitement کس دیگه ای هیجان می‌خواد؟ Craving: هوس کردن
Resignation	2	6.45	Keep on dancing! به کارت ادامه بده Dancing: رقصیدن
Total	31	100%	



The above table represents translation strategies used in subtitling *Barbie in the Pink shoes* in terms of frequency. As the distribution of strategies shows, out of thirty-one data collected by the researcher from the animation, twelve instances refer to expansion strategy. Eight instances refer to paraphrase. Two examples refer to transfer. Only one instance of imitation was found. There were also two examples of applying transcription and resignation strategy. Deletion strategy was applied in four cases.

Barbie and Her Sisters in the Great Puppy Adventure

Table 3., shows the frequency and percentage of translation strategies used in Persian subtitling of English animation movie *Barbie and Her Sisters in the Great Puppy Adventure* applied for the purpose of censorship.

Table 3., Frequency and Percentage of Translation Strategies in Subtitles of *Barbie and Her Sisters in the Great Puppy Adventure*

Translation Strategies	Frequency	Percent	Examples
Expansion	9	18.3	Mama, these girls are <u>so cute</u> ! مامان! چه دخترهای خوبی با نمک، جذاب: Cute
Paraphrase	14	28.5	You can do your <u>makeup</u> later می تونی بعدا به خودت برسی. آرایش: Make up: کردن
Transfer	4	8.1	you can't have an e-hug اما نمیشه از راه دور بغلت کرد بغل کردن از: e-hug: طریق اینترنت
Imitation	2	4	Do you want to listen to some tunes, little-- um... <u>DJ</u> ? دوست داری به موسیقی دی جی گوش بدی؟
Transcription	9	18.3	Yeah, she's <u>stuck</u> to you بهت وابسته است Stuck to you: اویزونت شده
Deletion	5	10.2	We just e-chatted تازه باهم صحبت کردیم e-chat: صحبت از: طریق اینترنت
Resignation	6	12.2	You don't believe in that <u>silly old legend</u> , do you? تو که به اون داستان ساختگی قدیمی باور نداری، داری؟ احمقانه: Silly
Total	49	100%	

The above table represents translation strategies used in subtitling *Barbie and Her Sisters in the Great Puppy Adventure* in terms of frequency. As the distribution of strategies shows, out of forty-nine data collected by the researcher from the animation, nine instances refer to expansion strategy. Fourteen instances refer to paraphrase. Four examples refer to transfer. There were



two instances of imitation. There were also nine examples of applying transcription. Deletion strategy was applied in five cases. And there were six instances of resignation.

Secret of the Wings

Table 4., shows the frequency and percentage of translation strategies used in Persian subtitling of English animation movie *Secret of the Wings* applied to censor the culture-specific items.

Table 4. Frequency and Percentage of Translation Strategies in Subtitles of *Secret in the Wings*

Translation Strategies	Frequency	Percent	Examples
Expansion	13	20.6	two fairies met and <u>fell in love</u> دو پری همدیگر را ملاقات کردند و از مصاحبت با هم لذت بردند.
Paraphrase	10	15.8	they wished to be together آرزو می کردند که همیشه بتوانند روزگار خوبی یا هم داشته باشند
Transfer	2	3.17	Clank? Bobble? <u>Oopsie</u> کلانک؟ بابل؟ اویس
Imitation	4	6.43	Wait for the <u>signal</u> منتظر سیگنال باش
Transcription	8	12.6	her <u>majestiness</u> , the queen ملکه عزیز!
Deletion	11	17.4	I didn't know they were <u>going to do the smoochy</u> نمی دانستم که قرار است چه اتفاقی بیفتد
Resignation	15	23.8	They were <u>born of the same laugh!</u> هر دوی آنها یکجا بدنیا آمده اند!
Total	63	100%	

The above table represents translation strategies used in subtitling *Secret of the Wings* in terms of frequency. As the distribution of strategies shows, out of sixty-three data collected by the researcher from the animation, thirteen instances refer to expansion strategy. Ten instances refer to paraphrase. Two examples refer to

transfer. There were four instances of imitation. There were also eight examples of applying transcription. Deletion strategy was applied in eleven cases. And there were fifteen instances of resignation.

