

Analysis of Translation Strategies Employed in Awards-winning Subtitled Dramas

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Abstract

The increasing impact of audiovisual media and film industry in particular has led researchers to think of audiovisual translation strategies. Huge investments in film industry need global markets. Hence, there is a need for qualified translations and systematic studies dedicated to this area are in great demand. This study aims to investigate translation strategies adopted in the translation of two awards-winning dramas. The selection criterion is based on winning international awards or compliments received in the target community. Although some may argue that these successes are rooted in the selected movies' ideologies, the role of an accurate translation in transferring such elements is undeniable. The present study analyzes the translation strategies employed in the subtitled version of the following films: *A Separation* and *I Daniel Blake*. The theoretical framework of the current study is based on Gottlieb's (1992) Classification of Interlingual Subtitling. The obtained results depicted that except dislocation and transcription, all Gottlieb's strategies were applicable. The results also showed that the film's genre plays an influential role in translators' decisions. As these films were warmly welcomed by the target audiences, the frequent translation strategies will be useful and practical for the future of audiovisual translation industry.

Keywords: Audiovisual Translation (AVT), Subtitling, Gottlieb's Model, Film, Awards-Winning Dramas

Introduction

Certainly, we are living in a screen-dominated age (Bogucki, 2016) and as Krause and Sawhill (2016) claim free time equals to screen time in modern world. Professional filmmaking is a very costly effort; therefore, filmmaking companies pursue global markets for distribution of their products. Global markets need global audiences, consequently audiovisual translation (AVT) has evolved so fast both as a practice and as an academic discipline in recent years Krause and Sawhill (2016). Although Baker (1998) claims that "interest in translation is practically as old as human civilization" (p. 277), translation has grown rapidly as a field of research in the last two decades and screen translation, thanks to its dissemination feature, played an important role in that development and gradually emerged as a new area in translation studies (O'Connell, 2007).

This study aims to analyze the translation strategies that are used in Persian and English subtitles of two dramas which received great compliments from the target language community. The positive reception is determined by winning international awards and compliments received

in the target culture. As mentioned, the role of selected movies' themes in winning national and international awards might be an important reason behind such triumphs, whereas the role of a good translation in such an intercultural understanding is indisputable. In contrast to previous studies, the novel approach of this paper is to analytically examine translators' decisions with a comparative analysis of two celebrated Persian and English subtitled films. The analysis of these two successful subtitled dramas may help us to broaden our understanding of cinematic translation with special focus on contemporary dramas.

Henrik Gottlieb's Classification of Interlingual Subtitling (1992) is employed as theoretical basis in this study. This study is an attempt to identify the common subtitling strategies employed in two Iranian and English famous films namely *A Separation* and *I, Daniel Blake* and determine the most and the least frequently used strategies. Deliberately, the genre of two selected films is drama since a mixed corpus including comedy, horror, fantasy, etc. could have jeopardized the results. The role of genre has been highlighted by Bruti and Perego (2008) who conducted a research to gain new insights into the impact of genre with special focus on the translations of vocatives in subtitles. Their corpus included diverse genres such as comedy, action and etc. along with an adaptation of a literary masterpiece and two episodes of a sitcom. They concluded that genre not only determines the number, type and function of elements in the source text but also has great influences on the choices of translators. They introduced *insults* as a category that is most strongly influenced by genre. For this reason, both films of this paper's corpus are chosen to be social drama.

Review of Literature

González (2009) define AVT as the: "transfer of multimodal and multimedial texts into another language and/or culture" (p. 13). Multimodal refers to the utilization of semiotic resources such as images, music, color, etc. for AVT products' interpretations and multimedial touches upon the coordinate role of screen in AVT products' presentations (González, 2009). "Media translation", "multimedia translation" and "screen translation" are near synonymous terms that are used to refer to AVT in the related literature. However, Pedersen (2010) claims that "screen translation" and "audiovisual translation" are the most common terms in the academic circles and AVT is a superordinate term to screen translation.