The Swan Princess

Table 5. shows the frequency and percentage of translation strategies used in Persian subtitling of English animation movie *The Swan Princess* applied to censor the culture-specific items.

Table 5. Frequency and Percentage of Translation Strategies in Subtitles of *The Swan Princess*

Translation Strategies	Frequency	Percent	Examples
Expansion	12	23.5	To make me <u>kiss her hand again</u> , I swear I'm going to <u>be sick</u> اگر مجبورم کنی به او احترام بگذارم ، بخدا ناراحت خواهم شد.
Paraphrase	16	31.3	Dear Berta, and <u>lovely as ever</u> برتای عزیز ، مثل همیشه مهربان
Transfer	5	9.8	Every June until September هر ماه ژوئن تا سپتامبر
Imitation	2	3.9	I am... ready. <u>Take off!</u> آماده تیک آف هستم.
Transcription	5	9.8	She started out <u>as such an ugly duckling</u> اون اول اصلا استعدادی نداشت
Deletion	8	15.6	Ah, and who is this <u>terrific</u> young man be? و آن مرد جوان کیست؟
Resignation	3	5.88	<u>Flower, kiss, concentration</u> همه چیز گل و گلایه!
Total	51	100%	

The above table represents translation strategies used in subtitling *The Swan Princess* in terms of frequency. As the distribution of strategies shows, out of fifty-one data



collected by the researcher from the animation, twelve instances refer to expansion strategy. Sixteen instances refer to paraphrase. Five examples refer to transfer and transcription strategy. There were two instances of imitation. Deletion strategy was applied in eight cases. And there were three instances of resignation.

Frozen

Table 6., shows the frequency and percentage of translation strategies used in Persian subtitling of English animation movie *Frozen* applied to censor the culture-specific items.

Table 6. Frequency and Percentage of Translation Strategies in Subtitles of *Frozen*

Translation Strategies	Frequency	Percent	Examples
Expansion	18	22.7	Love is an open door مهربانی و دوستی درِ باز است.
Paraphrase	21	26.5	I like <u>warm hugs</u> من از صمیمیت خوشم می آید
Transfer	14	17.7	Why do you shut me out? چرا نمیذاری صحبت کنم؟
Imitation	3	3.7	Nice <u>duet</u> دونت خوبی بود.
Transcription	7	8.8	she <u>has a thing about dirt</u> خیلی وسواسی هست.
Deletion	4	5	I mean, <u>it's crazy ...what?</u> منظورم این هست که ... چی؟
Resignation	12	15.1	<u>Tonight, imagine me gown and all</u> شب رویایی ای خواهیم داشت
Total	79	100%	

The above table represents translation strategies used in subtitling *Frozen* in terms of frequency. As the distribution of strategies shows, out of seventy-nine data collected by the researcher from the animation, eighteen instances refer to expansion strategy. There are twenty-one instances referring to paraphrase. Fourteen examples refer to transfer strategy. There were seven instances of transcription and three cases of imitation. Deletion strategy was applied in four cases. And there were twelve instances of resignation. The following table shows the frequency and percent of the subtitling strategies in all five animation movies selected as the corpus of the study.

Table 7. Frequency and Percentage of Translation Strategies in Subtitles for All Five Animation Movies

Translation Strategies	Frequency	Percent
Expansion	64	23.4
Paraphrase	69	25.2
Transfer	27	9.8
Imitation	12	4.3
Transcription	31	11.3
Deletion	32	11.7
Resignation	38	13.9
Total	273	100%

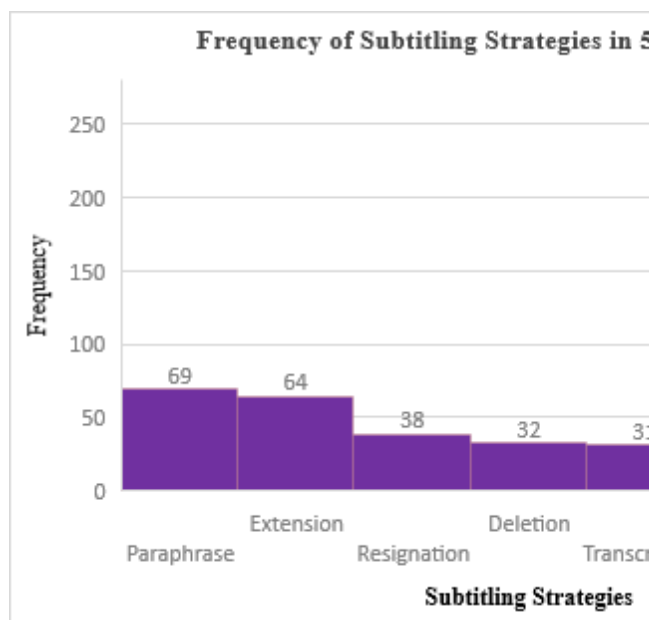


Figure 1. Subtitling Strategies in All Five Animation Movies

Discussion

In order to answer the first research questions, as the summary of the statistical findings in the above figure shows, it can be inferred that among the subtitling strategies proposed by Gottlieb (1992): 1) the strategy of paraphrase is the most frequent strategy with 23.4% and 2) Imitation is the least common strategy with 4.3%. As the findings show, the answer given to the first research question is “yes”. Seven subtitling strategies are applied for the purpose of censorship among which paraphrase is the most frequent one followed by extension (n=64, %=23.4), resignation (n=38, %=13.9), deletion (n=32, %=11.7), transcription (n=31, %=11.3), transfer (n=27, %=9.8) and finally imitation as the least frequent strategy (n=12, %=4.3).

Given the second and third research questions, the first highly frequent translation strategy applied in order to

cancel the seemingly inappropriate message for the target audience was paraphrase which was more repeatedly applied in 3 out of 5 animation movies. Paraphrase as explained based on Gottlieb’s model is used to alter the expression in order to provide an adequate content.

Analyzing the cases of application for paraphrase showed that this strategy is used where an inadequate expression in terms of cultural value had to be translated into Persian. For example, the term Make up is subtitled as به خود رسیدن in the animation movie Barbie and Her Sisters in the Great Puppy Adventure due to the fact that the audience of the movie are mainly girls at the age of 7 to 10 and, given the religious culture of the target language community, it is culturally and religiously inappropriate for Iranian girls to have made up at this age.

The second frequency of simultaneous use of extension strategy in 3 out of 5 selected animation movies indicated the existence of some special characteristics, deeply embedded in the cultural norms of the source community and language which are not appropriate to be expressed in another language such as the example provided for the animation *The Swan Princess*:

To make me kiss her hand again, I swear I'm going to be sick

اگر مجبورم کنیبه او احترام بگذارم ، بخدا ناراحت خواهم شد

Where it is religiously and culturally inappropriate to kiss the hand of the Queen since in the religion of Islam it is only permissible to kiss the hand of the holy ones and so the translator has extended the content to the concept of respect in general. Therefore, as the study reveals, what the translators do when they encounter these parts, is to maintain the function of the original



work and to expand this function in an appropriate way to the target audience. The subtitle tries to maintain the intention of the source text by using a word, expression or sentence in the target language to reproduce the same effect or function, however, in a modified way to be appropriate based on political and moral norms of the target society.