The main modes of AVT are voice-over, dubbing and subtitling. The central focus of this paper is on subtitling but a brief introduction of voice-over and dubbing would be well worth mentioning here too. Voice-over or "half-dubbing" (Gambier, 2003, p. 173) is defined as an AVT mode in which "a disembodied voice can be heard over the original soundtrack, which remains audible but it is indecipherable to audiences" (Chiaro, 2009, p. 152). Generally, voice-over is a preferable option for the translation of documentaries, interviews and news reporting but some countries such as Poland, Russia along with a number of former Soviet Union republics and Eastern European countries utilize voice-over for fictional genres as well (Chaume, 2013; Matamala, 2008).

Dubbing simply could be defined as replacing an original language soundtrack with a target language one (Gottlieb, 1997). It is a very comfortable mode for audiences since they would receive everything in their native language (Pedersen, 2010). It means that it is not limited to a particular class of people and almost anybody can enjoy a dubbed movie including the illiterates and young kids. Iran, France, Germany, Spain and Italy are in the list of countries where dubbing is the standard mode of AVT (Ameri, Khoshsaligheh, & Khazaei Farid, 2017; Dries, 1995).

Subtitling as the primary concern of the current study is defined as “the process of providing synchronized captions for film and television dialogue (and more recently for live opera).” (Shuttleworth & Cowie, 2014, p. 161). As Gottlieb’s (1992) studies in AVT and particularly subtitling are considered as an academic basis of this study, it could be very beneficial to review the definition and different types of subtitling in his view. Gottlieb (1992) recognizes five defining factors in subtitling and explains it as “a (1) written, (2) additive, (3) immediate, (4) synchronous and (5) polymedial translation” (p. 162). Initial four characteristics of his definition are quite easy to distinguish but regarding the last one, Polymedial refers to “the fact that at least two parallel channels are used to convey the total message of the origin” (p. 162). Moreover, Gottlieb (1992) classifies subtitling as intralingual and interlingual according to their linguistics features. Intralingual subtitling refers to the case in which captions’ language and the original dialogues’ language are identical. It is mainly used for the deaf but it is sometimes employed for academic purposes, especially in second language learning classrooms. However, interlingual subtitling, as the name itself suggests, is providing synchronized captions for the films’ dialogues in a different language. Furthermore, technical means led to the introduction of two forms of subtitling: open and close (Gottlieb, 1992; Shuttleworth & Cowie, 2014). Open subtitling is what can normally be seen in cinema and it forms a part of the original film. By contrast, close subtitling is broadcasted separately and something like teletext is needed to access to the subtitle (Gottlieb, 1992; Shuttleworth & Cowie, 2014). Greece, the Netherlands, Portugal and Arab countries generally prefer subtitling for their audiovisual materials (Díaz Cintas, 2003; Shuttleworth & Cowie, 2014).

The use of subtitling for the translation of movies may impose some limitations on the audiences due to the fact that some groups like the illiterates or kids are not able to enjoy the content of the movies. “Space factor” and “Time factor” are two other inherent limitations of subtitling (Gottlieb, 1992, p. 164). Normally, a subtitle only constitutes 35 characters in a row with a maximum of two rows. Regarding time, it is clear that it takes longer time for a reader to read than a speaker to speak, consequently, readers may miss some lines during watching movies (Gottlieb, 1992). Moreover and in contrast to dubbing, subtitling does not demand a complex technical understanding. There is lots of free software for the production of subtitling in the net and as a result nowadays there are many websites that provide *fansubs* i.e. “new form of Internet subtitling ‘by fans for fans’” (Cintas & Sánchez, 2006, p. 51). Economic issues and subtitling fast production process compared to dubbing and voice-over made it a preferable option in recent years. For instance, it is believed that dubbing is twice as expensive as voice-over and fifteen times as expensive as subtitling (Luyken, Herbst, Langham-Brown, Reid, & Spinhof, 1991). Furthermore, the production of a dubbed version of a film normally and at least takes a few months but subtitling could be produced in few days. As a result, subtitling may better comply with the needs of our fast evolving world. In short, subtitling like other AVT modes has its own pros and cons and the choice among different modes of AVT is to a large extent simply a matter of the preference (Shuttleworth & Cowie, 2014). However, as Díaz Cintas (2003) argues subtitling is the mode that has undergone the greatest growth and reached a level that even attracts greater importance than books since it is believed that nowadays an “average reader spends more time reading subtitles than other reading matter” (Marashi & Poursoltani, 2009, p. 17).