Resignation as the translation strategy applied in case of encountering deviant expression where translator instead provides a completely different or distorted content in the target language. Analysis of the corpus showed that resignation was applied in 13.9% of cases where translators encountered culturally inappropriate content such as the example given in table 5, for the animation Frozen where the translator has ignored the term 'gown' and the image of the girl dressed in a gown which is considered religiously or culturally inappropriate for Iranian girls and instead modified to meaning to a 'dreamy night' without referring to the 'girl' and 'wearing the gown'.

The deletion was used as the fourth frequent strategy with a 11.7% distribution to avoid providing verbal equivalence of the content culturally and morally inappropriate for the audience in target language. For instance, in *The Swan Princess* the term 'terrific' was totally ignored in subtitling the sentence "Ah, and who is this terrific young man being?" as it is used to describe a young man which is culturally inappropriate for Iranian girls to admire young men in such a way.

Transfer and transcription with an approximate frequency are used by the translators to provide equivalences for the cultural-specific items including bad language and culture-specific expression, respectively, the associated examples of which are 'Why

do you shut me out?' in Frozen or 'She started out as such an ugly duckling' in *The Swan Princess*.

Imitation was the least frequently used in all five animation movies which was applied only in 32 cases out of 273 of data collected (=11.7%). The strategy was applied for rendering the English words which are transferred into Persian without any change in pronunciation and are mostly technical words or words of technology such as the word 'signal' which is translated as 'سیگنال' or the phrase 'take off' which is rendered as 'تیک آف'. It seems that translators have applied imitation strategy when there was no proper equivalence in Persian as in the case of 'take off' or when they wanted to culturally modify the meaning as in the case of 'signal', the translation of which in Persian as 'علامت دادن' indicated inappropriate behavior for the character who is a young girl.

Accordingly, the results of the study have been in line with the study of Bak and Gwozdz (2016) who found paraphrase (26.9 %) as the most frequent translation strategies, respectively. Further, imitation (0.9%) was found to be the least frequent type of strategy since it allows preserving the source language message in the target language and so it is obviously and reasonably the least frequent strategy used for the purpose of censorship. Further, they reported that paraphrase was applied to changing sentences entailed with modifications of sentence structures, such as a concise expression of main ideas, removal or replacement of words, mainly informal ones, or reformulation of a stretch of words in order to fit them into the imposed subtitle length. However, in this study, paraphrase was used for the purpose of removal or replacement of some words or sentences.



The findings of the study were also in line with the study of Sadeghpour (2013) who found that Persian translators used paraphrase as the most frequent translation strategy for translating idiomatic and humor expression. Familiar expressions rather than translate literally; as the data shows, in addition to humorous expressions, they tend to use idioms and colloquial expressions to produce laughter mostly in cases where the original has not used them, especially in case of children, where there are a lot of linguistic and cultural barriers between the two languages.

However, the results of this study were in contrast with the findings of some studies analyzing translation strategies applied for the purpose of translating subtitle. For instance, Fathi and Moghimzadeh (2014) in the study investigating translation strategies applied to transfer the potential concept of verbal cultural signs from a Persian film into English. They reported transfer and condensation as the most and least frequent translation strategies. The discrepancy of the results can be attributed to the fact that the present study is focusing on censorship strategies and so paraphrase as the strategy of modifying source content into target language was used more frequently in this study while transfer is the complete and accurate transfer of messages from source into the target language and thus cannot be used as the censorship strategy requiring at least a modification of culturally specific items. Bosh (2015) in his study found transfer as the most frequent translation strategy applied to translate culture-specific humor in an animation movie from Dutch into Spanish. The difference between the result of the present study and the study of Bosh can be attributed to this fact that

English and Persian are culturally more different from each other compared to Dutch and Spanish.

The results of the study were also in contrast with the study of Khoshsaligheh et al (2016) who examined the translation of taboo language in English language films subtitled into Persian by Iranian fansubbers. They found that the fansubbers' strategies towards taboo language translation were classified into maintaining, deleting, mitigating, substituting, and amplifying which is in contrast to the findings with us. Further, it was found that fansubbers' approach was guided by the source culture norms rather than the target culture norms as evidenced by their attempts to keep as many taboos as possible irrespective of the disapproval of the recipient dominant conventions. However, the present study showed that translators were guided by the target culture (Persian) and attempted to remove or change as many cultural specific items as much as possible.