There are a number of articles which addressed somewhat similar cases and investigated the strategies that are employed in different movies’ translations. For example, Jalali (2015) investigated the translation strategies that are used for the translation of metaphors in English subtitles of two Persian films. She used Newmark (1988) translation strategies for her analysis of

culture-specific items and found that “reproducing the same image in the TL” (Jalali, 2015, p. 102) is the most common strategy. She concluded that by utilizing such a strategy, translators tried to minimize the strangeness of a foreign text for target readers. In another study by Lorenzo, Pereira, and Xoubanova (2003), the translation strategies that are adopted for the translation of humor in *the Simpsons* series are examined. They claimed that “the translator intervenes actively and creatively in the text to make it suit his or her own purposes.” (p. 269) which is in line with the translation theory of Venuti (1995). Zanotti (2012) investigated the manipulation strategies employed by translators for the translation of Hollywood youth films for Italian audiences and introduced both ideological concerns and commercial reasons for such manipulations. In a similar approach, Yaghoot Miandoab (2017) examined the translations of taboo terms in Islamic Republic of Iran Broadcasting (IRIB) dubbed movies and argued that mostly translators attempted to soften the original taboo terms in order to meet Iranian moral codes.

Gottlieb’s (1992) Classification of Interlingual Subtitling is one of the most comprehensive and practical models of subtitling hence there are also a number of articles that address translation strategies employed in different films by using his Classification. Marashi and Poursoltani (2009) investigated subtitling strategies for the translation of ten Persian movies into English. The list consists of different genres including comedy, drama, adventure and etc. They concluded that all Gottlieb’s (1992) criteria are applicable to their corpus subtitles and introduced transfer and deletion as the most and the least frequent strategies respectively. Ghaemi and Benyamin (2011) conducted a similar research in which the only difference was that they selected five English movies for their analysis. They used a mixed genre analysis too and figured out that genre plays a very crucial role in determining the most and the least frequent strategies. Finally, Mousavi (2009) in her study entitled “Strategies in Subtitling of Black English Movies” employed Henrik Gottlieb’s (1992) Model and found that special characteristics of Black English movies are very difficult to be rendered accurately in another language.

Surprising success of one of the films included in the corpus of this study in English festivals, *A Separation*, made other researchers to think of its English subtitle too. Fathi and Moghimizadeh (2014) employed Gottlieb Strategies and Hatim and Mason (1990) suggestions as theoretical framework of their study. The focus of their study was limited only to *A Separation* cultural signs. They claimed that limitations of time and space, the absence of an appropriate equivalent, different norms and conventions of two languages and lack of knowledge of source language cultural signs were the biggest problems of this film’s English subtitle. In another study, Salumahaleh and Mirzayi (2014) examined culture-bound elements of *A Separation* based on the taxonomy presented by Pedersen (2005). The introduced “substitution strategy and more specifically paraphrase with sense transfer” as the most common strategy for translating culture-bound elements (Salumahaleh & Mirzayi, 2014, p. 234).

Methodology

Corpus

This study was a descriptive, corpus-based research and a comparative investigation. The aim of this study was to examine films that could be deemed as successful cases in the target culture and community. In spite of the fact that the selected dramas’ themes were very influential in their resounding success in different festivals since each festival has its own particular manifestation, considering the target community film festivals as our decision reference could be the only way to objectify our selection as much as possible. The corpus in focus is composed of two festival-friendly English and Persian dramas.

Table 1. The corpus of the study

No.	Release date	Director	Running Time	Genre
<i>A Separation</i>	16 March 2011	Asghar Farhadi	2h 3min	Social Drama
<i>I, Daniel Blake</i>	18 October 2016	Ken Loach	1h 40min	Social Drama

These two films were really successful in their domestic festivals. *A Separation* nominated for and won several awards from Fajr Film Festival in Iran like “Best Screenplay” or “Best Film Audience Award” (“A Separation: Awards,” 2011). *I, Daniel Blake* was a hit in the UK too and won the “Best Film Award” from the following UK festivals: London Critics Circle Film Awards, Evening Standard British Film Awards and Empire Awards. It also nominated for the “Best Film Award” in British Academy of Film and Television Arts (BAFTA) festival (“I, Daniel Blake: Awards,” 2018).

These selected movies were successful not only among their native audiences but also got the attention of foreign ones. Bearing in mind that the focus of this study is on the mentioned films’ subtitles and generally their translations, the compliments received in the target community or target language film festivals will be noted in the following. *A Separation* won “Best Foreign Language Film Award” from various English film festivals and critics circles like Academy Awards (also known as Oscar), Golden Globe, London Critics Circle Film, New York Film Critics, Australian Film Critics Association, Chicago Film Critics Association and Boston Society of Film Critics. It was also nominated for the “Best Film Not in the English Language Award” by BAFTA (“A Separation: Awards,” 2011). *A Separation* also got a very good score (8.2/10) from Internet Movie Database (IMDB) US-based voters that normally watched the movie with its English subtitle (“A Separation: User Ratings,” 2018). Fajr International Film Festival (FIFF) is the most notable Persian film festival throughout the world, therefore it is considered as the selection criterion for the English film in this study. *I, Daniel Blake* nominated by FIFF jury for “Special Screenings” section in 2017 (“I, Daniel Blake,” 2018a). It also received a good score (4.36/5) from the Filimo (an authorized Iranian video on demand (VOD) system for watching movies online) audiences and users (“I, Daniel Blake,” 2018b). Regarding *I, Daniel Blake*, it should be noted here that as the target community response is considered as a selection criterion, the legal version of this movie that is distributed for the Persian speakers is considered for the analysis. This means that a number of frames might have been subjected to alterations according to local moral consideration and regulations but as the focus of this study is on the product in the target culture, such alterations will not jeopardize the results.

Gottlieb’s (1992) Classification of Interlingual Subtitling

In his book chapter entitled “Subtitling: A new university discipline” , Henrik Gottlieb (1992) recognized ten distinct strategies that are adopted by translators for subtitling of movies. Taylor (2000) provides us with clear explanations of these strategies that are presented in Table 1 for better understanding:

Table 2. Gottlieb’s (1992) classification of Interlingual subtitling presented in Taylor (2000, p. 319)

No.	Type of Strategy (alphabetically listed)	Definition
1.	Condensation	It is used for shortening of the text in the least obtrusive way possible.

2.	Decimation	It is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted.
3.	Deletion	It is adopted for the total elimination of parts of a text.
4.	Dislocation	It is adopted when the original employs some sort of special effect, e.g. a silly song in a cartoon film, where the translation of the effect is more important than the content.
5.	Expansion	It is used when the original requires an explanation because of some cultural nuance not retrievable in the target language.
6.	Imitation	It maintains the same forms, typically with names of people and places.
7.	Paraphrase	It is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language.
8.	Resignation	It describes the strategy adopted when no translation solution can be found and meaning is inevitably lost.
9.	Transcription	It is used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language.
10.	Transfer	It is the strategy of translating the source text completely and accurately.

Procedure

In the first step, both English and Persian screenplays along with their target language subtitles were obtained. The selected films dialogues were transcribed for the analysis. Then, each transcribed dialogue was compared with its subtitles equivalents. The translation strategies adopted for the translation of each dialogue were identified and categorized according to Gottlieb's (1992) Model. After analyzing the data, the frequency and percentage of the employed strategies in films' subtitles were calculated.

Results and Discussion

To put forward an explanation for the selected movies' subtitles rapturous welcome in the target culture and in order to understand the data better for comparative and descriptive purposes, the obtained results were tabulated in Table 3 and Table 4. Figure 1 and Figure 2 were also added up.

a) *A Separation*: Original Audio Script (Persian) → Subtitle (English)

Table 3. *Used strategies and their statistical indices in "A Separation"*

Type of Strategy	Frequency	Percentage
Condensation	3	2.90
Decimation	3	1.74
Deletion	2	2.32
Dislocation	0	0
Expansion	4	2.32
Imitation	2	1.16
Paraphrase	40	23.25