Conclusion

Given the findings of the data analysis, it can be concluded that the translation strategies used by the translators of these five animations are mostly applied for censorship of culturally, morally and religiously inappropriate terms and expression. Analysis of the data collected in this study indicated that the translators of subtitles in selected animation movies, as the corpus of the study, have employed various translation strategies, based on Gottlieb's (1992) model to transfer second language expressions into the target language. The strategies were analyzed by comparing English dialogues with associated Persian subtitles at sentence level and focusing on culturally specific items which may be more likely to be affected by censorship. The analysis of the utterances converted from English into



Persian showed that seven translation strategies were used in English-Persian subtitling of five animation movies including expansion, transfer, paraphrase, imitation, transcription, deletion and resignation. It should be noted that dislocation, condensation and decimation as the sixth, seventh and eighth translation strategies of the model, respectively, have not been regarded in the analysis since they are applied to adjust the content of language-specific item and the analysis of this study is at sentence level.

From among the total number of utterances, there were 273 cases containing culturally specific items affected by censorship strategies. The results of the analysis indicated that the highest rate of frequency was paraphrased (25.2%). This strategy is used when the phraseology of the original language cannot be translated and reconstructed in the same way in the target language whether syntactically or semantically. Thus, the translator modifies the expression or the content in the proper way into the target language. The second most frequent strategy was for *expansion* (23.4%). According to Gottlieb (1992), expansion is used when the original expression requires it due to cultural differences which cannot be retrieved in the target language. The third most frequent strategy applied for the purpose of censorship was *resignation* (13.9%), which is used when there is no translation solution to be found and meaning is thus lost. The least frequent strategies were found to be for *transfer* (9.8%) and *imitation* (4.3%).

Regarding the domain in which the censorship strategies have been applied by the translators in subtitling English animation movies into Persian, it can be stated that most of the words or expressions affected by censorship

were related to the emotional issues such as adore, kiss, love and physical attraction, regarding the theme of the animations. Therefore, it can be concluded that the censorship strategies were mostly applied at cultural or religious domain since the issues are religiously or culturally improper in society of Iran for the children in the age range of 7 to 10 as the target audiences of the animation movies.

Implications and Suggestions

The findings of this study can help adjusting the most frequent translation strategies in translation of subtitles to consider both appropriateness and accuracy regarding the translation of culturally specific items. The study also has some applicable results for translators in general and translators of subtitles specifically regarding censorship. First, applying censorship in translation of cultural items is an inevitable part of the translation process. Therefore, they have to pay more attention to the issue and properly use the censorship strategies in this regard. In addition, the instructors in the field of translation have to consider censorship as a fact which cannot be avoided and even in some cases, it is necessary to use censorship. Thus, they have to focus on how to teach the proper use of censorship strategies to produce a culturally acceptable translation while at the same time maintain the original intention and meaning as much intact as possible. The high frequency of some translation strategies applied for the purpose of censorship compared to other strategies must be regarded as a criterion in selecting the appropriate strategies for explicit instruction. The results of this study of the areas in which the translation strategies are applied for censorship can help both the translators and



instructors in the field of translation studies to pay more attention to the issue and its different aspects to produce equivalent translations and teach translation strategies regarding both linguistic and contextual aspects, respectively.

Based on the study, there are some suggestions provided for those researchers who want to conduct more studies on analysis of translation strategies. First, it is suggested to the researchers to use material which is translated by at least more than two translators so that there would be the possibility to compare the strategies and provide more comprehensive results. In addition, as Gottlieb's theory was used as the theoretical framework of the study, future studies are suggested to use another theoretical framework so that there would be the possibility to compare the findings and so provide a rich background of the issue.

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