Resignation	3	1.74
Transcription	0	0
Transfer	111	64.53

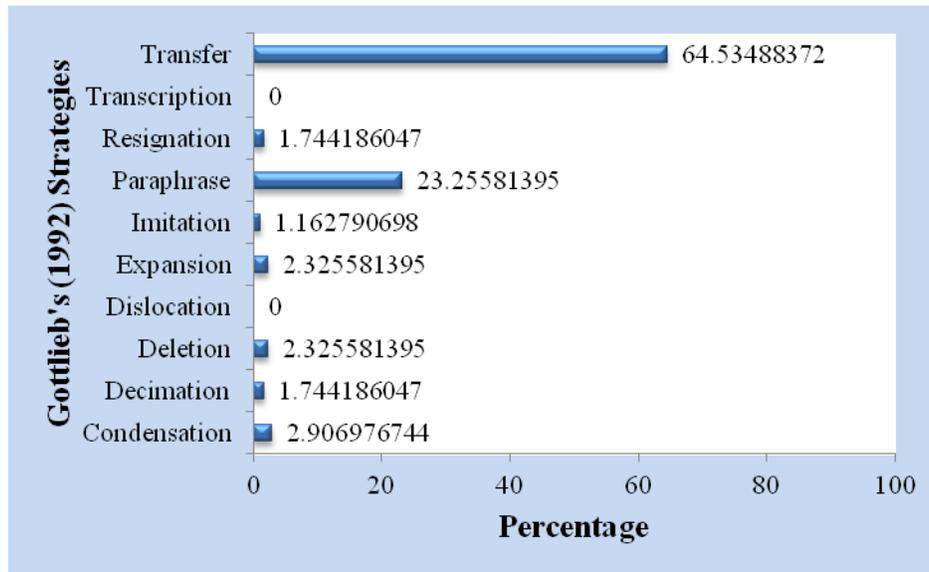


Figure1. Percentage of strategies used in "A Separation"

b) *I, Daniel Blake*: Original Audio Script (English) → Subtitle (Persian)

Table 4. Used strategies and their statistical indices in "*I, Daniel Blake*"

Type of Strategy	Frequency	Percentage
Condensation	9	4.81
Decimation	4	2.13
Deletion	8	4.27
Dislocation	0	0
Expansion	5	2.67
Imitation	4	2.13
Paraphrase	35	18.71
Resignation	1	0.53
Transcription	0	0
Transfer	121	64.70

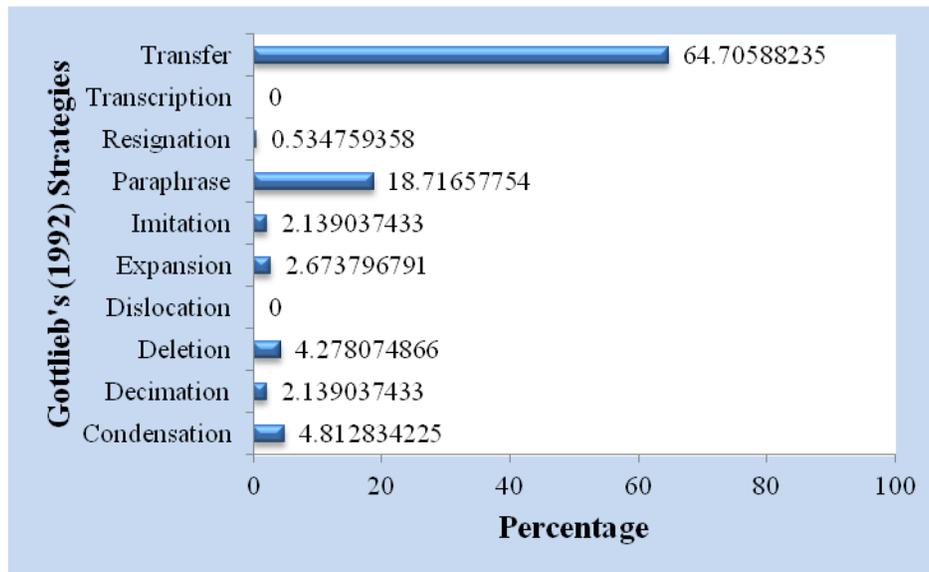


Figure 2. Percentage of strategies used in “I, Daniel Blake”

As can be seen in Fig 1 and Fig 2, it could be claimed that regarding translators’ strategies both subtitles follow somewhat similar pattern. However, to find out whether there were any differences between the two films regarding the extent to which different translations strategies had been used in their subtitles, chi-square for independence was conducted. Table 5 presents the descriptive results of this comparison, and the chi-square results are demonstrated in Table 6.

Table 5. Frequencies of different translation strategies in the two films

	Films		Total	
	<i>A Separation</i>	<i>I, Daniel Blake</i>		
Strategies	Condensation	3	9	12
	Decimation	3	4	7
	Deletion	2	8	10
	Expansion	4	5	9
	Imitation	2	4	6
	Paraphrase	40	35	75
	Resignation	3	1	4
	Transfer	111	121	232
	Total	168	187	355

The two films and the translation strategies employed therein have a number of features in common, e.g., the most frequently used translation strategy in both films was found to be transfer, and the second most widely used translation strategy turned out to be paraphrase. There were, however, differences in the frequencies of use of translation strategies in the two films. The *p* value under the *Asymp. Sig. (2-tailed)* column in Table 6 shows whether the differences between the translations strategies in the two films were statistically significant or not:

Table 6. Chi-square results comparing the frequencies of use of translation strategies in the two films

	Value	Asymp. Sig. (2-sided)
Pearson Chi-Square	8.297	.30
Likelihood Ratio	8.727	.27
Linear-by-Linear Association	2.271	.13
N of Valid Cases	355	

Since the *p* value under the *Asymp. Sig. (2-tailed)* column, in front of the row labeled Pearson Chi-square was found to be greater than the significance level ($.30 > .05$), it could be inferred that the differences between the two films with respect to their translation strategies was not statistically significant. Consequently, it can be claimed that the obtained results depict a remarkable resemblance between the strategies employed in each film. The reason of such striking resemblance might lie in the selected movies' genre. These two films are social drama. As a result, it could be concluded that an AVT translator should be familiar with cinematic language too. Previous studies in the field of AVT and particularly in investigating translation strategies adopted by the translators overlooked the importance of the movies' genre in their analysis. Bruti and Perego (2008) book chapter is one of the few studies that addressed such case.

All of Gottlieb's strategies (1992) except dislocation and transcription were applicable to our corpus subtitles. As mentioned, Transfer and Paraphrase were the most frequent strategies in both cases. It could be one of the very important reasons in the success of these movies in the target culture since it shows that translators tried to convey the message as accurate as possible or to render it in the way that suits the target community language structures. In the following, the examples of transfer and paraphrase are illustrated:

Transfer

Source Text (ST) from *A Separation*:

توافق باید دو طرفه باشد.

Target Text (TT):

Consent has to be mutual.

Paraphrase

ST from *I, Daniel Blake*:

Small packages like not to attract too much attention, they usually get through.

TT:

بسته های کوچک جلب توجه نمی کنند، اینجوری معمولاً مشکلی پیش نمید.

Back translation of the Persian subtitle:

Small packages like not to attract too much attention, in this way usually no problem is caused.

Probably, this approach of translators played a key role in the lowest possible use of resignation in the subtitles. In the following a rare example of resignation strategy is noted:

Resignation

Source Text (ST) from *A Separation*:

حاج آقا (اشاره به قاضی دادگاه) من او مدم اینجا شما مشکلم را حل بکنید.

Target Text (TT):

Your honour (A reference to a judge) I came here for you to solve my problem.

The literal translation of the word which is used in Persian dialogue to refer to the judge of the court would be “Hajji” in English. However, “your honour” is probably the best equivalent in English since the mentioned Persian word is only used as the title of a judge in ordinary people’s speech and informal talks. Moreover, it should be noted that the Persian word does not even necessarily connote the literal meaning of the word “Hajji”. Although “your honour” could be deemed as a very good equivalent and probably the best choice, it does not denote the religious side of the Persian word and hence its religious connotation is lost in the subtitle.

Unlike resignation, condensation and deletion were quite frequent strategies compared to other ones. The reason for such frequent use of these strategies by the translators lies in the genre of these films. As dramas normally examine social problems and difficulties, the dialogues normally contain strong language and offensive words. The use of such strategies is much more apparent in the Persian subtitle of *I, Daniel Blake* and the reason is that some of the phrases that are deemed even natural in an English context of this movie may not meet Iranian moral codes and therefore the translators used condensation and deletion strategies regularly to soften the language of this film. This offers further support to the findings of Ghaemi and Benyamin (2011). In their article that investigated English films’ translations, deletion and condensation percentages showed the frequency of about 10% which means that these two strategies were regularly adopted by Persian translators when translating an English film. In the following, two examples from *I, Daniel Blake* and *A Separation* for each strategy are illustrated:

Deletion

ST from *I, Daniel Blake*:

Bloody trainers!

TT:

کتونی!

Back translation of the Persian subtitle: Trainers!

Condensation

Source Text (ST) from *A Separation*:

تو کدوم گوری بودی که ببینی من زدم؟

Target Text (TT):

Where were you to see I caused it?

Literal translation of ST: Where the hell have you been to see I hit (her)?

As mentioned earlier, one of the disadvantages of subtitling is the limitation of space; therefore, in this mode of AVT sometimes translators have to omit some important parts too. These cases are categorized as decimation.

Decimation

Source Text (ST) from *A Separation*:

تو شرایط را الان می بینی، وضعیت را می بینی، من را هم کشتوندی اینجا، پیشنهاد بده.

Target Text (TT):

You know my situation, make a suggestion.

Literal translation of ST: You can see the conditions now, you see the situation, you made me come here, make a suggestion.

The mentioned dialogue is excerpted from an intense interplay and fast exchange of words between the actors but as the literal translation could not match the discourse speed of the film, the important sentence “you made me come here” showing the speaker’s disapproval and dissatisfaction was deleted from translation. As such, the underlined parts are inevitably omitted by the translator.

The same argument could be true for expansion. Due to space limitations in the screen, expansion is probably the last recommended solution in subtitling and as expected it is among the least frequent strategies (less than 3% in both films). This is also in line with other studies’ findings that analyzed subtitling strategies like Marashi and Poursoltani (2009) and Ghaemi and Benyamin (2011). In both articles, expansion was among the least frequent strategies. An example of expansion in Persian subtitle of *I, Daniel Blake* is presented below and the reason behind that is that the Persians may not be familiar with the abbreviation *JSA* which is a common term in the UK.

Expansion

ST from *I, Daniel Blake*:

It’s a huge decision to come off JSA without any other income coming in.

TT:

تصمیم بزرگیه که از پوشش بیمه بیکاری خارج بشی وقتی هیچ درآمد دیگه ای نداری.

Back translation of the Persian subtitle:

It’s a huge decision to come off Jobseeker's Allowance without any other income coming in.

Imitation strategy refers to the real names and it is used in both films of the corpus. Below, there is an example from an English *I, Daniel Blake*:

Imitation

ST from *I, Daniel Blake*:

Favorite player in the Premier League? Charlie Adams, Stoke City (A reference to a real professional British football player).

TT:

بازیکن مورد علاقت تو لیگ برتر؟ چارلی آدامز از استوک سیتی (اشاره به یک بازیکن حرفه ای فوتبال در بریتانیا).

Conclusion

Successful translations can always be a pattern to follow for translators. Translators cannot always rely on a fixed framework; however, they can consider translation strategies in their mind to improve their output. The special feature of the two selected films was arousing the welcome feelings and interests of non-native audiences. When a translated product is warmly welcomed by the target readers, in-depth analysis and investigation of the translator’s work could be very practical. These kinds of investigation have not been neglected by the scholars. For instance, *A Separation*, as one of the movies in this paper’s corpus, has been the subject of two other academic researches (Fathi & Moghimizadeh, 2014; Salumahaleh & Mirzayi, 2014). Fathi and Moghimizadeh (2014) only investigated the translation of verbal cultural signs in this film and Salumahaleh and Mirzayi (2014) kept their focus on the translation of culture bound

elements. The novel idea of this study was a comparative analysis of two English and Persian films and their subtitles. Moreover, in this paper the focus was not only on these films cultural signs or elements. Each subtitle was considered as a unit which includes the whole screenplay and all influential elements in the translation of a film and Gottlieb's (1992) Classification of Interlingual Subtitling used as a theoretical framework of this comprehensive, comparative analysis.

Globalization transferred to film industry and in fact film industry is playing an important role in cultural globalization (Crane, 2014). Nowadays, almost all notable film companies both in Iran and English speaking countries like the UK or the US more or less seek global markets for their products and the target market's film festivals are good places to grab such opportunities. Translation is one of the key players in forming such an intercultural link. As mentioned earlier, subtitling benefits from different characteristics such as low cost and fast production that make it an attractive option in film industry. Therefore, the academic investigation like this scientific endeavor would pave the way for the systematic study of subtitles hence improve the quality of this popular mode of AVT and eventually maximize the audiences satisfaction.

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